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Vortex Temporum

BAM Howard Gilman Opera House

Oct 14 & 15 at 7:30pm

Running time: approx. 65 minutes, no intermission

Rosas & Ictus

Choreography by Anne Teresa De Keersmaeker

Music by **G rard Grisey**

Music direction by **Georges-Elie Octors**

Lighting design by **Anne Teresa De Keersmaeker**
and **Luc Schaltin**

Costumes by **Anne-Catherine Kunz**

Musical dramaturgy by **Bojana Cveji **

Season Sponsor:

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*Support for the Signature Artist Series provided by
Howard Gilman Foundation.*

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by the Doris Duke Charitable Foundation and
The Harkness Foundation for Dance.*

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Created with and danced by

Boštjan Antončič

Carlos Garbin

Marie Goudot

Cynthia Loemij

Julien Monty

Michaël Pomero

Igor Shyshko

ICTUS

Conductor **Georges-Elie Octors**

Piano **Jean-Luc Plouvier**

Flute **Chryssi Dimitriou**

Clarinet **Dirk Descheemaeker**

Violin **Igor Semenoff**

Viola **Jeroen Robbrecht**

Cello **Geert De Bièvre**

Artistic advisor, lighting **Michel François**

Artistic assistant **Femke Gyselincx**

Rehearsal director **Mark Lorimer**

Artistic coordination and planning **Anne Van Aerschoot**

Technical director **Joris Erven**

Sound **Alexandre Fostier**

Wardrobe **Heide Vanderieck**

Sewing **Maria Eva Rodriguez, Tatjana Vilkitskaia**

Technicians **Michael Smets, Bert Veris**

Production **Rosas**

Co-production

De Munt / La Monnaie (Brussels), Ruhrtriennale, Les Théâtres de la Ville de Luxembourg, Théâtre de la Ville (Paris), Sadler's Wells (London), Opéra de Lille, ImpulsTanz (Vienna), Holland Festival (Amsterdam), Concertgebouw Brugge (Bruges)

World Premiere: Oct 3, 2013, Ruhrtriennale

Special thanks to Thierry Bae, Jean-Paul Van Bendegem

Rosas is supported by the Flemish Community

ROSAS



BOŠTJAN ANTONČIČ



CARLOS GARBIN



MARIE GOUDOT



CYNTHIA LOEMIJ



JULIEN MONTY

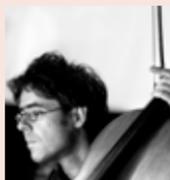


MICHAËL POMERO



IGOR SHYSHKO

ICTUS



GEERT DE BIÈVRE



DIRK DESCHEEMAEKER



CHRYSSI DIMITRIOU



GEORGES-ELIE OCTORS



JEAN-LUC PLOUVIER



JEROEN ROBBRECHT



IGOR SEMENOFF

G rard Grisey completed *Vortex Temporum*—his magnum opus for seven musicians—in 1996. His meditation on sound and time served as a testament, as Grisey died two years later.

Anne Teresa De Keersmaeker takes on Grisey’s polyphony with a danced counterpoint for seven dancers. How can you visualize polyphony by dancing it? And how can a dancer embody a counter voice to polyphonic music? Inevitably the choreographer probes the issue: what is time? Dancing the question is in itself a kind of answer.

As the early Christian philosopher Saint Augustine wrote, time is self-evident—until, that is, one attempts to put into words what it is exactly. Time, as perceived by human beings, can shrink, expand, stand still or jump forward, depending on what is unfolding upon its canvas.

In *Vortex Temporum*, Grisey has turned time into something tangible by listening to how sound, as a physical phenomenon, behaves in space, much in the same way air may only be perceived when the wind chases leaves through it. A short motif of four notes—an arpeggio from Ravel’s *Daphnis et Chlo *—snowballs from simplicity to complexity and back. Grisey makes the trembling of molecules—sound’s matter—perceivable by examining it on three different scales: with human eyes, through a molecular microscope, and by zooming out on it through a telescope—something Grisey calls it the time of “humans, insects and whales.”

De Keersmaeker laid out her choreography measure for measure, second by second against Grisey’s complex score. As she explains: “Grisey’s *Vortex* is an astonishing achievement: at once raw and refined, rigorously structured and wildly organic, primitive even. Just like Grisey, I have submitted a very simple dance phrase to a series of transformations, closely following the music but with an autonomous logic proper to dance.”

