

# barbican

**Classical Music**  
Concert programme

**Philip Glass:  
Cocteau Trilogy  
Katia and Marielle  
Labèque**

**Mon 17 Jun  
Hall**



# Important information



## When does the concert start and finish?

This concert begins at 7.30pm and finishes at about 9.50pm, with a 20-minute interval.



## I'm running late!

Latecomers will be admitted if there is a suitable break in the performance.



## Please...

Switch any watch alarms and mobile phones to silent during the performance.



## Please don't...

Take photos or recordings during the performance – save it for the curtain call.



## Use a hearing aid?

Please use our induction loop – just switch your hearing aid to T setting on entering the hall.



## Need a break?

You can leave at any time and be readmitted if there is a suitable break in the performance, or during the interval.



## Looking for refreshment?

Bars are located on Levels 1 and 2.



## Looking for the toilets?

The nearest toilets, including accessible toilets, are located on Levels G, 1 and 2.



## Carrying bags and coats?

Drop them off at our free cloak room on Level -1.

# Philip Glass: Cocteau Trilogy Katia and Marielle Labèque

Mon 17 Jun 7.30pm, Hall

**Katia and Marielle Labèque** piano  
**Cyril Teste** artistic director  
**Nina Chalot** stage designer  
**Francis Kurkdjian** perfume creator  
**Mehdi Toutain-Lopez** lighting design

**Philip Glass** *Orphée*

*La Belle et La Bête*

*Interval 20 minutes*

*Les Enfants Terribles*

Working in harmony with Glass's music and the lighting design is a fragrance design by Maison Francis Kurkdjian. Francis Kurkdjian has created three bespoke fragrances which are diffused in the hall during the performance.

Please note, this performance contains curated scents diffused in the air.

Produced by the Philharmonie de Paris; co-produced by the Barbican, National Concert Hall – Dublin, Cité Musicale – Metz, Opéra National de Bordeaux, La Comète – Scène Nationale de Châlons-en-Champagne, Les Nuits de Fourvière.

---

Programme produced by Harriet Smith  
All information correct at time of printing  
Printed by APS Group on Edixion Offset  
FSC Mix Credit



The City of London Corporation is the founder and principal funder of the Barbican Centre



**Sibling pianists Katia and Marielle Labèque present their recent collaboration with American minimalist composer Philip Glass: arrangements for two pianos of his *Cocteau Trilogy*, a true feast for the senses thanks to the input of leading lighting and stage designers and perfumier Francis Kurkdjian.**

It was as a 17-year-old that Philip Glass first visited Paris, in 1954, with the aim of improving his French. Those language skills would come in handy when he returned the following decade for two formative years of composition study (1964–6), with revered teacher Nadia Boulanger.

But it was in 1954 that he first encountered the three films by Jean Cocteau that he'd adapt for his own trilogy of operas 40 years later. So moved and overwhelmed was he by Cocteau's creations, Glass remembers, that their imagery and atmosphere seeped into his very perception of the French capital: Paris became Cocteau's Paris.

It's perhaps not surprising, then, that when he embarked on his *Cocteau Trilogy*, Glass remarked that it was something he'd been considering for about 20 years. By the time Glass completed the first of the trilogy – *Orphée* – in 1993, he'd already established his theatrical credentials with the trilogy of operas that made his name: *Einstein on the Beach*, *Satyagraha* and *Akhnaten*. But, as Glass has himself observed, if those earlier operas were about men (Albert Einstein, Mahatma Gandhi and the Egyptian Pharaoh Akhnaten from the 14th century BCE) who changed the world through the power of their ideas, his *Cocteau Trilogy* would focus on a more intimate scale, on the individual, self-transformation, and the power of art, creativity and magic.

Indeed, Glass was entranced by the magic he saw in Cocteau's films, and by what he describes as 'the way in which magic and the arts are used to transform the ordinary world into a world of transcendence'. It's entirely fitting, then, that tonight's concert expands beyond simply a musical experience, conjuring a world of subtle shifts in lighting, mysterious totemic objects, even exotic and unexpected perfumes.

