

# UNIVERSAL EXPRESSIONS

CONCERT  
INSPIRED BY  
LOUVRE ABU DHABI



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# PRESS RELEASE

## WORLD PREMIERE PERFORMANCE INSPIRED BY LOUVRE ABU DHABI TO TAKE PLACE THIS MONTH

**The Emirati-French cultural programme, inspired by Louvre Abu Dhabi, will start on 16 of March with a performance by the Gustav Mahler Jugendorchester at Manarat Al Saadiyat**

**A**bu Dhabi, 1 March 2016: The Gustav Mahler Jugendorchester (Youth Orchestra), led by internationally celebrated conductor Christoph Eschenbach, will perform a concert overlooking the Louvre Abu Dhabi construction site featuring two world premiere commissions. The concert, titled Universal Expressions: Concert Inspired by Louvre Abu Dhabi takes place on Wednesday 16 March 2016 at Manarat Al Saadiyat on Saadiyat Island.

The evening will begin with Emirati composer Faisal Al Saari's specially commissioned piece *Zayed's Dream*, which will link and entwine the wide symphonic sounds of a classical orchestra with melodies and instruments from Emirati heritage. This will be followed by a world premiere from one of today's greatest living contemporary French composers, the director of the Conservatoire de Paris, Bruno Mantovani, *Once Upon a Time*. This cello fantasy will be performed by one of today's star soloists: Gautier Capuçon. Following the interval, the orchestra will perform the spectacular symphonic piece, "La Mer" ("The Sea") by impressionist composer, Claude Debussy.

In the context of the Emirati-French cultural dialogue, this concert is part of a prestigious programme initiated by TCA Abu Dhabi and French authorities, leading up to the opening of Louvre Abu Dhabi.

HE Mohamed Khalifa Al Mubarak, Chairman of TCA Abu Dhabi, said: "The Emirati-French cultural programme is a reflection of the longstanding cultural partnership between Abu Dhabi and France. Launching the programme with the renowned Gustav Mahler Jugendorchester performing for the first time in the UAE, with the world premiere of musical compositions, celebrates Louvre Abu Dhabi's value of universality and its openness to world cultures".

HE Michel Miraillet, Ambassador of France to the UAE, said: "This moment embodies the continued dialogue between the UAE and France. In an important year for bilateral relations between our two countries, it will be wonderful to see works by an Emirati and a French composer, performed by a European orchestra with one of the best French soloists, and directed by the former Director of the Orchestre de Paris".

Founded in 1986 by the famous late Claudio Abbado, the Gustav Mahler Jugendorchester is one of the world's most prestigious youth orchestras, performing at major venues and festivals with



Louvre Abu Dhabi © TDIC, Design: Ateliers Jean Nouvel

leading conductors and soloists such as Herbert Blomstedt, Myung-Whun Chung, Sir Colin Davis, Bernard Haitink, Pierre Boulez, Paavo Järvi or Philippe Jordan.

The orchestra that will stay in residence in Abu Dhabi for 3 weeks, will also play two further performances, one in Al Ain (Al Jahili Fort) and one in Abu Dhabi (Emirates Palace) as part of the Abu Dhabi Classics international concert series.

Tickets will be available from [www.ticketmaster.ae](http://www.ticketmaster.ae)

with more information available from [www.louvreabudhabi.ae](http://www.louvreabudhabi.ae)

Follow Louvre Abu Dhabi on social media:

Facebook (Louvre Abu Dhabi),  
Twitter (@LouvreAbuDhabi)  
Instagram (@LouvreAbuDhabi).

