



les ballets C de la B



tauberbach

Münchner Kammerspiele/les ballets C de la B
Alain Platel



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les ballets C de la B vzw

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Duration: 1h30' (no interval)

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les ballets C de la B (Ghent-Belgium) was founded by Alain Platel in 1984. Since then it has become a company that enjoys great success at home and abroad. Over the years it has developed into an artistic platform for a variety of choreographers. The company still keeps to its principle of enabling artists from various disciplines and backgrounds to take part in this dynamic creative process. As a result of its 'unique mixture of artistic visions', les ballets C de la B is not easy to classify. It is nevertheless possible to discern something like a house style (popular, anarchic, eclectic, committed), and its motto is *'this dance is for the world and the world is for everyone'*.

www.lesballetscdela.be

Münchner Kammerspiele

The Münchner Kammerspiele is one of Germany's leading theatres. Since its opening in 1912 it is known for its artistic quality, an outstanding ensemble and its involvement with issues of its time. Its theatre manager is Dutch stage-director Johan Simons. The Münchner Kammerspiele considers itself an aesthetically progressive, contemporary and cosmopolitan city theatre responding and contributing to current social and political discourses. The acting school Otto-Falckenberg-Schule and the city's children and youth theatre Schauburg are part of Münchner Kammerspiele.

<http://www.muenchner-kammerspiele.de>

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Alain Platel

In *tauberbach*, director Alain Platel intends to continue previous research into the development of movement material that he describes as “bastard dance”. He is actually looking for movements that come about when dancers “explore those areas of their mind yet untouched by civilisation”. He started his research when creating *všprš* (2006) and continued developing it with *Nine Finger* (2007), *pitié!* (2008), *Out of Context – for Pina* (2010) and *C(H)ŒURS* (2012).

The new creation was initiated by NTGent-actress Elsie de Brauw who asked Platel to make a performance with dancers and actor(s). Platel and de Brauw know each other's work well.

The starting point is Marco Prado's documentary *Estamira*, telling the story of a woman who suffers from schizophrenia and who lives and works at a waste disposal site in Rio de Janeiro. She has developed her own very particular way of communicating with the small community she lives in. Hence the theme: “how to live or even survive with dignity under nearly impossible circumstances”.

Other sources of inspiration for this performance are 'Tauber Bach' of Artur Zmijewski (Bach music sung by deaf people), chorales by Bach and one Mozart aria which will be performed live by the artists. The musical direction lies in the hands of Steven Prengels who already worked with Alain Platel on *Gardenia* (2010) and *C(H)ŒURS* (2012).

T h o u g h t h i s b e m a d n e s s y e t t h e r e i s m e t h o d i n ' t .

(Hamlet, Act2, Scene 2)

Director Alain Platel once received a CD on which was written in marker "Tauber Bach". The CD's music was part of a video project by Arthur Zmijewski, a Polish artist who had asked a deaf choir in the Thomaskirche in Leipzig to sing Bach the way it sounded to people who cannot hear. The CD made a big impression on Platel, not in the least because it unites two big loves of his: Bach, by far his favourite composer (ref. *Iets op Bach* (1998) and *Pitié!* (2008) based on the Passion of St Matthew) and sign language. In *Wolf* (2003), he introduced two deaf actors and explored their relationship towards music. Platel tried to do something with Tauber Bach in the rehearsal process of previous work such as *Out of Context – for Pina* but he just did not find the context right for it.

If you are not aware that this music is sung by deaf people, you don't know what you're hearing. Feelings of embarrassment, awkwardness, laughter queues up in your mind. But like no one else, Platel hears beauty in this cacophony, the same way he finds beauty in what is commonly perceived as ugly, deviant, discordant, in what is often seen as disease or syndrome: spasms, cramps, convulsions... the whole range of uncommon muscle tensions. Platel forces us to look differently, to listen differently.

He developed his particular way of looking and listening while he was studying remedial education, specializing in the treatment of people with a mental and/or physical disability. At that time he was most impressed with the views of Fernand Deligny. Deligny (1913-1996) was a French educationalist who got known for his radically different approach to the treatment of children with autism. No wonder that Platel took the whole cast of *tauberbach* to a centre for children suffering from a severe handicap. Deligny made a lifelong effort to allow the other to be different and to find sparkles of complicity in each encounter. Therefore he was not afraid to search the dark and mysterious sides of the encounter. His life was marked by an absolute faith in the other, by the belief that connection is possible, even when language fails. He advocated a collective humanity, regardless the nature of the individuals, all of us being subject to death and sex, feelings of loss and desire. Feel free to replace Deligny by Platel in this working process.

