

*A co-production of Cal Performances, Philharmonia Baroque Orchestra & Chorale,
and Centre de musique baroque de Versailles*

Friday and Saturday, April 28–29, 2017, 8pm
Sunday, April 30, 2017, 3pm
Zellerbach Hall

Jean-Philippe Rameau

Le Temple de la Gloire (*The Temple of Glory*)

Opera in three acts with a prologue

Libretto by Voltaire

featuring

Nicholas McGegan, *conductor*

Marc Labonnette	Camille Ortiz-Lafont	Philippe-Nicolas Martin	
Gabrielle Philiponet	Chantal Santon-Jeffery	Artavazd Sargsyan	Aaron Sheehan

New York Baroque Dance Company

Catherine Turocy, *artistic director*

Brynt Beitman	Caroline Copeland	Carly Fox Horton	Olsi Gjeci
Alexis Silver	Meggi Sweeney Smith	Matthew Ting	Andrew Trego

Philharmonia Baroque Orchestra & Chorale

Bruce Lamott, *chorale director*

Catherine Turocy, *stage director and choreographer*

Scott Blake, *set designer*

Marie Anne Chiment, *costume designer*

Pierre Dupouey, *lighting designer*

Sarah Edgar, *assistant director*

Cath Brittan, *production director*

*Major support for Le Temple de la Gloire is generously
provided by Philharmonia Baroque Orchestra & Chorale supporters:*

David Low & Dominique Lahaussais,

The Waverley Fund, Mark Perry & Melanie Peña,

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*Cal Performances and Philharmonia Baroque Orchestra & Chorale dedicate
Le Temple de la Gloire to Ross E. Armstrong for his extraordinary leadership
in both our organizations, his friendship, and his great passion for music.*

*This performance is made possible, in part, by Patron Sponsors
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Additional support made possible, in part, by Corporate Sponsor U.S. Bank.*

LE TEMPLE
DE
LA GLOIRE,
FESTE
DONNÉE A VERSAILLES,

Le 27 Novembre 1745.



DE L'IMPRIMERIE
DE JEAN-BAPTISTE-CHRISTOPHE BALLARD,
Doyen des Imprimeurs du Roi, seul pour la Musique.
M. DCC XLV.

Par exprès Commandement de Sa Majesté.

Jean-Philippe Rameau
Le Temple de la Gloire
(*The Temple of Glory*)

Reconstruction of the original 1745 version

Julien Dubruque, *editor*

Edited for the Opera Omnia Rameau by the Société Jean-Philippe Rameau

Sylvie Bouissou, *general editor*

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PROLOGUE (L'ENVIE)

ACTE PREMIER (BÉLUS)

INTERMISSION

ACTE SECOND (BACCHUS)

TROISIÈME ACTE (TRAJAN)

• • •

SYNOPSIS

The plot centers around admission qualifications to an allegorical Temple of Glory, to which King Louis XV, foremost among the audience, would have anticipated certain entry. However, Apollo and other representatives of peace, happiness, and virtue spurn a succession of applicants from classical antiquity who represent envy, tyranny, militancy, and debauchery. The contrast of these vices with their corresponding virtues invites a panoply of musical styles and characterizations: demons and Muses, shepherds and warriors, priestesses and satyrs. In the end, only the Roman Emperor Trajan is admitted by the goddess Glory to her temple, after he shows magnanimity in freeing his conquered captives. For the French monarch fresh from victory on the battlefield, the opera was a cautionary tale rather than the apotheosis he expected.

—Bruce Lamott

First performed in the theater in the riding school
in the Great Stable (Grande Écurie) at Versailles, November 27, 1745.
Sung in French with English supertitles.

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*Length of performance is approximately two hours and 45 minutes,
including one intermission.*



Engravings open each section of the printed libretto of *Le Temple de la Gloire*. This example shows Trajan, the model of an enlightened and benevolent ruler, at the entrance to the Temple of Glory. From the collections of the Jean Gray Hargrove Music Library, University of California, Berkeley.

Jean-Philippe Rameau

Le Temple de la Gloire

(The Temple of Glory)

CAST

(in order of vocal appearance; *dance roles in italics*)

PROLOGUE (L'ENVIE)

L'Envie Marc Labonnette

Apollon Aaron Sheehan

Une Prêtresse *Caroline Copeland*

Un Héro *Olsi Gjerci*

Les Héros *Brynt Beitman, Andrew Trego*

Les Muses (solistes) *Caroline Copeland, Carly Fox Horton,
Alexis Silver, Meggi Sweeney Smith*

Chœur des Démons de la Suite de L'Envie, Philharmonia Chorale
Chœur des Muses et des Demi-dieux
de la Suite d'Apollon

Les démons Ely Sonny Orquiza, Carlos Venturo,
Adam Young

Les muses Karin Jensen, Yara Jamil Kanaaneh,
Rachel Levin, Sarah Sophia Pun,
Elizabeth du Val

ACTE PREMIER (BÉLUS)

Lydie Chantal Santon-Jeffery

Arsine Gabrielle Philiponet

Une Bergère Camille Ortiz-Lafont

Un Berger Artavazd Sargsyan

Bélus Philippe-Nicolas Martin

Apollon Aaron Sheehan

Un Autre Berger Kevin Gibbs

Petit chœur des Bergers et Bergères Jennifer Ashworth, David Kurtenbach,
Heidi Waterman

Les Muses Jennifer Ashworth, Tonia d'Amelio,
Heidi Waterman

Les Bergers et Bergères *Caroline Copeland (soloist) and Company*

Chœur des Bergers et Bergères, Philharmonia Chorale
Chœur des Guerriers de la suite de Bélus

Les guerriers Ely Sonny Orquiza, Raul Torres,
Carlos Venturo, Adam Young

Les rois captifs Andrew Leathers, Simon Palczynski,
James Troup, Miles Walls

ACTE SECOND (BACCHUS)

Une Prêtresse	Gabrielle Philiponet
Le Grand Prêtre de la Gloire	Marc Labonnette
Un Guerrier	Philippe-Nicolas Martin
Une Bacchante	Chantal Santon-Jeffery
Bacchus	Artavazd Sargsyan
Érigone	Camille Ortiz-Lafont

<i>Les Héros</i>	<i>Brynt Beitman, Olsi Gjerci</i>
<i>Une Prêtresse</i>	<i>Caroline Copeland</i>
<i>Une Bacchante</i>	<i>Carly Fox Horton</i>
<i>Les Bûcherons</i>	<i>Olsi Gleci, Andrew Trego</i>
<i>Les Satyres</i>	<i>Brynt Beitman, Matthew Ting</i>
<i>Une Faune</i>	<i>Alexis Silver</i>
<i>L'autruche</i>	<i>Meggi Sweeney Smith</i>

Chœur des Prêtres et Prêtresses de la Gloire, Philharmonia Chorale
 Chœur des Suivans de Bacchus

TROISIÈME ACTE (TRAJAN)

Plautine	Gabrielle Philiponet
Junie	Camille Ortiz-Lafont
Fannie	Tonia d'Amelio
Trajan	Aaron Sheehan
La Gloire	Chantal Santon-Jeffery
Un Guerrier	Philippe-Nicolas Martin
Les cinq rois	Kevin Gibbs, David Kurtenbach, Marc Labonnette, Philippe-Nicolas Martin, Artavazd Sargsyan

<i>Mars</i>	<i>Andrew Trego</i>
<i>Venus</i>	<i>Meggi Sweeney Smith</i>
<i>Les danseurs romains de la cour</i>	<i>Brynt Beitman, Olsi Gjerci, Carly Fox Horton, Alexis Silver</i>
<i>Le Berger et Bergère</i>	<i>Matthew Ting & Caroline Copeland</i>

Chœur des Prêtres de Mars, Philharmonia Chorale
 Chœur des Romains et Romaines

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Dancer Understudies: Andrew Leathers, Simon Palczynski

CHILDREN

from the Berkeley Ballet School

Aarian Chacko-Whiting, Laurel Dolores Gawlikowski, Dasha Oxley,
 Teagan Oxley, Allie Weinberger, Catherine Lynch, Abilyn Vieira

Jory Vinikour, *repetiteur*
Patricia Kristof Moy, *French language & diction coach*
Benoît Dratwicki, *musical preparation*
Julien Dubruque, *scholarly advisor*
Rachel List, *dance rehearsal director*

Bethanie Baeyen, *production stage manager*
Renae Davison, *assistant stage manager*
Leandra Watson, *costume coordinator*
Kitty Schweizer, *costume workshop*
Mazena Puksto, *wig & makeup designer*
Jennifer Gilbert, *assistant wig & makeup designer*
Jenn “Jersey” Greene, *production assistant & dresser*
Alex Hagman, *stitcher & dresser*
Caylyn Skoog, *dresser*
Corie Altaffer, *dresser*
Adam Shaw, *set illustrator*
Chris Bergen, *supertitle translator*
DeAnna Scherer, *cueing score preparation*

Wigs and makeup provided and executed by Elsen Associates.

Scenery and props constructed by Rooster Productions, Inc.

Costumes prepared by Seams Unlimited.

Ostrich design by Jane Stein.

Special thanks to Hofstra University for contributing rehearsal space for NYBDC.

Thank you to the New York Baroque Dance Company for in-kind services assisting with costumes.

Cal Performances

Tiffani Snow, *event manager*
Jeremy Little, *master electrician*
Tom Craft, *audio department head*
Joseph Parks, *video engineer*

Philharmonia Baroque Orchestra & Chorale

Nicholas McGegan, *Waverley Fund music director*
Bruce Lamott, *chorale director*
Courtney Beck, *executive director*
Jeff Phillips, *artistic administrator*
Myles K. Glancy, *director of concert production*
Dianne Provenzano, *director of marketing and PR*
Noelle R. Moss, *director of development*
Paul Swatek, *director of finance*

New York Baroque Dance Company

Catherine Turocy, *artistic director*
Rachel List, *rehearsal director*
Sarah Edgar, *associate director*
Caroline Copeland, *associate director & principal dancer*

Centre de musique baroque de Versailles

Hervé Burckel de Tell, *directeur général*
Benoît Dratwicki, *directeur artistique*
Marie Clément, *administratrice artistique*
Julien Dubruque, *responsable éditorial et musicologue*

Ouverture Le Temple de la Gloire

[illegible]

First page of the Berkeley manuscript score of *Le Temple de la Gloire*. From the collections of the Jean Gray Hargrove Music Library, University of California, Berkeley.



