

Opale



&

Julien Beautemps

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JENNIFER COURCIER SOPRANO
ELÉONORE PANCRAZI MEZZO-SOPRANO
ENGUERRAND DE HYS TENOR
PHILIPPE ESTÈPHE BARITONE

Founded on the initiative of Jennifer Courcier in 2022, the Opale Quartet brings together four opera singers, each pursuing distinguished careers on national and international lyric stages. They met and formed bonds through various operatic and recording productions, united by a shared love of music, text and performance.

The quartet's ambition is to explore and showcase ensemble repertoire — opera and opéra-comique quartets as well as chamber music quartets — while preserving its lyric identity.

This formation, at this level, is unprecedented in France and opens up many exciting new prospects.



In 2024, they completed a residency at the Abbaye de Saintes and gave several concerts, notably at the Festival Opus Corsica. In 2025, the Quartet took part in the Jeunes Talents programme on France Musique, held a residency at the Ferme des Arts, and above all opened the prestigious Palazzetto Bru Zane Festival in Venice.

The quartet created its first programme, "French Touch", in the summer of 2023 at the Nuits Musicales en Armagnac.

Jennifer Courcier

Soprano

Jennifer Courcier is one of the most promising light lyric sopranos of her generation. She has been heard on France's greatest stages, including the Opéra de Paris (Yniold/Pelléas et Mélisande), the Théâtre des Champs-Élysées and the Opéra de Lyon (Jemmy/Guillaume Tell and Fleurette/Barbe bleue), and the Festival d'Aix-en-Provence (Louise by Charpentier).

She has notably sung Sophie in Werther at the Opéra National du Rhin and in Monte-Carlo, Cupidon in Orphée aux enfers in Nantes, Nancy and Nice, Le Feu and La Princesse in L'Enfant et les sortilèges in Limoges, and the Infante (world premiere) in Der Zwerg by Zemlinsky in Lille.

This season, she sings La Musica and Eurydice in Monteverdi's Orfeo with Les Épopées, will perform at the Opéra de Lausanne, and will return to the Opéra de Monaco. After studies in dance and harp and twelve years in the children's chorus of the Opéra de Paris, Jennifer trained with bass Daniel Ottevaere, spent a year at the CNIPAL, studied at the CRR de Paris, and was a member of the Opéra Fuoco ensemble (dir. D. Stern).

She has won prizes at the Enescu (Grand Prix), Marmande, Gordes and Bellan competitions.



Eléonore Pancrazi

Mezzo-Soprano

Trained at the École Normale, she joined the Studio of the Opéra de Lyon and then the Académie de l'Opéra-Comique. Laureate of numerous international competitions, she was quickly engaged by the Opéras de Nancy (Concepción in L'Heure espagnole, Ciesca in Gianni Schicchi) and Toulon (Louise in Les Mousquetaires au couvent). In 2017, she sang her first Chérubin in Le Nozze di Figaro in Clermont-Ferrand, a role she has since reprised in Massy, at the Théâtre des Champs-Élysées, at the Capitole de Toulouse, and soon in Marseille.

One of the most sought-after performers of her generation, she already boasts an extensive discography and has notably sung the Prince in Massenet's Cendrillon at Glyndebourne on Tour, Maffio Orsini in Lucrezia Borgia at the Capitole, Métella in La Vie parisienne with the Palazzetto Bru Zane, Orphée in Orphée et Eurydice in Clermont-Ferrand, Elisa in Tolomeo in Karlsruhe, the title role in Destouches's Sémiramis at Versailles, Siebel in Faust in Limoges, Barena in Jenůfa at the Capitole de Toulouse, Urbain in Les Huguenots in Marseille...

In 2019, she was named Révélation Artiste lyrique at the Victoires de la Musique classique.



Enguerrand de Hys

Tenor

Named "Révélation Classique de l'Adami" in 2014, tenor Enguerrand de Hys began singing at the Conservatoire de Toulouse before joining the CNSMD de Paris. His voice and musicality allow him to explore a wide range of styles, resulting in a highly varied repertoire. Recent highlights include: Don Ottavio (Don Giovanni) at the Opéra Royal de Versailles, Artémidore and the Chevalier Danois (Armide by Lully and Armide by Gluck) at the Opéra-Comique, Mercure (Platée by Rameau) at the Liceu de Barcelona under W. Christie, Pedrillo (Die Entführung aus dem Serail) at the Opéra Royal de Versailles, Le Remendado (Carmen) at La Monnaie/De Munt and the Grand Théâtre de Luxembourg, Calpigi (Tarare by Salieri) at the Theater an der Wien, Tybalt (Roméo et Juliette) at the Opéra de Nice, and Le Prince Quipasseparlà (Le Voyage dans la lune by Offenbach) at the Opéra Grand Avignon.

On disc, in addition to the album Contes Mystiques with pianist Paul Beynet on the Rocamadour label, he has contributed to recordings of Lalo's La Jacquerie, Offenbach's La Périhole, Salieri's Tarare, Lully's Alceste and Acis et Galatée with C. Rousset and Les Talens Lyriques, Lully's Cadmus et Hermione with V. Dumestre and Le Poème Harmonique, Grétry's Raoul Barbe-Bleue, and the role of Blondel in Grétry's Richard Cœur-de-Lion under H. Niquet.