Iets op Bach was about the contrast between a heavenly Bach and us, humble earthly creatures. This *tauberbach* is different. Bach is no longer from heaven; he is not put above mankind but somewhere in between. Platel has always thought that it did Bach no justice when he was called a mathematic genius doing composition gymnastics. To him, Bach is about pure emotion. Bach is deeply human as he had more than his share of tragedy in life: he lost his parents at an early age, lost his first wife and 10 of his children. Nothing human was alien to him. This view of the carnal Bach is supported by major conductors such as Sir John Eliot Gardner who situates Bach amidst filth and death, child abuse and infant mortality, both epidemic in the 17th and 18th century. Archives and inspection reports reveal that Bach spent his school life in an atmosphere of harassment and violence, sadism and sodomy, not to mention the fact that he most often chose to stay away from school. That story is quite different from the one told by his admirers about the rigid, untouchable man, above every suspicion.

There is another important source of inspiration: the documentary film *Estamira* by Marcos Prado. It is a penetrating portrait of a Brazilian woman who chooses to 'work' on a landfill. For twenty years, she survives on what she can find at Jardim Gramacho, a landfill near Rio de Janeiro. Life has not been kind to her, but despite or thanks to her mental illness she is a very charismatic personality with very interesting philosophical views. Underneath her delusions lie understandable traumas and a strong inner logic.

Estamira provided the basic idea for the set and the major part of the text. Actress Elsie de Brauw moulded her character mainly on this Estamira.

The dancers are her fellow residents in this apocalyptic setting. They created in a cruel

environment living innocent creatures, something between amoebas, pets and children. This prehistoric world (as says dancer Romeu Runa), this archaic world (according to my fellow dramaturge Koen Tachelet), this preconscious world (as I call it myself) -though inspired on documentary elements- does not reflect reality in any way. Neither does it give an inside view of Estamira. We find ourselves in a completely different universe where spastic and jerking movements in unison are the sole vague reminders of long lost civilisation, where a Bach choral or a little piece of Mozart chanted together is all what is left of coherence. This is the pessimistic view on the performance. But one could see it as a promise for the future as well.

For ten years, from *Bonjour Madame* to *Wolf*, Platel was very involved in the representation of the diversified world around us, its so-called multiculturalism, and he chose a very diversified cast, both culturally and artistically, to picture this world. Since *vsprs* (2006), his work interiorized, got under the skin, the cast became virtuous, the performance more experience than representation. *vsprs* was built up as a 5 step ecstasy trip. *Out of Context – for Pina* was a trip down memory lane, a return ticket to the beginning of times. *Gardenia* was one long travesty. This *tauberbach* adds to the list as an initiation, an initiation rite, a baptism, an immersion and therefore also a possible healing.

It is the immersion of the word in Alain Platel's preconscious universe where it loses its classificatory supremacy. It is the initiation of actress Elsie de Brauw into the dancers' intuitive world that is built on long and daring improvisations, as for the dancers it is an initiation rite into the logos of speech and the totally different concentration that singing together requires. In short, it is a baptism, a step in the unknown for everyone involved in this project: Bartold Uyttersprot who creates an extra character on sound, reflecting a side of Elsie's character; Steven Prengels who teaches Estamira's prayer as if it were contemporary choir music; light designer Carlo Bourguignon who is confronted with blackouts, time leaps that Platel never took before.

And all that as a result of a simple question of two artists who admire each other: asked by Platel to de Brauw or by de Brauw to Platel – it does not matter: would you make a performance with me?

Hildegard De Vuyst, dramaturge – January 2014

être là
être cet être là
qui est avec un autre
et un autre

alors il te faut être là
tout simplement
et faire ce que tu as à faire
verbe vivant que tu es

et don't l'autre n'est ni le sujet
ni le complément
mais le voisin

*Being there
Being that being
who is with someone else
and someone else*

*Then it is just a matter of being there
nothing more
and of doing what needs to be done
living verb that you are*

*of which the other one is neither the subject nor the object
but the neighbour.*

Fernand Deligny

The geography of vivacity

There is no play. There are characters though, or better: there are identities, creatures, beings. One of them has a name: Estamira. Estamira refers to a real woman who lives on a land fill in Brazil. She talks all the time. To her, to talk is to survive. She talks to the voices in her head, to the voice above her head. Estamira is haunted by her biography, by the demons inside her head, by the never-ending struggle against herself and a world in which life has become pure survival. She tries to exorcise the negative energy piled up in her by reciting endlessly a series of formulas. “Stay in control! Stay in control!”

Estimara does not live alone. Creatures loom up in every corner, challenging her, forcing her to use her senses differently, to feel again, to watch and to listen. These creatures do not or no longer need spoken language. They were probably also seeking -as Estamira- control and balance. But they stopped fighting one day against themselves and the rest of the world and found an ally in the chaos of the dump. This peace gave room to imagination, to the creation of parallel worlds where everything is fluid, ready to be reobserved and identified again. A mental and physical recycling process.

