

התמזגרות



CONFLUENCE{S}
Benjamin Alunni

«When french melodie and jewish culture embrace»

Recital for tenor, piano and cello



Presse review

« Confluence{s} is a fascinating opportunity for unusual encounters between French mélodie and Jewish tradition, the classic repertoire and folk tunes, religious texts and cabarets songs »

Culturebox

« It has to be said loud and clear: this album is a great achievement. [...] The tenderness and the spiritual depth of the songs touch the heart »

Mediapart

« A music to be listened to, by those who want to embark on a deep, meticulous, exploration of new worlds, and those who wish to meditate in a syncretism that adjusts to each ear »

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Listen the album and watch the teaser



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The Confluence{s} project explores with unprecedented depth the various facets of Jewish cultures, through the concept of “Mélodie française”. This recital is the fruit of research into little-known or under-appreciated repertoires; it is the result of a creative process combining the folkloric melodies of Israel’s pioneers, pieces from a classical repertoire, and contemporary music.

We owe these works – sung in French, Hebrew, Aramaic, or Yiddish – as much to famous composers as to authors, Jewish and non-Jewish, women and men, often unknown or forgotten. These works, destined to the concert, deliver pieces of our history.

Confluence{s} is an experiment, a dialogue undertaken in four languages, caught between tradition and modernity, Francophonía and Jewishness. It is the first time anyone has proposed a recital of melodies whose program is interwoven with Jewish culture. The musical heritage presented here spans from the 20th century to present day.

Benjamin Alunni - Tenor



In December 2017, Benjamin Alunni released his first solo album, in association with the pianist Marine Thoreau la Salle and the cellist Lydia Shelley from the Quatuor Voce. *Confluence{s}* is a double album of French mélodies of Jewish inspiration. This recording and its accompanying research were noticed for their originality and their unearthing of a previously undiscovered musical heritage.

After studying with Gerda Hartman at the Conservatoire National Supérieur de Musique et de Danse de Paris, Benjamin obtained a masters' degree from the Norges Musikkhøgskole in Oslo, in the class of Hakån Hagegård and Svein Bjørkø. He attended master classes with Malcolm King, Yvonne Minton, Philippe Huttenlocher and Nathalie Stutzmann, Eric Schneider, Helmut Deutsch ...

He performed with various ensembles in France and abroad : at the Théâtre Impérial in Compiègne and several times at the Opéra Comique, under the direction of the Franco-American conductor William Christie in J.B. Lully's *Atys* and M.A. Charpentier's *David et Jonathas*. He also performed at the Opéra de Bordeaux, the Opéra Royal de Versailles, the Edinburgh Festival, the Brussels Bozar, in Barcelona, Utrecht, the Lincoln Center and the BAM in New-York, as well as in Paris at the Théâtre des Champs Elysées with Edita Gruberova... Once he became a tenor, he sang the part of the son in Poulenc's *Les Mamelles de Tirésias* (Festival of Aix-en-Provence, the Théâtre de La Monnaie in Brussels, the Opéra de Nancy) as well as in Viktor Ullmann's *Der Kaiser von Atlantis* and Monteverdi's *L'Orfeo* at the Opera house of Dijon.

Passionate about contemporary music, he sang the part of *Ulysses* in Frederico Gardella's *Sirènes*, then participated in the "Voix Nouvelles" programme with Brian Ferneyhough (Royaumont), for whom he created two new pieces with the Namascae Lemanic Modern Ensemble. He sang the part of the Gardener for the premiere of *Wonderful Deluxe* by Brice Pauset (Operadagen Rotterdam, Théâtre de la ville de Luxembourg.) He also premiered music by Samy Moussa, Olivier Mellano ...

In *La Jeune fille et la Mort* (Death and the Maiden) he sang and danced in a creation of the choreographer Thomas Lebrun (Centre Chorégraphique National de Tours) at the Palais Chaillot. With Lebrun, he later created, for the 2014 Avignon Festival, the *Lied Ballet*, which was followed by a worldwide tour. He has continued to collaborate with choreographers since.