De Keersmaeker has chosen to stage an intricate intertwining of sound and movement. Each dancer is linked to one of the seven musicians, and colors his or her dancing with patterns of movement proper to every instrument. Both the dancers and musicians travel around the stage following a pattern—a vortex—of swirling circles.

The piece is De Keersmaeker’s danced attempt at answering the unanswerable question, what is time?: “Time can be thought of as both linear and cyclical. That which we call ‘now’—the crack between the present and the future that we live in—is in fact a permanent tipping point, a balancing act between memory and anticipation, leaning back and forth between the ghost image of the past and a desire towards the future.”





Photo: Anne Van Aerschot



ANNE TERESA DE KEERSMAEKER, in 1980, after studying dance at Mudra School in Brussels and Tisch School of the Arts in New York, created *Asch*, her first choreographic work. Two years later came the premiere of *Fase, Four Movements to the Music of Steve Reich*. De Keersmaeker established the dance company Rosas in Brussels in 1983, while creating the work *Rosas danst Rosas* (at BAM in 1986). Since these breakthrough pieces, her choreography has been grounded in a rigorous and prolific exploration of the relationship between dance and music. She has created with Rosas a wide-ranging body of work engaging the musical structures and scores of several periods, from early music to contemporary and popular idioms. Her choreographic practice also draws formal principles from geometry, numerical patterns, the natural world, and social structures to offer a unique perspective on the body's articulation in space and time. In 1995 De Keersmaeker established the school P.A.R.T.S. (Performing Arts Research and Training Studios) in Brussels in association with De Munt/La Monnaie.

ROSAS is the company of the choreographer and dancer Anne Teresa De Keersmaeker. It was founded in 1983 during the creation of the piece *Rosas danst Rosas*. Since her debut in 1982 with *Fase, Four Movements to the Music of Steve Reich*, De Keersmaeker has been engaged in a rigorous exploration and articulation of movement, from its simplest forms to its most complex. The relationship between movement and music is essential to De Keersmaeker's concept of dance. Rosas has expanded the art of dance as an act of writing movements in space and time, and has over the years explored choreography in partnership with other compositional forces, namely music, geometry, the visual arts, and language. De Keersmaeker's engagement of these disciplines has involved collaborations with experts—musicians, composers, visual artists, actors, writers—who have at different times been integral participants and performers in Rosas productions. Concurrent with the creation of new pieces, Rosas performs and teaches the existing repertoire, spanning 30 years. In this way the company's own artistic past continues to be passed on to new generations of dancers

and audiences. Ever since De Keersmaeker's early works began to gain international attention, Rosas has built a strong and vital presence in the dance world, engaging theaters, repertoire companies, opera houses, festivals, workplaces, exhibition spaces, and educational platforms. With the partnership and support of the De Munt/La Monnaie opera house, where Rosas was in residency from 1992 to 2007, and Kaaitheater, Rosas has had a home in Brussels, and has worked with those organizations to foster such projects as P.A.R.T.S., Bal Moderne, and WorkSpaceBrussels. These projects, made possible with the support of Rosas, have developed into independent organizations, making space for new in-house projects at Rosas such as Dancingkids and RondOmDans. The Rosas facilities in Brussels host myriad activities in the performing arts; the campus is shared by P.A.R.T.S. and music ensemble Ictus, and studios available to WorkSpaceBrussels, summer residents of Summer Studios, and visiting companies and artists.

ICTUS is a Brussels-based contemporary music ensemble. The ensemble's home since 1994 has been the Rosas company's premises. Headed by Anne Teresa De Keersmaeker, the dance troupe has performed 14 productions in collaboration with Ictus (from *Amor Constante* to *Drumming, Rain, and Vortex Temporum*). Ictus has also collaborated with other choreographers including Wim Vandekeybus, Maud Le Pladec, Eleanor Bauer, and Fumiyo Ikeda. Ictus is a permanent group of 20 or so musicians including conductor Georges-Elie Octors. A sound engineer is a regular presence, a sign of the broad shift ensembles are making towards a mixed "electric orchestra." Among the 20-plus CDs released by Ictus, two albums devoted to Fausto Romitelli have been particularly influential due to the audacity of their mixes, which subvert the classic acoustic space. In the same spirit, Ictus is now launching a new collection under the label Sub Rosa, Contra Naturam. Ictus joins forces with Bozar and the Kaaitheater each year to develop a season in Brussels, experimenting with new programs. Since 2004, the ensemble has been in residence at Lille Opera. In addition to work with the opera (themed concerts and



