SEASON 2023 I 2024

INSULA ORCHESTRA

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PERIOD INSTRUMENTS
DIRECTION ARTISTIQUE ET MUSICALE LAURENCE EQUILBEY



SCHUBERT / MAYER I

ROMANTIC PHENOMENA

DIFFUSION
FEBRUARY 16 - 26 2024

insulaorchestra.fr

SCHUBERT / MAYER I

ROMANTIC PHENOMENA

Franz Schubert (1797 - 1828)
Des Teufels Luftschloss (The Devil's Pleasure Palace), Overture
Symphony n°4, Tragic

Emilie Mayer (1812 - 1883)
Symphony n°1

Insula orchestra
Laurence Equilbey, *conductor*

Duration: 1h45 with intermission

Numbers: 51 musicians, 1 conductor

Diffusion: February 16 - 26 2024

February 27, 28 2024, Concerts at La Seine Musicale

After covering **the complete symphonic works of French composer Louise Farrenc**, captured in a very well-received recording of her First and Third Symphonies on the Warner label, with another to come, Laurence Equilbey and Insula orchestra are again setting out **to bring more unjustly neglected works by female composers into the public eye.** Over the next few seasons they will be exploring the symphonies of Emilie Mayer (1812-1883), with plans to record the major part of her work.



On close inspection of these pieces, **we could hardly fail to notice affinities with the work of Schubert,** the two composers echoing each other in style and poetic nature. This new cycle, **spanning our upcoming seasons, will therefore provide opportunities to explore this comparison.**

Des Teufels Lustschloss is one of Schubert's first operas. **It adopts the new "natural magic" style,** its overture exemplary of Schubert's most revolutionary writing. The Symphony n°4, referred to by the composer himself as the "*Tragic*", **is the most revelatory of his extraordinary dramatic thought process.** The depth and maturity of his "Fourth", written when he was just 19, amply justify Schubert's rank alongside Beethoven in the history of the symphonic genre

Born in northern Germany, Emilie Mayer composed eight symphonies. The first, written in 1847 is built in a highly Romantic style, in C minor, **in ardent language and exemplary form**. It is vital today that her work be brought to the public attention. **What better way than to set it alongside that of the genius Schubert?**

TO SEE / TO LISTEN

Insula orchestra, Laurence Equilbey
Louise Farrenc - Symphony n°3, final

Insula orchestra, Laurence Equilbey
Franz Schubert - Symphony n°4, Allegro

IN THE PRESS

About the recording of Farrenc's symphonies No. 1 and No. 3 on Warner Classics:

« Rarely can Farrenc's music have spoken with so much power and so much eloquence; rarely can her genius have shone through so brightly »
***Colin Clarke, Classical Explorer*, July 2021**

« Laurence Equilbey's reading is fair and sober. »
***Pierre Carrive, Crescendo Magazine*, August 30 2021**

« Laurence Equilbey plays with the fruity colors of the Insula Orchestra's «period» woodwinds, which sing in concert with the strings in a framework whose tension does not let up. »
***Gérard Condé, Diapason*, September 2021**

« Unlike Johannes Goritzki (CPO, 1997) and Christoph König (Naxos, 2017), who recorded these two works, Laurence Equilbey works on period instruments. The result will not surprise those who know the formidable work done by the Insula Orchestra since its creation: raw sonorities, energetic but not brutal direction, and the structure of the orchestral fabric is always clear. The pulse leaps in the fast movements, and the slow movements offer moments of delicate poetry. Above all, the wind sections do justice to the composer's instrumental imagination. »
***Jacques Bonnaure, Classica*, September 2021**

« Laurence Equilbey restores it with a militant energy and a sense of the stage that will be less appropriate in the Third Symphony, created in 1849, more classical than romantic. Lightness is the order of the day, especially in a Mendelssohnian scherzo, as well as a colorful sensibility. From this point of view, the present recording has an important asset with the use of period instruments, emblematic of the Insula Orchestra. »
***Pierre Gervasoni, Le Monde*, September 21 2021**



LAURENCE EQUILBEY

CONDUCTOR

Conductor, musical director and founder of Insula Orchestra and accentus, Laurence Equilbey embodies the alliance of artistic excellence and innovative, inclusive projects.

Her carrier in the symphonic repertoire has led her to conduct orchestras such as the BBC National Orchestra of Wales, Hessischer Rundfunk, the orchestras of Lyon, Liège or Leipzig, the Brussels Philharmonic, Copenhagen, Gulbenkian, Akademie für Alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozarteumorchester Salzburg, Scottish Chamber Orchestra, Philharmonia in London, Barcelona, Bilbao, H&H Boston, etc.