## ABOUT LOUVRE ABU DHABI

Born of an intergovernmental agreement between the Abu Dhabi government and France in 2007, Louvre Abu Dhabi will be a universal museum in the Middle-East, translating the spirit of openness and dialogue of cultures. Designed by Pritzker-Prize winning architect Jean Nouvel, the museum will display works of historical, cultural and sociological significance from the most ancient to the most contemporary. Spanning millennia, artworks on display will originate from civilisations all over the world with universal themes and common influences highlighted to illustrate similarities and exchanges arising from shared human experience transcending geography, nationality and history. The originality of the museum narrative trail resides in presenting these civilisations in the same spaces, galleries, rooms or gallery cabinet. Beyond the gallery space, Louvre Abu Dhabi's 'Museum City' will offer late openings, an auditorium, restaurants, shops, promenades and gardens, to provide visitors with a new perspective of the holistic museum experience in the Arab World.

<http://louvreabudhabi.ae>

## ABOUT SAADIYAT CULTURAL DISTRICT

Saadiyat Cultural District on Saadiyat Island, Abu Dhabi, is devoted to culture and the arts. An ambitious cultural undertaking of the XXI<sup>st</sup> century, it will be a nucleus for global culture, attracting local, regional and international visitors with unique exhibitions, permanent collections, productions and performances. Its iconic buildings will form a historical statement on the finest XXI<sup>st</sup> century architecture; Zayed National Museum, Louvre Abu Dhabi and Guggenheim Abu Dhabi. These museums will complement and collaborate with local and regional arts and cultural institutions including Universities and Research Centres.

<http://www.saadiyatculturaldistrict.ae/>

## ABOUT ABU DHABI TOURISM & CULTURE AUTHORITY

Abu Dhabi Tourism & Culture Authority (TCA Abu Dhabi) conserves and promotes the heritage and culture of Abu Dhabi emirate and leverages them in the development of a world-class, sustainable destination of distinction which enriches the lives of visitors and residents alike. The Authority drives the Emirate's tourism sector and markets the destination internationally through a wide range of activities aimed at attracting visitors and investment. Its policies, plans and programmes relate to the preservation of heritage and culture, including protecting archaeological and historical sites and to developing museums, including the Louvre Abu Dhabi, Zayed National Museum and Guggenheim Abu Dhabi. TCA Abu Dhabi supports intellectual and artistic activities and cultural events to nurture a rich cultural environment and honour the Emirate's heritage. A key role is to create synergy in the destination's development through close co-ordination with its wide-ranging stakeholder base.

<http://tcaabudhabi.ae/en>

## ABOUT THE INSTITUT FRANÇAIS

The Institut français is in charge of implementing France's cultural action abroad. The agency was set up by the July 27, 2010 French Foreign Cultural Action Act and its enabling decree of December 30, 2010.

Under the supervision of the Ministry of Foreign Affairs and International Development, its role is to act as the conduit for a new, more ambitious "diplomacy of influence", within the framework of French governmental policies and priorities. It will help to promote French influence abroad through greater dialogue with foreign cultures, while responding to the needs of France via a policy of listening, partnership and openness to other cultures. The Institut français replaces the Culturesfrance association, with the legal status of a "Public Industrial and Commercial Undertaking".

The Ministry of Foreign Affairs and International Development has transferred a number of new missions to the Institut français in addition to those performed by Culturesfrance in the field of cultural exchanges and welcoming foreign cultures to France. Among these new activities are promoting the French language, thought and knowledge, as well as training the staff of the French cultural network. The Institut français upholds freedom of expression and diversity in today's globalized world, while at the same time asserting its capabilities and expertise in the promotion of French culture worldwide. It is instrumental in projecting France's influence and cooperative activities, and as a center of expertise and advice.

Furthermore, the Institut français has a central role to play in addressing today's digital challenges. The Internet and social networks are transforming the way in which culture is disseminated. The Institut français will be adopting these technologies to turn them into a channel for advancing French influence.

Working closely with France's cultural network abroad, in the shape of the instituts français and alliances françaises, the Institut français seeks to answer the needs of the country's diplomatic missions. At the same time, however, it is promoting initiatives to pool projects more widely and achieve economies of scale. At a local level, it operates under the authority of the ambassador in the country concerned.

