

CREATION

Jean-Guillaume Weis

SEASONS

Elisabeth Schilling

FLORESCENCE IN DECAY



FLORESCENCEINDECAY

JEAN-GUILLAUME WEIS

Seasons

ELISABETH SCHILLING

Florescence in Decay

CREATION

Thursday 23, Friday 24, Saturday 25 March 2023 • 20h00

Grand Théâtre • Grande Salle

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Running time 1h30 (& intermission)

•



Strobe
Lighting



Volume



Nudity

With

Dancers *Seasons* **Rosanne Briens, Giulia Cenni, Sakura Inoue, Marla King, Lou Landré, Stefane Meseguer Alves, Julien Ramade, Giuseppe Sanniu, Malcolm Sutherland**

Dancers *Florescence in Decay* **Rosanne Briens, Giulia Cenni, Marla King, Lou Landré, Alisha Leyder, Stefane Meseguer Alves, Julien Ramade, Giuseppe Sanniu, Malcolm Sutherland**

SEASONS

Choreographer **Jean-Guillaume Weis**

Assistant choreographer **Brian Ca, Alessandra Chirulli**

Stage & Costumes **Lynn Scheidweiler**

Original costume design **Mélanie Planchard**

Music **Max Richter: recomposition
of Antonio Vivaldi, *The Four Seasons***

Lighting design **Marco Policastro**

Stage manager **Tom Dockal**

•

Wardrobe **Bruna Pazuti Gomes Da Conceição,
Elodie Steffin**

Trainee Wardrobe **Nikola Ozimkiewicz**

•

Orchestra **Orchestre de Chambre du Luxembourg**

Musical Direction **Corinna Niemeyer**

•

Solo violin **Lyonel Schmit** Violins 1 **Jean-Marie Baudour,
Anastasia Milka, Dominique Poppe, Solomiya Storozhynska**
Violins 2 **Antonio Quarta, Laura Clement, Violetta Musinschii,
Corinne Gerend** Violas **Emilio Vicente Argento, Joanna
Madry, Anne Leonardo, Rainer Staringer** Celli **Judith Lecuit,
Anna Origer** Basses **Patricio Banda Caviedes, Gabriele
Basilico** Harp **Geneviève Conter** Claviers **Tetsu Isaji**

FLORESCENCE IN DECAY

Choreographer **Elisabeth Schilling**

Creative assistant & rehearsal director **Brian Ca**

Stage & Costume design **Ariane Koziolk**

& Lynn Scheidweiler

Music **Anna Meredith: ANNO (Extracts)**

Lighting design **Steve Demuth**

Sound engineer **Simon Hendry**

Stage manager **Tom Dockal**

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**For *Florescence in Decay* by Elisabeth Schilling,
all movements have been developed together
with the dancers**

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Wardrobe **Bruna Pazuti Gomes Da Conceição,
Elodie Steffin**

Trainee Wardrobe **Nikola Ozimkiewicz**

•

Orchestra **Orchestre de Chambre du Luxembourg**

Musical Direction **Corinna Niemeyer**

•

Electronics **Anna Meredith**

•

Solo violin **Lyonel Schmit** Violins 1 **Jean-Marie Baudour,
Anastasia Milka, Dominique Poppe** Violins 2 **Antonio Quarta,
Laura Clement, Violetta Musinschii** Violas **Emilio Vicente
Argento, Joanna Madry** Celli **Judith Lecuit, Anna Origer**
Basses **Patricio Banda Caviedes, Gabriele Basilico**
Claviers **Tetsu Isaji**

•

Research **Tanzhaus Zürich**

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Music by **Anna Meredith**

Performed by **arrangement with Faber Music, London**

In association with **Warp Publishing**

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Production **Les Théâtres de la Ville de Luxembourg**

Coproduction **Dance Theatre Luxembourg;**

Making Dances a.s.b.l.

SEASONS

Vivaldi's *The Four Seasons* have a singularity. Each season touches at a precise moment the exact mood that we commonly accept as proper to that season, without preconceived ideas, in a natural, intuitive manner. Weis placed various moods in each of the seasons quite naturally, and he manages to describe no less than life in a magnificent way. Sincere and freely, he delivers a composition that goes beyond the preconceived notion of the well-known *The Four Seasons*.

It is true of many musical works that have marked us throughout our lives and whose interpretation would be *frozen* if they were not revisited and freed from the strait-jacket of the collective imagination, anchored and associated in our respective memories. *Seasons* blows a fresh, new, surprising wind and flavor to it all.

FLORESCENCE IN DECAY

Associate artist Elisabeth Schilling is playing with the possibilities of dynamic textures and dynamics of change, as well as creating temporary communities. Her new creation *Florescence in Decay*, accompanied by a musical composition by renowned composer Anna Meredith, explores the sensitive intersections of dance and contemporary music.



