

Lincoln Center's
white light festival

October 16–November 18, 2018

Thursday, November 15, 2018 at 7:30 pm

Pre-concert lecture with Benjamin D. Sosland at 6:15 pm in the Stanley H. Kaplan Penthouse

Haydn's Creation

Les Arts Florissants

William Christie, Conductor
Sandrine Piau, Soprano
Hugo Hymas, Tenor
Alex Rosen, Bass

This performance is dedicated in the loving memory of Ronald P. Stanton.

This program is approximately two hours and ten minutes long, including intermission.

Please join us for a White Light Lounge in the lobby following the performance.

This performance is made possible in part thanks to American Friends of Les Arts Florissants' supporters Mercedes T. Bass Charitable Corporation, Joan Granlund, Danny Kaye and Sylvia Fine Kaye Foundation, The Kovner Foundation, Katharine Rayner, Beatrice Santo Domingo, The Versailles Foundation, Inc., Anonymous, and with the support of the Selz Foundation Matching Grant.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

*Please make certain all your electronic devices
are switched off.*

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

This evening's performance is also a part of the Great Performers series. Great Performers is made possible by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., and Audrey Love Charitable Foundation

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UPCOMING WHITE LIGHT FESTIVAL EVENTS:

Friday–Saturday, November 16–17 at 7:30 pm in the Gerald W. Lynch Theater, John Jay College
Blak Whyte Gray (U.S. premiere)

Boy Blue

Michael “Mikey J” Asante, creative direction and music

Kenrick “H2O” Sandy, choreography

Post-performance discussion with Michael

“Mikey J” Asante and Kenrick “H2O” Sandy on Friday, November 16

Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm
Only the Sound Remains (U.S. premiere)

An opera by **Kaija Saariaho**
Directed by **Peter Sellars**

Philippe Jaroussky, countertenor
Davóné Tines, bass-baritone

Nora Kimball-Mentzos, dancer and choreographer
Pre-performance discussion with Kaija Saariaho,

Peter Sellars, and Ara Guzelimian on Sunday, November 18 at 3:45 pm in the Agnes Varis and Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit WhiteLightFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a White Light Festival brochure.

Visit WhiteLightFestival.org for full festival listings.

Join the conversation: [#WhiteLightFestival](https://twitter.com/WhiteLightFestival)

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

HAYDN *Die Schöpfung* ("The Creation") (1796–98)

PART I

Introduction: Die Vorstellung des Chaos

Recitative with Chorus: Im Anfange schuf Gott Himmel und Erde

Aria with Chorus: Num schwanden vor dem heiligen Strahle

Recitative: Und Gott machte das Firmament

Chorus with Soprano Solo: Mit Staunen sieht das Wunderwerk

Recitative: Und Gott sprach: Es sammle sich das Wasser

Aria: Rollend in schäumenden Wellen

Recitative: Und Gott sprach: Es bringe die Erde Gras hervor

Aria: Nun beut die Flur das frische Grün

Recitative: Und die himmlischen Heerscharen verkündigten

Chorus: Stimmt an die Saiten

Recitative: Und Gott sprach: Es sei'n Lichter an der Feste des Himmels

Recitative: In vollem Glanze steigt jetzt die Sonne

Chorus with Solos: Die Himmel erzählen die Ehre Gottes

Intermission

PART II

Recitative: Und Gott sprach: Es bringe das Wasser in der Fülle hervor

Aria: Auf starkem Fittiche schwinget sich der Adler stolz

Recitative: Und Gott schuf grosse Walfische

Recitative: Und die Engel rührten ihr' unsterblichen Harfen

Trio: In holder Anmut stehn

Chorus with Solos: Der Herr ist gross in seiner Macht

Recitative: Und Gott sprach: Es bringe die Erde hervor lebende Geschöpfe

Recitative: Gleich öffnet sich der Erde Schoss

Aria: Nun scheint in vollem Glanze der Himmel

Recitative: Und Gott schuf den Menschen

Aria: Mit Würd' und Hoheit angetan

Recitative: Und Gott sah jedes Ding

Chorus and Trio: Vollendet ist das grosse Werk—Zu dir, o Herr, blicket alles auf

PART III

Recitative: Aus Rosenwolken bricht

Duet and Chorus: Von deiner Güt', o Herr und Gott

Recitative: Nun ist die erste Pflicht erfüllt

Duet: Holde Gattin! Dir zur Seite

Recitative: O glücklich Paar, und glücklich immerfort

Chorus: Singt dem Herren alle Stimmen!

