

ON STAGE



Quatuor Anches Hantées

OPÉRA SANS DIVA

It is a well-known adage that those who are absent are always wrong. What is left of opera without the singers who carry it to the end of their voices?

Everything!

For it is also the role of the orchestra to carry the music of the composer. Whether it praises their performance with applause with applause or sanction it with boos, the audience, then and now, often reserves its attention the headliners, paying little attention to the libretto the libretto or even the music.

We propose to repair this injustice here and to rehabilitate all these beautiful melodies unheard of melodies...

JOHANN STRAUSS

Die Fledermaus, Overture

ANTONIN DVOŘÁK

Rusalka, Song to the moon

RUGGERO LEONCAVALLO

Pagliacci, Intermezzo

NIKOLAI RIMSKY KORSAKOV

Snegourochka, Dance of the Clowns

GIUSEPPE VERDI

La Traviata, Act III, Prelude

JULES MASSENET

Don César de Bazan, Entr'acte Sévillana

AMILCARE PONCHIELLI

La Gioconda, Prelude

La Gioconda, Dance of the Hours

KÁROLY GOLDMANN

Die Königin von Saba, Magische Töne

CAMILLE SAINT-SAËNS

Samson and Dalila, Bacchanale

GIACOMO PUCCINI

Suor Angelica, Intermezzo

DMITRI SHOSTAKOVICH

Cheryomushki, Polka and Galop

STRAUSS & GO

MUSIC, BALLET SHOES & SNEAKERS!

The influence of Strauss? We know his waltzes, his polkas, his operettas but what did he leave, apart from his work, of his creativity? Transmitted? Initiated? Many of his contemporaries and many of his successors have been fascinated by this outstanding melodist, admired him, was inspired by him. Brahms, Verdi, Richard Strauss but also Webern and Berg. Let's try to link them to each other, let's add Lehár, Helmesberger, Lumbye and let us try to make emerge from all these aesthetics the imprint Strauss.

Let's enter his dance, let's leave the orchestra pit and let's mix our bodies with those of the dancers, whether they are there or whether we imagine them to create a choreography that tells us a story about Strauss, of his disciples, of those who revered him.

His music has brought dances from the suburbs of Vienna to the to the greatest courts of Europe. Here are four musicians accompanied or not by three dancers in a hip-hop, classical and contemporary ballet, questioning the permeability of genres.

Program in two versions: quartet alone or choreographed version with the company "les Étoiles Occitanes".

MASTER CLASS

The members of the Quartet, all from the French School of Winds, are very concerned about the idea of transmission. The master classes are adapted to all kinds of levels. The days revolve around ensemble music sessions, breathing workshops and rhythm workshops.

MALINCONIA



With Malinconia, the quartet imagined that the the first great string quartet composers had modern clarinets at their disposal. Mozart have continued to write for clarinet ensembles after his Adagio in B flat major k 411 for 2 clarinets and 3 basset horns? How would Beethoven have taken up clarinets if the bass clarinet had already existed?

"Malinconia is about finding our roots. Not those of clarinetists but those of a quartet, an authentic quartet, because the history of the clarinet quartet, is to be born as an orphan, without a tutelary figure, without a model."

Nicolas CHÂTELAIN

Quatuor Anches Hantées, october 2019

WOLFGANG AMADEUS MOZART

String Quartet n°15 in D minor op. 10 n°2

PHILIPPE HERSANT

Huit Esquisses

LUDWIG VAN BEETHOVEN

String Quartet n°6 in B flat Major, opus 18 n°6

"The elegance of the Anches Hantées Quartet is in Mozart's quartet n°15 (...)"

"Bouncing syncopations, sonic purity and variety of articulations guide the interpretation of the quartet op 18 n°6 of Beethoven (...)"

"8 Esquisses by Philippe Hersant: Organic and radiant, the four clarinets widen the palette of their timbres, summoning the listener in an evocative and poetic imaginary folklore."

Classica (september 2020, Fabienne BOUVET)

LUDWIG VAN BEETHOVEN
String Quartet n°1 in F Major opus 18 n°1

Allegro con brio
 Adagio affettuoso ed appassionato
 Scherzo. Allegro molto
 Allegro

RICHARD DUBUGNON
Lettre à l'Immortelle Bien-Aimée

commissioned by QAH
 world premiere

FANNY HENSEL-MENDELSSOHN
String Quartet in E Flat Major

Adagio ma non troppo
 Allegretto
 Romanze
 Allegro molto vivace

Driven by the impetus given by the creation of Alfred Bruneau's Romance for clarinet quartet and by the creation of the Malinconia program, the Quatuor continues its quest for History, for roots. By drawing from the classical scores of the string quartet, the Quatuor Anches Hantées continues its immersion in the its immersion in the great repertoire of chamber music and explores the possibilities possible of its formation.

DISCO-GRAPHY

The quartet recorded a large discography. including transcriptions and creations. The 10th album will be recorded in 2023, with works by Fanny Mendelssohn, Beethoven and Richard Dubugnon, with "Lettre à l'Immortelle Bien-Aimée" dedicated to Quatuor Anches Hantées.

« A very original formation, four clarinetists who have the idea to put their strengths together to create a very particular repertoire. »

JEAN-FRANÇOIS ZYGEL

QUATUOR ANCHES HANTÉES

In its third decade, the Quatuor Anches Hantées combines youth, experience and artistic maturity.

The QAH has made and found its place, positioning itself as a true bridge between requirement, tradition and movement, meetings and modernity. Fanny M, created and recorded in the fall of 2022, will easily cohabit with Strauss&Co, which will also be created this season (with classical and hip hop dancers); and it is the success of the QAH to find the balance between a dense program (often thought of as intended for music lovers) and a more open and eclectic form (for the general public) and to make them permeable. The QAH reaches out to all audiences, blending them together to create the audience of tomorrow.

No more scruples about borrowing repertoire, the QAH has turned this page. The repertoire of the QAH belongs to it, it is a lever, a tool to express itself.

22/23 will continue to be open to all audiences and will be ever more inclusive. This season will nevertheless mark the beginning of a new era with these two nascent programs that will blossom over the next few seasons and will see the emergence of the foundations of an exciting creation to come, based on The Little Prince.

THE CLARINET QUARTET

Nicolas Châtelain
B-flat clarinet and E-flat clarinet

Sarah Lefèvre
B-flat clarinet

François Pascal
B-flat clarinet and F basset horn

Elise Marre
Bass clarinet

CONTACT

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