educational activities), Ictus mounts an annual stage production. Fans will remember the 2004 production of Georges Aperghis' *Avis de Tempête*, Michaël Levinas' 2011 production of *La Métamorphose*, and Wolfgang Mitterer's 2016 production of *Marta*. The issue of formats and listening systems is now in the mix: mini or maxi concerts, mystery programs (*Blind Dates* in Ghent), concerts with commentary, concerts-cum-festivals where the audience can roam the stage (the landmark *Liquid Room* events showcased all over Europe). Finally, Ictus is running an Advanced Master program dedicated to the interpretation of contemporary music in collaboration with the Ghent School of Arts. More information, a blog, and lots of audio equipment are available at ictus.be.

GÉRARD GRISEY (music) was born in 1946 and studied composition with Olivier Messiaen, Dutilleux, Stockhausen, Ligeti, and Xenakis, and electroacoustics with Jean-Marie Etienne and Emile Leipp. Scholar of the Villa Medici in Rome between 1972 and 1974, he was influenced by the late Giacinto Scelsi. He later became an intern at IRCAM and then taught at the University of California at Berkeley from 1982 to 1986. In 1986, he was appointed professor at the Paris Conservatory of Music. He died suddenly on November 11, 1998, a few days after completing the *Quatre chants pour franchir le seuil*. Gérard Grisey is one of the most important protagonists of the movement known as "spectral music," which he helped to create. Turning away from the serialist mentality developed after the war, he built a new spectrum between harmonics and noise that originates in natural resonance, giving color to a number of acoustical properties. Starting in the 80s, he sought to reintroduce his music representations and quasithematic identities, which are capable of sustaining long-term forms that renew the principle of varied repetition and development. Works like *Les espaces acoustiques* (1974—85), *Vortex temporum* (1994—96), and *Quatre Chants pour franchir le seuil* have been major successes, as have many of his other pieces, making Grisey one of the most important and original composers of his generation.

GEORGES-ELIE OCTORS (music direction)

studied at the Royal Conservatory of Brussels. He performed as a soloist in the National Orchestra of Belgium, was a member of the ensemble Musique Nouvelle (Liège) from 1970 onward, and was also the conductor of Musique Nouvelle from 1976 until 1991. He has conducted many symphonic orchestras as well as chamber orchestras and contemporary music ensembles in Belgium and abroad. Thanks to his experience in conducting operas, he was recently invited to work at the Academia Scala de Milano. He created a music course adapted to the young dancers of the Performing Arts and Training Studios (P.A.R.T.S.) and taught at the Conservatory 90 in Brussels. Currently, he is in charge of the Formation aux Langues Contemporaines at the Conservatory of Liège and director of chamber music at the Escuela Superior de Musica de Catalunya (Barcelona). Octors has conducted creations by many world-renowned composers, such as Saariaho, Aperghis, Harvey, Jarrell, Romitelli, Francesconi, Wood, Pousseur, Boesmans, Hosokawa, and De Mey. He has been invited to perform at important international festivals of contemporary music and has served as musical director for numerous recordings. Since 1996 he has been the conductor of the Ictus Ensemble.

LUC SCHALTIN (lighting design) was educated as a photographer. His photographic work is situated in theater, dance, and travel. He works as a lighting designer for theater, dance, and music. He learned the techniques of the theater at the STUK arts center and during the international dance festival Klapstuk, where he worked for five years, including three years as technical director. Since 1999 he has worked for Kaaitheater as a lighting and sound technician. He combines this part-time job with freelance lighting design for various artists. He has created lighting designs for Jan Decorte, Raimund Hoghe, 't Barre Land, B!ndman, Kris Verdonck (A Two Dogs Company), Tine Van Aerschot, P.A.R.T.S.—Mia Lawrence, Sidi Larbi Cherkaoui, Andros Zins-Brown, Zita Swoon Group, and Needcompany, and also performances with Sato Endo, Riina Saastamoinen, Stefaan Quix, Kate Macintosh, Meg Stuart and Damaged Goods, and Christine De Smedt.

