



*Weathered bones
Just thinking of the wind
It pierces my body
(Bashô)*



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"Facing the end of my life, I would like to share the emotion of Franz Schubert as he wrote the Winter Journey"

Yoshi Oida



presents

Winter journey

A musical theatre based on **Franz Schubert's** cycle of 24 lieder setting the poems of **Wilhelm Müller**.

Adaptation and Stage director: **Yoshi Oïda**

Arrangement and Musical director: **Takénori Némoto**

Set design and Lighting directors: **Jean Kalman & Elsa Ejchenrand**

Costume designer: **Elisabeth de Sauverzac**

Elizabeth Calleo, soprano

Samuel Hasselhorn, baritone

Didier Henry, baritone

Musica Nigella Ensemble

L'Athénée Théâtre Louis Juvet - Paris

11th - 17th February 2012

"Yoshi Oïda has worked on an adaptation (...) produced within a space of radiant poetical economy. A tree, a bench and only the cruelly truthful lighting of Jean Kalman as adornment (...) deeply moving and unique."
Renaud Machart, Le Monde 5th-6th June 2011



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A passionate and original « Winter Journey »

Composed in 1827 by Franz Schubert, the ***Winter Journey*** is an iconic piece of work from the German Romantic Period. Many well-known baritones have interpreted it magnificently. In this new production by Yoshi Oida, a cycle of life and death, of beginning and end is illustrated with the stories of three characters: the dead poet, the woman who loved him and a vagabond, a ladies man and the poet's companion.

The ***Winter Journey*** is also the last work of both of these young artists: the poet Wilhelm Müller, author of ***Die schöne Müllerin (The Lovely Milleress)***, who died in 1827 at the age of thirty-two, and Franz Schubert who followed a year later, dying of syphilis aged thirty-one.

Yoshi Oida's adaptation of the masterpiece, the premiere of which took place on 3rd June 2011 at Montreuil-sur-Mer as part of the 6th **Musica Nigella Festival**, is one of the most interesting versions.

The talented Japanese actor and director readily admits that he did not make the challenging task of this production easy for himself. He has transformed the work into a musical that places on stage three different characters instead of just the one narrator and, led by the exceptional interpretation and direction of **Takénoiri Némoto**, eight solo artistes form the **Musica Nigella Ensemble** create what traditionally would have been played by a single piano.

Jean Kalman, one of the most well known lighting designers in the world, pairs up with **Elsa Ejchenrand** for the lighting and set design.

The costumes are the creation of **Elisabeth de Sauverzac**. A loyal supporter of opera (***Pelléas et Mélisande*** and ***Rigoletto*** at the Théâtre Musical, Besançon; ***Don Giovanni***, Festival d'Aix-en-Provence), for the past ten years Elisabeth has been part of the company ***Les Brigands***, designing all the costumes for their shows. Six of her creations were also on display during the **Musica Nigella Festival**.

Last tribute, last journey

Artistic statement concerning the stage production

"Facing the end of my life, I would like to share the emotion of Franz Schubert as he wrote the Winter Journey."

*Yoshi Oida said to me: "Life is like a journey. This journey allows us to forget about the daily tasks of society. We can reflect on our existence, on ourselves. This is how many artists create masterpieces. **Bashô**, the master of Haiku, considered by many to be the greatest of Japanese poets, wrote, at the end of his life, a diary of his journeys called **The Narrow Road to the Deep North** or **The Narrow Road to the Interior**."*

"The journey of life unfolds like a cycle of seasons. Winter represents the confrontation with death. Myself, I left Japan in 1968 to join Peter Brook and together we traveled a lot. I went to Africa, Europe, America, Asia, the Middle-east..."

Yoshi Oida changed the order of the songs in order to create a connection between the three characters: The poet who has just died and who seems to be the reincarnation of Schubert himself, the Wife who loved him and the Vagabond who once knew the poet and who guides the Wife to the cemetery where the poet now lies... However we are led to ask ourselves if this Vagabond, a ladies man, does not also represent Schubert who was said to be scared of ending his life like a vagabond...