Estamira has made a language of her own. The first letters are PTG. She speaks this language when she calls upon an invisible helping hand. “When she is making a phone call to God”, as Alain Platel says. The PTG language says a lot about Estamira's will to survive, but also about her loneliness. She is the only one to know what she is asking. The replies reflect nothing more than her own needs. Estamira calls herself in the dark. Until one of the dancers, Lisi Estaras, picks up the microphone and starts talking the same non-existing PTG language. And then, all of a sudden, the emptiness in Estamira's existence gets filled with understanding and empathy from another human being. We cannot understand the words, but we understand what they mean. It is a crucial step for Estamira in letting go her fears in favour of trust and surrender.

Alain Platel uses Estamira's story to tell another one: the story of spoken theatre and dance and their encounter. Platel does not ask himself in *tauberbach*: can dancers act and can actors dance? But rather: What does acting and dancing mean to the kind of person that comes into being while he is dancing and acting? When does a body image become a human image? And how can two body images get into a dialogue, when do they connect, blur and what happens then to the person inside that body?

An illustration. The actress (Elsie de Brauw/Estamira) stands in front of the stage, looks into the audience and makes a statement: “I do not agree with life”. Five dancers stick together in the back and two by two come forward in a straight line to Elsie/Estamira and back. They keep moving as if they were walking on a catwalk, they stop at Estamira's left and right side, throw a few words into the audience or make a strange face, leave again, come back as somebody else. In this scene, the dancers “play” in the purest sense of the word: they present themselves as “somebody else” to the audience, asking its attention for ever changing roles that they toss and catch like juggling balls. Elsie de Brauw's attitude reminds of the dramatic and static pose of a tragedienne who sends her discontent with life into the world. The dancers' vivacity tackles her pose and even questions it. In that way, they respond indirectly to Estamira's statement: “I do not agree with life”. Their response is: life is not something you accept or reject, it is a fluid, mouldable mass of which you can make a new human being at any time. This scene is an ode to vivacity, literally and figuratively. But the scene goes on. The dancers have enough of it after a while, they grab Elsie, drag her across the stage, show her every corner. It is a ritual dance in which the violence is both pretended and real. An initiation of a rigid body that is literally loosened up. An act of transgression, a gesture of liberation.

This scene is the starting point of a process in which Elsie/Estamira evolves from an outsider into a participant. It is a progressive transition. It starts with observing. Observing people who behave differently, who expose their individuality to others and by doing so generate a collective

force. The second stage is insight, the acknowledgment of pain and grief. “Did you hear the storm? It was inside me.”, Estamira asks. The solo by dancer Bérengère Bodin that follows, gives a clear answer to that question. Her body tells a story of comfort and possible healing. It is an invitation to reconcile, the outside and the inside, the body and the soul. It opens the door to freedom. The liberation of the fire, the liberation of a collective dance movement in which the bodies move one on one at the rhythm of the beating heart.

tauberbach is a story about people who want to detach themselves from coded systems. In that process the body plays a crucial role. During our conversations in the rehearsal process, ‘nudity on stage’ was one of the topics. Some dancers asked: why do we turn our inner side inside out, and why not our body? The result of these talks was that not nakedness itself but shame became essential throughout the performance. Shame is not necessarily demeaning for it can also lead to beauty and self-awareness. After all, shame is related to the extent to which we choose to disclose information about ourselves. When Estamira looks at the world of creatures around her, she sees a world with no shame, no rules, and no morals. And then she witnesses two people performing a mating dance that is so intense that it erases every difference between men and animals. What she sees, is so authentic, that it goes beyond morality and has an effect of catharsis.

tauberbach is the story of a woman who is peeled off. A woman who lives in her mind and who gradually discovers her body. The story of resistance and how the environment can strip it away. Of life that goes on. 24 hours of dignity.

Koen Tachelet, dramaturge - January 2014

ce petit geste là
jeu de doigts
je le prends pour ce qu'il est
ce sans quoi
nous ne parlerions pas

*This small gesture
The game with the fingers
I take it
as such
because without it
we would not be talking*

Fernand Deligny

tauberbach

Münchner Kammerspiele/les ballets C de la B
Alain Platel

Concept and direction

Alain Platel

Created and performed by

Bérengère Bodin

Elie Tass

Elsie de Brauw

Lisi Estaras

Romeu Runa

Ross McCormack

Dramaturgy

Koen Tachelet, Hildegard De Vuyst

Musical direction/soundscapes/additional music

Steven Prengels

Light design

Carlo Bourguignon

Sound design

Bartold Uyttersprot

Set design

Alain Platel and les ballets C de la B

Costume design

Teresa Vergho

Stage manager

Wim Van de Cappelle

Transport set

Luc Laroy

Production management

Valerie Desmet

Tour management

Steve De Schepper

Production

Münchner Kammerspiele, les ballets C de la B

In close collaboration with

NTGent

Coproduction

NTGent, Théâtre National de Chaillot (Paris), Opéra de Lille, KVS (Brussel), Torinodanza, La Bâtie – Festival de Genève

