



INSULA
ORCHESTRA

2019 | 2020 SEASON



PASTORAL FOR THE PLANET

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PASTORAL FOR THE PLANET

STAGE CREATION

BEETHOVEN, WEBER, MENDELSSOHN

Ludwig van Beethoven

The Creatures of Prometheus,

Introduction : la Tempesta

Anton Reicha

Lenore, Storm (2nd part)

Julius Rietz

Hero and Leander, Overture

Fanny Hensel-Mendelssohn

Hero and Leander

Carl Maria von Weber

Battle and Victory

Ludwig van Beethoven

Symphony No. 7, 2nd movement

Ludwig van Beethoven

Symphony No. 6 'Pastoral'

Sophie Karthäuser, *soprano*

Insula orchestra

Laurence Equilbey, *conductor*

Carlus Padrissa - La Fura dels Baus,
stage design

Mihael Milunovic, *drawings and scenography*

1H30 WITHOUT INTERVAL

Numbers:

1 Soprano

50 musicians

4 actors & dancers

Scheduled performances:

Aix-en-Provence - February 2020

La Seine Musicale (Paris) - February 2020

Asia (Shanghai Concert Hall, Pekin, Jiangsu,

Shenzhen, Guangzhou) - May 2020

Dortmund Konzerthaus - June 2020

Musikfest Bremen - September 2020

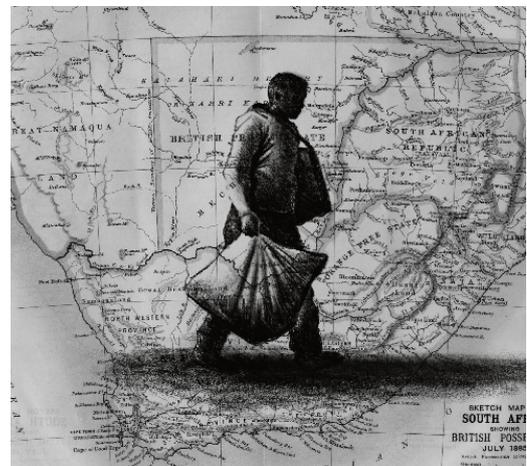
Belgrade - September 2020

After a successful collaboration for Haydn's *Creation*, Insula orchestra and La Fura dels Baus imagine a new project with a powerful interactive aspect: Pastoral for the planet.

ARTISTIC PROJECT

Beware of the elements! Terrestrial catastrophe is at the heart of the first part of this programme that explores the **relationship between man and Nature**. Prometheus, symbolising human destiny, opens the long list of **climatic disasters** with a cataclysmic tempest, followed by a storm described by Anton Reicha, and the floodwaters that sweep through the love story uniting Hero and Leander, in a setting by Julius Rietz and Fanny Hensel. The carnage caused by human hand adds to the elemental fury as war is at the heart of Weber's cantata *Battle and Victory*, while the poignant allegretto of Beethoven's *Seventh Symphony* sounds like a premise of the long, **slow exodus of migrants**.

In contrast with all this tumult, the prevailing mood of Beethoven's *Sixth Symphony*, the Pastoral, forming the second half of the programme, is more appeased, a true **hymn to nature and peace**.



The follow-up to their successful version of Haydn's *Creation*, this is **Insula orchestra's second collaboration with Carlus Padrissa and La Fura dels Baus**, the Catalan collective renowned for its stage productions with strong visual emphasis and firm footing in the 21st century. One of their central focuses is the **deep relationship between man and ecology**. In collaboration with Carlus Padrissa, multidisciplinary artist **Mihael Milunovic** develops 360° projections based on the **theme of the forest**, as a symbol of the relationship between man and nature. Canvas, drawings, hanged elements contribute to reveal the opposition between a **vertical** world (the harmony of nature and trees) and a **horizontal** world (the way human beings transform their environment). The tension, the unbalance created by human activity show **the necessity of environmental awareness**, in order to pacify the relationship between man and nature. The stage design also has a strong **interactive aspect** through an original digital project.

NOTE FROM CARLUS PADRISSA, STAGE DIRECTOR

LA FURA DELS BAUS, AUGUST 2019

Pastoral to the planet is starring two men and two women living in a Baobab: a large tree that represents the natural habitat of the human being. In the first part, they live happily until they cannot prevent the surrounding forest mass from rapidly decreasing and that pure air, clean water and fertile land become scarce goods. Finally their Baobab is cut by strangers and collapses violently on the ground.

The fallen tree represents **the limits of the planet that have been exceeded**. Consequently, its four inhabitants lose food security due to the deterioration of their natural ecosystem, cannot continue their traditional way of life and increases their chance of contracting diseases that they did not have before ...

