



Les Ambassadeurs



Séjour de l'éternelle paix

Rameaujeva in Leclairova dela ob 250. obletnici njune smrti

Works by Rameau and Leclair - 250th anniversary of their death

Reinoud van Mechelen (tenor)
Alexis Kossenko (dirigent / director)
Zefira Valova (violina / violin)
Fabien Roussel (violina / violin)
Santiago Medina (violina / violin)
Irma Niskanen (violina / violin)
Fredrik From (violina / violin)
Dagmar Valentova (violina / violin)
Gabriel Bania (viola)
Benjamin Lescoat (viola)
Thomas Pitt (violončelo / cello)
Hager Hanana (violončelo / cello)
Ludovic Coutineau (kontrabas / double bass)
Elisabeth Geiger (čembalo / harpsichord)

www.les-ambassadeurs.com

Pred 250 leti je Francija izgubila svoja dva največja skladatelja: eden od njiju je bil vsekakor Rameau, čigar genialnost zdaj priznavamo vedno bolj in ga postavljamo ob bok največjim, kot sta Bach in Mozart, drugi pa Jean-Marie Leclair, ki je umrl istega leta kot Rameau (1764) – našli so ga zabodenega pred njegovo lastno hišo. Kar je Rameau pomenil za vokalno glasbo (s svojo neprekosljivo umetnostjo izražanja in svojo sposobnostjo prevzeti srce poslušalca z izjemno očarljivimi harmonijami), je za Leclairja veljalo na področju instrumentalne glasbe – njegova virtuosnost na violini je bila na najvišji ravni, bil pa je tudi izjemno eleganten, kar nas opomni na to, da ni bil le odličen violinist, ampak tudi plesalec. Les Ambassadeurs so bili s svojo večkrat nagrajeno zgoščenko z Rameaujevo glasbo (Erato) označeni za največje Rameaujeve podpornike.



250 years ago, France lost its two greatest composers: Rameau, of course, whose genius is now being recognized and fully stands next to Bach and Mozart; but also Jean-Marie Leclair, who was found in the same year (1764) stabbed to death in front of his house. What Rameau was to vocal music (with his unsurpassable art of eloquence and his art to capture the heart of the listener with the most bewitching harmonies), Leclair was to instrumental music, which is not only the highlight of violin virtuosity but also supremely elegant – which reminds us that he was as great a dancer as a violinist. With their multi-awarded Rameau CD (Erato), Les Ambassadeurs have been recognized as Rameau's best advocates.

Jean-Marie Leclair (1697-1764)
Ouverture (Scylla et Glaucus, 1746)

Jean-Philippe Rameau (1683-1764)
Air de Platée "Que ce séjour est agréable"
(Platée, 1745 – Acte I, scène 3)

Jean-Marie Leclair (1697-1764)
3ème Air
(Scylla et Glaucus, 1746 - Acte V, scène 2)

Jean-Philippe Rameau (1683-1764)
Air de Neptune "La jeune nymphe que j'adore"
(Nais, 1748 – Acte III, scène 1)

Jean-Marie Leclair (1697-1764)
Musette
(Scylla et Glaucus, 1746 - Acte I, scène 3)

Jean-Marie Leclair (1697-1764)
CONCERTO III (op. 10 / 3)
Allegro moderato / Andante / Allegro ma non troppo

Jean-Marie Leclair (1697-1764)
Simphonie
(Scylla et Glaucus, 1746 - Acte IV, scène 1)

Jean-Philippe Rameau (1683-1764)
Ariette de Daphnis "Oiseaux chantez"
(Daphnis & Eglé, 1753 – scène 6)

Jean-Marie Leclair (1697-1764)
CONCERTO III (op. 7 / 3)
Allegro / Adagio / Allegro assai

Jean-Philippe Rameau (1683-1764)
Air de Pygmalion "Fatal Amour"
(Pygmalion, 1748 – scène 1)

Jean-Marie Leclair (1697-1764)
Air des Sylvains
(Scylla et Glaucus, 1746 - Acte I, scène 3)

Jean-Philippe Rameau (1683-1764)
Air de Castor "Séjour de l'éternelle paix"
(Castor et Pollux, 1737 – Acte IV, scène 1)

Jean-Marie Leclair
Entr'acte
(Scylla et Glaucus, 1746 - Acte II, scène 5)

Jean-Philippe Rameau (1683-1764)
Récit & Ariette de Mercure "L'objet qui règne dans mon âme"
(Les Fêtes d'Hébé, 1739 – 3ème Entrée, scène 7)



Les Ambassadeurs pristopajo k Rameaujevi glasbi na nov način, ki se osredotoča na pravi retorični pristop. Instrumenti postanejo pevci, medtem ko pevci, zato da bi omejili količino petja današnjega časa, postanejo nekoliko instrumentalni – na ta način dosežejo skupen jezik. Naravni inégalité besed je ključ do razumevanja Rameaujevega načina pisanja glasbe. Les Ambassadeurs nam ponujajo bogat in intenziven pristop k Rameauju, ki je daleč od natančnega, a prefinjenega ter nežnega zvoka, ki smo ga vajeni. Na ta način dosežejo moč, prožnost in vse strastne odtenke, ki si jih je skladatelj želel.

