

PRESENTATION

FUNERAL BLUES

THE DISTANT ROLL OF THUNDER AT A PICNIC

W. H. AUDEN / B. BRITTEN

CONCEPTION & DIRECTION BY OLIVIER FREDJ



OPENING ON THE 18TH JANUARY 2018
AT THE GRAND THÉÂTRE

THÉÂTRES DE
LA VILLE
DE LUXEMBOURG

FUNERAL BLUES

PRESENTATION



TEXT

W.H. AUDEN

MUSIC & SONGS

BENJAMIN BRITTEN

DIRECTOR

OLIVIER FREDJ

SET DESIGN

PHILIPPINE ORDINAIRE

COSTUME DESIGN

FRÉDÉRIC LLINARÈS

LIGHTING DESIGN

NATHALIE PERRIER

WITH

ACTOR

CASTING IN PROGRESS

SINGER

LAURENT NAOURI (BASSE BARITONE)

PIANIST

CATHY KRIER

DIRECTOR'S NOTES

DISCOVERING THE POETRY OF W.H. AUDEN THROUGH THEATRE AND MUSIC SEEMS ONLY NATURAL.

But there's a tangled forest of literary analysis to navigate before you get there. Though he was also a man of theatre and opera, his poetry has never been approached from a theatrical perspective. My aim is to stage and embody Auden's poetry, focussing on staging absence. Stage the absence. Stage what isn't there.

To breathe life into Auden's poetic language on stage is simply to live the profound humanity that characterises the author. Both the short, scathing, political works that Auden wrote in the UK before 1940 and his longer, more humorous and dynamic writing in America express several common traits that already offer an insight into Auden's personality through a theatrical lens. The poetic work of Auden that I have chosen to stage is one of absence. Of absence, yet at the same time desire. Of absence in the quest for satisfaction. Of absence in loss. Of absence and the playful impatience that it provokes.

Of absence and the heavy-hearted waiting it entails.
Of absence and of disappearing.
Of absence and of the unsaid,
The Unspoken.
Unspoken love, love we hide,
Platonic love shared between the young poet and the composer.
Hidden behind the witty use of words and the swinging accents of jazzy music.

Representing this absence, its emotion and its humanity is the key to the scenic representation that we are proposing. Representing the absence and the lack of the other. A duet, staged without a partner.

Immersing the audience in this absence, this loss, too. Letting them hear without seeing, letting them guess – even hope – that these two monologues will finally find each other.

Taking our inspiration from everyday poetic imagery, notably the work of photographer Gilbert Garcin or the theatre director Peter Brook, we want to reveal Auden's work, from the most universal to the most intimate.

Giving the audience a chance to 'read' the inner workings of this author's mind by hearing his words. Making emotional the playful music of the Cabaret Songs.

Inviting them to shudder at the universal threat of absence, loss and death, looming in the background at every moment – like 'the sound of distant thunder at a picnic'.

APHORISMS

Aphorisms are chosen just as much for their humour and wit as they are for the rhythmical considerations of the stage. W.H. Auden wrote these aphorisms, phrases just a couple of lines long that might define a feeling, a state or a fear in the most simple and concise way possible – and often the most humorous. He takes the reader aside to tell them: 'you and I know where to find the truth'.

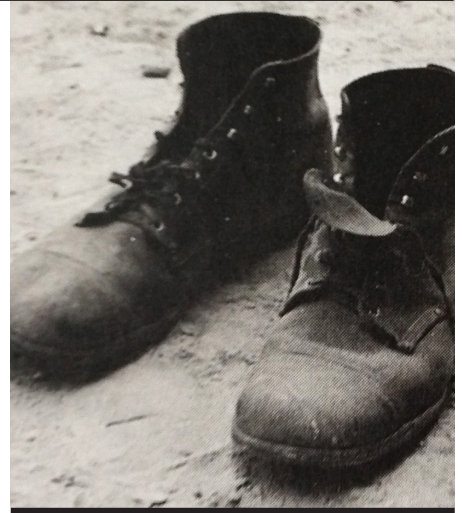
THE RAKE'S PROGRESS

A selection of arias from the libretto by W.H. Auden and Chester Kallman is the only theatrical source that we wanted to use – primarily for its general tenor and clear scope for embodiment by a character, but also for its musicality and rhythm.

