aedes

DANS L'OUBLI

FORGOTTEN

PERFORMANCE

with the actor Denis Podalydès

2027 | 2028 programme

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How can one describe the tragedy of forgetting one's own identity, and that of others? What happens when memory gradually fades away? *Dans l'oubli (Into Oblivion)* delves into the heart of this invisible affliction, which casts its shadow a little further each day over our Western world.

Interweaving music and narrative, this staged concert takes the audience on a deeply moving journey through the labyrinth of a fading mind. Inspired by the words of the Dutch artist Spinvis, the performance unfolds in eight scenes, portraying a doctor who, after spending years caring for patients with neurocognitive disorders, discovers the initial symptoms of the condition in himself.

Gradually, what seemed to be only other people's stories – told in the form of funny or poignant anecdotes – becomes his own. Lucidity begins to crack, memory frays, confusion sets in –until he is engulfed by silence and music.

From Brahms to Kaija Saariaho and Panayiotis Kokoras, each work performed by Aedes reveals one of the many facets of dementia: anxiety, hallucinations, forgetfulness, suspicion, panic… David Fennessy's moving *Letter to Michael,* in which we hear the desperate plea of a patient in a psychiatric hospital begging her husband to come and collect her, conveys with rare intensity the fear and abandonment that people afflicted by this condition also experience.

Between pain and tenderness, despair and fragments of humanity, this production offers an unforgettable experience that explores the meaning of loss and the fading of the self.

French premiere on 20 January 2027 at the Philharmonie de Paris.



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Programme

David Fennessy
Letter to Michael

Johannes Brahms
Warum ist das Licht gegeben dem Mühseligen?
(1st movement)

Jan Pieterszoon Sweelinck
Mein junges Leben hat ein End

David Fennessy
Hashima refrain (excerpt)

Kaija Saariaho
Tag des Jahrs (excerpt)

Johannes Brahms
Warum ist das Licht gegeben dem Mühseligen?
(2nd and 3rd movements)

Panayiotis Kokoras
Sonic Vertigo

Spinvis (Erik de Jong)
Die Moltau

Ingvar Lidholm
Troget och milt

Johannes Brahms
Warum ist das Licht gegeben dem Mühseligen?
(4th movement)

1h15 with no interval

Aedes
17 singers

Denis Podalydès
actor

Mathieu Romano
conductor

Erik Bosgraaf
flute

Jorrit Tamminga
electronic music

Tido Visser
concept and staging

Spinvis
script (translation and stage adaptation by Émilie Syssau)

Technical information

Total number of people on tour: 24 people

Artistic staff

17 singers
1 actor
1 conductor
1 flutist
1 electronic music artist
1 stage director

Technical staff

1 general stage manager
1 production manager

Estimated planning

The day of the concert
Technical service (lighting)
Rehearsal
Performance


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Denis Podalydès

Denis Podalydès enrolled at the Conservatoire National Supérieur d'Art Dramatique (CNSAD) in Paris in 1985, studying under Viviane Théophilidès, Michel Bouquet and Jean-Pierre Vincent. He began his career with a part in Corneille's *Sophonisbe*, directed by Brigitte Jaques-Wajeman, and went on to work with directors Christian Rist and Louis-Do de Lencquesaing. In 1996, he was involved with Michel Vuillermoz, Isabelle Candelier, Loïc Houdré, Patrick Ligardes, and Rémi de Vos in a collaborative project that gave rise to the comedy play *André Le Magnifique,* which won five Molière Awards (French equivalent of the British Tony Awards). He joined the prestigious Comédie-Française in 1997, and in 2000 he became its 505th full member *(Sociétaire).* For his performance in Le Revizor (Gogol's *The Government Inspector),* directed by Jean-Louis Benoît, he received the Molière Award for Best Male Revelation in 1997. At the Comédie-Française, he has performed works of the classical repertoire (plays by Shakespeare, Molière, Corneille, etc.) under directors such as Jacques Lassalle, Dan Jemmett, Catherine Hiegel, André Wilms, and Brigitte Jaques-Wajeman. Outside the Comédie-Française, he has worked with directors including Pascal Rambert *(Répétition, Architecture)* and Aurélien Bory *(La disparition du paysage).*

