

ON STAGE!



Quatuor Anches Hantées



STRAUSS & CO HIP HOP

A clarinet quartet and a Hip Hop dancer !

Through his improvisations, Bryan Montarou blends, contrasts, and intertwines his movements with the four musicians.

Details on the musical program:

We know his waltzes, his polkas, his operettas—but beyond his works, what legacy did Johann Strauss leave behind? What did he pass on, initiate? Many of his contemporaries and successors were fascinated by this exceptional melodist, admired him, and drew inspiration from him: Brahms, Verdi, Richard Strauss, but also Webern and Berg.

Let's attempt to connect them, interpreting Lehár, Hellmesberger, and Lumbye pieces, bringing forth Strauss's imprint from these diverse musical aesthetics. A creation by Charles-David Wajnberg will introduce ruptures in the concert's timeline, merging the now-electronic sounds of the clarinet with the melodic writing of the late 19th century.



Debussy is the starting point of this musical journey. Born from Émile Parisien's desire to merge his universe with that of the Quatuor Anches Hantées, as well as the QAH's wish to further explore aesthetics beyond its usual path, After The Sea was made possible by the musical architect and exceptional pianist, Roberto Negro.

It is an elusive contemporary form where one never gets lost, hovering between classical and jazz without ever quite knowing: Debussy makes us drift along and improvises bridges, inspired by Ligeti, Stravinsky or even Ravel.



Outreach

Outreach is at the heart of the artistic activities of the Quatuor Anches Hantées, very linked with their stage presence.

Whether it involves workshops about the instruments, didactic concerts for both young and adult audiences, Music and Theater workshops, Music and Body workshops, or clarinet and chamber music masterclasses, the relationship with the audience goes beyond the mere concert. These interactions give meaning to the performance, and the encounters create unexpected connections.

OPERA WITHOUT DIVA, Acte II

What remains of opera without its singers who carry it with their voices? Everything! For it is also the role of the orchestra to carry the composer's music.

Whether the audience praises their performance with applause or condemns it with boos, yesterday's and today's audiences often pay more attention to the leading roles, paying little heed to the libretto or even the music itself. We aim to rectify this injustice here and to rehabilitate all these beautiful, unheard melodies...

JOHANN STRAUSS
Overture from *The Gypsy Baron*

RICHARD WAGNER
Morgenlich leuchtend (excerpt from *The Mastersingers of Nuremberg*)

JULES MASSENET
Madrilène (from *Le Cid*)

JULES MASSENET
Élégie

JULES MASSENET
Navarraise (from *Le Cid*)

GIACOMO PUCCINI
Intermezzo (from *Manon Lescaut*)

FRANZ LEHÁR
Meine Lippen, sie küssen so heiß (from *Giuditta*)

ALFRED BRUNEAU
Romance

JOSEPH HELLMESBERGER
Danse diabolique

JOHANN STRAUSS
Czárdás (from *Ritter Pázmán*)

Program example

FANNY M. 

By drawing from the classical scores of the string quartet, the Quatuor Anches Hantées continues its immersion in the vast repertoire of chamber music and explores the possibilities of its formation. Here, Fanny Mendelssohn's String Quartet in E-flat Major engages in a dialogue with Beethoven's Opus 18 No. 1. Inspired by a feverish love letter written by Beethoven near his death, the recipient of which remains unknown, Richard Dubugnon composed "The Letter to the Immortal Beloved".

LUDWIG VAN BEETHOVEN
String Quartet in F Major, Opus 18 N°1

RICHARD DUBUGNON
Letter to the Immortal Beloved

FANNY MENDELSSOHN
String Quartet in E-flat Major

STORM OF STRAUSS

After a series of "hiccups," the children are prompted to think!
Why isn't it working? How do they usually manage to play together?
Have they arranged this piece properly?
Is someone missing to play this piece correctly with 4 musicians?
Who plays the melody of the lightning, the melody of the thunder?



Accessibility for Deaf and Hard of Hearing Audiences

The Quatuor Anches Hantées is committed to reaching all audiences. Among them, the QAH has developed an immersive and inclusive approach designed for the deaf and hard of hearing community, who is often largely excluded from traditional concerts.

Leveraging its expertise and equipment, which accompanies the quartet on tour and is developed in collaboration with the company TIMMPI, the Quatuor Anches Hantées invites this unique audience through the use of vibrating vests (Subpac) and sensory capsules.



"The QAH has the ability to enchant the audience at each of their concerts with programs that are as entertaining as they are captivating."

ROLANDO VILLAZÓN

"One remains admiring of the flexibility and balance of the ensemble, characterized by a tender sensuality."

CLASSICA NOVEMBRE 2021

"Between transcriptions and original compositions, the Quatuor Anches Hantées is dedicated to expanding the repertoire for clarinet quartet. In this new recording, one must listen to the finesse with which the performers shape their phrases in Beethoven: an infinite line, sung in weightlessness."

FABIENNE BOUVET, CLASSICA, JUILLET 2023

LE QUATUOR ANCHES HANTÉES

What can be said about the Quatuor Anches Hantées is that it is fearless, unafraid to push boundaries.

Creating an ensemble without an established repertoire or peers as a reference is bold; nurturing it and allowing it to flourish for 25 years into what it is today is truly exhilarating! The QAH has climbed the ranks step by step to become the unique quartet it is today.

From small venues and churches in its early days to the Salle Cortot, the Operas of Montpellier, Tours, and Clermont-Ferrand, the Arsenal of Metz, Maison de la Radio, and TV experiences on Arte and France 2, the QAH has achieved phenomenal work.

Now, as it enters its vibrant third decade, the Quatuor Anches Hantées blends youth, experience, and artistic maturity. It has found its place, standing as a true bridge between tradition and modernity.

The Quatuor Anches Hantées is more than just a clarinet quartet—it can be a string quartet, a piano for two or four hands, or even an orchestra! But beyond that, the QAH is an artistic and human adventure—pursuing excellence, yet so wonderfully accessible.

LE QUATUOR DE CLARINETTES

Nicolas Châtelain
1st clarinet

Sarah Lefèvre
2nd clarinet

Bertrand Laude
Basset horn

Elise Marre
Bass clarinet

BOOKING

Corentin Maurel
33 6 24 66 88 16
diffusion@qah.fr

ARTISTS

contact@qah.fr
www.qah.fr

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