The myth of Orpheus the musician and his beloved Eurydice – whom he loses to death, but regains on one appalling condition – has fascinated visual artists, writers and (not surprisingly) musicians since its origins in ancient Greece. In his 1950 film *Orphée*, however, Cocteau transforms Orpheus (Jean Marais) into a poet who's torn between loyalty to his lover, and desire for the very figure of Death who steals her away. It's in many ways a meditation on the life of an artist, and on life itself, as well as death, memory, love and jealousy. Glass created his operatic version in 1993, reworking Cocteau's original screenplay for his libretto.

*La Belle et la Bête* is in all probability an equally ancient story: though it was popularised as a fairytale by French novelist Gabrielle-Suzanne Barbot de Villeneuve in 1750, the story has almost certainly existed for millennia in variants right across the globe. Unsurprisingly, however, Cocteau takes quite a few liberties with the traditional story in his 1946 movie (again starring Jean Marais, under heavy prosthetics as the eponymous Beast). In many ways, it's the most dream-like of the film trilogy: amid its memorably magical décor is an enchanted candelabra that tempts Beauty's father into the Beast's lavish castle, perhaps the origin of tonight's totemic light fixture. For Glass, it's an archetypal love story on a par with that of Romeo and Juliet or Tristan and Isolde. More than those, however, he feels that in Cocteau's version, *La Belle et la Bête* becomes

an allegorical tale about creativity itself, and the transformation of a mere human into the higher state of an artist. Glass composed his operatic version in 1994, with a very specific staging intention: both film and live performance would happen simultaneously, with the actors' spoken dialogue replaced by the singers' vocal lines, minutely adjusted so that the two would correspond exactly.

Cocteau wrote his novel *Les Enfants Terribles* in 1929 (basing it on two real-life friends), and it was transformed into a film in collaboration with director Jean-Pierre Melville in 1950. And, as Glass has observed, if *Orphée* is Cocteau's tale of transcendence, and *La Belle et la Bête* is his romance, then *Les Enfants Terribles* is his tragedy. Suffocating beneath a noxious mix of desire, repressed sexuality, envy and obsession, it describes the claustrophobic childhood fantasies of siblings Elisabeth and Paul bleeding into their adult lives, with distressing outcomes for them and those around them. Glass's operatic reworking comes from 1996, and he created it in collaboration with choreographer Susan Marshall as a danced chamber opera, in which movement would convey some of the mysteries of Cocteau's dark creation.

Pianists Katia and Marielle Labèque have admitted that they knew little of Glass's music before performing his *Four Movements for Two Pianos* in London in 2011. But then, they've said, it was love at first sight. They went on to premiere Glass's Double Concerto for two pianos (written specifically for them) in 2015. The two-piano arrangements of music from *Orphée*, *La Belle et la Bête* and *Les Enfants Terribles* were all made by Glass's music director Michael Riesman.

The results are, in many ways, deeply Romantic, and display the musical sophistication of Glass's opera scores, as well as their power to conjure atmosphere and relate stories, using the monochrome

subtleties of two pianos. Katia and Marielle Labèque have highlighted influences from several earlier composers, notably Maurice Ravel, pointing to a modern-day equivalent for Ravel's uncanny ability to express powerful emotions through exquisite economy in Glass's elegant though passionate creations. Tonight those subtle sonic inventions are blended together with light, perfume and more in an intentionally immersive experience – one that may transport you, like Cocteau's protagonists, away from everyday reality and into a world of creativity, music, art and magic.

© David Kettle

## A conversation with Katia and Marielle Labèque

*When did the music of Philip Glass come into your life?*

**KL:** It all began with an invitation from Igor Toronyi-Lalic to play at his festival of minimalist music at Kings Place in London. We knew that in 2008 Philip Glass composed *Four Movements for Two Pianos*, but discovering this score for two pianos came as great surprise, because it really is an extraordinary work! Playing it is particularly complex because of its rhythmic superpositions, its shifts. Little by little we assimilated this language, and we recorded *Four Movements* in 2013 for our album *Minimalist Dream House*. Philip Glass heard our version and liked it very much. It was our first incursion into his music, but we only met him back in 2015 in Los Angeles, when we were rehearsing the premiere of the Double Concerto for Two Pianos that he composed for us.