DIRECTOR'S NOTE

SEASONS

It seems to me that Richter sensed in Vivaldi's work the specificity of an alternation between rigor, established feelings and an urgency of freedom, a desire to explode the framework.

I would like to move in this space and find the detachment to reinterpret freely.

Vivaldi's and Richter's proposal encourages me to bounce back on this aspect of freedom and to interpret *The Four Seasons* in my own way. I try to create new images, to somewhat escape the dictates of composition, of the a-priori anchored in us in relationship with the music and to surprise us. To go beyond the imagined experience that is grafted onto the musical work. To give our fixed vision of this work a new breath of fresh air, offbeat and surprising.

The challenge is not to interpret the *The Four Seasons* literally on a musical level alone, but rather to bring a counterpart to it, a possible state of mind, a mood as well as spontaneous actions, and thus to create unexpected (improbable) tableaux, to somewhat break the dictates we thought were unshakeable.

The dance will graft itself onto *The Four Seasons*, linking, embracing, hugging it, but will stand out, provoking the unexpected to bring a new vision in images and dance. And it will take the necessary distance from the seasons to reveal their deeper and more complex nature, that of humans throughout the seasons.

The surprising and unexpected layers of Vivaldi's *Seasons* are a challenge I wish to take up with the team of dancers and artists on this project.

Jean-Guillaume Weis, February 2023

FLORESCENCE IN DECAY

Change is everywhere, metamorphoses abound: a caterpillar turns into a butterfly, an acorn becomes an oak, from an egg hatches a bird; the sea becomes a cloud, only to rain down again, creating a stream; a rock becomes a boulder, a boulder becomes sand; wood burns to ashes, and from ashes grow flowers. Nature is change, and we are part of it.

Drawing on images such as these, *Florescence in Decay*, Elisabeth Schilling's new group piece for nine dancers, is a physical meditation on continuity, repetition, and change. Engaging different layers of time, both within and beyond the scale of human experience, the piece explores the rhythms of a world not unlike our own through ideas of metamorphosis and cycle: becoming and passing away, growing and maturing, transience and renewal.

Drawing inspiration from the structures and textures of living and non-living beings, *Florescence in Decay* pulls stones, algae, corals, lichens, fungi and other forms into a swirl of becoming, enabling a constant process of creative evolution. Featuring music from Anna Meredith's *ANNO* (performed by the Orchestre de Chambre de Luxembourg and Anna Meredith herself), which intertwines sections from Vivaldi's *The Four Seasons* with Meredith's electronic compositions, *Florescence in Decay* interweaves the sensibilities of dance and contemporary music to explore sonic and dynamic textures and their complex patterns of change. In an environment of mutual immersion, the dancers sense their relations, ceaselessly making and unmaking them, creating temporary communities. Everything is potentially interconnected, every act has consequences. Even as colourful individuals emerge and move about, they are never entirely disconnected from their environments. They may build alliances with others, and as they fade, they are once again returned to the pulsating body of life itself.

If our world, then, is a world of entangled becomings and sensations, we need all our senses to make sense of it – we need, in the words of the anthropologist Anna Tsing, new arts of noticing. *Florescence in Decay* acknowledges these arts of noticing, inviting audiences into a world that prepares the imagination for a different view on the vicissitudes of change, allowing us to mourn in the face of its violence as well as to celebrate its powers of renewal.

Elisabeth Schilling, associate artist

at the Théâtres de la Ville de Luxembourg, February 2023

» In the beginning we were all the same living creature, sharing the same body and the same experience. And things haven't changed so much since then. New forms and new modes of existence have proliferated. But even today, we are all still the same life.

Emanuele Coccia, METAMORPHOSES



SEASONS



FLORESCENCEINDECAY

ENTRETIEN AVEC ELISABETH SCHILLING ET JEAN-GUILLAUME WEIS

**ENTRETIEN RÉALISÉ PAR MARIE-LAURE ROLLAND,
CRITIQUE DE DANSE ET ÉDITRICE DU BLOG LAGLANEUSE.LU**

Jean-Guillaume Weis, *Seasons* est repris plus de trois ans après sa création avec le Spellbound Contemporary Ballet. Comment la pièce a-t-elle évolué depuis lors ?

Jean-Guillaume Weis : C'est la première fois que je reprends une pièce plusieurs années après sa création. Ça a été une occasion formidable de revoir mon travail avec une autre perspective, de l'améliorer sur certains points. Et il y a aussi l'interprétation de nouveaux danseurs qui insuffle quelque chose d'autre. Dans le fond, c'est la même pièce, mais elle a mûri positivement, il me semble.

Vous avez signé plus d'une trentaine de pièces, certaines abstraites, d'autres beaucoup plus théâtrales dans la lignée du Tanztheater de Pina Bausch pour laquelle vous avez dansé. *Seasons* semble se situer dans un entre-deux...

