

Les Paladins

Jérôme Correas has a double training as harpsichordist and singer. A pupil of harpsichordist and musicologist Antoine Geoffroy-Dechaume, he won first prize at the CNSMD de Paris in Baroque Chant with William Christie, then in Lyric Art with Xavier Depraz. He continued his training with René Jacobs at Studio Versailles Opéra and at Ecole d'art lyrique de l'Opéra de Paris.

A member of Les Arts Florissants from 1989 to 1993, Jérôme Correas went on to sing under many conductors in the operatic and baroque repertoires.

In 2001, Jérôme Correas turned to conducting and founded Les Paladins. He has conducted numerous operas by Monteverdi, Marazzoli, Cavalli, Lully, Desmarest, Destouches, Rameau, Handel, Pergolesi, Gretry, Haydn, and even the Romantic period with Clapissou.

Invited to conduct orchestras in France and beyond, Jérôme Correas has directed ensembles such as the orchestra of the Teatro Massimo Bellini in Catania, the orchestra of the Rouen opera, the Moscow Chamber Orchestra, the Balearic Symphony Orchestra, the St Petersburg Baroque Orchestra, the Nice-Côte d'Azur Philharmonic Orchestra, and I Cameristi della Scala.

Awarded the title of Chevalier des Arts et Lettres in 2011, he has consistently shown a commitment to imparting his art to young audiences and future professionals through teaching and Master Classes, notably at the CRR de Paris and the Atelier lyrique de l'Opéra de Massy.



Since 2001, Jérôme Correas and Les Paladins have explored the dramatic musical repertoire of the 17th and 18th centuries, from Monteverdi to Mozart. In more than 20 years, Les Paladins have built a solid reputation on the international Baroque scene, both in the staging of great works of the repertoire and in the rediscovery of unpublished works.

Singer and harpsichordist by training, Jérôme Correas develops an innovative artistic approach, based on the theatricality of the voice and the relationship between music and the performing arts. It is therefore an expertise on the voice and its avatars (sound, articulation, colors and contrasts) that feeds the musical research of Les Paladins, both for the singers and for the orchestra. The Paladins' albums, alongside soprano Sandrine Pissu in particular, have all been hailed by critics around the world.

Contacts

Malène ROLLET, Managerin'

mrollet@lespaladins.com / +33 (0)1 42 52 75 20

Bababé GELFRO, Booking'

diffusion@lespaladins.com / +33 (0)1 42 52 75 21



Beatles Baroque

Magali Léger, soprano
Amandine Bontemps, soprano
Jean-François Lombard, tenor
Viola da gamba
Double bass
Jérôme Correas, harpsichord, organ
and conductor

Duration: 75 minutes

FORWARD PROGRAMME

Henry Purcell

The Fairy Queen , If Music Be the
Food of Love, Come Ye Sons of Art
(extract), Oh! The Sweet Delights of
Love, Incidental Music, Pausanias, the
Betrayal of his Country, Suite No. 2
in G Minor (extract), Music for a
While, In Vain the Am'rous Flute,
Ground in D Minor, Sound of the
Trumpet, Beat the Drum Incidental
Music, Abdelazer or The Moor's
Revenge (extract)

The Beatles

Michelle
Black Bird
Because
Penny lane
If I fell in love with
you Across the
universe Lady
Madonna
While my Guitar Gently Weeps



Creation: Les Paladins
Co-creation : Clé de la Voix

Beatles Baroque is the highly unlikely encounter, three centuries apart, between Henry Purcell and the famous "Fab Four". On one hand, a "so British" composer, master of English song, from the 17th century, whose captivating melodies and delicious harmonies sometimes evoke Pop music - or the reverse. On the other, "Four Boys in the Wind", with limitless musical and textual imagination, always seeking new sounds, sometimes flirting with the world of classical or traditional music to renew itself.

A meeting that will thus turn into a dialogue, fueled by sometimes disturbing musical similarities. Let's invite the Beatles into Purcell's sound universe, with baroque voices and the sounds of the viola da gamba, the organ and the harpsichord, the latter also very prominent in the songs of the 60s. But will Purcell be tempted to step into the Beatles' (often) psychedelic world of pop music and rock'n'roll, swapping his wig for dark glasses ?

Café Libertà

Léa Belli and Louise Rouleau,
sopranos

Jean-François Lombard, tenor
Matthieu Heim, bass

Caterina Basso, Claudia Catarzi,
Matteo Ceccarelli and Ambra
Senatore, dance

Jérôme Correas, conductor

Les Paladins



Duration: 80 minutes

FOREWARD PROGRAMME

Georg Philipp Telemann, Suite pour orchestre **La Bizarre**

Nicolas Bernier, Cantate **Le Caffè**

Monsieur de la Tour, Air à boire **Caffé délicieux**

Jean-Sébastien Bach, **Cantate du Café**

Practical informations

Artistic headcount : 23 people | Technical crew on tour : 3 people

Pre-assembly : D-2 / Assembly : D-1 | No orchestra pit

Who would have imagined that in the 18th century, the history of coffee and the history of morals would intertwine? Conductor Jérôme Correas and choreographer Ambra Senatore delve into this narrative with cantatas devoted to coffee by Johann Sebastian Bach and Nicolas Bernier.