Philippe Estèphe

Baritone

From a family of musicians, Philippe Estèphe made his debut in the Mozartian repertoire, notably in the title role of Don Giovanni with the company Opéra Éclaté, Guglielmo (Cosi fan tutte) at the Opéra de Limoges, and Papageno at the Opéra de Marseille and the Théâtre du Capitole. He has also distinguished himself in Rossinian roles: Dandini in La Cenerentola at the Opéra de Tours, the Oper Köln and in Toulouse, and Taddeo in L'Italiana in Algeri at the Opéra de Saint-Étienne.

He has a particular affinity for the French repertoire, including Frédéric (Lakmé) at the Opéra-Comique, and Brétigny (Manon) at the Opéras de Bordeaux and Lyon and the Théâtre des Champs-Élysées, as well as for the Baroque repertoire: he has notably sung Ubalde (Armide by Gluck) under the direction of Christophe Rousset, with whom he has recorded several Lully works in the complete edition led by Les Talens Lyriques (Theater an der Wien, Opéra Royal de Versailles, Théâtre des Champs-Élysées, etc.).

This season, he returns to the Opéra Royal de Versailles for Offenbach's La Vie parisienne. Among some fifteen recordings, several are original productions from the Palazzetto Bru Zane (La Vie parisienne, Les P'tites Michu, Massenet's Ariane...). He is also the artistic director of the Festival Nuits Musicales en Armagnac.



Julien Beautemps *Accordéoniste*

Winner of the Prix Jeune Soliste des Médias Francophones Publics 2023, laureate of the Fondation l'Or du Rhin and the Banque Populaire, Julien Beautemps is recognised for "his musical intelligence; a breathtaking virtuosity and mastery" (Radio France).

An "arranger of genius" (Radio France), he reimagines Gershwin's Rhapsody in Blue and Ravel's Boléro with guitarist Sotiris Athanasiou. Julien is also a composer: Mechanics and his Sonata for the Resurrection (violin and accordion) are both prize-winning and critically acclaimed.

Born in 2000, a graduate of the Conservatoire de Paris and the Haute École de Lausanne, he is the laureate of some twelve international competitions. Julien is regularly invited abroad, to France Musique and to RTS. He has performed with Gautier Capuçon, Philippe Bernold, Éléonore Pancrazi and Romain Leleu, and released his debut album Mechanics on the Nügo label in 2022.



Programme

“Beethoven, Bach et Mozart, en quatuor”

Durée : 1h

This programme originated from a meeting with the accordionist Julien Beauteemps. It is conceived as an original dialogue between the voice and the accordion, an instrument with rich and deeply expressive timbres.

This programme sheds light on a lesser-known facet of Beethoven's work. Rarely associated with vocal music, he nonetheless composed remarkable pieces for the voice, notably a cappella quartets in which his sense of structure and expressive intensity are conveyed with great subtlety.

A great admirer of Johann Sebastian Bach and Wolfgang Amadeus Mozart, whom he regarded as absolute masters, Beethoven stands at the heart of a programme inspired by these influences. It brings together works by these three composers, performed as a vocal quartet, in a play of echoes between classicism, spirituality, and intimate expression.

Cantata BWV 4 – Bach

Accordion solo – Beethoven

Vocal quartets – Mozart

Vocal quartets – Beethoven

Press review

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Le Quatuor Opale, a vocal ensemble to watch

"Entirely at ease in these miniatures [Chansons des bois d'Amaranthe], Jennifer Courcier, Éléonore Pancrazi, Enguerrand de Hys and Philippe Estèphe work wonders in beautiful vocal harmony, accompanied with delicacy and occasional vigour by Martin Surot at the piano [...] Rhythm, vocal power, clarity of diction, in solos as in ensembles and a sense of poetry: all is delight in this recital of rarities.

Alongside more poetic pieces, the quartet delights audiences with several comic scenes, more or less well known, in which they reveal genuine acting talents [...] Offenbach suits them to perfection [...] One can only wish this young ensemble a long life."

ResMusica

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"A programme woven together with great humour by the Quatuor Opale which, though it has the form of a recital (four music stands, a stage and a piano), is by no means short of choreography, stagecraft and carefully orchestrated gags by this band of French singers. They thus resurrect the spirit of the troupe that the Parisian operetta theatres once cultivated."

Olyrix

"Each piece is not merely well crafted musically, but filled with wit and theatre by performers committed to bringing this music to life beyond the constraints of the recital format. A frenzied dance to close the entrance of the Spaniards in Les Brigands, the awkward, even shamefaced, expression of the chorus as the soprano declaims the as silly as it is libidinous Chanson des Canards, or silent-film expressionism for the Barbe-Bleue scene. It must be said that these four are so attuned to one another that they have been performing as a quartet since 2022 (Opale)."

Forum Opéra

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