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En Attendant

Choreography by
Anne Teresa De Keersmaeker
Rosas

BAM Howard Gilman Opera House
Oct 19 & 20 at 2pm

Approximate running time: one hour and 35 minutes;
no intermission

Concept by **Anne Teresa De Keersmaeker**
Created with and performed by **Rosas**
Set design by **Michel François**
Costume design by **Anne-Catherine Kunz**

Cesena

Choreography by
Anne Teresa De Keersmaeker
Musical direction by Björn Schmelzer
Rosas and graindelavoix

BAM Howard Gilman Opera House
Oct 19 & 20 at 7:30pm

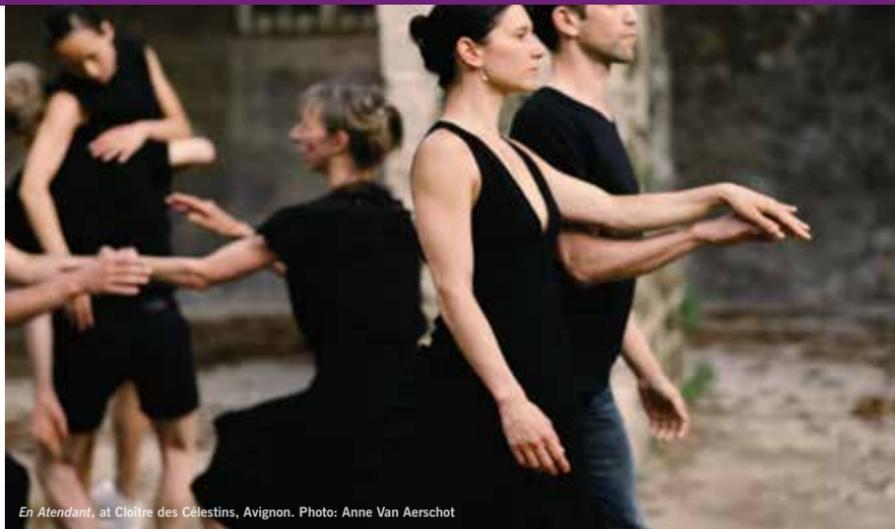
Approximate running time: one hour and 50 minutes;
no intermission

Concept by **Anne Teresa De Keersmaeker &
Björn Schmelzer**
Created with and performed by
Rosas and graindelavoix
Set design by **Ann Veronica Janssens**
Costume design by **Anne-Catherine Kunz**

BAM 2013 Next Wave Festival sponsor



*Major support for dance at BAM provided by:
The Harkness Foundation for Dance
The SHS Foundation*



En Atendant, at Cloître des Célestins, Avignon. Photo: Anne Van Aerschot

EN ATENDANT AND CESENA

In *En Atendant* and *Cesena* Anne Teresa De Keersmaeker takes a new step in her exploration of the relationship between music and dance. The choice of Ars Subtilior is linked with an invitation by the Avignon theater festival to make a piece for la Cour d'Honneur, the main courtyard of the Palais des Papes. The music of Ars Subtilior evokes the history of the city of Avignon and the Papal Schism. While listening to various recordings, De Keersmaeker rediscovered a fascination for refined contrapuntal textures, the aim of which is to unfold natural breathing and emotional flow, as well as for the vocal expression she has been developing since *Keeping Still*, her first collaboration with Ann Veronica Janssens and in *3Abschied*, with Jérôme Bel.

Ars Subtilior was an unusually sophisticated and complex art form for a period scarred by death: in a few years a large portion of the population died from the plague. Economic, social, political, and religious structures tottered and sometimes collapsed. *En Atendant* evokes the contradiction of a society that excels in intellectual games, art, and extremely refined music, while society crumbles into chaos and people die in droves. In *Cesena*, De Keersmaeker collaborated with Björn Schmelzer, musicologist and leader of the ensemble *graindelavoix*, who investigates these historical circumstances by choosing music mainly from the Chantilly Codex, one of the manuscripts of Ars Subtilior, which traces the return to Rome of the last French pope, Gregory XI, that ended the Avignon Papacy. The title given to this performance goes back to the Italian commune known for the War of the Eight Saints, during which Robert, Cardinal of Geneva, directed the savage massacre of citizens revolting against the church.

Cesena takes the entwinement of music and dance one step beyond *En Atendant*: dancers and musicians make up a large collective where singing and dancing merges into the same body. De Keersmaeker associates the voice with movement by performing a cappella compositions not only with the voice, but also with movement. This results in sculptural compositions, scenes that move while their internal configuration changes, a mobile structure that morphs as it moves in space.

The performances were originally conceived to be performed with only natural light in the open-air settings of Avignon—respectively dusk for *En Atendant* and dawn for *Cesena*, with performances starting at 4:30 in the morning or late at night. *Cesena* might almost be called the counterpart to its predecessor. In the first, the twilight faded almost imperceptibly into night, whereas the latter heralds the start of the day, sounding the transition from the Middle Ages to Renaissance, or the dawn of a new era.

En Atendant

EN ATENDANT—*English translation*

While waiting, I must suffer grievous pain
and languishing live; such is my fate,
for I cannot reach the fountain,
so many are the rivers that surround it.
God has given it such strength
that it can quench the thirst of all
through its dignity and most noble powers.
The great rivers that have taken possession of it
have so obstructed the path of the spring
that the true way cannot be found,
so troubled and sullied is the water.

I cannot drink a single draught
if compassionate Pity be not mindful of me
through its dignity and most noble powers.
Therefore I pray God may put it right
and purify it that it be not profaned,
for truly it is certain
I cannot come near it by night nor by day.
And if it were for me to ordain,
I should live in the hope of a goodly life
through its dignity and most noble powers.

