The Little Prince

Concert for violin & piano

based on the book by Antoine de Saint Exupéry

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Music by Thierry HUILLET
Re-discover this masterpiece which reminds us the sense of life, highlighted by the universal language of music.

A selection of texts interpreted by the irresistible voice of Maël, intimately woven to the music played by Clara Cernat and Thierry Huillet, will project you into the infinitely large and infinitely small universe of the most widely read book in the world.

After the international success of the violin & piano work, the Orchestre National du Capitole de Toulouse and the Orchestre de Pau-Pays de Béarn commissioned Thierry Huillet to write the orchestral version of “Le Petit Prince”, which was performed many times.

Some venues that already welcomed the show:

**France** : Toulouse (Cité de l’Espace), Clermont-Ferrand (Opéra), Summer Festivals (Saint-Lizier, Moissac, Madiran, Taillades, Rieux-Minervois)

**UK** : London (Kings Place Festival)

**China** : Beijing (NCPA Beijing Opera), Chengdu, Xian, Chongqing, Festival Croisements

**Spain** : Madrid (Institut français), Valencia (Institut Français)

**Italy** : Napoli, Bari, Festival Suona francese

**Romania** : George Enesco International Festival (Timisoara)

**Argentina** : Buenos Aires (Teatro Gran Rex), Rosario, Mendoza, Jujuy, Concepción

**Chili** : Santiago de Chile (Universidad Catolica)

**Uruguay** : Punta del Este

**Colombia** : Bogotá (Banco Republica), Medellín, Bucaramanga, Cúcuta, Vila de Leyva

**Peru** : Lima (Sociedad Filarmónica)

**Guatemala** : Ciudad Guatemala (Semaine française)

**Philippines** : Manila (Musée Ayala)

**Laos** : Vientiane (National Cultural Hall)

**Malaysia** : Penang (Performing Arts Centre of Penang)

**Tunisia** : Tunis, Sousse, Sfax (Francophonie)

**Tahiti** : Musique en Polynésie (Papeete)

Thierry Huillet, piano
Clara Cernat, violin
Maël, The Little Prince’s voice (prerecorded voice)
Thierry Huillet, the adult’s voice (prerecorded voice)

Listen to “The Lamplighter”
[http://youtu.be/2riJYOElcis](http://youtu.be/2riJYOElcis)

Watch the CCTV news (Chinese National Television in French) about “The Little Prince” in Beijing
Press review « The Little Prince » Thierry Huillet

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« The Little Prince appears at the National Theatre of China, featuring a new genre. Listening to the ardent and passionate violin, to the rhythm of the piano, full of poetry, and looking at the central screen diffusing the image of a galaxy, one seems to have seen the Little Prince, who tries to whisper to us the truth of life. This is not simply an enchanting duet. It is a unique interpretation by two musicians of Antoine de Saint Exupéry’s universal masterpiece, in which the choice of texts is closely related to the musical composition for violin and piano by Thierry Huillet, and plunges the listener in the infinitely large and infinitely small universe of this Prince. »

Xiao Yao, CCTV (CNTV), Beijing, China

« A very special show with deep emotions »
Feng Lanqin, Chengdu Daily, China
« It really is an original version proposed by the French duo, assigning to the violin and piano the task of personifying the oniric atmospheres of the little traveler, coming from an asteroid to the Sahara desert. »

Dinko Fabris, La Repubblica, Italy

« Thierry Huillet has really imagined an audio-visual show based upon an original musical creation for violin and piano. Emotional projections on the big screen go with this beautiful musical fresco, composed for Clara Cernat, violinist, the composer’s wife. The musical imagination of Thierry Huillet inspires him a large collection of short works for duet, illustrating the most significant episodes from the universal work of the great pilot. »

Serge Chauzy, ClassicToulouse, France

« First of all, the Little Prince is one of the most-translated works in the world. It is interesting to mix a musical creation shared by a piano and a violin, together with excerpts from the poetic creation of Saint Exupéry. »

Laurent Croset, Délégué Général des Alliances Françaises en Chine, CCTV (CNTV), Beijing, China

« People who attended the concert of The Little Prince, musical creation by Thierry Huillet, performed by the composer at the piano, and Clara Cernat at the violin, had the great privilege to discover a masterpiece, in the literal sense of the word. The audience took off for a musical trip, joyful, dark, tragic, dynamic, sparkling, deep, melancholic, supernatural, full of life and energy, a trip into the stars. If one needed music for the Little Prince, it’s done! Now the work of Saint Exupéry reaches the universal language with Thierry Huillet’s musical composition.

