

Art is, first of all,
a social phenomenon
and not solely
the intervention of an individual.

introduction

Certain artists will claim to create in order to soothe their souls, whereas others do so to produce a change in ideas, opinions or social organization.

More than a simple lack of inspiration, some will talk about the global economy or recession, but might not the current stagnation in art also result in the pronounced individualism of most creators?

In fact, the breakthrough of a movement often materializes in the bringing together of researchers and promoters in a pressure unit focused on research.

*The best piano duet
in front of an audience today.*

The New York Times

Daughters of Ada Cecchi (who was, herself, a pupil of Marguerite Long), Katia and Marielle had a childhood filled with music. Their meeting Luciano Berio left a lasting impression on them and encouraged them to open their minds to musical styles ranging from Bach, Brahms, Liszt, Mozart, Stravinsky, Gershwin and Bernstein to works by Boulez, Berio, Ligeti, Messiaen, Takemitsu, Lutoslawski and young contemporary composers with whom they are in constant contact.

Their innovative interpretation of Gershwin's Rhapsody in Blue a few years ago marked the beginning of the international career of this atypical duo and was one of the first gold records in classical music.

The Time, June 2006. *There were sophisticated and mischievous tributes to Mozart and to Satie. And then the masterwork of the evening : Stravinsky's Concerto for two pianos, as competitive as the Mozart had been co-operative, and as dense and rigorous as the Satie had been laidback. It was as brilliant in execution as it was in invention.*

My favorite pianists in the whole world. It is so good to see passion and expression coming from a completely different sensibility.

Madonna

Their dazzling career has made them regular guests with the most prestigious orchestras such as the Berlin Philharmonic, Bayerischer Rundfunk, Boston Symphony, Chicago Symphony, Cleveland Orchestra, Leipzig Gewandhaus, London Symphony, London Philharmonic, Los Angeles Philharmonic, Filarmonia della Scala, Philadelphia Orchestra, Dresden Staatskapelle and Vienna Philharmonic, under the direction of Semyon Bychkov, Sir Colin Davis, Charles Dutoit, Sir John Eliot Gardiner, Zubin Mehta, Seiji Ozawa, Antonio Pappano, Sir Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, Christoph Eschenbach and Michael Tilson Thomas.

San Francisco Chronicle, may 2006. *Their performance was a knockout ! Katia and Marielle Labèque, the mop-maned French sisters who have made a specialty of the repertoire for back-to-back pianos, combining familiar fare with a dazzling rarity, delivered it all with a welcome blend of theatricality and affection.*

Moreover, they have appeared with Baroque music ensembles such as The English Baroque Soloists with Sir John Eliot Gardiner, Il Giardino Armonico with Giovanni Antonini, Musica Antica with Reinhard Goebel and Venice Baroque with Andrea Marcon.

Kronen Zeitung Wien, mai 2006. *Sie verzichten auf diesen Bravourakt und kosten lieber ein sehr musikalisches Aufeinander Eingehen aus. Ihr Spiel wirkt verhalten, völlig unaufgeregt, schwerelos. Lebendigkeit und Ausdrucksfülle, Witz und Humor beeindrucken. Und es war eine Lehrstunde in Anschlagkultur...*

Their concert with Il Giardino Armonico at the Musikverein in Vienna was broadcast in Mondiovision.

Le Monde, août 2004. *Katia et Marielle Labèque sont magnifiques, touchantes. Et impressionnantes : elles ne se regardent presque jamais mais jouent dans un même souffle, dans une même respiration — et pratiquement de mémoire. La synchronisation de leur jeu est unique. Ce n'est pas le fait qu'elles soient sœurs (laissons ce fan-*

tasme symbiotique aux magazines people), c'est qu'elles jouent et travaillent ensemble depuis des lustres. Le deuxième mouvement de la suite En Blanc et Noir de Claude Debussy était d'une mystérieuse abstraction, et le redoutable Concerto de Stravinsky bénéficiait d'une exécution tonique, à la précision de frappe et de trait impressionnante. On se souviendra longtemps de leur Maria, dans la suite d'après Bernstein: doucement timbré, tendrement mélancolique, un peu en dehors et complètement présent.

Katia Labèque has enjoyed international success in recital with Viktoria Mullova.

Il Sole 24 Ore, gennaio 2006. *Da anni le Labèque riempiono le sale concerto del mondo con una presenza (e una bellezza) stranamente selvaggia e senza filtri che le avvicina più l'individualismo della star della musica rock che alla musica classica.*

Katia and Marielle Labèque appear regularly at the festivals of Berlin, Blossom (Ohio), Hollywood Bowl, Lucerne, Ludwisburg, 'Mostly Mozart' (New York), The Proms (London), Ravinia (Illinois), Rheingau, Ruhr, Schleswig-Holstein, Tanglewood (Massachusetts), Schubertiade at Schwarzenberg and Salzburg...