CREATED WITH AND DANCED BY

Boštjan Antončič
Carlos Garbin
Cynthia Loemij
Mark Lorimer
Mikael Marklund

Chrysa Parkinson
Sandy Williams
Sue-Yeon Youn

MUSIC

...*L(ÉLEK)ZEM..'*

En Atendant, souffrir m'estuet (ballade)

Estampie En Atendant 2 (2010)

Sus un' Fontayne (virelai)

Je prens d'amour noriture (virelai)

Esperance, ki en mon coeur

István Matuz
Filippo da Caserta
Bart Coen
Johannes Ciconia
anonymous
anonymous

Flute

Michael Schmid

Ensemble

Cour et Coeur

Music director and recorders

Bart Coen

Fiddle

Thomas Baeté

Voice

Annelies Van Gramberen

ADDITIONAL PRODUCTION CREDITS

Rehearsal director

Femke Gyselinck

Assistant to the artistic direction

Anne Van Aerschot

Musicological advice

Felicia Bockstael

Technical management

Joris Erven

Technicians

Wannes De Rydt, Michael Smets

Wardrobe

Valérie Dewaele

Production

Rosas

COPRODUCTION

De Munt / La Monnaie (Brussels), Festival Grec (Barcelona), Les Théâtres de la Ville de Luxembourg, Théâtre de la Ville (Paris), Festival d'Avignon, Concertgebouw Brugge (Bruges)

WORLD PREMIERE

July 9, 2010, Festival d'Avignon, Cloître des Célestins



Cesena, at Palais des Papes, Avignon. Photo: Anne Van Aerschot

CREATED WITH AND PERFORMED BY

Olalla Alemán
Haider Al Timimi
Boštjan Antončič
Aron Blom
Joachim Brackx
Carlos Garbin
Marie Goudot
David Hernandez
Matej Kejžar
Mikael Marklund

Tomàs Maxé
Julien Monty
Chrysa Parkinson
Marius Peterson
Michael Pomero
Albert Riera
Gabriel Schenker
Yves Van Handenhove
Sandy Williams

MUSIC

Ars Subtilior

Pictagore per dogmata / O Terra supplica **anonymous** (Codex Chantilly)

/ Rosa vernans

Espoir dont tu m'as fayt partir

Corps femenin

Fumeux fume

Par les bons Gedeon et Sanson

Kyrie

Inter densas / Imbribuis irriguis

En attendant d'amer

Le ray au soleyl

Hodie puer nascitur/Homo mortalis firmiter **Jean Hanelle** (Codex Torino J.II .9)

Philippot de Caserta (Codex Chantilly)

Solage (Codex Chantilly)

Solage (Codex Chantilly)

Philippot de Caserta (Codex Chantilly)

anonymous (Ms Toulouse)

anonymous (Codex Chantilly)

Galiot / Giangaleazzo Visconti (?) (Codex Chantilly)

Johannes Ciconia (Codex Mancini)

ADDITIONAL PRODUCTION CREDITS

Rehearsal director

Assistant to artistic director

Technical management

Sound

Technicians

Wardrobe

Femke Gyselinck

Anne Van Aerschot

Joris Erven

Alexandre Fostier

Wannes De Rydt, Michael Smets

Valérie Dewaele

COPRODUCTION

Rosas, La Monnaie/De Munt (Brussels), Festival d'Avignon, Théâtre de la Ville (Paris), Les Théâtres de la Ville de Luxembourg, Festival Oude Muziek Utrecht, Guimarães 2012, Steirischer Herbst (Graz), deSingel (Antwerp), Concertgebouw Brugge (Bruges)

WORLD PREMIERE

July 16, 2011, Festival d'Avignon, Cours d'honneur du Palais des Papes

Iconic Artist Talk: Anne Teresa De Keersmaecker, with Anna Kisselgoff

Oct 19, 4:30pm, BAM Fisher. \$20; \$10 for Friends of BAM

MUSIC — SONG DESCRIPTIONS

ARS SUBTILIOR

Pictagore per dogmata / O Terra supplica / Rosa vernans

anonymous (Codex Chantilly)

Motet combining three Latin texts sung together, legitimating the move of Pope Gregory XI from Avignon to Rome who, as a second Eneas, would recapture the Italian territories.

Espoir dont tu m'as fayt partir

Philippot de Caserta (Codex Chantilly)

Rondeau by Philippot de Caserta, an Italian composer and music theorist who was in the service of the Avignon popes, expressing the desire to return.

Corps femenin

Solage (Codex Chantilly)

Ballade praising the body of the eight-year-old queen of France Cathelline, bride of the duke of Berry, composed by the mysterious Solage. First letters form the achrosticon: Cathelline La royne d'amours...she died at the age of 10...

Fumeux fume

Solage (Codex Chantilly)

Enigmatic rondeau by Solage, probably for the artistic confraternity of the Fumeurs: their activities are unknown.

Par les bons Gedeon et Sanson

Philippot de Caserta (Codex Chantilly)

Ballade by Philippot de Caserta in praise of Avignon Pope Clement VII, responsible for the massacre of Cesena in 1377.

Kyrie

anonymous (Ms Toulouse)

"Lord have mercy upon us!" Part of the daily chant sung by the papal choir of Avignon, found in a manuscript at Toulouse.

Inter densas / Imbribus irriguis

anonymous (Codex Chantilly)

—Cantus I

"In the thick of woods of a wilderness, not long ago, a spell of sleep overcame me: behold, a renowned prince appears, his head bedecked by golden hair a band of soldiers surrounds him and no less a number of recruits..."

Then, delighting in such marvellous things, and asking the name of this magnificent and illustrious person I learned forthwith that he was the mighty one, Phebus!"

—Cantus II

"...Whoever you are who enviously wish to rob this garden of its fruits

Beware lest you be caught by its farmer."

