

FESTIVAL
PRINTEMPS
DES ARTS DE
MONTE-CARLO

UNDER THE PRESIDENCY OF H.R.H. THE PRINCESS OF HANOVER

20 MARCH / 12 APRIL 2015
PRINTEMPSDESARTS.MC

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The Printemps des Arts festival receives support from the Government of Monaco.



Martin Maurel Sella

Banque Privée • Monaco

Mécène d'Exceptions

PRINCIPAUTÉ
DE  MONACO

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PRESENTATION OF THE FESTIVAL

PRINTEMPS DES ARTS DE MONTE-CARLO

Founded in 1984 by HRH the Princess of Hanover, the **Printemps des Arts de Monte-Carlo** is a festival of music and dance which takes place each year in the spring, over **4 or 5 great weekends**. The 2014 edition celebrated the 30th anniversary of the festival.

Aimed at creation, this event contributes to making the Principality a place of choice in springtime, for all those that arts and music bring together. The distinct taste for the diversity of artistic expression (repertoire since the 11th century, symphonic music, opera, jazz, recitals, cinema, sculpture, theatre, poetry, dance etc.) and support for the demand for quality while presenting the public with the greatest artists of our time, constitute the two main axes of the festival. Always prestigious, the artistic programming of this major event on the Côte d'Azur also seeks to discover and encourage new talents. Sometimes unusual and unexpected, Printemps des Arts de Monte-Carlo never ceases to surprise, enthrall and enchant its public, and has done so for thirty years.

What differentiates Printemps des Arts from other European festivals in particular is the priority it gives to **discovery**, in the broader sense of the word: discovery of musical cultures of other continents, and the best representatives are invited (sometimes atypical ones!) For example, in 2013 we had: the Congo (Orchestre Symphonique Kimbanguiste / Kinshasa), the Royal Ballet of Cambodia, Russia (Mariinsky Orchestra directed by Maestro Gergiev) ... and in spring 2014: a JAPANESE weekend, a HUNGARIAN evening, a MOROCCAN day, without forgetting the portraits of the composers (Scriabin, Haydn) and the reception of grand orchestras such as the LIÈGE ROYAL PHILHARMONIC, the RAI, the LYON NATIONAL ORCHESTRA, as well as several classical and contemporary quartets and ensembles of international renown...

The 2015 edition of the Monte-Carlo Printemps des Arts festival will focus on the portrait of three major composers: **BACH, SIBELIUS, DONATONI**. As each year it will provide many musical surprises too...

Please note: the "meetings with the works" are conferences of around one hour, held before certain concerts by musicologists who are specialised and excellent revealers, enabling the public to understand the theme of the evening in the most complete and lively way possible... This service is particularly appreciated by the public as part of the shows dealing with specific culture (Japan, Morocco etc.) or the portraits of the composers.

The listing of all the artists (400 at the 2015 edition!) appearing at the Printemps des Arts de Monte-Carlo gives an insight into the extraordinary **variety of the geographical origins and disciplines** represented.

Another advantage of the Printemps des Arts festival: Although it takes place over a long period (from mid-March to mid-April each year), the Printemps des Arts is always organised over **4 or 5 long weekends**. This format adapts very well to the **mini-break clientèle**, and **uses the low season to its advantage**, particularly precious when concerning a destination like Monaco and the Riviera... That said, the **'haute couture' quality of the accommodation and restaurant services** in the Principality guarantee the same level of excellence all year round. And don't forget the cultural wealth of the region in its entirety, from Menton to Cannes, and of course Nice and the nearby Côte d'Azur inland region, which offers plenty to the epicurean and curious public...

The Printemps des Arts de Monte-Carlo thus offers **a journey across the continents, to the heart of a same and single destination**, on the edge of the Mediterranean...



THE 2015 FESTIVAL IN FIGURES

20. MARCH - 12. APRIL 2015 : THE 31st EDITION !

Programme:

- 18** CONCERTS
- 4** WEEKENDS
- 12** CONFERENCES
- 4** MASTERCLASSES
- 3** MUSIC CREATIONS

with

- OVER **400** GUEST ARTISTS
- 7** WORLD-RENOWNED ENSEMBLES
- 3** PRESTIGIOUS EUROPEAN ORCHESTRAS
- OVER **100** YOUNG TALENT FROM MUSIC CONSERVATORIES

in

- 14** DREAM LOCATIONS IN MONACO & ALONG THE FRENCH RIVIERA

AROUND THE FESTIVAL...

- 10** HOME CONCERTS WITH YOUNG TALENT
- 10** ROADSHOW DATES WITH THE "MUSICAL CARAVAN"
- &** NEW IN 2015 ! A MEETING PAVILION ON THE ROOFTOP TERRACE OF THE FESTIVAL PREMISES / MUSICAL TRIPS IN PARTNERSHIP WITH INTERNATIONAL TOUR OPERATORS ...