JGW : Je me rends compte qu'avec le temps je me distancie du Tanztheater, je reviens vers la danse pure. C'est peut-être le fruit de la maturité. Mais cela s'accompagne en même temps d'un aspect humain, émotionnel. En ce sens, oui, il y a une théâtralité mais elle est différente, épurée.

Elisabeth Schilling, votre langage chorégraphique puise son inspiration au cœur de la structure de la musique : sa complexité, ses textures. Votre choix pour *Florescence in Decay* s'est porté sur des extraits de l'œuvre intitulée *ANNO*, d'Anna Meredith. Pourquoi ?

Elisabeth Schilling : J'aime l'approche d'Anna Meredith qui, dans cette pièce, mêle orchestre de chambre et musique

électronique. C'est très différent de ce que j'ai exploré dans mes précédentes pièces, donc c'était un challenge. J'aime aussi le fait que sa musique peut toucher une large audience, sans tomber dans la facilité.

Dans quelle mesure impliquez-vous les danseurs dans l'écriture de la pièce ?

ES: J'ai fait un long travail de recherche en amont autour les métamorphoses naturelles, l'évolution, les relations entre les êtres, les plantes, les algues, les Fungis dans l'évolution jusqu'à aujourd'hui, que m'inspirent *Les Quatre Saisons* de Vivaldi. De là est née ma vision du spectacle qui met en scène des personnages. Ce ne sont pas des êtres humains. Il y a deux champignons, deux fleurs, un corail, une algue, trois êtres cellulaires. J'ai écrit la pièce avec une structure précise pour la chorégraphie et une vision du type de mouvements que je souhaite. Cela crée un cadre où chaque danseur est libre de faire ses propositions.

La musique est interprétée en live par l'Orchestre de Chambre de Luxembourg. Qu'est-ce que cela change dans la performance ?

JGW: Danser sur de la musique live, c'est un défi, mais c'est aussi une chance énorme. Cela oblige à vivre la musique en temps réel. Il faut prendre conscience du timing, des impulsions, de la texture, du phrasé de la musique au moment de la performance. On ne peut pas juste exécuter ses pas. Cela fait grandir les danseurs.

ES: Oui, c'est un privilège et cela donne une force énorme à la performance.

Quelle est votre saison préférée dans la vie ?

JGW: J'aime bien l'automne. Le passage de l'été à l'automne c'est vraiment génial.

ES: Moi le printemps, quand les fleurs sortent de la terre.





SEASONS



FLORESCENCEINDECAY



BIOGRAPHIES

Jean-Guillaume Weis

CHOREOGRAPHER SEASONS

Jean-Guillaume Weis' various original productions explore dance and choreographic tradition as well as the concept of dance theatre and redefine its form and its substance. The result is experiment based research that produces various works in an intense choreographic and theatrical flow, with a specific focus on artistic diversity and occasionally involving a range of different media. By raising questions about the subconscious and the imaginary facets of contemporary issues, Jean-Guillaume's productions fuse respect for tradition with the urge to question the underlying codes and roots of dance today.

Weis has choreographed over 40 pieces, presented in many countries over the world.

As a guest choreographer, Mr. Weis choreographed with Spellbound Contemporary Ballet (Roma), Théâtre National du Luxembourg, Artist Bea de Visser & Niek Kortekaas (*Nijinsky, a painting*), ZuKT at Hochschule für Musik und Darstellende Kunst Frankfurt/Main and Oklahoma University, among others.

Weis is a passionate teacher for Ballet and Contemporary Dance.

He worked for the Ballet Contemporain de Bruxelles (1985–1988), the Mark Morris Dance Group in Brussels and New York (1988–2003), the Tanztheater Wuppertal Pina Bausch (1994–1998) and the Tanztheater Basel with Joachim Schloemer (1998–2001). He was awarded several prices, such as the Chevalier de l'Ordre du Mérite du Grand-Duché de Luxembourg (2015) or the Jugendpreis IKB for Ballet at age 19 in 1986. Jean-Guillaume Weis ist the founder of Dance Theatre Luxembourg in 2002, the Danzschoul Wellenstein in 2013

as well as the Danz a.s.b.l. in 2016.

Elisabeth Schilling

CHOREOGRAPHER *FLORESCENCE IN DECAY*

ASSOCIATE ARTIST AT THE THÉÂTRES DE LA VILLE DE LUXEMBOURG

Elisabeth Schilling is a dancer and choreographer. In close collaboration with an international team and across various collaborations, she develops transdisciplinary projects between movement, design, visual arts and music, making the disciplines dance among themselves and with each other. She is currently Artist in Residence at Trifolion Echternach and Associate Artist at Théâtres de la Ville de Luxembourg. Elisabeth has received numerous choreographic commissions from institutions such as the Théâtres de la Ville de Luxembourg and the Philharmonie Luxembourg, the Tate Gallery of Modern Art (London), the Museum of Applied Art (Frankfurt/Main), Gauthier Dance (Stuttgart), the Scottish Dance Theatre (Dundee), ... Moreover, her work has been shown in many different venues and festivals including Saatchi Gallery, Whitechapel Gallery (London), MUDAM (Luxembourg), Kunstfest (Weimar), Dag van de Dans (Brussels), Hunterian Art Gallery (Glasgow) and The Place (London).