Philharmonia Baroque Orchestra

The Players and Their Instruments

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

VIOLINS

Elizabeth Blumenstock, *concertmaster*
Andrea Guarneri, Cremona, 1660; on loan from
Philharmonia Baroque Orchestra Period Instrument Trust
Egon & Joan von Kaschnitz Concertmaster Chair

Jolianne von Einem
Rowland Ross, Guilford, England, 1979; after A. Stradivari

Lisa Grodin
Paulo Antonio Testore, Contrada, Larga di Milano, Italy, 1736

Katherine Kyme
Carlo Antonion Testore, Milan, Italy, 1720

Tyler Lewis
Anonymous, Italy, c. 1800

Carla Moore
Johann Georg Thir, Vienna, Austria, 1754

Maxine Nemerovski
David Tecchler, Rome, Italy, 1733

Linda Quan
Jacob Stainer, Absam, Tyrol, 1655

Sandra Schwarz
Rowland Ross, Portsmouth, England, 1987; after A. Stradivari

Noah Strick
Celia Bridges, Cologne, Germany, 1988

Lisa Weiss †
Anonymous, London, England; after Testore

Alicia Yang
Robert Brewer Young, 2011

VIOLA

David Daniel Bowes
Richard Duke, London, England, c. 1780

Maria Ionia Caswell
Anonymous, Mittenwald, Germany, c. 1800

Anthony Martin*
Aegidius Klotz, Mittenwald, Germany, 1790

Ellie Nishi
Anonymous, Germany, 18th century

VIOLONCELLO

Phoebe Carrai bc
Anonymous, Italy, c. 1690

Paul Hale
Joseph Grubaugh & Sigrun Seifert, Petaluma, 1988;
after A. Stradivari
Zheng Cao Memorial Cello Chair

Robert Howard
Anonymous, Venice, 1750

Farley Pearce
Antonio Garcias Rosius, Mendocino, California, 1988;
after A. Stradivari

William Skeen
Anonymous, Northern Italy, c. 1680
Osher Cello Chair Endowment

Tanya Tomkins
Lockley Hill, London, England, 1798



Centre de musique baroque de Versailles (CMBV) is proud to join Cal Performances and Philharmonia Baroque Orchestra as co-producers of the modern-day premiere of *Le Temple de la Gloire*.

Through the singularity of its mission and the complementarity of its actions, the CMBV has become a key player, both nationally and internationally, in the rediscovery and recovery of the French musical heritage of the 17th and 18th centuries.

DOUBLE BASS

Anthony Manzo

Tom Wolf, 2007; after Carlo Ferdinando Landolfi,
Tanegia, 1766

Kristin Zoernig*

Joseph Wrent, Rotterdam, Holland, 1648

FLUTE

Stephen Schultz*

Martin Wenner, Singen, Germany, 2012;
after Carlo Palanca, Turin, Italy, c. 1750

Janet See

Martin Wenner, Singen, Germany, 2012;
after Carlo Palanca, Turin, Italy, c. 1740

Mindy Rosenfeld

Martin Wenner, Singen, Germany, 2010;
after Carlo Palanca, Turin, Italy, c. 1750

PICCOLO

Janet See

Roderick Cameron, Mendocino,
California, 1995; after original models

Mindy Rosenfeld

Roderick Cameron, Mendocino, California, 2007;
after Robert Claire copy of G. A. Rottenburgh, Brussels,
Belgium, c. 1740

OBOE

Marc Schachman*

H. A. Vas Dias, Decatur, Georgia, 2001;
after T. Stanesby, England, c. 1710
Principal Oboe Chair In Memory of Clare Frieman Kivelson
and Irene Valente Angstadt

Gonzalo Ruiz

Joel Robinson, New York, 1990; after Saxon models, c. 1720

David Dickey

Randy Cook, Basel, Switzerland, 2008;
after Jonathan Bradbury, London, England, c. 1720

BASSOON

Danny Bond*

Peter de Koningh, Hall, Holland, 1978;
after Prudent, Paris, France, c. 1760

Andrew Schwartz

Guntram Wolf, Kronach, Germany, 2008

Katherine van Orden

Peter de Kiningh, Hall, Holland, 1978,
after Prudent, Paris, France, c. 1760

HORN

R. J. Kelley*

Richard Seraphinoff, Bloomington, Indiana, 2006;
after J. C. Hofmaster, London, England, c. 1740

Paul Avril

Richard Seraphinoff, Bloomington, Indiana, 1997;
after J. W. Haas, Nürnberg, c. 1720

TRUMPET

John Thiessen*

Rainer Egger, Basel, Switzerland, 2003;
after J. L. Ehe, Nuremberg, Germany, 1746

Fred Holmgren

Fred Holmgren, Massachusetts, 2005;
after J. L. Ehe, Nuremberg, Germany, 1746

TIMPANI

Allen Biggs

Pete Woods, Aldershot, England, 1996;
after 18th century continental, hand tuned

MUSETTE

Chris Layer

Rob Gandara, chanter; after drawings by Denis Diderot, c. 1767

HARPSICHORD

Jory Vinikour bc

John Phillips, Berkeley, California, 1990;
after Albert Delin, Tournai, Belgium, 1768
[Generously lent by Nicholas McGegan]

Hanneke van Proosdij bc

John Phillips, Berkeley, California, 1986; after Delin
[Generously lent by St. Clement's Episcopal Church, Berkeley]

* principal

† principal 2nd

bc basso continuo

Philharmonia Chorale

Philharmonia Baroque Orchestra Community Fund for Choral Music

Bruce Lamott, director

Robert & Laura Cory Chorale Director Chair

SOPRANO

Angela Arnold
Jennifer Ashworth
Tonia d'Amelio
Barbara Rowland
Helene Zindarsian
Angélique Zuluaga

ALTO

Natasha Hoehn
Katherine McKee
Laurel Cameron Porter
Casie Walker
Heidi Waterman
Celeste Winant

TENOR

Kevin Gibbs
Corey Head
Jimmy Kansau
David Kurtenbach
Mark Mueller
Jonathan Smucker

BASS

Paul Boyce
Jeffrey Fields
James Monios
Sepp Hammer
Tom Hart
Chad Runyon



Is Trajan Happy?

The Remarkable History of *Le Temple de la Gloire*

by Victor Gavenda

The Grande Écurie—the Great Stable—of the palace of Versailles was alive with light, sound, and movement on this frosty November evening in 1745. The temporary theater housed within had just witnessed the premiere of a new opéra-ballet with music by Jean-Philippe Rameau: Le Temple de la Gloire. But leaving the Écurie behind, a tall, spindly figure emerged into the cold and set off across the vast space of the Place d'Armes, making a beeline for the palace itself.

The man had written the words for the evening's entertainment, but his goal had been to provide more than mere diversion. On the surface, the opera was a conventional celebration of King Louis XV's victory in battle. But because this author was none other than that utterly unconventional philosophe, Voltaire, the opera encoded an allegorical "lesson" for His Majesty. In the work, three kings from antiquity attempt to enter the Temple of Glory, established by Apollo and guarded by the Muses. Two of them fail, but the wise and benevolent Trajan succeeds.

Voltaire, eager to learn if his message found its intended recipient, entered the palace and pushed his way into the after-party. Positioning himself near the King, and perhaps with a sly grin, he is reputed to have asked—loud enough for all to hear—"Is Trajan happy?" The silence that followed, and the icy look that Louis shot in Voltaire's direction, gave him his answer.

Among the many valuable treasures housed in the Jean Gray Hargrove Music Library of the University of California at Berkeley is a unique hybrid book. Part manuscript and part print, the second half of the volume consists of the manuscript score of an 18th-century French opera. The first half is the lavishly printed libretto of the same opera, prepared for the first performance of the work, which took place in 1745 at the great palace of Versailles. The two items were bound together in the 18th century, apparently to serve as a souvenir of the event.

The work itself is *Le Temple de la Gloire* (*The Temple of Glory*) and its creators comprised a dream team of their time: the words were written by the leading light of the French Enlightenment, François-Marie Arouet (1694–1778), better known by the *nom de plume* Voltaire, and the music was by Jean-Philippe Rameau (1683–1764), 18th-century France's greatest composer.

John Shepard, head of the Hargrove Library, is the current custodian of this treasure. Shepard believes it is important not only to protect rare books and scores like this one, but to make sure students and performers have access to them so that the wonders they contain can be shared with the world. He says, "The score was purchased by the library in 1976, and almost immediately people noticed that it included music not found in any other source."

Since then, it has been the subject of investigation by several scholars (the present writer included). Most recently, Julien Dubruque of the Institut de Recherche en Musicologie (Université Paris-Sorbonne) has completed a dissertation on the opera that includes the most comprehensive analysis of the book to date. While mysteries remain, the book's importance as a source for a better understanding of theater, music, and politics during the reign of Louis XV has become clear.

The chief value of the book lies in the manuscript portion, which preserves the only known copy of the original version of the music as the work was first performed at

Versailles in November 1745. Now Cal Performances hosts the first performances in over 270 years of this version of *Le Temple de la Gloire*, using a new edition compiled by Dubruque. Nicholas McGegan conducts the Philharmonia Baroque Orchestra & Chorale together with an international cast of soloists and the New York Baroque Dance Company in a lavish world-premiere, period-style production co-produced with Philharmonia and the Centre de musique baroque de Versailles.

In a telephone interview, McGegan explained that he has been lobbying for a production of the 1745 version of *Le Temple de la Gloire* at Berkeley "since the Millennium." An internationally acclaimed interpreter of Rameau himself, McGegan felt that the opportunity to give a modern premiere of the work on the campus where the manuscript now resides was too good to pass up. Finally, it seems, the "planets have aligned," and the work will move "from the library shelf to the stage." He is thrilled to be participating in a bit of "living musicology" and believes that it sends a great message to students. McGegan says *Le Temple de la Gloire* comes from "Rameau's best period, the 1740s, when he was at his most cranky and most individual." It is from the same year, in fact, as the great comic opera, *Platée*, another masterpiece (which Cal Performances produced with McGegan conducting in 1998 and 2001).

The theatrical work enshrined in the book, *Le Temple de la Gloire*, came to be thanks to a confluence of remarkable events. Among them is the presence of Voltaire, the great gadfly of the French establishment, at Versailles ("but not at court," he often hastened to add). In the *salon* culture of 1740s Paris, Voltaire was one of the most sought-after party guests, admired for his sparkling wit and encyclopedic knowledge.

He had become a particular favorite of one Madame d'Étiolles, and in 1745 when Louis XV took her as his mistress and ennobled her as the Marquise de Pompadour, Voltaire followed as her circle relocated to Versailles. Mme de Pompadour arranged for Voltaire to be made historiographer of France and

he was assigned housing in the palace. Eventually he was also made gentleman-in-ordinary to the King's bedchamber. After years of haranguing the government from the outside, Voltaire tried for a time to effect change from within.

