



T&M-PARIS
Season 2015 - 2016



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GIORDANO BRUNO

OPERA by FRANCESCO FILIDEI

World premiere

PORTO - STRASBOURG - REGGIO EMILIA - MILAN - GENNEVILLIERS - CAEN

P A R I S

T&M-PARIS
Season 2015 - 2016

SEASON 2015-2016

SEPTEMBER



SATURDAY, SEPTEMBER 12th 2015

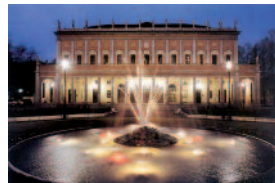
CASA DA MÚSICA, PORTO

[Premiere]



**SATURDAY, SEPTEMBER 19th
AND SUNDAY, SEPTEMBER 20th 2015**

**FESTIVAL MUSICA,
STRASBOURG**



SATURDAY, SEPTEMBER 26th 2015

TEATRO VALLI, REGGIO EMILIA

NOVEMBER



SATURDAY, NOVEMBER 7th 2015

**MILANO MUSICA,
PICCOLO TEATRO STREHLER**

APRIL



**THURSDAY 14th, FRIDAY 15th,
MONDAY 18th, TUESDAY 19th
AND THURSDAY 21st, APRIL 2016**

THÉÂTRE DE GENNEVILLIERS



TUESDAY, APRIL 26th 2016

THÉÂTRE DE CAEN

*“But now we say: Since things are thus and so, they will not remain thus and so.
Because, my friend, everything is in motion.”*
Bertolt Brecht, Life of Galileo

T&M-Paris’ 2015-2016 season is dedicated entirely to the creation of Francesco Filidei’s first opera. This is an event. It is long-awaited. We have accompanied the work step by step for over two years and have committed our resources to this opera. Giordano Bruno will return to the paths of Europe, four centuries after wandering several (from 1576 to 1592 the Neapolitan philosopher visited Italy, Switzerland, France, England, and Germany..., before returning to Venice where his famous trial began).

If this event is so anticipated, it is because in the past few years Francesco Filidei has imposed himself as a major—and highly original—composer. He is undergoing a change that has transformed him, as he explains himself with certain jubilation: having reached the extreme point of scarcity and ultimate interiority of sound at an early stage (as seen in 1999 with *Antinoo* score for eyes, nose, mouth, and ears, where the performer is also his only audience member), he gradually redeployed a solid and devastating sound universe. “*My music was born with gesture*,” he said¹; now at maturity, it has conserved the founding principles. In the beginning of *Fiori di fiori* for example (2012, for full orchestra), bows cut through the air, crumpling the initial silence of the concert, before the score transgresses towards a rhythmic sound plenum where Frescobaldi suddenly appears as a giant shadow. As a complement to the five parts of Josquin des Prés’ *Missa*, *L’Homme armé*, Filidei composed *Missa super l’homme armé* (2010-2014) where the instruments consist of arms and self-defense accessories. We could practically cite his entire opus, so significantly does gesture contaminate the music, germinate the sound, invite you to listen.

So how do we negotiate this gesture to opera? Such a precise, written, theorized gesture? This question was the first step of *Giordano Bruno*. Filidei says he found his original inspiration in the “*contact between flesh and wood*”² rather than in the historical, psychological, romantic dimension of the figure. This type of confession is rare, deeply artistic: unveiling the true, almost trivial, motor before developing any dramaturgical, musical, political, promotional arguments is a power... Bruno is there however, central, centripetal, in flesh and blood before being reduced to ashes.

Two of the top European ensembles (Remix Ensemble Casa da Música in the autumn of 2015 and the Ensemble Intercontemporain in the spring of 2016), a unique casting of sixteen singers—four roles and an ensemble of twelve solo voices who hold, with Giordano Bruno, the leading role—will travel through Portugal, France, and Italy... This is the positive reality of this immense 603-page score: sharing it to realize it. Everything moves!

Antoine Gindt

This exceptional production would be impossible without a real commitment. I personally thank all the partners of Giordano Bruno.

Programme subject to changes.

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1. Interview with Michelle Agnès Magalhaes, April 15th, 2014

2. Interview with Solène Souriau, April 13th, 2015, Programme Musica 2015



Francesco Filidei.