Benjamin Alunni was awarded the Honour Prize of the Saints-Anges works and the Prize of the friends of the Aix-en-Provence Festival.

Marine Thoreau La Salle has trained at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP). She received training in "Lied" and Mélodie Française, first from Anne Grappotte, then from Anne Le Bozec, Emmanuel Olivier, and Jeff Cohen, and won 1st prize with high-class honors unanimously in June 2007. She then completed her training in opera repertoire under the tutorship of Erika Guiomar and Nathalie Dang and won in June 2009 a unanimous 1st prize with high-class honors and congratulations of the jury. She was also advised by Hartmut Höll, Susan Manoff, Janine Reiss, and participated in 2006 in the European Lied Forum in Berlin, and, in 2008, in the masterclass series "The art of vocal accompaniment", given at the Musée d'Orsay by Julius Drake, Roger Vignoles, and Mickaël Levinas.



Marine Thoreau La Salle is regularly invited to perform in piano-vocal recitals and for various chamber music training courses (Opéra Comique-Paris, Jeunes Talents aux Archives Nationales-Hôtel de Soubise Paris, Centre tchèque-Paris, Festival des Nouveaux Talents-Villers-sur-Mer, Soirées Lyriques de Gigondas, Académie Ravel - Saint-Jean-de-Luz, Concerts de midi de la Sorbonne, Festival 1000 sources et Dordogne, Semaine du Son, Scène nationale de Dunkerque, etc.).

In 2009, she accompanied the soprano Isabelle Poulenard during her Middle-East recital tour and recorded an album of 20th-century melodies and Lieder related to Asia, with the Taiwanese soprano Li-Chin Huang. In 2010, she recorded with France Culture alongside the contralto Marie-Nicole Lemieux and performed at Théâtre des Champs-Élysées with the musicians of the Orchestre Lamoureux for the concert "Carte blanche à Agnès Jaoui".

In 2013, she could be heard on France Musique with the mezzo-soprano Marie Lenormand.

Marine Thoreau La Salle is also a vocal coach, working on numerous productions at Théâtre de l'Opéra Comique de Paris, Grand théâtre de Genève, Théâtre du Chatelet, Théâtre des Champs-Élysées, etc. Since 2012, she has been a pianist-vocal coach at Théâtre National de l'Opéra Comique in Paris and supervises the Academie singers on a daily basis. In this capacity, she participates in a series of recitals at the Foyer du Théâtre and Salle Favart, takes part in its productions and provides the preparation and accompaniment of Christiane Eda-Pierre's masterclasses.

Marine Thoreau La Salle is often solicited by first-rank vocal soloists in the course of their role studies.

Lydia Shelley – Cello



Originally from London, Lydia Shelley started the cello aged seven with Eileen Croxford. From 2002 to 2007 she studied at the Royal Northern College of Music in Manchester in the class of Hannah Roberts, where she was awarded her Bachelor of Music and Diploma of Postgraduate Performance, both with First Class Honours. Passionate about chamber music, she decided to continue her studies at the Royal College of Music with Richard Lester (Florestan Trio), and in 2009 was awarded a Master of Music in Performance again with First Class Honours.

An eclectic musician, she has played with many of UK's finest chamber orchestras, such as the Academy of St. Martin in the Fields and the Orchestra of St John's, as well as the Orchestra of the Age of Enlightenment, with whom she takes

particular pleasure in interpreting on classical and baroque cello.

Since 2013 Lydia has been a member of the Paris-based Quatuor Voce. One of the leading string quartets of their generation, they recently toured the most prestigious halls in Europe thanks to the ECHO organization, which named the quartet as 'Rising Stars' in 2013: Concertgebouw (Amsterdam), Konzerthaus (Vienna), Philharmonie de Luxembourg, Barbican (London), Elbphilharmonie (Hamburg), Philharmonie de Cologne, MUPA (Budapest), Gulbenkian (Lisbon), Casa da Musica (Porto), BOZAR (Brussels), Megaron (Athens), Town Hall (Birmingham), Cité de la musique (Paris), Konserthuset (Stockholm), Konzerthaus (Dortmund), Palau de la Musica (Barcelona) and Festspielhaus (Baden Baden).