As a performer, Elisabeth regularly dances in international productions across Europe, in the UK, Finland, Norway, Austria, Belgium, Luxembourg and Germany. She has worked with more than 35 choreographers of all styles and generations and performed work by Scottish Dance Theatre, Sasha Waltz, Trisha Brown, Koen Augustijn, Clod Ensemble London... As a speaker, she was invited to talk at TEDx Luxembourg City and the #CultureIsNotALuxury conference, part of the British Art Show.

Elisabeth has received several awards from various institutions, including the Dance Award 2021 of the Grand-Duchy of Luxembourg, among other prizes: Dance Umbrella ("Young Spark"), Bolzano Danza and AWL Mainz. Most recently, she has been nominated for a Fellowship at the Center for Ballet and

the Arts at New York University, as well as for an OPUS Klassik. In 2016, she founded Making Dances a.s.b.l., her company in Luxembourg, and her work has been touring ever since, with 230 performances in 19 countries.

Ariane Koziolk

STAGE & COSTUME DESIGN

Ariane Koziolk studied stage and costume design at the Staatliche Akademie der Bildenden Künste Stuttgart under Prof. Bettina Walter and Prof. Martin Zehetgruber, and performance art under Prof. Grzegorz Kowalski at the Akademia Sztuk Pięknych w Warszawie. Her work has been shown a.o. at the Philharmonie Luxembourg, the Deutsches Theater Berlin, the Theaterturm Ludwigsburg and the Orli Street Theatre Brno. With her artist collective Dünne Jungs, she has been realizing both installations and performative works at the intersection of performing and visual arts since 2018.

Mélanie Planchard

ORIGINAL COSTUME DESIGN SEASONS

Mélanie Planchard is a Luxemburgish costume and stage designer based in Berlin. Since graduating in “Costume Design for Performance” from the University of the Arts in London in 2012, she has been working as a freelance designer in the fields of film, theatre and dance.

Recent design credits include: costume and stage design for *Bal: Pride and Disappointment* by Simone Mousset and Lewys Holt, costume and stage design for *Stark Bollock Naked* by Larisa Faber, costume and stage design for *Seasons* by Jean-Guillaume Weis and the Spellbound Company, costume for *Warrior* by Anne-Mareike Hess, and costume and stage design for *Felt* by Elisabeth Schilling.

Lynn Scheidweiler

Lynn Scheidweiler studied “Bühnen- und Kostümbild” at the Akademie der Bildenden Künste in Stuttgart (DE) and the École Nationale Supérieure des Arts Visuels de La Cambre in Brussels. As stage & costume designer, she worked among others on the Theater Freiburg, at the Théâtre royal flamand (KVS) in Brussels, at the Theaterturm in Ludwigsburg, at the Wilhelma Theater in Stuttgart, at the Rotondes in Luxembourg and at the Théâtres de la Ville in Luxembourg. Since 2018, she is a member of the collective Dünne Jungs, whose multidisciplinary works have been shown at the art centre CENTRALE for contemporary art in Brussels, at the Nachtschicht Festival and at the Lange Nacht der Museen in Stuttgart (DE).

Anna Meredith

MUSIC FLORESCENCE IN DECAY

Anna Meredith is a composer, producer and performer of both acoustic and electronic music. Her sound is frequently described as “uncategorisable” and “genre-defying” and straddles the worlds of contemporary classical, art pop, soundtracks, techno, installations and experimental rock.

Her music has been performed everywhere from the Hollywood Bowl to BBC Last Night of the Proms to flashmob body-percussion performances at the M6 Services. It has been used in PRADA, Chloe & Fendi fashion campaigns, adverts, films, TV shows, installations and pop festivals, clubs and classical concert halls worldwide and is regularly broadcast on BBC Radio 1, 2, 3, 4 & 6.

Her piece *ANNO*, which features both Anna’s music and Vivaldi’s *The Four Seasons* with visuals by her sister, illustrator Eleanor Meredith, has been performed extensively including performances in the USA, Netherlands, Japan and around the UK. A recording of *ANNO* was released in 2018 on Moshi Moshi Records.

Recent installations include *Bumps Per Minute*, a surround sound music and visuals installation project for dodgems with an interactive soundtrack which is triggered by cars colliding. She soundtracked Alan Cumming and Steven Hoggett's 2022 one man dance-theatre production *Burn*, and also wrote the score for forthcoming A24 feature *Tuesday*. The acclaimed Ligeti Quartet are releasing *Nuc* – an album of her string quartet works on Mercury KX in 2023.