ANNE-CATHERINE KUNZ (costumes) 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), *Vortex Temporum* (2013), *Golden Hours (As you like it)* (2015), and *Work/Travail/Arbeid* (2015), as well as for various productions by Josse De Pauw, Vincent Dunoyer, Deufert-Plischke, Mark Lorimer, and Cynthia Loemij, including *Nine Finger* by Fumiyo Ikeda, Alain Platel, and Benjamin Verdonck.

BOJANA CVEJIĆ (musical dramaturgy) is a performance theorist and performance maker based in Brussels. She studied musicology and holds a PhD in philosophy. She is co-creator of many dance and theater performances. Her latest books are *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave, 2016), *Drumming & Rain: A Choreographer's Score*, co-written with Anne Teresa De Keersmaeker (Mercator, Brussels, 2014), *Parallel Slalom: Lexicon of Nonaligned Poetics*, co-edited with G.S. Pristas (Tkh/CDU, Belgrade/Zagreb, 2013), and *Public Sphere by Performance*, co-written with A. Vujanovic (b_books, Berlin, 2012). Cvejić teaches at various dance and performance schools and is co-founding member of Tkh editorial collective.

MICHEL FRANÇOIS (artistic advisor, lighting) has never restricted himself to a single discipline, instead using all sorts of materials and media. He combines industrial and natural objects, photos, videos, sculptures, and installations. He is interested in "the signs of life," such as gestures, sounds, images, and everyday customs and habits. He also uses space, trying to turn it into a visual resource. Spatial modifications and the relationship between work and space, images and architecture, are at the heart of his work. For Rosas, François created set designs for *The Song* (2009), *En Atendant* (2010), and *Partita 2* (2013).

DANCERS

MARIE GOUDOT studied dance at the Rudra Béjart School in Lausanne. She joined Béjart Ballet Lausanne in 1998 and left in 2000 to pursue a freelance career. She was introduced to contemporary and contact dance over a period of several years while working with Russell Maliphant in London and later with the Alias Company in Geneva. In 2005 she joined with Michaël Pomeroy and Julien Monty to found the Loge 22 collective, a space for choreographic research and collective creations. Loge 22 has created a dozen or so dance productions, film and choreography included. Loge 22 is a cofounder of Europe's Spider Festival, with events in Slovenia, Croatia, Greece, France and Belgium. In 2010, Goudot joined Rosas for *Cesena* and *Vortex Temporum*, and to participate in the *Work/Travail/Arbeid* project.

CYNTHIA LOEMIJ was born in Brielle in the Netherlands in 1969. She took a teacher-training course at the Rotterdam dance academy, where she obtained her diploma in 1991. Since then she has been a member of the full-time corps 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 Verduyssen), *In Real Time*, *Rain* and *Small Hands* (a duet with Anne Teresa De Keersmaeker), *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*, *En Atendant*, *Vortex Temporum*, and *Work/Travail/Arbeid*. She danced in the revivals *Achterland*, *Rosas danst Rosas*, *Elena's Aria*, *Mikrokosmos*, and *Drumming*, and 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 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 taught at P.A.R.T.S. (Brussels), the Panetta Movement Centre, Movement Research (New York), and Dance Works (Rotterdam) for the opéra Garnier (restaging of *Rain*) and the Lisbon Ballet. In 2011 she founded the company OVAAL with Mark Lorimer, and created *To Intimate* and *Dancesmith—Camel, Weasel, Whale*.

MICHAËL POMERO was born in Corsica in 1980. He discovered dance 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 work 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 creations by Maliphant, as well as working on different projects in the UK and Switzerland. In 2005, he co-founded the Loge 22 collective in Lyon. Since then, Pomero has danced in productions by Anne Teresa De Keersmaeker: *Bartók/Beethoven/Schönberg Repertory Evening*, *The Song*, *Cesena*, *Vortex Temporum*, and *Work/Travail/Arbeid*. At the same time he stayed involved in projects with Loge 22, including *Sur Face*, *...comme étant de l'émettement*, and *Konkretheit*. He is also active within SPIDER, an international creative cooperation that organizes artistic gatherings.

CARLOS GARBIN, from Brazil, studied ballet and contemporary dance at the City Academy in his hometown, Caxias do Sul, while also 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 and performed as a dancer in David Zambrano's *Soul Project* and Mia Lawrence's *When you look at me...* while also 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. Garbin joined Rosas in 2008 for

the creation of *The Song* and has participated in *En Atendant* (2010), *Cesena* (2011), *Vortex Temporum* (2013), *Twice* (2013), and *Work/Travail/Arbeid* (2015). He also dances in the revived version of *Drumming* (2012).