CALENDAR 2015

Detailed presentation of the musical pieces of pages 10 to 24

| DATE | TIME | VENUE | EVENT | THEME | ARTISTS ON STAGE | COMPOSER | PROGRAMM |
|--------------------------|----------------------|---|----------------------------|---|--|---|---|
| WEEKEND 1 | | | | | | | |
| Friday 20 March | 18:30 | Wedding Hall (Monaco City Hall) | Pre-performance conference | | Lucie Kayas, musicologist | | Bach' passions... |
| | 19:30 | <i>nn</i> | Cocktail | | | | |
| | 20:00 | Oceanographic Museum Monaco Cathedral (on the "Rocher", historical Monaco) | Concert Concert | BACH PASSION CYCLE | François Bayle La Petite Bande Sigiswald Kuijken, Conductor Soloists : Minn Nyberg (Soprano) Lucia Napolì (Alto) Stephan Scherpe (Tenor) Stefan Vock (Bass) Ripieni Marie Kuijken (Soprano) Patrizia Hardt (Alto) Baltazar Zúñiga (Tenor) Nicolas Achten (Bass) | Bayle | creation |
| | | | | | | Bach | La Passion selon saint Jean, BWV 245 (Part 1) |
| | | | | | | <i>Intermission</i> | |
| 22:35 | Oceanographic Museum | Opening Cocktail | | | | Bach | La Passion selon saint Jean, BWV 245 (Part 2) |
| Saturday 21 March | 19:00 | Rainier III concert hall | Pre-performance conference | | Lucie Kayas, musicologist | | Sibelius's genius... |
| | 20:00 | Rainier III concert hall | Cocktail | | | | |
| | 20:30 | Auditorium Rainier III concert hall | Concert | SIBELIUS The great Finnish composer | Monte-Carlo Philharmonic Orchestra Jean Deroyer, Conductor | Sibelius | Les Oceanides, op. 73 |
| | | | | | | Donatoni | Voci - Orchesterübung pour orchestre |
| | | | | | | <i>Intermission</i> | |
| | | | | | Sibelius | Symphonie n°3 en do majeur, op. 52 | |
| Sunday 22 March | 16:30 | Grimaldi Forum | Pre-performance conference | | David Christofell, musicologist | | |
| | 18:00 | Grimaldi Forum Monaco congress center | Concert | BACH and his North masters | Ensemble Cairn Guillaume Bourgogne, Conductor Ensemble Stravaganza Ensemble Cairn Guillaume Bourgogne, Conductor Ensemble Stravaganza | Nouno | Reverse |
| | | | | | | Reinken Buxtehude Buxtehude | Hortus Musicus I en la mineur Sonate n°3, op. 2 pour violon, viole de gambe et basse-continue Sonate en sol majeur pour deux violons, viole de gambe et basse-continue, BuxWV 271 |
| | | | | | | | <i>Intermission</i> |
| | | | Pesson | | | Carmagnole | |
| | | | | | Reinken Bach Buxtehude | Hortus Musicus IV en ré mineur Sonate en mi mineur pour violon et basse-continue, BWV 1023 Sonate en do majeur pour deux violons, viole de gambe et basse-continue, BuxWV 266 | |
| WEEKEND 2 | | | | | | | |
| Thursday 26 March | 20:30 | CAP D'AÏL (seaside village nearby Monaco) "Château des Terrasses" | Recital | THE GREAT VIOLINCELLISTS | Marc Coppey, Cello Finghin Collins, Piano | Debussy | Sonate n°1 pour violoncelle et Piano en ré mineur |
| | | | | | | Sibelius | Malinconia pour violoncelle et piano, op. 20 |
| | | | | | | Kodaly | Sonate pour violoncelle seul, op. 8 |
| | | | | | | Reger | Suite pour violoncelle seul n° 2 en ré mineur |
| | | | | | | Bridge | Sonate pour violoncelle et Piano |
| | | | | | | | <i>No intermission</i> |
| Friday 27 March | 19:00 | Auditorium Rainier III concert hall | Pre-performance conference | | Joël Suhubiette, Conductor Amandine Beyer, Violin David Christofell, musicologist | | Bach |
| | 20:00 | Rainier III concert hall | Cocktail | | | | |
| | 20:30 | Auditorium Rainier III concert hall | Concert | BACH PASSION CYCLE | Tristan Manoukian, Guitar Ensemble Jacques Moderne Ensemble instrumental Gli incogniti Joël Suhubiette, Conductor Amandine Beyer, Violin Jan Kobow, Tenor (Evangéliste) Thomas Bauer, Bass (Jésus) on stage: 14 singers (among which 5 soloists) and 10 instrumentalistes | Donatoni | Algo |
| | | | | | | Bach | Aus der Tiefen rufe ich, Herr, zu dir, BWV 131 |
| | | | | | Bach | Lobet den Herrn alle Heiden en do majeur, BWV 230 | |
| | | | | | | <i>Intermission</i> | |

| | | | | | | | |
|--------------------------|-------|-------------------------------------|----------------------------|--|---|--|--|
| | | | | | | Keiser | La Passion selon saint Marc, BWV 247 |
| Saturday 28 March | 19:00 | Rainier III concert hall | Pre-performance | | David Christofell, musicologist Simon Hatab, playwright | | Sibelius... |
| | 20:00 | Rainier III concert hall | Cocktail | | | | |
| | 20:30 | Auditorium Rainier III concert hall | Concert | SIBELIUS The great Finnish composer | BBC Symphony Orchestra Sakari Oramo, Conductor Soile Isokoski, Soprano | Sibelius | La fille de Pohjola, op. 49 |
| | | | | | | Sibelius | Säv, säv susa, op. 36 no 4 |
| | | | | | | Sibelius | Men min fågel märks dock icke, op. 36 no 2 |
| | | | | | | Sibelius | Våren flyktar hastigt, op. 13 no 4 |
| | | | | | | Sibelius | Var det en dröm?, op. 37 no 4 |
| | | | Sibelius | | | Illalle, op. 17 no 6 | |
| | | | Sibelius | | | Luonntar, op. 70 | |
| | | | | <i>Intermission</i> | | | |
| | | | | Sibelius | | Symphonie n°5 en mi bémol majeur, op. 82 | |
| Sunday 29 March | 16:30 | Yacht Club Monaco | Pre-performance conference | | David Christofell, musicologist Simon Hatab, playwright | | Bach's tempered piano... |
| | 18:00 | Yacht Club Monaco | Piano recital | BACH the Great | Henri Barda, Piano | Bach | Le clavier bien tempéré (Livre 1), BWV 846-869 |