*And you had never come across his music before?*

**KL:** Never! You have to remember we began our career playing Messiaen, Berio, Ligeti, Boulez ... We could really identify with that sphere of influence in contemporary music in Europe. Even so, it was thanks to Luciano Berio that we discovered Gershwin, and that took us to Bernstein; but the repetitive movement in America was foreign to us for a long time. We never dismissed Glass's music; we simply came to it late. But we loved it as soon as we made the discovery ... Love at first sight.

*You've explored the whole movement for 'Minimalist Dream House', and you've played a great number of pieces by minimalist composers. Yet it was Glass who imposed a lasting place in your repertoire. Why was that?*

**ML:** Most of all, his music suits us. I feel great when we play it, and we can feel the attention the audience pays to it immediately, not to mention its reaction. It hasn't always been easy to fit Glass into

concert programmes, because there are music institutions and promoters who are wary, or traditionalists who don't want it. But every time we insist on having a piece by Glass in our recitals, that's the one that brings the audience to its feet!

**KL:** There's an inexplicable magic in Glass. Beginning with just a few notes, very simple material, his music yields emotions that are unexpected, Glass carries us away somewhere else. The music can have delicacy in a minimalist motif, and there are also spectacular flights of lyricism.

**ML:** You have to say that the *Cocteau Trilogy* is Romantic music too. Themes such as 'Miroir' or 'Promenade dans le jardin', from *La Belle et la Bête*, are magnificent, and their musical developments bring changes of character. We perform some 30 pieces in this programme, and we have to find a specific colour for each one. Certain pieces contain reminiscences of Schubert, in others Ravel; we pass from very serious moods to much lighter moments, and we have to find the exact character for each piece as well as different levels of sound.

**KL:** His feel for dynamics, and the choice of pianistic colours are links that Glass has with French music. The years he spent in Paris studying with Nadia Boulanger instilled the French style in him. And that can be heard naturally when he composes pieces based on Cocteau. In these three operas, how can you *not* think of Ravel, given that power of expression he obtains with such an economy of means? And yet the music really is Philip Glass: this *Cocteau Trilogy* resembles him. The French colour's there, but this music ... it's his own.

*Some musicians think that Glass's music shouldn't be interpreted as such, but simply played according to the composer's indications in the score.*

**KL:** I don't think that today Glass appreciates a controlled or metrical approach. He still encourages performers to make his scores their own, and he gives them total freedom. When we gave his Double Concerto in New York, at the concert to celebrate his 80th

birthday, he played for us backstage. I'll never forget how Romantic his playing was: filled with rubato, accelerandos and ritenutos ... And it was splendid, so different to the way in which his music is sometimes played.

**ML:** With Glass you are always on the edge. You have to perform freely, but without losing the pulse of the rhythm. And to obtain that freedom – which is so difficult to achieve with two pianos – you have to rehearse a great deal, naturally, but sometimes you have to move away from the score in order to be able to come back to it, and do that until it becomes organic.

*Apart from the scores, how did you dive back into the universe of Cocteau to prepare these versions?*

**ML:** Watching the three Cocteau films again helped me enormously. Their visual universe is extraordinary, and a great inspiration for our playing.

**KL:** When we play the three suites, it's impossible not to have the films' aesthetics in your head. There's the marvellous, gothic atmosphere in *La Belle et la Bête*, with the castles, the chandeliers held by human hands; and his *Orphée* is different to the legend as everything turns out to be no more than a dream. *Les Enfants Terribles* stands out for its dramatic tension.

*The Philharmonie in Paris invited you to turn this trilogy into a concert scenography, with lighting effects and fragrances. Why did you find their proposal so attractive?*

**KL:** A concert always has to be a spectacle. It's very inspiring to be able to work with Cyril Teste, Nina Chalot and Francis Kurkdjian, which is the opportunity that Olivier Mantei gave us for the Philharmonie. Their contributions, as dramatists, scenographers and perfumers brought in other dimensions, that affected not only us performers, but the audience too. I've always liked to see creativity in others; they bring us ideas and visions that we wouldn't have thought of. True teamwork!

## An artistic statement by Francis Kurkdjian

Anyone who loves fantasy, surrealism and poetry cannot remain unmoved by the work of Jean Cocteau.

