

ADELAIDE FESTIVAL 2026



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AF26 DIGITAL DAYBILL

Bach: Good Night World

Fri 27 Feb 2026, 7pm
Sat 28 Feb 2026, 1pm

Adelaide Town Hall

Duration: 1hr 35mins, no interval



PRESENTING
PARTNER

THE AUSTRALIAN

Pygmalion Choir and Orchestra

Raphaël Pichon Conductor

Sopranos: Julie Roset, Maïlys de Villoutreys, Perrine Devillers

Altos: Blandine de Sansal, William Shelton

Tenors: Laurence Kilsby, Davy Cornillot

Bass: Tomáš Král, Renaud Brès, René Ramos Premier

Violins: Sophie Gent, Louis Creac'h

Violoncello: Antoine Touche

Violas da gamba: Garance Boizot, Julien Léonard

Double bass: Chloé Lucas

Recorders : Julien Martin, Evolène Kiener

Bassoon: Evolène Kiener

Theorbo: Thibaut Roussel

Organ: Pierre Gallon

Harpsichord: Ronan Khalil

Ruckers Double Harpsichord by Carey Beebe, Sydney 2003

Continuo organ by Kenneth Tickell & Company Ltd, Wellingborough UK, Opus 71, courtesy of Pilgrim Uniting Church

Early keyboards prepared for performance by Carey Beebe



Program

Adam Drese	<i>Nun ist alles überwunden</i> , Aria	(4')
Daniel Speer	<i>Ach wie elend</i> Canon in D	(3'30)
Dietrich Buxtehude	<i>Jesu, meines Lebens Leben</i> Cantata BuxWV 62	(6')
Johann Michael Bach	<i>Auf, lasst uns den Herren loben</i> Sinfonia	(1'50)
Philipp Heinrich Erlebach	<i>Himmel, du weißt meine Plagen</i>	(4')
Melchior Franck	<i>Ich bin so müd vom Seufzen</i>	(3')
Johann Christoph Bach	<i>Ach, dass ich Wassers gnug hätte</i>	(7')
Johann Christoph Bach	<i>Fürchte dich nicht</i>	(4'10)
Johann Sebastian Bach	<i>Lobet den Herrn</i> Motet BWV 230	(6')
Heinrich Schütz	<i>Erbarm dich mein, o Herre Gott</i> Sinfonia	(1')
Hans Leo Hassler	<i>Ach weh des Leiden</i>	(3')
Johann Sebastian Bach	<i>Jesu meine Freude</i> Motet BWV 227	(22')
Johann Sebastian Bach	<i>Nach dir, Herr, verlanget mich</i> Cantata BWV 150	(14')

This contemplative program traces a journey from human fragility to spiritual consolation, drawing on masterworks from the Bach family and their German contemporaries. Many of these composers lived in the long shadow of the Thirty Years' War, a period that imprinted German sacred music with themes of suffering, resilience and hope.

Opening with expressions of weariness and spiritual longing, Drese's tender *Nun ist alles überwunden*, Speer's poignant canon, and the intimate meditations of Buxtehude and Erlebach, evoke a world seeking rest after turmoil.

Johann Christoph Bach's deeply expressive *Ach, dass ich Wassers gnug hätte* embodies this atmosphere of lament, tempered by the quiet assurance of *Fürchte dich nicht*. J.S. Bach's radiant *Lobet den Herrn* lifts the spirit toward praise, while Schütz and Hassler, both shaped directly by wartime hardship, offer sober reflections that prepare the way for the monumental *Jesu, meine Freude*.

The program closes with *Nach dir, Herr, verlanget mich*, one of J.S. Bach's earliest cantatas, where yearning is transformed into serene trust, an elegant goodnight to the world, in the hands of the finest Baroque performers today.

Raphaël Pichon

Conductor

'Pichon, in a short time has become *one of the most interesting conductors* in classical music.'
(*New York Times*)

A leader of his generation, Raphaël Pichon develops original and highly personal projects, while drawing on a rich tradition.

Raphaël Pichon began his musical training with the violin, piano, and singing. As a young professional singer, he performed under the direction of Jordi Savall, Gustav Leonhardt, and Ton Koopman, as well as with Geoffroy Jourdain's Les Cris de Paris.

In 2006, he founded Pygmalion, a choir and orchestra performing on period instruments. Notable projects in recent years include: the creation of *Trauernacht*, based on music of Bach and directed by Katie Mitchell (2014); the rediscovery and staging of Rossi's *Orfeo* at the Opéra National de Lorraine and the Opéra Royal de Versailles (2016); the *Vespers* with Pierre Audi (Holland Festival, BBC Proms, Royal Chapel of Versailles, Leipzig Bach Festival); a staged version of *A German Requiem* by Jochen Sandig at the submarine base in Bordeaux; stage productions of *The Magic Flute* by Simon McBurney (2018); Mozart's *Requiem* with Romeo Castellucci (2019); *Samson*, a loose recreation of Rameau's lost opera, with Claus Guth (2024) at the Festival d'Aix-en-Provence; and *Lakmé* (2022) and *L'Autre Voyage* with music by Schubert (2024) at the Opéra-Comique.