—Latin motet with two neo-Latin texts in the style of Virgil, evoking the rise of Gaston Fébus, lord of Foix and Béarn, and his rich territory full of fauna and flora.

En attendant d'amer

Galiot/Giangaleazzo Visconti (?) (Codex Chantilly)

Chanson maybe written by duke Giangaleazzo Visconti himself, linked to the network of en attendant-songs.

Le ray au soleyl

Johannes Ciconia (Codex Mancini)

Chanson by Johannes Ciconia of Liège, featuring the emblem of Giangaleazzo Visconti, created by Petrarca: a dove in a ray of sun, renewing herself all the time.

Hodie puer nascitur/Homo mortalis firmiter **Jean Hanelle** (Codex Torino J.II .9)

—Fragment of Serbian epic poetry sung by Matej Kejžar

—Motet, probably written by Jean Hanelle of Cambrai for the Cypriot court chapel of Janus of Lusignan, combining two Latin texts inspired by light mystics.

ANNE TERESA DE KEERSMAEKER

(concept and choreography)

After studying dance at Maurice Béjart's Mudra school in Brussels and at the dance department of New York University's School of the Arts, choreographer Anne Teresa De Keersmaeker started her career with *Fase, four movements to the music of Steve Reich* (1982). She founded the Rosas company in 1983, on the occasion of the creation of *Rosas danst Rosas* (at BAM in 1986). Both works provided a quick international breakthrough and have been restaged at different occasions, most recently in the project *Early works* (2010). From 1992 until 2007 De Keersmaeker was resident choreographer at La Monnaie, the Brussels opera house, creating a wide range of works that have been presented all over the world. In 1995 Rosas and La Monnaie jointly set up the international educational project PARTS, the Performing Arts Research and Training Studios. Former students of the four-year curriculum have taken up strong positions as dancers and choreographers in Europe and beyond. From the beginning De Keersmaeker's choreographic works have focused on the relation between music and dance. She has worked with compositions ranging from the late Middle Ages to the 20th century, premiering creations of George Benjamin, Toshio Hosokawa, and Thierry De Mey and collaborating with various ensembles and musicians. She has also investigated different genres such as jazz, traditional Indian music, and pop music. She has a great affinity for Steve Reich's compositions and has worked with his music in *Fase* (1982), *Drumming* (1998; at BAM in 2001), and *Rain* (2001; at BAM in 2003). Her choreography presents an ever-evolving marriage between a refined sense of compositional architecture and a strong sensuality or theatricality. This unique signature has been recognized with many awards, most recently the Samuel Scripps American Dance Festival Award (2011). De Keersmaeker has also left the confines of pure dance and has ventured into the realms of dance and text, creating performances that blend the different disciplines: *Kassandra, speaking in twelve voices* (2004), *I said I* (1999), and *In Real Time* (2000). She has also directed operas: *Duke Bluebeard's Castle* by Bela Bartók (1998) and *Hanjo* by Toshio Hosokawa (2004). Several of her works have also been turned into autonomous dance films, di-

rected by Thierry De Mey, Peter Greenaway, and De Keersmaeker herself, among others. In recent years, she has strongly rethought and refined the core parameters of her work as a choreographer. Her close collaboration with artists such as Alain Franco (in *Zeitung*, 2008), Ann Veronica Janssens (*Keeping Still Part 1*, 2008; *The Song*, 2009; and *Cesena*, 2011), Michel François (*The Song* and *En Attendant*, 2010), Jérôme Bel (*3Abschied*, 2010), and Björn Schmelzer (*Cesena*, 2011) prompted her to reconsider the bare essentials of dance: time and space, the body and its voice, its potential to move, and its relation to the world. Her recent productions include collaborating with visual artists Ann Veronica Janssens and Michel François. Her most recent works are *Partita 2* (2013), a duet with dancer and choreographer Boris Charmatz set to Bach's partita No. 2, and *Vortex Temporum* (2013), to the music of Gérard Grisey. In *A Choreographer's Score*, a two-volume monograph, she offers wide-ranging insights into the making of her four early works as well as *En Attendant* and *Cesena* in conversations with the performance theorist and musicologist Bojana Cvejic.

BJÖRN SCHMELZER (concept, musical direction), born in Antwerp in 1975, is an anthropologist and ethnomusicologist. He brings together these two interests in his scientific and artistic work. During his travels to Naples and Palermo he studied the musical traditions of Sicily, Sardinia, and southern Italy. He is particularly interested in the style and function of ornamentation in classical Mediterranean and Western music. In 1999 Schmelzer created the graindelavoix ensemble, which approaches early music from an anachronistic angle and with a geographical perspective, with an eye to reinventing the musical past. In 2009, he was named Young Musician of the Year by the Belgian music press for his work with graindelavoix. His discography, released on Glossa, consists of three albums of French-Flemish polyphonic compositions (*Caput*, 2006; *Joye*, 2007; and *La Magdalene*, 2009) and one album featuring 13th-century music from Brabant (*Poissance d'amours*, 2008). His fifth album, *Cecus*, is a selection of compositions by Alexander Agricola and focuses on the theme of blindness. All of these recordings received several international awards. Schmelzer also regularly publishes essays and is currently work-

ing on a piece focusing on the dynamics and intensity of late gothic art. In 2011, the Centre for Humanities and Musicology at the University of Utrecht, the Netherlands, appointed him as the first CfH-Utrecht Early Music Festival Creative Fellow in Musicology.