I've immediately been struck by the omnipresence of duality in this musical programme: life facing death in *Orphée*, the feminine and the masculine in *La Belle et La Bête*, reality opposing fantasy in the world of *Les Enfants Terribles* ... These three tales, built on opposing forces and complementary ones, bring out the tension and dilemmas facing the characters, leading them to their fate.

In the course of my discussions with Katia and Marielle Labèque, Cyril Teste and Nina Chalot, this duality, imperceptible at first, gradually emerged as the keystone that brought together all the pieces of the *Trilogy*: Jean Cocteau inspiring Philip Glass, the latter's dialogue with the pianos of Katia and Marielle Labèque, the invisible emotion carried by music and my perfumed accords completing Cyril Teste and Nina Chalot's staging ... This duality, which fosters intellectual and artistic creativity, which is the starting point and common thread of the whole *Trilogy*, had to be at the core of the three olfactory accords I decided to create.

*Orphée's* scent recalls the smoke of a cold incense, the sensation of a pale, mineral mist, austere and enveloping, to mirror the protagonist's home. For *La Belle et La Bête*, I imagined the olfactory image of a fresh, sensual rose, whose thorns remind us of its unsettling, dangerous side. Finally, *Les Enfants Terribles*, the closing act of the trilogy, is deeply marked by a duality in which the gentleness of childhood defies the virulence of maturity. My aim was to convey this tension in an accord that evokes both the warmth of a sweet treat and the cosy interior of Paul and Elisabeth's bedroom, and the freshness of the snowy outside world, from which they seek to escape.

© Francis Kurkdjian

© Marc Cardonnel, March 2024



# Audio recordings of Jean Cocteau

## Extract 1 for Orphée

J'ai sans cesse la stupeur d'entendre qu'on m'accuse d'être fantaisiste, facétieux, sans rien comprendre à ces reproches. Car, de *Plain-Chant* à *L'Ange Heurtebise*, aux *Paraprosodies*, d'*Orphée* à *La Machine infernale*, de *La Belle et la Bête* au *Testament d'Orphée*, des *Enfants Terribles* à *La Difficulté d'Être*, mon œuvre résulte de graves calculs consistant à métamorphoser les chiffres en nombres, et me range parmi ces donneurs de sang qui sont les seuls artistes que je respecte, et dont la longue traînée rouge qu'ils laissent derrière eux me fascine.

I never cease to be amazed when I hear myself accused of being fanciful, facetious, without understanding a word of those reproofs. For the simple reason that, from *Plain-Chant* to *L'Ange Heurtebise*, to *Paraprosodies*, from *Orphée* to *La Machine Infernale*, from *La Belle et la Bête* to the *Testament d'Orphée*, and from *Les Enfants Terribles* to *La Difficulté d'Être*, my works are the result of serious calculations that consist in changing figures into numbers, which puts me in the ranks of those blood donors, the only artists I respect, fascinated as I am by the long red train of blood they leave behind them.

## Extract 2 for La Belle et la Bête

Le vrai drame des poètes, c'est qu'ils doivent vivre très au-dessus des moyens de leur époque. Radiguet disait entre autres choses: 'le génie consiste à essayer de faire comme les autres sans y parvenir'. Chez Picasso, l'insulte aux habitudes a quelque chose de religieux. Elle ressemble aux invectives amoureuses que les Espagnols adressent à la Madone si elle n'est pas celle de leur paroisse.

Picasso m'enseignait à courir plus vite que la Beauté, je m'explique. Celui qui court à la vitesse de la Beauté, son œuvre ne sera que pléonasmisme et carte-postalisme. Celui qui court moins vite que la Beauté ne fera qu'une œuvre médiocre. Celui qui court plus vite que la Beauté, son œuvre semblera laide mais il oblige la Beauté à la rejoindre et alors, une fois rejointe, elle deviendra belle, définitivement.

The true drama with poets is that they have to live way above the means of their times. Radiguet used to say, among other things, that genius consists in trying to do as others do without succeeding. Picasso's insults to habits have something religious about them. They sound like the stream of loving abuse that the Spanish address to the Madonna if she comes from another parish.

Picasso taught me to run faster than Beauty. Let me explain: if one runs at the speed of Beauty, his work will be nothing but pleonasm and postcard-ism. Whoever runs more slowly than Beauty will only do mediocre work. As for he who runs faster than Beauty, his work will seem ugly, but he will force Beauty to catch up with it, and then, once caught up with, it will become beautiful forever.

