

« CIAO CASANOVA »

A musical and cinematographic spectacle by Solrey
sponsored by Maison Cartier for the 80th Venice International Film Festival.
2 September 2023, Teatro La Fenice, Venice

Ciao Casanova is a visual and musical spectacle by Solrey to experience on 2 September 2023 at Teatro La Fenice, interpreted by the Traffic Quintet, the harpist Sylvain Blassel, and the mezzo-soprano Brenda Poupard.

Sponsored by Cartier, official partner of the Venice International Film Festival, open to the public and accessible free of charge, the performance is a unique celebration of the Venice International Film Festival in its 80th edition.

Based on the legend of the great seducer and the reassessment of his character in today's world, Solrey designed the spectacle *Ciao Casanova*, which combines a video art-inspired montage interwoven with a musical thread. *Ciao Casanova* is an emotional show where the classic repertoire of Mozart and Vivaldi mingles with the more contemporary scores of Nino Rota, John Williams, and Alexandre Desplat. Their strains resonate in unison with excerpts from cult films reworked or created by Solrey herself. While the images metamorphose onscreen, swaying, doubling and dissolving, they follow a dreamlike trajectory through Venice. Its waters appear now murky, now bright; meanwhile, the music undergoes its own transmutation. This original transcription work offers an opportunity for Traffic Quintet – a group that Solrey created in 2005 and directs since – to interpret orchestral scores. The quintet will accompany the harpist Sylvain Blassel and the mezzo-soprano Brenda Poupard.

Grandeur and decadence forms the basis for *Ciao Casanova*, which follows distinctive stylistic tendencies in Solrey's work. The musician, conductor, and theatre director subtly intertwines music and the resonance of images in each of her productions. Casanova is a legendary figure, a libertine adventurer who was born in 18th-century Venice. His myth has spanned the history of literature, cinema and music. However, the golden age of philandering heroes is now a thing of the past, and thus in the changing ways that the Casanova story is told, he metaphorically sinks into the gloomy waters of the lagoon while the women he once seduced wield more power.

The cinema of the second half of the 20th century has played an important role in the way that triumphant masculinity has been conceived and disseminated through society. In *Ciao Casanova*, the seductive figure alternatively takes on the allure of Marcello Mastroianni, Vittorio Gassman, Alain Delon, Michel Piccoli and Marlon Brando. “All have played a Don Juan type of character during the course of their careers as actors,” states Solrey. “In the arms of those titans, Monica Vitti, Anita Ekberg, Stefania Sandrelli, Romy Schneider and Sophia Loren play a loop of fantasy figures forever caught in the infinite reckoning of masculine conquests before they find their paths, emancipate themselves, discover their individuality, and finally embody their truth to the sound of Vivaldi's Juditha triumphans.”

Ciao Casanova is a sensory show, but it is also a liberating one, where the deconstruction of the seducer's myth coincides with the female rise of power, revenge, and possible reconciliation. Cinema – with its sweeping artistic, philosophical, sociological and political scope – offers Solrey an endless source of inspiration to construct her musical and visual scenario.

The Maison Cartier supports several initiatives which aim to protect the living heritage of the city of Venice and to contribute to the continuing development of its cultural life.

The partnership established with the 2021 Venice International Film Festival is part of this perspective. *Ciao Casanova*, a spectacle open to all and free of charge, reflects the Maison's wish to celebrate the 80th edition of the festival with the city of Venice.

This special performance of *Ciao Casanova* also initiates Maison Cartier's support for the work of Fondazione Teatro la Fenice, and its upcoming season of opera, ballet and concerts.

"Casanova immediately evokes the great movie from Fellini, and also L'homme qui aimait les femmes, from Truffaut. This archetype has always been ambiguous, like Venice carnival can be. There was no better place than Venice to bring a new light and feminine angle on this myth", Cyrille Vigneron, President and CEO of Cartier International.

