



HEAR EYES MOVE

Dances with Ligeti

CHOREOGRAPHY
Elisabeth Schilling

with Live Piano



A choreographic work
by Elisabeth Schilling

HEAR EYES MOVE

Dances with Ligeti





Have ever two forms of art entered a closer and more intricate relationship than music and dance? But how does music actually move? How does dance sound? And where do these sounds and movements meet, once they are liberated from their purported duty to mimic or mirror, to illustrate, to produce an atmosphere, to provide a backdrop, or even to merely coexist, in neat separation?

The Hungarian composer György Ligeti said of his virtuosic *Études pour piano* that in the process of composition

“tactile concepts were almost as important as acoustic ones”.

The movements and developments of music, in other words, are not merely a matter of hearing but of sensation, they come to be felt “as a tactile form, as a succession of muscle tensions”. Through these forms and successions, Ligeti’s pieces thus behave like “growing organisms”, and it is following this line of thought that the choreographer Elisabeth Schilling has created an unprecedented take to choreographically interpret those *Études pour piano*. Treating dance and music as contiguous forms that grow alongside and into each other, she has produced, together with five dancers and the pianist Cathy Krier, a dance-concert and a concert-dance full of captivating multi-sensorial imagery.



Concept & choreography
Elisabeth Schilling

Original cast

Live piano
Cathy Krier

Creative assistance & rehearsal direction
Brian Ca

Dance
Brian Ca, Cree Barnett-Williams, Valentin Goniot, Elisabeth Christine Holth, Pjera Jovic
All movement has been developed together with the dancers.

Costume & stage design
Michèle Tonteling

Dramaturgy
Moritz Gansen

Lighting design
Fränz Meyers

Graphic design
Annick Kiefer / Studio Polenta

Photography & videography
Bohumil Kostohryz

Translation
Moritz Gansen, Claire Mélot

Produced by
Elisabeth Schilling / Making Dances a.s.b.l

Support and administration, producing and consultancy
Veronika Meindl, Jana Robert, Aurel Thurn

PR & production assistance
Tyśka Samborska

Administrative assistance
Johanna Schmitt

Funded by Ministère de la Culture du Grand-Duché de Luxembourg

Coproduction
Les Théâtres de la Ville de Luxembourg, Kunstfest Weimar, Mosel Musikfestival

Supported by

Philharmonie Luxembourg, Œuvre National de Secours Grande Duchesse Charlotte, Ministerium für Wissenschaft, Weiterbildung und Kultur des Landes Rheinland-Pfalz / Kultursommer Rheinland-Pfalz, TROIS C-L Centre de Création Chorégraphique Luxembourgeois, European Commission, Erasmus for Young Entrepreneurs, Fondation Indépendance, FO-CUNA, Monodrama Festival

Residencies at

SPAMI_residenze e programmazione, Italy, WU Art Space, Sweden, Fiskars Artist in Residence Programme, Finland, Dance 4, Nottingham, England, Maison du Portugal Paris, France, TROIS C-L, Centre de Création Chorégraphique Luxembourgeois, Luxembourg, Mosel Musikfestival, Germany, Grand Théâtre de la Ville de Luxembourg

Special thanks to

MMK Rechtsanwälte, CASTEGNARO | Ius Laboris Luxembourg | Global HR Lawyers, Frances Tipper, Jürgen Greis, Roxanne Peak-Payne

ELISABETH SCHILLING

CHOREOGRAPHY



Elisabeth Schilling is a dancer and choreographer. In close collaboration with an international team and across various collaborations, she develops transdisciplinary projects between movement, design, the visual arts, and music, making the disciplines dance among themselves and with each other. To extend this process, she has, moreover, tasked herself with making contemporary dance take place in established dance spaces as well as more unusual places, and her productions regularly travel to Europe's capitals as well as to its most rural areas.



© Steffo Ceccon

Elisabeth's work spans from scores for urban space to more traditional main-stage pieces for black box theatres and experimental works for visual arts spaces. Finally, with her passion for touring, moving through diverse venues, cultures, expectations and locations, Elisabeth is always curious about audience interaction and enjoys developing individually tailored communicative strategies for each of her projects.

In 2016, Elisabeth Schilling founded her company in Luxembourg, and ever since, her work has been touring, with almost 200 performances in 19 countries to date. From 2021 until 2023, Elisabeth will be Artist in Residence at TRIFOLION Echternach.