### Extract 3 for Les Enfants terribles

Je n'ai jamais fait école, j'ai même fait beaucoup de zigzags pour éviter de faire école mais je crois que j'aime la jeunesse. Parce que je crois les jeunes, parce qu'ils sont mouvement. Je n'ai aimé que le mouvement. Par conséquent beaucoup de jeunes gens s'imaginent, surtout à partir de 25ans – à 25 ans on prend des habitudes et on n'en veut pas démordre – que l'art c'est de ne pas être dépassé ou de dépasser. Et bien le privilège de l'art, c'est justement de n'avoir aucune espèce de contact avec le progrès, d'être absolument imperméable au progrès. L'art ne fait jamais de progrès : c'est une vibration sur place, une violente vibration sur place. Et c'est ce que j'aime, et ça c'est la jeunesse. Et même quand la jeunesse se trompe – on dit souvent 'pourquoi vous intéressez vous à ces jeunes, ils se trompent' – ça m'est égal, qu'ils se trompent ou qu'ils ne se trompent pas, c'est du mouvement.

Audio recordings from:  
En direct de chez Jean Cocteau, 28/08/1957  
produced by: Igor Barrère © INA, 1957

Gros plan Jean Cocteau, 07/11/1960  
produced by: Pierre Cardinal © INA, 1960

I never had disciples, I've even ran criss-cross a good deal to avoid disciples, but I love young people. I believe in young people because they are movement itself, and movement is the only thing I have ever loved. A number of young people imagine, especially when they reach 25 – at 25 you develop habits and want to stick to them – that art means not to be overtaken or to overtake ... Well, the privilege of art is precisely to have no contact whatever with progress, to be absolutely impervious to progress; art never makes progress, it is a static vibration, a violent static vibration, and that is what I love, and that is youth. Even when the young make mistakes, people will say, 'why are you interested in these young people, they're mistaken ...' I don't care whether they do or don't make mistakes, it is movement.



© Umberto Nicoletti

### **Katia and Marielle Labèque**

Katia and Marielle Labèque are renowned for the energy and synchronicity of their duets.

They are regularly invited as guest performers by the most prestigious orchestras, including the Berlin, London, Los Angeles and Vienna Philharmonic orchestras, Bayerischer Rundfunk, Chicago and London Symphony orchestras, Cleveland Orchestra, Leipzig Gewandhaus, Orchestre de Paris, Staatskapelle Dresden and the Royal Concertgebouw Orchestra. They work with leading conductors, including Marin Alsop, Semyon Bychkov, Gustavo Dudamel, Gustavo Gimeno, Mirga Gražinytė-Tyla, Pietari Inkinen, Louis Langrée, Zubin Mehta, Andrés Orozco-Estrada, Seiji Ozawa,

Sir Antonio Pappano, Matthias Pintscher, Georges Prêtre, Sir Simon Rattle, Santtu-Matias Rouvali, Esa-Pekka Salonen, Michael Tilson Thomas and Jaap van Zweden.

In 2005 an audience of more than 33,000 attended a concert given at Berlin's Waldbühne theatre with the Berlin Philharmonic and conducted by Sir Simon Rattle (available on DVD from EuroArts). A record-breaking crowd of 100,000 watched the Vienna Summer Night Concert at Schönbrunn Palace in 2016 (now available on CD and DVD from Sony).

Katia and Marielle Labèque have worked with many composers, including Thomas Adès, Louis Andriessen, Luciano Berio, Pierre Boulez, Bryce Dessner, Philip Glass, Osvaldo Golijov, György Ligeti and Olivier Messiaen.

In April 2019 they were invited to a weekend event held by the Philharmonie de Paris during which they presented their projects: *Amoria*, *Invocations* and created *Don't Fear the Light*, an original work by British singer Thom Yorke (main vocalist of Radiohead) with Bryce Dessner and David Chalmin on guitar, accompanied by electronics and vocals.