WORLD PREMIERE
PORTO, CASA DA MÚSICA,
SEPTEMBER 12th 2015

GIORDANO BRUNO

Opera in two parts and twelve scenes
by **Francesco Filidei**

Libretto by **Stefano Busellato**

(commission of T&M-Paris and Casa da Música, funded by the Ernst von Siemens Music Foundation. With the support of Réseau Varèse)

Conductor : **Peter Rundel**
Assistant conductor : **Léo Warynski***

Stage direction : **Antoine Gindt**
Stage design : **Elise Capdenat**
Light design : **Daniel Levy**
Costumes : **Fanny Brouste**

with
Giordano Bruno : **Lionel Peintre** (baritone)
The Inquisitor 1 : **Jeff Martin** (tenor)
The Inquisitor 2 : **Ivan Ludlow** (bass)
Pope Clement VIII : **Guilhem Terrail** (countertenor)

Twelve soloist voices
Raquel Camarinha, Eléonore Lemaire, soprano
Johanne Cassar, Lorraine Tisserant, mezzo
Caroline Michaud, Aurélie Bouglé, alto
Benjamin Aguirre Zubiri, Fabien Hyon, tenor
René Ramos Premier, Julien Clément, baritone
Antoine Kessel, Pierre Bessière, bass

Remix Ensemble (Porto, Strasbourg, Reggio Emilia, Milan)
Ensemble Intercontemporain (Gennevilliers, Caen)

Stage direction collaboration and assistant : **Élodie Brémaud**
Dramatist and 2nd assistant : **Solène Souriau**
Video creation : **Tomek Jarolim**
Accessories : **Pia de Compiègne**
Make-up, hair : **Corinne Blot**
Chef de chant : **Yoan Héreau**
Movement collaboration : **Stéfany Ganachaud**

Production **T&M-Paris**
Coproduction **Casa da Música, Festival Musica, T2G-CDNCC, Théâtre de Caen, Fondazione I Teatri di Reggio Emilia**

With the support of **Fonds de Création Lyrique/SACD,**
and **Arcadi Île-de-France / Dispositif d'accompagnements**

For *Giordano Bruno*, Antoine Gindt benefitted from a working residence
at the French Academy in Rome – Villa Medici

Stefano Busellato's libretto is derived from original texts of Giordano Bruno and a selection by
Nanni Balestrini

Length : 1h45 without interval, opera sung in Italian, subtitled

* Conducts performances in Milan (November 7th), Gennevilliers and Caen (19th, 21st and 26th)

FRANCESCO FILIDEI

IN FLESH AND WOOD

G

Giordano Bruno is known as a philosopher, a monk, a revolutionary thinker, and above all, as a martyr for the Church. Why were you interested in this historical figure?

Stefano Busellato, the librettist, and Nanni Balestrini¹ were the first to suggest the character of Giordano Bruno. I was immediately interested by the relationship between the body and wood. Giordano Bruno was burned at the stake and I was fascinated by the contact of skin against wood, of an animated object against an inanimate object. It is very intense: Bruno's body that becomes ash, and the inanimate pyre that burns him.

Can one image — opposing flesh and wood — be the source of an entire opera?

This image of Bruno on the pyre, his naked body touching the wood, is central to the opera. It is highly symbolic: the living body that ends in ashes, and death represented by wood, the inanimate object... This gesture is fundamental from the beginning. I need to work with things that are very intuitive and elemental.

How was the collaboration between librettist, composer, and director carried out? Was it linear and chronological or did things happen simultaneously?

I IMAGINED THE OPERA'S TWELVE SCENES LIKE LOCATIONS FOR MEMORIES, EACH ONE ASSOCIATED WITH AN IMAGE, A COLOR

The first idea, in writing this opera, was to really work within the context of an opera, as we think of it in the classical repertoire. Contrary to *N.N.* that was constructed little by little with the librettist², the creation of *Giordano Bruno* followed the progressive phases of the opera. I imposed the global structure of the opera, the twelve scenes and the contrast between the "philosophy" scenes where we display different thesis by Bruno and the "trial" scenes where we follow the story chronologically from his arrest to his torture. Subsequently, Stefano Busellato wrote the libretto in collaboration with Antoine Gindt concerning dramaturgical issues. The three of us talked a lot about the organization of the libretto. Stefano Busellato and Antoine Gindt had many discussions before arriving at the libretto we have today.

Why did you impose a structure with twelve scenes, alternating between philosophy scenes and trial scenes?