WEEKEND 3

| | | | | | | | |
|-------------------------|-------|---|--|--|--|--|--|
| Thursday 2 April | 20:30 | Beaulieu sur Mer <i>(seaside village nearby Monaco)</i> renovated Belle Epoque Casino | Piano recital | BACH the Great and spiritual sons... | Florent Boffard, Piano | Bach | Suite française n°5 en sol majeur, BWV 816 |
| | | | | | | | |
| | | | After the concert: Meeting with the artist | | | | <ul style="list-style-type: none"> - I. Präludium - II. Gavotte - Musette - Gavotte da capo - III. Intermezzo - IV. Menuett - Trio - Menuett da capo - V. Gigue |
| Friday 3 April | 19:00 | Auditorium Rainier III concert hall | Pre-performance conference | | Lucie Kayas, musicologist | | <i>No intermission</i> Donatoni: Italian modernity... |
| | 20:00 | Rainier III concert hall | Cocktail | | | | |
| | 20:30 | Auditorium Rainier III concert hall | Concert | SIBELIUS The great composer | Monte-Carlo Philharmonic Orchestra Gianluigi Gelmetti, Conductor | Donatoni | Duo pour Bruno |
| | | | Monte-Carlo Philharmonic Orchestra Kazuki Yamada, Conductor | | | <i>Intermission</i> | |
| | | | | | Sibelius | | Symphonie n°2 en ré majeur, op. 43 |
| Saturday 4 April | 19:00 | Oceanographic Museum Monaco | Pre-performance conference | | Emmanuel Reibel, musicologist | | About the Art of Fugue... |
| | 20:00 | Oceanographic Museum Monaco | Cocktail | | | | |
| | 20:30 | Oceanographic Museum Monaco | Concert | BACH the Great reinterpreted... | Remix Ensemble Casa da Música Peter Rundel, Conductor | Schöllhorn | Anamorphoses |
| | | | Célimène Daudet, Piano | | Bach | <i>Intermission</i> L'art de la fugue, BWV 1080 | |
| Sunday 5 April | 16:30 | Casino's Atrium | Pre-performance conference | | Emmanuel Reibel, musicologist | | Bach's concerti... |
| | 18:00 | Salle Garnier (Opera of Monte-Carlo) | Recital | BACH the Baroque... | Nicolas Crosse, Double Bass | Donatoni | Lem |
| | | | | | Ensemble La Belle Aventure Blandine Rannou, Conductor and Harpsichord | Bach | Concerto pour clavecin, cordes et continuo en fa mineur, BWV 1056 - (sans indication de mouvement) - Largo - Presto |
| | | | | | Bach | L'offrande musicale, BWV 1079 pour violon, flûte et Bass-continue - Largo - Vivace - Adagio - Presto | |
| | | | | | | <i>Intermission</i> | |
| | | | | | | Bach | Sonate en trio, BWV 1038 pour violon, flûte et Bass-continue |
| | | | | | | Bach | Concerto brandebourgeois no 5, BWV 1050 pour clavecin concertant, cordes, flûtes et Bass continue - Allegro - Affettuoso |

WEEKEND 4

| | | | | | | | |
|----------------------|-------|---|---|--|---|----------|---|
| Thursday 9 April | 20:30 | LA TURBIE (nearby Monaco) St Michel Baroque Church | Recital | THE GREAT VIOLINCELLISTS | Xavier Phillips, Cello | Britten | Suite pour violoncelle n° 1 en sol majeur, op. 72 Suite pour violoncelle n°2 en ré majeur, op. 80 Suite pour violoncelle n°3 en do mineur, op. 87 |
| | | | After the concert: Meeting with the artists & CD signing | | | | No intermission |
| Friday 10 April | 19:00 | Wedding Hall (Monaco City Hall) | Pre-performance | | Emmanuel Hondré, musicologist | | Bach, the organist |
| | 20:00 | nn | Cocktail | | | | |
| | 20:30 | Cathedral (on the "Rocher", historical Monaco) | Recital | BACH the Great | Bernard Focroulle, Organ | Bach | Klavierübung III - Praeludium pro organo pleno es dür, BWV 552,1 Klavierübung III - Kyrie, Gott Vater in Ewigkeit, BWV 669 Klavierübung III - Christe, aller Welt Trost, BWV 670 Klavierübung III - Kyrie, Gott heiliger Geist, BWV 671 Klavierübung III - Allein Gott in der Höh sei Her, BWV 676 Klavierübung III - Dies sind die heiligen zehen Gebot, BWV 678 Klavierübung III - Wir gläuben all an einen Gott, BWV 680 Klavierübung III - Vater unser im Himmelreich, BWV 682 Klavierübung III - Christ, unser Herr, zum Jordan kam, BWV 684 Klavierübung III - Aus tiefer Not schrei ich zu dir, BWV 686 Klavierübung III - Jesus Christus, unser Heiland, BWV 688 Klavierübung III - Fuga a 5 pro organo pleno, BWV 552,2 |
| Saturday 11 April | 19:00 | Oceanographic Museum Monaco | Pre-performance conference | | Corinne Schneider, musicologist | | Bach |
| | 20:00 | Oceanographic Museum Monaco | Cocktail | | | | |
| | 20:30 | Cathedral (on the "Rocher", historical Monaco) | Recital | BACH and the others... | Francesco Filidei, Organ | Bach | L'offrande musicale, BWV 1079 : Ricercare a 3 L'offrande musicale, BWV 1079 : Ricercare a 6 O Mensch, bewein dein Sünde gross, BWV 622 |
| | | Oceanographic Museum Monaco | Concert | | Le Banquet Céleste Damien Guillon, Countertenor and Conductor | Bach | Geist und Seele wird verwirret, BWV 35 |
| Sunday 12 April | 16:30 | Grimaldi Forum Monaco | performance conference | | Emmanuel Hondré, musicologist | | Sibelius' mystery... |
| | 18:00 | Grimaldi Forum Monaco Salle des Princes | Concert | SIBELIUS The great Finnish composer | Philharmonic Orchestra de Radio France Mikko Franck, Conductor Alina Pogotskina, Violin | Sibelius | "Nocturne", extrait de la suite Roi Christian II |
| | | | | | | Sibelius | Concerto pour violon et orchestre en ré majeur, op. 47 |
| | | | | | | | Intermission |
| | | | | | | Sibelius | En saga, op. 9 : poème symphonique pour grand orchestre |
| | | | | | | Sibelius | Symphonie n° 7 en ut majeur, op. 105 |
| | 19:35 | Grimaldi Forum Monaco | Closing party | | | | |

