

ARIANNA

LOCATELLI - NANTE

MARIANNE PIKETTY

&

LE CONCERT IDEAL



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About Le Concert Idéal

European artists gather around Marianne Piketty, violinist, and expend all of their resources to explore music from every angle, through time and space but also from its relationships with literature, theater and dance.

Eager to share its work with any audience, Le Concert Ideal imagines and conceives many specific programs for the enjoyment of all and considers such to be a place of meeting and exchange.

Le Concert Ideal is a meeting place for performers coming from diverse musical backgrounds, enhanced and enriched by this intersection of experiences.

Discographic and scenographic productions, above all, seek to make palpable how everything can exist as it is, beside everything, as long as there is no didacticism, domination, or moralization. It is by defending the differences that we can arrive to create relationships between things, beyond the chronological, aesthetic and geographical.

To address certain issues of early music, choreography or rhetoric, and to articulate the project's programs, Marianne Piketty and the ensemble collaborate with the violinist-musicologist-dancer Olivier Fourés, a Vivaldian expert of the interpretation of music from the 17th century and 18th centuries, whose research also focuses on interpretation, improvisation, the relationship between intention and gesture, and creative motivations.

We only exist through others. It is our differences which - far from separating us and on condition of respecting them, seeking to know them - finally allows each of us to inspire ourselves, enrich ourselves, emancipate ourselves and [co]exist.

www.leconcertideal.com

While she helps him triumph over the Minotaur by giving him a thread to get out of the labyrinth, Ariane is abandoned by Theseus, who had promised to marry her.

Locatelli's works for strings offer a close look at the remarkable Italian orchestral dynamism of the early eighteenth century. Reflecting Corelli's classical aspiration as much as Vivaldi's theatricality, dialectical ambiguity and virtuoso experimentation (two masters Locatelli personally knew), these compositions reveal a particular language capable of articulating the most disparate parts.

ARIANNA

The main purpose of this musical project is to highlight the richness of this musical world intended for string orchestra. Some of Locatelli's works chosen for Arianna have not been recorded much, if ever. It glosses over the corpus from opus 1 to 7 and its different identities: concerti grossi, introduzione teatrale, sinfonia funebre, and descriptive concerto with the surprising Pianto d'Arianna - The lament of Ariadne.

In order to create a general dramaturgy, Alex Nante articulates his composition around the following pieces:

- Introduzione teatrale op.4 n° 2 in F
- Op.1 n° 11 in C minor
- Op.4 n° 7 D major
- Sinfonia Funebre
- Op.7 n° 6 "Il pianto d'Arianna"

For this, we thought to connect this musical project with the myth of Ariadne, by setting a contemporary musical creation to baroque compositions, and by projecting a space setting for the concerts. Many threads will offer a backdrop on which all aspects can meet, mix, and surrender! The personalities will stand out thanks to their implication in a global phenomenon.



ALEX NANTE

www.alexnante.com

Alex Nante is one of the most recognized Argentine composers of his generation.

In his compositions ranging from solo music to orchestral music, there is a nocturnal, dreamlike feel, on the one hand; on another, an attempt to access a spiritual place, drawing on sacred traditions. In this sense, the extra-musical plays a fundamental role in his plays, especially the relationship to the poetry of the mystics of East and West.

Alex Nante has previously composed music "in dialogue" with other composers: Ockeghem, on Johannes Ockeghem, Im Bachschen Stil on Bach, Igor on Stravinsky, and Trois Nocturnes on Debussy to list a few. The dialogue with the musical heritage is essential for Alex Nante who draws inspiration from the composers of the past.

Interwoven with Locatelli's compositions, my music will resonate with the dramaturgy and intense expressiveness of the works of the great Italian composer. This real challenge to propose a dialogue with Locatelli inspires me: On the one hand, the subtle and contrasting feelings especially in Il pianto d'Arianna, whose very singular formal organization represents the states of the soul, of the Anima ; On the other, the overflowing virtuosity of the ensemble, and the first violin, present in several of the compositions, evokes a kind of excess, of hybris. Sometimes it's the almost devilish look of Locatelli's writing that will later inspire Paganini.

Between Locatelli's works and the new plays, a new Ariadne's thread will be stretched and will serve as a link in this musical labyrinth.