GYPSY ROSE LEE

Gypsy Rose Lee, burlesque artist who shared a place in NYC with both W.H. Auden and Benjamin Britten, is our source of inspiration for the pianist living in the second stage. In her dressing room, she prepares for a show or a love meeting, writes, plays piano, dreams and lives through an intense love story that has never happened. Funny, intense, extravagant, she experiences the absence in the most positive way, since it has yet ever been a loss.

Olivier Fredj



FLOYD BURROUGH'S 'WORK SHOES' - WALKER EVANS, 1936

AUDEN & BRITTEN

Britten met Auden for the first time through their work for John Grierson's GPO Film Unit, a pioneering project that brought together young artists to produce socially minded films. For Britten, who joined the team in 1935 at just 22 years old, this marked the beginning of his career in the intellectual world.

Britten spoke of his great admiration for Auden's 'startling personality' and 'remarkably fine brain'.

'I always feel very young and stupid when with these brains. I mostly sit silent when they hold forth about subjects in general. What brains!'



Towards the middle and end of the 1930s, Auden clearly developed romantic feelings for Britten and some of his best poetry contains coded messages of affection directed at him. Unsurprisingly, it didn't last – Auden had an incredibly domineering personality and his temperament was completely at odds with that of a libretto writer. The arrival of Peter Pears on the scene was the final nail in the coffin, and the two kept their distance from that point on.

But before that, between 1932 and 1936, Auden was effectively Britten's writer-in-residence – or, more accurately, Britten was the unofficial composer to Auden, attracted to a circle of writers and artists who made up the Group Theatre, which existed primarily to bring Auden's work to the stage.

The more direct collaborations between Britten and Auden were *Night Mail*, *Our Hunting Fathers*, *On this Island*, *Paul Bunyan* and *Hymn to Saint Cecilia*.

But even after their collaboration ended, Auden's voice persisted in Britten's ear. It seems clear now that he planted in Britten's mind the ideas that persisted in the composer's work ever after – musings on corruption of the individual and society, and the acceptance or denial of desires.

ON THIS ISLAND / FISH IN THE UNRUFFLED LAKES / CABARET SONGS

On this Island was Benjamin Britten's first song cycle for voice and piano. It illustrates five of W.H. Auden's poems. Compared to Britten's first song cycle, *Our Hunting Fathers*, which had an almost symphonic unity, *On This Island* is more of a sequence of independent vignettes, perhaps coloured by his recent experience of composing *Variations on a Theme of Frank Bridge*. Perhaps the most striking song is the fourth, *Nocturne*, which with its almost daring reliance on the most economical of musical means lends perhaps the most personal note to the work and anticipates the simplicity that can be found in his later musical works, such as *Illuminations* and *Michelangelo's Sonnets*.

In January of the following year, Britten put another of Auden's poems from the collection *Look, Stranger!* to music with the title *Fish in the Unruffled Lakes*, which was published independently in 1947 and played often by Britten and Pears in their recitals. Two other pieces, *What's in your Mind?* and *Underneath the Abject Willow* were composed in the early 1940s but never got past the manuscript stage, and were finally published under the title *Fish in the Unruffled Lakes: Six Settings of W.H. Auden* in 1997.

Under the Abject Willow (also put to music by Britten in a version for two voices and

piano as the second of his *Two Ballads*) is particularly notable, as the text is dedicated to Britten. In it, Auden appears to encourage his younger friend to abandon his natural reticence and give himself over to an Albert Herring-like liberation. Britten refused to be patronised, however, and his irreverent musical setting of this text creates a curious sense of detachment, as though the message had been wilfully misinterpreted.

The four Cabaret Songs were composed between 1937 and 1939 but were not published until 1980. They were written for Heidi Anderson, a cabaret singer and the future wife of the poet Louis MacNeice. The songs include Auden's famous volume of poems *Tell Me the Truth about Love*, as well as *Funeral Blues*, *Johnny* and *Calypso*.