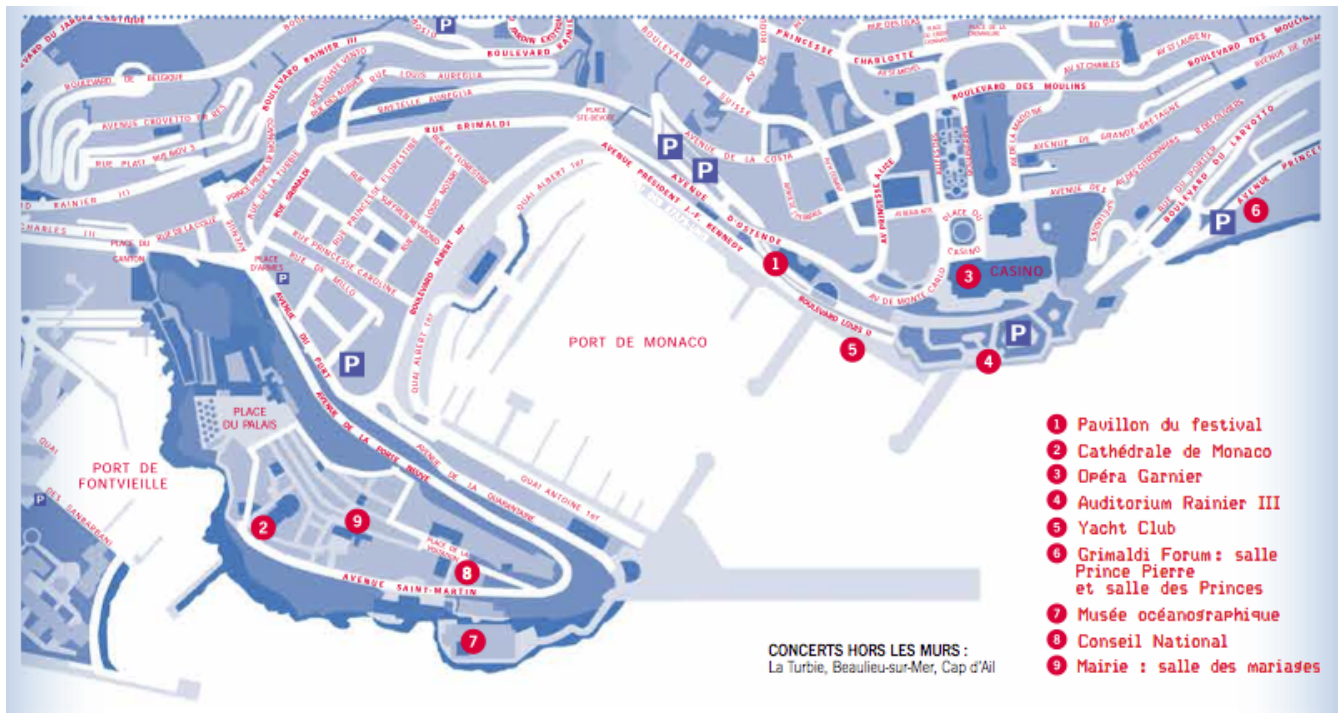
RATES

| | concerts BBC (28.3.) & RADIOFRANCE (12.4.) | concerts OPMC (21.3. & 3.4.) | other concerts of the festival | 13-25 years old | children until 12 years | conferences (for concert visitors) | conferences (without concert reservation) | masterclasses | Tour Operators & groups > 10 people |
|----------------|--|------------------------------|--------------------------------|-----------------|-------------------------|------------------------------------|---|---------------|--|
| Cat. 1 | 50 Euros | 34 Euros | 30 Euros | 10 Euros | Free entry | Free entry | 10 Euros | Free entry | special rate! Information: 00 377 93 25 54 04 |
| Cat. 2 | 30 Euros | 26 Euros | 25 Euros | 10 Euros | Free entry | / | / | / | / |
| min 4 concerts | - 20% | - 20% | - 20% | / | / | / | / | / | / |

The above calendar and rates chart are available separately on the enclosed CD, along with further documents and images ...

CONCERT LOCATIONS OF THE PRINTEMPS DES ARTS IN MONACO

Three "hors les murs" festival concerts are performed outside of Monaco in LA TURBIE, BEAULIEU-SUR-MER and CAP D'AIL (partner cities located a few kilometers from Monaco on the coast and at the top of the mountain overlooking the sea and Monaco).



PLEASE NOTE !

There is always something happening in Monaco !
Following events are concomitant to the 2015 edition of the Printemps des Arts :

MONTE-CARLO OPERA

20 - 22 - 25 - 27 - 29 March 2015 : Don Giovanni
28 March 2015 : Kwangchul Youn Recital

ANTI-AGING CONGRESS

26-28 March 2015 : limited hotel capacity in and around Monaco during this period, specially on Thursday 26 and Friday 27 March !