This came from a musical decision. The twelve scenes are interconnected through the use of a chromatic scale that goes up for the philosophy scenes (the even-numbered scenes), and decreases for the trial scenes (the odd-numbered scenes). This is also established by the use of the women's voices in the philosophy scenes, whereas the trial scenes are relayed by the men's voices. In the opera, each scene corresponds to a note I maintain throughout the entire

scene. Using the idea of synesthesia, each note has its own color. We therefore remain in one tonality, one ambience for a long time.

This system follows the mnemonics of Giordano Bruno, who wrote several volumes on magic and memory. In *De umbris idearum*³, for example, Giordano Bruno developed methods that make it possible to recover an idea easily using a principle of image association. He invented locations for memories where one could go to recover ideas. I imagined the opera's twelve scenes like locations for memories, each one associated with an image, a color. We have to wait for the 11th scene, the pyre scene, to recover the notes from the preceding scenes, where all the colors mix, where finally everything we constructed is destroyed. If there is no destruction in my work, I don't think we can talk about music that aspires to be art. By making the material aggressive I want to go beyond beauty, I want it to be interesting and raise questions.

Gesture is very important in your musical writing. Gesture is deeply connected to your research on sound. What about in Giordano Bruno?

It's true that people often notice a "visual" side to my music. For a certain time, my music followed this direction. However, *Giordano Bruno* is situated in a moment of crisis—both personal, and professional—where I was heading in another direction. On one hand, I was writing music using my past research on sound and gesture. On the other, I aspired to do something else. *Giordano Bruno* is clearly in the second category. This is why the orchestra's movements are not essential in this opera: I clearly separated them from what is happening on stage. It is as if I had made myself a mask and now I need to take it off. I felt that I could no longer continue using my old system. Today, I am leaning towards the abstract, still using gesture, but it is more cerebral. If I use a certain instrument, certain percussion, or even glasses of water, it is, above all, for their sounds rather than for the gestures they create⁴.

We find the legacy of the past in your music, especially through precise musical citations.

Yes, especially in the second part of the opera when the dramaturgical situation is moved to Rome. For example, for the arrival of the Pope in scene 9, I used bells because the reference is immediate, still today. Like Bruno with his images, the citations are memories we recover. During the Renaissance, Italy was a country with a rich musical culture that we have inherited. I was very inspired by Gregorian chants as well as the theme from *Dies Irae*, very present in the trial scenes with the inquisitors.

Is it only the music of the Renaissance that reminds us of the opera's historical context?

No, in scene 8, for example, I was inspired by the ball in *Don Giovanni* during the first act, and by the Pasacaglia in Ligeti's *Grand Macabre*, but also Bach's cantatas for the entrance of the choir. Then there was *Tosca*. The situation in scene 10 of the opera *Il sorgere del sole* (lit. daybreak), reminds us instantly of Mario Cavaradossi's situation awaiting his imminent execution at *Castel Sant'Angelo*. Like Mario, Giordano Bruno is alone in his cell waiting for death. Only Bruno is not desperate: he scorns his executioners and finds his liberty by completely breaking off with reality.

The opera depicts four well-defined characters: Giordano Bruno, Pope Clement VIII, and two inquisitors. Does each one have a different vocal treatment?

Giordano Bruno can only be a baritone: an angry baritone. The Pope, a countertenor, only sings for three minutes. For me, such a sacred figure had to be preserved and the moment when he sings had to be a key moment in the opera. However, his aria is very difficult and inspired directly by litanies. For the inquisitors, I chose a tenor and a bass. This choice is connected to the dramaturgy. The Inquisitor I, the tenor, is lighter because he is less severe with Giordano Bruno. The bass, embodied by the Inquisitor II, violently accuses Bruno and walks him to the pyre.

The function of the choir seems to go beyond what we habitually find in operas from the classical repertoire. What is its place?

It is more twelve solo voices, rather than a choir. This vocal ensemble is the most important character in the opera, the true protagonist. I wanted to make an opera that talks about the masses. These voices, even if they are not clearly identified, carry the opera from the beginning to the end.

By writing your first opera, do you have the impression that you are placing yourself in a form that is well defined and constrained by its conventions?

Yes, especially concerning the treatment of the voices. Contemporary opera endeavors to find new means to treat the voice compared to operas in the classical repertoire, but it is very difficult. Personally, I used the voice the way we do in classical opera, even if today it seems strange to use it like this. I tried, notably with the use of Gregorian chants, to keep the singing the way it would habitually be sung and taught in conservatories, just moving it a bit.