SET & COSTUME DESIGN



THREE SPACES

The show can be performed for a traditional audience, bi-frontal, tri-frontal or quadri-frontal audiences. Two platforms on the stage, the audience around it. Three spaces.

A dressing room, wooden floor, carpet, floor lamp, folding screen and of course a piano. Scores, some clothes, a phone on the piano, a call that'll never happen.

A feminine space, cosy, where she hasn't yet realized what is lacking, who is absent.

On stage left, higher, a concrete slab floor, a shower, a basin, lockers and a bench would indicate a locker room. Here one can feel the absence: there should have been a second shower, a second basin, lockers should be in both corners and the door and the mirror are empty. The furniture is bottomless. A few pieces of clothing in the lockers, shoes, paired or single, a sport bag.

Both spaces are collective, yet intimate. Sensual and somehow sexual, they are erotic spaces, places of desires. Places to hide, not to

be caught, where one feels intimacy without fully living it.

Upstage, half way to the back wall, a seat seems lost from the audience seats, and allows actors when they're not on stage to witness what happens when they leave.

The frontier between the audience and the stage created by the doorframe and the mirror are waiting to be trespassed. Other elements, props and furniture, express, through the banality of their daily use, absence and unbearable void. They increase loneliness, underline the hope that, at one point, the door opens again and the other joins at last.

Set and props aim at rooting poetry into objects. It makes real and highly theatrical what poetry expressed with the mind and music with emotion.

COSTUMES

Costumes, dated 1940 to 1950's, are inspired by what wore the real characters on whom we base our work with the cast : W.H. Auden, B. Britten and Gypsy Rose Lee.

Costumes reflect both their personality and the evolution of their feelings.

In her dressing room, Gypsy will evolve in the liberty of her underwear, in the intimacy of her solitude and the freedom of her imagination, until she decides to wear the burlesque outfit, as extravagant as her dreams may be.

In the changing room, the two men, first in their mourning outfit, will find again the sport outfits of their youth, time of their passions and shared feelings.

SELECTION OF MATERIALS

SONGS

Some say love's a little boy,
And some say it's a bird,
Some say it makes the world go round,
Some say that's absurd,
And when I asked the man next door,
Who looked as if he knew,
His wife got very cross indeed,
And said it wouldn't do.

Does it look like a pair of pyjamas,
Or the ham in a temperance hotel?
Does its odour remind one of llamas,
Or has it a comforting smell?
Is it prickly to touch as a hedge is,
Or soft as eiderdown fluff?
Is it sharp or quite smooth at the edges?
O tell me the truth about love.
(...)

When it comes, will it come without warning
Just as I'm picking my nose?
Will it knock on my door in the morning,
Or tread in the bus on my toes?
Will it come like a change in the weather?
Will its greeting be courteous or rough?
Will it alter my life altogether?
O tell me the truth about love.

CALYPSO

Driver drive faster and make a good run
Down the Springfield Line under the
shining sun.

Fly like an aeroplane, don't pull up short
Till you brake for Grand Central Station,
New York.
(...)

For he is the one that I love to look on,
The acme of kindness and perfection.
He presses my hand and he says he loves me,

NOCTURNE

(...)
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;

Calmly till the morning break
Let him lie, then gently wake.

AS IT IS, PLENTY

As it is, plenty;
As it's admitted
The children happy
And the car, the car That goes so far
(...)
Forget, forget.
Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major

WHEN YOU'RE FEELING LIKE EXPRESSING YOUR AFFECTION

When you're feeling like expressing
your affection
for someone night and day,
take up the 'phone and ask for your
connection,
we'll give it right away.
Eve or Adam, anyone you ask for
we'll find somehow.
Sir or Madam, if you get a taste for Paris,
Berlin, Moscow,
enter any telephone kiosk
O, have your say,
press button A,
here's your number now.

FUNERAL BLUES

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a
juicy bone,
Silence the pianos and with muffled drum

Bring out the coffin, let the mourners
come.
Let aeroplanes circle moaning overhead
Scribbling on the sky the message
He Is Dead,



GIPSY ROSE

Put crêpe bows round the white necks
of the public doves,
Let the traffic policemen wear black cotton
gloves.