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Bookings

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tauberbach

Münchener Kammerspiele/les ballets C de la B
Alain Platel

Concept, direction and set design

Alain Platel

b. 1956, Ghent (BE)

Alain Platel is trained as a remedial educationalist, and is an autodidact director. In 1984 he set up a small group with a number of friends and relatives to work collectively. *Emma* (1988) signalled his concentration on directing. He was responsible for *Bonjour Madame* (1993), *La Tristezza* *Complice* (1995) and *Iets op Bach* (1998), with which les ballets C de la B (as the group was now called) rocketed to the international top. In the meantime his collaboration with Arne Sierens had a similar effect on the Ghent youth theatre company Victoria, with the three plays *Moeder en Kind* (1995), *Bernadetje* (1996) and *Allemaal Indiaan* (1999).

After *Allemaal Indiaan* he announced that he was stopping making productions. But shortly afterwards Gerard Mortier persuaded him to do *Wolf* (2003) based on Mozart for the Ruhrtriennale. The choir project for the opening of the new KVS marked the start of close collaboration with the composer Fabrizio Cassol. *vsprs* (2006) proved to be a turning point in his career. So far his work had been exuberant in both the diversity of performers and the themes, but now it became more profound and intense and revealed a world of passion and desire. And violence, as in *Nine Finger* (2007) with Benjamin Verdonck and Fumiyo Ikeda.

After the baroque *pitié!* (2008), *Out Of Context – for Pina* (January 2010) is an almost ascetic reflection of the movement repertoire of spasms and tics. Platel consistently continues to search this language of movement for incarnations of feelings that are too vast. The yearning for something transcending the individual is becoming more and more palpable.

In collaboration with director Frank Van Laecke, he created *Gardenia* (June 2010), a production inspired by the film *Yo soy así*, in which the closing of a transvestite cabaret in Barcelona affords us a glimpse into the private lives of a memorable group of old artists.

C(H)ŒURS (2012), so far Platel's biggest project, is created on demand of opera director Gerard Mortier. He got to work with the famous choral scenes from Verdi's operas, later on he added pieces of music from Richard Wagner's works. For years, the tension between the group and the individual have been the central theme in Platel's performances. In *C(H)ŒURS* he examines –together with his dancers and the Teatro Real choir – how 'dangerously beautiful' a group can be.

But let it be clear, Platel is not just into large scale projects nowadays. In the recent past, he worked on small projects such as *Nachtschade* (for Victoria in 2006) and coaching work for amongst others Pieter and Jakob Ampe and their production *Jake & Pete's big reconciliation attempt for the disputes from the past* (in 2011). Two projects which have had a significant influence on his way of perceiving theatre.

He also almost surreptitiously entered the arena of the dance film together with the British director Sophie Fiennes (*Because I Sing* in 2001, *Ramallah! Ramallah! Ramallah!* in 2005 and *VSPRS Show and Tell* in 2007) and solo with *de balletten en ci en là* (2006), an impressive view of what goes on in a twenty-year-old dance company, taking us all the way to Vietnam and Burkina Faso, but also and mainly being an ode to his home town Ghent.

Created and performed by

Bérengère Bodin

b. 1980, Fontenay-le-Comte (FR)

'I was born in 1980 in France, on the border by the ocean... The ocean is rough and powerful. It makes you long for completeness... To find the truth. I remember wishing as a child to possess magical powers. After that, I wanted to be a street worker. As an adolescent, I worked in the "restos du cœur" ... but then I realized that my shoulders were not strong enough to carry the weight... At 15 I discovered dance, at last...

Dance..

It will always be my first language. But no matter the tool. What matters is where it takes me and the people I meet on my way. ..Robyn Orlin, my grandfather, Raimund Hoghe, Joelle Bouvier, Lorena, the vocaallab, Isabella Soupарт... My mother!!!.....And..... you!!..'

Elie Tass

b. 1981, Ghent (BE)

In his youth, Elie Tass engaged in different sports, ranging from soccer to martial arts to power training. Dancing came into play only later on, gradually, starting with ballet, and later breakdance. However, this was never with the idea or goal to choose performing as a profession. Later on, after 2 years of physical education at the University of Ghent, he started out on a 3-year dance training at the HID (Higher Institute for Dance) in Lier, Belgium. In addition to a series of creations with Thierry Smits and Marc Bogaerts and some small work of his own, he participated in *Tannhäuser* (an opera by Richard Wagner) for Troubleyn/Jan Fabre while he was still at school. In 2006 he started working with les ballets C de la B/Alain Platel for the creation of *vsprs*. That meeting was continued for another four years, with mainly two creations, *pitié!* and *Out of context - for Pina*.