His opportunity arrived in May of 1745 when French forces defeated an army of Dutch, British, and Hanoverian troops at Fontenoy, in what is now Belgium. Thanks to the presence at the battle of Louis XV and his son, the Dauphin, the King's popularity reached its peak. (Ironically, this was to be the last occasion a French king would ever lead his troops into battle.)

The nation was swept up in a wave of patriotic feeling, and Voltaire was not immune. He tossed off a 350-line poem in honor of Louis and later that summer the Duc de Richelieu, chamberlain to the King and one of Voltaire's oldest friends, commissioned him (possibly with the support of Mme de Pompadour) to write the words for a new opera commemorating the victory with music to be provided by Rameau.

This would not be the first collaboration between the two giants; indeed, several of Voltaire's previous attempts at writing opera (all abortive) had involved Rameau. Their first joint work was *Samson* (1734), a biblical epic that displayed its author's libertarian and anticlerical bias. Plans for a production crumbled even before the work was finished.

Voltaire spread the rumor that religious censorship was to blame, but modern scholars suspect the cause was rather the artistic differences between author and composer. Indeed, Rameau never finished the score and the music is lost.

The two men enjoyed an awkward relationship. They acknowledged each other's talents, but they had opposing ideas about opera. Rameau had turned the art form upside down with his dazzling music and innovative approach to the use of dance, but he had left in place the key focus of French opera: love.

Voltaire, for his part, brought the same reforming zeal to opera that he had already tried to apply to society. He tried to explain

himself in a letter to Rameau (probably from the fall of 1734):

Your music is admirable, but even that has made you enemies, and cruel ones at that.... mine are now spreading the slander that there are impious moments in Samson. Now I must also correct the audience's preconceptions: they will possibly find it difficult to understand an operatic heroine who is not in love at any point in the opera—and whilst my slanderers say that my work is impious, the audience will possibly decide that it is too virtuous and severe.

Fast-forward now to 1745, and we find that same aesthetic tension between Voltaire and Rameau plays a role in the curious history of *Le Temple de la Gloire*.

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The glittering premiere of the work took place on November 27, 1745 and was repeated on December 4. For all its splendor, the great Château de Versailles had no permanent opera house until 1770 (built for the wedding of the future Louis XVI and Marie Antionette). Thus *Temple* was performed in a temporary theater in the Grande Écurie across the street from the palace. This theater had been put up earlier in the year for the celebrations surrounding the wedding of the Dauphin and a Spanish princess, during which *La Princesse de Navarre* (play by Voltaire with incidental music by Rameau) and *Platée* (comic opera by Rameau) also enjoyed their premieres. Contemporary engravings of the theater give us an idea of its grandeur and opulence.

After these first two performances, the production was given to the Paris Opera where it was remounted but withdrawn after a handful of performances. Author and composer set to work on the piece, and the revised version had a fresh premiere on April 19, 1746, opening the post-Lenten theater season. Alas, this version had no more success than the first, and was withdrawn in less than a month.

So, what happened? Why was the initial version of *Le Temple de la Gloire* a commercial flop? What did Voltaire and Rameau do to the

work to try to salvage it? And why were their efforts in vain?

For many years, these questions were difficult to answer because our knowledge of the 1745 version was incomplete. The score of neither version was ever printed, and the surviving manuscript copies known until recently transmit only the later 1746 version. All that was known of the 1745 music were the portions of the opera that did not change in the course of revision, as well as a few fragments of the original music that can be found in the “production score” preserved in the Bibliothèque de l’Opéra in Paris. This score was used for rehearsals and performances and contains markings by the conductor (and in this case, a few pages in the hand of the composer himself).

But many copies of the libretto exist, and in the absence of music, the words can tell us much. These were printed and sold to the audience for each performance (for court spectacles they were distributed *gratis*). The librettos for the Versailles performances, like the one in the Berkeley volume, were beautifully produced, with exquisitely engraved frontispieces for each act.

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To a typical mid-18th-century Parisian opera-goer, *Le Temple de la Gloire* belongs to the genre of *opéra-ballet*. This genre became popular in the early part of the century, and expresses that age’s rococo taste for lightweight entertainment, as opposed to the ponderous serious operas, the *tragédies en musique*, of the preceding Louis XIV era.

The *opéra-ballet* was literally “short attention-span theater.” Typically in three or four acts with a prologue, a single plot did not drive the action from beginning to end. The story of each act was independent of the others, but all of the acts shared a common theme—such as a specific aspect of love, perhaps—which was typically set out in an allegorical prologue.

What the audience in the Grande Écurie experienced that night in 1745 was very different, however. Instead of a string of diverting love stories, they were treated to three examples of

kingship: two bad, and one good. The opening Prologue set the theme: The Muses tend the Temple of Glory on Mount Parnassus, but the figure of Envy (backed up by an army of demons) tries to gain entry by force. A cohort of heroes led by Apollo repulses the attack, and Envy is subdued. As punishment, he is chained up outside. Apollo proclaims that only those who possess a great heart are worthy of admission to the Temple.

Each of the three acts shows the attempt of a king from antiquity to enter the Temple. The first, Bélus, bursts in on a peaceful gathering of pastoral folk, is disgusted by their “softness,” and is rejected from the Temple for being a bloodthirsty conqueror. Bacchus, king No. 2, is turned away because his fame for inventing wine and spreading debauchery does not qualify him; only virtuous deeds can do that.

Finally, we meet Trajan. After defeating five rebel kings, he pardons them magnanimously. Glory descends with a crown of laurel and invites Trajan to enter the Temple, but he refuses the offer and asks the gods to transform the Temple of Glory into a Temple of Happiness and to welcome all of humanity. A lengthy sung and danced *divertissement* closes the opera.

The audience hardly knew what to make of this. The music was generally agreed to be excellent, but... the words! Voltaire had used his privileged situation at the heart of royal power to deliver an object-lesson in the proper behavior of an enlightened ruler directly to Louis XV: A great king, worthy of Glory, is not a conqueror or a tyrant, but one who makes his people happy.

It’s easy to imagine that the King would not appreciate being lectured by a social inferior (not to mention a trenchant critic of the establishment). Thus the famous—and possibly apocryphal—anecdote of Voltaire’s stage-whispered “Is Trajan pleased?” and Louis’ stony silence in response rings true.

When the production moved to Paris, the public was even less kind. Wags complained that if they wanted a sermon on ethics, they would go to hear a Latin cantata at a Jesuit col-

lege. Rameau and Voltaire withdrew the work from the stage, and set about revamping it.

The new version that premiered in April 1746 shows the triumph of Rameau's musical and theatrical sensibilities over Voltaire's political agenda. The overall framework of the drama remains the same, but the harsh actions of the main players are softened, and love is allowed a larger role.

In spite of the revisions, the work once again failed to catch fire. But bits of the opera did live on, as individual numbers were re-cycled in operas by Rameau and other composers as well (rather like taking stock pieces of stage sets out of storage).

In the end the event was a pivotal moment in the careers of both men. Rameau's contribution met with favor from the King, and he was rewarded with a court appointment and a royal pension for life. Voltaire, however, finally realized that he was out of his element. After signing over his share of the proceeds from the opera to Rameau, involvement in a fresh scandal soon drove him from Versailles, and years later he wrote of his time as a courtier: "Of all the time that I have wasted in my life, it was this period that I regret the most."

• • •

The skeletal nature of the Berkeley score, including only the melody and bass parts, implies that it was intended as a model for a printed score (this kind of short score was typical of 18th-century French opera publications, equivalent to today's piano-vocal score); but plans for publication seem to have been shelved.

Then the manuscript disappears from history. We do not know who bound it together with the libretto, nor where it spent the next century and a half or so. In the early 20th century, the great French pianist Alfred Cortot acquired it for his stellar collection of rare musical materials, and after his death in 1962 the early opera scores were purchased by Vincent Duckles for the Berkeley music library.

The manuscript has gradually yielded its secrets under close scholarly scrutiny. It now

seems clear that it was copied directly from an early state of the "production score" mentioned earlier. The scribes who wrote out the Berkeley score also worked on the "production score," and their number included the principal copyist of the Paris Opera. Even more intriguing, small discrepancies between the two scores seem to indicate that the Berkeley score was copied out while the opera was still in rehearsal, and the musical content was still in flux.

Davitt Moroney, Professor of Music at UC Berkeley, has been intimately familiar with the music library's collections since his days as a graduate student here in the late 1970s. He has long experience helping to bring to light the glories of the collection by publishing, performing, and recording the rarities found within.

Moroney, for the last 20 years one of the international team of experts responsible for issuing the new edition of Rameau's complete works, says of the book in question: "This manuscript is one of the most important documents in the Berkeley music library. It is the only source for a good deal of music by one of the greatest composers of the 18th century. Furthermore, it preserves a record of his collaboration with another of the greatest figures of his time, Voltaire, at a moment when both men are at the peak of their careers and influence."

Cal Performances is proud to join with Philharmonia Baroque Orchestra & Chorale and the Centre de musique baroque de Versailles to bring the music on the pages of this unique volume to life for the first time in almost three centuries, recreating a pivotal event in French Enlightenment culture.

Victor Gavenda is a freelance writer and editor living in Albany, CA. In his youth he was a PhD candidate in music history studying the work of Rameau, spending several years attempting to untangle the mysteries of the various sources of Le Temple de la Gloire. Today he is choirmaster at St. Clement's Episcopal Church in Berkeley, and he tunes the harpsichords at UC Berkeley.



Rameau's Musical Feast

Le Temple de la Gloire— An Extravaganza Fit for a King

by Bruce Lamott

Will Rogers once quipped, “If you don’t like the weather in Oklahoma, wait a minute and it’ll change.” The same could be said about Rameau’s operas. Unlike the string-of-pearls alternation of arias and freely sung recitatives found in contemporary Italian *opera seria* (serious opera) such as those of Handel, Rameau’s *opéra-ballets* are an unpredictable variety show of dances, choruses, ensembles, and shorter arias interspersed with lyrical recitatives and audacious harmonic surprises.

Rameau’s orchestral palette is full of variety as well, launching a French affinity for woodwind timbres that continued from Berlioz to Debussy to Messiaen. His compositions attest to the serendipitous presence of Jacques-Martin Hotteterre and family, who for woodwind players are what Antonio Stradivari and his Cremona contemporaries are to strings. From the

first notes of the Overture to *Le Temple de la Gloire*, two piccolos add striking brilliance to the animated harmonies of the oboes, trumpets, horns, and bassoons. This bombast abates briefly for the graceful minuet for flute duet and strings and two flutes that it frames.