In 2020, he created the Pulsations festival in Bordeaux. In 2024, in partnership with Arte and France Musique, he embarked on the Les Chemins de Bach project with Pygmalion, a grand journey on foot and by bicycle between Arnstadt and Lübeck.

As a guest conductor, Raphaël Pichon has conducted the Freiburger Barockorchester, Musicaeterna, the Scintilla of the Zurich Opera, the Handel and Haydn Society of Boston, the Mozarteum Orchester, and most recently the Orchestra of St. Luke's at Carnegie Hall. The 2025–2026 season marks his debut at the Paris Opera, as well as with the Berliner Philharmoniker and the Amsterdam Concertgebouw Orchestra.

His recordings are released on the harmonia mundi label: the imaginary opera *Enfers* with baritone Stéphane Degout (2018), *Libertà!* featuring little-known masterpieces by Mozart, Bach's *Motets* (2020) and *St Matthew Passion* (2022), *Mein Traum* (Schubert, Schumann, Weber—2022), Monteverdi's *Vespers of the Virgin* (2023), Mozart's *Requiem* (2024), Bach's *Mass in B minor* (2025), and Brahms' *A German Requiem* (2025). On 20 March 2026, *St John Passion* will be released.

Raphaël Pichon is an Officer of the Order of Arts and Letters.

Pygmalion

Pygmalion, a choir and period-instrument orchestra founded in 2006 by Raphaël Pichon, explores the filiations that link Bach to Mendelssohn, Schütz to Brahms, Rameau to Gluck and Berlioz.

Alongside the canonical works explored by Pygmalion (Bach's *Passions*, Rameau's lyrical tragedies, Mozart's *Great Mass in C minor*, Mendelssohn's *Elias*, Monteverdi's *Vespers*), the ensemble creates original programs that highlight the links between works while incorporating the spirit of their creation: *Mozart & the Weber Sisters*, *Miranda* (music by Purcell), *Stravaganza d'Amore!* (evoking the birth of opera at the Medici court), *Enfers* (with Stéphane Degout), the cycle *Bach en 7 paroles* (at the Philharmonie de Paris), and *Libertà!* (retracing the beginnings of Mozart's *dramma giocoso*).

Pygmalion has created for itself a singular identity within the international musical landscape, thanks to its critical and popular success with challenging projects that often blend the old and the new.

When performing operas, Pygmalion has collaborated with such directors as Katie Mitchell, Romeo Castellucci, Simon McBurney, Aurélien Bory, Jetske Mijnsen, Pierre Audi, Valérie Lesort and Christian Hecq, Cyril Teste, Clément Cogitore, and Michel Fau.

As the artist-in-residence at the Opéra National de Bordeaux, Pygmalion has for several years offered Kiosque Pygmalion, a season of chamber music concerts and free educational workshops open to all. In 2020, in the midst of the Covid-19 pandemic, Pygmalion launched the Pulsations festival in Bordeaux.

Pygmalion performs regularly on the biggest stages in France (Philharmonie de Paris, Opéra royal de Versailles, Opéra-Comique, Opéra de Paris, Aix-en-Provence, Strasbourg, Bordeaux, Toulouse, among others) and internationally (Vienna, Salzburg, Amsterdam, Brussels, London, Hamburg, Dortmund, Berlin, Frankfurt, Essen, Madrid, Barcelona, Valencia, Milan, Naples, Beijing, Hong Kong, and other cities).

Pygmalion has been recording for harmonia mundi since 2014.

Among the awards the ensemble has received: Gramophone Classical Music Awards (United Kingdom), OPER! Awards 2025 and Preis der Schallplattenkritik (Germany), Edison Klassiek Award (Netherlands), Diapason d'Or of the Year, Choc de Classica and Victoire de la Musique Classique (France).

Pygmalion is artist-in-residence at the Opéra National de Bordeaux. It enjoys the support of the Direction régionale des affaires culturelles de Nouvelle-Aquitaine, Ville de Bordeaux, Département de la Gironde, région Nouvelle-Aquitaine and Centre national de la musique. Ensemble associated with the Opéra-Comique (2023–2027), Pygmalion receives support from Château Haut-Bailly, the ensemble's honorary patron. Pygmalion is artist-in-residence at Fondation Singer-Polignac as an associate artist and is a member of the Fédération des Ensembles Vocaux et Instrumentaux Spécialisés (FEVIS), Scène Ensemble, and Rézo MUSA. Fondation d'entreprise Société Générale and Eren Groupe are patrons of Pygmalion.

An impressionistic painting of a rocky coastline. The top half shows large, layered rock formations in shades of purple, blue, and brown. Below the rocks, the water is depicted with vibrant, swirling brushstrokes in various shades of blue, green, and teal. Two people are swimming in the water; one is in the middle ground, and another is in the foreground. The overall style is expressive and colorful.

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