Elisabeth's most recent production **HEAR EYES MOVE**. Dances with Ligeti premiered at the Grand Théâtre de la Ville de Luxembourg in July 2021 and is currently touring with performances at Kunstfest Weimar and at Moselmusikfestival. Inspired by the COVID-19 crisis, Elisabeth began the project **Invisible Dances**, which has been touring globally to 14 countries with over 55 performances and 200 participants involved so far. Her past productions **SIXFOLD** (2017) and **FELT** (2019) have been touring through Europe with critical acclaim for almost 100 performances in more than 15 countries.

Elisabeth has received numerous choreographic commissions from institutions such as the Tate Gallery of Modern Art in London (BMW Tate Live), the Museum of Applied Art in Frankfurt/Main, the Philharmonie Luxembourg, Gauthier Dance Stuttgart, and Scottish Dance Theatre Youth Dance, among many others. Moreover, her work has been shown in many different venues and festivals including the Saatchi Gallery and the Whitechapel Gallery in London, MUDAM Luxembourg, Kunstfest Weimar, Dag van de Dans in Brussels, Hunterian Art Gallery in Glasgow and The Place in London.

As a performer, Elisabeth regularly dances in international productions across Europe, for example in the UK, Finland, Norway, Austria, Belgium, Luxembourg, and Germany. She has worked with more than 35 choreographers of all styles and generations and performed work by Scottish Dance Theatre, Sasha Waltz (Repertoire), Trisha Brown (Repertoire), Koen Augustijn (Les Ballet C de la B), Clod Ensemble London and many others.

Exhibitions / Symposium / Talks:

Elisabeth co-curated the exhibition "Man muss das Leben tanzen. Kunst. Körper. Tanz. Wechselbeziehungen." ("One Must Dance Life. Art. Body. Dance. Interrelationships.") together with the Rhineland-Palatinate member of parliament Manfred Geis, in the Academy of Sciences and Literature Mainz. The exhibition included over 25 works by 12 artists from 9 countries and was recommended by the biggest German dance magazine TANZ next to exhibitions at the MOMA, New York and the National Portrait Gallery, London.

Elisabeth also co-curated a symposium on dance in museum and gallery spaces named "One Second It's There..." at the Hunterian Art Gallery, Glasgow, supported by The Workroom, Surf The Wave, Goethe Institute Glasgow and Creative Scotland.

Elisabeth is also frequently invited as a speaker. She has spoken at TedXLuxembourgCity and, most recently, the #CultureIsNotALuxury conference, part of the British Art Show (BAS9).

Awards:

Elisabeth has won several awards: Dance Umbrella ('Young Spark'), Bolzano Danza and AWL Mainz. Most recently, Elisabeth was nominated for a Fellowship at The Centre for Ballet and the Arts / New York University and received the Luxembourgish Dance Award 2021.

*Educational work:*

Elisabeth Schilling has taught numerous classes and workshops in contemporary dance, ballet, improvisation and choreography for dance enthusiasts of all kinds and ages, students and professional dancers for institutions such as TROIS-CL, Luxembourg, DOCK 11, Berlin, Clod Ensemble, London, ProDance, Leeds, Anu Sistonen Dance Company, Sweetshop Revolution, London, Scottish Dance Theatre Creative Learning, Scottish Dance Theatre Young Creatives, Skolen for Moderne Dans, Copenhagen, Northern School of Contemporary Dance, Sasha Waltz & Guests Children's Dance Company, PERA University, Cyprus, Scottish School of Contemporary Dance, London Contemporary Dance School's Youth Company SHIFT, SEAD Salzburg, University of Plymouth, Youth Dance Birr, Ireland, Weymoth College and Shetland Arts, amongst others.

A particular focus of her pedagogical work is the integration of refugees through dance. She has organized numerous workshops in her home country.

