INSULA ORCHESTRA

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2022 I 2023 SEASON

INSULA ORCHESTRA
PERIOD INSTRUMENTS
MUSICAL AND ARTISTIC DIRECTOR LAURENCE EQUILBEY



BEETHOVEEN

SYMPHONY N°9

DIFFUSION : DECEMBER 17 - 20 2022

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BEETHOVEN
SYMPHONIE N°9

LUDWIG VAN BEETHOVEN (1770-1827)
Symphonie n°9, op. 125

Camille Schnoor, *soprano*
Marie-Andrée Bouchard-Lesieur, *alto*
Benjamin Bruns, *tenor*
Günther Groissböck, *bass*

Insula orchestra
accentus

Laurence Equilbey, conductor

Durée : 1h30 without interval

Effectif : 4 soloists, 73 musicians, 47 singers, 1 conductor

Diffusion : 17 - 20 Décember 2020

«Freude, schöner Götterfunken...» : the famous «divine spark» germinated for more than twenty years in Beethoven's mind before the Ninth Symphony crowned his entire career.

In this work, all barriers fall: that of duration, that of the size of the orchestra, and even that which separates instrumental music from vocal music. The barrier of peoples too, called to unite around the most comforting values of Humanity.

As in 2020 on the occasion of the 250th anniversary of Beethoven's birth, the accentus choir and Insula orchestra will be joined by soprano Camille Schnoor, , tenor Benjamin Bruns and bass Günther Groissböck. Together, under the direction of Laurence Equilbey, they will carry the powerful spiritual and musical message delivered by Beethoven.

TO DISCOVER : THE RECORDING OF BEETHOVEN'S NINTH SYMPHONY WITH INSULA ORCHESTRA, ACCENTUS AND LAURENCE EQUILBEY



Beethoven, Symphonie n° 9 - Laurence Equilbey

An exceptional recording for three reasons:

1 - Insula orchestra plays on period instruments, the instruments closest to those used at the time of Beethoven (Diapason 430);

2 - a particularly large orchestra, nearly 80 musicians on stage, which is unusual for orchestras on period instruments;

3 - the musicologist of Insula orchestra, Yann Breton, has conducted a vast experiment: each of the four movements of the symphony is played in a different orchestra arrangement. These arrangements were chosen after studying plans and period treatises, in order to highlight the movements of Beethoven's Symphony No. 9 in a different way.

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CAMILLE SCHNOOR

SOPRANO



Camille Schnoor is a French German soprano born in Nice in 1986. Praised for her «stupendous acting and powerful, fascinating singing» (FAZ), she won the Bavarian Sponsorship Award for Performing Arts 2020 as well as the International Competition Vokal Genial 2013. The German major daily newspaper Die Welt nominated her in both categories ‚Best Singer' and ‚Best Newcomer Singer'.

She has been a leading soloist at the Staatstheater am Gärtnerplatz in Munich since 2016. She is also a welcome guest singer in European theaters and concert institutions such as the opera houses in Limoges, Rouen, Nice, Nancy, Lausanne, Innsbruck, Aachen, Kassel, the Seine Musicale in Paris, the Festspielhaus Baden-Baden and the Prinzregententheater in Munich.

Her Ciò-Ciò-San debut 2018 (Madama Butterfly) was highly acclaimed by both the publics and critics and the production was streamed several times on French TV. Also Donna Elvira (Don Giovanni), Mimì, (La Bohème), Tatyana (Eugene Onegin) and Hanna (The Merry Widow) are some of her signature roles.

MARIE-ANDRÉE BOUCHARD-LESIEUR

ALTO



French mezzo-soprano Marie-Andrée Bouchard-Lesieur was born in 1993 and is a graduate from the Sciences Po Bordeaux. Since 2014 she has studied singing with the soprano Maryse Castets at the Bordeaux Conservatoire. She also has attended a number of masterclasses with Claudia Visca, Irène Kudela, Christa Ludwig, Ludovic Tézier, Anne Sofie von Otter, Helmut Deutsch...

She's a member of Opéra-Comique Nouvelle Troupe Favart.

In 2017 she sang the alto part in Handel's *Messiah* under Marc Minkowski at the Opéra National de Bordeaux and the following year won the first prize in the Cap Ferret Music Festival Competition and third prize in the opera category at the Béziers Singing Competition as well as the first prize in the International Competition for Opera Singers in Lavaur.

In June 2018 Marie-Andrée Bouchard-Lesieur took part in the Académie Baroque at the Festival du Périgord Noir, where she assumed the role of Disinganno in Handel's *Il trionfo del Tempo e del Disinganno* under the baton of Iñaki Encina Oyón. In May 2019 she appeared as Grimgerde (*Die Walküre*) at the Opéra National de Bordeaux. Her repertoire also includes the Child in Ravel's *L'Enfant et les Sortilèges* and Dido in Purcell's *Dido and Aeneas*.