ANN VERONICA JANSSENS (set design, *Cesena*), born in Folkestone, England, lives and works in Brussels. She is a sculptor of light, sound, and space. Her work is sometimes associated with the minimalist movement because of its straightforward design and her choice of materials: transparent and shiny, or condensed, and seemingly inaccessible. These materials vary hugely—concrete block, glass, mirrors, and bricks wrapped in aluminium foil. Light and surroundings are often reflected, with surprising optical effects. She can also use sound to impose a viewpoint on a space and thus occupy it. Her work always involves space: open or closed, full or empty, small or expansive. In her transient and often temporary works she appeals to the viewer's senses; what remains is an impression formed by the subtle interplay of perception and imagination.

BART COEN (music director, composer, *En Atendant*) studied music at the Conservatory in Antwerp, the city of his birth, where he was coached by Baldrick Deerenberg, Jos Van Immerseel, Dirk Verelst, and others. Since then he has been much in demand as a recorder player, both as a soloist and as a member of such internationally renowned ensembles as the Huelgas Ensemble (Paul Van Nevel), Collegium Vocale (Philippe Herreweghe), Concerto Vocale (René Jacobs), and La Petite Bande (Sigiswald Kuijken). He has played in numerous concerts in Belgium and abroad with these ensembles and has taken part in at least 70 CD recordings. In 2010 a new recording of Bach's Brandenburg Concertos will appear (La Petite Bande, on Accent) in which he plays the recorder. In 2010 his own ensemble, Per Flauto, recorded *Manoscritto di Napoli 1725* (Sony Music), which contains recorder concertos by Scarlatti, Mancini, and Sarri. For *En Atendant* he formed the ensemble Cour & Coeur with Annelies Van Gramberen and Birgit Goris. Coen teaches recorder at the Lemmens Institute in Leuven and the Brussels Conservatory.

ANNE-CATHERINE KUNZ (costume design) is a costume designer who has also participated in video, documentary, and multimedia productions. She has been the costume director for Rosas since 2000 and created costumes for *Small Hands (out of the lie of no)* (2001), *Zeitung* (2008), *The Song* (2009), *En Atendant* (2010), *Cesena* (2011), *Partita 2* (2013), and *Vortex Temporum* (2013) as well as for various productions by Josse De Pauw, Vincent Dunoyer, Deufert-Plischke, Mark Lorimer and Cynthia Loemij, and *Nine Finger* by Fumiyo Ikeda, Alain Platel, and Benjamin Verdonck.

MICHEL FRANÇOIS (set design, *En Atendant*) has never restricted himself to one discipline. He uses all sorts of materials and media and combines industrial and natural objects, photos, videos, sculptures, and installations. He is interested in "the signs of life"—gestures, sounds, images, and everyday customs and habits. He also uses space as a visual resource. Spatial modifications are at the heart of his work and the relationship between work, space, images, and architecture play an emphatic part.

GRAINDELAVOIX (grain of the voice), an art collective formed by Björn Schmelzer in 1999, sought musicians eager to experiment between performance and creation. graindelavoix is fascinated by voices that are beyond communication, that have no message but are rather the pure expression of their source: gritty, intense, and instinctive. graindelavoix uses early music repertoire to find the undercurrent that illuminates our own era, a timeless spirit that expands to embrace an interval, a space. graindelavoix's early music focuses on the bond between notation and what eludes it, and the higher consciousness and savoir-faire that the performer brings to a piece through ornamentation, improvisation, and gesture. To graindelavoix, singers are "spiritual automata." The varied material the group works with includes Franco-Flemish polyphony, the art of lamenting, machicotage (ornamentation between tones), and other lost ornamentation styles, Mediterranean performance traditions, late scholastic dynamics, and kinematics, among others. graindelavoix gives performances (concert/music theater) that are the accumulated fragments of a wider work and research process. graindelavoix is special guest of De Bijloke Music

Centre in Ghent (Belgium) and has an artistic partnership with the cultural centre of Genk (Belgium). Since 2010 Graindelavoix has been supported by the Flemish government. CDs are produced exclusively by glossamusic.

PERFORMERS

HAIDER AL TIMIMI is a member of the artistic team of Union Suspecte. He started his career as a breakdancer in the Ghent group L'école des Champions, won the Belgian breakdance championships twice, and has taught breakdance for several years. Al Timimi has been involved in Union Suspecte's productions from the beginning (until 2004 the company was called Nit Nithei Garabam). He appeared in their youth productions *Inch Allah*, *Spoor 10*, *Bruine Suiker*, and *VIVEALDI!*, and in the shows *Onze Lieve Vrouw van Vlaanderen* and *Singhet ende weset vro* (KVS in association with Union Suspecte). He has also been involved in *Some Like it Zot* (the Kaaitheater's comedy festival), *Salome* (in association with the Royal Ballet of Flanders), *Stabat Mater* (coproduced by the Royal Ballet of Flanders and the Groeninge Museum), *Het moment waarop we niets van elkaar wisten* (Kaaitheater), *In welk fabriekske zijt gij gemaakt* (KVS), and *Layla wa majnun* (Tropentheater Amsterdam). In 2006 he choreographed and danced in *Utopeace* (in association with Union Suspecte) and provided choreographic coaching for the youth project *Hotel Ah!Med* (Union Suspecte, Nieuwpoorttheater, and HETPALEIS). In 2011 he joined Rosas for *Cesena*.

OLALLA ALEMÁN, from Spain, regularly works with internationally renowned composers and ensembles, including Los Músicos de su Alteza, B'rock (Skip Sempé) and Capilla Flamenca. Alemán studied traditional singing techniques with Lambert Climent at the Escola Superior de Música de Catalunya and with Richard Levitt.