Jean Kalman who is in charge of the lighting and set design made the following comments with regard to the different meanings of this elegy: "Two characters who once knew the Poet pay him a last tribute, but it could also be a dream where all the characters are non other than the dreamer himself– most probably Schubert who is identified in everything and who is the master of all ingredients..."

Comments collected by Paul-Gerard Pasols

"In the style of Franz Schubert"

Artistic statement concerning the new orchestration of *Die Winterreise, The Winter Journey*.

"... he finds clever solutions which allow him to transform the original musical text without betraying it"
(Renaud Machart / *Le Monde* June 2011)

When I began discussions with Yoshi Oïda about a possible new theatrical version of *The Winter Journey*, narrating the tale of a dead poet's love story through the music of these 24 songs, I thought to myself that I too could bring to light the different timbres hidden behind the piano part which, ever since I was a small child, I have heard each time I listen to this iconic piece. I already deeply admired **Hans Zender's** version, which manages to bring a personal vision and an individual touch to this work from the repertoire without blemishing its original form.

In order for my orchestration to find its own place, my artist's instinct told me to try a more classical version, "in the style of Schubert". To achieve this, it seemed obvious that I needed to use an arrangement for octet, an ensemble that Franz Schubert used to compose a romantic masterpiece. I then studied several of the composer's symphonies and chamber pieces such as *The String Quartet no. 14* and the famous **Octet for Wind and Strings** with the aim of mastering Schubert's composing techniques.

The combination of the different tones produced by the three wind instruments (clarinet, horn, bassoon), also used in **Beethoven's Septet**, adds a more complex timber to the homogenous sound of the string instruments. This colorful palette of sounds has enabled me to create a universe of both chamber and symphony music depending on the song and the musical range chosen for it by the director.

Takénoni Némoto

Yoshi Oïda, adaptation & stage production

After completing his acting studies in traditional Japanese theatre, Yoshi Oïda arrived in France in 1968, invited by **Jean-Louis Barrault**, and started his acting career in France with **Peter Brook**. Yoshi has participated in all of the English director's most famous plays at the **Theatre des Bouffes du Nord**, Paris, and internationally in *The Conference of Birds*, *Le Mahabharata* and *The Tempest*. He is one of the founders of The International Centre for Theatre Research.

Yoshi also appears in films produced by directors such as Peter Greenaway (*The Pillow Book* - part of official selection at the festival de Cannes, France, 1996), **João Mario Grilo** (*The Eyes of Asia* - selected for the Locarno Film Festival, Switzerland, 1996) and **Peter Delpont** (*Felice, Felice* - Rotterdam Film Festival, 1998). In 1999, at the Mainichi Film Awards, Yoshi Oïda received the prize for Best Supporting Actor for his performance in the film *Autumn Flowers* by **Shunshuke Ikehata** (the film won first prize at the Bénodet Festival, France, and was selected for the Montréal Film Festival).

He has written three autobiographical books about the theory of theatre, which have all been translated into several languages: *L'Acteur flottant (The Floating Actor)*, *The Invisible Actor* and *An Actor's Tricks*. He produced his first opera in 1998: "His production of **Benjamin Britten's** Noh opera, *The Curlew River*, was wonderful. Since then, the actor has happily devoted himself to opera and his extraordinary show *Death in Venice* by **Britten** at the Opéra de Lyon stands out as being one of the most perfect operatic productions ever" (*Le Monde*, 28 May 2009). His next operas were *Don Giovanni*, *Nabucco* and *Idoménée*, which were also received with genuine enthusiasm and critical acclaim.

In recognition for his work in France, the French government granted him the title of Chevalier de l'Ordre des Arts et des Lettres in 1992 and Officier de l'Ordre des Arts et des Lettres in 2007.