In 2011 Ross McCormack - they met at les ballets C de la B during *vsprs* - invited Elie to Australia to join him to work on a short co-creation for Queensland-based contemporary dance company Dancenorth. As part of a double bill they made [*SIC*].

Elie Tass started to work with Sidi Larbi Cherkaoui in 2012 and collaborated with him on *Puz/ zle*.

In 2013 he and Alain Platel work on the graduating performance of drama students at KASK in Ghent and temporarily plays Nicolas Vladyslav's part in *Dans*, a les ballets C de la B and het Kip co-production. The same year, he works, together with a few fellow-dancers, on a three week brain and body storm in a studio in Seoul. The result is a showing called *n(own)on* (working title), that is performed in the LG Arts Centre.

For and together with dancer Nicola Leahey, he creates a short solo *SHINE (VS SHEILA)* commissioned by laundry festival Paris. At the New Zealand School of Dance in Wellington, he makes *IVORY*, as part of the senior year graduation project.

Elsie de Brauw

b. 1960

Elsie de Brauw studied at the Drama Academy of Maastricht. She was part of Fact and Bonheur. Later on she played with the ensemble Theatergroep Hollandia, where she acted in *Prometheus*, *Perzen*, *Fenicische vrouwen*, *Menuet*, *Industrieproject 1: KLM Cargo*, *De val van de goden* and created *Vuile diere* with Paul Koek. She worked for other theatre companies as well, like Het Zuidelijk Toneel (*Thyestes* en *Decadence* directed by Dora van der Groen, *Trojaanse vrouwen*, *Hard brood*) and De Tijd (*Bérénice*). With ZTHollandia she appeared in *Het land*, *Truus en Connie* and *GEN*.

In 2002 she took the stage with the music theatre performance *Bacchanten* en *De Metsiers*. In 2003, she played a role in *Vrijdag*, for which she was nominated a Theo d'Or Award (Best Leading Actress). She also played in *Offertorium* of Gerardjan Rijnders and *Fort Europa* by Johan Simons.

Elsie made her NTGent debut in 2005 with the play *De asielzoeker* (directed by Johan Simons). Her role as Myrtle in *Opening Night* (directed by Ivo Van Hove) earned her another Theo d'Or for Best Leading Actress in 2006.

The plays directed by Johan Simons followed afterwards, namely *Oresteia* (2006), *Instinct* (2007), *Vergeten Straat* (2008), *Gif* (2009) - for which she received another Theo D'or in 2011- and *La Grande Bouffe* (2010). In 2011 she played under the direction of Ivo Van hove in *Kinderen van de zon*, a coproduction from Toneelgroep Amsterdam and NTGent.

During the Salzburger Festspiele 2010 she performed in *Angst*, an adaptation of the novel written by Stefan Zweig and directed by Jossi Wieler.

Elsie further appeared in television series and movies regularly, including *Antonia* and *Uitgesloten*. Due to her rendition in the movie *Tussenstand* (2007) by Mijke de Jong, she received Het Gouden Kalf 2007 for Best Actress at the Nederlands Filmfestival.

She performed Lot Vekemans' awarded monologue *Zus van* (Schwester von, 2005) in the Dutch and in the German version. She regularly collaborates with the ensemble Münchner Kammerspiele, where she staged among others *Zus van* (Schwester von) and *Gif* (Gift).

Furthermore, she participated in *Olifant Jezus* and acted in *Platonov* (directed by Luk Perceval, 2013) alongside Bert Luppès. She performed in the production *Vals* (directed by Johan Simons), which had its première in September 2013.

Elsie teaches drama classes at the Theatre Academy of Ghent.

Lisi Estaras

b. 1971, Cordoba (AR)

Lisi studied dance in Cordoba (Argentina) and later on in Jerusalem in the Rubin Academy of Music and Dance. Later on she danced with the Ensemble Batsheva in Tel Aviv.

Since 1997 Lisi works with les ballet C de la B. She danced in *Iets op Bach*, *Wolf, vsprs, pitié!*, *C(H)EURS* by Alain Platel, and *Tempus Fugit* by Sidi Larbi Cherkaoui.

Through the years Lisi developed her own work; she created and performed in *Bartime* (Campo, Ghent), *Cocina Erotica* and *No Wonder* with Constanza Macras (Schaubühne, Berlin).

At les ballets C de la B she directed *Patchagonia*, *Bolero*, *The Gaza Monologues*, *primero* and her latest piece, *Dans Dans*; in coproduction with het Kip (Ghent).

Romeu Runa

b. 1978, Cova da Piedade (PT)

Romeu Runa studied at the National Conservatory of Lisbon. He was a member of Ballet Gulbenkian until its extinction. After this, he started working with Miguel Moreira (Utero), Rui Horta, Paulo Ribeiro, Clara Andermatt, Olga Roriz, Teatro Praga, Labour Graz, In-jun jung, Claudia Novoa, Hillel Kogan, Alain Platel and Berlinde De Bruyckere.