He was my North, my South, my East and
West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last for ever:
I was wrong.
The stars are not wanted now:
put out every one;
Pack up the moon and dismantle the sun;
Pour away the ocean and sweep up the wood.
For nothing now can ever come to any good.

POEMS

O What Is That Sound

O what is that sound which so thrills the ear
Down in the valley drumming, drumming?
Only the scarlet soldiers, dear,
The soldiers coming. (...)

REFUGEE BLUES

Say this city has ten million souls,
Some are living in mansions, some are living
in holes:
Yet there's no place for us, my dear, yet there's
no place for us.

Once we had a country and we thought it fair,
Look in the atlas and you'll find it there:
We cannot go there now, my dear, we cannot
go there now.

In the village churchyard there grows an
old yew,
Every spring it blossoms anew;

Old passports can't do that, my dear,
old passports can't do that.
(...)

Stood on a great plain in the falling snow;
Ten thousand soldiers marched to and fro:
Looking for you and me, my dear, looking for
you and me.

EPITAPH ON A TYRANT

Perfection, of a kind, was what he was after,
And the poetry he invented was easy to
understand;
He knew human folly like the back of his
hand,
And was greatly interested in armies and
fleets;
When he laughed, respectable senators
burst with laughter,
And when he cried the little children
died in the streets.



MUSEE DES BEAUX ARTS

About suffering they were never wrong,
The old Masters: how well they understood
Its human position: how it takes place
While someone else is eating or opening a
window or just walking dully along;
How, when the aged are reverently,
passionately waiting
For the miraculous birth, there always
must be
Children who did not specially want it to
happen, skating
On a pond at the edge of the wood:
They never forgot

THE MORE LOVING ONE

Looking up at the stars, I know quite well
That, for all they care, I can go to hell,
But on earth indifference is the least
We have to dread from man or beast.

How should we like it were stars to burn
With a passion for us we could not return?
If equal affection cannot be,
Let the more loving one be me.

Admirer as I think I am
Of stars that do not give a damn, I cannot,
now I see them, say
I missed one terribly all day.

Were all stars to disappear or die,
I should learn to look at an empty sky

And feel its total dark sublime,
Though this might take me a little time.

APHORISMS

Thoughts of you own death, like the distant
roll of thunder at a picnic.

A dead man who never caused others to die
seldom rates a statue.

A poet's hope: to be, like some valley cheese,
local, but prized elsewhere.

Does God ever judge us by appearances?
I suspect he does.

Afraid or ashamed to say «I don't like you» he
yawned and scratched himself.

Once having shat in his new apartment,
he began to feel at home.

Virtue is always more expensive than Vice,
but cheaper than Madness.

He walked like someone who'd never had
to open a door for himself.

Under a sovereign who despised culture, Arts
and Letters improved.

When I was little.... Why should this
unfinished phrase so pester me now?



Few can remember
Clearly when innocence came
To a sudden end,
The moment at which we ask
For the first time: Am I loved?

Post coitum homo tristis.
What nonsense! If he could, he would sing.

In moments of joy
All of us wish we possessed
A tail we could wag.

Why must Growth rob us
Of infant's heavenly
Power to bellow?

He walked like someone
Who'd never had to
Open a door for himself.

THE RAKE'S PROGRESS

«I shall never be different. Love me.»

My heart is cold, I cannot weep
One remedy is left me: sleep
Since it is not by merit

We rise or we fall,
But the favour of Fortune
That governs us all,
Till I die, then, of fever
Or by lightning am struck,
Let me live by my wits
And trust to my luck.
My life lies before me,
The world is so wide:
Come, wishes, be horses;
This beggar shall ride.
I wish I had money

BIOGRAPHIES

W.H.AUDEN (1907-1973)

Wystan Hugh Auden was born in York, England, in 1907. He was accepted into Christ Church, Oxford, in 1925, where he established a social circle of intellectuals and talented writers – all heavily engaged with the political left wing – including Stephen Spender, Christopher Isherwood, Cecil Day Lewis and Louis MacNeice. The “Oxford Group” was born, bringing art to the streets and revolutionising poetry in 1930s England. Filled with an insatiable wanderlust, Auden first spent a year in Berlin in 1928, where he developed a taste for the German language and was filled with the mingled influences of Rilke and Brecht. He went on to visit Iceland, Spain (1937) and China during the war.

