

les sauvages **béatrice martin**



les sauvages

Jean-Philippe Rameau

Nouvelles suites de pièces de clavecin (1728)

- 01_ Les Sauvages
- 02_ L'Enharmonique, Gratieusement
- 03_ L'Egyptienne

Antoine Forqueray

Pièces de viole composées par Mr Forqueray le père mises en pièces de clavecin (1747)

- Première Suite*
- 04_ La Couperin, Noblement et marqué
- 05_ La Portugaise, Marqué et d'aplomb

Panrace Royer

Pièces de clavecin (1746)

- 06_ Allemande
- 07_ La Sensible, Rondeau
- 08_ La Marche des Scythes, Fièremment

Jean-Henri d'Anglebert

Pièces de clavecin (1689)

- 09_ Passacaille d'Armide

François Couperin

Quatrième livre de pièces de clavecin (1730)

- Vingt-septième ordre*
- 10_ L'Exquise, Allemande
- 11_ Les Pavots, Nonchallamment
- 12_ Les Chinois
- 13_ Saillie, Vivement

Les Sauvages by Béatrice Martin carries you beyond the seriousness of this world towards the celestial delights of an 'oriental' dream drawn in Indian ink. For her first solo disc, Béatrice Martin has chosen one of the most prestigious harpsichords made by the famous Ruckers of Antwerp, an instrument until then never used in a recording, and an encounter of truly heartfelt emotion. With this alchemy of the ineffable – that of the greatest artistes of this world – Béatrice Martin harmonises the sensitivity, the fervour and the fantasies of the uncontested masters of the French harpsichord school: apart from these veritable 'hits' of the French baroque that are *Les Sauvages*, *L'Egyptienne* and *La Passacaille d'Armide*, this unique disc is a waking dream. Coloured with that exoticism so dear to Rameau, Couperin, Forqueray and yet also Royer and Anglebert, it brightens, with its 'Lights' of the kingdom of France, this exquisite world of a long-awaited elsewhere, this dream of the Phoenix come from an unexpected 'Orient'. Listeners, yield yourselves – a thousand and one nights – to the infinitely matchless touch of one of the finest international harpsichord players.

DDD | Booklet: 32 pages | Total time: 61'02 | Recorded at church Saint-Hubert des Marêts (France), Novembre, 2012

Sound recording, artistic direction, editing & mastering: Hannelore Guittet | Agreement & maintenance: Olivier Fadini

Instrument: Harpsichord by Nicolas and François-Etienne Blanchet (Paris, ca. 1720), 'grand ravalement' of a harpsichord by Ioannes Couchet (Anvers, ca. 1645)

Executive producer: Cédric Hustinx | Production assistant: Mélanie Defize

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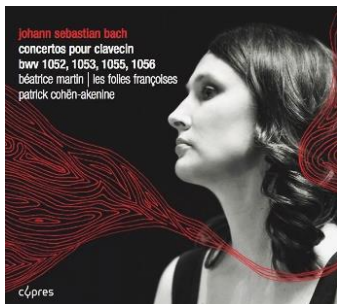
Béatrice Martin © Géraldine Aresteanu

Béatrice Martin

Born in Annecy, Béatrice Martin studied the harpsichord from the age of six. Her musical itinerary led her to study with some of the great personalities of the harpsichord: Christiane Jaccottet at the Geneva Conservatory, Kenneth Gilbert and Christophe Rousset at the Paris Conservatory, where she won many first prizes with the highest distinction, and where she also followed a cycle of advanced studies. She received the precious advice of Huguette Dreyfus, Ton Koopman and Lars-Ulrik Mortensen at master-classes. Winning First Prize at the International Harpsichord Competition of Bruges in 1998, she also won the Audience Prize and the prize of the publisher Bärenreiter. The following year she was declared 'Revelation of the ADAMI' at the MIDEM in Cannes. Béatrice Martin then began to be invited to many festivals: Festival of Ambronay, La Roque d'Anthéron, Festival d'Aix en Provence, Festival Couperin, Bach in Combrailles, Festival of Lanvellec, Printemps Baroque du Sablon, the festivals of Utrecht, MA Festival of Bruges, Daroca, Girona, Malta, Tallinn, 'Cycle harpsichordistes Français' in Mexico, London Festival of Baroque Music... She has also appeared at the Folles Journées of Nantes and the Lisbon Festival. In Paris she has played at the Théâtre du Châtelet, Opéra Comique, the Cité de la Musique, giving recitals of the complete Couperin, Rameau and Bach, and 'Itinéraires de Bach à Handel', and 'Figures of the

