

SOUS L'ÉTOILE


BOULANGER NANTE VIVALDI YSAÏE

MARIANNE PIKETTY

LE CONCERT IDÉAL



***"Le Concert Idéal defends
artistic transcendence
through estimation of
differences, beyond forms
and references"***



« The good that is believed to be hidden comes out of the dark night. »
Dictionary of French proverbs and idioms, 1827

Who is insensitive to the night? A shadow that suspends time and changes appearances. Sleep, dreams, anguish or inspiration, the night opens doors to which it alone holds the key. Its silence, to be neither seen nor heard, exalts the senses; it is through shadows that brightness comes to a climax.

With this new programme, violinist Marianne Piketty and her ensemble Le Concert Idéal explore several reactions to this nocturnal illumination: from the evenings and mornings of Lili Boulanger to the ghosts, spirits and daybreaks of Vivaldi, from the dreams and poems of Ysaÿe to the creation of Bajo la estrella by the young composer Alex Nante (who has also arranged Lili Boulanger's compositions for this recording). A journey revealing how, despite the places, times and characters, night never ceases to exert the same mystery.

*Music and Poetry reply to and
enhance each other in an
innovative show*

Poetic sphere

This show takes us in a nighttime journey, exploring especially border moments between day and night: this idea leads poetry conception as well. In an always reachable language for a wide audience, and from the perspective of breaking down the barriers of the arts, proper to the project as a whole, I wish to play with the boundaries of readable and visible, of the letter and the picture, making use of the possibilities of visual poetry - a playful poetry, often dazzling to watch, quite unknown yet but deeply rooted in an already ancient tradition, dating back to Mallarmé at the end of the 19th century, and used by the avant-garde of the 20th century as well.

In order to encourage spectators to see and listen to "the night" in a way they are not used to, by blending their senses, I suggest to work on a few keywords such as "evening", "night", "star", "dream", or "morn", by mixing, handling, turning them, not only to make them reveal all the other words they may contain, also by exploring their meanings (synonyms, antonyms, derivations of same family...) or dealing in their translations in other languages. The idea is to make the concepts "dance", the words that lead every piece with the aim of opening spectators' imagination - without asking them an excessive focus though, since they will already be enjoying the concert.

Camille Bloomfield

Synopsis

At night, in a home, sisters and brothers are about to go to bed. They help each other to dispose of their daily outfits to make their white dressing gowns appear under their huge clothing layers. This undressing/dressing goes on with nightfall and embodies the social weight of day. It's late, some read, others dream or chat. The night hands over to its ghosts, dropping off its hours, letting music bringing emotions. Are dreams creating life? Are nights shaping days? Are we those we dream to be at night or those we are by day?

Géraldine Aliberti

Marianne Piketty & Le Concert Idéal

Contrast for the purpose of better perception and understanding: it's indeed Marianne Piketty & Le Concert Idéal's artistic ambition.

During her rich and international career, Marianne Piketty, violinist, has tackled contemporary musical creation, interpretation of repertoires from the 18th century to today, exhumation of forgotten heritages, promotion of women composers, ancient, folk or ethnic interpretation techniques.

Her musicological and spiritual awareness led her to found Le Concert Idéal with the aim of creating an artistic synergy that brings face to face compositions, creative and stylistic concepts.

Her ambition: offer to musicians from various horizons a freedom area so that innovative and atypical creations, staged and light designed, could emerge from it.



*"In the Hartmann Funeral Concerto, Marianne Piketty is **irresistible**" (Pierre Gervasoni, Le Monde)*

*"We warned you: Marianne Piketty is anything but prototype of the traditional concert performer. She never ceases to **invent new forms, flirting with theater, dance** and even creates her own ensemble: Le Concert Idéal." (Antoine Pecqueur, La Terrasse)*

*"The ensemble let us **see and listen to classical music differently**" (Le Dauphiné)*

*"An interior journey of **great density**" (Sarah Léon, Classica)*

*"Music [...] is explored at each notes with high delicacy. The musicians [...] play beyond virtuosity and make themselves **marvel setters**." (Coline Robert, La Provence)*

The Programme

Sommeil (extrait de *La Fierté vaincue par l'Amour*) **Louis Travenol**

La Notte RV 501 pour violoncelle et cordes - Presto (*Fantasmì*) & Presto **Antonio Vivaldi**

La Notte RV 439 pour violon et cordes - Presto & Largo (*Il Sonno*) **Antonio Vivaldi**

Rêve d'enfant, Op. 14 **Eugène Ysaÿe***

Bajo la Estrella **Alex Nante**

Sommeil (extrait de *La Fierté vaincue par l'Amour*) **Louis Travenol**

La Notte RV 439 pour violon et cordes - Presto (*Fantasmì*) & Largo **Antonio Vivaldi**

D'un soir triste **Lili Boulanger***

Bajo la Estrella **Alex Nante**

La Notte RV 501 pour violoncelle et cordes - Andante molto (*Il Sonno*) & Allegro (*Sorge l'Aurora*) **Antonio Vivaldi**

D'un matin de printemps **Lili Boulanger***

La Notte RV 439 pour violon et cordes - Allegro **Antonio Vivaldi**

*arrangements and transcriptions by Alex Nante

On stage: 9 musicians

1 Solo violin / 3 Violins / 2 Violas / 2 Cellos / 1 Double-bass

Artistic and musical direction: **Marianne Piketty**

Drama: **Géraldine Aliberti**

Poetry: **Camille Bloomfield**

Lighting: **Thomas Jacquemart**

Choreography and staging: **Olivier Fourés**

Video: **Paul Vivien**



A show for everyone

With a concern of giving as many people as possible passion for classical music, Le Concert Idéal's musicians offer a wide and varied range of mediation.

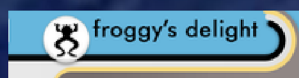
- **school concert version** adapted for **teenagers**, duration **45min** and a relevant workshop before, in relation to syllabus and studied poetry. With a **pedagogical file**, a work with literature teacher could be thought, particularly with **Camille Bloomfield's** expertise and **listening clues given by Marianne Piketty** through **writing and musical workshops**.
- **writing and musical workshops for nursing home and unreachable public.**
- **rehearsal backstage** commented by the artists before a performance or during a **day of work with various associated contributors.**
- **partnerships with conservatories and music schools** in the form of **masterclasses** to students in String department. At the end of each teaching cycle, a public restitution takes place, where students, professors, and Le Concert Idéal's musicians share the stage for a concert.



About us




*"An adventure where recomposed past and unreleased present illuminate each other in a repeated exploration of night [...]. **Spectacular, [...], gripping density and dramatic strength, hyper string sensitivity.** [...] Another **revelation** [...]."* (Pierre Gervasoni, Le Monde 2022)



*"**Irresistible momentum, colours, impressions, sensations, a high sharpness of play, phrasing clarity, dynamics, drama and feelings**"* (Jérôme Gillet, Froggy's Delight 2022)



*"Marianne Piketty and her ensemble Le Concert Idéal, thought an agreed commitment, reach a most accomplished unity of inspiration, letting the audience at the core of **undeniable musical richness.**"* (Jean-Jacques Millo, Opus HD) 

 [listen to the disc on every platforms](#) 



CONTACTS:

Administration:

Ignacio Gonzalez Plaza
+ 33 6 23 69 65 68
administration@leconcertideal.com
www.leconcertideal.com

Touring organisation:

Ostinato Diffusion et promotion d'artistes
Catherine Lafont
+ 33 6 67 33 26 59
catherine.lafont@leconcertideal.com