Auden’s work can be divided into two eras: before and after 1939. The contrasts between the bodies of work either side of this divide are clear. Pre-1939 W.H. Auden is concise and terse, scathing and obscure, offering a clinical realism tinged with politics. After this watershed, his writing becomes longer, touching on the metaphysical and threaded with a wry honesty, at once mellow, dynamic and deft.

The only common theme in his work is his dance with controversy. Auden rose to fame after the publication of his first poetry compilations, *Poems* (1930) and *The Orators* (1932), along with his play *The Dance of Death* (1933). Peppered with references to Freud and Marx, these works examined the collapse of bourgeois values in English society.

In 1935, he married Erika Mann, the daughter of Thomas Mann, so that she could escape Nazi Germany. But his true companion was Chester Kallman.

In 1937, he went to Spain to take part in the civil war, driving an ambulance for the republicans. Auden moved to the United States with Isherwood in 1939, and took American nationality in 1946.

He had little faith in the power of his poetry: “I know that all the verse I wrote, all the positions I took in the thirties,



BENJAMIN BRITTEN (1913-1976)

Born in Lowestoft, Suffolk (Great Britain) on 22 November 1913, Benjamin Britten was steered towards music from a young age by his mother, an amateur singer. In 1927, at the age of thirteen, he took composition lessons from Frank Bridge, whose influence on him was profound. Britten attended the Royal College of Music in London from 1930 to 1934. During this period, he continued to compose piano pieces and began to grow aware of his talents.

When war was declared, Britten and several of his friends emigrated to the United States. His companions included the young tenor Peter Pears, his partner and favourite singer, and the poet Wystan Hugh Auden. While in America, Britten composed his musical comedy *Paul Bunyan*. In 1942, he returned to England where he wrote *Peter Grimes*. This was a critical success that revitalised the English opera scene, which had been stagnant since the time of Henry Purcell. Britten and Pears moved to the famous ‘Red House’ in Aldeburgh in 1957, where he began his collaboration with the record company Decca. He composed the opera *A Midsummer Night’s Dream* shortly afterwards, the last piece he would write for a decade. His *War Requiem* was staged in 1961 and was a resounding success.

Between 1969 and 1971, Britten embarked on a tour of Europe. After these concerts, he wrote *Death in Venice*, inspired by a trip to the city. But in 1973, he underwent heart surgery which left him weak. In early 1976, the BBC broadcast a new version of Britten’s very first work for the stage, his musical comedy *Paul Bunyan*. According to some, Britten was so overcome with emotion that he burst into tears at his radio set.

Benjamin Britten died in Aldeburgh.



didn’t save a single Jew.”

The Auden of England was a Marxist and a Freudian.

The Auden of America was a religious fatalist.

His works also include several opera libretti written in collaboration with Kallman, such as the famous *The Rake’s Progress* (1951), inspired by William Hogarth and set to music by Stravinsky.

Auden returned to Christ Church, Oxford, in 1972. On 28 September 1973, he died in a hotel room in Vienna.

BIOGRAPHIES

OLIVIER FREDJ
DIRECTOR

Both British and French, Olivier Fredj studied British Literature, drama at the conservatoire in Paris and trained in music at the Hogeschool voor de Kunsten in the Netherlands. Leaving his artistic life for a short while, he then was a social worker in London and Johannesburg.

Trained as a Stage Manager at the Opéra National de Paris he then works at the Opéra Comique as a Stage Manager for *Carmen* with Adrian Noble and John Eliott Gardiner, *Fairy Queen* (Jonathan Kent/William Christie), *Vénus et Adonis* by J. Blow, and then *La Didone* by Cavalli (W. Christie / Clément Hervieu-Léger) revived at the Théâtre des Champs-Élysées.

A career as a director: since 2007 when he collaborates with Stéphane Douret for *Le Mandat* by Nikolai Erdman at the Théâtre 13. He also wrote and directed *Hum Hum...*, a gipsy musical and *Absent je te retrouve*, dance piece by Nathalie Adam with Paris Opera star dancer Jean Guizerix.