Takénori Némoto, musical arrangement and conductor

Born in Japan in 1969, Takénori Némoto started his musical training at the age of 3 with violin and piano. At 15 he began to learn the French horn and composition, and at 18 began studies in conducting and musical direction.

After receiving several blue ribbon awards (horn, chamber music, orchestra, conducting, harmony, musical analysis) at Tokyo National University of Fine Arts, he arrived in France and entered l'École Normale de Musique de Paris where he received the 'Diplôme Supérieur d'Exécution' with the unanimous compliments of the judges, as well as the 'Diplôme Supérieur de Concertiste'. He continued to study at the Conservatoire National Supérieur de Musique in Paris, where in 1996 he was awarded 1st prize in French horn, even before he had completed the course.

He has won many international competitions including 'Les Nouveaux Virtuoses de Cuivre de Tokyo', the Toulon International Horn Competition, the Trevoux International Horn Competition, the 'Premio Rovere d'Oro' International Competition and The Henri Tomasi Woodwind Quintet Competition. He has performed, in France and abroad (England, Switzerland, Israel, Spain, Japan), in chamber musical ensembles with renowned performers such as **Wolfgang Sawallisch, Maurice Bourgue, Jean Guillou, Jean-François Heisser** and **Mikhail Rudy**. Since 2005 he has been principal French horn and soloist for the Orchestre de Chambre Pelléas, the Orchestre Poitou-Charentes and the Musiciens du Louvre-Grenoble.

His catalogue of compositions contains some thirty pieces of chamber music, song, concertos and symphonies commissioned by diverse groups such the Sapporo International Music Festival, the Kyoto Quatr'Arts Festival, the International Tuba congress, the Justiniana Ensemble, the Colliopée Ensemble, the Orchestre de Besançon, and the Orchestre Poitou-Charentes.

Simon Corley made the following comments with regards to Takénori Némoto's new orchestration of *Der Mond* by **Carl Off**, performed at L'Opera de Paris in 2007: « by simplifying the orchestra to twelve players, Takénori Nemoto clearly thoroughly enjoyed himself, to the extent that I reassess my use of the word 'simple'... I use simplistic to describe a sumptuous piece of work, which retains all the qualities of the original piece. ». A new publication containing almost all of Takénori Némoto's work (compositions and musical orchestrations) was released in Japan in July 2011.

Musica Nigella Ensemble

The **Musica Nigella Ensemble** was formed in 2010 in response to a growing desire by the musicians and patrons of the eponymous festival, and of its musical director, Takénori Némoto, to create, from an initial core of some twenty musicians, the first professional orchestra to be accredited to the Conseil Général du Pas-de-Calais. Since then, the ensemble has received the support and recognition of well known performers and collaborated with celebrities from the world of the arts such as **Marie-Christine Barrault, Mireille Laroche** and **Aurélia Legay**.

In the year following its creation, The **Musica Nigella Ensemble** has given increasingly frequent concert performances and, in collaboration with La Péniche Opéra and the Compagnie Nationale de Théâtre Lyrique et Musical, have released, on the Maguelone label, their first DVD, *Rita or The Beaten Husband*, an opera by **Gaetano Donizetti**. Since 2011, the **Musica Nigella Ensemble** made appearances at the Théâtre du Chatelet in Paris, at the Théâtre de Fontainebleau, at the Espace Pierre Cardin in Paris at the Auditorium of Orsay Museum, at the Folle Journée in Nantes and in Japan, at the Festival de l'Orangerie de Sceaux and, of course, at the **Musica Nigella Festival**.

Coming from differing backgrounds (Orchestre National de France, Les Musiciens du Louvre-Grenoble, Orchestre National de Lille, Lucerne Symphonic Orchestra, Chamber Orchestra of Europe...) the members of the ensemble enrich its repertoire with the benefit of their varied individual musical experiences. The **Musica Nigella Ensemble** promotes in particular French and contemporary compositions as well as opera and hopes to become an ambassador in the Nord-Pas de Calais region for French music in Europe and abroad.