Subtlety of words with the excerpts from Saint Exupéry’s text, subtlety of the melody, subtlety of the silences, questioning our conscience. »

Christian Poncini, La Dépêche du Midi, France
A Conversation with Thierry Huillet

The musical duo of Thierry Huillet and Clara Cernat was in town for a concert at the Ayala Museum.

By Sharmaine H. Uy on Sep 11, 2015

After an hour and a half of impressive musical showcase, accompanied by the energising cheers of a full-house crowd at the Ayala Museum, Thierry Huillet and Clara Cernat takes a much-needed break before they sit down for a quick after-show interview. The enthusiastic response from the audience has evidently taken the couple by surprise. “What a crowd!” exclaims Cernat, as she heads to the holding room after taking her final bow on stage.

The duo of Huillet and Cernat has been performing together for 20 years, with Huillet on the piano and Cernat with her violin. Their musical pursuits has taken them to many different places in the world, including Beijing, Hanoi, Brussels, Barcelona, and Buenos Aires, among others. On September 9, they performed for the first time in front of the Filipino audience at the Ayala Museum.

Philippine Tatler: Your performance for Le Petit Prince makes use of four elements: the piano, the violin, background images showing the outer space, and the narration. How did you come up with this specific arrangement?
Thierry Huillet: The piano and violin is a common combination, and these two elements go together naturally. As for the words, I wanted to make a digest of The Little Prince, and I wanted to combine it with music. This was quite challenging because I had to find a balance between playing with the narration and playing the music and the narration separately. The background images were originally not part of the show, but when we first performed this show, we did it in a space museum, which had a huge IMAX screen that showed images of space by NASA. That was the last piece, and after that we realised it was a brilliant idea because we can go worldwide with this kind of show.

PT: When it comes to Rhapsody in Blue, how you were able to integrate the violin into Gershwin’s piano piece?

TH: Gershwin also made an orchestra version of Rhapsody in Blue, and I have to say I was more inspired by the piano and orchestra version than the piano solo, so I tried to make a sonata for violin and piano whilst respecting Gershwin’s score. The piano version is very nice, but I find music of the piano and the orchestra to be too separate. For my version, I wanted to marry the sound of the piano and the violin.

PT: When you compose your own music, do you follow a certain process or do you take whatever inspiration comes your way?

TH: I started composing at age 33, and for me, composing was something very strange. It just suddenly came to me, and so I wrote. How the inspirations come to me is still a complete mystery. Sometimes I have a structure in my head, and the ideas come later; other times, it’s the other way around. It’s never the same.

PT: How is the dynamic between you and Clara, onstage and behind the scenes?

TH: When we work on something new, we build and play music together from the very beginning. Onstage, we don’t even have to look at each other anymore. I don’t have to see when her bow touches the string, I can feel her respiration and I just know when to begin. The opposite is also true. When I try something new, she feels it right away and she knows what to do because we know each other very well.
Concierto se inspira en El Principito y La Fontaine

El dúo de Thierry Huillet y Clara Cernat interpretará obras de violín y piano en Santiago y Osorno

Patricio Tapia / 08/07/2015 - 19:05

Clara Cernat y Thierry Huillet se presentan en Santiago y Osorno
"Yo diría que intento, por la música, prolongar aquello que las palabras comenzaron a decir. Decir lo que no han dicho", señala Thierry Huillet. El pianista y compositor francés conforma un dúo con la violinista rumano-francesa Clara Cernat. Ambos son profesores y solistas reconocidos.