Passion'. Highly regarded for her talents as a continuo player, she has played with numerous ensembles: Les Talens Lyriques, Le Concert Spirituel, Ricercar, Il Seminario Musicale... She has been a favourite partner of William Christie and his Arts Florissants for twenty years. Her activity within this prestigious ensemble, also as musical assistant, is particularly varied. From the Opéra Garnier to the Teatro Colon, from the Lincoln Center to Tokyo Opera, via the Comédie Française, the Festival d'Aix en Provence, the Festival de Thiré... Béatrice Martin has taken part in many operas, oratorios, concerti, comédies-ballets... With them she has recorded some twenty CDs and DVDs. In January 2015 she took part in the concert of inauguration for the Philharmonie de Paris. Acknowledged for the qualities of her teaching, Béatrice Martin, holder of a Certificat d'Aptitude, created and directed the harpsichord class in the Escola Superior de Música of Catalunya in Barcelona (from 2001 to 2013) and is currently guest teacher at the Juilliard School, New York. Having been a member of the European Union Baroque Orchestra in 1993, she has taught on several occasions during auditions for this same fantastic project. She was a jury member for the International Harpsichord Competition of Bruges in 2011 and in 2015. In 2000 Béatrice Martin founded, with Patrick Cohën-Akenine, the ensemble Les Folies Françaises, since contributing greatly to its development. She has appeared with this ensemble in more than 400 concerts at festivals and concert seasons in France and elsewhere. She has, amongst other projects, recorded with this ensemble four discs of music by J. S. Bach: the dialogue cantatas (Cypres), the complete sonatas for violin and harpsichord (Fontmorigny, "Choc" from Le Monde de la Musique). Highly esteemed and awarded a Diapason d'Or, the last appeared with Cypres in 2011: the concertos for harpsichord, BWV 1052, 1053, 1055 and 1056, were recorded on a magnificent historic instrument built by the German Christian Zell.

Béatrice Martin & les Folies françaises @ Cypres



bach | concertos pour clavecin (bwv 1052, 1053, 1055, 1056) | CYP1661

The works on this recording are undoubtedly well-known, and it is a commonplace to say that they invented the very genre of keyboard concerto in western music. For Béatrice Martin the desire to record these concertos for harpsichord and strings stemmed from the conjuncture of two magnificently sounding instruments: a harpsichord by the Hamburg maker Christian Zell (1737) and one by the Barcelona maker Johan Marti, built in 2001 after the model of Zell. The chamber formation of the Folies Françaises that accompanies these robust, heady harpsichords corresponds not only to the letter but also very much to the spirit of these works.



bach | concerto in dialogo (bwv 32, 47, 57) | CYP1652

The liturgy is so constructed that in some of its most beautiful passages a dialogue emerges between the Spiritual and the human. Throughout the history of religions there are scenes in which the actors are our human brothers and their interlocutors, the direct and indirect entourage of the Creator. Bach, in whom lay a fervent yet frustrated dramaturge, was able to give an operatic dimension to his many cantatas. Those that concern us on this very fine disc blend the liturgical aspect with a more theatrical dimension. Les Folies Françaises, one of the most appreciated of the young early music ensembles in France is releasing its first opus in a long-term and exclusive collaboration with Cypres. The fiery temperament and infinitely coloured voice of Salomé Haller is finely matched with the highly idiomatic bass of Stephan MacLeod.