Notable premieres include the unveiling of Philip Glass's *Double Concerto* at the Walt Disney Hall in Los Angeles with the Los Angeles Philharmonic, led by Gustavo Dudamel; Bryce Dessner's *Concerto* at the Royal Festival Hall with the London Philharmonic and John Storgårds; and Nico Muhly's *In Certain Circles* at the Philharmonie de Paris with the Orchestre de Paris and Maxim Emelyanychev. The US premiere of this last work took place at Carnegie Hall on 27 April 2022 and was conducted by Jaap van Zweden. Their latest recording *Philip Glass: Cocteau Trilogy* was released earlier this year (DG).



© Simon Gosselin

## Cyril Teste

Cyril Teste was initially interested in the visual arts before turning his hand to theatre, studying at the École Régionale d'Acteurs de Cannes and the Conservatoire National Supérieur d'Art Dramatique. His passion for directing led him to found Collectif MxM in 2000. With painting and theatre as his companions, he takes inspiration from the worlds of Viola, Naumann, Wilson and Castellucci to bring the perspective of an author, visual artist and videographer to the stage. His film influences are all reformers: Bergman, the French New Wave, Vinterberg and Cassavetes, who invariably moved from film to theatre and revolutionised film production. Cyril Teste uses actors and contemporary scripts to examine the rules of theatre by infusing it with visual arts and new technologies. He is also fascinated by Japan and draws on the nation's contemplative poetry, its intertwining of real and imaginary worlds and the phenomena of an archaic yet electronic society.

As a director, he has worked with authors whose writings shatter dramatic conventions and pave the way for visual art, among them Patrick Bouvet (*Direct/Shot*, Festival d'Avignon, 2004) and Falk Richter (*Electronic City* and *Nobody*). He subsequently wrote and directed a diptych on childhood, *Reset* and *Sun* (Festival

d'Avignon, 2011). In 2013 he directed *Tête Haute*, his first show for a young audience.

Since 2011 Cyril Teste and Collectif MxM have been working on the concept of film performance; they first established a specific set of rules, before distorting and unravelling them with every new performance, resulting in the works *Patio*, *Park*, *Nobody*, *Festen*, *Opening Night* and *La Mouette*. He has directed the operas *Hamlet* and *Fidelio* at the Opéra-Comique in Paris, and *Salome* at the Vienna State Opera, conducted by Philippe Jordan.

He has also led many different smaller-scale projects – readings, short plays and concert performances. As an educator, Cyril Teste developed the Laboratoire Nomade d'Arts Scéniques, a cross-disciplinary network of cultural transmission that combines a framework for disseminating information with higher education in the dramatic and visual arts and technology.



© Lovis Dengler Ostenrik

## Nina Chalot

Nina Chalot is a designer and a graduate of ENSCI-Les Ateliers. Her oeuvre blends elements of design, performance and sociology. Prior to creating her own studio in 2016 she worked with designers Ronan and Erwan Bouroullec, Ramy Fischler and director Robert Wilson.

Her work presents a panorama of different topics, giving her a cross-disciplinary frame of reference through which she can provide a fresh perspective, each time informed by new ways of transforming the real world. She is currently developing artistic projects alongside her multidisciplinary collaborations in the fields of stage design, fashion, architecture and dance that touch on the themes of transforming materials, work and migration.

In 2020 she and Romain Delamart were finalists in the Danse Élargie competition held by the Théâtre de la Ville in Paris. In 2023 she represented France as a commissioner of the Écoles (schools) Pavilion alongside Cyril Teste at the Prague Quadrennial of Performance Design and Space.

Along with Afghan embroiderer Farooq Gul, she is the co-founder of 'we came from', a platform for artistic collaboration based on migration. She also teaches ceramics and design.



© F Roelants

## Francis Kurkdjian

Francis Kurkdjian co-founded his eponymous fragrance house in 2009 with Marc Chaya. He has drawn inspiration from the arts for nearly 30 years. As one of the most celebrated among

contemporary perfumers, he creates for Maison Francis Kurkdjian scents combining sensuality and refined perfectionism.

At the age of 24 he created his first perfume, *Le Mâle*, for Jean Paul Gaultier, which became an international bestseller. In 2001 he launched his tailor-made perfume workshop, going against the tide of the wave of democratisation of perfume, while continuing to put his know-how at the service of the greatest fashion designers.