As a director, he has been involved in the production of plays by Emmanuel Bourdieu, including *Tout mon possible, je crois?* and *Le mental de l'Équipe.* In 2006, he directed Edmond Rostand's *Cyrano de Bergerac* at the Comédie Française, a production that received six Molière Awards the following year, including the award for Best Director. In 2008, again for the Comédie Française, he directed *Fantasio* (Alfred de Musset). In 2012, he directed Molière's *Le Bourgeois Gentilhomme,* followed in 2013 by Emmanuel Bourdieu's *L'homme qui se hait,* and in 2014 Anton Chekhov's *Les méfaits du tabac (On the Harmful Effects of Tobacco).* This was followed by Victor Hugo's *Lucrèce Borgia,* Mozart's *La Clemenza di Tito,* Maeterlinck's *La Mort de Tintagiles,* Molière's *Les fourberies de Scapin,* Marivaux's *Le Comte Ory* and *Le triomphe de l'amour,* Verdi's *Falstaff*, Alexander Ostrovsky's *L'Orage* and, in 2024, André Messager's *Fortunio* at the Opéra de Lausanne. In 2012, he wrote and directed his first documentary film, *La peur, Matadors* (broadcast in France on CANAL+). In his film career, he has worked with many directors, including Arnaud Desplechin, Raúl Ruiz, Michel Deville, Bruno Podalydès, Bertrand Tavernier, Lea Fazer, Valeria Bruni-Tedeschi, Valérie Lemercier, Bernard Stora, and Jean-Paul Lilienfeld, amongst others.



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Sylvain Gripoix © Aedes 2026

Mathieu Romano

At the heart of Mathieu Romano's conducting lies a commitment to expressiveness and connection – bringing musicians together in a shared emotional experience in order to communicate deeply with the audience.
Drawing on historical research while focusing on a lively, intense interpretation, his approach consistently highlights the meaning and emotional power of the musical texts. He works both with singers and with orchestras, and his versatility, deep understanding of the human voice, precise gestures, and acute listening skills make him just as at home on the concert platform as he is in the opera pit.
A dynamic artist constantly on the lookout for new experiences, his repertoire ranges from music of the Baroque period to contemporary works. He also regularly takes on cross-disciplinary projects: real-time electronic music, film concerts, musical theatre, site-specific performances…

In recent seasons, he has worked with many distinguished orchestras and ensembles including Les Siècles, the Orchestre de Chambre de Paris, L'Itinéraire, the Orchestre National de Lille, the Yellow Socks Orchestra, the Orchestre National des Pays de la Loire, the Orchestra of Teatro Carlo Felice Genova, the Orchestre de la Garde républicaine, Les Frivolités Parisiennes, the Chœur de Radio France, the RIAS Kammerchor, and the Nederlands Kamerkoor.
In the field of opera, he has conducted, amongst other works, *Breaking the Waves* (Mazzoli) at the Opéra-Comique and *Don Giovanni* (Mozart) at the Théâtre des Champs-Élysées. This season he will be conducting *Orphée aux enfers* (Offenbach) at the Paris Conservatoire (CNSMD) and *Noye's Fludde* (Britten) at the Atelier Lyrique de Tourcoing with Les Siècles.
He is the founder and artistic director of Aedes. Together they take part in some of the most prestigious musical seasons. The ensemble and its many recordings are highly acclaimed by audiences and critics alike.

In recognition of his artistic achievements, Mathieu Romano was awarded the honorary distinction of Knight of the Order of Arts and Letters *(Chevalier de l'Ordre des Arts et des Lettres)* by the French Ministry of Culture in 2020.

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Regarded as “one of the finest choirs in France” *(Le Figaro),* capable of “doing everything – singing and performing – to perfection” *(Le Monde),* Aedes ranks among Europe’s leading ensembles, acclaimed for the purity and intensity of its performances.

Founded in 2005 by Mathieu Romano, this seventeen-voice ensemble has forged a unique sound under his direction that is at once precise, sensuous, and strong, with a vibrant energy that goes straight to the heart.

With a repertoire ranging from Baroque to contemporary works, with forays into other artistic spheres, Aedes loves to surprise, innovate, and blur boundaries: dance, theatre and the visual arts interact with singing, constantly opening up new horizons. Every Aedes concert is also a sensory experience.

A regular guest on the major French and European stages, Aedes also partners with prestigious orchestras to perform masterpieces of the choral repertoire. The ensemble’s extensive discography, devoted primarily to music of the twentieth and twenty-first centuries, has reaped numerous awards.

Based in the Somme region and in residence at the Atelier Lyrique de Tourcoing, Aedes places transmission at the heart of its commitment by training future choral conductors, performing for a wide range of audiences, and raising awareness of choral singing among pupils and teachers.

In September 2026, Aedes launches a new festival – “Vibrations”, at the Royal Abbey of Saint-Riquier – dedicated to the art of choral singing.

During the 2026–2027 season, Aedes will take to France’s premier stages with three major productions showcasing its skills: *Le Chant du Sabre,* in collaboration with martial artist Masato Matsuura, *Dans l’oubli,* with actor Denis Podalydès, and *Mozart’s Requiem,* performed alongside Les Siècles and under the baton of Mathieu Romano.



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