Open to diverse art forms, their curiosity has led them to experiment with different forms of concert performance: they frequently give their voice to silent movies from W. F. Murnau to Buster Keaton and have shared their universe with such diverse personalities as the musicologist Bernard Fournier, the singer and guitarist -M-, the choreographer Thomas Lebrun and the Canadian neo-folk singer Kyrie Kristmanson, with whom they released the album 'Modern Ruin' in 2015.

Their recordings of Schubert and Beethoven string quartets and the complete Mozart's Flute Quartets (with French flautist Juliette Hurel) were met with high critical acclaim by the international press (The Strad, Télérama, Neue Zürcher Zeitung, Diapason, Strings and Bow and Klassieke Zaken). Their most recent release of Brahms and Mozart's string quintets with violist Lise Berthaud continues their collaboration with Alpha Classics.

Lydia lives in Paris and enjoys dressage and working equestrian in her spare time.

Composers

Known composers

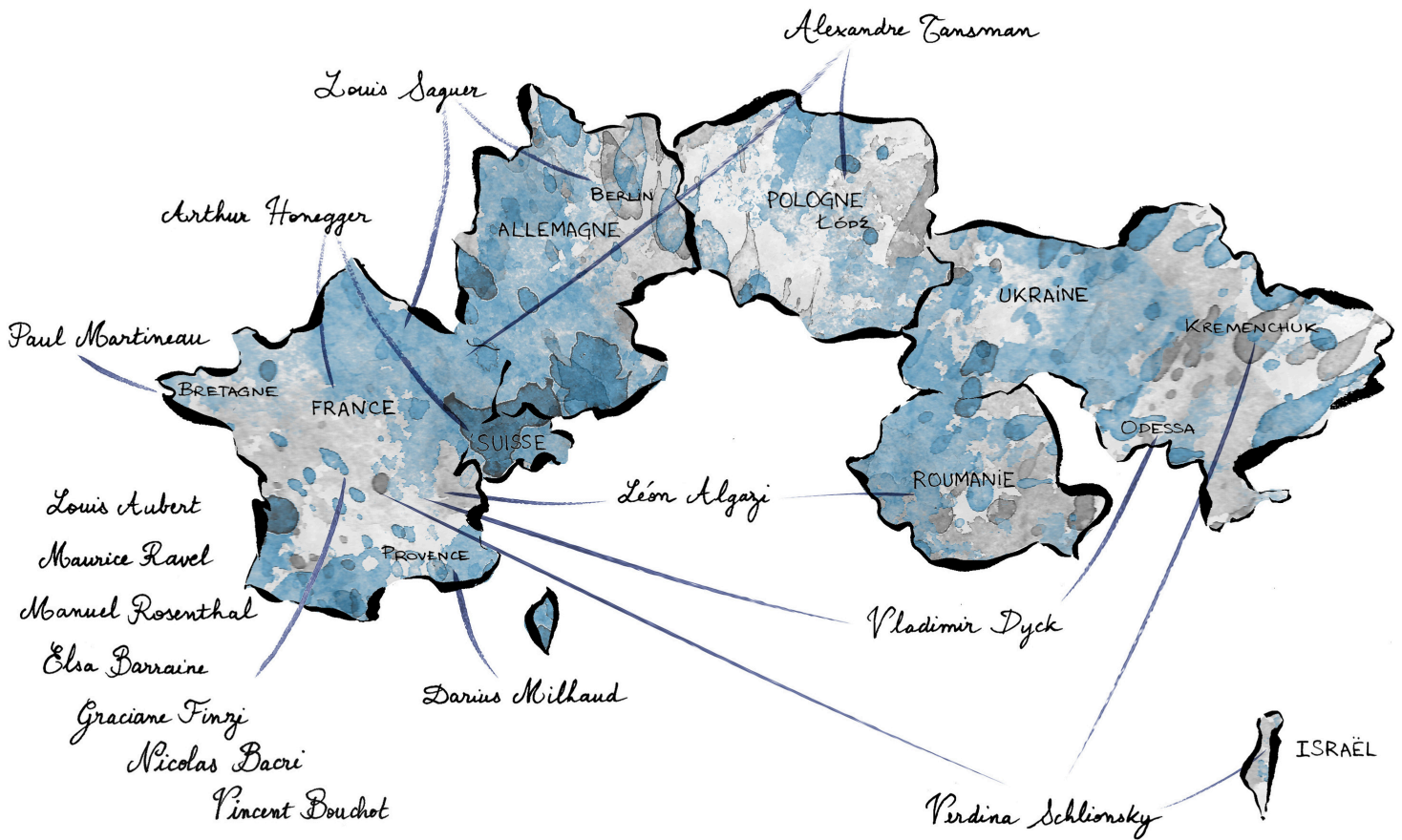
Maurice RAVEL (1875-1937)
 Darius MILHAUD (1892-1974)
 Arthur HONEGGER (1892-1955)