BOŠTJAN ANTONČIČ was born in Celje, Slovenia in 1980. He was trained at the Salzburg Experimental Academy of Dance, has taken part in several international workshops, and has taught at various schools such as the High School for Contemporary Dance (Turkey). He has performed in several pieces by Susan Quin (*rush.tide.in*, *Pigeon*, and others) and Mia Lawrence (*In the*

belly of the cow and *Dig Deep*), and he toured Europe with the international project Hotel Europa. In 2005, Antončič joined Rosas, where he has danced in *D'un soir un jour* (2006); *Bartók, Beethoven, Schönberg – Repertory Evening* (2006); *Steve Reich Evening* (2007); *Zeitung* (2008); *The Song* (2009); *En Atendant* (2010); *Cesena* (2011); the revival of *Drumming* (2012); and *Vortex Temporum* (2013).

THOMAS BAETÉ studied violin at the conservatory of Antwerp in the class of Vegard Nilsen. In 1997 he went to the Brussels Conservatory, studying early music and the viola da gamba with Wieland Kuijken. He was coached by Peter Van Heyghen, Jordi Savall, Paolo Pandolfo, Sophie Watillon, and Pedro Memelsdorff. As a player of the fiddle and the viol Baeté participates in several ensembles: the Capilla Flamenca (direction of the viola da gamba), Memelsdorff's Mala Punica, Graindelavoix, La Caccia, and the Spirit of Gambo. He plays Sephardic music with LaRoza Enflorese. He is director of his own ensemble for medieval music, ClubMedieval.

ARON BLOM was born 1986 in Stockholm, Sweden. He studied with the Royal Swedish Ballet School in Stockholm from 2004 to 2006, when he was accepted into P.A.R.T.S. and graduated in 2010. In 2009, during his studies, he created *Aron & Mikko Thinking*, a duet in collaboration with Mikko Hyvönen. He has also performed in *Paper Plane* by Veli Lehtovaara and *Trio Lio Lei* by Mikko Hyvönen. After his graduation he created *SAM*, a solo performance at MDT in Stockholm. Blom joined Rosas for *Cesena* (2011).

JOACHIM BRACKX was born in Oostende, Belgium in 1975. After his studies of composition at the Conservatory of Ghent, he taught composition at that same institution, worked for national classical radio channel Klara, and traveled the world singing in internationally acclaimed ensembles like Collegium Vocale, Currende, and Amsterdam Baroque. As an established composer and singer, he developed a highly personal style of vocal music. Having written two chamber operas, Brackx became artistic director of Nabla, a new production company for opera, music theater, and artistic research. He also writes music for film, theater, and site-specific

projects. He recently developed an interactive digital children's book for the iPad, a new way of creating narratives for digital media.

CARLOS GARBIN, born in Brazil in 1980, studied ballet and contemporary dance at the City Academy in his hometown of Caxias do Sul, while dancing with the academy's company. At the same time he worked as a choreographer with local children for the social art project BPM (Batidas Por Minuto). In 2004, Garbin moved to Brussels, where he graduated from P.A.R.T.S. in 2008. During this period he performed as a dancer in David Zambrano's *Soul Project* and Mia Lawrence's *When you look at me...*, while creating his own works *Boarding* (2006) and *Raising the sparks* (2006) with Liz Kinoshita. He worked on the project *Dream Season* with choreographer Alexandra Bachzetsis. He joined Rosas in 2008 for the creation of *The Song* and performs in *En Attendant* (2010), *Cesena* (2011), the revival of *Drumming* (2012), and *Vortex Temporum* (2013).

MARIE GOUDOT was initiated into the performing arts at an early age at the École des Enfants du Spectacle in Paris, as well as several dance conservatories. She continued her training at the Rudra school (kendo, theater, singing, ballet, Graham Technique) and joined Béjart Ballet in Lausanne for two years. From 2000 to 2002 she performed with Ballets de la parenthèse at Marseille under choreographer Christophe Garcia. In 2002 Goudot joined Russell Maliphant in London and performed in several productions and on international tours. On returning to France in 2005, she co-founded Collectif Loge 22 with Michael Pomero and Julien Monty, an artistic joint venture that yielded eight productions, two dance films, and a European artistic exchange project called *Spider*. From 2006 to 2010 Goudot worked regularly with the Alias Company in Geneva and the choreographer Guilherme Botelho on new work and revivals. In 2007 she took part in creating François Laroche-Valière's *Et pour s'éloigner*. She joined Rosas for the creation of *Cesena* (2011) and is also involved in the newest piece, *Vortex Temporum* (2013).

DAVID HERNANDEZ, born in the US, studied studio music, jazz, and opera at the University of Miami and dance at the New World School of

the Arts. In New York, he worked as an apprentice with the Trisha Brown Company, after which he moved to Europe with Meg Stuart to help her start Damaged Goods in Belgium. He also developed his own education program (P.E.P) and developed the Crash Landing improvisation performance series with Stuart and Christine DeSmet. In 1998 Hernandez started his own company Edwardvzw. He teaches regularly in Belgium at P.A.R.T.S., and internationally. He has a special interest in improvisation performance, and developed what he calls elastic choreography: combinations of choreography improvisation. In recent years, in addition to his work in dance, Hernandez has also been working as a singer, composer, installation artist, and dramaturg and developed many multimedia/new technology projects and performance events. He has collaborated with international choreographers, such as Dutch choreographer Anouk van Dijk and LaborGras of Berlin. He is a partner in the werkplaats Dans Centrum Jette in collaboration with Roxanne Huilmand. With Rosas he has worked on *D'un soir un jour*, *Penture*, *Keeping Still*, and *Zeitung*. *Cesena* is his fifth collaboration with De Keersmaeker.