In 2010, begins his collaboration with Robert Carsen and the Théâtre du Châtelet, with *My Fair Lady* and *Singin in the Rain*. Then *Rigoletto* at the Festival d'Aix-en-Provence. the year after he first collaborates with Simon McBurney on his *Magic Flute* at the Festival d'Aix-en-Provence.

In 2015, he directs *Il Re Pastore* by W.A Mozart at the Théâtre du Châtelet. In 2016-17, he directs *Macbeth* by Verdi at the Théâtre Royal de La Monnaie in Brussels and at Teatr Wileki in Poznan, Poland, revives *My Fair Lady* at the Lyric Opera in Chicago, and directs the Opening Gala of *La Seine Musicale* in Paris.

PHILIPPINE ORDINAIRE
SET AND COSTUME DESIGN

Since she completed her studies at St Martins College of Art in London, Philippine Ordinaire has collaborated on numerous theatre and opera projects in France and abroad, with, among others, Christian Fenouillat (*Fin de Partie, Caligula, Pour Ceux qui Restent*, directed by Charles Berling), Chantal Thomas (*La Grande Duchesse de Gérolstein, La Traviata* - directed by Laurent Pelly), Tim Hatley (*Singing in the Rain* and *My Fair Lady*, directed by Robert Carsen) or Radu Boruzescu (*Les Fêtes Vénitiennes, Rigoletto* at the Aix en Provence Festival, *De la Maison des Morts & JJR* at the Opéra du Rhin, directed by Robert Carsen). She has been working with Robert Carsen on his exhibition designs (most recently on *Splendeurs et Misères* at the Musée d'Orsay and *Volez Volez Voyagez* at the Grand Palais). She was the set designer for *Le Brâme des biches* (directed by Pierre Guillois, Théâtre du peuple, Bussang), *Les Temps Aventureux* directed by Mirabelle Ordinaire for the « 1, 2, 3 Opéra ! Festival », *La Vie Parisienne* (directed by Mirabelle Ordinaire, Salle Gaveau) and *Don Giovanni* (directed by Alex Aguilera, Trieste Opera).



OLIVIER FREDJ



PHILIPPINE ORDINAIRE

BIOGRAPHIES

FRÉDÉRIC LLINARÈS COSTUMES

After his studies in fashion design industry in Lyon, he starts working for opera productions, namely with Moshe Leiser and Patrice Caurier on Eugene Oneguine in Lausanne, *Wozzeck* at the Grand Théâtre de Genève, *Alceste* at the Opéra National du Rhin (Strasbourg). Based in Paris, he works with costume designers for Robert Carsen's productions: *Rigoletto*, *My Fair Lady*, *Singin' in The Rain*, when he met Olivier Fredj for whom he designed costumes for *Macbeth* by Verdi at the Théâtre Royal de la Monnaie-De Munt and Teatr Wielki in Poznan.

NATHALIE PERRIER LIGHTING DESIGNER

Graduated in Lighting design at ENSATT (École Nationale Supérieure des Arts et Techniques du Théâtre), Nathalie Perrier then leads a research on Shadows in a Scenographic Space, as a thesis for the Institut d'Études Théâtrales de Paris III – Sorbonne, supervised by Anne Surgers.

She then is welcomed at the Villa Medicis for a residence.

She works both for theatre and opera, in France and abroad, with Pierre Audi, Marcel Bozonnet, Robert Carsen, Hans Peter Cloos, Sylvain Creuzevault, Laurent Delvert, Waut Koeken, Sophie Loucachevsky, Adrian Noble, Olivier Py, Adolf Shapiro, Deborah Warner... and follows Baroque ensembles like *Amarillis*, *Rosasolis*, *Ausonia*, *les Lunaisiens* and *les Ombres*.