Rameau’s orchestration works as musical set design, creating an atmospheric effect before a single note is sung. The Prologue begins in the cavern of Envy with a prominent duet of subterranean bassoons in dialogue with plummeting scales (*tirate*) in the violins. The bucolic scene for the *entrée* of the shepherds and shepherdesses in Act I is set by the sound of the musette, a kind of housebroken bagpipe frequently seen in paintings of the Adoration of the Shepherds or pastoral concerts (*concerts champêtres*). The omnipresence of woodwinds in the French orchestra sets it apart from its

Italian contemporaries, in which woodwinds are an occasional additive element used for specific imagery such as birds or the hunt.

Another departure from Italian *opera seria* of the period is the French treatment of the dialogues and monologues (*recitatif*) connecting the concerted arias and dances. Unlike the free rapid-fire delivery in the rhythm and speed of the Italian language, French recitative is subject to a pulse and very attentive to the scansion of the poetic lines. Rameau was assiduous in his attention to Voltaire's text both in the rhythm and meaning of the words. As the author of the century's most important treatise on harmony, Rameau was particularly sensitive to the effect of chord progressions played by the harpsichord and cello (*basso continuo*) that underscore the structure and content of the text. Ever-present throughout Italian opera (hence the name *continuo*), the harpsichord is not included in Rameau's orchestral accompaniments, and the absence of its ubiquitous sparkle focuses our attention on other instrumental colors. Rameau divides the viola section into two separate parts—a characteristic of French string scoring since Lully—in order to fill out the harmonies usually supplied by the keyboardist's right hand.

Choruses and ensembles, rarely found in *opera seria*, abound in this work. As with French grand opera of the 19th century, there is a large role for an independent choral ensemble that changes characters with the shifting scenarios of the three acts; their various roles—demons, muses, shepherds and shepherdesses, bacchantes, priests and priestesses, and Romans—require changes in vocal timbre as well as personality. As a major figure of the Enlightenment's classical humanism, Voltaire was well-versed in Greek drama, and at times the chorus takes on the role of the classical Greek Chorus, reflecting the message rather than portraying a role.

Composers of Italian *opera seria* such as Handel, Vivaldi, or Alessandro Scarlatti strung arias together on a storyline set up by recitative. Aria texts were most often generic expressions of affect—vengeance, joy, ambition, sorrow—

absent content specific to the particular plot-line. There was a rigid hierarchy of roles, and leading characters were revealed through a series of contrasting arias in a pageant of passions. Audience demand for virtuosic display created the two-steps-forward-one-step-back form of the *da capo* aria, in which the first half of the aria is repeated from the top (*da capo*) as a vehicle for improvised ornamentation and cadenzas. Dramatic convention then dictated that the singer exit the stage, allowing for applause and even encores. Word and phrase repetitions (“Rejoice, rejoice, rejoice greatly”) accommodated elaborate extensions for the purpose of vocalism and formal structure.

Not so the French. One of the hallmarks of French Baroque musical theater is the seamless transition between recitative, solo aria, and ensembles of duets, trios, and chorus. Rameau sets Voltaire's text with careful attention to the rhythmic scansion and rhyme of the libretto reflected in the phrasing, pauses, and cadences of each line. Voltaire's text is full of grandeur and serious philosophic thought. In the Preface to *Le Temple*, he states his intention to replace vapid eroticism with something more serious and moralistic accompanied by grandiose spectacle; the occasion of a military victory—as opposed to a wedding—gave him license. Though the text itself is much more prolific than its Italian contemporaries, it passes with great dispatch absent repetitions and virtuosic extensions. Arias segue seamlessly from the recitatives without lengthy orchestral introductions, and their content relates directly to the dramatic situation at hand.

This scrupulous respect for the poetry is further reflected in the uniquely French approach to vocal and instrumental ornamentation called *agréments*. Unlike the bravura roulades and flights of virtuosic passagework of the Italians, these *agréments* are concise and fleeting emphases of accented syllables, expressive harmonies, and rhythmic stresses using brief and frequent trills, appoggiaturas (a stepwise “leaning” into dissonance followed by its resolution), and *ports de voix*, a gentle sliding into a note followed by a brief oscillation. The frequent use of

these *agréments* also make the melodic lines more pliable by cushioning large leaps and tapering phrase endings.

The diverse roles in *Le Temple* were cast from the resident ensemble of the Académie Royale de Musique, founded by Louis XIV and devoted to the exclusive performance of French opera. It developed under the strict control of Jean-Baptiste Lully (1632–1687), whose works continued to be performed alongside those of Rameau and Gluck a century later. This respect for the music of previous generations was rare, as opera companies generally discarded works that were not stylistically *au courant*. The five singers who created the principal roles were the leading artists in this resident company numbering about 15 singers. Three of the five sang dual roles: Marie-Jeanne Fesch—known to audiences as Mlle. Chevalier—was the *premier sujet* (prima donna) of the company. As Lydie, she expressed the nobility and pathos for which she was famous, but the role of Plautine gave her the opportunity to show a tender and somewhat amorous side as well. Marie Fel, soon to become a favorite of Rameau, sang the contrasting roles of Érigone and La Gloire, demonstrating both her strengths in comedic acting as well as brilliant vocalism. Pierre Jélyotte (Apollon and Trajan), known for his supple, sonorous tenor, was also described as “a unique singer, but one without acting skills or looks.” Bacchus was sung by François Poirier, noted for his extensive high tenor (or countertenor) range, called *haute contre*—a voice preferred by the French over the penchant for mezzo-soprano castratos found in Italian *opera seria*. The alto part in the choruses is also labeled *haut-contre*, giving it the scoring of soprano and three-part male chorus (*haute-contre*, tenor, bass) that continued into the 19th century.

The French penchant for dance is reflected in the nomenclature of this opera as an *opéra-ballet*, or *ballet héroïque*. The theatrical dances that developed at the court of Louis XIV abound in this work: *passepied*, *gigue*, *entrée*,

forlane, *gavotte*, *loure*, and, as customary, a concluding *passacaille*. The character of each dance type reflects the personality of the roles of the dancers, such as the pastoral *gigue* for the shepherds and shepherdesses, the lusty *forlane* for the bacchantes, and in the final scene, a series of *entrées* accompanying the entrances of Roman nobility, shepherds, soldiers, and youths—each appropriate to its social class.

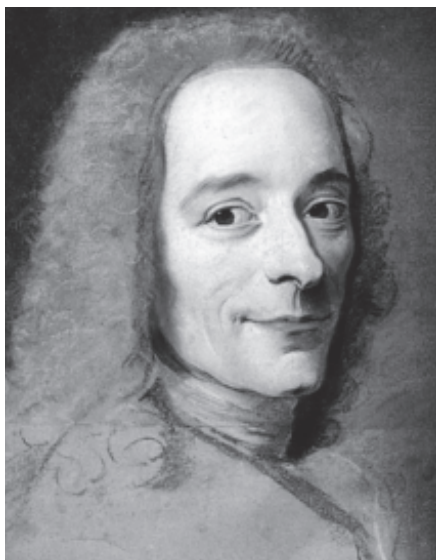
It's quite possible that the engaging charm, lyricism, and spectacle of this operatic rarity will prompt the question: Why don't we see these works performed more often? Though performances of French Baroque opera are becoming somewhat more frequent, Rameau's operas have yet to be staged by the major opera companies in America. While Handel's Italian operas appear now with some regularity, they were created with economy in mind; Handel was an impresario subject to the vagaries of ticket sales and audience taste, and expenditures took their toll on his profit margin. Rameau and Voltaire, on the other hand, had the deep pockets of the Bourbon monarchy at their disposal. Such a large cast, dance troupe, large (in Baroque terms) orchestra, lavish spectacle, and uncertain box-office would certainly give modern producers pause. But beyond that lies another challenge: that of historically informed performance. French opera may be the last frontier in Baroque performance practices, requiring a specialized knowledge of period choreography, theatrical practice, and instrumental technique, not to mention a roster of singers who are fluent in the musical language of French declamation and Baroque vocalism. This performance brings these elements together in an unprecedented collaboration in order to give you a rare glimpse of entertainment fit for a king.

Bruce Lamott has been director of the Philharmonia Chorale since 1997 and also serves as Philharmonia's scholar-in-residence.

From the Director

by Catherine Turocy

The music of Rameau has been at the very heart of my artistic development. Beginning in 1974 at the Aston Magna Festival, as a member of the Baroque Dance Ensemble directed by Dr. Shirley Wynne, I performed her dramatic choreography to Rameau's *La Cupis*. (You will hear this music tonight in the prologue of *Le Temple de la Gloire* for the dance of the Muses.) The



Preparation to the Portrait of Voltaire
by Maurice Quentin de la Tour

music is haunting, otherworldly, tender, and beautiful and in my 1974 performance, at precisely the first note, I fell in love with the harpsichordist, James Richman. Little did I suspect that Rameau's music from the prologue would also act, in some sense, as a prologue to my life.

After marriage, opera productions, and children, James and I combined the resources of our two companies to produce *Le Temple de la Gloire* in New York in 1991. He was the conductor; I choreographed and danced. We did not know about the original version of the opera. With David Ostwald as the inspired stage

director, our *New York Times* review read: "The teeming stage activity was so well integrated that it was often hard to tell where David Ostwald's direction left off and Ms. Turocy's choreography began. To a nonspecialist, the dance, for all its antiquated stylizations, seemed convincing, possessed of a consistent logic and impulse."

However, the one section of the opera that always bothered me was the very quick moment when Trajan declares he would like the Temple of Glory, celebrating his own triumphs, to become the Temple of Happiness, dedicated to the right to the pursuit of happiness for all people, regardless of social class, sex, or age. Musically, in the 1746 version, this moment almost slips by as if it were a sudden whim of Trajan's. Now, in 2017, I have the opportunity to realize the original version of the opera and to discover the original context and dramatic buildup to this moment from the Enlightenment preserved in Voltaire's libretto and Rameau's music. I searched the text for a political argument in Act III, but found nothing in the libretto. No, the moment is too important and controversial to put into words. The buildup to the announcement by Trajan is in the dance music. It is a mute declaration of an inner struggle by a non-participant in the dance. How perfect! As the performance reveals itself tonight, follow the thread of the dance throughout the staging to experience the power of this mute but very expressive art.

A note on the costumes and décor: Our design team decided to go for a classical look, reminiscent of the French painter Poussin for the first part of the opera. After intermission the audience is carried to the "modern times" of 1745.