Elizabeth Calleo, soprano

The American Coloratura Soprano **Elizabeth Calleo** was born in Italy and raised in Salzburg Austria. In France, she was granted a Rotary Ambassadorial Scholarship to study Baroque Music and made her debut in the Baroque and Classical repertoire with conductors such as **Christophe Rousset**, **Marc Minkowski**, and **Jean-Claude Malgoire**. She has toured internationally in the concert repertoire with **Fabio Biondi**, **Jos van Veldhoven**, **Jean-Christophe Frisch**, and **Nicolas Jenkins**. She was featured in **Mozart's *Bastien und Bastienne*** conducted by **Laurence Equilbey**, released as a DVD (Naïve). Other recent recordings (Naxos) include roles in ***Sancho Pança*** by **Philidor** and the title role in ***Le Magnifique*** by **Gretry** with Opera Lafayette and **Ryan Brown** in the Kennedy and Lincoln Centers (US).

She made her debut at Opéra Comique and the Wiener Konzerthaus with **Marc Minkowski** as First Spirit in **Massenet's *Cendrillon***, as well as the Théâtre de l'Athénée as Anne Trulove in **Stravinsky's *The Rake's Progress***, conducted by **Franck Ollu**. She has created the following roles in contemporary music: La Duchesse de Guise in ***Le Massacre*** by **Wolfgang Mitterer**, conducted by **Peter Rundel** and directed by **Ludovic Lagarde**, two commissions by IRCAM at the Centre Pompidou in the Festival Agora with musikFabrik conducted by **Enno Poppe**, the role of Noa in ***Terra*** by **Luca Francesconi** at the Teatro di San Carlo (Naples) conducted by **Jonathan Webb** and directed by **Jean Kalman** commissioned for the 150th anniversary of the unification of Italy, and the title role La Cantatrice in ***The Second Woman*** by **Frédéric Verrières**, produced by Bouffes du Nord, conducted by **Jean Deroyer** and directed by **Guillaume Vincent** (Winner of Best Contemporary Creation by a French Composer), which will be filmed by ARTE. She will sing the World Premier of a newly discovered **Debussy** Song and the American Premier of four others found this coming fall in the Prismatic Debussy Festival in the United States (Eastman School of Music).

Samuel Hasselhorn, baritone

Born in 1990 in Göttingen (Germany), **Samuel Hasselhorn** studied between 2008 and 2012 opera singing at the HMTM Hannover under Prof. **Marina Sandel** and Prof. **Jan-Philip Schulze**. Since October 2012 he completed his studies at the Conservatoire National Supérieur de Musique de Paris with **Malcolm Walker**, **Susan Manoff**, **Anne Le Bozec** and **Jeff Cohen**.

In 2010 the young German baritone won a scholarship from the *Walter und Charlotte Hamel Foundation* and was awarded at the *Bundeswettbewerb Gesang Berlin*, one of the most prestigious singers' contests in Europe. He also obtained a scholarship from the *Paul Lincke Association*. The year 2011 was marked by three awards: firstly, he received the award for the 59th contest of the German conservatories in Lübeck with pianist **Takako Miyazaki**, he was a finalist at the *International Competition Schubert und die Moderne* in Graz always with the same pianist and finally, he is the first German and the first singer to have won the *Gundlach - Musikpreis*. Since March 2012 he receives a scholarship from the *Studienstiftung des Deutschen Volkes*. In 2013 **Samuel Hasselhorn** won the 1st prize at the prestigious **International Schubert- Wettbewerb** in Dortmund (Germany) and the Lied prize at the **International Competition Boulanger** in Paris.

Amongst others he participated in masterclasses of Prof. **Thomas Quasthoff**, **Helen Donath**, **Annette Dasch**, **Irwin Gage**, Prof. **Hanno Müller-Brachmann** and Prof. **Edith Wiens**.