Interesado en las relaciones de lo literario y lo musical, Huillet ha compuesto música en base a dos libros inconfundiblemente franceses: El Principito, de Antoine de Saint-Exupéry y La Fábulas, de Jean de La Fontaine, separadas por tres siglos. Música y palabras, ¿son lenguajes demasiado distintos? Responde Huillet: "Se dice a menudo que la música comienza donde terminan las palabras. Efectivamente, por esta razón, son dos lenguajes muy diferentes: la música habla directamente al alma, mientras que las palabras, la mayoría de las veces, se dirigen a la razón".

¿Por qué La Fontaine y por qué Saint-Exupéry?
Por dos razones muy diferentes. Saint Exupéry porque sus palabras son ya una música. Mi música se une a la suya para tratar de ir aún más alto. La Fontaine, porque sus palabras contienen muchas imágenes y colores y me gusta transponer en música las formas y los colores.

¿Cree que lo esencial es invisible a los ojos?
Por supuesto. Se trata de ver con el corazón (Saint-Exupéry). Directamente de corazón a corazón.

El dúo presentará El Principito en el auditorio del Centro de Estudios Avanzados y Extensión de la Pontificia Universidad Católica de Valparaíso, el jueves 9 de julio (consultas en: cea.santiago@ucv.cl) y Las Fábulas de La Fontaine el día viernes 10 de julio, en Osorno. En ambos conciertos, habrá interpretaciones de música de Saint Saëns, Berlioz, Paganini, entre otros. Durante su estadía en Chile, el dúo ofrecerá también dos talleres con entrada liberada, en Santiago (9 de julio, Auditorio de la Municipalidad de Providencia) y Osorno.
In recent concert seasons, the duet Clara Cernat & Thierry Huillet was welcomed in large venues around the world: the Hanoï Opéra, Théâtre de la Monnaie Brussels, Seoul Arts Center, National Center for Performing Arts Beijing, Teatro Coliseo & CCK Buenos Aires, Palacio Foz Lisbon, Cecilia Meireles Concert Hall Rio de Janeiro, Auditori and Palau de la Musica Barcelona, Filarmonica Romana & Accademia Santa Cecilia Rome. They gave numerous recitals in Japan, South Korea, China, USA, Vietnam, Brazil, UK, Romania, Hungary, Croatia, Spain, Italy, Greece, Belgium, Austria, Germany, France, Malaysia, Libya, with great public success. They also played in important international music festivals such as « Festival Croisements » in China, « Suona Francese» Festival in Italy or the Enesco Festival in Bucharest.

Grand Prize winners of international competitions (1st Grand Prix of the Cleveland international Piano Competition USA for Thierry Huillet, 1st Grand Prix of the J-S. Bach international Violin Competition for Clara Cernat), they are inseparable in life and on stage.

Thierry Huillet leads, in parallel with his career as a concert pianist, a major career as a composer. His works have been performed on five continents and are published at the Alphonse Leduc Editions, Paris.

More about Thierry HUILLET

Thierry HUILLET, Pianist...

He won the First Prize at the Cleveland International Piano Competition, USA (1987). He also met with success in several further competitions, such as the Busoni International Piano Competition (1985 & 1994) and Tokyo International Piano Competition (1989).
He spent intense musical years at the Conservatoire National Supérieur de Paris, studying with Pierre Sancan and Germaine Mounier, also attending master classes with Paul Badura-Skoda and Leon Fleisher.

Thierry Huillet has played as a soloist with Symphonic Orchestras around the world: the Cleveland Orchestra, RAI Orchestra, Tokyo Symphony, Romanian National Radio Orchestra, Orchestre Philharmonique de Lille, Ensemble Orchestral de Paris, Orchestre National du Capitole de Toulouse, Orchestre de Chambre de Toulouse, Orchestre des Pays de Loire, to name a few. In Moscow, he met his wife-to-be, Clara Cernat, Romanian violinist and violist, with whom he recorded numerous CDs, performing works of Enescu, Turina, Bloch, Liszt, Brahms, Saint-Saëns, Chausson and many others. Their CDs were warmly welcomed by the press (Télérama, Le Choix de France Musique, Recommandé par Classica, Diapason).