Ross McCormack

b. 1977, Aotearoa (NZ)

Ross graduated from the New Zealand School of Dance in 2001 and went on to work with Douglas Wright Dance Company and the Royal New Zealand Ballet.

In 2003 Ross joined Australian Dance Theatre where he worked closely with Garry Stewart on the creation of several works which toured the US and Europe. In 2005 Ross won the Sir Robert Helpman Award for his performance in the work *Held*, a collaboration between Australian Dance Theatre and New York Dance Photographer Louis Greenfield.

From 2005 Ross has worked for Alain Platel at les ballets C de la B. He performed in *vsprs* (2006 direction Alain Platel), *Patchagonia* (2007 direction Lisi Estaras) and *Out of Context - for Pina* (2010 direction Alain Platel). In 2012 Ross joined Australia's Chunky Move, touring *Connected* to the United States. In 2013 Ross joined Melbourne based dance company Lucy Guerin and Dancers to perform in *Untrained* touring America UK and Europe.

Ross has been commissioned to choreograph several short works for New Zealand and Australian companies: *(sex)* (2012) and Footnote Dance; *SUM-* (2011) New Zealand School of Dance; and *Nga hau e wha: Papa Nuku* (2011), Okareka Dance Company. In Australia Ross choreographed his first full-length work *Nowhere Fast* (2009) for Dancenorth, Townsville, which toured to the Macau Arts Festival; *[SIC]* (2011) in collaboration with Elie Tass and Dancenorth; and short work *I said HaHa* (2011) for Link Dance Company, Perth. Ross recently collaborated on

Fault Lines a new dance work created in Sichuan Provence in China which premiered at the 2012 Melbourne International Festival. Most recently the New Zealand International Festival commissioned Ross's new company Musclemouth to premier AGE a new work for March 2014. Ross currently bases himself between New Zealand, Belgium and a thousand Airports.

Dramaturgy

Koen Tachelet

b. 1964, Antwerp (BE)

Koen Tachelet is a dramaturge at the Münchner Kammerspiele led by Johan Simons since 2010. Before that, he was the head of dramaturgy at NTGent. He worked in public relations/communication at the Zuidelijk Toneel, as a researcher at the University of Antwerp and a programmer at deSingel. He founded APT (Arts, Performance, Theatricality) which is a post-academic education for artists and nowadays part of “a.pass” (an artistic research environment on post-graduate level). Since 2001, Koen Tachelet has worked with Johan Simons. Together, they set out the artistic course of the new NTGent. He adapted novels, film and theatre scripts, such as *the Asylum Seeker* (Grunberg), *Life is a dream* (Pedro Calderon), *Gen (What dare I think?)* (Houellebecq), *the Ten Commandments* (Kieslowski), *Hiob* (Joseph Roth), *Fear* (Stefan Zweig) and *Macbeth* (Shakespeare). Apart from his collaboration with Johan Simons, he also works on a regular basis with Ivo Van Hove, Jossi Wieler, Sanne van Rijn and Dries Verhoeven. He had a major part in the development of Wunderbaum, an actor's group. He also works - always together with Johan Simons- for opera houses, such as Paris, Salzburg and Amsterdam (*Fidelio*, *Entführung aus dem Serail*, *Hertog Blaumbaard's Burcht*). Since the season of 2010, Koen Tachelet has been a permanent dramaturge of the Münchner Kammerspiele. He worked with them before, making stage adaptations of *Hiob* and *Hotel Savoy* (Joseph Roth) and the film cycles *Zehn Gebote* and *Drei Farben* (Kieslowski).

Hildegard De Vuyst

b. 1963, Aalst (BE)

“Late ’94, I made my first tentative steps as a dramaturge, working for Het muziek Lod. When Lod started a coproduction in ’95 with les ballets C de la B for *La Tristezza Complice*, this was to launch a longstanding collaboration with director Alain Platel. I’m very proud of *Iets op Bach*, *Wolf* and *vspr, pitié!* and *Out of Context – for Pina*. As a freelancer, I also worked with different choreographers from the same stable: Koen Augustijnen (*To crush time*) and Sidi Larbi Cherkaoui (*Rien de rien*). In the interim, I taught workshops (dance dramaturgy) in Amsterdam, Lublin and Aarhus; I taught at the Rits, the Brussels-based college for actors and directors; I set up a publication on the arts centres in Flanders (*Alles is rustig*) together with the Flemish Theatre Institute; I walked out on the X-group at P.A.R.T.S., etcetera...