Marco Policastro

LIGHTING DESIGN SEASONS

Marco Policastro is working as a lighting designer in several fields of the performing arts (dance, drama, musical, fashion, show rooms) and architectural projects.

He began his lighting designs in 1996, with Compagnia Zappalà Danza, and immediately afterwards with Balletto di Toscana, Balletto di Roma, Corte Sconta, Balletto di Puglia, Spellbound Contemporary Ballet, Ritmi Sotterranei, FAA Zone Tanz Company, DysoundBo, Nunzio Impellizzeri Dance Company, Les Ballets de Monte-Carlo, Ballet Magdeburg, Gärtnerplatztheater, IncolBallet, Balé Da Cidade De São Paulo, Theater Trier and Frantics dance company.

In 1996, he designed the lighting for the musical *Evita* and right after *Jesus Christ Superstar*, *Saturday Night Fever*, *Lady Day*, *My Fair Lady* and *Peter Pan*.

He has also worked with several choreographers in the freelance scene: Roberto Zappalà, Max Compagnani, Mauro Astolfi, Matteo Levaggi, Ismael Ivo, Karl Alfred Schreiner, Linda Magnifico, Nunzio Impellizzeri, Luciano Cannito, Veronica Peparini, Jaime Rogers, Natalia Horecna, Marco Bebbu, Massimiliano Volpini, Sang Jijia, Amedeo Amodio, Jean-Guillaume Weis, Marcos Morau and Dunja Jocić.

He also worked with the fashion designers Alviero Martini and Renato Geraci for showroom designs, Silvia Slitti Luxury

Events, Norma Cohen Productions and Vincenzo Dascanio Events for luxury weddings.

Parallel to the performing arts area, he designed the lighting and the technical project for the clubs Yacht and Theater: Hollywood Patong Discotheque, KUDO Beach Club, Tazmania Pool Lounge and Illuzion show & Discotheque, in Phuket (Thailand), Hollywood Shanghai discoteque and Just On The Bund Club & Discotheque, in Shanghai (China), Stealth Event and Party Yacht in Dubai (Arab Emirates), Scenario Pubblico Theater in Catania (Italy).

In 2022, he illuminated the 64th birthday of artist Madonna in Sicily.

Steve Demuth

LIGHTING DESIGN FLORESCENCE IN DECAY

Steve Demuth graduated from a 13^e technique informatique in Luxembourg and has had his first experiences as a light creator at the age of 18. He worked in the event scene for 13 years. During his career, he did light management for many bands such as Eternal Tango, Mutiny on the Bounty, The Disliked, Tuys, Austinn or Angel at My Table. In 2014, he discovered his passion for light conception for the theatre whilst doing the lighting for general manager Claude Mangen (*Äiskal*, 2014 and *Kveldulf*, 2015, free air theatre). In 2016, he does the stage lighting for his first musical theatre *Call me Madame*, directed by Claude Mangen.

He decided to dedicate his career to lighting for theatre, musical theatre and dance.

In 2017, he does the lighting for *Tom auf dem Lande* and *Versetzung*, both directed par Max Claessen, *Driven* (dance) directed by Jean-Guillaume Weis and *Süden* directed by Thierry Mousset. In 2021, Steve was able to show his talents whilst doing the lighting for the piece *On ne badine pas avec l'amour* d'Alfred de Musset, which has brought him

a nomination for the Lëtzebuerger Theaterpräis in 2021.

Brian Ca

ASSISTANT CHOREOGRAPHER / REHEARSAL DIRECTOR

Brian Ca is an interdisciplinary artist, working through dance, performance, choreography, photography and digital stage design. His professional studies started in 2010 at Conservatoire National Supérieur de Musique et de Danse de Lyon, then 2 years later at Ballet Junior de Genève, Switzerland.

During his career, he performed works from Richard Siegal, Wayne McGregor, Hofesh Shechter, Andonis Foniadakis, Damien Jalet, Joëlle Bouvier, Angelin Preljocaj, etc. He also performed works in international companies such as Scottish Dance Theater, Opéra du Rhin, Clod Ensemble, Komische Oper Berlin, Compagnie Grenade and many more. In 2017, he became assistant and rehearsal director for Douglas Becker (USA), in 2020 for Elisabeth Schilling and most recently also for Sarah Baltzinger.

Brian's own work aims to create interdisciplinary objects, proposing diverse forms and techniques by collaborating with artists and scientists from different fields. His research is based on individuals' identity construction and the impact of psycho-emotional factors related to their sociocultural and intimate environment.