MATEJ KEJŽAR was born in Slovenia in 1974. He graduated from the SNDO (School for New Dance Development) in Amsterdam in 1998. After completing his degree, he enrolled for The X-Group post-graduate program at P.A.R.T.S. in Brussels. During his studies, he created a number of performances focusing on improvisation and composition. After returning to Slovenia, he continued to work as a choreographer and created several performances, including the solo piece *Senser*; the actor and dancer duet *Simultaneous*; *Burlesque* (a solo piece for two dancers), a collaboration with A. Ivancic and the Stroj going by the name of Zac; and *Little Red Riding Hood*, a collaboration with painter Jaša Mravlje. As a performer, he has worked with various choreographers from Slovenia and across Europe, including Maja Delak, Mala Kline, Katie Duck, and Martin Sonderkamp. Kejžar teaches contemporary technique, improvisation, and composition at different schools and universities, including P.A.R.T.S., SEAD, and SNDO, and tutors at dance companies such as Ultima Vez, Rosas, and En Knap. He has been invited to present his work in countries across the globe.

CYNTHIA LOEMIJ was born in Brielle in the Netherlands in 1969. She undertook teacher training at the Rotterdam Dance Academy, where she obtained her diploma in 1991. Since then she has been a member of the full-time core of Rosas. She was involved in the creation of *ERTS*, *Mozart/Concert Arias*, *un moto di gioia*, *Amor constante más allá de la muerte*, *Verklärte Nacht*, *Woud*, *Just Before*, *Drumming*, *Quartett* (a duet with Frank Vercruyssen), *In Real Time*, *Rain*, *Small hands* (a duet with De Keersmaecker), *April me*, *Repertory Evening*, *Bitches Brew/Tacoma Narrows*, *Kassandra*, the revival of *Mozart/Concert Arias*, *Raga for the Rainy season/A Love Supreme*, *D'un soir un jour*, *Bartók/Beethoven/Schönberg Repertory Evening*, *Steve Reich Evening*, *Zeitung*, and *En Atendant*. She danced in the revivals of *Achterland*, *Rosas danst Rosas*, *Elena's Aria*, *Mikrokosmos*, and *Drumming*, in the opera *Bluebeard's Castle*, and in the film versions of *Achterland* and *Rosas danst Rosas*. In 2006 she took part in *Nusch*, a play by the theater company Stan. In 2009 she danced the duet *Prélude à la Mer* with Mark Lorimer in the film of the same title by Thierry De Mey. She appeared in Kris Verdonck's *End* and collaborated with Manon de Boer on the installations *Dissonant* and *Mirror Modulation*. With David Zambrano, she created a duet as part of the performance *Holes*. Loemij regularly teaches at P.A.R.T.S. (Brussels), the Panetta Movement Centre, Movement Research (New York), Dance Works (Rotterdam), and for the Opéra Garnier (reprisal of *Rain*). In 2011 she set up the company OVAAL with Mark Lorimer to create the performance *To Intimate*. She also performs in the newest Rosas creation, *Vortex Temporum*.

MARK LORIMER, born in the UK in 1969, trained at LCDS (London) and has since worked with, among others, the Featherstonehaugh/Lea Anderson, Cie. Michèle Anne De Mey, Bock and Vincenzi, Mia Lawrence, Deborah Hay, and Jonathan Burrows. From 1997, as a founding member of ZOO/Thomas Hauert, he participated in six group projects and choreographed *Nylon Solution as part of 5*. With Rosas, Lorimer has worked as both dancer and rehearsal director for several creations and reprisals, as well as freelancing in both roles. In 2006 he returned for the creation of *D'un soir un jour*. He danced in *Bartók/Beethoven/Schönberg Repertory Evening*,

Steve Reich Evening, *Zeitung*, *The Song*, and *En Atendant*. Teaching credits include ImpulsTanz Vienna, P.A.R.T.S., Laban Centre in London, and Movement Research in New York. In 2011, with Cynthia Loemij, Lorimer created a duet, *To Intimate*, with live music from cellist Thomas Luks, which continues to tour. In 2012 he collaborated on another duet with Alix Eynaudi, *Monique*. They will continue their work together next year for a "shared solo" in collaboration with graphic designer Clinton Stringer, provisionally entitled *Dancesmith*. Lorimer is also involved in the newest Rosas creation, *Vortex Temporum*.

MIKAEL MARKLUND started breakdancing in his hometown of Skelleftea in Sweden. In 2002, he moved to Stockholm, where he studied at the Swedish Ballet Academy for two years. In 2004, he went to Belgium to study at P.A.R.T.S. During his studies he created *Untitled trio* (2006), *King of my castle* (2007), and *Deep Artificial Nonsense Concerning Everything* (2008). At Vooruit Arts Centre's 25th birthday bash he performed in Heine R. Avdal's *Drop a line*. Marklund joined Rosas for the creation of *The Song* and participated in *En Atendant* (2010) and *Cesena* (2011).

TOMÀS MAXÉ was born in Barcelona and took his first music classes at Escolania de Montserrat. He studied singing with Dalmau González and chamber music with Peter Phillips and Bruno Turner. He won first prize in Concurso Permanente de Juventudes, the 44th Edition of the Musicales de España, singing with Música Reservata de Barcelona. He has sung under the direction of Arthur Fagen, Peter Phillips, and Graeme Genkin, performing works such as *Carmina Burana* (Orff); *Messiah* (Handel); *Coffee Cantata* (Bach); *Solemnis*, *Coronation Mass*, *Thamos: König in Ägypten*, *Requiem* (Mozart); *Markuspassion—Jesus* (R. Keiser); *Requiem für Mignon* (Schumann); *Der Ozeanflug* (Kurt Weill); *Requiems* (Fauré); and in the role of Sargente in *La Bohème* (Puccini). He has appeared at Festival GREC de Barcelona (2002), Kuhmo Music Festival (2003), Tenerife Opera Festival (2004), Oslo Kammermusikk Festival (2007), Festival Mozart a Coruña (2007), Musikfest Berlin (2010), and Granada Music and Dance Festival (2007, 2011), among others. He has recorded for Enchiriadis, Cantus, La mà de Guido, Klara,

and RTVE Música, and has toured Germany, Colombia, Israel, Poland, and Italy.

