

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.** *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.** *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 familia 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.** *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.** *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 soeurs (laissons ce fantasme 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.** *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.** *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.** *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 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.

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 win / win game*

The lack of communication between the milieus of business and the arts is often due to the absence of a common vocabulary.

Certain members of the business community go so far as to assert that they have an image of artists being so focused on their projects that they forget to think of the wishes of the companies solicited.

Having worked for many years with the majors in the entertainment industry as well as with prestigious enterprises, we know that artistic creation, especially in the musical sphere, is a—if not the—most universal medium, now and in the future.

And that is our principal encouragement: the sharing of values and imagination with our partners, henceforth giving meaning to the sharing of interests.

For a creative relational policy between the company and its client, the setting-up of cultural content and environments builds up a relationship of proximity, sharing, curiosity, generosity and confidence.

Leaders have also stressed that their best backing experiences were those in which the project was elaborated jointly, in a true partnership.

In their quest for polysensoriality, our workshops with their strong potential artistic image, were among the first to experiment with creators and the most contemporary media on behalf of the classical repertoire.

*Le son, la musique, n'est plus un élément sur lequel il faut seulement réfléchir. Même si on est au début du développement, les possibilités techniques ont évolué et le public a progressé dans ses connaissances musicales. Souvent en retard sur certains pans du marketing, comme la gestion de la relation avec le client, les marques de luxe, de l'industrie lourde et de l'énergie, après avoir beaucoup investi dans l'image, jettent maintenant leur dévolu sur le son et attendent la première occasion pour communiquer par ce médium.*

Olivero Toscani  
*Les Echos.*

In a context in which competitiveness,  
linked to the quality of life,  
is also in the interest of businesses,  
the dialogue between  
the milieus of business and culture seems,  
in the end, to be the key to many solutions.

## 1. Patronage and sponsoring

Similarly to what Katia and Marielle are in the process of doing with Rolex, their patron for many years, the KML Foundation represents an unprecedented power of persuasion in terms of combining art, men and ideas.

Developing workshop programs as well as non-resident fellowships, it participates in the European effort towards opening and artistic diversity, systematizing research centered on heterogeneous federative themes.

Workshops labeled with the name of their patron and events and supports thus marketed are the best ambassadors for the Foundation and partner enterprises.

ECONOMIC MODEL

## 2a. Distribution: non-captive network

We will use the Foundation's and KML Recordings' websites as a priority means of distribution of creations. Our two main windows of activities on the website are:

### The Foundation's workshops

Permanently available on the Foundation's website are workshop sessions currently underway, the portrait of the various creators, interdisciplinary links with the websites of the patron or sponsors and partners, etc.

### Foundation events

Exceptional events, like the recording of a new album, rehearsals such as those of the Beatles concert in Palermo, as well as the exclusive broadcast of a certain number of encounters and shows.

### KML Recordings releases

For every release, it is possible to download on request or by subscription. In addition, there is a direct link to the file of regular listeners of *KML Recordings*.

ECONOMIC MODEL

## 2b. Classic distribution

With the best-placed partner, we shall develop the distribution in shops, along with and above all, negotiating, beforehand, distribution in *non-musical* places such as the partner network of the parent workshop, museum gift shops and bookstore-cafeterias as well as in short-lived sales outlets tied in with cultural events (concerts, exhibitions, festivals, etc.).

Unlike the traditional record-distribution process, *KML Recordings* use distribution in shops as secondary, with aiming at availability in areas where consumers stroll.

It is only by combining our operating strategy with that of our partners, sponsors and patrons that we will be in a position to impose our business model and marketing strategy on the standard distributors of the record industry.

Also, after this first phase of *outside-music* distribution on one or more recording and/or DVD projects materializes, we will have the necessary market view and tools for ratifying a fruitful, controlled partnership for store distribution.

ECONOMIC MODEL

### 3. Donations

We are people who believe that, on certain projects in the course of elaboration or in rehearsal, our subscribing listeners might no longer have to pay to have free music but propose that they pay so as to give to music.

It is then no longer a matter of paying for having but of giving to support. This is akin to the general philosophy of free software.

As with software, *free music* does not, for all that mean, *free* in the monetary sense; different licenses such as Creative Commons encourage donating to music in order to support an independent musician or a non-profit organization

ECONOMIC MODEL

A B C D E F  
G H I J **K M**  
L N O P Q R  
S T U V W X  
Y Z

Katia Labèque  
**President**

Marielle Labèque  
**Vice-President**

**Committee of Honor**

Thomas Ades  
Placido Domingo  
Daniel Day Lewis  
Sir John Eliot Gardiner  
Sir Simon Rattle  
Bill T Jones  
Magnus Lindberg  
Madonna  
John Mc Laughlin  
Peter Sellars  
Axel Vervoordt

**Artistic Committee**

Paul Thomas Anderson  
Giovanni Antonini  
Alessandro Baricco  
Frank Braley  
Gautier Capuçon  
Renaud Capuçon  
Ralph Fiennes  
Marie Agnes Gillot  
Gonzalo Grau  
Magdalena Kozená  
Brigitte Lacombe  
Mayte Martin  
Rebecca Miller  
Viktoria Mullova  
Marco Postinghel  
Sally Potter  
Sir Simon Rattle  
Nicola Tescari  
Jean Yves Thibaudet

*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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KML FONDAZIONE, ROMA