## ABOUT THE CULTURAL DEPARTMENT OF THE FRENCH EMBASSY/INSTITUT FRANCAIS IN THE UAE

The Institut français in the United Arab Emirates is the cultural department of the French Embassy. It is responsible for promoting French creation, thought and language, as well as fostering bilateral exchanges and cultural, artistic, educational, academic and scientific partnerships between France and the UAE.

It is involved in a vast range of activities, including: organization of and participation in exhibitions, lectures, shows and fairs, film festivals, concerts, dance and theatre shows; training of teachers of French as a foreign language; promotion of French higher education; support for French cultural industries and institutions in their development projects in the UAE and monitoring of French schools in the UAE.

As a government agency, the Institut français in the UAE is a key partner of Emirati cultural and educational institutions. It works in partnership and in tandem with other influential French bodies in the UAE, notably the Alliances françaises of Abu Dhabi and Dubai, French schools, the Paris-Sorbonne University Abu Dhabi and the Louvre Abu Dhabi museum.

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INSTITUT  
FRANÇAIS



LOUVRE ABU DHABI  اللوفر أبوظبي

# UNIVERSAL EXPRESSIONS

## CONCERT INSPIRED BY LOUVRE ABU DHABI

16 March 2016 - 20:00  
Manarat Al Saadiyat



Gustav Mahler Jugendorchester © Cosimo Filippini

**GUSTAV MAHLER JUGENDORCHESTER**  
Christoph ESCHENBACH, Conductor

### FIRST PART

**Faisal AL SAARI**

"Zayed's Dream (Variations on Emirati Melodies)"  
Faisal Al Saari, Oud

**Bruno MANTOVANI**

"Once upon a time"  
Gautier Capuçon, Cello

### Intermission

### SECOND PART

**Claude DEBUSSY**

"La Mer", ("The Sea"), three symphonic sketches for orchestra

- "From Dawn to Noon on the Sea"
- "Play of the Waves"
- "Dialogue of the Wind and the Sea"

**Concert length: 2 hours**



# “ONCE UPON A TIME”

## AN EXPERIMENTAL SYMPHONIC POEM

**Bruno MANTOVANI**

**French composer, Headmaster  
of the Paris Conservatory**

I have often composed works inspired by architectural masterpieces – like the “Siette Chiese” (seven churches) of Santo Stefano basilica in Bologna, Italy. But it is the first time in my life that I have written for the opening of a building – a building I have been able to see models only, which was unfinished at the moment I have been composing and moreover a building located in a country where I have never been. It is thus a unique experience for me, that stimulates my imagination since music becomes the metaphor of a project, not of an object.

I have always been very attracted to Eastern music, most of all to its ornaments and melodies. I have often transcribed for Western instruments the sounds of flutes and strings of Arab countries. The first point where my score and the context it will be created in cross roads is precisely this remote inspiration from musics I am fascinated by. It is not about quoting or copying excerpts, but about giving my personal interpretation and vision of this repertoire.

Besides this geographical and musical colour, what is at stake here is composing for a museum, a place that concentrates and scrambles temporalities. There, works of the past are exhibited for visitors of the present who experience impressions and emotions for the future. This feeling of permanency and continuity inspired me for this piece called “Once Upon a Time”. In a single tempo (something new for me), the music evolves by uniting, more than opposing, a cello and an orchestra that are both telling a story made of flashbacks and memory games. Indeed, this piece is not really a concerto, it is rather, like Strauss’ “Don Quixote”, a symphonic poem working on a mass from which an individuality escapes. There is a kind of permanent liveliness in the orchestra, something lush and juvenile, but also sequences made of expectancy, scarcity of sound. These are necessary contrasts for a work that will be created outdoors. Of course, the orchestration is quite “romantic” and not the most relevant for this context – a brass orchestra with percussions would have been perfect. But precisely, it aims at finding a compromise between an ensemble with strong historical connotations and such an unusual place of performance.