*Interview by Solène Souriau, April 13th, 2015 in Paris
© Festival Musica 2015*

1. Nanni Balestrini, poet and Italian author (1935), member of the Italian Neoavanguardia. In 1962, he chose texts by Giordano Bruno for the play *Novae de Infinito Laudes*, cantata for soloists, chorus, and orchestra by Hans Werner Henze, used in part in Francesco Filidei's opera.

2. *N.N.*, for 6 voices and 6 percussions, 2007-2009, with a libretto also written by Stefano Busellato

3. Giordano Bruno wrote several volumes on mnemonic techniques such as *De umbris idearum et du Cantus circaeus* in 1581 and *De imaginum, signorum et idearum compositione* (1590-1591).

4. Francesco Filidei uses whistling tubes, bullroarers, buzzing bows, whistles and decoys, but also glasses of water (scene 6) played by musicians from the orchestra.

PETER RUNDEL

WHAT IS HIDING BEHIND OUR PERCEPTION OF THE WORLD?

G

Giordano Bruno is the first opera by Francesco Filidei. Would you say this work “renews” the opera genre?

I think the choice of the subject—Giordano Bruno—says a lot about the composer himself. While Giordano Bruno is an important figure in European history, and more particularly in Italian history, we can still question the reasons that would push a young composer to write an opera about him. I think that one of these reasons is that the life and thinking of Giordano Bruno reflect a major philosophical issue in European art history. Namely what is hidden behind the appearance of things? What is hidden behind our perception of the world? Giordano Bruno was a thinker and, in a way, a poet. In the

end, he embodies this issue, this search. And he died for it. So, beyond the question of current events—that could be the reason a young composer would chose to make him the subject of his opera (talking about liberty of expression, notably)—I think that the opera presents, first and foremost, a symbolic figure of European thought.

THE OPERA PRESENTS A SYMBOLIC FIGURE OF EUROPEAN THOUGHT

To come back to your question, I don't think Filidei was looking to “renew” the opera genre. However, it seems to me that his music has a strong link to sacred music. The way this opera is structured is very close to the form of the oratorio. I think that this is the uniqueness and strength of Filidei's music.

Can you talk to us about the musical structure of the work?

It is very strict, in two parts and twelve scenes, and is organized like the way of the cross.

Each scene is associated with a note from the scale: there is an alternation between six “descending” scenes (that represent the life of Giordano Bruno from his arrest to the pyre) and six “ascending” scenes that express his philosophical ideas.

At the end, the two trajectories come together again on the opera's first note (Fa#). The opera's musical structure is therefore circular.

You have worked on several T&M productions. Would you say that there is a specific way of working; could you define the similarities between these different productions?

This is my third collaboration with T&M after *Massacre* in 2008 and *Ring Saga* in 2011. What makes working with this company so special, is that Antoine Gindt is always able to put together marvelous teams, always very proficient. What differentiates these

projects from those I work on elsewhere, is that the different people involved in the production talk together right from the beginning of work. This should be the normal way of working, but unfortunately it is not. Generally, the collaboration between the musical director and the director happens later in the process. On the contrary, with T&M, I was always associated from the very beginning of the project, and not only for questions of casting. For *Giordano Bruno* for example, we started discussions with Francesco and Antoine two years ago now, at the origin of the project, to talk about the score and different staging problems. It is quite pleasant for a conductor to be involved in this type of reflection.

*Interview by Dominique Bouchot,
June 16th, 2015*





STEFANO BUSELLATO

ECCE HOMO

define what is freedom, to set strict limits: limits not only for action, but also for thought, values, feelings, and emotions (Scene III, *Carnaval*).

*Extra Ecclesiam nulla salus*³. “Ecclesia”, not in the sense of an institution (because the Church is part of History, and History passes), but as a relationship between an individual and society, between acceptance and marginality. This state of mind is an essence, and as such it lasts, it is reproduced daily. When Bruno writhes under torture (Scene VII), it is the cry of distress of those who endeavor to conform to the established order that we hear. It is the violence of censorship that creates an absolute imbalance of power; it is perpetrated by the order on the exception, and there are many exceptions, they are among us.

We are too often the instruments that enable Order, now anonymous, to be exerted and fed. Although the figure of the Pope has a very limited musical place, it is his presence that plays important dramaturgical and psychological role, not his action. The choir also has an essential place, it highlights the contrast between the mass, insisting and crushing, and the individuality of Bruno, his solitude. Bruno is one of the best incarnations of *sapere aude*⁴, a reference to the century of the supra-historical Enlightenment, little known, and that, according to Kant’s definition represents “man’s emergence from his self-incurred immaturity. Immaturity is the inability to use one’s own understanding without the guidance of another. This immaturity is self-incurred if its cause is not lack of understanding, but lack of resolution and courage to use it without the guidance of another.”

We are our own limit. And Bruno hated limits more than anything. He hated the passive acceptance of restrictions, the absence of critical judgment. Above all, it was a question of character that was the cause of his numerous confrontations, and banished him from all confessions to which he adhered. But it was also for philosophical reasons. At a time of closed minds and particularisms, the ideas of Bruno allow for the

BRUNO
HATED
LIMITS
MORE THAN
ANYTHING

possibility of the infinite, the unlimited, and he applied this to everything. The universe is infinite, worlds are infinite, matter is infinite, life, life forms, different ways of living are infinite; we are infinitely free, without the programmed impoverishment caused by prescriptions, free to follow only the infinitely human principle: “Do not do unto others what you do not want others to do unto you.”

Bruno’s vision is extremely inclusive: everything is contained in everything, as said by Anaxagoras, truth is an endless mosaic to which we add our fragment – the Egyptians, the Greeks, the Hellenists, the Jews, the Christians, the Fathers, the heretics, and the atheists. The divine is immeasurable, it is vertigo, disproportion, it is everywhere, it is a pantheist glorification.

We therefore understand how much incarceration is in conflict with such openness (Scene X, *Il sorgere del sole*); how much the conception of a world so varied, irrepressible, changing, multiple and limitless conflicts with the ritualized and procedural monotony of the dominant Order (Scene IX, *Condanna*); how the philosophy of Bruno conflicts with events caused by this (alternating between even and odd-numbered scenes). And what a gap exists between the language of Bruno and the language of the ordinary, past and present. It is through the writing of his pages, poems, his panoramic vision, this fortifying and liberating breath that we arrive at the thought and essence of Bruno. Bruno’s tongue was nailed to a board when he was brought to the pyre; it had become too free, too unpleasant (Scene XI, *Rogo*). Another *frei Geist*⁵ wrote some time ago: “We would not let ourselves be burned to death for our opinions: we are not sure enough of them for that. But perhaps for the right to have our opinions and to change them.” An individual’s exploits die if they are not held up as an example, if they are not seen as possible, as an inherent part of human beings. So let us draw closer to Bruno again, leaf through him, read him again, and listen to him: *ecce homo*.

W

hat happened on February 17th, 1600? What does a man burned alive at dawn that morning represent? Who was Giordano Bruno, and why should we be concerned?

We say he was a hero of thought; we say that he was sacrificed in the name of his convictions; a hero who challenged an époque and its most powerful institution. And he paid the price, knowing that he did not have

the choice, that his gesture ensured victory for future generations. We say. But is it true?

When we talk about heroes and heroism, about geniuses or saints, when we talk about Exceptional Men, we admire them, of course, but we also place them at a distance. We create a space to store the inaccessible to give ourselves excuses, to avoid comparison with these extraordinary people and protect our mediocrity, our fears, our pettiness, to live with our defaults with a clear conscience.

Giordano Bruno was a man. This is what should worry us and what we should admire, because what he did, we could all do, but don’t.

We do not talk about the Church today, a shadow of what it once was, globally inoffensive, a caricature. What interests us is the relationship between a man and a system that imposed itself as the only system, undisputable, the system that decides on the inclusion or exclusion.

Giordano Bruno did not look much like the bronze statue—with its sour look—that presides over the Campo dei Fiori in Rome today. He had a “name much longer than his body” and no desire to sacrifice himself. Only fanatics kill themselves to prove the truth of their convictions. Bruno did everything possible to avoid capital punishment that, contrary to popular belief, was not so easily pronounced.

With as much adroitness as clumsiness, as much trickery as naivety, Bruno tried to save his own life. He agreed to recant (scenes V and VII) and declared himself guilty, while trying to reaffirm some of the foundations of his ideas. His strategy worked in Venice, and he thought he could do the same in Rome. But his imperfect analysis of the new political situation, an underestimation of his adversaries, and a long series of trials and tribulations led to his condemnation.