His first creation *ULTRA*, co-choreographed with Julia Rieder (CH), has been selected at TalentLAB22 - Théâtres de la Ville de Luxembourg, and will premiere and tour in spring 2024. His second piece in collaboration with Douglas Becker & Mike Sheridan will debut in April 2024 at Trois C-L - Centre de Création Chorégraphique Luxembourgeois.

Alessandra Chirulli

ASSISTANT CHOREOGRAPHER

Alessandra begins her professional career in 2001, she performed some choreographies by Mauro Astolfi in the show Intel2001 by Siemens and for the Italy's national broadcasting company RAI during the Gala "Notte di duelli e di magia". In 2002, she joined the Spellbound Dance Company (today Spellbound Contemporary Ballet) with Mauro Astolfi as the founding artistic director. In 2004, she performed in Naples with Fabio Molfesi for the Lucio Battisti tribute concert "Emozioni" in worldwide broadcast. Beyond being involved in all the productions and the tours with the Spellbound Contemporary Ballet, she has taught at several dance schools, and she created various choreographies for young companies. In 2008, one of Alessandra's creations has been included in the program of the "Gala internazionale Moving theatre meet friends" in Köln, Germany. In 2010, she created the choreographies for the "Nigeria's 50th Independence Anniversary" event in Abuja. In 2014, for the "Prisma Festival Internacional de danza contemporánea" in Panama, she created an original choreography for a selected group of local performers. She worked as Mauro Astolfi's assistant choreographer for *Roma Caput Charitatis* directed by Daniele Cipriani (2007), *I Promessi Sposi-Opera Moderna* by Michele Guardì (2010), *Danza e/è Cultura, Un ponte tra Italia e Israele* conceived by Monica Ratti and Valentina Marini and promoted by the Fondazione Flavio Vespasiano, Rieti (2011), *Still in love* at the Magdeburg Ballet, Germany (2017) and from 2016 to 2018, for the Teatro dell'Opera di Roma dance school. Since 2010, she has been a teacher, resident choreographer and coordinator of the professional courses of the DAF Professional Project in Rome. Since 2015, she has held the position of assistant choreographer/repertoire coach of the Spellbound Contemporary Ballet.

Rosanne Briens

DANCER

Born in Normandy (FR), Rosanne grew up in an artistic setting and fell under the spell of dance very early on. She studied ballet, contemporary and jazz dance at the Conservatoire of Rouen between 2009 and 2012.

In 2012, she joined the Ballet Junior Genève, where she had the opportunity of working with internationally renowned choreographers and perform works by Marina Mascarell, Ioannis Mandafounis, Roy Assaf, Barak Marshall, Hofesh Shechter...

In 2014, Rosanne co-founded Junebug Company, together with Sophie Ammann and Erin O'Reilly. They created several works, mainly performed in Switzerland, Scotland and Ireland between 2015 and 2018.

Since she finished her training, Rosanne is freelancing through Europe. Since 2017, she joined Geneva based company 7273 for a takeover in Tarab and then for the creation of *Nuit* in 2019. She worked with Antonin Rioche (NL) for the creation of *The Others* and the short movie *Finally a Sign of Life*, as well as Body intelligence collective (UK) for the project *digital umbilical* among other projects and the Company MEYER-CHAFFAUD (NL) for their creation *#Soul4*.

Giulia Cenni

DANCER

Giulia Cenni is a contemporary dancer and performer, who has collaborated with numerous prestigious companies and choreographers. Born and raised with a passion for dance, Giulia deepened her studies at Balletto di Toscana, under the direction of Cristina Bozzolini. At a young age, she joined Cie TWAIN physical dance theatre, launching her professional dance career. Over the years, Giulia participated in Anton Lachky's creation at La Biennale di Venezia in 2014 and worked for the wee dance company at Gerhart Hauptmann Theater Görlitz and Ballett Theater Pforzheim in Germany. In 2018, she began collaborating with Faso Danse

Théâtre and the choreographer Serge Aimé Coulibaly, performing across Europe and Africa. Her most recent venture, joining the production *El Público*, directed by Gustavo Ramírez Sansano, has further solidified her position as a prominent dancer in the world of dance.

Aside from her dance career, Giulia has dedicated many years to the study of Yoga and has actively explored various martial arts such as Kung Fu and Kalaripayattu, a traditional South Indian martial art that developed alongside Ayurveda and Yoga.

Sakura Inoue

DANCER

Born in Japan, Sakura completed her professional training at Coastal City Ballet in Canada. After being part of a project PREP/ Arts Umbrella and Ballet Jorgen, she moved to Berlin where she has been working as a freelance dancer since 2018. She has worked with Deutsche Oper, Oper Leipzig – Musikalische Komödie, Nephrite – OFAC project *Mildred* and *Choreo Lab* made in Ulm. During 2019, she worked for Tivoli Ballet where she danced the principal role of Gerda in *The Snowqueen*, and also performed in works by Kristian Lever among others. In 2021, she worked for a project *Think Big* produced by Saattstoper Hannover and also worked for Dance Theater Luxembourg with Jean-Guillaume Weis. She performed for Prince Albert in Monaco with a work from Wang Ramirez and in 2022, she performed *Antikrist* by Ersan Mondtag. She also worked for the Theater Plauen Zwickau as a guest under Director Annett Göhre. She worked with Prod Art e.V. in Bremen and with Post Theater for *Fuchsbau* which is performed in Berlin, Halle and Dresden.

Marla King

DANCER

Marla is a Welsh freelance dance artist and graduated with

a first-class BA (Hons) degree from Northern School of Contemporary Dance in 2019. Following this, she became an apprentice with National Dance Company Wales, working with choreographers including Alexandra Waierstall, Fearghus O'Conchuir, Nikita Goile and Caroline Finn. She has since worked on projects with Rhiannon Faith Company, Rendez-Vous Dance, Eleesha Drennan Dance, Sweetshop Revolution, Jack Philip Dance, Gwyn Emberton, Richard Chappell Dance and Impelo.

Marla is deepening explorations of her choreographic craft through a recent commission from Artscape, focused on engaging community in climate awareness and action, inviting a challenge of perspective on how we perceive our connection with nature and influence on the natural world through our actions. This has developed into a slow touring pilot through support from Arts Council Wales and the Ashley Family Foundation. She also received a choreographic solo commission from Richard Chappell Dance, performed in spring 2022.

Marla also works with arts organisations to facilitate workshops around climate awareness and ways to take action in meaningful, justice centred and sustainable capacities. This has also led to working as an environment officer for VOXED Dance Company, to analyse and explore ways they can improve their ecological impact.

Lou Landré

DANCER

Lou started dancing in her hometown at the age of 5. In 2012, she joins Ballet Junior de Genève where she danced works of renowned choreographer like Andonis Foniadakis or Hofesh Shechter. In 2016, she joined Kamea Dance Company in Israel, dancing works of the director Tamir Ginz, but also Nacho Duato and Marco Goecke, among others. In 2020, she joined Grand Théâtre de Genève as a guest dancer where

she, among others, danced pieces of Andonis Foniadakis, Jeroen Verbruggen and Sidi Larbi Cherkaoui. She is since then, a freelance dancer and worked for Beaver Dam Company and Compagnie Nahlo.

Alisha Leyder

DANCER

Alisha is a professional dancer based in Luxembourg and the Luxembourg Ballet guest dancer. Graduating from the Institute of the Arts in Barcelona allowed her to dance in youth companies such as Elephant in the Black Box (Madrid) and The Nimble Project (Munich). She has performed pieces with numerous choreographers such as Alessandro Sousa Pereira, Hannes Langolf, Emese Nagy, etc.

Stefane Meseguer Alves

DANCER

Stefane Meseguer Alves comes from Luxembourg and studied classical and contemporary dance at the Conservatoire de la Ville de Luxembourg and the Hochschule für Musik und Darstellende Kunst Frankfurt am Main. After his studies, he joined the Saarländisches Staatsballett for two seasons.

After that, he became a freelancer in Germany and became a member of the Donlon Dance Company led by choreographer Marguerite Donlon at the Theater für Niedersachsen. Later, Stefane performed in an Opera in Oper Frankfurt for Tobias Kratzer.

He also danced in Hessisches Staatsballett and Theater Osnabrück after that. In Luxemburg, he performed with Z-Art Dance Company led by Giovanni Zazzera.

Stefane's repertoire include choreographies from Iván Pérez, Jiří Kylián, Mary Wigman, Stijn Celis, Kim Brandstrup, Demis Volpi, Marguerite Donlon, Giovanni Zazzera, David Dawson, Richard Siegal and Rainer Behr.

Julien Ramade

DANCER

Julien trains in classical, jazz and contemporary dance at the Epsedanse Ballet School in Montpellier. In 2009, he obtained a place at the Ballet Junior de Genève, where he collaborated with choreographers such as Hofesh Shechter, Andonis Foniadakis and Alexander Ekman. He joined the Alias Dance Company a year later and then continued his career at the Ballet national de Marseille under the direction of Frédéric Flamand. He then met Olivier Dubois who, after making him dance, asked him to be his assistant for the re-staging of his piece *Élégie*.

It was at the end of 2014 that Julien arrived in Paris and joined the crew of the musical comedy *Résiste*, a show choreographed by Marion Motin. After that, he collaborated with her on Jean Paul Gaultier's Fashion Freak Show and more recently on her choreographic piece *Le Grand Sot*. Julien creates his own choreographies in parallel, especially on the serie *L'Opéra*.

Giuseppe Sanniu

DANCER

Giuseppe starts sports dance training at the age of 6 and very soon continues his education exploring contemporary dance and ballet. He begins dancing professionally at the age of 17 at Teatro Lirico in Cagliari, where he currently works as a freelance dancer. Shortly after, he performs as a soloist in the production *The Nutcracker* by ASMED – Balletto di Sardegna. He regularly collaborates with Fuorimargine, national production centre of contemporary dance based in Cagliari. He works all over Italy with choreographers such as

Luigia Frattaroli, Simona Bertozzi and Maurizio Montis (for whom he danced in the pieces *The Blue Hour* and *White Noise*). He is currently a dancer for the Théâtres de la Ville de Luxembourg in the productions *Seasons* and *Florescence in Decay* by the choreographers Jean-Guillaume Weis and Elisabeth Schilling.

Malcolm Sutherland

DANCER

Born in Scotland, Malcolm completed his professional training at Central School of Ballet in London. After a year as an apprentice with Ballet Theater Basel, Malcolm was hired as a member of Staatstheater Nürnberg Ballett. He spent seven years in Nürnberg, performing in works from choreographers such as: Jiří Kylián, Nacho Duato, Ohad Naharin, Mats Ek, Johan Inger and Crystal Pite among others. Since leaving the company to work as a freelance artist, Malcolm has performed in several projects including: Klever Dance Company, Dance Theatre Luxembourg, FOCUS Dance Center, Company Shang-Chi Sun, Kollektiv 52°07, Shaper/Caper, Interdans festival, Choreolab Ulm and Dumfries & Galloway Dance. Malcolm has also choreographed numerous works for stage, including three full-length productions, and completed his MA Choreography with distinction. Malcolm has been a choreographic assistant/rehearsal director on projects in Berlin, Malaga and Luxembourg.

Orchestre de Chambre du Luxembourg

Fondé en 1974, l'Orchestre de Chambre du Luxembourg (OCL) est l'une des formations musicales les plus actives et les plus innovantes du Grand-Duché. Composé d'une quarantaine de musicien.ne.s en recherche permanente de la plus haute excellence artistique, il défend le riche répertoire pour orchestre de chambre, allant du baroque à la création contemporaine. Depuis 2020, il est placé sous la direction artistique et musicale de Corinna Niemeyer. Orchestre à

fort ancrage local, l'OCL se produit sur toutes les grandes scènes luxembourgeoises : Philharmonie, Grand Théâtre de la Ville de Luxembourg, Cercle Cité, Centres Culturels Régionaux, Escher Theater, Rockhal... Également tourné vers l'international, l'OCL est régulièrement invité à se produire dans la Grande Région et au-delà.

La passion toujours renouvelée de cet orchestre pour le dialogue entre les arts et les genres le conduit vers de nombreux projets pluridisciplinaires et originaux, qu'ils soient musicaux, lyriques ou chorégraphiques.

L'OCL remercie le Ministère de la Culture et la Ville de Luxembourg pour leur soutien. L'Orchestre de Chambre du Luxembourg est placé sous le Haut Patronage de Son Altesse Royale le Grand-Duc Héritier.

DANSE

Grand Théâtre

Jeudi 04 & vendredi 05 mai 2023 • 20h00

Anne Teresa De Keersmaecker, Pavel Kolesnikov

THE GOLDBERG VARIATIONS, BWV 988

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Les Théâtres de la Ville de Luxembourg

Les Théâtres de la Ville de Luxembourg, consisting of the Grand Théâtre and the Théâtre des Capucins, are under one single management since 2011 and present an eclectic programme covering opera, dance and theatre. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme. Furthermore, both venues constantly develop their role as a major facilitator by increasing their active contribution to the professional development of Luxembourg's cultural scene by involving local talent in international co-productions and placing increased emphasis on producing, touring and talent development. Fully aware of their responsibility to respond to the needs of its ever-growing cultural sector and cosmopolitan audience, the Théâtres de la Ville strive to present a high-quality and diverse programme and to develop the dialogue and exchange with its audiences by offering a season of post-show discussions, open rehearsals and conferences, which focus on current topics and are complimentary to the artistic programme.

The TalentLAB, a project laboratory and multidisciplinary festival, was a first initiative born in 2016 to further expand their support to local artists and promote international exchange. It has since developed into a vibrant platform for upcoming artists where experimenting in a safe environment is given valuable space and time. Through the establishment of the residency Capucins Libre in 2018, the Théâtres de la Ville wanted to assist and to accompany artists and companies during the final weeks of their creation by offering them the necessary time, space and support to premiere their work.

Finally, the Théâtres de la Ville continue to nurture and develop international partnerships with other European venues and engage in discussions about a different co-production model based on exchange and training. This strategy of blending in-house creations with international co-productions and strong support for artists has enabled the Théâtres de la Ville to increase their visibility as a producing venue both in the Greater Region and beyond and creating ever more meaningful relationships with its partners.

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