

PMO
PARIS MOZART
ORCHESTRA
CLAIRE GIBAUT

ORFEO



PARIS MOZART ORCHESTRA
2024 - 2025

ORFEO

With Silvia Colasanti's dramatic music and Axel Arno's powerful film, *Orfeo* is an intense evening of mythology, poetry, evocative music and soul-searching sun-soaked Mediterranean landscapes.

PROGRAMME

Film by **Axel Arno**
Suliane Brahim narrator
Claire Gibault direction
10 musicians
(string quintet, oboe, clarinet,
bassoon, horn, percussion)

CLAUDE DEBUSSY

| *Six ancient epigraphs, L.131*

Orchestration by Jean-Claude Petit for instrumental ensemble (2014)

SILVIA COLASANTI

| *Orfeo, Flebile queritur lyra*

Melologue for narrator and instrumental ensemble (2009)

Text from Books X and XI of Ovid's *Metamorphoses*

ABOUT THE PROGRAMME

Silvia Colasanti's deeply passionate and moving *Orfeo* is a melologue for narrator and instrumental ensemble of ten virtuoso soloists based on books 10 and 11 of Ovid's *Metamorphoses*. The story of Orpheus moves us because it is the story of a failure: the failure to reconcile two great mysterious and primordial forces of human existence, love and death. Orpheus is a modern hero, human and fragile, who doesn't know how to control his feelings. The myth also explores themes as familiar to mankind today as they have always been - the brevity of life and the immortality of art; the power of music to help us live with pain; the extraordinary bond between man and nature.

« *Orfeo is a kind of concerto for narrator and ensemble, alternating between words and music. The music plays an intensely dramatic role, expressing a primordial state of mind ruled only by feelings. At certain moments the music heightens the meaning of the words, emphasising particular details; at other times the sounds express all the things that have not been said. That's why text and music are sometimes heard together, sometimes one or the other is heard alone. When Orpheus is leading Euridice back from the Underworld there's a section of instrumental music to express his moment of doubt, of desperate indecision between the passionate impulse to look and know, and the rational check or brake of the taboo. This is followed by another musical section to express the joy and pain felt by Euridice on seeing Orpheus' face; it's a reinterpretation of the aria Monteverdi wrote for this very moment in his opera L'Orfeo, here scored for a horn placed behind the audience. Music alone, far off, represents the arias sung by Orpheus after his return from the Infernal regions, and in the finale it evokes his violent death at the hands of the Bacchantes, his suffering, his desire to regain his loss and his final descent into Hades. Ovid leaves us with a wonderful image: the severed head of Orpheus carried along by the stream, continually singing, while nature responds to his songs with the sound of the waves lapping upon the shore.* »

SILVIA COLASANTI

Orfeo has been performed at the Théâtre Le Liberté in Toulon (France), at the Philharmonie de Paris, in Italy, as well as during the 49th International Cervantino Festival and on tour in Mexico.



Watch *Orfeo*'s teaser

IN THE MEDIA

« The stage of the prestigious Teatro Juárez in the city of Guanajuato was transformed into a symphony of colors and emotions by the Paris Mozart Orchestra. [...] The performance began with a series of tableaux, which, in addition to highlighting the complicity between the musicians on and off the stage, transported the entire audience into a fantastic world. Through the different instruments and the inimitable direction of Claire Gibault, the movements of this overture were the beginning of this sound journey. [...] This concert of the Paris Mozart Orchestra will undoubtedly remain one of the most unforgettable proposals of this edition of the Cervantino International Festival. » IBERO 90.9

« An unforgettable visual and sound experience. » EL NORTE

« This Greek tragedy is accompanied by a perfect audiovisual projection, which, together with the ineffable talent of the musicians, offered the audience, in less than an hour, a moving experience. This performance would not have been the same without the narration of Diana Sedano, who, under the influence of emotion, broke down in tears on the theater stage at the end of the performance. [...] We can remember many things about Gibault, such as her sobriety and the firmness of her hand in conducting the orchestra; but, without a doubt, the most striking thing was the abandonment of the baton for bare-handed conducting, with an outpouring of passion that emanated from her every gesture. [...] This performance was so moving that tears also appeared on the faces of the audience, who rose to applaud the ensemble for more than two minutes. » EL SOL DE IRAPUATO



With Diana Sedano at the Cervantino International Festival in Mexico, october 2021 / Photo © Maria Mosconi

ARTiSTiC TEAM



SULIANE BRAHIM *narrator*

A member of the Comédie-Française, Suliane Brahim made her debut there in 2009 in the role of Élise in Molière's *L'Avare* directed by Catherine Hiegel. Her recent successes include the role of Juliet in Shakespeare's *Romeo and Juliet* directed by Eric Ruff, and Euripides' *Electra/Oreste* directed by Ivo van Hove. In the cinema, she has been seen in *Ouf* by Yann Coridian, *Libre et assoupi* by Benjamin Guedj and *Doutes* by Yamini Lula Kumar. On television she shot *Ça ne peut pas continuer comme ça* under the direction of Dominique Cabrera and *Que d'amour* after Mariuau by Valérie Donzelli. She plays Laurene Weiss in the police series *Zone Blanche* on France 2.



SILVIA COLASANTI *composer*

Italian composer Silvia Colasanti studied at the Santa Cecilia Conservatory in Rome before studying with composers Fabio Vacchi, Wolfgang Rihm, Pascal Dusapin and Azio Corghi. Among the numerous competitions she won, she received the European Composer Award in 2013 for her piece *Responsorium*. Her compositions are played by the most important orchestras and in prestigious halls, both in Italy and abroad. Silvia Colasanti's music is very expressive and uses all the different dynamics and emotions. Resolutely contemporary, she remains always accessible, with a fleeting or marked lyricism, but constantly present.



CLAIRE GIBAULT *conductor*

Claire Gibault began her career at the Opéra National de Lyon before becoming the first woman to conduct the Filarmonica della Scala and the musicians of the Berlin Philharmonic. Claudio Abbado's assistant at Milan's La Scala, Vienna's Staatsoper and London's Royal Opera House Covent Garden, she helped him found the Orchestra Mozart di Bologna before founding her own Paris Mozart Orchestra, with which she currently gives some thirty performances each season and collaborates regularly with leading composers. Together with the Philharmonie de Paris, Claire founded and co-directs La Maestra International Competition and Academy for Women Conductors.



PARIS MOZART ORCHESTRA

Founded in 2011 by conductor Claire Gibault, the Paris Mozart Orchestra (PMO) is a unique artistic ensemble – committed, daring and unanimous in its sense of purpose. Through challenging and innovative programming, the PMO champions both classical and contemporary music, while advancing the accessibility of the arts in a generous spirit of open-hearted partnership. The PMO performs as naturally at prestigious concert halls such as Théâtre du Châtelet, Philharmonie de Paris, Amsterdam Concertgebouw or Eindhoven Muziekgebouw, as in prisons, hospitals and school canteens. Alive to every audience, boldly exploring every new horizon, the PMO is an orchestra like no other.

PMO
PARIS MOZART
ORCHESTRA
CLAIRE GIBAUT



parismozartorchestra.com