Die Presse Wien, november 2004. *Und wir haben ja auch alle unseren Spaß gehabt, dieser kleinen, emotionsgeladenen Frau (Katia Labèque) bei ihrem lustvollen Spiel zuschauen zu dürfen. Und wir haben uns alle gefreut, wenn die große Sanfte (Marielle Labèque) sich sekundengenau in den Rhythmus ihrer Schwester einfühlen und einfügen konnte, sodass ein kaum denkbare Unisono der beiden Klavierstimmen tatsächlich stattfindet. Der Konzertgenuss entsteht hier durch das Musizieren, das aus — wenn man so sagen darf — erotischer Präzision, aus beißenden Rhythmen und aus Klang-Watte besteht, in die man versinken kann.*

Unreleased Recordings of Ravel, Stravinsky-Debussy, Gershwin, Satie and Schubert, as well as the concept album *Across the Universe of Language*, will be released from the end of 2006 onward, on KML Recordings.

They recently scored a huge success before a record audience of more than 30,000 spectators at a gala concert closing the 2005 season of the Berlin Philharmonic, conducted by Sir Simon Rattle at Berlin's Waldbühne.

Berliner Morgenpost, juni 2005. *Lockende Nymphen (...) Aus dem französischen Baskenland kommen die Stargäste des Waldbühnen-Abends. Katia und Marielle Labèque zählen zu den weltbesten Klavierduos. Die Schwestern pflegen ein breites Repertoire, aber bei den Franzosen sind sie einfach zu Hause. Spritzig und voller Energie lassen sie Francis Poulencs Konzert für zwei Klaviere und Orchester hochleben. Katia stürmt vorwärts, Marielle rundet die Interpretation ab. Im Ergebnis erklingt perfekte Harmonie. Sie wird gekrönt durch das sensible Einvernehmen mit Simon Rattle und seinem Orchester. Man spürt, daß die Labèques und der Dirigent seit Jahrzehnten eng verbunden sind.*

This season they are performing in the most prestigious venues and festivals including the Vienna Musikverein, Hamburg Musikhalle, Munich Philharmonie, Carnegie Hall (New York), Royal Festival Hall (London)...

KML Fondazione,
a bridge in contemporary creation.

Founded in 2005 by Katia and Marielle Labèque, KML Fondazione stimulates the setting-up and creation of audiovisual musical works and commissions both confirmed and budding artists. A center of creation, exchange and experimentation, the Foundation releases the best Recordings originating in its workshops on the *KML Recordings* label.

Preserving a heritage of classics that are given new insights by contemporary interpretations and offering this repertoire to poly-disciplinary creation workshops.

Setting up and conducting workshops where music, video arts, dance and theatre rub shoulders .

Certain friends, including Plácido Domingo, Sir Simon Rattle, Alessandro Baricco, Sir John Eliot Gardiner, Sally Potter, Madonna and Brigitte Lacombe have met as a committee of honor, motivated by this ambition.

The artistic direction of the Anima Mundi Festival in Pisa was recently entrusted to the Foundation and Sir John Eliot Gardiner.

The educational programs of the Berlin Philharmonic Orchestra Zukunft@BPhil, created by Sir Simon Rattle, and of the Musikverein of Vienna Young persons Cycle will benefit from the Foundation's commitment with the participation of Katia and Marielle Labèque. Combining video and especially prepared musical pieces on two pianos, these performances will introduce children to classical music.

Semyon Bychkov
President

Katia Labèque
Vice-President

Committee of Honor Artistic Committee

Thomas Adès	Giovanni Antonini
Placido Domingo	Alessandro Baricco
Daniel Day Lewis	Frank Braley
Piero Farulli	Gautier Capuçon
Sir John Eliot Gardiner	Renaud Capuçon
Sir Simon Rattle	Ralph Fiennes
Bill T Jones	Marque Gilmore
Magnus Lindberg	Fabio Massimo Iaquone
Madonna	Magdalena Kozená
John Mc Laughlin	Brigitte Lacombe
Peter Sellars	Dave Maric
Axel Vervoordt	Rebecca Miller
	Viktorija Mullova
	Sally Potter
	Sir Simon Rattle
	Nicola Tescari
	Jean Yves Thibaudet

In addition to these artistic bridges, our financial ergonomics also encourage us to be creative economically so as to thereby perpetuate a structure for developing talents and repertoire. This operating strategy is not only a matter of resonance but also a will and desire in the image of this proposition and at least of its ambition:

