



L'ÎLE DU RÊVE



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REYNALDO HAHN
PIERRE LOTI

JULIEN MASMONDET, conductor
OLIVIER DHÉNIN, director

ATHÉNÉE THÉÂTRE LOUIS-JOUVET, PARIS
du 6 au 11 DÉCEMBRE 2016

2383 audience members

WINTERREISE COMPAGNIE THÉÂTRE
SEASON 16/17
Press reviews

TV & RADIO PRESS

TNTV : REPORTAGE JOURNAL TÉLÉVISÉ TAHITI NUI // SOLENE BOISSAYE // 3/12/16
<https://www.youtube.com/watch?v=JBtyztlFq5w>

RADIO OUTRE-MER 1^{ère} : A L'AFFICHE/SUR SCENES // JULIE STRABONI // 12/12/16
<http://la1ere.francetvinfo.fr/emissions-radio/l-affiche-sur-scene>

NEWSPAPERS & WEB

ANACLASE // FRANÇOIS CAVAILLES // 9/12/16

L'ÎLE DU RÊVE was shown early in the winter at the Athénée theatre, and it was glorious. [...] Cleverly using nostalgic motifs, the scenery design, simple yet lively, takes us on a journey. The stage is designed to become a large tropical wooden board sliding over an enchanted ocean of singing youths, playfully gathered around the queen Pomaré. [...] The tone then shifts as the third act opens with a tale of the island told (spoken) by Téria to her child. We're now in a misty forest, elegantly gloomy (Anne Terrasse designed the lights), as if to show how the characters get unglued into the sea of initial utopia (their life at the palace, under the burning sun...). The main couple goes through moaning, tension and breaking along with the opera's wild framework, and in line with Loti's disillusioned and ambiguous vision... [...] This lively representation of a well illustrated far away tale has conquered once again the Paris audience, lifted and moved by this beautiful wave of collective creativity....

CONCERTCLASSIC.COM // ALAIN COCHARD // 9/12/16

Soft lines and subtle colors, coupled with a remarkable sense of prosody, all give a mystical feel to this opera (Tupupa'u, the spirit of the dead, lurks...). Olivier Dhénin's simple yet efficient direction respects and emphasises this feel, using shadows, background or unspoken images – as well as allusions to Gauguin ! – without ever giving in to cheesy exotic props like palm trees or flower necklaces.

OPERA MAGAZINE // JACQUES BONNAURE // 6/12/16

The Athénée theatre is rerunning Reynaldo Hahn's lovely opera, with an attractive and sensitive direction by Olivier Dhénin as well as a beautiful cast (Enguerrand de Hys, Marion Tassou, Eléonore Pancrazi) conducted by Julien Masmondet (up-and-coming conductor). A must see!

OLYRIX // DAMIEN DUTILLEUL // 9/12/16

Reynaldo Hahn's ÎLE DU RÊVE, adapted from Pierre Loti's novel, currently programmed at the Athénée Théâtre Louis-Jouvet, is simply entrancing. The music has a poetic quality and is nicely highlighted by Olivier Dhénin's uncluttered direction. [...] [It] uses lights (designed by Anne Terrasse) and transparency effects to characterize the scenes and the actions. They are few if any accessories, but panels coming down from the flies create a background, a separation of the stage or an image (a boat living the harbour). The scenes are also simple but make for beautiful pictures. The cast is directed with care and performs at its best while standing alone on an almost bare stage.

RESMUSICA.COM // STEEVE BOSCARDIN // 9/12/16

Olivier Dhénin's uncluttered direction mostly conjures-up images in order to reveal a love story, simple but not so fleeting even though it is sentenced to end due to cultural differences. One takes away a feeling of mellow peacefulness, as well as somewhat a sense of naivety, illustrating a western fantasy of the Polynesian culture. Period photographs and paintings take us on a journey not only in space but also in time, towards a time when all things exotic could still be. The costumes and the choreographies, simple and graphic, also contribute to this vision. [...] One can only recommend to the Paris audience to go off the beaten track and rush to the Athénée theatre, for a chance to take up for nostalgia again, for the feeling can be so exhilarating.

MUSICOLOGIE.ORG // FREDERIC NORAC // 9/12/16

[Olivier Dhénin's] production cleverly avoids cheap exotisme, and uses instead period photographs projected onto transparent materials in order to conjure-up Bora Bora, paradise island for exotic romances. The wahines do not perform traditional dances wearing grass skirts, instead they wear monacal grey dresses and only their flowers crowns are here to remind us of the thaitian folklore. The ballet in the third act is typical of salon music from the Belle Epoque and even if the composer included a choir sung in native Tahitian in his opera, it is obviously the western vision upon this « paradise » culture which he wanted to convey.

WANDERER // MICHEL PAROUTY // 8/12/16

Without falling into the trap of cheesy exotic aesthetic, [Olivier Dhénin] designed a clever scenery. Colorful and transparent mobile elements are enough to create a space on stage, a few enlarged period photographs locate the scenes and conjure-up various places of the island. This few details are adequate considering the small stage and should allow the show to travel easily. The rather austere costumes – long black dresses, leaf crowns – bring in a touch of modernity.

LES ÉCHOS // PHILIPPE VENTURINI // 8/12/16

Far away lands, here French Polynesia, offer the perfect setting for pictural imagination (Gauguin), but are not enough in order to shape a narrative and its characters. Especially since here, Reynaldo Hahn is more interested in the dream than he is in the island. He never tries to recreate some folklore, he prefers to halo the story in fragrant wreaths. His opera is not made of actions but only of feelings and atmosphere. « It is a serie of 3 episodes set in an exotic landscape. There is no begining and there is no end » the composer explained to the press in his time. The director Oliver Dhénin does not go against it and lets the characters float in the pretty and simple sceney, made of period paintings and black and white photographs.

REGARD EN COULISSE // ELMA DEBENT // 13/12/16

Eléonore Pancrazi doubles the parts of Téria and Oréna and Marion Tassou is Mahénu, both are excellent as actresses and as singers. Their warm voices bring their characters to life. Enguerrand de Hys plays a soft and genuine Loti. [...] The direction, simple and efficient, creates a dreamy atmosphere. Within an understated aesthetic scenery, based on moving panels and projected images, the movements are slow and precise.

I/O GAZETTE // LOLA SALEM // 14/12/16

Over there, the air is colorful and each nectar is fragrant. In Bora Bora, a sweet romance is born within a typically end of the 19e century french exotic aesthetic. [...] Olivier Dhénin's direction perfectly conveys the spirit of mystery and transfiguration which runs through the opera. At the heart of decilate scenes, the performers' voice sound delightful. Marion Tassou (Mahénu) is just gorgeous, and her voice nicely matches Enguerrand de Hys's (Loti). A poetic performance, simple and beautiful.

FROGGIE'S DELIGHT // NICOLAS ARNSTAM // 11/12/16

The elegant staging of director Olivier Dhénin (in collaboration with Amélie Lauret) takes us into a universe as exotic as it is retro, and to which the cast brings a nice sense of authenticity. [...] Directed with simplicity, they bring to life, delicately, a time of romanic and quaint charm for a dreamy one hour and 15 minutes.



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