GYÖRGY LIGETI

György Sándor Ligeti (1923–2006) was an Austro-Hungarian composer of contemporary classical music. He has been described as "one of the most important avant-garde composers of the second half of the 20th century" and «one of the most innovative and influential among the progressive figures of his time». (Cummings, Robert. 'György Ligeti: Artist Biography')

Born in Transylvania, Romania, he lived in the Hungarian People's Republic before emigrating to Austria in 1956. Limited in his musical style by the authorities of communist Hungary, it was only when he arrived in Austria that Ligeti was able to fully realize his passion for avant-garde music and develop new composition techniques. After experimenting with electronic music in Cologne, his breakthrough came with orchestral works such as *Atmosphères* (1961), for which he used a technique he would later call «micropolyphony». After writing his "anti-anti-opera" *Le Grand Macabre* (1974–1977), Ligeti moved away from chromaticism and turned to polyrhythm for his later works. (Burde, Wolfgang György Ligeti, *Eine Monographie*)

Between 1985 and 2001, Ligeti composed a cycle of 18 *Études* for solo piano. They are considered one of the major creative achievements of recent decades and one of the most significant ensembles of piano studies of the 20th century, combining technical virtuosity and expressive content, in line with the studies of Frédéric Chopin, Franz Liszt, Claude Debussy and Alexandre Scriabine, but addressing new technical ideas such as a summary of the concepts developed by Ligeti himself since the 1950s in his other works. (Denk, Jeremy Ligeti / Beethoven booklet).

CATHY KRIER

PIANO



Sensational and sensitive. Unconventional and emotional. Exciting and sentimental. Bright and worth listening to. Courageous and magical. Admirable and down-to-earth. Blunt and surprising.

Elected "ECHO Rising Star" for the 2015/2016 season, Luxembourg pianist Cathy Krier has enjoyed great success in the most prestigious concert halls in Europe. Her programmes, combining classical and modern periods and featuring works by Rameau, Schubert, Ravel and Berg, as well as a piece specially written for her by the German composer Wolfgang Rihm, were highly praised.

Cathy's passion for music always drives her to go beyond conventions. She loves to work on special projects and pushes her boundaries to go beyond herself and arouse her curiosity and that of her audience. This includes well-thought solo programmes as well as collaborations with choreographers such as Elisabeth Schilling (Hear Eyes Move with the piano etudes of György Ligeti), musical journeys for younger audiences (Clara! - A compositional journey with music by Clara Schumann and Catherine Kontz, directed by Tobias Ribitzki), music theatre (Funeral Blues - the missing cabaret, directed by Olivier Fredj), projects with her chamber music partners Laurence Koch (violin) and Nils Kohler (clarinet) and an annual cycle for Yoga at the Phil at the Philharmonie Luxembourg.

Cathy Krier has given successful concerts at the Bozar in Brussels, the Barbican Centre in London, the Philharmonie 2 in Paris, the Sage Gateshead, the Philharmonie Luxembourg, the Laeishalle in Hamburg, the Konzerthaus Dortmund, the Palau de la musica in Barcelona, at the Calouste Gulbenkian Fondation in Lisbon, at the Palace of Arts (Müpa) in Budapest, Konserthus Stockholm, Concertgebouw Amsterdam, Cologne Philharmonie, Casa da musica in Porto, Musikverein Vienna, Town Hall in Birmingham, Festspielhaus Baden-Baden as well as at the Festspiele Mecklenburg-Vorpommern. Radio and television appearances - most recently on Daniel Hope's musical journey EUROPE@HOME on arte - frame Cathy's busy artistic schedule.

Her CDs - Rameau. Ligeti, Piano - 20th Century and Masques - all released on the Cavi-Music label, have received excellent reviews from the press. A new CD of György Ligeti's piano etudes was released in August 2021.

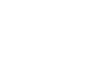
Born in Luxembourg, Cathy Krier began her piano studies at the Luxembourg Conservatory at the age of five. At the age of 14, she was admitted to Pavel Gililov's virtuosity class at the Hochschule für Musik und Tanz Köln. She received further musical impulses from Dominique Merlet, Robert Levin, Homero Francesch and Andrea Lucchesini, with whom she continued her studies at the Scuola di Musica di Fiesole. At the age of 15, she recorded Ludwig van Beethoven's Piano Concerto N° 4 with the Latvian Philharmonic Chamber Orchestra under the baton of Carlo Jans.

For the opening of the Philharmonie Luxembourg in 2005, Cathy Krier played four hands together with the pianist Cyprien Katsaris. In 2007, she was also involved in the opening of "Luxembourg and Greater Region - European Capital of Culture".

Since 2018, Cathy Krier has held a professorship in piano at the Conservatory of the City of Luxembourg, where she also lives with her family.