From 2003, prompted by the artists Sophie Calle, Christian Rizzo and Sarkis, he created his first olfactory works, the initial step on a path to break down barriers between different disciplines and senses. At his behest, musicians Béatrice Ardisson, David Chalmin and Katia and Marielle Labèque collaborated to create the musical signature of the Maison, inspired by Maurice Ravel's *Pavane pour une infante défunte*.

In December 2022, brought together by the love of music and perfume, Francis Kurkdjian and Klaus Mäkelä, cellist and Musical Director of the Orchestre de Paris, offered a new form of interpretation of Bach's Solo Cello Suite No 2. At a unique concert at the Philharmonie de Paris, the perfumer reacted to Bach's changing sequence of emotions, from melancholy to optimism, creating a unique experience in which all the senses were summoned.

Through his artistry, Francis Kurkdjian experiments with daring olfactory repertoires and takes spectators into new territories of expression.



shows and events for Hermès. They also collaborated at the Opéra Comique in Paris on *Hamlet* (conducted by Louis Langrée) and *Fidelio* (conducted by Raphaël Pichon), at the Vienna State Opera for *Salome* (conducted by Philippe Jordan) and at the Philharmonie de Paris, together with Katia and Marielle Labèque in Philip Glass's *Cocteau Trilogy*.

### **Mehdi Toutain-Lopez**

Mehdi Toutain-Lopez is a video and light designer for the performing arts.

His work is interpreted and operated in real time in order to maintain a live artistic interaction with the performance. He combines the use of live cameras, live directing and editing to generate content. He uses various techniques to bring images on stage, always with the aim of subtly integrating them into the scenography. As a video and light designer, he has worked with choreographers such as Carolyn Carlson, Isabelle Schad, Christina Ciupke, Fabrice Lambert and Vincent Dupont.

He also collaborates with Cyril Teste and has been part of the Collectif MxM since 2004 as a video designer. They have worked together on more than 15 plays for the theatre, including *Nobody*, *Festen*, *Opening Night* (starring Isabelle Adjani), *La Mouette* and *Sur l'autre rive*, as well as on fashion

# With thanks

**The Barbican sparks creative possibilities and transformation for artists, audiences and communities – to inspire, connect and provoke debate.**

As a not-for-profit, we need to raise 60% of our income through fundraising, ticket sales and commercial activities. With the help of our generous supporters, we are able to share the work of some of the most inspiring and visionary artists and creatives, enabling the widest possible audience to experience the joy of the arts.

We're passionate about expanding access to ensure anyone can participate in art and creativity in London and beyond. From our work with local schools to provide unforgettable learning experiences, to development opportunities for emerging creatives, to discounted tickets to our events, your support helps us make a real difference every day.

There are many ways you can support the Barbican, including by making a donation, joining our programme as a sponsor, or becoming a Member. To find out more and join our community, please visit [barbican.org.uk/join-support/support-us](http://barbican.org.uk/join-support/support-us) or contact [development@barbican.org.uk](mailto:development@barbican.org.uk)

## Founder and Principal Funder

The City of London Corporation

## Major Supporters

Calouste Gulbenkian  
Foundation (UK Branch)  
Kiran Nadar Museum of Art  
SHM Foundation  
The Terra Foundation  
for American Art  
Tia Collection

## Leading Supporters

Trevor Fenwick and Jane Hindley  
Marcus Margulies

## Programme Supporters

Goodman Gallery  
Romilly Walton Masters Award  
Jack Shainman Gallery  
The Rudge Shipley Charitable Trust

## Director's Circle

James and Louise Arnell  
Farmida Bi CBE  
Jo and Tom Bloxham MBE  
Philippe and Stephanie Camu  
Cas Donald  
Alex and Elena Gerko  
Trevor Fenwick and Jane Hindley

Professor Dame Henrietta L Moore  
Sir Howard Panter and  
Dame Rosemary Squire  
Sian and Matthew Westerman  
Anonymous (1)

## Corporate Supporters

Audible  
Bank of America  
Bloomberg  
BMO  
Bolt Burdon Kemp  
Campari  
Culture Mile BID  
Deutsche Bank  
Google Arts & Culture  
Linklaters LLP  
Mastercard  
Norton Rose Fulbright  
Osborne Clarke  
Pinsent Masons  
Searchlight Pictures  
Slaughter and May  
Sotheby's  
Standard Chartered  
Taittinger  
TOAST  
UBS  
Vestiaire Collective