Snapshot

By David Wright

Haydn was 65 years old—well past retirement age for his time—when a lover of Baroque music, Baron Gottfried van Swieten, approached him with a libretto, in English and German versions, for a grand oratorio in the manner of Handel. During his earlier sojourns in London, Haydn had been thrilled by performances of such Handel masterpieces as *Messiah* and *Israel in Egypt*, and the thought of composing a work to match those was daunting even to the universally recognized master of symphonies and string quartets. Praying daily to God for strength, Haydn saw the work to completion, and the acclaim that greeted the Vienna and London premieres of *Die Schöpfung/The Creation* (the first musical work in history to be set

simultaneously in two languages) confirmed that the master had outdone himself.

This oratorio glows with the simple, humble religious faith of the composer, who said that every time he thought of God it made him smile. Haydn's expert use of the High Classical orchestra—with fresh felicities of scoring cropping up on every page of the piece—and his witty take on Handel's cinematic text-setting make God's Creation come vividly to life. And when humans finally arrive in Part Three, their love duet in charming *Singspiel* style may remind listeners of Mozart's *The Magic Flute*.

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Notes on the Program

by David Wright

***Die Schöpfung* (“The Creation”) (1796–98)**

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 105 minutes

In many ways, Franz Joseph Haydn was a man of the Enlightenment, the 18th-century movement that glorified everything rational and scientific. Certainly, his imagination and persistence as a musical experimenter puts him in a class with the likes of Thomas Edison, but his simple country upbringing also fortified Haydn with a simple, religious faith. As he told a biographer, when he was facing (at age 65) the new and daunting task of composing a grand oratorio in the manner of the late, revered Handel, God came to his aid:

Only when I had reached the halfway mark in my composition did I perceive that it was succeeding, and I was never so devout as during the time I was working on *Die Schöpfung*. Every day I fell to my knees and prayed God to grant me the strength for a happy completion of the work.

Haydn had composed Masses and other sacred works to order for his noble employers, but nothing had prepared him for the musical evenings at the Vienna home of Baron Gottfried van Swieten, a literary man and diplomat, where he and his young friend Mozart first heard the works of the late masters Bach and Handel. Later, during his triumphant sojourns in London during the early 1790s, Haydn was thrilled by massive performances of Handel oratorios, from the lyrical theology of *Messiah* to the Technicolor scene-painting of *Israel in Egypt*.

Soon after Haydn returned to Vienna in 1795, van Swieten presented him with an oratorio libretto in English based on the Book of Genesis, said to have been written for Handel but never used. He further offered to provide a German translation that scanned the same as the English original (quite a feat in itself) so that one musical setting would fit both, setting up the possibility of triumphant premieres in both Vienna and London. Haydn accepted the challenge, and so *Die Schöpfung/The Creation* became the first musical work in history to be set simultaneously in two languages.

When connoisseurs of the time criticized Haydn’s sacred music for lacking the spiritual rapture of Palestrina or the somber meditations of Bach, Haydn would reply that he couldn’t help it—the thought of God always made him smile. Never one for theological abstractions, this country boy heard God’s presence in the rolling of the waves and the buzzing of the bees—although, like Beethoven later with his “Pastoral” Symphony, he wanted to be known as a master composer, not a musical cartoonist. But with Handel’s vivid musical imagery for a precedent, what did he have to lose?

Eventually Haydn’s prayers were answered, and the “happy completion” of *Die Schöpfung* was followed by star-studded private performances at the Prince of

Schwarzenburg's palace in Vienna on April 29 and 30, 1798, where police had to be posted to control the curious crowds outside. The work's public premiere the following year earned more at the box office than any previous theatrical event in Vienna. The subscription list for *Die Schöpfung*'s publication in 1800 was headed by the Empress and members of the imperial family, as well as the King and Queen of England and the Prince of Wales. All who heard *Die Schöpfung* agreed that Haydn, already recognized as the master of the symphony and string quartet, had outdone himself, and time has not altered that judgment.

After composing 104 symphonies, Haydn seems to use the High Classical orchestra as a single, supremely flexible instrument. Felicities of scoring abound on every page, some inspired by a detail in the text, others just wonderful new sonorities from the old composer's sound laboratory.

Likewise, Haydn's lucid text-setting needs little explanation here. As with Handel, every line of the text has just the right color, mood, and weight for its subject. In particular, Haydn's savvy humor is everywhere—as, for example, when the sun (“A giant proud and glad to run his measured course”) gets some of Haydn's most blocky and foursquare music, followed immediately by the vaporous, sinuous tones that accompany the moon, with its “softer beams and milder light.” This example also reminds us that *The Creation*, like other vocal masterpieces over the centuries, has the power to turn poetic lead into musical gold.