She recently designed the lighting for :

Il faut qu'une porte soit ouverte ou fermée, dir. Laurent Delvert, Comédie Française

La Vie Parisienne, dir. Waut Koeken, Opéra de Lausanne / Opéra National du Rhin

La Princesse de Trébizonde, dir. Waut Koeken, Opéra de Limoges

The Tempest, ensemble les Ombres, Opéra National de Montpellier

Angelus Novus, dir. Sylvain Creuzevault, Théâtre National de La Colline

Le Capital et son Singe, dir. Sylvain Creuzevault, Théâtre National de La Colline

Step In, choreography Olivier Collin, Opéra National de Montpellier

In parallel and with the friendly influence of Christian Boltanski – they invented together the lighting for *Les Limbes* (Théâtre du Châtelet, Paris, 2006) and *Gute Nacht* (Nuits Blanches, Paris, 2008) – she creates ephemeral lighting installations, *Ciel en Demeure*.



FRÉDÉRIC LLINARÈS



NATHALIE PERRIER

BIOGRAPHIES

CATHY KRIER

PIANIST

Born in Luxembourg in 1985, Cathy Krier began taking piano lessons at the Luxembourg Conservatoire at the age of five. In 1999 she was admitted to Pavel Gililov's masterclass at the Hochschule für Musik und Tanz in Cologne. In 2000 she recorded Beethoven's Piano Concerto in G major with the Latvian Philharmonic Chamber Orchestra conducted by Carlo Jans. In 2003 the Prix Norbert Stelmes was awarded to her by the Jeunesses Musicales du Luxembourg and, in the following year, the IKB International Foundation Prize. In 2005 Cathy joined Cyprien Katsaris for a four-hand performance at the inauguration of the Philharmonie Luxembourg. In 2006 she played at the Ruhr Piano Festival following an invitation by Robert Levin to join his masterclass. Further stepping stones in Cathy's training as a professional pianist were an invitation to the Académie musicale de Villecroze and her participation in masterclasses with Dominique Merlet, Homero Francesch and Andrea Lucchesini with whom she undertook further study at the Scuola di Musica di Fiesole. In 2007 Cathy performed at the «Luxembourg and Greater Region – European Capital of Culture» opening ceremony. Besides her concerts at the Philharmonie, she also makes regular appearances at the Bourglinster, Echternach International and «Musek am Syrdall» Festivals in Luxembourg.

Cathy's international concert engagements included performances in the United States (Kennedy Center Millennium Stage, Washington, D.C.) and the Netherlands where she played at Rolduc Abbey following an invitation from the Euriade Foundation. She also performed at venues across Austria, Spain, Germany, Latvia, Andorra, Italy, France and Belgium and was subsequently invited to play at the Summerclassics Festival and at Pianoplus Bonn, and to perform recitals at the K20/K21 Museum in Düsseldorf, the Luxembourg House in Berlin as well as at the Grand Théâtre and the Philharmonie Luxembourg. During 2012 and 2013,

Cathy performed at the Liepaja Piano Stars Festival, the Midi-Minimes Festival in Brussels, the Sint-Peter Festival in Louvain, the Spaziomusica Festival in Cagliari, at Schloss Elmau, the Hôtel d'Albret in Paris, the Leipziger Klaviersommer and the Mendelssohn-Haus. Further, she has been invited to be Artist in Residence at the Biermans-Lapôte Foundation in Paris and was on tour in China. During the 2013/14 season, Cathy Krier played at the Théâtre des Bouffes du Nord, the Philharmonie Luxembourg, the Körber-Stiftung in Hamburg, the Festival International Echternach, the festival "Nuits d'été à Pausilippe" in Naples and the festival "1001 notes" in Limoges.

Furthermore she has played on several occasions with The Berlin Philharmonic String Quintet and has been on tour in Colombia.

In addition to her work as a recitalist, Cathy has performed as a soloist with the Orchestre Philharmonique du Luxembourg, the Solistes Européens Luxembourg, L'Estro Armonico, the Liepaja Symphony Amber Sound Orchestra and the Latvian Philharmonic Chamber Orchestra under various conductors including Bramwell Tovey, Garry Walker, Pierre Cao, Yoon K. Lee and Atvars Laktsigala.