I deeply appreciate the opportunity to be involved in this historic production and I thank Nicholas McGegan, Philharmonia Baroque, the Centre de musique baroque de Versailles, and Cal Performances, as well as the people and organizations who donated their resources to make these performances possible.



La Camargo Dancing (c. 1730) by Nicolas Lancret (1690–1743). Cover of *Chorégraphie* by Raoul Anger Feuillet (published in Paris, 1700)

Notes on the Choreography

There is no surviving period-dance notation score from *Le Temple de la Gloire*. In fact, many choreographers were not champions of dance notation, as the system in use only recorded the steps of the dance and not the dramatic action. Hence, I have choreographed the work by drawing from my experience in reconstructing period-dance notations (over 300), using steps and movement described in the following treatises: *Chorégraphie* by Raoul Anger Feuillet (published in Paris, 1700), Louis de Cahusac's *La Danse ancienne et moderne ou Traité historique de la danse* (The Hague, 1754), Jean-Georges Noverre's *Lettres sur La Danse et sur Les Ballets* (Stuttgart, 1760) and Gennaro Magri's *Trattato teorico-prattico di ballo* (Naples, 1779). I have also found Rebecca Harris Warwick's *Dance and Drama in French Baroque Opera* (Cambridge University Press, 2016) to be sensitive to many questions regarding stage direction and period practice.

The late-18th-century ballet technique uses a 90-degree rotation of the legs, pointed and relaxed foot, complicated pirouettes with varying foot placements, full-range leg extensions, and various expressive attitudes, as well as acrobatic and virtuosic steps for grotesque characters. There are three genres of dance styles used in this production: *la danse noble et héroïque* dominates and employs balancing on the points of the toes, the indeterminate pirou-

ette (where the dancers spins for as long as he is able), graceful attitudes of the body, and virtuosic dance passages described in Magri's book that are still in use today. The *port de bras* and high use of the arms are typical of the "high dancing" used on the stage. Following the Italian tradition that influenced French practice, pantomimic gestures associated with *danza parlante* are used in *la danse demi-caractère* style. The more exaggerated and acrobatic *grotesco* style works well with the music and the character of the demons and the comic characters following Bacchus. The use of masks for dancers was common practice on the French stage until the end of the 18th century. It is not clear if the dancers wore masks for *Le Temple de la Gloire*.

The most famous dancers of the day appeared in *Le Temple de la Gloire*, including Camargo, Sallé, Dupre, and the Dumoulin. Although there is no choreographer listed in the manuscript score, it is possible Antoine Baudier de Laval, the ballet master of the Académie royale de musique, created the dances. It was also usual for the solo dancers to create their own choreography in the operas. There were many rules shaping dance performance and composition; as with the other arts, however, the goal is to see the beauty, passion, and truth of the human condition.

And above all, to please!



**NICHOLAS
McGEGAN,**
conductor

As he embarks on his fourth decade at the podium, Nicholas McGegan—long hailed as “one of the finest baroque conductors of his generation” (*The Independent*) and “an expert in 18th-century style” (*The New Yorker*)—is recognized for his probing and revelatory explorations of music of all periods. Last season marked his 30th year as music director of Philharmonia Baroque Orchestra; he is also the principal guest conductor of the Pasadena Symphony.

Best known as a Baroque and Classical specialist, McGegan’s approach—intelligent, infused with joy, and never dogmatic—has led to appearances with many of the world’s major orchestras. At home in opera houses, McGegan shone new light on close to 20 Handel operas as the artistic director and conductor at the Göttingen Handel Festival for 20 years (1991–2011) and the Mozart canon as principal guest conductor at Scottish Opera in the 1990s.

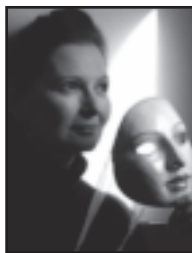
His 2016–17 appearances include the Los Angeles Philharmonic (his 20th anniversary at the Hollywood Bowl); two programs with the Pasadena Symphony; Baltimore, St. Louis, and Toronto symphonies; Calgary Philharmonic; Handel and Haydn Society; Aspen Music Festival; and the Cleveland Orchestra/Blossom Music Festival. Highlights of Philharmonia Baroque Orchestra’s season under McGegan include Handel’s oratorio *Joshua* and programs with Robert Levin (fortepiano) and Isabelle Faust (violin). In addition, McGegan and PBO revive Scarlatti’s *La Gloria di Primavera* at Tanglewood and appear at Yale’s Norfolk Chamber Music Festival. This fall at Harvard, McGegan will serve a residency as the Christoph Wolff Distinguished Visiting Scholar. He also conducts the all-Mozart semi-final round of the 2017 Van Cliburn Piano Competition. Overseas, McGegan appears with Cappella Savaria at the Esterhazy Palace in Fertod, the Bournemouth

Symphony Orchestra, the Scottish Chamber Orchestra, and the Royal Northern Sinfonia.

McGegan’s prodigious discography features eight releases on Philharmonia Baroque’s label, Philharmonia Baroque Productions (PBP), including the 2011 Grammy Award-nominated recording of Haydn Symphonies Nos. 88, 101, and 104. Their latest release features the first-ever recording of the newly rediscovered 300-year-old work *La Gloria di Primavera* by Alessandro Scarlatti, recorded live at the US premiere. McGegan has also recorded extensively with Capella Savaria, most recently releasing albums of Haydn and Joseph Martin Kraus.

English-born Nicholas McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” Most recently, McGegan was invited to join the board of Early Music America. Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honor of the City of Göttingen, and a declaration of Nicholas McGegan Day by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque. In 2013 the San Francisco Conservatory of Music awarded him an honorary degree of Doctor of Music.

For more, visit Nicholas McGegan on the web at www.nicholasmcgegan.com.



**CATHERINE
TUROCY,**
*stage director
and choreographer*

Recognized as one of today’s leading choreographers/reconstructors and stage directors in 17th- and 18th-century period performance, with over 80 Baroque operas to her credit (15 of these by Jean-Philippe Rameau), Catherine Turocy has been decorated by the French Republic as a Chevalier in the Order of Arts and Letters. Her first performance in Baroque dance was in 1972 with conductor Alan Curtis and choreographer

Shirley Wynne and the Baroque Dance Ensemble of Ohio State University at UC Berkeley in Rameau's *La Naissance d'Osiris*. She has received the prestigious "Bessie" Award in New York City for sustained achievement in choreography as well as the Natalie Skelton Award for Artistic Excellence. In 1980 she received the Dance Film Association Award for *The Art of Dancing*, a video produced with Celia Ipiotis and Jeff Bush. NEA International Exchange fellowships supported extended stays in London and Paris, where Turocy conducted research and interacted with other artists. In the 1980s she worked under famed stage directors Pier Luigi Pizzi and Jean Louis Martinoty.

A founding member of the Society for Dance History Scholars, Turocy has lectured on period performance practices around the world including at the royal academies of dance in London, Stockholm, and Copenhagen; the Festival Estival in Paris; and the Society for Early Music in Tokyo. She has also served as consultant to Clark Tippet of American Ballet Theatre and Edward Villella of the Miami City Ballet. As a writer she has contributed chapters to dance history text books, and articles to *Opera News*, *Early Music America*, and *Dance* magazine, many which have been translated into French, German, Japanese, and Korean. A chapter in Janet Roseman's book, *Dance Masters: Interviews with Legends of Dance* (Routledge) is dedicated to her work. Books in which Turocy has authored chapters include: *Moving History/Dancing Cultures: A Dance History Reader*; *Creating Dance: A Traveler's Guide*; and *Dance on its Own Terms: Histories and Methodologies* (eds. Melanie Bales and Karen Eliot), published by Oxford.

As a sought-after and respected period stage director/choreographer, Turocy has worked with singers Jessye Norman, Bryn Terfel, Christine Brandes, Howard Crook, Ann Monoyios, Julianne Baird, and Drew Minter. She worked for 11 years at the Handel Festival in Göttingen, Germany, where she was praised by the international press for her groundbreaking production of Handel's *Teseo* in 2011. In New York, Turocy works closely with Concert Royal, di-

rected by conductor James Richman. Highlights include Gluck's *Orfeo*; Handel's *Ariodante* and *Terpsicore*; and Rameau's *Pygmalion*, *Les Indes Galantes*, *Le Temple de la Gloire*, and *Les Fêtes d'Hebe*, among others. In Washington (DC) she has collaborated with Ryan Brown of Opera Lafayette Orchestra and Chorus.

Internationally, Turocy has worked with conductors Nicholas McGegan (Festival Orchestra of Göttingen), Christopher Hogwood (Academy of Ancient Music, London), John Eliot Gardiner (English Baroque Soloists, London), Philippe Herreweghe (La Chapelle Royale, Paris), and Wolfgang Katschner (Lautten Compagnie, Berlin).

Training professional artists is an important part of Turocy's work with the NYBDC. Former members of the company include Ken Pierce, Thomas Baird, Paige Whitley Bauguess, and Carlos Fittante, all of whom have gone on to start their own companies and/or careers as freelance historical choreographers. Current members of the company trained by Turocy and now active in the field as choreographers include Patricia Beaman, Caroline Copeland, Sarah Edgar, Rachel List, and Ani Udovicki.

Turocy is a founding member of the Society of Dance History Scholars, the Committee on Research in Dance, and the dance council CORPS de Ballet International.

Turocy began her studies of historical dance as a freshman with Dr. Shirley Wynne at Ohio State University, from which she graduated *magna cum laude*. She is grateful to Lynn Dally, Peter Saul, Kathryn Karipedes, Ruth Currier, Lucy Venable, Alex Martin, and Miss Betsy Widmer for their instruction and guidance during her early years. As a ballet dancer she performed with the Cleveland Ballet under Alex Martin and as a modern dancer she has performed with choreographer Mitchell Rose and in many of her own original works in New York City.



MARC LABONNETTE,
baritone
*L'Envie · Un Berger ·
Le Grand-Prêtre de la
Gloire · Cinquième Roi*
A native of Orléans,
France, baritone Marc
Labonnette studied first

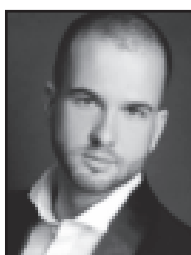
in the conservatory of his native city, before graduating in Paris. He then studied at the Centre de musique baroque de Versailles and pursued his higher education at the Guildhall School of Music & Drama in London. Labonnette also obtained a master's degree and received a scholarship to study at the Royal Scottish Academy of Music & Drama in Glasgow. He has participated in master classes with Ruben Lifschitz, Graham Johnson, Sir Thomas Allen, Malcolm Martineau, François Le Roux, Christa Ludwig, and Edda Moser.