PROGRAMME

Transcriptions for string quintet, harp and mezzo-soprano

Jean-Pascal Beintus, Solrey and Alexandre Desplat

Duration: 1'10 mn

—— 1st Part ——

Igor Stravinsky

Pulcinella

Overture

Serenata

Allegro Assai

Presto

Tarantella

Nino Rota

Il Casanova

Il Duca di Wurttemberg

Canto della Buranella

Pin Penin

Ucello Magico

The Great Mouna

O Venezia

L'intermezzo della Mantide Religiosa

Wolfgang Amadeus Mozart

Don Giovanni

Il catalogo

Deh vieni alla finestra

Bisogna aver coraggio

— 2nd Part —

Antonio Vivaldi
Concerto in D minor RV 481
Larghetto

Alexandre Desplat
Ciao Casanova

Ryuichi Sakamoto
High Heels

Antonio Vivaldi
Juditha Triumphans RV 644
Armatae face et Angibus

Alexandre Desplat
Little Women

John Williams
Catch Me If you Can

John Barry
Amicalement vôtre
You Only Live Twice

Wolfgang Amadeus Mozart
La Nozze de Figaro
Voi, Che Sapete

— Bis —

Wolfgang Amadeus Mozart
Don Giovanni
Laci Darem La Mano

BIOGRAPHIES

Solrey

From her childhood town of Caen, remains a name, Dominique Lemonnier, which she chose to replace with Solrey - which comes from “sol” and “ré”, the French names for musical notes G and D - as well as a few grey memories brightened by the colours of films, which she discovered at the town’s “art et essai” cinema. Music was her first language and the violin, which she discovered aged 6, her first love.

It all happened very quickly after studying in Caen, when she was taught by music masters in Paris, in the United States, followed by Switzerland and Italy, and began a career as a classical

musician as part of prestigious ensembles. With an insatiable artistic curiosity, she simultaneously learned about world music, cinema, theatre, and created the Traffic Quintet in 2005, a pioneering ensemble combining music and video art. In 2010, her life was shattered following a brain surgery that left her unable to use her violinist's left hand. Solrey overcame this trauma and developed a multi-faceted creativity during her rehabilitation. With a multifaceted imagination, she invented a personal language and evolved towards a dual identity combining musical directing and film directing. Solrey holds a hybrid outlook, using image as a rhythm and music as colours, always looking for the pivot point between narration and abstraction in her shows. A unique vision transporting the viewer to a distinct universe: the sensitive world of a way of thinking.

Traffic Quintet

The Traffic Quintet, which Solrey founded in 2005 and has led since then, is an unconventional ensemble featuring a string quartet and a double bass. Instantly recognisable with its minimalist, lyrical interpretation which Solrey shaped over the years, the ensemble aims at bringing to film music but also to classical repertoire some challenging artistic projects and a dreamlike vision that differs from a concert film.

The ensemble features Bertrand Cervera and Elsa Benabdallah on the violins, Estelle Villotte on the viola, Raphaël Perraud on the cello and Philippe Noharet on the double bass, who all originate from the largest Parisian orchestral forces (Orchestre de l'Opéra de Paris, Orchestre National de France...). Their virtuosity adds a contemporary colour to their performance, while remaining in the classical tradition of chamber music.

In this new show, Solrey has invited harpist Sylvain Blassel and Mezzo-soprano Brenda Poupard to join the Traffic Quintet and add a different sound rooted in baroque, just like the plot's main characters.

Bertrand Cervera, Violin

A solo violinist at the Orchestre National de France and the World Orchestra for Peace; guest-concertmaster at the NY Philharmonic, the MET Opera in NY, the BBC Symphony Orchestra and the OSR; teacher at the Conservatoire de Paris; founder and artistic director of the Sorru in Musica festival, he has performed in numerous chamber music ensembles with Richard Galiano. He integrated the Traffic Quintet in 2017 and took part in numerous recordings for film music composers including Michel Legrand, Alexandre Desplat...

Elsa Benabdallah, Violin

A violin and viola player in the Orchestre de Paris since 2000, Elsa Benabdallah has taken an active part in the Orchestra's chamber music season (Musée Gustave Moreau, Musée d'Orsay, Sorbonne...) and frequently performs in a number of prestigious chamber orchestras including European Camerata (Laurent Quenelle), Bandart (Gordan Nikolic) and Les Dissonances (David Grimal). She also trained on period instruments and gave a number of concerts around The Seven Last Words of Christ by Haydn with Quatuor Galuppi (Duke University (USA), Philharmonie de Paris...). In addition, she frequently collaborates with Mathieu Chedid, Benjamin Biolay and performs with the Traffic Quintet.