JULIEN MONTY graduated from the Conservatoire national supérieur de musique et de danse in Paris in 1997 and joined the ballet company at the opera house in Nice. Eager for experience, he left the world of ballet to join a Norwegian dance-theater group called B-Valiente Kompani. He met several choreographers including Jo Strømngren and joined the Nye Carte Blanche contemporary dance company, directed by Karen Foss. He returned to France and joined Ballet Preljocaj for two seasons, then the ballet company at the opera house in Lyon, where he encountered the work of such choreographers as Mathilde Monnier, William Forsythe, and Philippe Decouflé. Since 2001 he has worked very closely with François Laroche-Valière, participating in all of his projects: *Sans jamais qu'ici ne se perde* (part one, 2002), *Pour venir jusque-là* (part two, 2004), *Présence/s* (2005), *IN/STELLATION* (2006), and *Signature* (solo), first performed in 2009. During that time, in 2005, Monty cofounded the Collectif Loge 22 with Marie Goudot and Michael Pomeroy at Lyon, for which he choreographs. He joined Rosas for the creation of *Cesena* (2011) and is also involved in the newest piece, *Vortex Temporum* (2013).

CHRYSA PARKINSON is a performer and teacher living in Brussels. She has performed with Jonathan Burrows, Mette Ingvartsen, ZOO/Thomas Hauert (2001–2010), Philip Gehmacher, Eszter Salomon, John Jasperse, Deborah Hay, Alix Euyradi, Meg Stuart, David Zambrano, Joaquim Koesters, and Tere O'Connor (1987–2002). With Rosas she performs *En Attendant* (2010) and *Cesena* (2011). Her focus as a teacher is on performance as a practice. Since 1993 she has been teaching in open studios, universities, and festivals in Europe and the US, and for companies (Rosas, Sasha Waltz, Ultima Vez, among others). Parkinson received a Bessie Award for sustained achievement as a performer in 1996. She has been teaching regularly at P.A.R.T.S. since 2001, and was a coordinator for the Research Cycle students from 2008–2012, in collaboration with Steven De Belder and Salva Sanchis. She is a professor of interpretation at the University of Stockholm

(DOCH). In 2008 she worked as a teacher researching performance practices in Montpellier with 6M1L, resulting in the illustrated DVD essay, *Self-Interview on Practice*. Parkinson was the cover artist for the fall 2010 issue of the *Movement Research Journal*. Interviews with her and articles written by her have also been published in *Etcetera*, *Sarma*, *De Standaard*, and in Everybody's publications.

ALBERT RIERA was born in Barcelona in 1973 and holds a philosophy and law degree. He began studying singing with Dolors Aldea. Specializing in early music, he collaborates in numerous national and international groups including Collegium Vocale Gent, Cappella Amsterdam, Al Ayre Español, graindelavoix, Canto Coronato, La folata, La Hispanoflomenca, La Capilla Real de Madrid, Musica Reservata de Barcelona, La Capilla Peñaflores, Harmonia del Parnàs, and the Josquin Circle. He works with renowned specialists Peter Phillips, Philippe Herreweghe, Frans Brüggen, Daniel Reuss, Ivan Fischer, Bruno Turner, and Eduardo López-Banzo.

MARIUS PETERSON, born in 1973 in Tallinn, Estonia, graduated as an actor from the theater department of the Estonian Institute of Humanities, studying with Tõnis Rätsep, Juhan Viiding, and Lembit Peterson. He is a founding member of Tallinn-based studio company Theatrum and has been an actor, director, translator, and sound designer of many theater productions. Major roles include Mozart (Pushkin's *Mozart and Salieri*, 1997), Pélleas (Maeterlinck's *Pélleas and Mélisande*, 1998), Juggler (Bernhard's *The Force of Habit*, 1998), Hamlet (Shakespeare's *Hamlet*, 2003), Reilly (Eliot's *The Cocktail Party*, 2006), Basin (Grishkovets' *The City*, 2008; Estonian Theater Award for best actor), and Philinte (Molière's *The Misanthrope*, 2011). Directing credits include Ionesco's *The Bald Soprano* (2002) and *Rhinoceros* (2011), and Gombrowicz's *Yvonne, Princess of Burgundy* (2005), and Anouilh's *Restless Heart* (2008). Since 1987 he has been active in the liturgical and early music ensemble Linnamuusikud (dir. Taivo Niitvägi), performing hundreds of concerts in Europe and Russia. He has collaborated with musicians such as Marcin Bornus-Szczycinski, Marcel Péres, Dominique Vellard, and Andrei Kotov. With Schola of the Wegajty Theatre (Poland), dedi-

cated to liturgical drama and music, he performs the role of Jesus in *Ludus Passionis* and the role of Darius in *Ludus Danielis*. Since 2008 he has sung with graindelavoix. For the last five years has regularly contributed to Klassikaraadio, the radio station of Estonian Public Broadcasting. In 2009 he received the President of the Republic of Estonia's Young Cultural Figure Award and the Knight's Cross of the Order of Merit of the Republic of Poland. In 2005 he was awarded the Silver Cross of Merit of the Republic of Poland for facilitating cultural relations between Poland and Estonia.