EASTERN

Sunday 5 & Monday 6 April 2015

TENNIS ROLEX MASTERS

11 - 19 April 2015

PRESENTATION OF THE MUSICAL PIECES

Detailed programme of each festival day rf calendar pages 6-8

WEEKEND 1

20, 21 and 22 March

Friday 20 March

OPENING CONCERT BACH'S PASSIONS

8 pm – Oceanographic Museum

Concert programme:

Bayle

Deviner, devenir *

Bach

La Passion selon saint Jean, BWV 245

Sound : François Bayle

Acousmonium of the Music Conservatory of Nice :

Michel Pascal and Gaël Navard

La Petite Bande

Sigiswald Kuijken, Conductor

Minna Nyberg, Soprano

Lucia Napoli, Alto

Stephan Scherpe, Tenor

Stefan Vock, Bass

* A work commissioned by the Printemps des Arts de Monte-Carlo

The concert will be followed by the opening cocktail.

Approximate duration : 150'

OPENING PASSION

Bach's music sometimes has a reputation for being arithmetical, perfectly formal, indeed austere. If there is one work which proves the opposite, it is the one that will open Printemps des Arts 2015. From the very first minutes of the Saint John Passion, the listener can hear how the work's architectural perfection accentuates its intensely moving ardour. If Leipzig town council insisted that its cantor devote himself exclusively to non-theatrical compositions, this piece from 1724 demonstrates how Johann Sebastian Bach does not dramatize gratuitously, but nonetheless fully grasps the dramatic power of the Scriptures. The *Saint John Passion* begins under harrowing auspices, but calls upon the listener to seize the unusual experience that is put within his reach. This makes it one of the favourite pieces of *La Petite Bande* who, for over forty years, have been devoted to 18th century repertoire in general, and Bach's music in particular.

SIBELIUS, the great Finnish composer

8.30 pm - Rainier III concert hall

Concert programme

Sibelius

Les Océanides, op. 73

Donatoni

Voci : Orchesterübung

Sibelius

Symphonie n°3 en do majeur, op. 52

Orchestre Philharmonique de Monte-Carlo

Jean Deroyer, Conductor

Approximate duration : 80'

BACK TO THE ROOTS

The concert of the Monte-Carlo Philharmonic Orchestra offers us works in search of ancestral resources... *Voci: Orchesterübung* is a piece from 1973 which joins the tradition of works that place particular importance on the four notes B \flat , A, C and what is known as H throughout Europe (or B in the UK), an anagram of the letters in Bach's name, to which Donatoni pays homage.

After the first two openly romantic and deliberately nationalist symphonies, Jean Sibelius' *Symphony No. 3* aims for more manifest classicism, a more balanced structure and a sort of serenity that makes the piece worthy of the nickname 'Pastoral of the North'. But all with the pleasure of painting nature in music, the symphonic language of Sibelius then became more impressionistic, as the piece that opens this concert, *The Oceanides*, will demonstrate. The effects of the instrumental tones of this piece, written in Connecticut in 1914, evoke the frolics of nymphs and the depths of the sea.

BACH and his North masters

6 pm - Grimaldi Forum Monaco congress center

Concert programme

Nouno / Reverse*

Reinken / Hortus Musicus I en la mineur

Buxtehude / Sonate n°3, op. 2

Sonate en sol majeur BuxWV 271

Pesson / Carmagnole*

Reinken / Hortus Musicus IV en ré mineur

Bach / Sonate en mi mineur BWV 1023

Buxtehude / Sonate en do majeur BuxWV 266

Ensemble Cairn

Guillaume Bourgogne, Conductor

Ensemble Stravaganza

* A work commissioned by the Printemps des Arts de Monte-Carlo and SO.GE.DA.

Approximate duration : 125'

VARIOUS COLORS OF FANTASIES

Athanasius Kircher defined the *stylus phantasticus* as "the freest and least forced of composition methods". Although this freedom of writing came directly from the Italians Merulo and Frescobaldi, it reached Johann Sebastian Bach by way of two other composers performed by the Stravaganza Ensemble, the Germans Buxtehude and Reinken. In reply to these fanciful baroque passages, the Cairn Ensemble will perform two recent works. *Carmagnole* by Gérard Pesson should, in the composer's own words, be like the late-renaissance Cabinets of curiosities, in which collectors accumulated miscellaneous, precious, although varied objects : such as scientific objects, mineralogical pieces, formal enigmas, anatomical specimens... A taste of the refinement in diversity which has been taken up by the instrumentarium of Gilbert Nouno, whose piece *Reverse* brings together woodwind, strings and percussion with the electronic guitar and a few electronic sounds.

WEEKEND 2
26, 27, 28 and 29 March

Thursday 26 March

“hors les murs” : concerts series outside of Monaco

THE GREAT CELLISTS

8.30 pm - City of Cap d'Ail - "Château des Terrasses"

Concert programme

Debussy

Sonate n° 1 pour violoncelle et piano en ré mineur

Sibelius

Malinconia pour violoncelle et piano, op. 20

Kodály

Sonate pour violoncelle seul, op. 8

Reger

Suite pour violoncelle seul n° 2 en ré mineur

Bridge

Sonate pour violoncelle et piano

Marc Coppey, Cello

Finghin Collins, Piano

A coproduction with the city of Cap d'Ail

Approximate duration : 82'

CENTENARY WORKS

A 20th century composer who composed a piece for solo cello found himself in a dilemma: maintain a sort of dialogue with Bach, or head off in a completely new Conductor. The recital by cellist Marc Coppey will show an example of each: if *Suite for Solo Cello No. 2* by Max Reger can seem to imitate Bach, *Sonata for Solo Cello* by Zoltán Kodály "rejects all comparison with works of the same type" (said Bartók).

To start the concert, Marc Coppey will be accompanied by pianist Finghin Collins in *Sonata for cello and piano*, a piece that Claude Debussy had considered calling *Pierrot angry with the moon* and whose *commedia dell'arte* spirit will give the opening of the recital a sarcastic, melancholy tone, where the cello is reminiscent of a guitar or a mandolin. Following this, *Malinconia* by Sibelius will add an even more serious tone. The recital will finish with a final piece from the 1910s: *Sonata for cello and piano* by British composer Frank Bridge.