Mention should be made in particular of the work's opening orchestral movement, *Die Vorstellung des Chaos* (“Representation of Chaos”). It begins with a stark unison C, *forte*; out of the ensuing silence emerges a constantly modulating, labyrinthine *Adagio* in C minor, in which each dissonance points down a path that leads only to another dissonance. Surely this movement sounded strange and disorienting to its first listeners, more “without form and void” than any noisy infernal scene would have been. To modern ears, however, this music has a familiar, affecting quality; in his effort to represent a world bereft of meaning, the pious Haydn has unwittingly anticipated our own deracinated 20th and 21st centuries, and the probing harmonies of Wagner and Mahler. He writes feelingly of life without light; but he immediately dispels Chaos in the subsequent chorus (“Let there be Light!”), and the rest of the oratorio is a C-major celebration of God's wondrous works.

David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.

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Haydn

By Rolf Jacobsen

In the great Haydn concerto
where the violins were hosannas to heaven
and the harps the deep heartbeats of creation,
her fingers across the bronze strings
were the dance of butterflies
as they unfolded and closed,
unfolded,
unfolded and closed
like moth wings translucent with frost,
fluttering, fluttering
at the large window that never opens,
outside the glass, outside the glass
and never inside.

—*Translation by Robert Hedin*

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists

DENIS ROUVRE



William Christie

Harpsichordist, conductor, musicologist, and teacher, William Christie has spearheaded the reintroduction of French Baroque music to a global audience. Born in Buffalo and educated at Harvard and Yale, he has lived in France since 1971. The turning point of his career came in 1979, when he founded Les Arts Florissants, a vocal and instrumental ensemble. Major public recognition came in 1987 with the production of Lully's *Atys* at Opéra Comique in Paris.

From Charpentier and Rameau through Couperin and Mondonville, Mr. Christie is the uncontested master of *tragédie-lyrique* as well as *opéra-ballet*. He explores other European repertoire as well, including Monteverdi, Scarlatti, Purcell, Handel, Mozart, Haydn, and Bach. Recent notable operatic work includes Campra's *Les fêtes vénitiennes* in 2015 at Opéra Comique and the Brooklyn Academy of Music; *Rameau, Maître à Danser* created at Théâtre de Caen in 2014; Handel's *Theodora* in 2016 at Théâtre des Champs-Élysées; *Jephtha* at Opéra de Paris; and *Ariodante* at the Vienna State Opera in 2018.

As a guest conductor, Mr. Christie often appears at opera festivals such as Glyndebourne and at opera houses including the Metropolitan Opera, Zurich Opernhaus, and Opéra National de Lyon. His extensive discography includes more than 100 recordings, most recently *La Harpe Reine*, *Un jardin à l'italienne*, *Bien que l'amour*, and Bach's *Mass in B minor*, released by Harmonia Mundi in the Les Arts Florissants collection.

Since 2007, Mr. Christie has been artist-in-residence at The Juilliard School, where he gives master classes twice a year. In 2002 he created an academy for young singers, the Jardin des Voix, and in 2012 he launched the festival Dans les Jardins de William Christie in his own gardens, located in the French village of Thiré in the Vendée, where each summer he welcomes young musicians from Juilliard together with members of Les Arts Florissants. In 2008 he was elected to France's Académie des Beaux-Arts, and in 2018 he was named world ambassador for French culture by Le Bureau Export, in the presence of French culture minister Françoise Nyssen.

SANDRINE EXPLLYNAIVE



Sandrine Piau

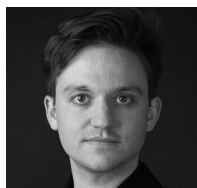
A renowned figure in the world of Baroque music, Sandrine Piau (soprano) regularly performs with celebrated conductors such as William Christie, Philippe Herreweghe, Christophe Rousset, Gustav Leonhardt, Ivor Bolton, Ton Koopman, René Jacobs, Marc Minkowski, and Nikolaus Harnoncourt.

Ms. Piau's previous roles include Cleopatra (*Giulio Cesare*) and Morgana (*Alcina*) at the Paris National Opera; Dalinda (*Ariodante*) at the Salzburg Festival; Alcina, Mélisande, Sandrina (*La finta giardiniera*), and Sœur Constance (*Dialogue des Carmélites*) at La Monnaie; Pamina (*Die Zauberflöte*), Donna Anna (*Don Giovanni*), and Sœur Constance at Théâtre des Champs-Élysées; and Despina (*Così fan tutte*) and Tytiana (*A Midsummer Night's Dream*) at the Aix-en-Provence Festival.