Estelle Villotte, Viola

After studying at the Conservatoire National Supérieur de Paris where she was unanimously awarded first prizes in viola and chamber music, Estelle Villotte immediately integrated the Orchestre de Paris in 1998. Simultaneously with her orchestra career, which would take her to the

biggest festivals, the largest venues, with the greatest conductors: Carlo Maria Giulini, Riccardo Muti, Bernard Haitink, Esa-Pekka Salonen, Lorin Maazel, Andris Nelsons, Klaus Mäkelä... she began a career in chamber music with Gérard Caussé, Renaud and Gauthier Capuçon, Pascal Moragues, Henry Demarquette, Laurent Wagchal and Vincent Lucas as partners. She was a founding member of the Traffic Quintet in 2005, led by violinist Solrey.

Raphaël Perraud, Cello

Born in a family of musicians, Raphaël Perraud began playing the cello at age 5, and won his first prize at the CNSM at age 16. He took master classes with Janos Starker, Roland Pidoux and Siegfried Palm to perfect his mastery of the cello. He has won a number of international competitions, and in 1994 won the international Prague Spring Competition. That same year, he was recruited by Marek Janowski as a co-soloist in the Orchestre Philharmonique de Radio France and became an assistant at the CNSM de Paris. A member of Quatuor Renoir, he toured with them, playing major festivals, and integrated the Traffic Quintet in 2005. In 2005, under the direction of Kurt Masur, he was appointed principal cello ("super-soloist") at the Orchestre National de France and began a career as a soloist with the largest orchestral forces including the Orchestre National de France, the Orchestre Symphonique de Mulhouse, the Toulouse Chamber Orchestra, the Prague Radio Symphony Orchestra, the Philharmonic Orchestra Pardubice, the Suk Chamber Orchestra, the Brno Philharmonic... with which he performed concertos by Haydn, Dvorák, St Saëns, Strauss, Brahms, Schostakovitch, Lalo.

Philippe Noharet, Double bass

A child prodigy, Philippe Noharet began playing the mini double bass at age 4 in his home town of Nice and studied at the CNSM de Paris at lightning speed. He integrated the Orchestre National de l'Opéra de Lyon at age 17 and the Orchestre de l'Opéra de Paris at age 25. Simultaneously with his career as an orchestra musician, he has lent his talent to all types of contemporary music including jazz, film scores and ballet music, and his appetite for learning led him to perform with the greatest (Michel Legrand, Alexandre Desplat, George Benson, Claude Bolling, Gabriel Yared...) and in the largest festivals around the world. He was a founding member of the Traffic Quintet in 2005, led by violinist Solrey, with which he tours Europe and the US. Philippe Noharet teaches at the CNR in Rueil Malmaison and the Julliard School in New York.

Sylvain Blassel, Harp

Sylvain Blassel is a harpist and a conductor. After studying with Fabrice Pierre, he was immediately hired as Pierre Boulez's assistant conductor in the Ensemble InterContemporain, where his encounters with major composers of his time were particularly decisive. In the orchestra, he has performed under the direction of Claudio Abbado, Sir Simon Rattle, Gustavo Dudamel, Valery Gergiev and Alan Gilbert among others. Passionate about historical instruments, he gladly joins period-instrument orchestras.

In addition to performing the works of numerous composers, Sylvain Blassel has specialised in the transcription and adaptation of a very wide repertoire. On the basis that the piano often demands much more dexterity than the harp, he developed a technique enabling him to tackle the repertoire's greatest works, including Beethoven's late sonatas and Bach's Goldberg Variations, for which he gave a particularly acclaimed world-premiere recording on a harp. His programmes led him to perform in New York, Chicago, London, Tokyo, Singapore, Beijing...

Sylvain Blassel teaches the harp at the Royal Conservatoire in The Hague in the Netherlands, as well as at the CNSM in Lyon, and frequently teaches master classes in international post-graduate schools.

