Glass' Cocteau Trilogy
Katia and Marielle Labèque

Katia and Marielle Labèque, pianos
Cyril Teste, artistic direction
Nina Chalot, scenography
Mehdi Toutain-Lopez, lighting
Francis Kurkdjian, perfume creation

TUESDAY
MARCH 31, 2026 8PM

Philip GLASS arranged by Michael RIESMAN

Orphée (c. 29 minutes)
- La Chambre d'Orphée (Orphée's Room)
- La Route (The Road)
- Le Voyage aux Enfers (The Trip to Hell)
- Orphée et la Princesse (Orphée and the Princess)
- Interlude musical – Le Retour chez Orphée (Musical Interlude – Return to Orphée's Home)
- Chez Orphée (Orphée's Home)
- Le Studio d'Orphée (Orphée's Studio)
- Le Retour d'Orphée (The Return of Orphée)
- La Chambre d'Orphée (Orphée's Room)

La Belle et la Bête (Beauty and the Beast) (c. 28 minutes)
- Ouverture (Overture)
- Les Sœurs (The Sisters)
- Le Dîner (The Dinner)
- Promenade dans le jardin (Walk in the Garden)
- La Saisie des meubles (The Seizure of the Furniture)
- La Confiance de la Bête en la Belle (The Beast's Trust in the Beauty)
- Le Miroir (The Mirror)
- Le Pavillon (The Pavilion)
- La Métamorphose (The Metamorphosis)

INTERMISSION

Les Enfants Terribles (c. 37 minutes)
- Overture
- Paul Is Dying
- The Somnambulist
- They Lived Their Dream
- Terrible Interlude
- Cocoon of Shawls
- Lost
- Are You in Love, Agathe?
- She Took the Path
- Paul's End

Audience members will receive a leaflet presenting three perfume sticks, one to accompany each of the three suites, composed by Francis Kurkdjian.

This series is generously supported by the **Colburn Foundation**.

Produced by Philharmonie de Paris. In coproduction with Barbican Centre, National Concert Hall – Dublin, Cité Musicale – Metz, Opéra National de Bordeaux, La Comète Scène Nationale de Châlons-en-Champagne, and Les Nuits de Fourvière.

Programs and artists subject to change.

LA Phil
GUSTAVO DUDAMEL
MUSIC & ARTISTIC DIRECTOR

AT A GLANCE

Tonight's performance celebrates the longstanding relationship between Katia and Marielle Labèque and Philip Glass. *His Four Movements for Two Pianos* (2008) has been a staple of their recitals, and in 2015 the Labèque sisters added another composition to the impressive list of concertos written for them when they premiered Glass' *Double Concerto for Two Pianos* with the Los Angeles Philharmonic and Gustavo Dudamel.

In 2021, the Labèques premiered the instrumental suites for two pianos taken from his opera *Les Enfants Terribles*, based on the film by Jean Cocteau. The success of both the recording and their concerts left the pianists all the more eager to ask the composer and his music director Michael Riesman to complete the Trilogy by applying the same method to the remaining two operas dedicated to Cocteau: *Orphée* and *La Belle et la Bête*.

In this acclaimed production by Philharmonie de Paris and directed by Cyril Teste, Katia and Marielle Labèque perform beneath a chandelier-inspired light sculpture by designer Nina Chalot to reveal unexpected colors, lyricism, and delicacy in 28 scenes from Glass' operas.

When I began work on the Cocteau trilogy, the first idea that governed my work was to bring out the underlying themes of the three films. They are best described as a pair of dualities—life/death and creativity being the first, and the ordinary world and the world of transformation and magic being the second. These topics are at the core of all three works and are explicitly put forward in the films. Whereas the first trilogy of operas (*Einstein on the Beach* / *Satyagraha* / *Akhnaten*) was about the transformation of society through the power of ideas and not through the force of arms, this second trilogy from the 1990s revolves around the transformation of the individual—the moral and personal dilemmas of a person as opposed to a whole people or society.

A corollary to this is the way in which magic and the arts are used to transform the ordinary world into a world of transcendence. These three films of Cocteau are meant as a discussion, description, and instruction on creativity and the creative process. **—Philip Glass,** from *Words without Music*

ORPHÉE

Based on Cocteau's fascinating retelling of the Orpheus myth, *Orphée,* the first opera of Philip Glass' Cocteau Trilogy, is an extended parable on the life of an artist, a poet harassed and misunderstood by peers. His success leads to ridicule by fellow poets, ending in a creatively crippling isolation. With a renewed apprehension of his own mortality, Orphée regains his emotional strength, which enables him to ignore the trials of ordinary life, freeing him to be a poet. The poets Orphée and Cégeste, Euridice, and a mysterious Princess interact within the worlds of the living and the dead, existing in that mysterious realm that separates the two worlds. Love triumphs and thus returns Orphée and Euridice to mortal life, with no remaining consciousness of their unusual time spent between "the worlds." The Princess has violated the laws of life and death one time too many and is banished into oblivion.

LA BELLE ET LA BÊTE

Presented as a simple fairy tale, it soon becomes clear that the story has taken on a broader and deeper subject—the very nature of the creative process. Through an extraordinary alchemy of the spirit, the ordinary

world is transformed into a world of magic. The power of the creative and the raw world of nature, represented respectively by Beauty and the Beast, finally emerges and allows the world of imagination to take flight.