When Giordano Bruno understood that the combat he fought during the almost eight years of imprisonment was lost, he had no choice: he stopped being careful, accommodating, he stopped all concealment. He declared, without any hesitation, the words of truth and injustice, “*Maiori forsan cum timore sententiam in me fertis quam ego accipiam*”¹. *Ecce homo*².

One of the richest branches of Western philosophy is that of Bruno (which has taken another direction), with roots in the ideas of Heraclitus extending to those of Spinoza, Schopenhauer, and Nietzsche. But the story of Bruno is a story of defeat, and even his thoughts remain relegated to a minor school.

Beyond this, Bruno’s great accomplishment was to change the order of discourse, according to Foucault’s terms. “Order” is the first word said by the Inquisitor I, he has the power to

1. “Perchance you who pronounce my sentence are in greater fear than I who receive it.”

2. “Behold the man!”, expression used by Ponce Pilate in the Vulgate translation of John 19:5 when he presents Jesus to the crowd, beaten and crowned with thorns.

3. “Outside the Church there is no salvation”, a sentence by Saint Cyprian of Carthage.

4. “Have the courage to use your own reason” or “Dare to know”, phrase by Emmanuel Kant taken from Horace.

5. In German: “free thinker”. Stefano Busellato makes a reference to Friedrich Nietzsche.

ANTOINE GINDT

THE STRENGTH OF THE INDIVIDUAL CONFRONTED WITH THE SYSTEM

T&M is again making it possible for one of today's composers to create his first opera. Where does this production fit in with the history of T&M and what is the origin of the project?

This production is a part of the essential aim of T&M: to commission new works from composers and, above all, to accompany them in their first lyric or musical theater experience. For the past several years, I have been paying attention to Francesco Filidei's music. In 2012, he talked to me about his project of writing an opera on Giordano Bruno. We started thinking together about how to get the project off the ground, particularly with which musical forces. The vocal ensemble of twelve singers (six men and six women), for example, was not thought of in Francesco's original project.

WHAT
INTERESTED
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ORDER

So the writing was collaborative from the start of the project, between the composer, the librettist, and the director as is often the case in T&M productions?

I think there was a good flow. It was two years of exchanges with Francesco and Stefano Busellato, without always knowing when the exchange was producing decisions. There are a certain number of questions that we raised together with Francesco, for which he found musical solutions that will be accompanied by the staging. The location of the orchestra, for example. But we respected each other's positions: the libretto is, of course, written by Stefano, the music by Francesco, and the decisions about the space and the staging were not imposed by

the authors.

The score imposes complex scenic constraints: a choir of twelve singers that alternately represent different points of view, little action but the expression of philosophical thought, a dilated space-time... How did you address the scenic issues and can you talk to us about the scenography?

The scenography includes a half-sphere that hangs over the stage referring to the idea of a heavenly body, of philosophical questions that disturbed the 16th century, and notably the most important: is the Earth the center of the universe?

But in the end, the major focus for me—what I always want—is to empower the musical discourse and the music itself; in this case, to create a system where the marvelous and strange could find their place. I did not want to create a didactic performance on Giordano Bruno, Francesco Filidei's music isn't appropriate for that at all.

The philosophy of Giordano Bruno is opposed to religious dogma. Does his thinking and story still speak to us today?

We can consider Giordano Bruno as a martyr of the Catholic Church. Or, we can give him a more universal significance. His story is connected to a very precise moment in history. For me, it was a complex question: Do we transpose? Historicize? We chose to "transfigure", attaching impor-

tance to the magic dimension of Giordano Bruno's thinking.

He incarnates a sort of universal figure of free thought—in contradiction with the established order—be it religious or political. What interested me was questioning the way all collectives try to maintain order or establish an arbitrary order against individuals. It is the power of the individual—in his uniqueness, with his personal strength—to resist the system. And this system is unfortunately not only the established order, but is also public opinion, for example. We have to understand that in the 16th century, the thinking of Giordano Bruno was little known and didn't reach the people, who had neither education nor the capacity to judge his thinking.

The challenge is therefore twofold: how the established order, in this case the Roman Catholic Church, judges an iconoclastic thinking considered blasphemous, and at the same time, what is the position of public opinion with this? We see how difficult it is to fight against dominant thought.