In November 2011 Hasselhorn debuted as **Guglielmo** in **Mozart's *Così fan tutte*** at the Hameln-Theatre (Germany). In December 2011 and January 2012 he gave several concerts in China accompanied by the Young Philharmonic Orchestra of Lower Saxony. In 2013 Samuel Hasselhorn made his debut in the **International Händel-Festspiele** in Göttingen as well as in Notre-Dame de Paris. The next year, **Samuel Hasselhorn** will make his debut at the *Leipziger Gewandhaus*, in Japan, in Luxembourg and throughout Europe. The release of his first CD of Lieder by Schubert and other composers, always with pianist **Takako Mitazaki**, is planned for the end of 2014.

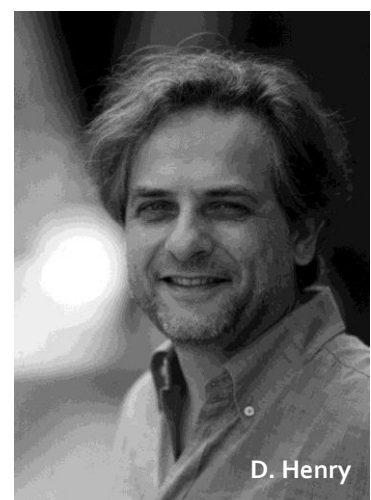
Didier Henry, baritone

The French baritone Didier Henry is often invited to perform on international stages. A significant point in his career was that of his role as Pelléas under the conductor **Manuel Rosenthal**, in Moscow in 1987. His recording of the piece with conductor **Charles Dutoit** for Decca Records received a Grammy Award in the United States and the Preis Deutschen Schallplatten Kritik in Germany. He performed the role again on numerous occasions in France and abroad, notably at the Teatro Colon in Buenos-Aires in 1999, with Frederica von Stade under **Armin Jordan**, and also in Tokyo at the Suntory Hall, and in 2000 in the United States. His performances include *Eugene Onegin*, Don Alfonso in *Così fan tutte*, Marcello in *La Bohème*, *Hamlet* by **Ambroise Thomas**, and internationally at La Scala, Strasbourg, Liceo, Théâtre du Châtelet, Saint-Etienne (Festival Massenet) and Marseille.

In 2003, he made his directing debut with a production of *Monsieur Beaucaire* by **André Messager** at the Metz Opera, followed by *Sophie Arnould* by **Gabriel Pierné** at the Opera de Tours, *Le Portrait de Manon* by **Massenet**, *Les Brigands* by Offenbach, *Les Mousquetaires au Couvent* in Metz, *Béatrice et Bénédict* by **Berlioz** in Paris and a project for *Pelléas et Mélisande*.

Passionate about the French music genre 'la mélodie', Didier dedicates his time to sharing this musical repertoire with others through his concerts, master classes and recordings of Ravel, Poulenc, Saint-Saëns, Massenet, Lazzari and Hahn. He teaches at the International Musical Academy of Bayonne and also gives master-classes on his trips abroad. Since 2006 he has taught at the Karlsruhe Hochschule for Music, Germany, and is a professor at the Conservatoire du 12e arrondissement, Paris.

Didier Henry is also the manager of the record label Maguelone. The label's aim is to introduce its public to many unknown French 'melodic' composers of the 19th, 20th and 21st century and today represents about thirty artists.



Jean Kalman, lighting and set design

Jean Kalman was the lighting director for *Salomé* by Richard Strauss, directed by Lev Dovin, at the Bastille Opera. He has worked for Peter Brook, Hans Peter Cloos, Pierre Audi, Robert Carsen and Peter Stein.

When talking about his job, he says: "Art? This is a crafts industry. Art is something else. Our work is dedicated to texts and showpieces. Living up to what they say is already a big achievement."