Two cantatas brimming with humour and poetry that address themes of freedom - the emancipation of women with Johann Sebastian Bach and the freedom of the mind with the Frenchman Nicolas Bernier. Jérôme Correas (Les Paladins) and Ambra Senatore (CCN de Nantes) curate the encounter between Baroque music and contemporary dance. Johann Sebastian Bach, not particularly known for his sense of humour, nevertheless employs it as the central element in a comic cantata. The young Lisette defies her father's authority and summons the courage to claim her freedom, all thanks to her preferred beverage, upon which she is entirely reliant. It's as though the status of women is intricately tied to the magical elixir that liberates them...

Meanwhile, the Frenchman Nicolas Bernier eloquently illustrates the poetic inspiration and virtual freedom offered by coffee, a gateway to the parallel worlds of artistic creation - 'a libation even surpassing wine !

Exsultate, Jubilate !

Karine Deshayes, soprano

Jérôme Correas, conductor

Les Paladins



Duration: 70 minutes

Recording : Apollis

FOREWARD PROGRAMME

Wolfgang Amadeus Mozart
Symphony n.17 in G Major K129
Allegro – Andante – Allegro

Messe du couronnement KV317
Agnus Dei

Davide penitente K 469
Aria "Lungi le cure ingrate"

Three church sonatas
In D Major
K69 In D
Major K144 In
G Major K274

Sonates d'Eglise
In E b Major K67
In Bb Major K68

La Betulia Liberata K118
Aria "Quel nocchier che in gran
procella"

Exsultate, Jubilate K165
- Allegro : Exsultate Jubilate
- Récitatif : Fulget amica dies
- Andante : Tu virginum corona
- Allegro : Alleluia, alleluia

Composed in 1773 by a seventeen-year-old Mozart, 'Exsultate Jubilate' stands as one of the final gems in a lineage of Italian Baroque motets where vocal virtuosity reigns supreme, championing a triumphant, enthusiastic, and effusive faith. This pivotal work, premiered in Milan for the renowned castrato Venanzio Rauzzini, interpreter of the opera 'Lucio Silla,' offers a precise glimpse into Mozart's prowess in composing for the voice. Exploiting the extraordinary abilities of his castrato, he crafts a highly acrobatic score, culminating in a final Alleluia that sparkles with myriad lights.

Who better than Karine Deshayes, an incomparable Rossinian interpreter, to illuminate this repertoire infused with both enthusiasm and lyricism? Alongside the renowned 'Laudamus te' from the 'Grande Messe in C,' and an aria from the oratorio 'La Betulia Liberata,' church sonatas composed for Salzburg Cathedral complete this musical portrait of Mozart, still a young man but already radiating genius in the religious repertoire before revolutionizing that of opera.

Les musiciennes du Roi Soleil

Chantal Santon, soprano

2 violins

2 altos

Cello

Theorbo

Jérôme Correas, harpsichord
and conductor



Duration: 70 minutes

FOREWARD PROGRAMME

Elisabeth Jacquet de la Guerre

Sonate en trio n.1 for two violins and
continuo in G minor

"Le réveil d'Ulysse", French cantata for
soprano, violin and continuo

"Céphale et procris", Lyric tragedy
(excerpts)

Antonia Bembo

"Produzione Armoniche", Italian
cantatas and court arias (excerpts)

"Ercole Amante", Opera (excerpts)

Crossing paths are the portraits of two remarkable female composers and performers.

One hails from France, Elisabeth Jacquet de la Guerre (1665-1729), a child prodigy who played the harpsichord for the king at the tender age of 5.

The other is Antonia Bembo (1643-1715), an Italian artist who sought refuge in France to escape a tumultuous marriage. Her captivating voice brought joy to the entire court.

Both of these accomplished women dedicated their works to Louis XIV. The high regard in which they were held by the King bestowed upon them an exceptional status for their era, revealing that the Sun King could both appreciate and reward female talent.