But I don't want to take a short cut, I staged an opera, I didn't write a manifest! All the better if Giordano Bruno makes us reflect on a certain number of questions that our societies are currently addressing.

Interview by Dominique Bouchot, June 10th, 2015





IT HAS PASSED T&M SEASON 2014-2015

MITSOU, Story of a cat
Claire-Mélanie Sinnhuber / Jean-Charles Fitoussi,
Léo Warynski
 FESTIVAL MUSICA, STRASBOURG (September 26th and 27th, 2014)
 THÉÂTRE DE SAINT-QUENTIN-EN-YVELINES (January 23rd, 2015)

UN TEMPS BIS
Georges Aperghis / Samuel Beckett
 FESTIVAL MUSICA, THÉÂTRE NATIONAL DE STRASBOURG (October 7th and 8th, 2014)
 THÉÂTRE DE SAINT-QUENTIN-EN-YVELINES (November 21st and 22nd, 2014)
 COMÉDIE DE REIMS (December 2nd, 3rd and 4th, 2014)

ALIADOS, A real-time opera
Sebastian Rivas / Esteban Buch, Antoine Gindt,
Léo Warynski
 THÉÂTRE DE CAEN (March 5th and 6th, 2015)
 OPÉRA NATIONAL DE LORRAINE, NANCY (March 13th, 14th, 15th, 17th and 18th, 2015)
 THÉÂTRE DE NÎMES (March 25th, 2015)

KAFKA-FRAGMENTE
György Kurtág / Antoine Gindt
 ATHÉNÉE THÉÂTRE LOUIS-JOUVET, PARIS (March 19th, 20th, 21st and 22nd, 2015)

MASSACRE
Wolfgang Mitterer, Ludovic Lagarde, Peter Rundel
 THÉÂTRE DU CAPITOLE, TOULOUSE (April 12th, 14th, 15th and 17th, 2015)

COMING SOON 2016

ILIADÉ L'AMOUR
 Chamber opera by **Betsy Jolas**
 Libretto by **Betsy Jolas** and **Bruno Bayen**
 from the play *Schliemann, épisodes ignorés* by
 Bruno Bayen (Editions Gallimard, 1982)

Musical director : **David Reiland**
 Stage director: **Antoine Gindt**

With :
 Schliemann: **Julien Clément**
Students of the vocal department of the
National music academy in Paris (CNSMDP)
CNSMDP Orchestra

Coproduction Conservatoire National Supérieur
 de Musique et de Danse de Paris, Radio France,
 Philharmonie de Paris

Salle d'Art Lyrique of the CNSMDP (March 12th,
 15th and 17th, 2016)

PUBLICATIONS

Periodical **THÉÂTRES&MUSIQUES**
n°2 (2005, *Philomela / Eraritjaritjaka*),
n°3-4 (2007, *Kafka-Fragmente / Testimony*),
n°5 (2008, *Massacre / Stiflers Dings*),
n°6 (*Ring Saga / Théâtre musical*), **n°7** (2012, *Aliados*)
 Programmes *Ring Saga* (2011), *Aliados* (2013)

CDs **Wolfgang Mitterer** *Massacre* (© Col Legno, 2010),
James Dillon *Philomela* (© Aeon, 2009)

T&M-PARIS CIRCLE

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Marine Hozer (+33 1 47 70 95 67 /
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T&M-PARIS

Devoted to the creation of new forms of musical and
 lyrical theatre, T&M has built on the heritage of the Atelier
 Théâtre et Music (Atem) founded by George Aperghis in 1976.
 Since 1998, over thirty shows (opera, musical theatre)
 have been produced and presented by T&M, in accordance
 with artistic choices which have fashioned a genuine
 repertoire. Commissioning the creation of new pieces
 (Filidei, Rivas, Bianchi, Dillon, Donatoni, Dusapin, Goebbels,
 Lorenzo, Pesson, Sarhan...), promoting original repertoires
 by virtue of unconventional mises-en-scene (Sciarrino,
 Kurtág, Mitterer, Janáček, Stravinsky, Wagner...), and to
 implement an ongoing reflection on the practise of theatre
 and music and their pedagogical developments are the
 primary objectives of T&M.

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 production **Giulia Ricordi**, administration and production
 assistant **Achini Athukoralalage**, technical director **Gilles**
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T&M-Paris is associated for opera productions to the Théâtre
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