With support from the Hauts-de-Seine department, she founded Insula Orchestra in 2012. The period instrument orchestra inaugurated an artistic residency at the Seine Musicale, on the Seguin Island, in April 2017. It is also in charge of part of the Auditorium's season.

On the lyric scene, Laurence Equilbey conducted Gounod's Nonne Sanglante (Paris' Opéra Comique), Weber's Der Freischütz staged by the new magic company 14:20 (Théâtre de Caen, Grand Théâtre de Provence, Bozar in Brussels, Theater an der Wien, Barbican centre, Ludwigsburg Festival, Grand Théâtre de Luxembourg, Théâtre des Champs-Élysées).

Every season at the Seine Musicale, Laurence Equilbey creates staged performances with artists from diverse backgrounds. For example, Haydn's Die Schöpfung (performed in Aix-en-Provence, Hamburg, Vienna and New York) or Beethoven's Pastoral Symphony were created alongside with the theatre company La Fura dels Baus, Mozart's Requiem with Yoann Bourgeois, the ballet Le Jeune homme et la Mort (the Young man and Death) with choreographer Marie-Agnès Gillot, Mozart's Mass in C minor with Pascal Ferran, or the last ballads of Robert Schumann with Antonin Baudry. In 2021/2022, Laurence Equilbey joins forces with David Bobée again to perform Beethoven's opera Fidelio. She will then undertake an ambitious project around Mozart's last day of work with David Lescot.
Laurence Equilbey is associated artist at the Grand Théâtre d'Aix-en-Provence and enjoys a privileged relationship with the Paris Philharmonie.

With accentus, she continually explores the great repertoire of vocal music. Recently, she conducted the ensemble in Salzburg, in a program featuring Dusapin and Goubaïdoulina. Truly invested in education and the transmission of knowledge, she is artistic and teaching director of the Senior department for young singers / CRR de Paris.

Laurence Equilbey studied music in Paris, Vienna and London, with conductors such as Nikolaus Harnoncourt, Eric Ericson, Denise Ham, Colin Metters and Jorma Panula.



INSULA ORCHESTRA : INSTRUMENTS OF THEN, SPIRIT OF NOW

Insula orchestra's purpose is very clear: to serve music from the baroque, classical and pre-romantic eras at the best of its abilities – that is, in a historically informed way. Side-by-side with masterpieces of the repertoire, the orchestra also features rarer pieces, such as the work of Louise Farrenc or Clara Schumann. The ensemble performs on period instruments to match as closely as possible the original sound, text and writing design.

With support of the Hauts-de-Seine department, Insula orchestra was founded in 2012 by its artistic director and conductor Laurence Equilbey. In 2017, it inaugurated the Seine Musicale venue as its resident orchestra. The orchestra is in charge of part of the Auditorium's season, for which it invites numerous ensembles and artists. Insula orchestra also regularly performs in France and internationally in leading venues and festivals: Philharmonie de Paris, Grand Théâtre de Provence, Theater an der Wien, Stadtcasino in Basel, Elbphilharmonie of Hamburg, Barbican Centre in London, Louvre Abu Dhabi for its official inauguration...

The orchestra reinvents the formats and rules of classical music to reach out to all audiences. It regularly produces staged concerts to shine a new light on music, working with artists such as Yoann Bourgeois, Antonin Baudry, Pascale Ferran, David Bobée... It is particularly active on the field of digital technologies, and delved in 360° experiences and virtual reality. A diversified and innovative education program, striving towards sharing and inclusion, was developed throughout the Hauts-de-Seine department. In 2022, a new resource centre will be created to widely share its musical and scientific research, as well as the developed educational and digital resources: Insula Documenta.



DISCOGRAPHY



FARRENC
SYMPHONIES N°1 & 3

Insula orchestra /
Laurence Equilbey

Warner Classics
july 2021



SCHUBERT
NACHT & TRAÜME

Stanislas de Barbeyrac
/ Wiebke Lehmkuhl
/ accentus / Insula
orchestra / Laurence
Equilbey

Warner Classics
november 2017

SUPPORTERS

hauts-de-seine
LE DÉPARTEMENT

LA SEINE MUSICALE

avec le généreux
soutien de Madame
Aline Foriel-Destezet

CHARGEURS

Région Ile-de-France

CHAUMET

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