Lucrezia, portraits de femme

Sandrine Piau, soprano

Amel Brahimi-Djelloul, soprano

Karine Deshayes, mezzo-soprano

Lucile Richardot, mezzo-soprano

Jérôme Correas, conductor

Les Paladins



Duration: 70 minutes

FORWARD PROGRAMME

Michel Pignolet de Montécclair

La Mort de Lucrezia, cantata for soprano, two violins and continuo

Bernardo Pasquini

Il martirio del sant' Vito, Modesto e Crescenza: Sinfonia

Alessandro Scarlatti

Lucrezia Romana, cantata for soprano and continuo

Benedetto Giacomo Marcello

Lucrezia, cantata for viola and continuo
12 Concerti Grossi
Op. 1: 7 in F minor

Georg-Friedrich Haendel

La Lucrezia (Oh numi eterni!), cantata for soprano and bass continuo

Four Baroque composers – Alessandro Scarlatti, Georg Friedrich Haendel, Benedetto Marcello, and Michel Pignolet de Montécclair – bring life into this historical and mythical figure through four cantatas, akin to miniature operas that serve as genuine “tours de force” for the performer.

Recognizing the significance and potency of the subject, our four composers have crafted monologues of profound intensity, where the character’s feelings and emotions are palpably experienced. Virtuoso arias and expressive narratives guide us through the heroine’s profound emotional spectrum, as we bear witness to Lucretia, singing to the very limits of her strength, occasionally transcending into realms beyond, entwined with the inevitability of death.

This project revolves around four cantatas, forming the basis for a forthcoming recording on the Aparté label (release autumn 2024). Each cantata in the recording is uniquely paired with a different singer. In concert performances, one or two vocalists will present selected pieces from the programme, depending on their availability. Preceding the concerts, Les Paladins suggest an introductory lecture on music, consent, gender, and identity.

Enchantresses

Sandrine Piau, soprano

Jérôme Correas, conductor

Les Paladins

Duration: 70 minutes

FOREWARD PROGRAMME

Lotario, Aria: Scherza in mar la navicella

Rinaldo, Aria: Il Vostro Maggio de bei verdi

Giulio Cesare in Egitto, Aria: Da Tempeste

Concerto grosso op.6 n.4 :
Larghetto

Giulio Cesare in Egitto, Recitativo:
E pur così in un giorno / Aria :
Piangerò la sorte mia

Concerto grosso op6 n.4 : Allegro



Recording : Alpha Classics

Lucrezia, Aria: Alla salma infedel porgia la pena

Alcina, Aria : Ah, mio cor

Amadigi di Gaula, Overture /
Aria : Destero dall'empia dite

Concerto grosso op.6 n.4 :
Largo e affetuoso

Alcina, Aria : Tornami a vagheggiar

Rinaldo, Aria : Lascia ch'io pianga

Since their encounter at the Conservatoire de Paris and their joint debuts with William Christie, Sandrine Piau and Jérôme Correas have shared numerous musical adventures and engaged in various projects worldwide.

Collaborating for over a decade alongside Les Paladins, they have delved into the French and Italian repertoires through live performances and recordings.

After exploring the works of Cavalli, Vivaldi, and Rameau, Sandrine Piau and Jérôme Correas have now shifted their focus to Handel's "dark" heroines. These characters, shaped by life experiences, present a vision of love that is no longer idealized—heroines who are simultaneously strong and fragile, human, formidable, and perpetually victims of love. For Sandrine, this marks an opportunity to undertake more emotionally intense roles, such as Alcina, Cleopatra, or Armida—women of power and maturity, distinctly different from the youthful protagonists of her earlier career. Jérôme Correas and Les Paladins, collaborating with this distinguished Handelian specialist, embark on an exploration of the intricate relationship between theatricality and virtuosity, navigating the realms of passion's intensity and the subtlety of delicate emotions.

Les leçons de ténèbres de Charpentier

Amandine Bontemps and
Françoise Masset, sopranos

Jean-François Lombard,
countertenor

Viola da gamba

Theorbo

Jérôme Correas, harpsichord,
organ and conductor



Duration: 70 minutes

FOREWARD PROGRAMME

**Leçons de Ténèbres à trois voix,
Marc-Antoine Charpentier**

Troisième Leçon du Mercredi (H108)

Troisième Leçon du Jeudi (H109)

Troisième Leçon du Vendredi Saint

(H110)

Marc-Antoine Charpentier's *Leçons de ténèbres à trois voix* brings together two sopranos and a countertenor voice in virtuoso unison in spellbinding melismas. The atmosphere of these pieces is at times orientalist, conjuring up another world, a bygone era, and exuding the mystery and longing that characterize the days leading up to Easter. The colors and rhythms of this universe of sound take us to Jerusalem 2,600 years ago.

Initially crafted for the intimacy of nuns' convents, the *Leçons de Ténèbres* evolved into must-attend events by the late 17th century, drawing in opera-starved high society in the lead-up to Easter.

These tragic ceremonies, recalling Nebuchadnezzar's destruction of Jerusalem, stood as the sole musical offerings in the days preceding Christ's resurrection. Holy Wednesday, Thursday, and Friday resonate with accents all the more profound since opera has been prohibited since the start of Lent. The discreet and austere piety of the origins then merges with a more theatrical expression .