BACH'S PASSIONS

8.30 pm - Rainier III concert hall

Concert programme

Donatoni

Algo pour guitare

Bach

Aus der Tiefen rufe ich, Herr, zu dir, BWV 131

Lobet den Herrn alle Heiden en do majeur, BWV 230

Keiser

La Passion selon saint Marc, BWV 247

Tristan Manoukian, Guitar

Ensemble Jacques Moderne

Ensemble instrumental Gli incogniti

Joël Suhubiette, Conductor

Amandine Beyer, Violin

Jan Kobow, Tenor (Evangéliste)

Thomas Bauer, Bass (Jésus)

Approximate duration : 135'

ONE PASSION TO HIDE THE OTHERS

Johann Sebastian Bach did not just write his passions, he was also able to admire those of his contemporaries. Alongside his own compositions, Bach had to present a Passion in Leipzig every Good Friday. And in 1726 he chose the *St Mark Passion* by composer Reinhard Keiser. Slightly older than Bach, Keiser was the director of the first German opera house, close to the Gänsemarkt (Goose Market) in Hamburg. Composer of a large number of operas (between 70 and 100 according to sources), his lyrical writing is reminiscent of Lully, Campra, and also Scarlatti. This open productivity to neighbouring countries earned him the nickname 'the honour of Germany'. His musical style is independent enough that his religious works make us forget Bach's historic and geographic proximity. His Saint Mark Passion begins at night-time on the Mount of Olives and, as if to relay a sort of urgency, is made up of a large number of very short sketches, with very little use of the choir.

Saturday 28 March

SIBELIUS, the great Finnish composer

Concert series: "The great European Orchestras"

8.30 pm - Rainier III concert hall

Concert programme

Sibelius

La Fille de Pohjola, op. 49

Mélodies pour voix et orchestre

Säv, säv susa, op. 36 n° 4

Men min fågel märks dock icke, op. 36 n° 2

Våren flyktar hastigt, op. 13 n° 4

Var det en dröm?, op. 37 n° 4

Illalle, op. 17 n° 6

Luonnotar, op. 70

Symphonie n° 5 en mi bémol majeur, op. 82

BBC Symphony Orchestra

Sakari Oramo, Conductor

Soile Isokoski, Soprano

Approximate duration : 83'

FINNISH MYTHOLOGY

In Finnish mythology, Pohjola, a place, is a source of cold and disease. It was therefore with fascination that Sibelius threw himself into writing *Pohjola's Daughter*. If inspiration from *Kalevala* gives an ancestral breath to the piece, it comes from the time when Sibelius became enamoured with harmonic and orchestral novelties provided by Debussy and Schoenberg. His mythological inspirations are projected into overtly modern musical tones. When the Soprano Soile Isokoski comes to sing some of Sibelius' most famous melodies, in the old Karelian songs of the Finnish people one will recognise a composer who was close to and complicit with the leading artists of Finland's 'art nouveau'. And after these melodies, Sakari Oramo will conduct the BBC Symphony Orchestra as they perform *Symphony No. 5*, a piece which occupies a key point in the composer's life, as it was created on 8th December 1915, the same day as Sibelius' fiftieth birthday.

Sunday 29 March

THE GREAT BACH

6 pm - Monaco Yacht Club

Concert programme

Bach
Le Clavier bien tempéré (Livre 1), BWV 846-869

Henri Barda, Piano

Approximate duration : 140'

A SYMBOLIC WORK

At the age of 37, Rossini stopped writing opera, Bizet wrote *Carmen*. Johann Sebastian Bach finished, in 1722, a work with the title: *The Well-Tempered Clavier, or Preludes and Fugues through all the tones and semitones, composed for the use of the musical youth desirous of learning as well as for the pastime of those already skilled in this study*. In an overtly more synthetic way, the British call it "The Forty-Eight", in reference to the forty-eight Preludes and Fugues that the pianist Hans de Bulow nicknamed 'The Old Testament'. For beyond the daily bread of the pianist, beyond the project of systematically exploring all the technically conceivable formal possibilities, *The Well-Tempered Clavier* calls the listener to a sort of asceticism of a kind that the educational and formal route must value in order to follow a spiritual path. And pianist Henri Barda's outstanding degree of urgency will push the mechanical limits to make the absolute of the said Book appear.

WEEKEND 3
2, 3, 4 and 5 April

Thursday 2 April

“hors les murs” : concerts series outside of Monaco

THE GREAT BACH and his spiritual sons

8.30 pm – Beaulieu-sur-Mer - renovated Belle Epoque Casino

Concert programme

Bach

Suite française n°5 en sol majeur, BWV 816

Invention à 3 voix n° 9, BWV 795

Schoenberg

Pièces pour piano op. 23 n° 1, 2

Bach

Sonate en trio n° 4, BWV 528 – Andante (transcription F. Boffard)

Schoenberg

Pièce pour piano op. 23 n° 3

Bach

Invention à 3 voix n°14, BWV 800

Schoenberg

Pièces pour piano op. 23 n°4, 5

Suite op. 25

Florent Boffard, Piano

A coproduction with the city of Beaulieu-sur-Mer

Approximate duration : 55 '

SCHOENBERG LISTENS TO BACH

Florent Boffard is passionate about Bach and familiar with Schoenberg (he has recorded his entire repertoire for piano). His playing is further evidence that one is very compatible with the other. By proposing to play the two composers' pieces in alternation, the pianist wants to display the power of generation that both Bach and Schoenberg were able to trigger in their harmonic investigations. Florent Boffard even thinks that Bach's pieces are not so much a mirror but a preparation of Schoenberg's pieces. And he proves it. The pianist himself said he was stunned by the obviousness of certain comparisons, highlighting the fact that, 'the linkage of the *Andante* movement from *Trio Sonata No. 4 in E minor BWV 528* (which the pianist himself transcribed for solo piano) and the third piece of Opus 23 (by Schoenberg) offers a striking example of this, with their respective ways of making one hear the same musical items again, the same material, in an infinitely different way throughout the piece'.