As a celebrated recital singer of both French and German repertoire, Ms. Piau performs with renowned accompanists including Jos

van Immerseel, Roger Vignoles, and Susan Manoff. In recent years Ms. Piau has performed at the Salzburg Festival, Carnegie Hall, Wigmore Hall, Musikverein, Salle Pleyel, Festival de Saint Denis, Amsterdam's Concertgebouw, and Teatro Comunale in Florence and Bologna, and with the world's most prestigious orchestras including the Berlin and Munich Philharmonics, Orchestre de Paris, and Boston Symphony Orchestra. Highlights of Ms. Piau's 2018–19 season include a European tour with the Freiburg Baroque Orchestra, as well as her return to the Salzburg Festival for *Alcina* (Morgana).

Ms. Piau has an extensive discography, including four CDs of Handel and Mozart and two recital albums with pianist Susan Manoff, *Après un rêve* and *Évocation*. She now records exclusively for Alpha Classics and her first CD under the label, a recital disc with Manoff entitled *Chimère*, was released this year. Ms. Piau was given the title of Chevalier de l'Ordre des Arts et Lettres in 2006.



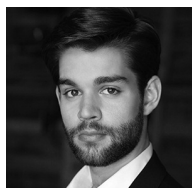
Hugo Hymas

Hugo Hymas (tenor) grew up in Cambridge, England, and trained as a chorister in Great St. Mary's Church Choir at Cambridge. He studied music at Durham University and is now based in London.

Mr. Hymas has performed as a soloist in several of Europe's great concert halls: the Paris Philharmonie, Amsterdam Concertgebouw, KKL Luzern, Berlin Philharmonie, Royal Albert Hall, and Wigmore Hall. He is increasingly in demand on the international stage and has built a reputation as the Evangelist for Bach's Passions. In 2016 he performed the tenor arias in a critically

acclaimed European tour of *St. Matthew's Passion* with English Baroque Soloists under John Eliot Gardiner, and later that year on a tour of Bach's *Magnificat*, both of which are available on CD. He has also sung arias and the Evangelist in *St. John Passion* in Norway's Nidaros Cathedral (with Trondheim Barokk) and Croatia (with Croatian Baroque Ensemble), and arias for the Mass in B minor in Munich (with Münchner Motettenchor under Benedikt Haag).

Mr. Hymas's other regular concert repertoire includes Monteverdi's *Vespers 1610*, Handel's *Messiah*, Mozart's Requiem, Haydn's *Die Schöpfung*, and Britten's *Saint Nicolas*. On the opera stage, he has played lead roles by Monteverdi, Purcell, Handel, and Mozart. In 2017 he toured Monteverdi's three operas—*Il ritorno d'Ulisse in patria*, *L'incoronazione di Poppea*, and *L'Orfeo*—with English Baroque Soloists, with performances at last year's White Light Festival. Mr. Hymas has also given song recitals across the U.K. and was a Britten-Pears Young Artist in Aldeburgh.



KRISTIN HOEBERMAN

Alex Rosen

Alex Rosen's (bass) 2018–19 season includes performances of *Die Schöpfung* and a tour of Bach's *St. John Passion* with Les Arts Florissants, and Handel's *Radamisto* with Opera Lafayette. Throughout the season, he collaborates with Polish pianist Michał Biel as one of four duos in the inaugural season of the Royaumont Foundation's Song and Lied Academy in Paris.

Prior season highlights include Handel's *Messiah* with Portland Baroque Orchestra and Houston Symphony Orchestra, his New York Philharmonic debut in Beethoven's

Choral Fantasy, and a European tour of *Die Schöpfung* with Les Arts Florissants. He also appeared as Seneca in *L'incoronazione di Poppea* with Cincinnati Opera, in a reprise of *Die Schöpfung*, and in a concert version of Handel's *Acis and Galatea* with Les Arts Florissants. Mr. Rosen is a native of California.

Les Arts Florissants

Founded in 1979 by William Christie, Les Arts Florissants is an internationally acclaimed Baroque vocal and instrumental ensemble. Specializing in the performance of Baroque music on period instruments, the ensemble is renowned for its pioneering role in the revival of 17th- and 18th-century Baroque repertoire. Under the batons of William Christie and Paul Agnew, Les Arts Florissants gives around 100 concerts and opera performances each year, with many concerts or semi-staged performances of operas and oratorios, secular and sacred chamber music, as well as large-scale works.