© Delphine Jouandeau

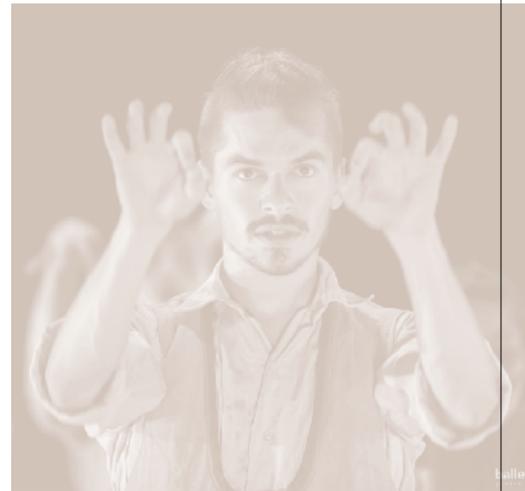


DANCERS

Brian Ca

Brian Ca is a versatile dancer trained in contemporary, classical and hip-hop dance. He began his professional training at the Conservatoire National Supérieur de musique et danse de Lyon, then, two years later, joined the Ballet Junior de Genève to enrich his technical range. Throughout his career, he has performed a panel of 35 eclectic choreographic works, ranging from the explosive energies of Wayne McGregor to the smooth qualities of Hofesh Schechter. Often casted for the main roles, he had the chance to perform work by Richard Siegal, Andonis Foniadakis, Damien Jalet, Joëlle Bouvier, Angelin Preljocaj in several companies including Scottish Dance Theater and the Compagnie Grenade.

In October 2017, his pedagogical qualities allowed him to be promoted to assistant to Douglas Becker. Brian then left for several institutions (CNSMD, Eastmann Summer Intensive, amongst others...) to transmit his repertoire of D. Becker and William Forsythe. Brian is also developing his own artistic work, focusing on psychology, neurology and digital art; he is seeking a new aesthetic of human movement nourished by the choreographic diversity he has acquired through his experiments.



© Gregory Batardon

Elisabeth Christine Holth

Elisabeth Christine Holth received her diploma and bachelor degree in classical ballet from Oslo's National Academy of the Arts. After graduating in 2008 she joined the Conservatoire National Supérieur de musique et danse de Lyon, Jeune Ballet. She has from thereon had the opportunity to dance with the Norwegian National Ballet, as well as in Germany and France. She has also taken theatre workshops with theatre director and coach, Polina Klimovitskaya and film director, Pascal Luneau.

Now based between Stockholm and Oslo as a freelance dancer, working with Karlsen/Pratt, Company B. Valiente, Odd Johan Fritzøe and Cristina Tingskog to name a few.

With Karlsen/Pratt she also danced in Norwegian singer/songwriter Susanna's music video 'Hole' in 2016. She truly enjoys collaborating across her art form and works with musicians and actors. While touring she also reaches out to the local community to give workshops and share her love of the arts. After E. Schilling saw Elisabeth perform in Norway - they quickly bonded and in 2020 she was invited to join as a dancer for 'Hear Eyes Move'.

Elisabeth is half Norwegian and half British. She is fluent in Norwegian, English and French, and received a diploma from the University of Oslo in French Cultural History.



© Erika Hebbert

Piera Jovic

Piera is a dance and physical theatre performer from Luxembourg. She has studied dance at the Conservatory of Luxembourg City and in Spain, as a student of CobosMika Company. Since 2014, Piera has danced in pieces by companies from Luxembourg and France, often co-produced by the Choreographic Centre of Luxembourg (Trois C-L), but also with independent associations.

She is an active member of the multidisciplinary collective MASKÉNADA and furthermore works closely with the ROTONDES for educational projects. In 2020, she assisted the Belgian director Grégory Caers for an international youth theatre project.

Piera recently joined the French company Via Verde for their new creation.



© Lynn Theisen



Cree Barnett-Williams

Cree is a dance artist based in Berlin & London. She is a graduate of the Rambert School.

From 2011 - 2015, Cree worked extensively as a freelance dancer and teacher in the UK for various choreographers, companies & schools.

From 2015 - 2019, Cree was a member of the Johannes Wieland Company at the State Theater Kassel in Germany, devising and performing in Wieland's works. Here she was also apart of creations by Annamari Keskinen & Ryan Mason, Helder Seabra and Tom Weinberger.

During her time at Staatstheater Kassel, Cree co-choreographed the opera 'Die Walküre' with Lilian Stilwell and created three short works for the theatre's choreographic workshops, DA' AHLIN' (2017), SALT. (2018) & ELEFANTIN (2019), which also appeared at Resolution 2020 at The Place.

