

## L'héritage de Jean-Philippe Rameau

**Concerto “Les Sauvages”**, Jean-Philippe Rameau (arrangement : Y. Rechsteiner)  
*Allegro, Air pour les esclaves africains, Air tendre, Allegro - Les Sauvages*

**Suite de Symphonie**, François Rebel et François Francœur  
*Prélude, Air, Sarabande, Musette, Fanfare*

**Concerto “Les Enfers”**, Jean-Philippe Rameau (arrangement : Y. Rechsteiner)  
*Prélude, Air pour les parques, Tristes Apprêts, Contredanse*

**Suite de Symphonie**, François Rebel et François Francœur  
*Forlanes, Marche, Trio, Air tendre*

**Concerto “Les Amours”**, Jean-Philippe Rameau (arrangement : Y. Rechsteiner)  
*Rigaudon ou les Niais de Sologne, Air pour les Amours, Musette, Tambourins*

**Yves Rechsteiner**  
Organ

**Ensemble Les Surprises**  
Louis-Noël Bestion de Camboulas, conductor

The ensemble Les Surprises was born under the lucky star of Jean-Philippe Rameau, since its name refers to *Les Surprises de l'Amour*, the opéra-ballet he composed in 1748. Hence, after presenting two discs on the Ambronay Éditions label, the first devoted to Rebel and Francœur, the second to Destouches and Delalande, I thought it important to tackle one of our favourite composers.

But we have chosen a somewhat surprising way of approaching him: through arrangements, or let us rather say transcription! Rameau was himself a past master of this art, for throughout his life he offered several different versions of a single work. One might take as an example some of his harpsichord pieces, which later recur in the operas in the form of dances for orchestra or choruses (*Les Sauvages* from the *Nouvelles Suites de pièces pour clavecin* published in 1727 became, eight years later, the *Danse du Grand Calumet de la Paix* and the chorus 'Forêts paisibles' in *Les Indes galantes*). I was therefore very pleased when Yves Rechsteiner suggested the bold challenge of bringing to life 'organ concertos' by Jean-Philippe Rameau. This enables us to perform some of the composer's finest pieces and to place the spotlight on the organ, which was the instrument of his youth and is unfortunately all too rarely combined with the orchestra. The resulting instrumental encounter makes it possible to create quite unprecedented colours, with the organ sometimes taking on the timbre of oboes, bassoons or trumpets that blend with and add brilliancy to the string orchestra, or sometimes adopting the guise of solo flutes.

These three concertos derive from some of Rameau's masterpieces: *Les Indes galantes* (the first and third movements of the concerto 'Les Sauvages'), *Dardanus* (the first movement of 'Les Enfers', the first and fourth of 'Les Amours'), *Hippolyte et Aricie* (the second movements of 'Les Enfers' and 'Les Amours'), *Platée* (the third movement of 'Les Amours') and *Zoroastre* (the second movement of 'Les Sauvages').

Alongside Rameau, I wanted to present suites from operas by François Rebel and François Francœur. Organised into 'suites de symphonies', as was customary at the time, these dances come from works that made the composers' reputation: *Pyrame et Thisbé*, *Le Ballet de la Paix* and *Scanderberg*. Rebel and Francœur, who were both friends of Rameau, frequently played and programmed his works in the orchestras they directed (at the Académie Royale de Musique, the Théâtre des Petits- Appartements in Versailles, and so on). They also paid a final poignant tribute to their friend at his funeral on 27 September 1764. For the occasion, Rebel and Francœur revived and arranged the Requiem of Jean Gilles, and also inserted into the Mass of the Dead excerpts from Rameau's operas (*Dardanus*, *Castor et Pollux*, *Zoroastre*) which they rewrote specially. For example, the celebrated air 'Tristes apprêts' was heard in a version for instruments alone (with the oboe taking the place of the soprano soloist, a scoring that is in fact rather reminiscent of the version recorded here with organ!).

Just as Rebel and Francœur did, it has been our aim here to pay homage to one of the greatest geniuses of French music, Jean-Philippe Rameau, who had a great impact on his era, and even today can still surprise us.



### **Yves Rechsteiner, orgue**

Yves Rechsteiner studied the organ and the harpsichord at the Geneva Conservatoire. He then went on to advanced training at the Schola Cantorum Basiliensis in the fortepiano and basso continuo. After winning prizes at several international competitions including Geneva, Prague and Bruges, in 1995 he was appointed professor of basso continuo and head of the early music department of the Conservatoire National Supérieur de Musique et Danse in Lyon. In addition to his career as soloist and accompanist, he is also active as an arranger and transcriber. His concert programmes and recordings cover both Baroque and symphonic music, and include collaborations with folk musicians. Notable projects have included J. S. Bach on the pedal harpsichord, the creation of the Alparock ensemble, which plays Swiss folk music, the transcription of Rameau's 'Livre d'orgue', and an organ transcription of Berlioz's Symphonie fantastique. Over the past few years he has developed the duo Organsticks with the percussionist Henri-Charles Caget, playing works from Rameau to Zappa. In 2014 he succeeded Michel Bouvard as artistic director of the festival Toulouse les Orgues.



### **Louis-Noël Bestion de Camboulas, direction**

Born in 1989, **Louis-Noël Bestion de Camboulas** studied the organ and the harpsichord at the Paris and Lyon Conservatoires (CNSMD). He won the first prizes of three international organ competitions: the Grand Prix Jean-Louis Florentz in 2009, the Gottfried Silbermann Competition at Freiberg (Germany) in 2011 and the Xavier Darasse Competition at Toulouse in 2013.

He has worked with such conductors as Hervé Niquet, Arie van Beek and Roberto Forés Veses, and has appeared as a soloist in France, Germany and Italy. He received the Déclics Jeunes scholarship of the Fondation de France for his research on Rebel and Francœur. Louis-Noël is artist in residence at the Fondation Royaumont.



## L'ensemble Les Surprises

‘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.

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