In addition to its performances, Les Arts Florissants has launched several education programs for young musicians. Le Jardin des Voix, its academy for young singers, was established in 2002. The Arts Flo Juniors program, launched in 2007, enables conservatory students to join with the ensemble for the full length of a production. Mr. Christie and Les Arts Florissants have also developed a fruitful partnership with The Juilliard School. In order to expand the reach of its rich repertoire, the ensemble organizes numerous outreach and educational events, and has produced an impressive discography of nearly 100 recordings, most notably in the Les Arts Florissants collection in collaboration with Harmonia Mundi.

In residence at the Philharmonie de Paris since 2015, Les Arts Florissants has developed a strong connection to the Vendée region of France as well. In the village of

Thiré, where Mr. Christie lives, the festival Dans les Jardins de William Christie was launched in 2012. Les Arts Florissants is also working to establish a permanent cultural venue in Thiré. The ensemble's relationship to the region strengthened in 2017 with the settlement of Le Jardin des Voix in Thiré, the creation of a spring festival (Festival de Printemps) directed by Paul Agnew, a new annual event at the Fontevraud Abbey, and the acknowledgement of Les Arts Florissants and Les Jardins de William Christie with the national label "Centre culturel de Rencontre."

Benjamin D. Sosland

As the founding administrative director of Juilliard Historical Performance, Benjamin D. Sosland (pre-concert lecturer) has been responsible for creating, implementing, and overseeing the school's newest degree program, which *The New York Times* has credited for a renaissance in early music in New York. Under Mr. Sosland's leadership, the department has established itself as one of the leading programs of its kind, combining a rigorous curriculum with frequent performances on the national and international stage. He is a frequent pre-concert lecturer at Carnegie Hall and Lincoln Center, and has been the research associate and program editor for the New York Festival of Song and a score consultant for the Metropolitan Opera's *Live in HD* series of satellite transmissions since the groundbreaking series of broadcasts began. Mr. Sosland holds degrees from the Eastman School of Music and The Juilliard School, where he is the assistant dean for the Kovner Fellowships, overseeing the school's elite scholarship program, and a member of the Graduate Studies faculty.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. —Arvo Pärt. Now in its ninth year,

the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by

Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



Les Arts Florissants

Choir

Soprano

Solange Añorga
Eugénie de Padirac
Maud Gnidzaz
Cécile Granger
Juliette Perret
Virginie Thomas
Julia Wischniewski
Leila Zlassi

Mezzo-Soprano

Alice Gregorio*
Alice Habellion
Violaine Lucas

Countertenor

Christophe Baska
Bruno Le Levreur
Yann Rolland

Tenor

Clément Debieuvre
Thibaut Lenaerts
Matthieu Peyregne
Jean-Yves Ravoux
Michael-Loughlin Smith
Jonathan Spicher

Bass

Anicet Castel
Laurent Collobert
Jérémy Delvert
Yannis Francois
Christophe Gautier
Julien Neyer
Marduk Serrano Lopez

Chorus Master

François Bazola

* *Soloist for the quartet*

Orchestra

Violin

Hiro Kurosaki, *Leader*
Myriam Gevers
Catherine Girard
Théotime Langlois de Swarte
Patrick Oliva
Emmanuel Resche
Christophe Robert
Tami Troman
Sophie Gevers-Demoures
Guya Martinini
Michèle Sauvé
Edson Scheid

Viola

Lucia Peralta
Sophie de Bardonnèche
Samantha Montgomery
Jean-Luc Thonnerieux

Cello

Elena Andreyev
Magali Boyer
Damien Launay
Alix Verzier

Bass

Michael Greenberg
Andrew Ackerman

Flute

Charles Zebley
Serge Saitta
Emi Ferguson

Oboe

Magdalena Karolak
Yanina Yacubsohn

Clarinet

Miriam Caldarini
Ana Melo

Bassoon

Philippe Miqueu
Niels Coppalle
Robin Billet

Horn

Nicolas Chedmail
Philippe Bord

Trumpet

Serge Tizac
Gilles Rapin

Trombone

Lucas Perruchon
Frédéric Lucchi
Damien Prado

Percussion

Samuel Budish

Basso Continuo

Cello

David Simpson

Bass

Jonathan Cable

Harpsichord

Marie Van Rhijn

Les Arts Florissants receives financial support from the Ministry of Culture and Communication, the Département de la Vendée and the Région Pays de la Loire. The ensemble has been in residence at the Philharmonie de Paris since 2015. The Selz Foundation, American Friends of Les Arts Florissants, and Crédit Agricole Corporate & Investment Bank are Principal Sponsors.

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Les Arts Florissants Acknowledgments

Thanks to the support of The Danny Kaye and Sylvia Fine Kaye Foundation, the Baroque LIVE program of Les Arts Florissants allows a group of teenagers to discover concerts under the best conditions and to expand those experiences on the Internet.