Starting in 2001, life took on a fresh turn: the Koninklijke Vlaamse Schouwburg (KVS for short) in Brussels came under new management and I started work there as a dramaturge. The challenge to turn this dormant repertory theatre into a lively place that would attract the whole city was considerable. The efforts we brought to bear were enormous and the satisfaction was duly proportionate. In 2006, the new infrastructure that was rebuilt from scratch was ready for operation and inaugurated by the choir project in collaboration with Alain Platel and Fabrizio Cassol. This enables us to make an even bigger imprint on the heart of the city. Still, however far-reaching my commitments to the KVS may be, when Platel calls, I come.

It is also Alain Platel's fault that I went to Palestine for the very first time in 2004. It has led to PASS (Performing Arts Summer School) a long term project that I coordinate with young Palestinian performers in collaboration with KVS, les ballets C de la B and the A.M. Qattan Foundation in Ramallah.

The absolute highlight of this adventure is *Badke*, a production with ten Palestinian dancers, that will perform in Palestine in spring 2014.”

Musical direction/sound scapes/additional music

Steven Prengels

b. 1978, Zele (BE)

In 2009, Steven Prengels graduated as a Master in Composition at the Conservatory of Amsterdam in the class of Wim Hendrickx, with whom he already had obtained a master's degree in composition at the Conservatory of Antwerp in 2007. His work covers a wide range of artistic fields including music for large orchestra, theatre, dance, short film and visual arts. His work has been executed by the Chamber Orchestra of Belgium, Brussels Philharmonic, deFilharmonie, SPECTRA and the Nieuw Ensemble Amsterdam. In 2012, he wrote *Sisyphé* for mezzo, baritone and orchestra, commissioned by the Symphony Orchestra of Flanders, based on the writing of Albert Camus. Shortly after that he wrote *Wagner in Bayreuth*, commissioned by the Oxalys Ensemble and created by the bass-baritone Dietrich Henschel and the Oxalys Ensemble.

As a visual artist he makes paintings, installations and objects that are sometimes linked to his musical work, sometimes to his artistic examples going from Dürer and Broodthaers.

In the world of theatre and dance, he often works as a musical director and composer.

Highlights are *Gardenia* (2010 - by Alain Platel and Frank Van Laecke) of which he created the musical concept, followed by *C(H)ŒURS* (2012 - by Alain Platel, les ballets C de la B and Teatro Real Madrid). In this large scale production with big choir, orchestra and ten dancers, he created additional music and soundscapes to the work of Wagner and Verdi.

Light design

Carlo Bourguignon

b. 1962, Tienen (BE)

Carlo Bourguignon worked at the Kaaaitheater for five years before he went on to join KVS for a seven-year term, working as an assistant to the director, as a stage manager and as a production assistant. At P.A.R.T.S. he was giving technical support to the student's projects. In 2000, he joined les ballets C de la B, where he created the light design for *Wolf, vsprs, pitié!*, *Out of Context - for Pina*, *C(H)ŒURS* (Alain Platel), *Tempus Fugit* (Sidi Larbi Cherkaoui), *Just another landscape for some jukebox money, bâche*, *IMPORT EXPORT* (Koen Augustijnen), the project *1,2,3 / Propositions*, *Patchagonia* (Lisi Estaras) and *Asobi* (Kaori Ito).

Sound design

Bartold Uyttersprot

b. 1976, Brussels (BE)

He studied oboe, contrabass and piano in art high schools in Louvain and Brussels. After that he followed audio engineering at the SAE Institute in Amsterdam. Since 2008, he has been working for les ballets C de la B and engineered the sound of *Ashes* (Koen Augustijnen), *primero* (Lisi Estaras), *Pénombre* (Rosalba Torres Guerrero/ Lucas Racasse), *Gardenia* (Alain Platel/Frank Van Laecke), *Out of Context - for Pina*, *C(H)ŒURS* (Alain Platel) and *Asobi* (Kaori Ito).

Costume design

Teresa Vergho

b. 1980, Regensburg (DU)

After finishing her tailoring apprenticeship at the Residenztheater München she studied set and costume design at the HfbK Dresden and the UDK Berlin. During her studies she worked as a freelance assistant and costume and set designer for various theatres throughout Germany. From 2009 to 2012 she was employed as a set and costume assistant at the Münchner Kammerspiele, where among others she assisted in productions for Alvis Hermanis, Sebastian

Nübling, Jossi Wieler and Karin Henkel. She was part of the Werkraum Kollektiv and did the costume designs for *Gesäubert / Gier / Psychose 4.48* (by Sarah Kane) and *Die Strasse, die Stadt. Der Überfall* (by Elfriede Jelinek) directed Johan Simons, both invited to the Berliner Theatertreffen. Since starting to work freelance in 2012 she worked as a designer for different theatres (Staatsschauspiel Dresden, Saarländisches Staatstheater Saarbrücken) and free projects, and also continued the cooperation with the Münchner Kammerspiele, where she did the set and costume design for *Woyzeck/Woyzeck* (by Georg Büchner/ Alban Berg) directed by Barbara Wysocka and for *Spectacular lightshows of which you don't see the effect* by Benny Claessens and Risto Kübar, and the costume design for *Dantons Tod* (by Georg Büchner) directed by Johan Simons.



