

## Confidences Sacrées

**Michel-Pignolet de Montéclair**, *Jephté*, tragédie tirée de l'Écriture sainte (extraits)

**André Campra**, Motet *O Jesus amantissime* à deux voix

**Sébastien de Brossard**, *Simphonie*

**Pierre Bouteiller**, Motet *Tantum Ergo* à voix seule et simphonie

**Louis-Nicolas Clérambault**, *Simphonie a 5*

Break

**Joseph Valette de Montigny**, Motet *Parce mihi Domine* à 3 voix et simphonie

**André Campra**, Motet *Dissipa, Domine* à trois voix

**Michel-Pignolet de Montéclair**, *Jephté*, tragédie tirée de l'Écriture sainte (extraits)

### Ensemble Les Surprises

Louis-Noël Bestion de Camboulas, *organ, harpsichord and direction*

Cécile Achille, *soprano*

Stephen Collardelle, *ténor*

Etienne Bazola, *baryton*

Yoko Kawakubo, Gabriel Ferry, *violins*

Laura Duthuillé, *oboe and flute*

Sandra Latour, *flute*

Juliette Guignard, *viola da gamba*

Olivia Gutherz, *cello and viola da gamba*

Étienne Galletier, *theorbo*

ensemble Les Surprises / [www.les-surprises.fr](http://www.les-surprises.fr) - [www.facebook.com/lessurprises](https://www.facebook.com/lessurprises)

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At the beginning of the XVIIIth century in Paris, loads of private shows are planned. These parties are the chance for intellectual guests to hear new music and poetry. It is in one of these parties that Italian cantatas and sonatas were played for the first time, prohibited by people from Versailles until then, and who were after that an important part in the development of the French musical writing, in the look for tasteful : Lully's and Corelli's science combined.

In these parties secular music was played and sacred music as well, especially motets. Campra was on trend at that time and very prolific ; he wrote five books of small motets and three books of secular cantatas in only fifteen years.

Secular mixes with sacred in these intimates parties, in musical and dramatical ways, in order to move the audience.

There was no surprise to see secular forms like cantatas or opera using sacred booklets.

Like this, Michel-Pignolet de Montéclair writes *Jephthe*, «tragedy from the holy writings », played on the stage of the Académie Royale de Musique. Some say that Rameau decided to compose lyrical pieces listening to Jephthe !

This program is also the occasion to highlight a composer from Bordeaux, unknown today, but whose music was widespread in the XVIIIth century : Joseph Valette de Montigny, music master at Saint-Seurin in Bordeaux, and who was known for his journeys to England, Italy or Holland.

The aim of this concert is to defend sacred French music, showing all its theatricality and putting it back in its XVIIIth century setting : a private party, place of confidence...



## ensemble **Les Surprises** – Louis-Noël Bestion de Camboulas

‘Tact, a relaxed elegance, intensely expressive but without insistence, radiating with rhythmic vitality: we eagerly await the next concert of Les Surprises.’

– Alain Cochard, ConcertClassic

Founded in 2010 by Juliette Guignard and Louis-Noël Bestion de Camboulas, the ensemble Les Surprises seeks to convey its passion for the music of the seventeenth and eighteenth centuries through varied and original programs. Borrowing its name from the opéra-ballet by Jean-Philippe Rameau *Les Surprises de l'Amour*, the ensemble has placed its destiny under the lucky star of this composer, with the aim of exploring operatic music in all its shapes and forms ! The work of the ensemble is anchored in a process of musicological and historical research ; Louis-Noël Bestion de Camboulas wishes to highlight scores that have never been released since the 18th century, thanks to music libraries such as the Bibliothèque Nationale de France (BNF) or the Bibliothèque de l'Opéra de Paris.

Les Surprises is an ensemble of variable size, which can transform from a chamber group to orchestral dimensions. Its members were all trained in top European conservatories.

In 2014 Les Surprises received the « Révélation musicale » (new discovery) prize awarded by the French critics' circle for the performing arts (« Syndicat professionnel de la critique de théâtre ») musique et danse.

The ensemble Les Surprises have released two records under the label *Ambronay Éditions*, in 2013 *Rebel de père en fils*, and in 2016 *Les Éléments*, and both were warmly praised in the national and international press (Diamant d'Opéra-Magazine, 5 de Diapason...)

Les Surprises has also begun a partnership in 2017 with the label *Ambronay Éditions*, to release one record a year within 2019.

Since its foundation, the ensemble has played in different concert halls and festivals through Europe, including the Versailles Chapelle Royale, the Opéra de Massy, Radio France and Ambronay festivals, Sanssouci Festival (Potsdam, Germany), the Bozar season (Brussels), Monteverdi Festival (Cremona, Italy), Pavia (Italy), Monaco, and the Sacred Music Festival of Palestine in Ramallah and Jerusalem.

Since 2016, Les Surprises has been « ensemble en résidence » in the Festival Baroque de Pontoise. It will pursue to 2018.

The Caisse des Dépôts is the main sponsor of the ensemble Les Surprises, which is also supported by the Ministère de la Culture et de la Communication – Direction Régionale des Affaires Culturelles d'Aquitaine, the City of Bordeaux, the Conseil Régional d'Aquitaine, the Conseil départemental de la Gironde and ponctually by the ADAMI, SPEDIDAM, the Institut Français and the CMBV (Centre de Musique Baroque de Versailles). The ensemble is a member of the FEVIS and PROFEDIM.

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