Our protagonists suffer the worsening of poverty, as unfortunately occurs in a large part of humanity, and are expelled from the territory. **They have no choice but to emigrate** from their land because of the violence, the deterioration of habitats and the destruction of their traditional ways of life.

In the second part our protagonists want to stop being misfit refugees and decide to return to their land to rebuild a sustainable habitat. Inspired by the therapeutic sound of Beethoven's sixth symphony, **they believe that global degradation could be partially halted** if profound economic, political and social structural changes were undertaken.

They understand that the civilizing footprint is the relationship between time, affection and the loving energy that people need to meet their real human needs (care, emotional security, food preparation, tasks associated with reproduction, etc.) and that contribute to guarantee the continuity of human life.

Planet Earth is a closed system. That means that the only external contribution is the sun's energy. That is, the materials that make up the planet are finite, and what is renewed, such as the water or oxygen we breathe, is the responsibility of the work that Nature does for free.

Life works in cycles and not in linear processes. The history of ecosystems itself is a cycle and not a progressive line like the one that aims to explain the history of mankind. Recycling, understood as the return to the natural cycles of materials, is essential to be able to maintain the natural stocks and therefore allow the functioning of natural processes.

In the end the rebuilt Baobab blooms again!

BIOGRAPHIES

LAURENCE EQUILBEY

CONDUCTOR

Conductor and musical director of Insula orchestra and accentus, Laurence Equilbey is acknowledged for her demanding, yet open-minded approach to her art. Her exploration of the symphonic repertory has seen her conducting the orchestras of BBC of Wales, Hessischer Rundfunk, Lyon, Bucarest, Liège, Leipzig, Brussels Philharmonic, Café Zimmermann, Akademie für alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozarteumorchester Salzburg... In 2012, with support from the Département des Hauts-de-Seine, she founded Insula orchestra, an ensemble devoted to the classical and pre-Romantic repertory, using period instruments. With accentus, Laurence Equilbey continues to interpret the great vocal music repertoire. Laurence Equilbey supports contemporary creation and she's also Artistic Director and Director of Education at the Department for Young Singers at the Paris Conservatory.



The extensive recorded work of accentus has received wide critical acclaim. In 2014, she recorded with Insula orchestra Mozart's *Requiem* on the naïve label; then Gluck's *Orfeo ed Euridice* with Franco Fagioli, released in September 2015 on the Deutsche Grammophon label (Archiv Produktion). With Warner Classics –Erato, Laurence Equilbey has released Mozart's *Coronation Mass* and Schubert's orchestrated lieder (2017).

Laurence Equilbey has studied music in Paris, Vienna and London, and conducting, notably with Eric Ericson, Denise Ham, Colin Metters and Jorma Panula.

LA FURA DELS BAUS - CARLUS PADRISSA

STAGE DESIGN



Created in 1979, La Fura dels Baus is eccentricity, innovation, adaptation, rhythm, evolution and transgression. Such characteristic and unique essence led the company to pioneer the reconceptualization of two of the most significant aspects of the dramatic art: the theatrical space and the public. Thus, respectively, they redefined the space by moving it to non-conventional ones – and changed the public role from passive to active, which meant a breaking of the "fourth wall". And it is that there is no creation without risk – a compiled premise from the beginning, since their first street shows, where the authentic essence of La Fura was born.

The incessant curiosity and the need to explore new artistic trends have developed, through a process of collective creation, a unique language, style and aesthetic. Nowadays, this is called "Furan language", which has been implemented in different artistic genres, such as opera, cinema and large-scale performances. The ability to bind and adapt carnality and mysticism, nature and artifice, rudeness and sophistication, primitivism and technology, in every performance, has given La Fura dels Baus its international success and prestige: La Fura dels Baus has been invited on major international venues such as Sydney Opera House, Opéra National de Paris, Wiener Staatsoper...

Carlus Padrissa is one of the six artistic directors of La Fura dels Baus.

MIHAEL MILUNOVIC

DRAWINGS AND SCENOGRAPHY

Mihael Milunovic attended the Belgrade Faculty of Fine Arts, then the École Nationale Supérieure des Beaux-Arts de Paris, where he studied with visiting professors Marina Abramovic and Tony Brown, among others.

His work encompasses a wide range of disciplines, from painting, drawing and photography through to large-scale sculptures and installations.

By decontextualising everyday objects, symbols or situations, Milunovic provokes unease in the observer, a blend of alienation and curiosity.

Since the mid-90s, Milunovic has participated in numerous exhibitions across Europe and held solo shows in France, UK, Italy and Morocco. His works are featured in prestigious museum collections including MUMOK, Vienna; the Museum of Contemporary Art, Belgrade; Palazzo Forti, Verona; and Musée d'Art et d'Industrie, Saint-Étienne, France.