Seeking the echo
rather than the refrain
and preferring discovery
to repetition.

the Workshops

Ravel

Rapsodie espagnole, Ma mère l'Oye, Prélude, Pavane pour une infante défunte and *Boléro* as originally written and transcribed by composer Maurice Ravel himself for two pianos and four hands. Album release in december 2006

Stravinsky - Debussy

Concerto for two pianos, *En Blanc et Noir, Three Easy Pieces, Five Easy Pieces, Tango, Sonata, Ragtime* with video creations by Tal Rosner. Album release in spring 2007

Aires Españoles

Suite of ancient Spanish songs and a selection of original songs by Paco de Lucía and composers Lluís Vidal, Mayte Martín and Joan Albert Amargós. The magic blend of Spanish folk tradition, the voice of Mayte Martín and two pianos give this album a most original slant

Across the Universe of Language

A re-interpretation of the Beatles' songs and universe in a blend of classical, pop instrumentation and visual performance. This creation is a masterpiece of the Foundation's effort to open classical music to a renewed audience.

Miss Kay & Miss May

The first release of the Children's Corner collection. How to discover music composed by Fauré, Bizet and Debussy by following Miss Kay and Miss May, two paper dolls, in their fairytale adventures.

the Events

Davies Symphony Hall, San Francisco

Poulenc and Ravel are separated from Haydn and Mozart by a century. Yet each embraced elegant Classical ideals, each created music of perfectly balanced beauty. Katia and Marielle Labèque are among the world's great piano duos. Here they tackle Mozart and Poulenc, *accentuating [the music's] beauty with their commanding technique and musicality* (San Francisco Chronicle), May 2006.

Anima Mundi Festival, Pisa

The Italian festival is one of the major events for sacred music in september 2006. The Opera della Primmaziale has entrusted the artistic direction of the festival to KML Fondazione and Sir John Eliot Gardiner for the upcoming three seasons

Théâtre des Champs-Élysées, Paris

Rarely heard in concert in Paris, they will be at the Théâtre des Champs-Élysées twice this season: a duo recital on wednesday 8 november 2006 and with the Orchestre National de France for Poulenc's Concerto for Two Pianos next april.

MusicART - Karneval

Katia and Marielle Labèque and the musicians of the Berliner Philharmoniker propose innovative music projects for pupils accompanied by video-artists. Two schools have been chosen to create artistic elements such as drawings, and sketches. These will be based on Saint Saens music and the imagined of the animals by the children. Camille Saint Saen's *Carneval of the Animals* has become one of the most popular pieces for a *children's audience*. December 7th, 2006

Zukunft@BPhil, Berlin

This Berlin Philharmonic Orchestra education program with Sir Simon Rattle will be choreographed and danced by more than 250 children at Treptow Arena in Berlin on december 10th and 11th.

Philharmonie, Berlin

Katia and Marielle will appear in recital in this prestigious hall on 25 january 2007.

Musikverein, Wien

A first in Vienna's most prestigious venue: a recital for two pianos by Katia and Marielle Labèque. February 2007.

Barbican Festival, London

KML Foundation commissioned Tom Adès for arrangements of Conlon Nancarrow's Studies Nos. 6 and 7. A Première, performed by Katia and Marielle Labèque (with a live visual performance by Tal Rosner) in march 2007.

La Scala, Milan

Filharmonica della Scala conducted by Semyon Bychkov, Martinu Concerto for two pianos, Richard Strauss Alpine Symphony. March 2007.

Aires Españoles

The magical blend of Spanish folk tradition, the voice of Mayte Martín and two pianos will give this concerto a most original slant. Rome, Milan, Florence, Madrid, Bilbao and Hamburg in april 2007.

Lincoln Center, New York

Four concerts with the New York Philharmonic Orchestra, Semyon Bychkov conducting. October 2007.

Further events to be announced...

*Music must raise the soul
above the feeling
in which it is immersed [...]*

G.W.F. Hegel

Aesthetics

Milk production increases 7.5% in cows
That listen to symphonic music.
(study carried out by the University of Wisconsin at Madison)

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Foundation Council

Frédéric Rebet
le chiffre
co-founder of Naïve Records
consultant for Sony Classical Worldwide
frederic@kmlfondazione.org

Abdesslam Oulahbib
scenarioindustrie
founder of Debut records
co-founder of Source / Virgin Records
abdesslam@kmlfondazione.org

Pierre-françois Letué
scenarioindustrie
artistic image management

KML FONDAZIONE, ROMA