Labonnette is now a sought-after singer in a wide repertoire, from Baroque composers such as Lully, Purcell, Handel, and Rameau, to Fauré, Wagner, and Verdi. He performs with conductors including Hervé Niquet, Jean-Claude Malgoire, Marc Minkowski, and Susanna Mälkki, in venues including the Opéra de Paris, the Salle Pleyel, the Théâtre des Champs-Élysées, and the Théâtre de La Monnaie in Brussels, and with the opera companies of Montpellier, Bordeaux, and Toulouse.

Labonnette is also devoted to contemporary music and has sung Gérard Pessson's *Pastorale* at the Théâtre du Châtelet and, most recently, Luca Francesconi's *Trompe-la-Mort* at the Opéra de Paris/Palais Garnier. He will return to the Opéra de Paris/Opéra Bastille in October for Puccini's *La bohème*.

PHILIPPE-NICOLAS MARTIN, *baritone*
Bélus · Un Guerrier · Quatrième Roi

After graduating from the conservatories of Marseille and Aix-en-Provence, Philippe-Nicolas Martin was trained at the CNIPAL (formerly a postgraduate opera training center) in Marseille. In opera houses in France and Europe, he has sung such roles as Guglielmo (*Così fan tutte*), Papageno (*The Magic Flute*),



Grégorio (*Roméo et Juliette*), Il Commissario Imperiale and Yamadori (*Madama Butterfly*), Marullo (*Rigoletto*), Sciarrone (*Tosca*), Belcore (*L'Elisir d'Amore*), Sganarelle (*Le Médecin*

Malgré Lui), The Forester (*The Cunning Little Vixen*), Moralès (*Carmen*), Le Second Commissaire and Le Geôlier (*Dialogues des Carmélites*), The Clock and The Cat (*L'Enfant et les Sortilèges*), and Octave (Sauguet's *Les Caprices de Marianne*). On the concert stage, he has sung Brahms' *Ein Deutsches Requiem*, Fauré's *Requiem*, Campra's *Requiem*, Berlioz's *Messe Solennelle*, Orff's *Carmina Burana*, and Beethoven's Ninth Symphony, as well as several recitals.

This season, Martin sings Der Heerrufer des Königs (*Lohengrin*), Taddeo (*L'Italiana in Algeri*), Don Fernando (*Fidelio*), and The Forester (*The Cunning Little Vixen*), and makes his US debut with this production of *Le Temple de la Gloire*. He also takes part in concert versions of *Proserpine* by Saint-Saëns, *Les Horaces* by Salieri, and *Naïs* by Rameau.



CAMILLE ORTIZ-LAFONT,
soprano
*Une Bergère ·
Fannie · Muse*

A native of Vega Baja, Puerto Rico, Camille Ortiz-Lafont is equally

at ease on the opera and concert stage, having performed both in the US and in countries including Italy, Spain, Germany, Greece, Ghana, and Mexico. Ortiz-Lafont will graduate next month with a DMA in voice performance and pedagogy from the University of North-Texas, where she has been a teaching fellow under the tutelage of Molly Fillmore. Recent performances include Quiteria in Telemann's *Don Quichotte* as well as the soprano soloist in Francisco Courcelle's *Ave Maris Stella* with Orchestra of New Spain; La Musique in Charpentier's *Les arts florissants* with the

Dallas Bach Society; and Pamina in *Die Zauberflöte* and Belinda in *Dido and Aeneas* with the Fillmore Opera Studio. Next month she will appear as Night in Dallas Bach Society's production of Purcell's *The Fairy Queen*. In 2014 Ortiz-Lafont made her Carnegie Hall debut in Dan Forrest's *Requiem for the Living*; and appeared in John Rutter's *Mass of the Children* under Rutter's baton, as Gilda (cover) in *Rigoletto* for the Greek Opera Studio with the Festival of the Aegean in Syros, Greece, and as Musetta in *La bohème*; she also gave art-song concerts for the Berlin Opera Studio in Germany. She is the winner of the Gerda Lissner Foundation Encouragement Award (2008) and a finalist in both the Liederkrantz competition (2009) and the Sergei and Olga Koussevitzky Young Artists Competition (2010). *Le Temple de la Gloire* marks her debut with PBO.



**GABRIELLE
PHILIPONET,**

soprano

*Arsine · Une Prêtresse ·
Plautine*

Born in Albi, Gabrielle Philiponet studied as a flutist before beginning to sing. As a mem-

ber of the Opera Studio of the Chapelle Musicale Reine Elisabeth in Brussels, she was a prize winner at the prestigious Reine Elisabeth Competition. She has performed across Europe, from the opera houses of Marseille, Toulon, Reims, Montpellier, Nancy, Nice, Saint-Etienne, Marseille, Bordeaux, and Toulouse, to the Grand Théâtre de Luxembourg and the Théâtre Royal de la Monnaie in Brussels. Recently she performed Donna Anna (*Don Giovanni*) at the Angers Nantes Opera, Fiordiligi (*Così fan tutte*) at the Rouen Opera, and Violetta (*La Traviata*) at the New Orleans Opera (US debut). She also debuted as Mimi (*La bohème*) on tour in Spain. Upcoming engagements include *Le pays du sourire* (Mi) at the Tours Opera and Marguerite (*Faust*) at the Saint-Etienne Opera. Her discography includes *Scène de Chasse* by René Koering (Universal Music), *Sémiramis* by

Catel (Glossa), *Un mari à la porte* by Offenbach with the Liverpool Philharmonic Orchestra, works by Max d'Ollone, *Dimitri* by Victorin Joncières, and *Adrien* by Etienne-Nicolas Méhul. Philiponet currently studies voice with Daniel Ottevaere.



**CHANTAL
SANTON-JEFFERY,**
soprano

*Lydie · Une Bacchante ·
La Gloire*

Often acclaimed as one of the most accomplished French sopranos of the moment, and praised for her "gloriously smooth, rich textured soprano" (*International Record Review*), Chantal Santon-Jeffery has embodied numerous roles in opera, from Mozart (Donna Anna, Fiordiligi, the Countess, Sandrina) to contemporary repertoire including Wagner (Senta in *Der Fliegende Holländer*), Britten (*The Governess* in *The Turn of the Screw*), Campra (*Tancredi*), Gassman (*Opera Seria*), and Purcell (*Dido and Aeneas*, *King Arthur*).

She has been invited to sing with such prestigious ensembles as Le Concert Spirituel, Les Talens Lyriques, Le Cercle de l'harmonie, Les Siècles, Opera Fuoco, and the Brussels and Hong Kong philharmonic orchestras. Santon-Jeffery has recently performed in Théâtre des Champs-Élysées and Salle Pleyel in Paris, in the Royal Opera in Versailles, Avignon Opera, Liège Opera, Bozar in Brussels, and the Konzerthaus in Vienna.

Other recent projects include productions at the Festival de Saint-Denis, Montpellier Opera, the Palace of Arts in Budapest, the Konzerthaus in Vienna, Théâtre des Champs-Élysées, Teatro La Fenice, Versailles Opera, and Bordeaux Opera. Upcoming projects include Sofia in Rossini's *Il Signor Bruschini* at the Théâtre des Champs-Élysées (under Enrique Mazzola) in June. In this venue, she also appeared as Frasquita in Bizet's *Carmen* with the Orchestre national de France (Simone Young), alongside Marie-Nicole Lemieux and Michael Spyres.



**ARTAVAZD
SARGSYAN,**
haute-contre
Un Berger · Bacchus ·
Premier Roi

A graduate of the Conservatory of Lille, Artavazd Sargsyan is currently studying at the École Normale de Musique de Paris with Daniel Ottevaere, with support from SPEDIDAM. On stage, he has performed the roles of G  rald in *Lakm  * by Delibes, Nadir in *The Pearl Fishers* by Bizet, Camille De Coutan  on in *The Merry Widow*, Grenicheux in *Les cloches de Corneville* by Planquette, Don Ramiro in *La Cenerentola*, Le Roi Ouf in *L'Etoile* by Chabrier, Vincent in *Mireille* by Gounod, and Ferrando in *Cos   fan tutte* with the Orchestra of Massay, under the direction of Dominique Ruits. As a member of the La P  n  che Opera troupe, he sang in Gluck's *L'ivrogne corrig  * with Barokopera Amsterdam. During the summer of 2011, he was Nemorino in *L'Elisir d'Amore* at the Belle-  le-en-Mer festival and Arthur in *Lucia de Lammermoor* at the Morlaix festival. Other roles have included the Witch (*H  nsel und Gretel*) in Paris and Fontainebleau, Ferrando (*Cos   fan tutte*), Henry in Richard Strauss' *Die schweigsame Frau*, and Belfiore (*Il viaggio a Reims*) at Wildbad.

Sargsyan sings regularly under the direction of Jean-Claude Casadesu, Bruno Membrey, and Philip Walsh, and frequently performs religious works such as Mozart's *Requiem*, Beethoven's Mass in C Major, Bach's *Magnificat*, and Schubert's *Stabat Mater*.

He is a member of the opera studio of Op  ra Bastille in Paris and appears as a soloist in oratorio. Sargsyan's upcoming engagements include *Chim  ne* by Antonio Sacchini and *Les chevaliers de la table ronde* with Les Brigands.

AARON SHEEHAN, *haute-contre*
Apollon · Trajan

A superb interpreter of the works of Bach, Handel, and Mozart, Aaron Sheehan sang the title role in the Boston Early Music Festival's (BEMF) Grammy Award-winning recording of Charpentier's *La d  scente d'Orph  e aux enfers*. Other



roles with BEMF have included L'Amour and Apollon in *Psych  *, the title roles in *Act  on* and *Orfeo*, Eurimaco in *Il ritorno d'Ulisse in patria*, Acis in *Acis and Galatea*, and Liberto/Soldato in *L'incoronazione di Poppea*. With Boston Baroque he sang Telemaco in *Il ritorno d'Ulisse in patria*, Emilio in *Partenope*, and Damon and Valere in *Les Indes Gallantes*. He has performed in concert at Tanglewood, the Concertgebouw, the Metropolitan Museum of Art, and Th   tre des Champs-  lys  es; at the early music festivals of San Francisco, Vancouver, Washington (DC), Carmel, and Regensburg; and with Orpheus Chamber Orchestra, the Handel and Haydn Society, Tafelmusik, the Seattle and Charlotte symphony orchestras, and Pacific Music Works.

Recent engagements include Bach's Mass in B minor (Calgary Philharmonic and Boston Baroque), Gluck's *Orph  e* (title role, Pacific Music Works), and performances of Handel's *Messiah*, Bach's *St John* and *St Matthew Passions*, and Monteverdi's *Vespers*. Upcoming staged performances include Orfeo in *Le Carnaval de Venise* (Campra, BEMF) and Eumete in *Il ritorno d'Ulisse in patria* (Opera Atelier Toronto).

Sheehan's many recordings include four Grammy nominated operas: Lully's *Th  s  e* and *Psych  *, Cl  arte in Steffani's *Niobe*, and Telemaco in Monteverdi's *Il ritorno d'Ulisse in patria*.



TONIA D'AMELIO,
soprano
Une Berg  re · Fannie ·
Muse

Described as "extravagantly charismatic" by the *San Francisco Chronicle*, and praised by *San Francisco Classical Voice* for her "beautiful phrasing" and "striking tone," soprano Tonia d'Amelio has established a reputation as one of the most sought-after solo and ensemble singers in the San Francisco Bay Area. In recent seasons, she sang the role of Celia in

the world premiere and East Coast revival of *Middlemarch in Spring* and made several debut performances: as a soloist with Philharmonia Baroque Orchestra, as Drusilla in Monteverdi's *L'Incoronazione di Poppea* with West Edge Opera, and in recital with the Los Angeles Baroque Players. Other career highlights include liturgical performances of Monteverdi's *Vespers of 1610*, Mozart's *Requiem*, and J.S. Bach's *St. John Passion*, and concert performances of Mendelssohn's *Lobgesang*, Mozart's Great Mass in C Minor, J.S. Bach's Mass in B Minor, and Handel's *Ode for the Birthday of Queen Anne*. She has participated as a guest artist at the William Byrd Festival in Portland, Oregon, and at the Edington Festival of Music within the Liturgy in Edington, Wiltshire, UK. In addition to singing, d'Amelio teaches alignment-focused barre fitness classes at The Dailey Method's Piedmont, Berkeley, and San Francisco studios.



BRUCE LAMOTT,
chorale director

Bruce Lamott has been director of the Philharmonia Chorale since 1997 and also serves as Philharmonia's scholar-in-residence. He first performed with the orchestra in 1989 as continuo harpsichordist for Handel's *Giustino*. During his 30-year tenure with the Carmel Bach Festival, he served as a harpsichordist, lecturer, choral director, and conductor of the Mission Candlelight Concerts. As the founding director of the Sacramento Symphony Chorus, he conducted annual concerts of major symphonic choral works and prepared the chorus for their subscription season.

Lamott received a bachelor's degree from Lewis and Clark College, and an MA and PhD in musicology from Stanford. His teaching career began on the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He recently retired from San Francisco University High School, where he directed the choir and orchestra and taught for 36 years. As a professor of music history at the San Fran-

cisco Conservatory of Music since 2001, Dr. Lamott specializes in the vocal and instrumental repertoire of the 18th century. He teaches continuo-playing for the coach-accompanists in the San Francisco Opera's Merola Opera Program and lectures for the company's and the Opera Guild's education programs.

ABOUT THE DANCERS

CAROLINE COPELAND,
principal dancer, associate director,
New York Baroque Dance Company

Caroline Copeland has been described as a "dance-provocateur" by the *Courier-Journal* and "sublime" by the *Wall Street Journal*. In 1996 she joined the New York Baroque Dance Company (NYBDC), with whom she has performed throughout the US and Europe, including at the Drottningholm Theater, the International Händelfestspiele Göttingen, the Guggenheim Museum, Danspace at St. Mark's Theater, and at Potsdam Sanssouci. Copeland is also a featured performer and choreographer with the Grammy Award-winning Boston Early Music Festival. As a solo performer, she has collaborated with numerous early music groups, including Juilliard415, Cantata Profana, Quicksilver, The Four Nations Ensemble, Brooklyn Baroque, the New Dutch Academy, Bourbon Baroque, and the New York Consort of Viols, and her choreography has been presented at Alice Tully Hall, the Metropolitan Museum of Art, the Public Theatre, and the Phillipzaal in The Hague. Copeland teaches master classes in historical dance across the country. Some of her presentations include appearances at ACJW-Carnegie Hall, NYU Gallatin, Rutgers, Cornell, Yale, and Vassar. She earned a MFA in dance from Sarah Lawrence College and is an adjunct professor at Hofstra University, where she enjoys teaching dance history and classical ballet from a historically informed perspective.

SARAH EDGAR, *assistant stage director,*
associate director, NYBDC

Sarah Edgar specializes in 18th-century stage performance. She is the associate director of



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of this presentation of
Le Temple de la Gloire.

NYBDC and the stage director/choreographer of the Haymarket Opera Company in Chicago. Her 2013 directing debut with Haymarket, Telemann's *Pimpinone*, was hailed by *Newcity* as one of the five best operas in Chicago. As a dancer with NYBDC, she has performed at Drottningholm Theater in Sweden, the International Händelfestspiele Göttingen, Danspace at St. Mark's Theater, the Guggenheim Museum, and the Potsdam Sanssouci Music Festival. From 2006–12, she lived in Cologne, Germany and toured Europe as a freelance dancer, performing in Italy, Germany, Belgium, Switzerland, and France. She has taught master classes in Baroque dance at numerous universities in the United States and in Germany, and has given several lectures at symposia for 18th-century performance. Edgar was an adjunct professor in dance at Northwestern University in winter 2014, teaching Baroque dance technique. She holds a BFA *summa cum laude* in dance performance from Ohio State University, and an master's degree from the Hochschule für Musik und Tanz Köln.

BRYNT BEITMAN, from Dallas, earned a BFA from the Juilliard School and is a Presidential Scholar in the Arts. His credits include Bruce Wood Dance Project, Heidi Latsky Dance, TAKE Dance, and Lydia Johnson Dance. As a choreographer, Beitman's own works have been seen at the Juilliard Theater, Alice Tully Hall, Bryant Park, Dance New Amsterdam, Galapagos Art Space, Socrates Sculpture Park, Moyse Hall, and, most recently, Baruch Performing Arts Center as a part of the REVERB Dance Festival; internationally, in Montreal, Varna, and Bulgaria. He joined the New York Baroque Dance Company in 2007.

CARLY FOX HORTON is a New York City-based dancer and choreographer originally from Missouri City, TX. She has worked with choreographers such as Amy Marshall, Sean Curran, Regina Nejman, Megan Bascom, Britney Falcon, Catherine Turocy, Caroline Copeland, and James Koroni. Horton reads and reconstructs Baroque dances from period notation and has been a soloist with the New York

Baroque Dance Company since 2010. Off-Broadway and regional theater credits include *One Ride*, *Lemon Meringue*, *42nd Street*, *Okla-homa!*, *Seven Brides for Seven Brothers*, and *Beauty and the Beast*. Film credits include Namie Amuro's music video *New Look* and *Night at the Museum II*. Horton graduated *summa cum laude* from the University of Kansas with a BFA in dance and from the New York School of Interior Design with an AAS in interior design.

OLSI GJECI was born in Vlore, Albania. The son of one of Albania's premier folk dance choreographers Guri Gjeci, he began his professional career at age 15 with the folkloric group Laberia and the National Albanian Folkloric Ensemble. He has performed throughout the world, including appearances in France, Spain, Israel, Italy, Turkey, Lithuania, Montenegro, and Macedonia. In 2006 he moved to the US, where he studied contemporary dance and philosophy at Hunter College. He dances with Trisha Brown Dance Company, Vicky Shick, Balam Dance Theatre, the Boston Early Music Festival Dance Ensemble, and the New York Baroque Dance Company. Olsi dances folk, modern, contemporary, Baroque and Balinese, among others. Gjeci is the artistic director of Sublime Dance Company.

ALEXIS SILVER was born in Copenhagen, Denmark and spent her formative years here in Berkeley. She began ballet training with Ronn Guidi at Oakland Ballet. As a teenager Silver moved to Massachusetts, shifted her focus to contemporary dance, and studied with Marcus Schulkind. She joined the New York Baroque Dance Company in the summer of 2010, with whom she has performed in Germany; she also dances with the Boston Early Music Festival, Rebecca Warner, Gregory Nuber Dance, Becky Radway Dance Projects, and Enrico Wey, among others. Silver contributes writing to *Dance* and *Dance Spirit* magazines and is an accomplished photographer (www.asilverphotography.com). She holds a BA in liberal arts from Sarah Lawrence College and a certificate of higher education from the London Contemporary Dance School.

MEGGI SWEENEY SMITH has performed solo roles with companies including Corbin-Dances, Nellie van Bommel, Cohen/Suzeau, and internationally with the New York Baroque Dance Company. She also dances for the Sokolow Dance/Theater Ensemble, performing Anna Sokolow's 1965 piece *Odes* as part of the *Sounds of Sokolow* project. Smith was part of the original cast for Kazuko Hirabayashi Dance Theater's *The Spring* to Stravinsky's *Le Sacre du printemps* and has performed works by the Intercultural Arts Dialogue, José Limón, Wally Cardona, and others. Smith earned her BFA in dance (with highest honors) from the University of Kansas. In addition to her continued training in modern dance, her interest in historic dance has taken her into the world of Baroque and *commedia dell'arte*, where she taught on the relationship between music and dance at the Middlebury Bach Festival, movement and notation workshops at the Mark Morris Dance Center, Roving Classical Commedia University, New Jersey City University, and Southern Illinois University. She joined NYBDC in 2010.

MATTHEW TING was born in Philadelphia, PA and grew up in El Paso, TX. He began dancing with Leah Tubbs in 2012 and is a principal dancer of Ballet for Young Audiences, where he also serves as ballet master. Ting has danced for companies including Connecticut Ballet, mishiDance, stringdance+media, and JT Lotus Dance Company. He is a graduate of St. John's College, Annapolis. In addition to dancing, Ting is an actor and enjoys singing in choirs. He joined the New York Baroque Dance Company in 2014.

ANDREW TREGO began his dance training at age 14 at Houston's High School for Performing & Visual Arts and Houston Ballet's Ben Stevenson Academy. While completing a BFA from the Boston Conservatory, Trego performed lead roles in works by José Limón, Alwin Nikolais, Anna Sokolow, and Anthony Tudor. In Boston he performed with Opera Boston and the Boston Early Music Festival. Trego relocated to New York City in 2012, where he has danced with the New York Baroque

Dance Company, the Metropolitan Opera, the Paris Opera Ballet, BALAM Dance Theater, the People Movers Contemporary Dance Company, and Beth Soll & Company. He joined the New York Baroque Dance Company in 2014.