Her first solo recording with Scarlatti, Haydn, Chopin, Dutilleux and Müllenhof was released in 2008. Her 2013 recording featuring the piano works of Leoš Janáček released by the German label CAVI-music has been acclaimed by the international press for its originality and its richness. The recording has been awarded the "Coup de cœur" of France Musique and the "Pianiste maestro" of the French magazine "Pianiste". Her last CD, dedicated to *Musica ricercata* by György Ligeti and the *Pièces de clavecin* by Jean-Philippe Rameau, (CAVI-music / Deutschlandfunk) has been recognized as a recording of reference (Wiener Zeitung). Cathy Krier has been chosen "Rising Star" by the European Concert Hall Organisation (ECHO) for the season 2015/16. In this context she will perform amongst others a piece written especially for her by the renowned German composer Wolfgang Rihm. This will



include appearances at Bozar in Brussels, Barbican Centre in London, Philharmonie 2 in Paris, Sage Gateshead, Philharmonie Luxembourg, Laeiszhalle in Hamburg, Konzerthaus Dortmund, Palau de la musica in Barcelona, Calouste Gulbenkian Foundation in Lisbon, Palace of Arts in Budapest, Konserthus Stockholm, Concertgebouw Amsterdam, Cologne Philharmonie, Casa da musica in Porto, Musikverein in Vienna, Town Hall in Birmingham and Festspielhaus Baden-Baden.

BIOGRAPHIES

LAURENT NAOURI

SINGER

Laurent Naouri studied at the CNIPAL in Marseille and the Guildhall School of Music and Drama in London.

His broad repertory includes about forty roles, from the early baroque to contemporary opera.

Among these and most notably are the Four Vilains (*The Tales of Hoffmann*) in Paris, Madrid, Orange, Zurich, Milano, Barcelona and Munich, Golaud (*Pelléas et Mélisande*) in Paris, Glasgow, Salzburg, Berlin, Madrid and Barcelona, Count Almaviva (*Le Nozze di Figaro*) in Aix-en-Provence and Tokyo, the title role of Falstaff in Lyon, Santa Fe and Glyndebourne, Pandolfe (*Cendrillon*) in Barcelona, Sharpless (*Madama Butterfly*) at the New York Metropolitan Opera, Germont (*La Traviata*) in Santa Fe, Tokyo and Dallas. More recently, he has sung the roles of Fieramosca (*Benvenuto Cellini*) at the Dutch National Opera in Amsterdam, the Four Vilains (*The Tales of Hoffmann*) at the New York Metropolitan Opera, Méphistophélès (*La Damnation de Faust*) at the Opéra de Lyon and with the Dallas Symphony Orchestra as well as the Marquis de la Force (*Dialogue des Carmélites*) at the Bayerische Staatsoper of Munich, Golaud (*Pelléas et Mélisande*) in a semi-stage version in Los Angeles and in the production of Katie Mitchell at the Festival d'Aix-en-Provence.

He just has sung the role of Ruprecht in Prokofiev's *The Fiery Angel* at the Opéra de Lyon.

He also sings in Recital with Natalie Dessay and Maciej Pikulski in a repertoire of French Songs.

He will sing at the Opéra de Paris the part of Somarone in a concert version of *Béatrice et Bénédicte* and in the premiere of Luca Francesconi's *Trompe la Mort*. At the Metropolitan Opera, he will perform the parts of Capulet (*Roméo et Juliette*), the Four Vilains (*The Tales of Hoffmann*), Pandolfe (*Cendrillon*) and Le Grand Prêtre (*Samson et Dalila*).



LAURENT NAOURI

FUNERAL BLUES

INFORMATION

OPENING AT THE GRAND THÉÂTRE
ON THE 18TH JANUARY 2018

ADDITIONAL PERFORMANCES

ON 21 & 24 JANUARY 2018

DURATION

APPROX. 75 MINS.

AVAILABLE ON TOUR

FEBRUARY 2018

SEASON 18/19

TECHNICAL INFORMATION

STAGE DIMENSIONS :

MIN. WIDTH : 10M (32FT) / MIN DEPTH : 11M (36FT)

ADAPTABLE TO THE VENUE:

FRONTAL, BIFRONTAL, TRIFRONTAL OR 360°.

SET UP ON THE PIT...

WOODEN PIANO 1930'S

VIDEO PROJECTION FOR SURTITLES

BLACK BOX

SET UP D-1 (WITH LX PRESET)

CONTACT

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