This project is thus quite experimental for me. It does not endeavour to match a particular audience (this would be contrary to my aesthetic ethics), but tries to unite two musical worlds, two inspirations in the same creative breath. ■



Bruno Mantovani © Pascal Bastien

“I have always been very attracted to Eastern music, most of all to its ornaments and melodies”

# EASTERN AND WESTERN MUSIC HAVE NEVER STOPPED THEIR DIALOGUE THROUGHOUT THE CENTURIES

**Faisal AL SAARI,**  
Emirati composer and oud player

**Tell us about your background: how does one become an oud player in the United Arab Emirates (UAE)?**

**Faisal Al Saari :**

I cannot tell you how somebody becomes an oud player, but I can say how I did: it just happened to me in 1986, when I was 12 or 13-years-old. I like horse riding and I was then finishing a horse jumping session with friends close to Abu Dhabi, my hometown. As we used to do, we gathered after riding to talk, play music, sing... A friend of mine playing oud proposed me to try playing, that is what I did... Well, I have not stopped ever since. I first learnt by myself, with no academic training, but shortly I realized that I had to study if I wanted to improve. I then followed various courses in several Emirati academies, with Arabic or foreign masters from Bulgaria, the USA... At this time I also studied guitar and tried to transfer some of the Spanish heritage to oud. At last, by the middle of the 2000's, my training was already quite international.

During all this time, it was hard to explain to my family what I was doing: I come from a large family with ten children, my parents and my brothers are very religious. For them, music is haram : we discussed it a lot, they could not understand why I would get involved in such activity. One of my elder brothers even broke my instruments three times! But instead of despairing me, this gave me more strength to go on in the career I had chosen. Now my family understands and accepts my music, they're even proud when they see I have become famous thanks to it.

**On 16th March 2016 at the Louvre Abu Dhabi pre-opening concert, you'll play as oud soloist with Gustav Mahler Jugendorchester (GMJO), a European symphonic orchestra. Isn't this association unusual?**

Not so much. What is the oud, first? An ancient Eastern, both Persian and then Arabic instrument that gave birth in the late Middle Ages to a Western famous instrument called lute. In fact, Eastern and Western musics have never stopped their dialogue throughout the centuries. In the first decades of the XX<sup>th</sup> century in Egypt, a new form of great popular Arabic music, both instrumental and vocal, even appeared with big orchestras mixing violins, ouds, pianos, darbukas... instruments from all sides of the Mediterranean Sea.

<sup>(1)</sup> In Islam, forbidden on a religious ground.



Faisal Al Saari © DR

*“Zayed’s Dream is  
a kind of concerto for  
oud, telling the story  
of the UAE”*

Sayyed Darwish (1892-1923), Mohammed Abdel Wahab (1901-1991), Oum Kalthoum (1898-1975) or Abdel Halim Hafez (1929-1977) are the main Egyptian figures of this incredibly rich music; but then all Arab countries produced world-famous musicians such as the brothers Munir and Jamil Bashir or Nadhem Al Ghazali in Iraq, Fayruz and the Rahbani brothers in Lebanon, and later the great Jaber Jassem in the UAE. All of these musicians were masters, founders of schools where generations of music students from all the Arab world came to try and imitate them.

If we focus mainly on ouds, the highest reference is not Arabic but Turkish: Istanbul-born Mohieddin Haidar, also known as “the oud Paganini”, settled in the 1930’s in Iraq where he developed an oud academy called Targan. Originally a great cellist, Haidar decided to transfer the cello method to oud, thus founding the main method with which oud is taught today. On the opposite, Jamil Bashir chose to involve in long violin studies after becoming an oud master, because he felt he needed this to go on improving with his original instrument. Finally, mainly in the XX<sup>th</sup> century, Arabic music regenerated itself a lot by getting hold of Western techniques or instruments. And this story is still going on: after becoming a master of oud, I personally began to study violin, in which I also plan to reach a master level.

Now, even with instruments derived from Western techniques or traditions, what is the specificity of Arabic music? We use very much quarter tones, whereas most Western orchestras are used to playing scores where the smallest interval between two keys is half a tone. In that sense, playing with GMJO is a double musical challenge for me: to make my oud heard in the middle of a big powerful orchestra I never experienced; and to integrate quarter-tone melodies inside orchestration by an ensemble originally designed for Western scores.