Important venues welcome Huillet around the world: National Center for Performing Arts Beijing, Auditori Barcelona, Kings Place London, Bunka Kaikan Tokyo, Ateneu Bucharest, Hanoi Opera, Severance Hall Cleveland, Salle Gaveau and Théâtre du Châtelet Paris, Cecilia Meireles Concert Hall Rio de Janeiro, Teatro Coliseo and Teatro Grand Rex Buenos Aires, Filarmonica Lima. He has given many recitals in South Korea, Japan, China, Vietnam, Laos, Malaysia, Philippines, Italy, Romania, Croatia, Slovenia, Belgium, Spain, Greece, France, UK, Austria, Portugal, Hungary, Czech Republic, USA, Argentina, Chile, Brazil, Colombia, Peru, Uruguay, Paraguay, Guatemala, Tunisia, Libya.

...and Thierry HUILLET, Composer

The essence of Thierry Huillet’s life is composition, which occupies an ever-expanding place in his world, with a catalogue of about 100 works, from solo instrument to symphonic orchestra, as well as vocal compositions (catalogue available on www.musique21.com).


Thierry Huillet regularly conducts orchestras and ensembles.

His works are played in major festivals and concert halls throughout the world: Enescu International Festival Bucharest, Festival Croisements NCPA Beijing, Suona Francesca Italy, Auditori Barcelona, Filarmonica Romana Italy, Musique en Polynésie Tahiti and many others. Important institutions have commissioned works to Huillet: Radio-France, Orchestre National du Capitole de Toulouse, Orchestre Les Passions, Wind Orchestra of Barcelona & Salvador Brotons, Epinal International Piano Competition, La Cité de l’Espace Toulouse, Romanian Cultural Institute, Orchestre de Chambre de Toulouse, Orchestre de Pau-Pays de Béarn, Musica Activa Barcelona, as well as many festivals: Abbaye de Sylvanès, Comminges, les Orgues d’Urrugne, Notes d’Automne, Eclats de Voix.

His scores are published by several editors: Alphonse Leduc, Soldano, Editions du Loriot and Lelia Productions.

Many recordings of his works are available at Lelia Productions, worldwide distributed.

Thierry Huillet is a senior professor in the Toulouse Conservatoire and often gives master classes in various countries. He is frequently invited as a juror at International Piano Competitions.
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1 A boa constrictor digesting an elephant
2 « If you please…draw me a sheep! »
3 Asteroid B612
4 The baobabs
5 Sunset
6 The flower
7 The planets and their inhabitants
8 The snake
9 The fox
10 « There now… That is all… »
A few images projected during the show, supporting subtitles

Copyright: Nasa (partnership with La Cité de l’espace, Toulouse)
Data sheet

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Elements supplied by the artists:

- The images of galaxies provided by the NASA and the recorded voices, as a HD mpeg file, managed by Thierry Huillet’s laptop
- The English, Spanish, German, Romanian, Italian, Chinese subtitles

Elements to be supplied by the organizer:

- A grand piano (minimum size: 1m78)
- A piano chair
- A music stand for the violinist
- A screen (minimum size about 2m X 1,50m, depending, of course, on the size of the hall) linked to a video projector connected to Thierry Huillet’s laptop (VGA plug). The laptop is placed at the pianist’s left side, the cable should long enough to reach the projector.
- An audio system connected to Thierry Huillet’s laptop (headphone plug). The laptop is placed at the pianist’s left side, the cable should be long enough to reach the audio system.
- An electric plug for Thierry Huillet’s laptop
- Concert lightings, focused on the musicians, in order to keep the obscurity near the screen. If the configuration of the hall does not allow this, a more intimist lighting is possible, for example with bedside lamps.
- The subtitles in the language of the country where the show is running (except English, Spanish, German, Romanian, Italian or Chinese subtitles, supplied by the artists)