ABOUT THE DESIGNERS

SCOTT BLAKE, *set designer*

Scott Blake is the principal owner of Design 500 Inc. based in Memphis, Tennessee. The firm specializes in architectural design, museum planning and design, urban planning, and historic preservation. His museum clients include the Vatican, the Uffizi and Pitti Palaces, and the Kremlin Museum. Stateside his work can be seen at the Elvis Presley Birthplace, the National Civil Rights Museum, and the International Blues Hall of Fame. Blake is also the founder and executive director of the nonprofit community development corporation in Memphis that is working to revive the downtown area.

MARIE ANNE CHIMENT, *costume designer*

Marie Anne Chiment has designed sets and costume for hundreds of theater, opera, and dance productions across the country and around the world. Design credits include national tours of *Grease!*, *Carousel*, and the Broadway musical *Metro*. Her designs for opera include the world premieres of Bright Sheng's *Song of Magnus* and Bruce Saylor's *Orpheus Descending* at the Lyric Opera of Chicago, and Mozart's *The Magic Flute* at Santa Fe Opera. Her work has also been seen at the Oregon Shakespeare Festival, Arena Stage, Actors Theater of Louisville, and the Opera Theatre of St. Louis. Internationally, she has costumed operas and ballets in Spain, Germany, England, France, and Japan. Chiment is the recipient of the Kevin Kline Award for her costume designs for the musical *Ace*. Her set and costume designs for *I Am My Own Wife* won the Kevin Kline Award for Outstanding Production, and her designs were nominated for the Helen Hayes Award for Outstanding Design. Her set and costume designs were exhibited in Lincoln Center's *Curtain Call: Celebrating a Century of Women Designing*

for *Live Performance* and in the exhibit *Costume Design at the Turn of the Century: 1990–2015* at the Bakhrushin Museum in Moscow.

PIERRE DUPOUEY, lighting designer

Beginning his career as a news cameraman and then as a director of photography for many foreign opera film projects, Pierre Dupouey worked under many well-known directors, including Francis Reusser, Youssef Chahine, Charles Matton a.k.a. Gabriel Pasqualini, Hugo Santiago, and Claude d'Anna. He has premiered multiple projects at the Cannes and Venice film festivals. As director of photography, he has also teamed with numerous live opera recording projects at venues including the Paris Opera House, the Chorégies d'Orange, and the Salzburg Festival.

Dupouey has produced numerous music documentaries (*Dalberto-Debussy; Vincennes-Neuilly*), film portraits of musicians (*Renaud et Gautier, Face A, Face B; Lettre d'Italie; Moi, Hector Berlioz*), and recordings of opera and concerts for DVD and television (*Verdi, une passion, un destin; Sonatas de Beethoven*). He has designed for many Turocy-directed and McGegan-conducted productions, including Handel's *Teseo* (Göttingen Handel Festival, 2011), *Orlando* (Göttingen Handel Festival, 2008), and *Atalanta* (Göttingen Handel Festival, 2005). He has worked with other design teams from across Europe at Opéra de Marseilles (*Il Trovatore, Elektra, Iphigenia in Tauris, La Forza del destino, Così fan tutte, Radamisto*), Opéra de Nantes (*Elektra, Fidelio*), and Göttingen Opera (*Atalanta, Alcina, Ariana, Tolomeo, Xerxes*). Dupouey has also designed for productions of *Rusalka* (Athens Opera House and Opéra de Nice), *Fidelio* (Opéra de Limoges, Opéra de Tours), *I puritani* (Opéra d'Avignon), and *Peter Pan* (Théâtre du Châtelet).

In 2016 and 2017 Dupouey served as scenic designer on two productions with renowned French soprano Natalie Dessay, combining contemporary music and illustration. In June he will act as lighting designer for a production of Cilea's *Adrienne Lecouvreur* at the Mariinsky Theater in Russia.

ABOUT OUR PRODUCTION PARTNERS

Under the musical direction of Nicholas McGegan for the past 30 years, **PHILHARMONIA BAROQUE ORCHESTRA AND CHORALE (PBO)** is recognized as America's leading historically informed ensemble. Using authentic instruments and stylistic conventions of the Baroque to early-Romantic periods, the orchestra engages audiences through its signature Bay Area series, national tours, recordings, commissions, and education projects of the highest standard. Founded in the San Francisco Bay Area 36 years ago, the ensemble is the largest of its kind in the United States and is known for its versatility in programming and joyful performances.

PBO's musicians are among the best in the country and serve on the faculties of the Juilliard School and Harvard University, among others. The orchestra performs an annual subscription season in four venues throughout the Bay Area and has its own professional chorus, the Philharmonia Chorale. It regularly welcomes eminent guest artists including mezzo-soprano Susan Graham, countertenor David Daniels, mezzo-soprano Anne-Sofie von Otter, fortepianist Emanuel Ax, and maestro Richard Egarr, to name a few.

The orchestra enjoys numerous collaborations, including a regular partnership with the Mark Morris Dance Group. PBO gave the US premieres of Morris' acclaimed productions of Purcell's *King Arthur* and Rameau's ballet-opera *Platée*. In April 2014 PBO gave the US premiere of MMDG's *Acis and Galatea* here at Cal Performances. It was reprised in August 2014 with three performances at the David Koch Theatre at Lincoln Center. PBO also returned to Tanglewood and the Mostly Mozart Festival that August to reprise its acclaimed 2013 production of Handel's opera *Teseo*. The orchestra appears regularly at the Weill Concert Hall at the Green Music Center, the Bing Concert Hall at Stanford University, Carnegie Hall, Lincoln Center, and Walt Disney Concert Hall.

Among the most recorded orchestras in the world, PBO boasts a discography of more than 40 recordings and launched its own label in

2011, on which it has released nine recordings, including a coveted archival performance of mezzo-soprano Lorraine Hunt Lieberson in Berlioz's *Les Nuits D'été*, and a Grammy-nominated recording of Haydn symphonies. The orchestra just released a recording of its modern North American premiere of Alessandro Scarlatti's *La Gloria di Primavera*, which coincided with a tour in May 2016. PBO commissioned its first work, a one-act opera titled *To Hell and Back*, by acclaimed composer Jake Heggie, in 2002. Audiences heard the world premiere of *Red, Red Rose* by Pulitzer Prize-winning composer Caroline Shaw at Walt Disney Concert Hall in May 2016. The piece was written for and was performed by mezzo-soprano Anne Sofie von Otter. This unique tour also included works by Handel, Purcell, and Arvo Pärt. The orchestra's newly launched alternative concert series for younger and new audiences—SESSIONS—has regularly sold out since its inception in 2014.

Critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text, the **PHILHARMONIA CHORALE** was formed to provide a vocal complement whose fluency in the stylistic language of the Baroque period matches that of Philharmonia Baroque Orchestra.

Founded in 1991 by John Butt, a Baroque keyboardist and one of the world's leading Bach scholars, Philharmonia Chorale consists of 24 professional singers with distinguished solo and ensemble experience. Members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists, and are guest soloists with most of the area's symphonic and choral organizations. They appear in roles with regional opera companies and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices.

In its first decade, the chorale's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, and Mozart's Mass in C minor. The chorale has appeared with Philharmonia Baroque Orchestra at Walt

Disney Concert Hall in Los Angeles, at New York City's Lincoln Center, and at Segerstrom Concert Hall in Orange County. Philharmonia Chorale appears on the PBO's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, and Beethoven's Symphony No. 9.

NEW YORK BAROQUE DANCE COMPANY (NYBDC), celebrating its 40th anniversary season, was founded in 1976 by Catherine Turocy, artistic director, and Ann Jacoby. The NYBDC specializes in producing 17th- and 18th-century programs ranging from street performances to fully staged operas. The company has over 80 operas in its repertoire as well as reconstructed dances and ballets choreographed in period style. Through residencies at educational institutions serving grades K–12 and at the university level, the NYBDC instructs professionals and the general public, thus helping to preserve our cultural heritage. The NYBDC has toured North America, Europe, and Japan with conductors James Richman, John Eliot Gardiner, Christopher Hogwood, Nicholas McGegan, and Wolfgang Katschner. At home in New York City, the company produces concerts annually with Concert Royal, directed by James Richman. The NYBDC also performs regularly with Philharmonia Baroque Orchestra & Chorale, Opera Lafayette Orchestra and Chorus, the Dallas Bach Society, Mercury Baroque, and Apollo's Fire.

CENTRE DE MUSIQUE BAROQUE DE VERSAILLES

In the 17th and 18th centuries, French music, renowned throughout Europe, gave rise to a whole series of rich and innovative genres, including the *air de cour*, *ballet de cour*, *comédie-ballet*, *tragédie en musique*, *opéra-ballet*, *grand motet*, *petit motet*, and *opéra-comique*. The names of Rameau, Charpentier, Lully, Bouzignac, Marais, Campra, Mondonville, Dauvergne, Grétry, and many others, testify to the extraordinary musical activity of that period.

That rich musical heritage nevertheless nearly disappeared after the French Revolution and was completely forgotten throughout the 19th century. Not until musicians such as

Debussy and Saint-Saëns came along did any-one look with curiosity at that repertoire; then a school of French musicology emerged in the 20th century, paving the way for the “Baroque revival” of the 1980s, one of the main features of which was performance on period instruments.

Emblematic of that movement, the Centre de musique baroque de Versailles (CMBV) was created in 1987 with the aim of bringing together in one place, for the rediscovery and promotion of the 17th- and 18th-century French musical heritage, all the necessary resources for research, publishing, training, and concert production.

In recent years, the CMBV has increased its activities; the following actions are now the focus of its mission:

- research, involving in-depth and fundamental projects, organization of symposia, scholarly literature, and performance-practice workshops with musicians;
- Primary vocal education and advanced professional training of 150 pupils and students;
- production of concerts and stage performances at Château de Versailles, throughout France, in Europe, and worldwide;

- development of resources such as music scores and scholarship, to be displayed digitally on the internet.

Through the singularity of its mission and the complementarity of its actions, the CMBV has become a key player, both nationally and internationally, in the rediscovery and recovery of the French musical heritage of the 17th and 18th centuries.

The Centre de musique baroque de Versailles is supported by:

- le ministère de la Culture et de la Communication, direction générale de la création artistique
- l'Établissement public du château, du musée, et du domaine national de Versailles
- le Conseil Régional d'Ile-de-France
- le Conseil Départemental des Yvelines
- la Ville de Versailles
- le Cercle Rameau (cercle des mécènes particuliers et entreprises du CMBV)