

■ Songes Sacrés

« Small musical masterpieces » that transport us to a time where theatricals, smoothness and secularity mix and merge.

Marc-Antoine Charpentier (1643-1704),

« Desolatione desolata est » - « Sictu pullus hirundinis » (extracts from *Les Méditations pour le Carême*)

Louis-Nicolas Clérambault (1676-1749), Motet for 3 voices « O piissima, o sanctissima »

Marin Marais (1656-1728), Tombeau de M. de Sainte-Colombe

Sébastien de Brossard (1655-1730), Motet for basse-taille « O plenus irarum dies »

Johann Jakob Froberger (1616-1657), Tombeau fait à Paris sur la mort de M. de Blancrocher

Sébastien de Brossard, Motet for three voices « O Domine, qui refugium »

François Couperin (1668-1733), Les Sylvains

Sébastien de Brossard, Motet for two voices « Salve rex Christe »

Marc-Antoine Charpentier, « Tenebrae factae Sunt » - « Stabat mater dolorosa »
(extracts from *Les Méditations pour le Carême*)

About the music

Following in the footsteps of the « Leçons des Ténèbres », the French sacred music reveals an almost opera-like dramaturgy attracting the high society crowd keen on concerts and entertainments and takes a theatrical direction at the turn of the 18th century. So much so that it's harmonic richness and smoothness sometimes shocks the most fervent devotees!

The motets and sacred stories include genre scenes as well as dream play and battle scenes, which are also typical of the French Opera.

This program highlights the repertoire written for male voices and continuo at the end of the 17th century and the beginning of the 18th century. This combination was favoured at that time for its intimate tone ranging from dark to powerful and shining, thanks to the large ambitus obtained from the bass voice to the countertenor voice.

This vocal group also had a large theatrical dimension due to the different voices alternately interpreting different biblical roles (the Soul, Jesus, a prophet, Man...).

Mirroring this sacred music, Tombeaux will also be presented. The instrumental pieces of “Méditation profane sur la mort” become truly profane prayers and pay homage to late friends or masters, using a number of contrasted affects to reflect the character of those regretted individuals.

ensemble Les Surprises

Stephen Collardelle, Haute-contre

Matthieu Chapuis, Taille

Étienne Bazola, Basse-taille

Juliette Guignard, viola da gamba

Étienne Galletier, theorbo

Louis-Noël Bestion de Camboulas, organ, harpsichord and conductor

‘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 Général 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.