c) Chris Van der Burght

tauberbach

Münchener Kammerspiele/les ballets C de la B

Alain Platel

Music and soundscapes

1. *Overture*. soundscape Steven Prengels, consisting of
 - a. *Violin Concerto BWV 1041 (second movement)*, J.S. Bach, performed by Richard Galliano (CD: Richard Galliano, Bach, Deutsche Grammophon) – 2:00
 - b. *Kyrie (trio)*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) - 1:33
2. *Air (Orchestral Suite nr3 BWV 1068)*, J.S. Bach, performed by Richard Galliano (CD: Richard Galliano, Bach, Deutsche Grammophon) - 5:09
3. *Air (Orchestral Suite nr3 BWV 1068)* (fragment), J.S. Bach, performed by Richard Galliano (CD: Richard Galliano, Bach, Deutsche Grammophon) - 3:26
4. *Allegro (Concerto in D Minor nach Vivaldi, BWV 596)*, J.S. Bach/arr. Eric Sleichim, performed by Blindman [sax] - (CD: 32 Foot / the Organ of Bach on Klara-label (p) & (c) BLINDMAN under exclusive license to Parlophone Music Belgium NV, a Warner Music Group Company - www.blindman.be) – 0:56
5. *Duo Ross and Elie*, soundscape Steven Prengels, consisting of:
 - a. *Adagio (Tocatta in C Major BWV 564)*, J.S. Bach/arr. Eric Sleichim, performed by Blindman [sax] - (CD: 32 Foot / the Organ of Bach on Klara-label (p) & (c) BLINDMAN under exclusive license to Parlophone Music Belgium NV, a Warner Music Group Company - www.blindman.be) – 2 :48
 - b. *Kyrie (trio)*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) – 0:40
6. *Es ist genug*, J.S. Bach/arr. Steven Prengels, performed by the dancers - 1:00
7. Choral Variation on *Jesu bleibet meine Freude* (short version), Steven Prengels, performed by Steven Prengels (organ) - 1:30
8. *Jesu bleibet meine Freude*, J.S. Bach/arr. Steven Prengels, performed by the dancers, 1:00
9. Choral Variation on *Jesu bleibet meine Freude* (short version), Steven Prengels, performed by Steven Prengels (organ) - 1:30
10. Choral Variation on *Jesu bleibet meine Freude* (long version), Steven Prengels, performed by Steven Prengels (organ) - 6:00
11. *Kyrie (trio)*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) - 1:13
12. *Credo*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) 2:10

13. *Allegro (Concerto in D Minor nach Vivaldi, BWV 596)*, J.S. Bach/arr. Eric Sleichim, uitgevoerd door Blindman [sax] - (CD: 32 Foot / the Organ of Bach op het Klara-label (p) & (c) BLINDMAN under exclusive license to Parlophone Music Belgium NV, a Warner Music Group Company www.blindman.be) - 0:56
 14. *Sechs Kleine Präludien (nr.6) BWV 944*, J.S. Bach, performed by Steven Prengels (organ) - 5:00
 15. *Kyrie (solo)*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) 1:33
 16. *Jesu der du meine Seele*, J.S. Bach/ arr. Steven Prengels, performed by the dancers - 1:00
 17. *Kyrie (choir)*, Artur Zmijewsky/Jan Maklakievitsh, performed by Tauber Bach choir (Singing Lesson Tauber Bach) - 2:01
 18. *Cello Suite nr.4 (Präludium)*, J.S. Bach, performed by Csaba Onczay (CD: Bach, Cello Suites Volume 2, Naxos) - 5:26
 19. *Violin Concerto BWV 1041 (Third movement)*, J.S. Bach, performed by Richard Galliano (CD: Richard Galliano, Bach, Deutsche Grammophon) - 3:36
 20. *Air (Orchestral Suite nr3 BWV 1068)*, J.S. Bach, performed by Richard Galliano (CD: Richard Galliano, Bach, Deutsche Grammophon) - 5:09
 21. *Soave sia il vento (excerpt from Così fan tutte)*, W.A. Mozart/ arr. Steven Prengels, performed by the dancers - 1:30
- + **Quotes** from documentary *Estamira* (2004),

tauberbach

Münchner Kammerspiele/les ballets C de la B
Alain Platel

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Important remark

To avoid misunderstandings, we are asking not to publish the contents of this file, without consulting Hilde Debuck (external communication & publications) and Nele Dhaese (press & public relations) at les ballets C de la B.

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Thank you for your cooperation.