MICHAËL POMERO was born in Corsica in 1980. He started dancing at the Junior Ballet Company and continued his studies at the Rudra Béjart Workshop School in Lausanne. He commenced his professional career in 1999 at the Béjart Ballet Lausanne. In 2001, he joined the Lyon Opera Ballet where he performed works by John Jasperse, Angelin Preljocaj, Dominique Boivin, Russell Maliphant, and others. His freelance career began in 2003 with a move to London, where he participated in two works by Russell Maliphant and various projects in the UK and Switzerland. In 2005, he cofounded the Loge 22 collective in Lyon. He has danced in productions by De Keersmaeker (*Bartók/Beethoven/Schoenberg—Repertory Evening*), Christiane Blaise, and Pierre Tallaron. For Loge 22, he directed the dance video *Flat*, which was presented at the Dance on Screen Festival 2006 in London and created the performance *Compressée et réduction* for the Cannes Dance Festival 2007 and *Sur Faces* in collaboration with Julien Monty in 2008.

GABRIEL SCHENKER started his professional career in 2000 when he joined Companhia de Dança Deborah Colker, where he worked until 2003 touring widely across Brazil, the US, Europe, China, and New Zealand. In 2004 he participated in many classes and workshops in Brussels, and joined P.A.R.T.S. for a four-year term. During his years at the school, a group of students created a platform to share artistic views, culminating in the formation of the Busy Rocks collective in 2008. In Busy Rocks, Schenker created and performed in *Throwing Rocks*, *Dominos and Butterflies*, and *Under the Influ-*

ence, touring Europe. Schenker also teaches and performs. He performed while in school, including in William Forsythe's *Human Writes*; and has collaborated with the choreographers Alexandra Bachzetsis, Doris Stelzer, and Thomas Hauert/Zoo. He is also a Pilates instructor. Schenker joined Rosas for the creation of *Cesena* (2011).

MICHAEL SCHMID is a musician and flutist specializing in contemporary classical music. He is a regular member of the Belgian Ictus Ensemble, and as a freelancer he has worked with most of the major European new music ensembles as chamber musician and soloist, including Asko Ensemble, Ives Ensemble, Nieuw Ensemble, Schönberg Ensemble, VocaalLAB (the Netherlands); Musikfabrik, KNM Berlin (Germany), and Klangforum Vienna (Austria), to name a few. Besides his activity as a flutist he appears as a performer of concrete poetry with the classical oeuvre, and has a profound interest in exploring the possibilities of music in different settings and disciplines. Recent collaborations include projects with de Keersmaeker (Rosas), Jérôme Bel, Manon de Boer (documenta 13), and Georges Aperghis (Lunapark).

ANNELIES VAN GRAMBEREN, soprano, obtained a master's degree (magna cum laude) in music at the Lemmens Institute, where she is currently specializing under Gerda Lombaerts and taking a supplementary master's course in chamber music. She has taken part in master classes with Udo Reinemann, Lucienne Van Deyck, Alexander Oliver, Jeanette Fischer, and Tom Krause at the Mozarteum in Salzburg. The seeds of her musical development were sown at the Municipal Conservatory in Leuven, where she currently teaches singing. She regularly collaborates with Psallentes (Hendrik Vanden Abeele), the Pluto Ensemble (Marnix De Cat), Currende (Erik Van Nevel), and the young Actus Consort. In 2009 she sang the part of Cune-gonde in Bernstein's *Candide* at the Stadsschouwburg in Leuven and *La voix humaine* (a monologue by Francis Poulenc), both conducted by Edmond Saveniers. In 2010, she sang Mozart's Requiem and Bach's St. John Passion, St. Matthew Passion, and *Magnificat*. She will perform several concert programs with the Brabelio symphony orchestra (Wim Brabants). As a light

soprano, Van Gramberen performs a wide range of genres and styles: lieder and oratorio as well as opera, from medieval to contemporary.

YVES VAN HANDEHOFVE, as a young soprano, sang with the Petits Chanteurs in Dulci Jubilo at Sint-Niklaas. He graduated as a commercial engineer from the Catholic University of Louvain. After working as an economist for a few years, he decided to pursue a musical career. He followed a two-year singing course taught by Guy De Mey at the Antwerp Conservatory, followed by private lessons from Anne Cambier and Lucienne Van Deyck. From 2004 to 2008, he was a permanent member of the Vlaams Radio Koor. Later on, he became a freelance singer with several professional ensembles such as graindelavoix (dir. Björn Schmelzer), Il Fondamento (dir. Paul Dombrecht), La Petite Bande (dir. Sigiswald Kuijken), Collegium Vocale (dir. Philippe Herreweghe), and the Nederlandse Bachvereniging (dir. Jos Van Veldhoven).

SANDY WILLIAMS, from Canada, attended the University of Calgary and Concordia University before relocating to Brussels in 2002 to attend P.A.R.T.S. After completing the first cycle he went on to create his own works (*The Kansas City Shuffle*) and collaborations with Jan Ritsema

(*Blindspot, KnowH2ow*), Lynda Gaudreau (*Document 4*), Andros Zins-Brown (*Day In/Day Out, Limewire*), Michéle Anne De Mey (*Sinfonia Eroica*), and Deborah Hay (*I'll Crane For You*). Williams joined Rosas in 2007 for the creation of *Zeitung* (2008) and has taken part in *The Song* (2009), *En Atendant* (2010), and *Cesena* (2011).

SUE-YEON YOON was born in 1981 in South Korea. In 1987 she started taking ballet and Korean traditional dance and in 1994 she attended the Arts High School in Seoul. In 2002 she graduated from the dance department at the Korean National University of Arts. She studied at the Rotterdam Dance Academy and participated in the Research Cycle at P.A.R.T.S., from which she graduated with *Love. Death. My life with Ting-Yu. Oh wait, I am you*. Yoon joined Rosas for the creation of *Steve Reich Evening* and took part in the creation of *Zeitung* and *En Atendant*, the revival of *Rosas danst Rosas* and *Bartok/Mikrokosmos, Elena's Aria*, and *Drumming* (2012).