Sam program je sestavljen tako, da se izogne suhoparnemu zaporedju arij in raje gradi na dramatični napetosti, ko se premika od enega k drugemu delu, kar je podobno dogajanju pri pravi operi. Tudi koncertom je moč najti logično mesto v tej nenapisani zgodbi, kar bo poslušalcu postalo jasno ob spremljanju zgradbe programa. Rameauja nedvomno umeščamo med velike umetnike v zgodovini glasbe, vendar pa je znan predvsem kot operni skladatelj, čeprav so tudi njegova instrumentalna dela osupljiva. Po drugi strani je Leclair poznan kot eden najbolj tenkočutnih in briljantnih instrumentalnih skladateljev, a bi bilo spet nepošteno, če bi pozabili na njegovo opero Scylla et Glaucus, ki je mojstrovina. Na to posebno leto 2014, ko obeležujemo 250. obletnico njune smrti (oziroma nepojasnjenega umora v Leclairovem primeru!), smo želeli ponovno združiti skladatelja, ki ju je nekoč družilo delo in medsebojno spoštovanje. Še bolje: odkrijemo lahko zanimive povezave med deli obeh – Leclair ni bil edini, ki je v svojem delu Récréation de musique uporabil temo "Séjour de l'éternelle paix", poleg tega pa nenavadna počasnost njegovega koncerta za flavto deluje kot prikaz Polluxa, ki vstopa v Podzemlje s plemenitim namenom rešiti svojega brata Castorja – pravzaprav je bilo to napisano istega leta kot Rameaujevo delo Castor et Pollux! Če se dotaknemo še njegovega koncerta za violino, lahko v njem vidimo, kako je Leclair znal združiti najvišjo stopnjo virtuosnosti z natančnostjo, ki ga je odlikovala zaradi njegovega plesnega ozadja. Zanimivo je, da koncert Michela Corretta ni nič manj zabaven, njegove akrobatske variacije za violino pa temeljijo na Rameaujevem slavnem delu "Les Sauvages". Rameau pa na koncu koncev pokaže tudi svojo neprimerljivo spretnost slikanja vseh odtenkov človeških občutij; humorja, užitka, skrivnostnosti, upanja in obupa ...

Les Ambassadeurs have worked on a new approach of Rameau's music which is understanding it under a true rhetorical approach. The instruments become singers, while the singers, in order to prevent themselves from the excesses of today's singing, become a little bit instrumental – this way they achieve a common language. The natural inégalité of the words is the key to understand the conventions of writing of Rameau's music. Les Ambassadeurs' generous and intense sound bring this Rameau sound far from the refined yet precious and delicate way of playing that we are used to hear. On the contrary, it becomes powerful and flexible, capable of all the passionate nuances that the composer has wished. Finally, the programme itself is made in order to avoid being a dry succession of arias, but on the contrary building up a dramatic tension from one piece to another that is close to what happens in a real opera. Even the concertos find a logical place in the non told story that the listener will understand through the construction of the programme. If Rameau is without a doubt a giant of history of music, he is mostly remember as an opera composer - yet his instrumental pages are stunning. On the other side, Leclair is considered to be one of the most sensitive and brilliant instrumental composer - but it would be unfair to forget his opera Scylla and Glaucus, which is a masterpiece. For this special year 2014 that celebrates the 250th anniversary of their deaths (a non elucidated murder in the case of Leclair !), we have wished to bring together the two composers who were colleagues and respected each other. Better : we can discover fascinating links between the works of the two: not only Leclair used a theme of "Séjour de l'éternelle paix" in his Récréation de musique, but the extraordinary slow movement of his flute concerto seems to be an evocation of Pollux entering the Underworld with the noble purpose of rescuing his brother Castor – and as a matter of fact, this was written the same year as Rameau's Castor et Pollux ! As for the violin concerto, it shows how Leclair could mix the highest degree of virtuosity with a refinement that was inherited from his past as a dancer. More anecdotic, the Corrette concerto is not less entertaining, and his acrobatic variations for violin are based on Rameau's famous "Les Sauvages". Finally, Rameau himself will show his unequalled art of painting all the nuances of human feelings ; humour, joy, mystery, hope and despair... Les Ambassadeurs were born for Rameau, and grew up with Rameau. Many of their concerts, since their debuts in Bozar Theatre in Bruxelles were dedicated to him, and they have made it concrete by recording an ambitious selection of arias, symphonies and overtures from his operas for Warner Classics / Erato (ex EMI) with rising star soprano Sabine Devieilhe. This recording will be released in november 2013 and followed by a tour bringing the programme to Bruges Concertgebouw, Utrecht Vredenburg, Marseille Opera, Versailles Opéra Royal, Poznan Baroque Festival, Sofia Baroque Festival, Paris Salle Gaveau.