BOŠTJAN ANTONČIČ was born in Celje, Slovenia. He was trained at the Salzburg Experimental Academy of Dance, took part in several international workshops, and taught at different schools, such as the High School for Contemporary Dance (Turkey). He performed in several pieces of Susan Quin (*rush.tide.in*, *Pigeon*, and more) and Mia Lawrence (*In the belly of the cow* and *Dig Deep*). He toured Europe with the international project Hotel Europa. In 2005, he auditioned and was selected for Rosas, where he 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), *Drumming* (2012), *Vortex Temporum* (2013), and *Work/Travail/Arbeid* (2015).

IGOR SHYSHKO was born in 1975 in Belarus. From 1993 to 1997 he studied ballet and modern dance at the dance department of the University of Culture of Minsk. In 1997 he moved to Brussels to study at P.A.R.T.S., from which he graduated in June 2000. At P.A.R.T.S. Shyshko contributed to the creation of, and danced in, *Donne-moi quelque chose qui ne meurt pas* by Claire Croizé, *Milky Way* by Thomas Hauert, and *Selfwriting* by Jonathan Burrows. In 1998, Shyshko worked as a trainee with De Keersmaeker and Rosas during the creation process of *Drumming*. In 2000 he contributed as a dancer to the creation of *Rush*, choreographed by Akram Khan. That year he became a member of Rosas, dancing in the revival of *Drumming*. He also contributed to the creation of *Rain*, *April Me*, *Repertory Evening*, *Bitches Brew/Tacoma Narrows*, *Kassandra*, *Zeitung*, *The Song*, *Vortex Temporum*, and *Work/Travail/Arbeid*, and the revivals of *Mozart/Concert Arias*, *Raga for the Rainy Season /A Love Supreme*, *D'un soir un jour*, *Bartók/Beethoven/Schoenberg—Repertory Evening*, and *Steve Reich Evening*. In 2010, he created with Michèle Noiret

Minutes Opportunes, and that year worked with Arco Renz for Palais des Beaux Arts in Kaaitheater. In 2011 he contributed as a dancer to *Zeit* by Mark Vanrunxt, as well as *Dust* by Renz.

JULIEN MONTY, after graduating from the Conservatoire national supérieur de musique et de danse in Paris in 1997, 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 Strömrgren, and joined the Nye Carte Blanche contemporary dance company, whose director was Karen Foss. When he returned to France, he joined Ballet Preljocaj for two seasons. After that he worked in the ballet company at the opera house in Lyon, where he encountered the work of such choreographers as Mathilde Monnier, William Forsythe, and Philippe Decouffé. Since 2001 he has worked very closely with François Laroché-Valière, and has participated in all of his projects: *Sans jamais qu'ici ne se perde* (part one of two, 2002), *Pour venir jusque-là* (part two, 2004), *Présence/s* (2005), *IN/STELLATION* (2006), and *Signature* (solo), first performed in 2009. At the same time, in 2005 Monty co-founded the Collectif Loge 22 with Marie Goudot and Michaël Pomero in Lyon, for which he choreographs.

ICTUS

GEERT DE BIÈVRE (cello) studied at the Lemmensinstitute in Leuven, earning diplomas in cello and chamber music. De Bièvre was selected for Sir Yehudi Menuhin's project, *Live Music Now*, and has won numerous accolades: the Gemeentekrediet national competition; a Festival award, International Festivalcompetition, Festival of Flanders; the public prize, U.M. project, Tilburg; and the Tenuto competition, Flemish Radio. He was a member of several Belgian chamber orchestras, and at Beethoven Akademie he was cello soloist. In addition to classical repertoire, he performs contemporary music, including recently the sequenza of L. Berio at the Festival

of Saintes. His repertoire includes solos by Holliger, Zimmermann, Xenakis, Saariaho, Van Hove, Sciarrino, and hundreds of contemporary pieces for ensemble. His enthusiasm for period instruments grows—he regularly performs with ensemble Explorations the music of Schubert, Boccherini, Mendelssohn, and Brahms on gut strings. He confronts old music (on gut strings) with new music (on steel strings) in one concert: he played on two instruments the continuo part of Bach's *Jesu meine Freude* and solo pieces by Kurtág. As a soloist he collaborated with the dance company Les Ballets C de la B and the Koninklijk Ballet van Vlaanderen, and was invited by the Collegium Vocale to perform solo cello on tour. As a teacher he is active at the Lemmensinstitute of Leuven and the Academy of Lier. With Ictus he performs at major contemporary music festivals, is a member of the Prometheus ensemble, and plays in the piano quartet Tetra Lyre, which recently recorded piano quartets of Dvorak.

