INSULA ORCHESTRA

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SEASON 2023 I 2024

INSULA ORCHESTRA
PERIOD INSTRUMENTS
MUSICAL AND ARTISTIC DIRECTOR LAURENCE EQUILBEY



BACH, FROM THE ABYSS TO THE LIGHT

1-21 JULY & 24-31 AUGUST 2024

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BACH, FROM THE ABYSS TO THE LIGHT

Jean-Sébastien Bach
Cantate bwv 131 Aus der Tiefen ruf ich zu Dir
Motet bwv 229 Komm Jesu komm
Motet bwv 227 Jesu meine Freude
Cantate bwv 72 Alles nur nach Gottes willen
Suite No. 4 in D major BWV 1069 (extracts)

Carl Philipp Emmanuel Bach
Heilig, Wq. 217

Rose Naggar-Tremblay, alto
Gwilym Bowen, ténor
Victor Sicard, baryton

accentus
Insula orchestra
Laurence Equilbey, conductor

1H20 without interval

Numbers: 3 soloists, Insula orchestra (27), accentus (20), 1 conductor

Diffusion: 1-21 july & 24-31 august 2024

March 27 and 28 2024 concerts at La Seine Musicale

In December 2021, Laurence Equilbey gave a series of concerts devoted to Johann Sebastian Bach's *Christmas Oratorio*. At the head of two ensembles, Insula orchestra and accentus, and with three featured soloists, **she pursues her exploration of this iconic repertory** with a new programme **built around the composer's great cantatas and motets.**



The programme offers **a spiritual pathway** and explores **the contrast between human despair and trust in the Almighty.**
The cantata *Aus der Tiefen ruf ich zu Dir* (Out of the depths I call, Lord, to You) is considered to be the first written by Bach in 1707, **but it already prefigures the ease with which the composer would successfully combine virtuosic scoring, depth of thought and wealth of instrumental colour.** The heart-rending text is taken from Psalm 130, and is answered by the extraordinary eight-voice motet, *Komm, Jesu, komm* (Come, Jesus, Come).

A few years later, in 1723, Bach was appointed cantor in Leipzig, the city where he lived till his death. This is where he stepped up from the five-voice motet form of *Jesu meine Feude* (Jesus, my Joy), to compose **his brightest cantata,** *Alles nur nach Gottes Willen* (Everything according to God's will alone). This fresco on a grand scale is outstanding for **its mystical depth,** guiding believers towards an understanding of the meaning of the Resurrection.

The cantata written by his son Carl Philipp Emmanuel Bach, *Heilig (*Holy) **is a spectacular, spatialized piece**, with solo alto, two choirs and two orchestras. It will bring this programme **to a grandiose, celestial conclusion.**

LAURENCE EQUILBEY

CONDUCTOR

Conductor, musical director and founder of Insula Orchestra and accentus, Laurence Equilbey embodies the alliance of artistic excellence and innovative, inclusive projects.

Her carrier in the symphonic repertoire has led her to conduct orchestras such as the BBC National Orchestra of Wales, Hessischer Rundfunk, the orchestras of Lyon, Liège or Leipzig, the Brussels Philharmonic, Copenhagen, Gulbenkian, Akademie für Alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozarteumorchester Salzburg, Scottish Chamber Orchestra, Philharmonia in London, Barcelona, Bilbao, H&H Boston, etc.

With support from the Hauts-de-Seine department, she founded Insula Orchestra in 2012. The period instrument orchestra inaugurated an artistic residency at the Seine Musicale, on the Seguin Island, in April 2017. It is also in charge of part of the Auditorium's season.

On the lyric scene, Laurence Equilbey conducted Gounod's Nonne Sanglante (Paris' Opéra Comique), Weber's Der Freischütz staged by the new magic company 14:20 (Théâtre de Caen, Grand Théâtre de Provence, Bozar in Brussels, Theater an der Wien, Barbican centre, Ludwigsburg Festival, Grand Théâtre de Luxembourg, Théâtre des Champs-Élysées).

Every season at the Seine Musicale, Laurence Equilbey creates staged performances with artists from diverse backgrounds. For example, Haydn's Die Schöpfung (performed in Aix-en-Provence, Hamburg, Vienna and New York) or Beethoven's Pastoral Symphony were created alongside with the theatre company La Fura dels Baus, Mozart's Requiem with Yoann Bourgeois, the ballet Le Jeune homme et la Mort (the Young man and Death) with choreographer Marie-Agnès Gillot, Mozart's Mass in C minor with Pascal Ferran, or the last ballads of Robert Schumann with Antonin Baudry. In 2021/2022, Laurence Equilbey joins forces with David Bobée again to perform Beethoven's opera Fidelio. She will then undertake an ambitious project around Mozart's last day of work with David Lescot.
Laurence Equilbey is associated artist at the Grand Théâtre d'Aix-en-Provence and enjoys a privileged relationship with the Paris Philharmonie.