Marie-Andrée Bouchard-Lesieur's concert engagements in 2018/19 included also the contralto part in Rossini's *Petite Messe solennelle* under Marc Minkowski at the Opéra National de Bordeaux; she was also a soloist in Mozart's *Mass in C minor* Ripieno as part of a European tour by the Musiciens du Louvre at the Victoria Hall in Genève, the Philharmonie of Paris, Grenoble, the Bozar of Bruxelles and the Concertgebouw of Amsterdam..

BENJAMIN BRUNS

TENOR



Benjamin Bruns began his singing career as an alto soloist with the boys' choir in his hometown Hanover. After four years of private singing lessons with Prof. Peter Sefcik, he began his studies at the Academy of Music and Theatre in Hamburg with Kammersängerin Renate Behle. Whilst still a student he was offered his first permanent engagement at Theater Bremen which allowed him to build up a wide ranging repertoire at an early stage. This was soon followed by an ensemble contract at the Cologne Opera, and he later continued his professional journey at the Semperoper Dresden before joining the ensemble of the Vienna State Opera, where he remained until July 2020.

His musical range includes Mozart roles such as Belmonte (Die Entführung aus dem Serail), Tamino (Die Zauberflöte) and Don Ottavio (Don Giovanni) but also important other repertoire such as Fenton (Falstaff), Camille de Rosillon (Die lustige Witwe), Lysander (Britten: A Midsummer Night's Dream), Don Ramiro (La Cenerentola), Boris Grigorievič (Janáček: Kátia Kabanová), or the Italian Tenor in the two Strauss operas Capriccio and Der Rosenkavalier. With Wagner roles such as Lohengrin, Loge (Das Rheingold) and Erik (Der fliegende Holländer), or Max in Der Freischütz and the Matteo in Strauss' Arabella, the expansion into the youthful dramatic field is becoming apparent. In spring 2020, he appeared for the first time on the stage of the Vienna State Opera as Florestan in Beethoven's Fidelio.
The beginning of season 2021/2022 Benjamin Bruns will appear as Erik in Wagner's Der fliegende Holländer at the Bavarian State Opera. Three concert performances of Schumann's Scenes from Goethe's Faust and performances as Florestan in Beethoven's Fidelio mark his house debut at the Hamburg State Opera. He will make another house debut as Max in Weber's Der Freischütz at the Nationale Opera Ballet Amsterdam. He will be heard again as Lohengrin at the Chemnitz Opera. In addition, Benjamin Bruns has been invited by the Metropolitan Opera in New York to participate in the production of Die Meistersinger von Nürnberg.

GÜNTHER GROISSBÖCK

BASS



Günther Groissböck enchants on the opera and concert stages around the world - with the unique noble sound of his voice and virtually breathtaking verve of performance, he awakens his characters, and makes each song cycle authentically come alive.

After his studies at the University for Music and the Performing Arts in Vienna with Robert Holl and José van Dam, the Austrian bass was a member of the ensemble at the Vienna State Opera during the 2002/03 season, and at the Zurich Opera from 2003 to 2007. In 2002 he made his debut at the Salzburg Festival, where - in 2014 - he celebrated his much acclaimed role debut as Ochs in «Der Rosenkavalier» directed by Harry Kupfer. In 2011 he debuted at La Scala in Milan, as well as - as Landgraf Hermann ("Tannhäuser") - at the Bayreuth Festival where he has been a regular guest ever since, singing roles including Gurnemanz ("Parsifal"), Fasolt („Rheingold") and Pogner in the renowned "Meistersinger" production by Barrie Kosky and Philippe Jordan.

As one of the most sought singers of his fach, celebrated by audience and media alike, Günther Groissböck guests at the leading opera houses of the world. He has a particular close connection to the Bavarian State Opera where he sings parts including Gremin („Eugen Onegin"), König Heinrich („Lohengrin"), Vodník („Rusalka"), and Kecal („Verkaufte Braut"), as well as the Metropolitan Opera in New York, where - since his debut in 2010 as Colline ("La Bohème") - he has been heard in roles including Ochs, Landgraf Hermann or Banquo. Guestings bring him to opera houses including the Vienna State Opera, the Paris Opera, La Scala in Milan, the Deutsche Oper, and the Staatsoper Unter den Linden in Berlin, where he recently created a furore as Ochs in «Der Rosenkavalier» in February 2020 in the new production by André Heller and Zubin Mehta.

LAURENCE EQUILBEY

CONDUCTOR



Conductor and musical director of Insula orchestra and accentus, Laurence Equilbey is acknowledged for her demanding, yet open-minded approach to her art. Her exploration of the symphonic repertory has seen her conducting the orchestras of BBC of Wales, Hessischer Rundfunk, Lyon, Bucarest, Liège, Leipzig, Brussels Philharmonic, Café Zimmermann, Akademie für alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozarteumorchester Salzburg…

In 2012, with support from the Département des Hauts-de- Seine, she founded Insula orchestra, an ensemble devoted to the classical and pre-Romantic repertory, using period instruments. With accentus, Laurence Equilbey continues to interpret the great vocal music repertoire.