How to describe this job? "One should say 'éclairigiste', but that makes it sound a bit like 'lampiste'. So in France the show credits simply say: 'Lumières' (Lights). In English, it sounds more sophisticated: 'Lighting Designer' "

There can be no lighting without the space created by a stage and set designer: "I don't think that lighting is an end in itself. It is always at the mercy of the show's content. But I enjoy working with the visual artist Christian Boltanski." Is he precise with the lighting of the stage? "I have the impression that I tend to do the opposite. Often, instead of directing, I let the light act like a brush stroke on a piece of canvas and do its thing. I let luck and fate take control and sometimes the techniques I use are somewhat unorthodox. "

Can fate transform the lighting, as in the famous performance of Peter Brook's *Mahabharata* at the festival d'Avignon in 1985? "We had of course rehearsed the lighting after dark, within the natural setting of the Callet quarry in Boulbon. But it was a shock when during our first performance of *Mahabharata* dawn broke. The audacious natural beauty of daybreak knocked us out."

Elsa Ejchenrand, lighting and set design

Elsa Ejchenrand graduated from l'Ecole Supérieure des Arts et Technique in 1991 after a four year combined degree in theatre and interior design.

She has worked and collaborated with many set designers and stage directors in France and internationally.

The following productions form part of her scenic portfolio: *Passion*, at the Muziekgebouw Holland Festival (2009), produced by Pascal Dusapin, stage direction by Pierre Audi; *Wagner's Dream*, produced by Pierre Audi at the Théâtre des Amandiers à Paris (2007), *Elias* by Mendelssohn, produced by Jean Kalman in Matsumoto (Japon) and in Florence (2006), *Rauch*, produced by Hans-Peter Cloos at the Theatre of Baden-Baden (2005), *Alceste*, produced by Pierre Audi at Dresden Music Festival (2003), *Alger, Alger*, produced by Gérard Cherqui at the Théâtre International de Langue Française in Paris (2003), *Cabaret Schönberg*, produced by Hans-Peter Cloos at la Cartoucherie de Vincennes, Paris (2002), *L'Enfant et les Sortilèges* at the Théâtre du Châtelet, Paris (2002).

Elisabeth de Sauverzac, costume designer

In theatre Elisabeth de Sauverzac has worked with Philippe Adrien (*Grand'Peur* and *Fear and Misery of the Third Reich* by Brecht), Claude Régy (*Le Cerceau* by Victor Slavkine), Jean-Pierre Lorient (*The Wesker Trilogy* by Arnold Wesker), Christophe Thiry (*L'illusion comique* by Corneille, *Molière's Dom Juan*, *La Ménagerie de Verre* by Tennessee Williams), Dominique Lurcel (*La Coupe et les Lèvres* by Musset, *Mistero Buffo* by Carlo Gozzi, *Mange-moi*, *Debout* by Nathalie Papin, *Le Baise-main* by Manlio Santanelli, *Nathan le Sage* by G. E. Lessing - costumes and set), Véronique Lesergent (*C'est bien* by Philippe Delerm - costumes and set), Brontis Jodorowsky (*L'Inattendu* by F. Melquiot), Stéphan Druet (*A Midsummer's night dream* by Shakespeare), Olivier Lopez (*Eldorado* by Marius von Mayenburg), Alejandro Jodorowsky (*The Gorilla* inspired by Kafka's "Report to an Academy")

In dance she has worked in collaboration with Peter Goss and Nathalie Pubellier.