## Trusts & Grantmakers

Acción Cultural Española (AC/E)  
The African Arts Trust  
The Ampersand Foundation  
Art Fund  
Bagri Foundation  
CHK Foundation  
Cockayne – Grants for the Arts  
John S Cohen Foundation  
Company of Arts Scholars  
Charitable Trust  
Fluxus Art Projects  
Helen Frankenthaler Foundation  
High Commission of Canada  
in The United Kingdom  
Institut français du Royaume-Uni  
Korean Cultural Centre UK  
Kusuma Trust UK  
London Community Foundation  
Mactaggart Third Fund  
Maria Björnson Memorial Fund  
Representation of Flanders  
(Belgian Embassy) in the UK  
Royal Norwegian Embassy in London  
US Embassy London

*We also want to thank Barbican patrons, members and the many thousands who made a donation when purchasing tickets.*

## Barbican Board

Sir William Russell *chair*  
Tobi-Ruth Adebekun *deputy chair*  
Tijs Broeke *deputy chair*  
Randall Anderson  
Munsur Ali  
Michael Asante MBE  
Stephen Bediako OBE  
Farmida Bi CBE  
Zulum Elumogo  
Nicholas Lyons  
Mark Page  
Anett Rideg  
Jens Riegelsberger  
Jane Roscoe  
Despina Tsatsas  
Irem Yerdelen

## Barbican Centre Trust

Farmida Bi CBE *chair*  
Robert Glick OBE *vice chair*  
Stephanie Camu  
Tony Chambers  
Cas Donald  
David Kapur  
Ann Kenrick  
Kendall Langford  
Claire Spencer AM (*ex-officio*)  
Sian Westerman  
Sir William Russell

## Directors Group

Claire Spencer *CEO*  
Natasha Harris *director of development*  
Ali Mirza *director of people and inclusion*  
Sarah Wall *head of finance and business administration*  
Philippa Simpson *acting director for buildings and renewal*  
Jackie Boughton *director of commercial*  
Beau Vigushin *director for audiences*  
Hannah Hoban *executive assistant to CEO*

# Events coming up we think you might like



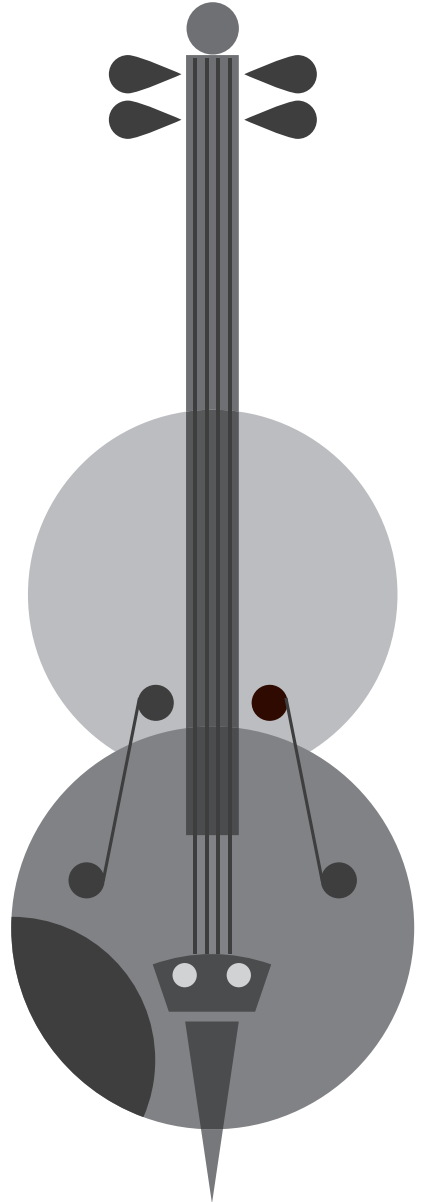
© Ryuhei Shindo

**Philip Glass Ensemble: Early Works (1973–1984)**  
Sat 28 Sep, Hall



© Jason Dodd

**Her Stories with Samantha Ege**  
Sun 1 Dec, Milton Court



Book now at [barbican.org.uk](https://www.barbican.org.uk)