**Tell us about “Zayed’s Dream”, the piece you composed specially for this concert and in which you’ll play as an oud soloist...**

“Zayed’s Dream” is a kind of concerto for oud, telling the story of the UAE and particularly of its founder, our father Sheikh Zayed bin Sultan Al Nahyan (1918-2004). The piece is divided in three parts, each of them being associated with a specific Emirati rhythm. The first part, on a Chaabi rhythm, depicts the huge achievements of a small and young country, the UAE, in the first decades of its existence (1970’s-1980’s). The second part is more focused on Sheikh Zayed’s experience, the way he spent his life building our country, with traditional percussions from Abu Dhabi and Al Ain, his hometown in the desert, close to the Omani border. The third part, with Saccati percussions from the Gulf region, is dedicated to the rule since 2004 of Sheikh Zayed’s son and successor, Sheikh Khalifa.



Faisal Al Saari © DR

The whole piece is called “Zayed’s Dream” because we now live a particular moment in the life of our country that is nearly 50 years-old: after decades of building roads, infrastructures, administration, a flourishing economy in various sectors, time has come to make art, knowledge and culture the core of Abu Dhabi and the UAE development. That is what the creation of Louvre Abu Dhabi embodies, and that was certainly Sheikh Zayed’s main ambition. He has not lived long enough to see it with his own eyes, but I have no doubt such an achievement was his greatest dream. ■



# A DARING BET: CULTURE TO DIALOGUE

**Ronald PERLWITZ**  
**Head of Music Programme**  
**at Abu Dhabi Tourism**  
**& Culture Authority**

**B**orn in Germany, Ronald Perlwitz grew up and studied in France. He has been working in the United Arab Emirates (UAE) since 2006, first at the Sorbonne Abu Dhabi, then today as the Head of Music Programme at Abu Dhabi Tourism & Culture Authority. There, he began reviving Abu Dhabi Classics, aiming at making the emirate an important place on the world musical stage.

## **What are Abu Dhabi Tourism & Culture Authority's missions?**

### **Ronald Perlwitz :**

Abu Dhabi Tourism & Culture Authority is in charge of the conservation and promotion of traditions and cultural heritage of the Emirate of Abu Dhabi. Another of its missions is to develop artistic and cultural life in the region, also to increase the attractiveness of the region. All these activities support the region's development in a cultural context that has become global. As the Head of Music Programme, I am in charge of the creation and supervision of a set of high quality musical events.

## **What have you achieved since you took office?**

With my team, we first revived Abu Dhabi Classics. This is a diverse programme through which we organise concerts of western classical music played by the greatest orchestras in the world, but also Arab music concerts, and a whole specific programme of oud and piano. We also try and promote Emirati artists abroad and we organise Umsiyat, a concert series in which various spiritual musics of the world are performed. This epitomises the openness of the Middle East, this region where all religions exist. Since Abu Dhabi Classics restarted, 30 concerts have been programmed. Successfully: about 80% of available tickets have been sold on a yearly basis, which was not precisely expected since culture in classical music remains to be built in the United Arab Emirates. But we note this programme is indeed very popular and sparks a long-lasting interest. So there is an Emirati audience for such musics, and people do come to concerts. What we have always wanted to do is to show the universal significance of classical music. At the same time, it is a way to participate in the cultural wealth and development of the region, and a daring bet with culture in a tense geopolitical context.