At the Opéra Bastille, she assisted Anthony Ward with the costume designs for *Macbeth* by Verdi, stage production by Phyllida Lloyd (1998) and took part in the production of *I Capuleti e i Montecchi* by Bellini, produced by Robert Carsen. In the year 2000, Elizabeth designed all the costumes and

accessories for *Ulysses Voyage* by Jacques Hadjaje, stage production Jean-Pierre Lorient. Since 2001, the same year as the founding of the opera group 'Les Brigands', she has helped them with all their shows and designed the costumes for *Barbe Bleue*, *Geneviève de Brabant* (she was also set designer), *Docteur Ox* and *The Bandits* by Offenbach, *Ta bouche*, operetta by M. Yvain, nominated for the Spedidam Award for Best Musical at the Molières in 2005, *Toi c'est moi*, operetta by M. Simons, the *S.A.D.M.P.* by Louis Beydts, *Chonchette* by C. Terrasse, *Arsène Lupin banquier* by M. Lattès, *La cour du roi Pétaud* by L. Delibes, *Au Temps des Croisades*, by C. Terrasse, *Phi-Phi*, operetta by Henri Christiné.

In 2008 and 2009 she was the costume designer for the musical comedy *Audimat!* directed by Tancredi and Fabrice Lehman, produced by Stéphane Druet, *Projection privée* by Rémy de Vos, produced by Yves Chenevoy, *Pelléas et Mélisande* by Claude Debussy, stage production Brontis Jodorowsky at the Théâtre Musical de Besançon ; *Madama Butterfly* by Giacomo Puccini and *Savitri* by Gustav Holst for the Musica Nigella Festival.

In 2010, she was the costume assistant for Dmitri Tcherniakov and Elena Zaitseva in the show *Don Giovanni* by Mozart presented at the Festival d'Art Lyrique d'Aix-en-Provence.

2011, she created all the costumes for *The Diary* by Janacek, produced by Christophe Crapez; *Rigoletto* by Giuseppe Verdi, produced by Brontis Jodorowsky with Ludovic Tézier in the leading role.

Euphonie presents their first show at l'Athénée, Théâtre Louis-Jouvet in Paris

Euphonie was founded on the initiative of its chairman, Olivier Carreau, with the aim of promoting the work of young classical musicians to music lovers throughout Europe. Euphonie was the first to spot talented musicians the likes of Emmanuelle Bertrand, Cédric Tiberghien and Quatuor Diotima, artists who have subsequently been recognized through international music prizes and prestigious French awards such as the Diapason d'Or and les Victoires de la Musique.

Dr. Olivier Carreau, a passionate music lover, dedicates his free time to his role as musical producer and promoter, always at the service of the artists. Festival Musica Nigella, the festival he initiated attracts a very wide range of people from near and far: the village, the region, Paris, Belgium, the Netherlands and England.

"When it comes down to musical quality, it is without doubt the best festival on la Côte d'Opale ", music connoisseur Jacques-Hubert Mabile de Poncheville, *La Voix du Nord*, 2010.

In a way, this first production of the *Winter Journey* in Paris can be seen as an acknowledgement and tribute by the world of French music to the longstanding and ongoing efforts of a passionate individual and his dedicated team, and of their commitment to 'la Musique'.

A video extract of the Winter Journey's premiere showing can be sent to your homes.

Monsieur Olivier Carreau
Président d'Euphonie /
Musica Nigella
10, rue Montmartre
75001 Paris

Paris, le 28 juin 2011,

Monsieur le Président, cher Olivier Carreau,

Many thanks for your warm welcome at the premiere of Voyages d'hiver in Montreuil-sur-Mer, 3rd June.

The show is simply enchanting: Yoshi Oïda's poetical stage production, the lighting and costumes, the musical interpretation thanks to Takénori Némoto's remarkable work and that of his ensemble and the solo artists, transports the audience into the secret world of this oft visited masterpiece. The project was an ambitious and original artistic challenge and has produced a real success which will doubtless have a great impact on its audience.

As a consequence I am happy to announce that the Théâtre Louis-Jouvet would like to host your production for a series of six performances, from 11th to 17th February 2012, as part of the 2011-2012 season of l'Athénée.

Please pass on my heartfelt congratulations to the artists for the excellence of their work.

Bien amicalement



Patrice Martinet

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