



A-RONNE, PRESS QUOTES

This immersive “theater of the ear”, in which the spectator is invited to move around wearing headphones, contains all the magic of a mental journey into vocal and poetic lands crossed by choreography.

– **Sarah Franck, Art-chipels.fr** –

“Where are the musicians? Already with us, but we won’t realize it until A-Ronne begins, an “ear theater” without characters or plot, spoken and sung by eight virtuosos with amplified voices. Like us, the singers are on the move, but theirs is controlled by Claire Croizé’s inventive choreography and conductor Filip Rathé’s ultra-precise musical direction.”

– **Sophie Bourdais, Télérama Sortir** –

“At a time when almost all words have lost theirs, nothing is more poignant than to hear singers inveighing against each other via the phoneme. A-Ronne’s strength lies in translating all this into a form that’s neither hermetic nor raunchy: the right dose of theatricality to maintain contact, and a modest use of technology to avoid immersive gadgetry.”

– **Thomas Corlin, Mouvement** –

“Joris Lacoste and Ensemble HYOID voices dazzle with an immersive staging of Luciano Berio’s A-Ronne“.

– **Christophe Candoni, Sceneweb** –

Humor and offbeat, melody, clamor and declamation, shouts and puns, the music is a composite. It also coughs and whoops! Luciano Berio defended the idea of a Theatre of the Ear, and this show is the perfect response to his wish.

– **Odile Cougoule, Cult.news** –

Interview of Naomi Beeldens and Fabienne Séveillac

– Different class, 23.05.2023 –

“Berio’s timeless and as enchanting as ever *A-Ronne* (1974-75) can of course be performed in concert, but the new production by La Muse en Circuit and HYOID Voices manages to put it into space while bypassing the overplayed theatricality that, paradoxically, concert performances sometimes induce”.

– Pierre Rigaudière, *Diapason* –

“The HYOID voices collective is exemplary (...) The listening comfort is optimal, regardless of our position, inviting the singers to strictly respect the dynamics indicated by Berio, from mouth noises to outbursts, without being tempted to overact in order to be heard more effectively. “

– Michèle Tosi, *Resmusica* –