Laurence Equilbey supports contemporary creation and she's also Artistic Director and Director of Education at the Department for Young Singers at the Paris Conservatory. The extensive recorded work of accentus has received wide critical acclaim. In 2014, she recorded with Insula orchestra Mozart's Requiem on the naïve label; then Gluck's Orfeo ed Euridice with Franco Fagioli, released in September 2015 on the Deutsche Grammophon label (Archiv Produktion). With Warner Classics –Erato, Laurence Equilbey has released Mozart's Coronation Mass and Schubert's orchestrated lieder (2017).

INSULA ORCHESTRA: INSTRUMENTS OF THEN, SPIRIT OF TODAY

Insula orchestra's purpose is very clear: to serve music from the baroque, classical and pre-romantic eras at the best of its abilities – that is, in a historically informed way. Side-by-side with masterpieces of the repertoire, the orchestra also features rarer pieces, such as the work of Louise Farrenc or Clara Schumann. The ensemble performs on period instruments to match as closely as possible the original sound, text and writing design.

With support of the Hauts-de-Seine department, Insula orchestra was founded in 2012 by its artistic director and conductor Laurence Equilbey. In 2017, it inaugurated the Seine Musicale venue as its resident orchestra. The orchestra is in charge of part of the Auditorium's season, for which it invites numerous ensembles and artists. Insula orchestra also regularly performs in France and internationally in leading venues and festivals: Philharmonie de Paris, Grand Théâtre de Provence, Theater an der Wien, Stadtcasino in Basel, Elbphilharmonie of Hamburg, Barbican Centre in London, Louvre Abu Dhabi for its official inauguration…



The orchestra reinvents the formats and rules of classical music to reach out to all audiences. It regularly produces staged concerts to shine a new light on music, working with artists such as Yoann Bourgeois, Antonin Baudry, Pascale Ferran, David Bobée… It is particularly active on the field of digital technologies, and delved in 360° experiences and virtual reality. A diversified and innovative education program, striving towards sharing and inclusion, was developed throughout the Hauts-de-Seine department. In 2022, a new resource centre will be created to widely share its musical and scientific research, as well as the developed educational and digital resources: Insula Documenta.

ACCENTUS

accentus is a reference in the world of vocal music. The chamber choir, founded by Laurence Equilbey over twenty six years ago, is deeply committed to the a cappella repertory, original contemporary music, oratorio and opera. accentus performs in leading French and international concert venues and festivals, including the La Seine Musicale, Salzburg Mozart Week, the London Barbican, the Philharmonie Essen, the Grand Théâtre de Provence in Aix-en-Provence, the Royal Opera and Royal Chapel in Versailles, Vienna's Theater an der Wien, the Ludwigsburger Schlossfestspiele, the Elbphilharmonie of Hamburg, the Théâtre des Champs-Élysées and the Lincoln Center in New York.

accentus enjoys a close partnership with the Philharmonie de Paris and La Seine Musicale and is returning as resident choir to the Opéra de Rouen Normandie, where it will be performing a concert and operatic programme. Christophe Grapperon has been associate main conductor of the ensemble since 2013.
In 2017, accentus inaugurated a Paris-based resources centre with physical media and digital content, designed to promote choral art and share the working documents and expertise gathered since the choir's foundation. In 2018, accentus becomes the first Vocal Art National Center (Paris Île-de-France, Normandie), and reinforces its artistic and pedagogic missions.



PRESS REVIEW

"The Insula orchestra is a very chic Parisian period-instrument band whose founder-conductor Laurence Equilbey is developing a reputation for smart programming."
Richard Morrison, *The Times*, 12 March 2018

"Yes, [Laurence Equilbey] likes to enhance her performances with technological wizardry. Yes, La Seine Musicale, where Insula is now orchestra-in-residence, looks like a futuristic hybrid of beehive and space station. But Equilbey offers up the best in historically informed peformance: energy, lightness, attention to detail."
Hannah Nepil, *The Financial Times*, 26 February 2018

"Laurence Equilbey, whose conducting is getting more and more supple, has at her disposal a very high level ensemble, which shows in Der Freischütz powerful and theatrical sound effects."
Richard Martet, *Opéra Magazine*, May 2017

"At the moment, Laurence Equilbey is at the helm of the show. [...] This inaugural concert is designed after her project. Modern, unexpected, elegant."
Thierry Hilléritеau, *Le Figaro*, 24 April 2017

BEETHOVEN DISCOGRAPHY



BEETHOVEN [248]
PIANO CONCERTOS
NO. 4 AND 5

Nicholas Angelich,
Laurence Equilbey,
Insula orchestra

Warner Classics – Erato
21 septembre 2018



BEETHOVEN [249]
TRIPLE CONCERTO
CHORAL FANTASY

Bertrand Chamayou,
Alexandra Conunova,
Natalie Clein, David
Kadouch, Laurence
Equilbey, accentus, Insula
orchestra

Warner Classics – Erato
Mars 2019

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