

ON STAGE!



Quatuor Anches Hantées



Quatuor
Anches Hantées

PREMIERE IN APRIL 2027

OPERA WITHOUT A DIVA ACT III

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"Let's get it over with!"

These few words sum up the end of all operas, which is usually tragic and rarely optimistic, after much suffering and turns of events.

On the other hand, the "Opera without a Diva" of the QAH aims at a gentle ending.

Failing to finish off the divas that it has been both teasing and admiring for the past eight years, the QAH is now finishing its research. Its three-act opera which began in 2019 has now come to a close, the curtain finally falls.

Without planning for any curtain calls, yet hoping for them, because there are still a huge number of opera scores to perform, the QAH digs into the 19th and the first half of the 20th century to create a work of musical intrigue, an imaginary opera where kings, queens and mermaids will meet dandies and ordinary people from all walks of life.



STRAUSS CONNECTIONS

There are composers who permeate your musical world and stay with you, almost under your skin.

For 25 years, Johann Strauss has accompanied the Quatuor Anches Hantées: through his melodies, his lightness, his festive spirit, but also his rigor, its relentless rhythms and the artistic, often physical commitment it requires.

Strauss left a deep mark on his time, a legacy that many composers after him embraced in order to pay tribute to him and expand upon his musical vision.

This programme seeks to build a bridge between Strauss, the present day, the popular spirit, and what the waltz has become today, with a new work by Vincent Peirani: *La Valse des Anches Hantées*, a jazz-musette waltz.

Strauss creates bridges between the popular and the learned; he is an alchemist of connection.



Émile
Parisien

Roberto
Negro

Quatuor
Anches Hantées

Whether in tone colours, rhythms, writing, or improvisation, everything becomes poetry. Genres become porous, and this encounter turns into a unique work, an unforgettable concert.

In the beginning there was Debussy: this is where the musical journey begins. From Émile Parisien's desire to connect his musical world with that of the Quatuor Anches Hantées, from the quartet's wish to continue exploring aesthetic territories far removed from its usual repertoire, and from this meeting made possible by an extraordinary musical architect and pianist, Roberto Negro, *After the Sea* was born.

It is an elusive contemporary form in which one never truly loses one's way, somewhere between classical and jazz, without ever quite knowing where one stands. Debussy sets us sailing and improvises bridges, at times inspired by Ligeti, at others by Stravinsky or Ravel.

The saxophone and the clarinets meet in troubled waters that gradually become clear, animated by the waves of a piano that binds them together, separates them, and reconciles them again, allowing them to evolve freely.

An exceptional musical kaleidoscope.



STRAUSS CONNECTIONS HIP-HOP

Johann Strauss made all of Europe dance with his waltzes, polkas and energetic operettas. But today, what remains of this joyful and rhythmic music?

The Quatuor Anches Hantées invites us on a musical journey full of surprises, where Strauss's pieces meet those of other great composers such as Brahms and Mel Bonis. And on stage, the music also comes alive through movement: hip-hop dancer Bryan Montarou joins the musicians in motion. He jumps, spins, glides and improvises, as if he were drawing the music with his body.

A playful, poetic concert with dance that invites audiences to rediscover Strauss with a fresh perspective.

OPERA WITHOUT A DIVA ACT II

What remains of opera without the singers who carry it to the limits of their voices? Everything.

For it is also the orchestra's role to convey the composer's music. Whether praising the performers with applause or condemning them with boos, audiences, both past and present, often focus their attention on the stars, paying little heed to the libretto or even the music itself.

Here, we set out to redress this injustice and to bring these magnificent, often unheard melodies back into the spotlight.

So in this opera programme, there will be no divas, no coloratura, no baryton-martin—only a clarinet quartet with many voices, giving new life to some of the most iconic pages of the operatic repertoire.



THE LITTLE NUTCRACKER



The Nutcracker, an ideal work for young audiences, festive and magical, with music that is highly evocative and instantly recognizable. It's the perfect gateway to dance and live performance for children!

But here, no tights, no tutus, no traditional ballet!

The *Quatuor Anches Hantées* brings Tchaikovsky and his music into the 21st century, making it accessible to a new generation immersed in urban culture. The goal is to give this music life again, to make it audible to young audiences without altering its essence, while modernizing it through contemporary listening and discovery.

The talent of Bryan Montarou, a versatile dancer, bridges hip-hop with contemporary or classical styles—always with his expressive clarity, making the experience familiar, engaging, and rich.

In short, hip-hop becomes a bridge between a classical masterpiece and young audiences, bringing *The Nutcracker* closer to their world while preserving its narrative and magical dimension.

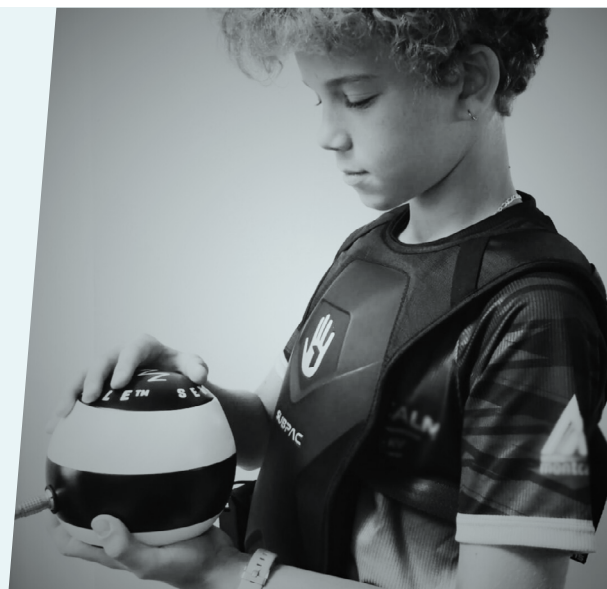


Cultural Mediation and Accessibility for Deaf and Hard-of-Hearing Audiences

Pedagogical work is at the heart of the Quatuor Anches Hantées' artistic activity, inseparable from their stage presence. Whether through workshops, educational concerts, or masterclasses, their relationship with the audience goes beyond the simple concert experience, creating unexpected bridges of connection.

The QAH is committed to reaching all audiences, particularly those who face barriers to access. Special attention is given to one group in particular: deaf and hard-of-hearing audiences, who are often almost entirely excluded from live concerts.

Thanks to their expertise and the equipment at their disposal, such as Subpac vibrating vests and sensory capsules, the QAH strives to invite this atypical audience to the concert experience. In doing so, they help open doors and minds, fostering encounters that allow all audiences to connect and share in the music.



"Everything is embodied. The recording, homogeneous and perfectly balanced, serves this organic unity: a single breath, multiplied. The Quatuor Anches Hantées, with twenty-five years of patient and audacious work, reaches here a rare maturity."

MARINE PARK-DUFOUR, CLASSICAGENDA, FEBRUARY 2026

"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

"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, JULY 2023

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

CLASSICA, NOVEMBER 2021

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

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