DIRK DESCHEEMAeker (clarinet) studied clarinet at the Royal Music Conservatory in Brussels and graduated in 1984. He played with different ensembles such as Maximalist!, Julverne, Univers Zero, De Nieuwe Muziekgroep, Daniël Schell and Karo, Wim Mertens Ensemble, and more. He is an active member of Ictus ensemble and Ensemble Alternance.

JEAN-LUC PLOUVIER (piano) studied piano and chamber music at the Conservatoire de Mons, concentrating on music of the 20th and 21st centuries. As a soloist he created works by Thierry De Mey, Brice Pauset, and Philippe Boesmans. As a chamber musician, he worked with Bureau des Pianistes, in a duo with Jean-Luc Fafchamps, and now with the Ictus Quartet and Ictus Ensemble, for which he is also artistic coordinator. Plouvier is part of the crew of the Cinémathèque de Bruxelles, where he accompanies silent movies. He taught music and culture at the Institut Marie Harp in the context of music therapy. He has written music for the stage for choreographers such as De Keersmaeker, Nicole Mossoux, Iztok Kovac, and Johanne Saunier.

CHRYSSI DIMITRIOU (flute), born in Athens, studied the flute with Stella Gadedi at the Athenaeum Conservatory, where she received her professional diploma with first prize and the Athenaeum gold medal. As a scholar of the Alexandra Trianti scholarship and the Alexander S. Onassis Public Benefit Foundation, Dimitriou pursued post-graduate studies at the Royal Northern College of Music with Peter Lloyd and Anders Ljungar-Chapelon (MMus in Performance, Diploma in Professional Performance, MPhil in Performance), the École Normale de Musique de Paris with Pierre-Yves Artaud (Diplôme Supérieur de Concertiste), the Conservatoire National de Région de Strasbourg with Mario Caroli (Diplôme de Spécialisation), and the Hogeschool Gent Conservatorium with Michael Schmid (Master, arts soloist with honors). Dimitriou currently lives in Brussels, and works as a freelancer in contemporary music, notably with the Ictus ensemble and Rosas dance company, and is a PhD in arts candidate at the Conservatorium/Vrije Universiteit Brussel under the supervision of Peter Swinnen, as a scholar of the Alexander S. Onassis Foundation.

JEROEN ROBBRECHT (viola) studied at the Royal Conservatory of Brussels, earning a diploma in violin, as well as several prizes. He became first violinist at the chamber orchestra

Sinfonia, the New Belgian Chamber Orchestra, and later concertmaster with Prima La Musica. It was later that he turned to the viola and its repertoire. As solo violist Robbrecht plays in different ensembles and orchestras such as Prometheus Ensemble, I Fiaminghi, Flemish Radio Orchestra, Klangverwaltung (Munich), Orquesta Pablo de Sarasate (Pamplona), and in Belgium, across Europe and Japan, Bermuda, United Emirates, Switzerland, and Iceland. As an interpreter of contemporary music, he plays solo viola with Ictus, Champs d'Action, Musique Nouvelle, and Ensemble 21. As a soloist he performed at the Paleis voor Schone Kunsten, Koningin Elisabethzaal, De Bijloke, Concertgebouw Amsterdam, Franz Listz Hall, and Schloss Herrenchiemsee. Robbrecht has an extensive discography in classical repertoire (with Sinfonia, Prima la Musica, I Fiamminghi) and contemporary music (with Quadro, Champ d'Action, Musique Nouvelle, Ictus). He teaches violin and viola at the Music Academy of Beveren.

IGOR SEMENOFF (violin) studied violin with Philipp Hirshhorn and won first prize in chamber music and his superior certificate of violin at the Royal Academy of Brussels. He teaches violin at the Academy of Brussels and at the Conservatory of Mons, as well as chamber music at the Royal Conservatory of Brussels. He has been a member of Ictus since 1994.