Women composers

Elsa BARRAINE (1910-1999)
 Verdina SCHLIENSKY (1905-1990)
 Graciane FINZI (1945)

Composers of today

Graciane FINZI (1945)
 Nicolas BACRI (1961)
 Vincent BOUCHOT (1966)



Rare composers

Léon ALGAZI (1890-1971)
 Louis AUBERT (1877-1968)
 Manuel ROSENTHAL (1904-2003)
 Alexandre TANSMAN (1897-1986)

Rediscovered composers

Vladimir DYCK (1882-1943 Auschwitz)
 Paul MARTINEAU (1890-1915)
 Louis SAGUER (1907-1991)



From the rediscovery of a little-known repertoire to Confluence{s}, the project

One of the motivations behind this project is to offer up to audiences works which, in many cases, have not been interpreted since their composition. We owe some of the programme's melodies to acclaimed composers – such as Maurice Ravel, whose Kaddish is so popular in the context of classical music that it now belongs firmly in the canon. As a religious Jewish work, created by a non-Jewish musician, it transcends its spiritual origins, and has been heard in concert-halls, at times even studied in conservatories. But this is a unique example, of a piece buoyed by its composer's renown. The majority of the programme's works remain as yet un-interpreted, little-known, or unknown. Nevertheless, each piece – in its own way, with a distinct angle – reflects an intimate link between classical music and Jewish cultures. These pieces tell of 'Jewish history' as it unfolded in France – a story connected to ours. Thus, this music is more than an emotional, aural pleasure: it is also a meeting-place between history, and ourselves.

Through these great figures and their surprising careers, we are struck by the fact that these composers' names never appear on concert programs. They might be known to specialists, sometimes to musical performers, but they are unknown to the general public.

These works are histories within History. Each composer, Jewish or non-Jewish, was inspired by some aspects of the Jewish cultures. Thus, for some, the music is a place of expression for their culture. For others, the Jewish cultures are a source of inspiration for their compositions.

The musical project Confluence{s} is aimed at a large audience of music lovers and musicians of all levels. These melodies are enriched by their cultural mixing. This music will touch one and all by its melodic inventions and by the universes that it reveals. Each element is tied with one another along a guiding thread that links France and its history to the Jewish cultures, particularly through music.

TECHNICAL RIDE

LINE-UP

3 musicians : one tenor singer, one cellist, one pianist

TECHNICAL NEEDS

- 1 tuned piano with a bench and adapted lighting
- 2 chairs
- 2 music stands

Travel, accomodation and per diem for food on top of the fee.

Rate: upon request



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They support us