Ronald Perlwitz © Saeed Jumoh

**“This concert has been wanted by both French and Emirati governments”**

**With extremely renowned musicians, two world premieres and a great classical works (“The Sea” by French composer Claude Debussy), the Louvre Abu Dhabi pre-opening concert is an international event. What do Emirati people expect from this concert?**

First, let us note that this concert has been wanted by both French and Emirati governments, and the latter insisted that a new work would be premiered by a European orchestra. The Louvre Abu Dhabi pre-opening concert is the perfect event to launch a French/Emirati Cultural Programme that will take place around the inauguration of the museum by the end of the year. There is a certain emulation here, we can feel a great will to create in the arts, for instance in music. For the composer and oud player Faisal Al Saari, the dialogue between European classical music and his instrument's cultural heritage has always been a major source of inspiration. His new work transfers for the first time great traditional Emirati melodies for a symphonic orchestra. For Emiratis, it is something very moving, very beautiful. It shows the link uniting this event with the Louvre Abu Dhabi, both a museum with universal ambition and a source of inspiration for the younger generations.

When we began to foresee organising a concert that would celebrate the Louvre Abu Dhabi birth, our goal was to impulse a dialogue between different cultural partners in France and the UAE. For that reason, it was very important to perform a work written by a French composer and another one by an Emirati composer. If this dialogue does not take place in the heart of the Arab world, as Emiratis want it and implement it, it will never evolve. ■

# MUSIC IS A COMMON LANGUAGE

**Alexander MERAUVIGLIA-CRIVELLI**  
**Secretary General of the**  
**Gustav Mahler Jugendorchester**

## **What is the Gustav Mahler Jugendorchester?**

### **Alexander Meraviglia-Crivelli :**

The Gustav Mahler Jugendorchester (GMJO), founded in 1986 by Claudio Abbado, its former Music Director, is considered today as the most important youth orchestra in the world. By organizing tours every year under the direction of world famous conductors and with the participation of most renowned soloists, the GMJO offers the best conditions for the training of young instrumentalists under 26-years-old. Beyond that musical training, the GMJO has always pursued a social and integrative approach: our projects do not only aim at improving musicians' skills; our concerts and tours also emphasize the importance of preserving and highlighting cultural heritage, as well as the collaboration between international institutions and mutual respect. Music is a common language which has the ability to unite people and to overcome limits and frontiers. In this spirit, the GMJO is both proud and honoured to participate in Louvre Abu Dhabi pre-opening concert.

## **The GMJO has been playing all over the world. Why have you not performed in the United Arab Emirates in these thirty years?**

In the last few years, the GMJO organized various tours all over Europe, as well as in Asia, the United States and South America. For years we have thought about performing in the United Arab Emirates, but we needed an exceptional occasion to implement this project. Such is the pre-opening of Louvre Abu Dhabi and we will play during the 16th-March concert because we have been invited by the French and the Emirati Governments to do so.

## **What does this first concert on the Emirati land mean for the GMJO? What do you expect of this first work by an Emirati composer at your repertoire?**

Two main ideas characterise the human and cultural context of this project: on the one hand, preservation and highlight of the world heritage with Louvre Abu Dhabi; on the other hand, mutual respect, interest and exchange between two great cultural areas. These two ideas perfectly match our orchestra's spirit and values. We are therefore convinced that the audience, as well as the artists and musicians, will be touched and enriched by the Emirati and French works we will play. ■



Alexander Meraviglia-Crivelli © DR

“Music is a common language which has the ability to unite people and to overcome limits and frontiers”

# BIOGRAPHIES

## GUSTAV MAHLER JUGENDORCHESTER

Founded in 1986 by Italian maestro Claudio Abbado, the Gustav Mahler Jugendorchester (GMJO) is a youth orchestra for European musicians under 26-years-old, considered as one of the very best youth orchestras in the world. The GMJO allows the most talented young European musicians to meet twice a year for concerts in internationally most renowned venues and festivals (Salzburg Festival, Lucerne Festival, BBC Proms in Londres, Suntory Hall in Tokyo...), in collaboration with world most famous conductors (Pierre Boulez, Semyon Bychkov, Myung-Whun Chung...) and soloists (Pierre-Laurent Aimard, Renaud Capuçon, Jean-Guihen Queyras...)



