

LE CONCERT IDÉAL



LOCATELLI & NANTE

PIETRO LOCATELLI

FIL D'ARIANE

ALEX NANTE

ARTISTIC DIRECTOR : MARIANNE PIKETTY

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From Bach to Piazzolla, from baroque reduction to contemporary creation, the violinist **Marianne Piketty** has developed a **career dynamic and varied** : professor at the CNSM in Lyon, **her performances as a soloist**, in recital, director of an ensemble, and with numerous chamber music projects.

Graduated from the CNSM in Paris and the Juilliard School in New York, she is one of the heirs to the **classical violin tradition** thanks to her training with great masters such as Itzhak Perlman or Yehudi Menuhin.

Marianne Piketty founded Le Concert Idéal with one idea in mind : to offer **musicians from so diverse and multiple horizons** a space of creative freedom which produces **innovative and original creations**.

A strong ambition that the violinist defends by creating bridges between different works, artists and eras, seeking **to overcome the constraints of time and space** to focus on interpretation, sensations, feelings, experience... In short, about music and what makes it's beauty : emotion.

Since its creation, Le Concert Idéal has been making **bold bets**, mixing **tango and Vivaldi**, making **Locatelli and Nante** resonate, combining the emblematic figure of the past, **Hildegarde de Bingen**, with **Philippe Hersant**, composer who forges the future.

The ensemble's first recording released in April 2016 by Harmonia Mundi, Little Village, received the **Coup de Coeur from the Charles Cros Academy**. In 2019, the Concert Idéal released its second album, **Fil d'Ariane**, on Evidence Classics. **L'Heure Bleue**, the third disc of the Concert Idéal will be released in April 2020..



FIL D'ARIANE



Fil d'Ariane,
Evidence Classic in 2018

Locatelli is one of the most worthy representatives of those Baroque Italian violinists and composers who played with bulging eyes, foam on the lip, crazy wig, nervous contortion and sonorous foot. The audience screamed, killed each other, a trance invaded the place. The fabulous vibrations of these virtuosi were even capable of making small birds faint.

Locatelli stared at the onlookers for a long time, with an intensely theatrical gaze, before starting to play,

and as soon as he placed the bow on the string he was like a devil, with a harsh sound which brutalized delicate ears, but ended, with extraordinary agility, breaking them with the expressive power of his “wild flights”.

Locatelli's music is based on a surprising juxtaposition of the dialectical clarity of Corelli with the virtuoso exuberance of Vivaldi, his two masters, and is sometimes tinged with a certain French “outfit”, then more and more fashionable. in European courts.

It is also amusing that this wandering musician, a true Italian ambassador in exile, ends his famous *Arte del violino* with a “*Laberinto Armonico*” (“*Harmonic Labyrinth*”) or his Op.7 with a concerto entitled *Il Pianto d'Arianna* (*Le Pleur d'Ariane*), in which he described the tears of this Princess abandoned by Theseus whom she had just saved, by offering her a long thread, from the labyrinth of Minos.

It is this idea of variety and wandering, of losing a point of reference, that motivated this project. The program presents different islands of the music of Locatelli, between which the composer Alex Nante is responsible for drifting. An Ariane's thread that seeks to show how differences have no problem coexisting, and how their confrontations, however paradoxical they may be, are always a driving force towards emancipation.

FIL D'ARIANE

PROGRAMME

Elegiaco - Alex Nante

Introduzione teatrale Op. 4 n°2 - Pietro Locatelli

Mesto - Alex Nante

Concerto grosso en Do m Op. 1 n°11 - Pietro Locatelli

Sotto vocce - Alex Nante

Concerto grosso en Ré m Op. 4 n°7 - Pietro Locatelli

Giga & Specchio - Alex Nante

Paspié & Lamento - Alex Nante

Sinfonia Funebre en Fa m - Pietro Locatelli

Labirinto - Alex Nante

Il pianto d'Ariane - Pietro Locatelli

FOR 9 MUSICIANS:

1 SOLO VIOLIN

3 VIOLONS

2 VIOLAS

1 CELLO

1 DOUBLE-BASS

1 THEORBO



With the desire to share the passion for classical music, the musicians of the Concert Idéal offer a large and diversified panel of educational actions.

Le Concert Idéal offers many cycles of workshops around its various programs in order to offer listening keys to audiences far from classical music :

- School performances. Le Concert Idéal adapts its shows to 45 'formats to reach children from kindergarten to middle school. Since its creation, the ensemble has reached more than 8,000 children through its actions.
- The discovery of the Myth of Ariadne and the symbolism of the labyrinth through the work of Locatelli and the contemporary creation of Alex Nante during a day of rehearsal with commentary by the artists.
- Le Concert Idéal takes you behind the scenes of a recording or a day's work with the stage director.

Professor at the CNSM in Lyon, Marianne Piketty is attached to transmission and has gathered around her musicians who share the same values. This is why Le Concert Idéal offers partnerships with Conservatories and Music Schools in the form of master classes for students from the Strings departments. The end of each teaching cycle is marked by a public restitution where students, teachers and musicians of the Ideal Concert share the stage during a concert.

This project was created in partnership with the CRD de Bourges in 2018 with a performance on the stage of the Maison de la Culture de Bourges. A similar project around Impressions Vénitiennes will be launched with the CRR de Tours in 2022.

ABOUT US

Vivaldi - Piazzolla,

Saisons : d'un rivage à l'autre

"A pure treat. The intensity never decreases... "



« A musical effusion, where the dazed souls of Vivaldi and Piazzolla crackle as if by the fireside... superbly interpreted... We discovered with amazement the potential of these musicians.»

Le Monde

« Musicians don't just be performers, they live their show with body and soul.»



« Le Concert Idéal gives to see and hear classical music differently.. »



L'Heure Bleue

« In Hartmann's Concerto funèbre, Marianne Piketty is irresistible. »

Le Monde

5 stars ***** :

« Marianne Piketty's expressive palette makes this "Blue Hour" an interior journey of great density »

CLASSICA

« L'Heure Bleue represents that moment when time, like the music of this incredible ensemble, seems to stop, to freeze in a kind of grace.»



« The compositions of Hildegard Von Bingen were masterfully served by the instrumentalists. »



Fil d'Ariane

«The fluidity with which the performers unfold this" breadcrumb "is astounding. »



« This is an album of joyful synthesis and occasional genius, a thoughtful experiment in threading together the old and the new»

GRAMOPHONE

THE WORLD'S BEST CLASSICAL MUSIC REVIEWS

« At the head of her ensemble, the aptly named Concert Ideal, Marianne Piketty artfully unrolls the ball of violinistic threads in a labyrinth from which, like us, she does not seem to want to leave. »

Le Monde





CONTACTS

Administration:

Ignacio Gonzalez Plaza

+33 6 23 69 65 68

administration@leconcertideal.com

Touring organisation:

Ostinato Diffusion et promotion d'artistes

Catherine Lafont

+33 6 67 33 26 59

catherine.lafont@leconcertideal.com

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Mécénat