INSULA ORCHESTRA

Insula orchestra's artistic project is built around a repertoire ranging mainly from the Classical to the Romantic eras. Mozart, Schubert or Weber form naturally the core of this repertoire with symphonic programmes as well as programmes with choir and soloists. The orchestra performs on period instruments.



Founded in 2012 by Laurence Equilbey with local government support from the Département des Hauts-de-Seine, Insula orchestra is in residence in a new artistic venue, La Seine Musicale, designed by architects Shigeru Ban and Jean de Gastines on Ile Seguin, an island in the River Seine just a few miles downstream from Paris. The orchestra is in charge of selecting part of the programme for the 1,100-seater auditorium. It also performs at other major French and international venues and leading festivals. Since its foundation, the orchestra has been invited to play at Philharmonie de Paris, Vienna's Theater an der Wien, Salzburg Mozart Week, Basel Stadtcasino, Elbphilharmonie, Ludwigsburg Festival and London Barbican Centre.

Insula orchestra has also developed a comprehensive, innovative programme of cultural and educational initiatives across its home base in the Hauts-de-Seine department, notably to foster awareness among potential audiences who have never had the opportunity to approach classical music, as well as participatory classes for young people and schools.

IN THE PRESS

About Haydn's *Creation* (Insula orchestra / Laurence Equilbey / La Fura dels Baus), Spring 2017 and Summer 2018

"Ms. Equilbey drew lithe, impressively natural playing from the excellent orchestra. And the great final chorus of praise, a stirring fugue, could not have been better."

Anthony Tommasini, *The New York Times*, 20 July 2018

"Insula orchestra shows that it has come of age with a spring in its step. This symphonic genesis, far more than just seven days' work, owes much to the leadership of Laurence Equilbey, whose intelligence serves music that is at once intimate and grandiose. With suppleness, sense of colour, dramaturgical sensibility, and precision, her conducting is more relaxed, and has gained in magnitude."

Marie-Aude Roux, *Le Monde*, 16 March 2017

"It is a real *Creation* that the Catalan group La Fura dels Baus has staged. Carlus Padrissa's design is rich in images, both political and philosophical."

Peter Jarolin, *Kurier*, 17 May 2017

"Everything was presented with an astonishing technical precision, but also with a taste for effects and poetry. This magical theatre delights the audience in spinning images, in which the singers and their illuminated costumes look like angels and spirits. The audience was enthusiastic."

Von Karlheinz Roschitz, *Kronen Zeitung Gesamt*, 17 May 2017

About Insula orchestra and Equilbey's last recordings, « *Beethoven's Pianos Concertos No. 4 & 5* » and « *Beethoven's Triple Concerto & Choral Fantasy* » (Warner Classics - Erato, September 2018 and March 2019)

"Thanks in part to Laurence Equilbey's light and flexible touch, piano and orchestra sometimes seem like a single entity; [...] the Concerto as a whole exudes charm."

Michael Church, *BBC Music Magazine*, January 2019

"Equilbey keeps things lean and flowing, underpinned by characterful timpani. Equilbey coaxes plenty of energy from the orchestra, achieving a real one-in-a-bar feel."

Harriet Smith, *Gramophone*, December 2018

"The Triple Concerto by Laurence Equilbey charms with his sense of detail and life that emanates from it."

Bertrand Boissard, *Diapason*, July 2019

"The Equilbey's crackerjack period-instrument orchestra play with character and gusto."

Andrew Farach-Colton, *Gramophone*, July 2019

"This brilliantly played and recorded disc (...)", "Perhaps if I ever wanted to hear either of these pieces again these are the performances I would hear of."

Michael Tanner, *BBC Music Magazine*, July 2019



NEW DVD - THE CREATION / DIE SCHÖPFUNG

HAYDN
THE CREATION
DIE SCHÖPFUNG

Mari Eriksmoen,
Martin Mitterutzner,
Daniel Schmutzhard,
Laurence Equilbey,
accentus,
Insula orchestra,
La Fura dels Baus

DVD - Naxos
November 2018



OUR BEETHOVEN DISCOGRAPHY



BEETHOVEN ²⁴⁸
PIANO CONCERTOS
NO. 4 AND 5

Nicholas Angelich,
Laurence Equilbey,
Insula orchestra

Warner Classics - Erato
21 September 2018



BEETHOVEN ²⁴⁹
TRIPLE CONCERTO
CHORAL FANTASY

Bertrand Chamayou,
Alexandra Conunova,
Natalie Clein, David
Kadouch, Laurence
Equilbey, accentus, Insula
orchestra

Warner Classics - Erato
March 2019

SUPPORTERS



Grant Thornton
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