MARIANNE PIKETTY

www.mariannepiketty.com



© Laurent Bécot Ruiz

“There is a touch of Paganini at the tip of Marianne Piketty’s bow and there are Romany genes in the strings.” - this is how the critics describe violinist Marianne Piketty, an acclaimed artist who has developed a career playing an eclectic discography ranging from Bach to Piazzolla, and including recitals, chamber music concerts, original duos, classical repertoire, and contemporary compositions.

A graduate of the Conservatoire National Supérieur de Musique de Paris and the Juilliard School, she studied with world renowned Itzhak Perlman and Yehudi Menuhin. Her debut at Carnegie Hall was highly praised and she went on to pursue an international career.

In 2013, Piketty assembled the “Le Concert Idéal” ensemble which performed both Vivaldi’s Four Seasons and Piazzolla’s The Four Seasons of Buenos Aires. The ensemble released their first recording under the Harmonia Mundi’s Little Village label in April 2016 and is now working on a second album under the Aparté label.

Always eager to perform new works, Piketty has commissioned pieces from numerous contemporary composers. She is the artistic director for many festivals throughout France and Austria. She also teaches at the Conservatoire National de Lyon and gives many master classes throughout Europe and Asia.

Marianne Piketty plays a 1685 Venetian violin by Carlo Tononi.

TOUR DATES

23/06/18 - Festival Les Traversées 18

06/04/18 - Espace Sadoul 88

07/04/18 - Trappes en Yvelines 77

13/05/18 - Paris 75



Disc Release | May 5th, 2019

Evidence Classics

Showcase | May 13th, 2019

Ranelagh Theater, Paris

MUSICIANS



SOLO VIOLIN CONDUCTOR

Marianne Piketty

VIOLINS

Louise Salmona
Elsa Moatti
Izleh Henry
Julie Friez

VIOLAS

Camille Chardon
Satryo Aryobimo Yudomartana

CELLO

Gauthier Broutin

DOUBLE BASS

Ludovic Coutineau

HARPSICHORD

Clément Geoffroy

OUR PARTNERS

Le Concert Ideal is "artist-in-residence" at the Noirlac Abbey. Supported by French Ministry of culture, it is also helped by professional associations such as Sacem, Adami and Spedidam.

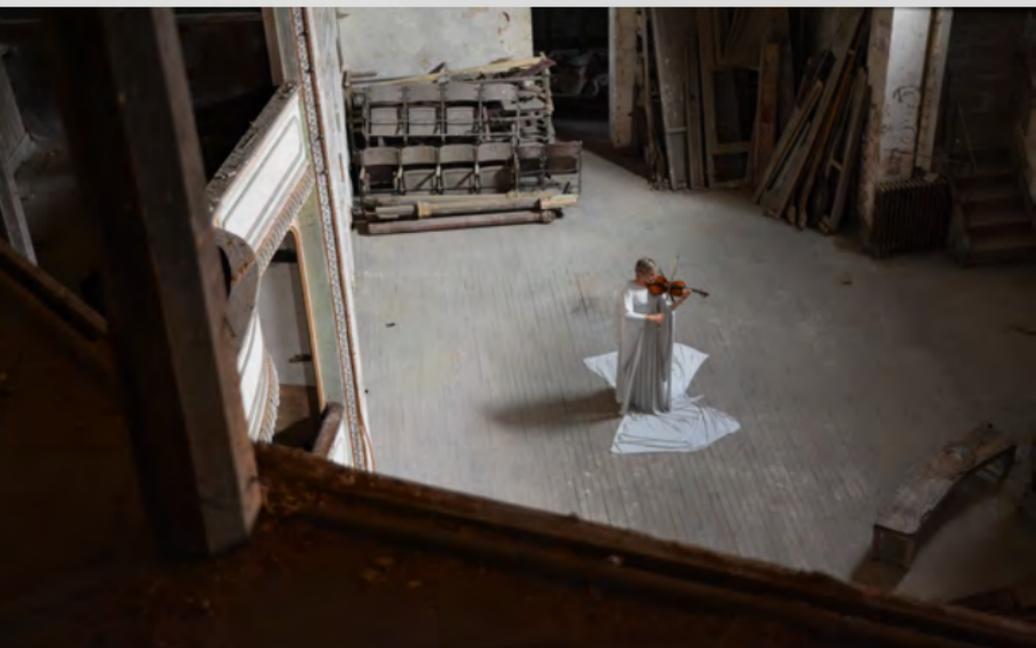


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