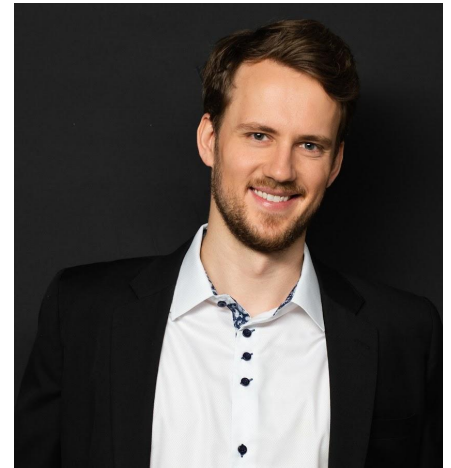


Yannick's appearances in 23/24 include the title role of Orfeo in Monteverdi's *L'Orfeo* with Freiburger Barockorchester under the baton of René Jacobs at Berliner Philharmonie, Philharmonie de Paris and the Gran Teatre del Liceu, Brahms' *Ein deutsches Requiem*, Handel's *Alexander's feast* with Barucco & Choir Ad Libitum at Brucknerhaus Linz, *Carmina Burana* and Händel's *Messiah* with Kammerorchester Basel as well as Bach's *St. Matthew Passion* at Théâtre des Champs-Élysées, Auditorio Nacional de Madrid and at Alte Oper Frankfurt.

His most recent contracts include Schaunard in *La bohème*, Graf Dominik in *Arabella*, the title role in Rihm's *Jakob Lenz* at Opernhaus Zürich, Brahms' *Ein deutsches Requiem* with Bamberger Symphoniker, Ercole in *L'Ercole amante* with il Gusto Barocco, Jesus in Bach's *St. John Passion* at Concertgebouw Amsterdam with René Jacobs, Adonis in Kusser's *Adonis* at Stuttgart Barock Festival (CD recording), Raphael/Adam in Haydn's *Die Schöpfung* at Theater Basel as well as Beethoven's *Symphony No. 9* with Brandenburger Symphoniker at Berliner Philharmonie,. Yannick's earlier contracts include Apollo in *Apollo e Dafne* with Freiburger Barockorchester, Kilian and Ottokar *Der Freischütz* at Elbphilharmonie Hamburg and Konzerthaus Freiburg and Händel's *Israel in Egypt* at Philharmonie de Paris, Konzerthaus Freiburg and Berliner Philharmonie all with René Jacobs, Raphael/Adam in *Die Schöpfung* by Haydn at Konzerthaus Berlin, next to Pieter in Wirth's *Girl with a Pearl Earring*, Graf Dominik in *Arabella*, Thierry in *Dialogues des Carmelites*, Counselor/Giant/Unicorn in *Das tapfere Schneiderlein*, Hermann in *Les Contes d'Hoffmann* - all at Opernhaus Zürich.

In the past seasons he sang The Poet in *L'impresario in angustie* by Cimarosa in Lübeck, Vater in *Hänsel und Gretel* at Schloss Weikersheim, Guglielmo in *Così fan tutte* at the Kammeroper Schloss Rheinsberg, Kaiser Overall in Ullmann's *Der Kaiser von Atlantis* and Figaro in Milhaud's *La mère coupable* at Theater Basel, Emireno in *Ottone* at the Innsbruck Festival of Early Music, Kilian in *Der Freischütz*, Speaker and Second Priest in *Die Zauberflöte* at Opernhaus Zürich and in concert, he performed *Don Quichotte a Dulcinée* by Ravel, Schumann's *Dichterliebe* and Schubert's *Winterreise* in Lübeck, Brahms' *Opus 32* in Basel, and Mahler's *Lieder eines fahrenden Gesellen* with the Sinfonieorchester Basel.



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Yannick Debus, as Jakob Lenz, rises to the challenge of this difficult material. Debus was fantastic in the title role, his standing ovation well-earned. He brought deftness and complexity to both the spoken and sung parts of the role, whether clambering up and down towers of boxes or curled up in the foetal position, whether delivering the text in a broken whisper or hitting the high notes with aplomb. More importantly, perhaps, he makes you care about Lenz, unable to dismiss him as a madman as his contemporaries do.

- Elodie Olson-Coons, *Bachtrack*