Brenda Poupard, Mezzo-Soprano

Member of the Opéra-Studio de l'Opéra National du Rhin, awarded as "Révélation Classique 2021" by the ADAMI and graduate with a Master's degree in singing from the Conservatoire National Supérieur de Musique et Danse de Paris in 2019, Brenda Poupard has quickly made a name for herself, as much for her ease on stage as for her supple voice, which is guided by a solid singing technique. In 2017 she was a laureate of the International French Melody Competition in Toulouse, then a member of the 2019 class of the Aix-en-Provence International Festival Singing Academy. She obtained in 2020 a 2nd Prize at the International Baroque Singing Competition in Froville, before winning in 2022-2023 at the Académie de Lied et Mélodie d'Orsay-Royaumont.

She performed a recital tour of French melody in Japan with Jean-Michel Kim, sang the role of the Nymph Iris at the Théâtre de Caen and then at the Operas of Limoges and Rouen with Vincent Dumestre's Poème Harmonique ensemble, and participated with the same ensemble in the CD recordings of Lully's Cadmus et Hermione in the roles of L'Amour and Palès. She then performed the title role in L'Enfant et les sortilèges with the Orchestre National de Bordeaux Aquitaine, Simotchka at the Massy Opera, Iris once more, at the Teatro Real in Madrid, and as part of the Opéra-Studio de l'Opéra National du Rhin: Angelina in a French adaptation of Rossini's La Cenerentola, Orpheus in an adaptation of Gluck's Orpheus and Eurydice... Concert appearances include the Festival Les Musicales de Normandie, the Danza! program with Poème Harmonique and Monteverdi's Vespers with Compagnie La Tempête...

PAST SPECTACLES BY SOLREY

Nouvelles Vagues

Creation at the Cité de la Musique

Never exactly illustration. Very few references to the cinema, though it provides the soundtracks revisited here. Both abstract and sensuous, this "image-track" envelops long-buried songs, the memories of a darkened cinema, a patrimony pieced back together. Nearly subliminal images. Not a binding memorial.

"Nouvelles Vagues is an evocative title for a spectacle that traces the freedom and the dreams of the 1960s, a time when the cinema's music rose up and become a character in its own right. The programme forges a new musical path and offers a narration far removed from illustration."

Solrey

Divine Féminin

Creation at the Musica Festival of Strasbourg

From Virginia Woolf to Maria Callas and from Camille Claudel to Marilyn Monroe, Solrey fits together the emblematic scores of the 7th art and resuscitates the memory of our eternal icons. A bewitching cinema of dreams where music and image merge to form a poignant poetic fusion.

"Divine Féminin is the premonitory spectacle of a feminine story waiting to be written: a title paying tribute to the sacrificed heroines who paved the way for today's awareness."

Solrey

Eldorado

Creation at the Cité de la Musique

For this *Eldorado*, Solrey proposes a musical stroll through presence and the void, success and resignation, the desert and the megalopolis, and finds that the scale of the American dream moves at the same pace. Set to images that Dominique Gonzalez-Forester and Ange Leccia filmed in the American West.

“With third-class transatlantic tickets, they left Istanbul, Shanghai and Naples. In the search for Eldorado, they became gold miners, cowboys and gangsters. One of them had a son, Elia Kazanzoglou, who became one of the world’s most talented film directors under an Americanized last name, Kazan. Hollywood was born, from Star Wars to the losers of the pitiless Eldorado, while the composers of Mittel Europa laid down scores in the Pantheon of masterpieces.”

Solrey

Quai de scènes

Creation at the Cité de la Musique

The Seine is timeless and elusive. From time to time, along the banks, the strains of a waltz rise up, reliving the joyfully sleepless nights at ephemeral *guingettes* of yore. Crossing bridges, the waltzes “Coco Chanel”, “Chéri”, and “La Jeune Fille à la perle” float over the water, evoking a poetic cinema.

“Under the Mirabeau bridge flows the Seine’: the City of Lights inspired the composer Alexandre Desplat, a lover of the river’s banks and the city’s musical history. His scores inspired me to write this romantic, poetic ballad, drifting along the bridges. Revisiting them for this programme also represents the passion for music and cinema that I share with him.”

Solrey