SIBELIUS, the great Finnish composer

8.30 pm - Rainier III concert hall

Concert programme

Donatoni

Duo pour Bruno

Sibelius

Symphonie n°2 en ré majeur, op. 43

Orchestre Philharmonique de Monte-Carlo

Gianluigi Gelmetti and Kazuki Yamada, Conductors

Approximate duration : 83 '

THE POWER TO RECONSTRUCT

Heavily inspired by works by Bartók, Hindemith, and Stravinsky, Franco Donatoni's first compositional experiences were characterized by an expressionistic and modern flair that would turn a corner in the early 1950s. Following his encounter with Bruno Maderna in 1953, he went to Darmstadt where he 'converted' to the style of Stockhausen or Webern. But it is John Cage's influence that is reputed to have finally turned him towards negativism and self-destruction. So much so that *Duo pour Bruno*, which Donatoni composed for an orchestra in the middle of the 1970s, can be understood as a return to construction.

After this experience of reconstruction, the Monte-Carlo Philharmonic Orchestra will play Symphony No. 2 by Jean Sibelius. Nicknamed *the Italian* because the Finnish composer wrote it during a trip to Italy, it is not heard too often in Italy because it is also considered a sort of equivalent to Tchaikovsky's symphony *Pathétique* in 'Finnish dialect'.

THE GREAT BACH, reinterpreted

8.30 pm - Oceanographic Museum

Concert programme

Schöllhorn

Anamorphoses pour ensemble

Huit mouvements d'après *L'Art de la fugue* de Bach

Bach

L'Art de la fugue pour piano, BWV 1080

Remix Ensemble Casa da Música

Peter Rundel, Conductor

Célimène Daudet, Piano

Approximate duration : 148 '

FROM FUGUE TO FIGUE

Since it is often assimilated to a single exercise of counterpoint, the fugue is often suspected of being so formal that it could only result in mechanical music. On the contrary, *The Art of the Fugue* by Johann Sebastian Bach calls for a return, for the most intertwined reversals, as it plays with complexity. This is an evening where you will be able to hear the original version of the score for piano, played by Célimène Daudet, in resonance and in intrigued dialogue with *Anamorphoses*. This was composed by Johannes Schöllhorn in the early 2000s, on the occasion of a collaboration with Manuela Morgaine, who wanted to write an opera entitled *The Art of the Figue*, 'fleeing meaning like the plague and running in search of sound as the only idea of its raw material'. In the same performance, the two scores will find themselves coupled and the *The Art of the Fugue* will be played in response to *Anamorphoses* by Schöllhorn, rendered rich and colourful by Remix Ensemble Casa da Música.

BACH BAROQUE

6 pm - Opéra Garnier

Concert programme

Donatoni

Lem pour contre basse

Bach

Concerto pour clavecin, cordes et continuo en fa mineur, BWV 1056

L'offrande musicale, BWV 1079 : Sonate pour violon, flûte et Bass-continue

Sonate en trio, BWV 1038 pour violon, flûte et Bass-continue

Concerto brandebourgeois n°5, BWV 1050 pour clavecin concertant, cordes, flûtes et Bass-continue

Nicolas Crosse, Double Bass

Ensemble La Belle Aventure

Blandine Rannou, Conductor and Harpsichord

Approximate duration : 91'

RANNOU THROUGH AND THROUGH

The poet François Rannou likes citing the popular Breton song *Ar Rannou*, in which a druid says to a child: 'No series for the number one: the unique Necessity; Death, father of pain; there is nothing before, nothing more.' In virtue of her name, it is not impossible that Blandine Rannou should rub shoulders with the music of Johann Sebastian Bach in search of druidic wisdom. Eminently aware that a harpsichord is really only an ensemble of plectrums that pluck the chords, she does not lose hope in expressing feelings with an instrument that she openly states as being 'very weird'.

Between the sumptuous and passionate *Harpsichord Concerto No. 5* BWV 1056 and the impressive *Brandenburg Concerto No. 5*, the La Belle Aventure ensemble will be more restricted in numbers for two more intimate pieces: the Sonata from *The Musical Offering* BWV 1079 and *Trio Sonata in G Major* BWV 1038. Before this programme, the concert will be opened with a piece by Donatoni, *Lem* for solo double bass, played by Nicolas Crosse.

WEEKEND 4
9, 10, 11 and 12 April

Thursday 9 April

“hors les murs” : concerts series outside of Monaco

THE GREAT CELLISTS

8.30 pm - La Turbie - Saint Michel Barock Church

Concert programme

Britten

Suite pour violoncelle n° 1 en sol majeur, op. 72

Suite pour violoncelle n° 2 en ré majeur, op. 80

Suite pour violoncelle n° 3 en do mineur, op. 87

Xavier Phillips, Cello

A coproduction with the city of La Turbie

Approximate duration : 70'

SUITES FOR CELLO AFTER BACH

Johann Sebastian Bach's *Cello Suites* are such monumental works that not even the most talented or presumptuous composer would dare competing with them. It is likely that Benjamin Britten only launched himself into such a formidable adventure after friendly encouragement from Mstislav Rostropovich. The meeting goes back to 1960 when Dmitri Shostakovich introduced Britten to the cellist who had just played his *Cello Sonata in C Major* in London. A few years later, Britten and Rostropovich made a pact that the composer would give the cellist some new *Suites*, modelled on the six *Cello Suites* by Johann Sebastian Bach. Benjamin Britten's health only enabled him to write three, in which can be found a fugue, a chaconne at the end of the second, and a passacaglia in the third. But in recognising four popular Russian themes among the nine movements in Britten's last *Cello Suite*, it can be said without doubt that the composer wanted to pay homage to his supportive friend even more than to Johann Sebastian Bach.