**Christoph ESCHENBACH**

Born in Breslau in Germany (today Wrocław), Christophe Eschenbach studied piano in Hamburg with Eliza Hansen and gained several prizes in Germany when still very young. In 1965, his First Prize in Clara Haskil Competition in Lucerne is the starting point of his career as a soloist. After studying conducting in Hamburg Conservatory, he begins to conduct in 1972 and, as soon as 1975, he makes his US debut with San Francisco Symphonic Orchestra. Nowadays, he is widely invited by world greatest orchestras and opera houses (Vienne, Berlin, Londres, New York, Paris, Shanghai, Milan, Amsterdam...) and by most prestigious festivals (Salzbourg, Tanglewood, Ravinia, Saint-Petersbourg, Grenade, Rheingau...).



**Faisal AL SAARI**

Faisal Al Saari, an Emirati musician, had a passion for music from a very young age. Inspired by the oud melody, he is a graduate of Bait Al Oud, Abu Dhabi in oud and phonetics studies. Al Saari is considered one of the UAE's leading oud masters today, with regular appearances in Qasr Al Hosn Festival, Sharjah Music Festival and he recently performed at the opening of Qasr Al Muwajji, Al Ain.



**Bruno MANTOVANI**

Bruno Mantovani, born in 1974, firstly is a composer, but also a conductor; and he produces a broadcast on France Musique radio and runs the Conservatoire national supérieur de musique et de danse in Paris. There he studied from 1993 to 2000, receiving five first prizes. His music have been internationally successful from the beginning, performed by soloists such as Renaud Capuçon, Jean-Guihen Queyras or Tabea Zimmermann. Faithful to conductors such as Pierre Boulez, Riccardo Chailly, Susanna Mälkki or François Xavier-Roth, his music has been performed by prestigious orchestras such as the Bamberg Symphony, the Chicago Symphony, the Gewandhaus in Leipzig, the BBC in London, the philharmonic orchestras of La Scala in Milan, New York and Radio France, and the Orchestra of Paris. His work regularly connects with the history of occidental music (Bach, Gesualdo, Rameau, Schubert, Schumann) or the popular repertory (jazz, oriental music). His works are published by Editions Henry Lemoine.



**Gautier CAPUÇON**

Born in 1981, Gautier Capuçon began to play cello at the age of 4 and a half, and studied with Annie-Cochet Zakine, Philippe Muller then in Vienna with Heinrich Schiff. He won first prizes in many international competitions. He completed his experience inside the European Union Youth Orchestra with Bernard Haitink, then in the Gustav Mahler Jugendorchester with Kent Nagano, Daniele Gatti, Pierre Boulez, Seiji Ozawa and Claudio Abbado. Today he performs with the world greatest orchestras and usually plays with conductors as renowned as Semyon Bychkov, Myung-Whun Chung, Charles Dutoit, Valery Gergiev, Paavo Järvi, Tugan Sokhiev...



# FRENCH SPONSORS

## ARDIAN



# ABOUT ARDIAN

## CONCERT EXCLUSIVE SPONSOR

Ardian, founded in 1996 and led by Dominique Senequier, is an independent private investment company with assets of US\$55bn managed or advised in Europe, North America and Asia. The company, which is majority-owned by its employees, keeps entrepreneurship at its heart and delivers investment performance to its global investors while fuelling growth in economies across the world. Ardian's investment process embodies three values: excellence, loyalty and entrepreneurship.

Ardian maintains a truly global network, with more than 410 employees working through twelve offices in Paris, London, Frankfurt, Milan, Madrid, Zurich, New York, San Francisco, Beijing, Singapore, Jersey and Luxembourg. The company offers its 470 investors a diversified choice of funds covering the full range of asset classes through Ardian Funds of Funds (comprising primary, early secondary and secondary activities), Ardian Private Debt, Ardian Direct Funds (comprising Ardian Mid Cap Buyout, Ardian Expansion, Ardian Growth and Ardian Co-Investment), Ardian Infrastructure, Ardian Real Estate and customized mandate solutions with Ardian Mandates.

[www.ardian.com](http://www.ardian.com)

## ARDIAN

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