With accentus, she continually explores the great repertoire of vocal music. Recently, she conducted the ensemble in Salzburg, in a program featuring Dusapin and Goubaïdoulina. Truly invested in education and the transmission of knowledge, she is artistic and teaching director of the Senior department for young singers / CRR de Paris.

After two recordings of Beethoven's work and Weber's Freischütz, all critically-acclaimed, two additional records with Insula Orchestra will be released this season under the label Warner Classics – Erato: Louise Farrenc's 1st and 3rd Symphonies (July 2021) and Mozart's Lucio Silla (march 2022).

Laurence Equilbey studied music in Paris, Vienna and London, with conductors such as Nikolaus Harnoncourt, Eric Ericson, Denise Ham, Colin Metters and Jorma Panula.



INSULA ORCHESTRA : INSTRUMENTS OF THEN, SPIRIT OF NOW

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.

The choir regularly collaborates with prestigious conductors, soloists and orchestras: Pierre Boulez, Andris Nelsons, Eric Ericson, Christoph Eschenbach, Sir Simon Rattle, Philippe Jordan, Simone Young, Yannick Nézet-Seguin, Orchestre de Paris, Ensemble Intercontemporain, Insula orchestra, Concerto Köln, Akademie für Alte Musik Berlin, Berliner Philharmoniker, Wiener Symphoniker, Brigitte Engerer, Bertrand Chamayou, Alain Planès, Edouard Garcin... It participates in a variety of operatic productions: the creation of Ondrej Adámek Seven Stones at the Aix-en-Provence Festival, Charles Gounod's Bloody Nun at Opéra Comique, Weber's Freischütz with the Cie 14:20, Insula orchestra and Laurence Equilbey in a European tour...

All accentus' recordings have received wide critical acclaim. The CD "Transcriptions" (with sales of over 130,000) was a 2004 Grammy Award nominee in addition to receiving a Disque d'or in 2008. In order to celebrate the 250 years of Beethoven, accentus and Insula orchestra recorded the Choral Fantasy (Warner Classics – Erato). This season will be recorded Weber's Freischütz with Insula orchestra and Laurence Equilbey (Warner Classics – Erato) and La Betulia liberata with Les Talens Lyriques and Christophe Rousset (Aparté). accentus won the Ensemble of the Year award in the classical section of France's prestigious Victoires de la musique in 2002, 2005 and 2008.

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.



IN THE PRESS

About the Christmas Oratorio concert at La Seine Musicale, December 2021:

« For this first concert, the Insula Orchestra and the Accentus Choir are playing at home: her intimate knowledge of the venue and its particularly intimate acoustics allows Laurence Equilbey to constantly seek out nuances and contrasts, which attract attention right from the start of a «Jauchzet, frohlocket» that is less petulant than expected.
The conductor seems to be less interested in edges and angles than in lyricism and the supple deployment of the melodic lines, a choice that one is not likely to regret throughout the evening. On the contrary, the light-hearted introduction to «Herrscher des Himmels», the perfectly controlled dialogue between the oboe and bassoon in «Bereite dich, Zion» or the freshness of the Sinfonia introducing the shepherds' cantata, are seductive and make us quickly forget some of the scoria on the trumpet side. The recitatives are perfectly animated and one never tires of following the conversation between the instruments and the voices. »

Forum Opéra – December 18 2021 – Clément Taillia

« At the Seine Musicale, Laurence Equilbey is indeed «the right woman at the right place», she who was such a young pioneer conductor, and keeps at fifty-nine years old a slender silhouette in a black trouser suit on the podium in front of her troops, whom she conducted without a baton last December 9 but with large arm movements.
(...) the four soloists were chosen by Laurence among the great current interpreters of Bach, following in the footsteps of their elders, plunging us into the bliss of yesteryear. It is truly Christmas before its time. »

Les Soirées de Paris – December 14 2021 – Lise Bloch-Morhange

TO LISTEN

Oratorio de Noël de J.S Bach
concert at La Seine Musicale, décember 2021

DISCOGRAPHY



MOZART, REQUIEM
2014

W.A. Mozart, Requiem

Sandrine Piau / Sara Mingardo / Werner Güra / Christopher Purves / accentus / Insula orchestra / Laurence Equilbey, direction



W.A. MOZART, MESSE DU COURONNEMENT
VÊPRES SOLENNELLES D'UN CONFESSEUR
2017

Sandrine Piau / Renata Pokupić / Benjamin Bruns / Andreas Wolf / accentus / Insula orchestra / Laurence Equilbeyaccentus, Insula orchestra



MAGIC MOZART
2020

W.A. Mozart

Sandrine Piau / Jodie Devos / Loïc Félix / Stanislas de Barbeyrac / Florian Sempey / Laurence Equilbey, direction

SUPPORTERS

hauts-de-seine LE DÉPARTEMENT

LA SEINE MUSICALE

avec le généreux soutien de Madame Aline Foriel-Destezet

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CONTACTS

Samuel Serin, General manager
s.serin@insulaorchestra.fr
06 03 21 13 67

David Bodou, External relations manager
d.bodou@insulaorchestra.fr
06 87 88 26 32