THE GREAT BACH

8.30 pm - Cathedral (on the "Rocher", historical Monaco)

Concert programme

Bach

Klavierübung III

Bernard Foccroulle, Organ

Approximate duration : 65'

TASTES BROUGHT TOGETHER, BACH-STYLE

If the *Clavier-Übung* is considered to be the largest of Bach's works for the organ, it is not only in its size but especially in the extraordinary capacity with which Bach displays a return to the 'stile antico' of the old masters, while simultaneously turning towards modern baroque forms. For we know that Bach achieved several objectives with this ensemble: create a collection of organ music in all styles and idioms; provide an educational work that goes further than prior versions ; give a concrete translation of the Lutheran doctrine in musical terms. And even if musicologists are not always in agreement over whether it is a cycle of pieces that do not intentionally respond to each other, or a more secretly organised ensemble, they agree on the fact that Johann Sebastian Bach succeeds in bringing together old, modern, French, and Italian tastes that could divide Baroque musicians. It is therefore also through curiosity, enthusiasm and charm in variety that Bernard Foccroulle will perform the third of the four parts in Bach's *Clavier-Übung*.

Saturday 11 April

THE GREAT CELLISTS

BACH and the others

8.30 pm - Cathedral (on the "Rocher", historical Monaco)

Concert programme

Part 1

Bach

L'offrande musicale, BWV 1079 : Ricercare a 3

L'offrande musicale, BWV 1079 : Ricercare a 6

O Mensch, beweine deine Sünde gross, BWV 622

Baba

Kalavinka

Xenakis

Gmееoorh

Francesco Filidei, Organ

Part 2

Bach

Cantate « Geist und Seele wird verwirret », BWV 35

Cantate « Vergnügte Ruh, beliebte Seelenlust » BWV 170

Le Banquet Céleste

Damien Guillon, Countertenor and Conductor

Approximate duration : 110 '

THE BORDERS OF POSSIBILITY

When he recreated *Gmееoorh* by Xenakis, organist Xavier Darasse described this piece as "a journey to the borders of possibility". As the composer wrote it on several staves to make the arborescent structure visible, without worrying about the distribution of notes between the player's hands, the organist had to transcribe the part to make it playable, while demonstrating that the notes had to be played so quickly that his eyes could not keep up with his fingers. Before launching into *Gmееoorh*, Francesco Filidei will play a piece by Japanese composer Noriko Baba. The most recent works which will be surrounded by a few pages of Bach's *The Musical Offering*.

The evening will continue with the countertenor Damien Guillon and his group Le Banquet Céleste, who will perform two cantatas that Bach wrote in Leipzig during the summer and autumn of 1726, with texts by the poet Georg Christian Lehms, thus heralding a concert performed with progressively captivating reassurance.

Sunday 12 April

SIBELIUS, the great Finnish composer

6 pm - Grimaldi Forum Monaco congress center

Concert programme

Sibelius

« Nocturne », extrait de la suite Roi Christian II
Concerto pour violon et orchestre en ré majeur, op. 47
« En saga », op. 9 : poème symphonique pour grand orchestre
Symphonie n° 7 en ut majeur, op. 105

Orchestre Philharmonique de Radio France
Mikko Franck, Conductor
Alina Pogostkina, Violin

Approximate duration : 101'

THE CALL OF NATURE

If there is an instrument of which the players are left stunned by the name Sibelius, it is the violin. And if there is one of Sibelius' works which frankly is stunning, it must be the *Violin Concerto* that the composer wrote in 1903, at a time when he was permanently settled a few kilometres north of Helsinki, in Järvenpää, in a forest site where he brought calmness and solitude into dialogue with the demons that the forest can summon. It is the violinist Alina Pogostkina who will perform the *Violin Concerto* by Sibelius, accompanied by the Orchestre Philharmonique de Radio France.

The closing concert for Printemps des Arts 2015 will finish in a spectacular fashion with *Symphony No. 7*. It is a sort of fantasia in one piece, yet one that the composer wanted to include among his symphonies and whose monolithic appearance is all the more striking given that Sibelius destroyed the score of his *Symphony No. 8*, leaving the score that closes our festival as a legacy.

CLOSING PARTY AFTER THE CONCERT

LIFE AROUND THE FESTIVAL...

THE "MUSICAL CARAVANE" OF THE PRINTEMPS DES ARTS

In January and February 2015, the Printemps des Arts de Monte-Carlo will travel around a dozen or so communities on the Côte d'Azur, to meet a new audience, to whom it will offer free concerts with the support of the towns and villages encountered.

APARTMENT CONCERTS

The festival invites the artists...
to a concert at home!

The concept: Experience a unique and privileged moment of musical intimacy with professional artists and share an extraordinary, friendly and emotional experience, at home with friends and family.

CONFERENCES

As a prelude to certain concerts, distinguished musicologists offer the public an introduction to the pieces that will be heard that evening. A meeting that is both instructive and friendly, supported by the public for several years already...

At the end of the talks, participants will be offered refreshments.

THE FESTIVAL PAVILION

A new "information / booking / shop / meeting" point will be installed on the roof terrace of the festival offices (12, avenue d'Ostende, 98000 Monaco). Overlooking the port of Monaco, it will be open for the entire duration of the festival to welcome the public and the professionals.

FESTIVAL SHUTTLES

Free shuttle coach linking Nice and Menton to the concert venues every weekend during the festival.

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The association "Friends of the Printemps des Arts de Monte-Carlo" was created during the 25th edition of the festival to support the artistic work of the Printemps des Arts de Monte-Carlo.

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For artists biographies & any additional information please contact :

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