LES ENFANTS TERRIBLES

Dancers and singers share the stage in *Les Enfants Terribles*, the final installment of the trilogy based on the work of Jean Cocteau. Articulating Cocteau's belief in the transcendent power of imagination and creativity, *Les Enfants* is the story of Paul and Lise, two characters so caught up in a world of their own imaginings that they can no longer see a reality beyond their "game." —*Notes courtesy of* **philipglass.com**

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 Philharmonic, Bayerischer Rundfunks, Chicago Symphony Orchestra, Cleveland Orchestra, Leipzig Gewandhaus, London Symphony Orchestra, London Philharmonic Orchestra, Los Angeles Philharmonic, Orchestre de Paris, Staatskapelle Dresden, Royal Concertgebouw Amsterdam, and Vienna Philharmonic, led by conductors such as Marin Alsop, Semyon Bychkov, Gustavo Dudamel, Gustavo Gimeno, Mirga Gražinytė-Tyla, Pietari Inkinen, Louis Langrée, Zubin Mehta, Andrés Orozco-Estrada, Seiji Ozawa, Antonio Pappano, Matthias Pintscher, Georges Prêtre, 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 they gave at Berlin's famous Waldbühne theater with the Berlin Philharmonic and conducted by Rattle (available on DVD from EuroArts). A record-breaking crowd of 100,000 watched them at the Vienna Summer Night Concert at Schönbrunn Palace in 2016 (now available on CD and DVD from Sony). Over 1.5 million viewers worldwide followed the event on television. Katia and Marielle have had the privilege of working 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 the creation of *Don't Fear the Light*, an original work by British singer Thom Yorke (of Radiohead) with Bryce Dessner and David Chalmin on guitar, accompanied by electronics and vocals.

Katia and Marielle Labèque premiered Philip Glass' Double Concerto at Walt Disney Concert Hall with the LA Phil, led by Gustavo Dudamel; Bryce Dessner's concerto at London's 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 New York's Carnegie Hall in April 2022 and was conducted by Jaap van Zweden. After the recent releases of Glass' *Cocteau Trilogy* (2024) and *Sonic Wires* with Bryce Dessner and David Chalmin (2024), Katia and Marielle Labèque will unveil *55*: a three-CD Box including 55 pieces in celebration of their 55 years of recordings and live performances (2026).

CYRIL TESTE

Cyril Teste was initially interested in the visual arts before turning his head to theater, 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 theater 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 theater and revolutionized film production. Cyril Teste uses actors and contemporary scripts to examine the rules of theater by infusing it with visual art and new technologies. He is 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 of immediacy, whose writings shatter dramatic conventions and pave the way for visual art, such as Patrick Bouvet (*Shot/Direct*, Festival d'Avignon, 2004) and Falk Richter (*Electronic City* and *Nobody*). He then 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 unraveling them with every new performance: *Patio*, *Park*, *Nobody*, *Festen*, *Opening Night*, *La Mouette*, and *Sur l'autre rive*. He has directed the operas *Hamlet* and *Fidelio* at the Opéra Comique in Paris and *Salome* at the Vienna State Opera. He has also led many different side 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.

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 and Ramy Fischler and director Robert Wilson. Her work presents a panorama of multiple topics, giving her a cross-disciplinary frame of reference through which she can provide a different 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, Chalot 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 cofounder of "we came from," a platform for artistic collaboration based on migration. She also teaches ceramics and design.

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MEHDI TOUTAIN-LOPEZ

Mehdi Toutain-Lopez is a video and light designer for performing arts. His work is interpreted and operated in real time to maintain a live artistic interaction with the performance. He combines the use of live cameras, live directing, editing, real-time compositing, color grading, and generative content. He uses various techniques to bring images on stage, always with a subtle integration 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. With Cyril Teste, Toutain-Lopez has been a member of Collectif MxM since 2004 as a video designer. They worked together on more than 15 plays presented internationally, including *Nobody*, *Festen*, *Opening Night*, *La Mouette*, and *Sur l'autre rive*. They also collaborated at Opéra Comique in Paris on productions of *Hamlet* and *Fidelio*, at the Vienna State Opera for *Salome* and *Norma*, and at Philharmonie de Paris with Katia and Marielle Labèque for Glass' *Cocteau Trilogy*.

FRANCIS KURKDJIAN

Perfumes creator for his eponymous fragrance house cofounded in 2009 with Marc Chaya, Francis Kurkdjian has drawn inspiration from the arts for nearly 30 years. As one of the most celebrated contemporary perfumers, he creates for Maison Francis Kurkdjian an olfactive territory combining sensuality and refined perfectionism.

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

Prompted by the artists Sophie Calle, Christian Rizzo and Sarkis, he created his first olfactory artworks in 2003, the initial step on an aesthetic quest to break down barriers between disciplines and senses. Since then, he has imagined unprecedented olfactive installations and artistic collaborations. At his request, 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 Music Director of the Orchestre de Paris, offered a new form of interpretation of Bach's Cello Suite No. 2. In March 2024, he created three fragrances for Philip Glass' *Cocteau Trilogy* to accompany the suites interpreted by pianists Katia and Marielle Labèque and a sleek and enigmatic scenography by Cyril Teste and Nina Chalot. Recently, Francis Kurkdjian collaborated with pianist Yuja Wang and director Pierre-Alain Giraud to introduce an olfactory dimension to the VR experience *Playing with Fire*, presented at the Cité de la musique – Philharmonie de Paris. Through his artistry, Francis Kurkdjian experiments with daring olfactory repertoires and invites spectators into new territories of expression.

For the texts and translations from tonight's performance, please scan: