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Bacchae: Prelude to a Purge

Choreography by Marlene Monteiro Freitas

BAM Harvey Theater
Nov 7—9 at 7:30pm

Running time: approx. two hours & 15 mins, no intermission

Set and lighting design by **Yannick Fouassier**

Sound design by **Tiago Cerqueira**

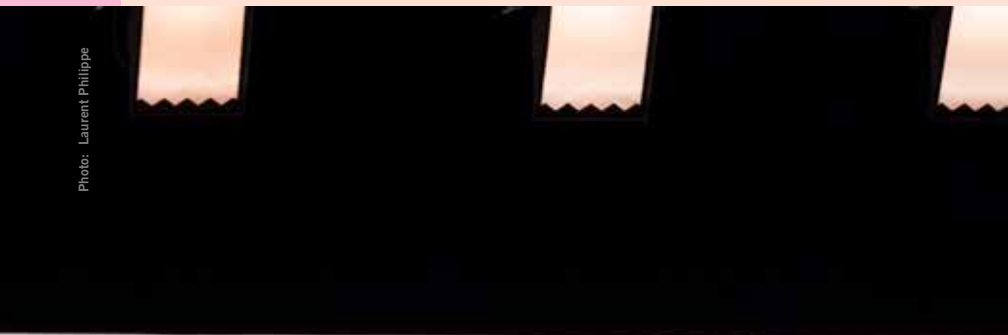
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With

Flora Détraz

Miguel Filipe

Guillaume Gardey de Soos

Johannes Krieger

Henri Bertrand Lesguillier (Cookie)

Gonçalo Marques

Andreas Merk

Tomás Moital

Marlene Monteiro Freitas

Lander Patrick

Cláudio Silva

Betty Tchomanga

Yaw Tembe

Stage manager **André Calado**

Stools **João Francisco Figueira, Luís Miguel Figueira**

Research **Marlene Monteiro Freitas, João Francisco Figueira**

Production: P.OR.K (Lisbon, PT)

Distribution: Key Performance (Stockholm, SE)

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BACCHAE: PRELUDE TO A PURGE

2017

In *Euripides*, delirium, irrationality, hysteria, madness are traversed, from illusion to blindness and from blindness to revelation. Ferocity and the desire for peace, savagery and the aspiration for a simple and peaceful life are articulated. Opposite and contradictory directions, the clash of elements highly ambiguous, dismembered bodies, social statutes under strain, faith and beliefs stress tested... Miracles!

This is the moral and aesthetic world that the author invites us to traverse and which we accept, leading us to the depths of the human psyche, under forces beyond reason.

In *Bacchae: Prelude to a Purge*, music, dance, and mystery lead us as tightrope walkers over the wire of intensity, in a battle of appearances and dissimulations, polarized between the fields of Apollo and Dionysius.

—*Marlene Monteiro Freitas, choreographer*

Who's Who**MARLENE MONTEIRO FREITAS**

(choreographer) was born in Cape Verde and studied dance at P.A.R.T.S. in Brussels, in Lisbon at the Escola Superior de Dança, and at the Fundação Calouste Gulbenkian. In her native country, Cape Verde, she co-founded the dance group Compass and collaborates with musician Vasco Martins. She worked with Emmanuelle Huynh, Loïc Touzé, Tânia Carvalho, and Boris Charmatz, among others. Her creations include: *Bacchae: Prelude to a Purge* (2017); *Jaguar* (2015) with Andreas Merk; *Of ivory and flesh - statues also suffer* (2014); *Paradise - private collection* (2012—13); *(M)imosa*, co-created with Trajal Harrell, François Chaignaud, and Cecilia Bengolea (2011); *Guintche* (2010); *A*

Seriedade do Animal (2009—10); *Uns e Outros* (2008); *A Improbabilidade da Certeza* (2006); *Larvar* (2006); and *Primeira Impressão* (2005). The common denominators of these works are openness, hybridity, and intensity. In 2017, the Portuguese Society of Authors (SPA) awarded *Jaguar* the prize for the best choreography and the same year, she was acknowledged by the government of Cape Verde for her cultural achievement. In 2018 she created the piece *Canine Jaunâtre 3* for Batsheva Dance Company, and that year the Venice Biennale awarded her with the Silver Lion for Dance. She has an ongoing collaboration with O Espaço do Tempo (Portugal). She is the co-founder of P.OR.K, her production company in Lisbon, Portugal.

ANDRÉ CALADO (stage manager) was born in Portugal. He worked in several theaters and companies as technical director: Teatro Maria Matos (Lisbon) and Mundo Perfeito with Tiago Rodrigues. On tour, as technical director and stage manager, he worked with TGStan, Dood Paard, Primeiros Sintomas, and Foguetes Maravilha. Since 2017 he has worked with Marlene Monteiro Freitas on *Bacchae: Prelude to a Purge* and *Cattivo*.

TIAGO CERQUEIRA's (sound) professional and artistic activity is centered on sound design and composition for performative arts, cinema, and installation. He has collaborated with several international artists and companies such as Ballet Gulbenkian, Bare Bones Dance Company, Companhia Nacional de Bailado, Icelandic Dance Theatre, NYDW, Phoenix Dance Company, Rui Horta Stage Works, Scottish Dance Theatre, Tanzhaus NRW, TanzMainz, Tanztheater Nürnberg, Temps d'Images, and the Göteborg Ballet.

FLORA DÉTRAZ has a ballet background and also studied literature. She attended the Centre Chorégraphique National Lyon, studying under Maguy Marin, and then completed choreographic studies at Pepcc, Forum Dança, in Lisbon. She began making her own pieces in 2013, questioning the relationship between voice and movement, creating *Peuplements* (2013), *Gesächt* (2014), *Tutuguri* (2016), and *Muyte Maker* (2018). As a performer, she has worked with the choreographers Marlene Monteiro Freitas, Miguel Pereira, Laurent Cebe, and Sara Anjo.

MIGUEL FILIPE is a Portuguese percussionist specializing in the field of contemporary music and multidisciplinary performance. He studied in Lisbon and Lyon with Jean Geoffroy and Pedro Carneiro, among others. He is working on his own project and with Marlene Monteiro Freitas on three pieces.

YANNICK FOUASSIER (set and lighting), a lighting designer, was technical director of the Théâtre de la Cité Internationale, Paris

(1990—93). He has worked with the choreographers Loïc Touzé, Jennifer Lacey, Emmanuelle Huynh, Claudia Triozzi, Rémy Hérítier, Annabelle Pulcini, Deborah Hay, Yves-Noël Genod, Cécilia Bengolea, François Chaignaud, Trajal Harrell, Latifa Laâbissi, Sylvain Prunenec, and Marlene Monteiro Freitas. He was lighting designer for the expositions: Totem & Tatoo, Olivier Vadrot (in Centre Georges Pompidou, Paris, 2014) and Chanel (Shanghai, 2011).

GUILLAUME GARDEY DE SOOS is a trumpet player, composer, and arranger. He studied classical music at the Music Conservatory of Toulouse, then jazz at Didier Lockwood's Jazz School in Paris. He plays in several projects, from jazz to electronic music. He played, worked, and recorded with David Lynx, Stéphane Guillaume, Laurent Coulondre, Olivier Ker Ourio, and has performed for three years in Marlene Monteiro Freitas' *Bacchae*.

JOHANNES KRIEGER is a trumpet player, composer, and arranger based in Lisbon, Portugal since 2000. Through the collaboration with performers of the jazz and Afro music scene in Portugal, he participates in many events and festivals throughout Europe and Africa. He has taught at the University of Évora since 2008.

HENRI BERTRAND LESGUILLIER (Cookie) is a musician, composer, and performer. Born in Paris, he is a self-taught musician and has been playing drums since a young age. Since 1997, his encounters with artists from contemporary dance have led him to participate in various choreographic projects as composer and/or performer.

GONÇALO MARQUES is a jazz trumpet player and educator based in Lisbon, Portugal. He recorded five CDs and teaches at Escola Superior da Música and Escola do Hot Club in Lisbon, where he is responsible for the jazz program for kids. He started Robalo, an independent jazz label, and curates the Robalo Festival. He has also had some experience in theater and more recently in contemporary dance with Marlene Monteiro Freitas.





ANDREAS MERK was born in Germany and studied dance and theater in Germany, Belgium, and Switzerland. He has appeared on screen and stage in works by numerous creators and has worked with Marlene Monteiro Freitas since 2012.

TOMÁS MOITAL is a percussionist from Lisbon, Portugal. He is currently active playing in contemporary music ensembles and orchestras. Since 2014 he has worked with choreographer Marlene Monteiro Freitas playing in the pieces *Of ivory and flesh - statues also suffer* and *Bacchae: Prelude to a Purge*. He currently teaches at Escola Profissional Metropolitana and Academia de Música de Almada.

LANDER PATRICK has suffered from chronic asthma since moving from Brazil to Portugal in 1989, the year he was born. He played volleyball to ward off the disease, but eventually graduated with a degree in dance. Patrick has worked with people such as Alejandro Ahmed, Tomaz Simatovic, Marlene Monteiro Freitas, Luís Guerra, and others. He has developed his choreographic work with his partner Jonas since 2013.

CLÁUDIO SILVA has specialized in contemporary music, working as principal trumpet with artists and ensembles including Gilberto Gil, Anthony Strong, L.A. Banda Larga,

and has made solo and concert appearances around the world including Sydney, Hong Kong, Paris, Shanghai, Berlin, and London, among many others. With *Bacchae: Prelude to a Purge* by choreographer Marlene Monteiro Freitas, he plays among other pieces a new version of *Sequenza X* by Luciano Berio.

BETTY TCHOMANGA is a French dancer and choreographer. She studied at Centre National de Danse Contemporaine d'Angers under the direction of Emmanuelle Huynh. In addition to her dance studies, Tchomanga also studied modern literature at the Paris 3 University, obtaining a masters degree. Since 2009 she has worked with several choreographers such as Emmanuelle Huynh, Alain Buffard, Fanny de Chaillé, Herman Diephuis, Nina Santès, and Marlene Monteiro Freitas. In 2012, she started to create her own choreographic work. She is currently working on a solo entitled *Mascarades*.

YAW TEMBE was born in Swaziland and graduated in jazz music/performance at the Lisbon Superior School of Music and Sculpture at the Fine Arts School in Porto. Tembe has participated in numerous musical projects as a composer and interpreter including GUME, Zarabatana, SIRIUS, and Chão Maior, among others, and in theater, video, performance, and visual arts with Norberto Lobo, and *Hieroglyphic Being* by Joshua Abrams.