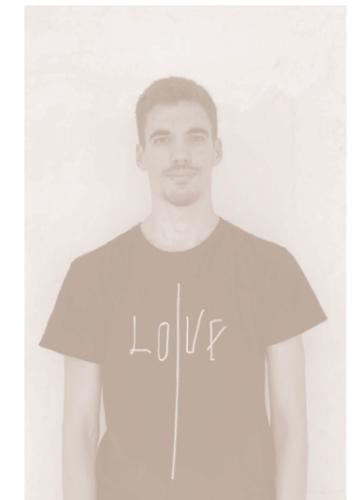
Valentin Goniot

Valentin started dancing with hip-hop until the age of 15 and then started training in ballet and contemporary.

In 2017 at the age of 17 he joined the Ballet Junior de Genève where he worked and performed repertoire from renowned choreographers such as Hofesh Shechter, Barak Marshall, Sharon Eyal, Maguy Marin, Emmanuel Gat, Ambra Senatore, Roy Assaf, Alexander Eckman and Pina Bausch.

He also had the opportunity to be part of creations with Theo Clinkard and Olivier Dubois.

On the side of his intense training, he enriched his vocabulary by participating several workshops including a lot of Gaga classes and Ohad Naharin repertoire.



© Patrice Delay

QUOTES ON RESEARCH WORK:

"Music and dance are indeed on an equal footing. Both genres form an almost perfect symbiosis."

-
Gabrielle Seil, Revue Magazine

"HEAR EYES MOVE is a mammoth project. The choreographer Elisabeth Schilling ventures into the highly complex piano etudes by György Ligeti. Together with pianist Cathy Krier and five dancers, she follows the colours of the tones: a fusion of new music and contemporary dance at eye level."

-
Anina Valle Thiele, D'Letzeburger Land

"The sound and dance experience impresses on a musical as well as the dance level with accomplished precision"

-
Emma Appel, Luxembourger Wort

"Emotional and spiritual power combine in Elisabeth Schilling's choreographies to create a fascinating language"

-
Eva-Maria Reuther, OPUS Magazin

"That was one of the best dance pieces I've seen in a very, very long time!"

-
Audience Member

"Remarkably executed by a collective in symbiosis with the pianist"

-
Marie-Laure Rolland, La Glaneuse

"That I like it is a very weak expression. I was thrilled [...] I often had the feeling while watching that I now understand what dance is/can do and why it is an art. It really touched me, to the point of heart palpitations. [...] it shook me in a positive sense and that doesn't happen often when you are over 90. Please tell your fellow artists with my deep thanks."

-
Vera Ligeti, widow of György Ligeti

"An immense joy"

-
Audience Member

"Formidable performance, brilliant choreography and beautiful piano accompaniment"

-
Audience Member

"I was very impressed by Elisabeth's fine, poetic and sensitive work. I would never have thought that one could imagine choreographies in such symbiosis with the music. What a wonderful work!"

-
Jean-Francois Boukobza, musicologist and Ligeti-specialist

"It will move [the audience] deeply"

-
Audience Member

"That was incredibly strong and impressive, musically, pianistically as well as dance-wise, emotionally, intellectually... Simply BRAVI !!!!"

-
Audience Member

DIGITAL CONTENT

Full length videos, trailers and interviews with the team and Elisabeth Schilling can be found here:
<https://www.elisabethschilling.com/professional/>
Password: Elisabeth

SOCIAL MEDIA

Instagram: @elisaschillingdance
Twitter: @elisaschilling
Facebook: ElisabethSchilling

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PRACTICALITIES

Please note that the work is very flexible in terms of how and where it can be staged; from simply having dancers and a sound system on a dance floor, to having full set, lighting rig and a live pianist. Please contact us to discuss your requirements.



Running Time: 1hr 15, no interval
Age Recommendation: 12+ but we welcome younger children at parent's discretion

Trigger warning: Please be advised that at times the music can be very loud and disjointed and may not be suitable for those with sensory sensitivity

Touring Availability: August / September 2022 and into 2023, the 100th anniversary of Ligeti's birth



For one off performance outside of a tour

Up to 5-day studio residency
1-2 days on stage for technical set up
2-3 days on stage with performance at the end of the third day

For performance as part of a continuing tour

1-3-day studio residency
1 ½ days on stage for technical set up
1 day on stage with performance at the end of the day

Touring Company

5 Dancers: 3 female, 2 male
1 Pianist (optional)
1 Artistic Director / Choreographer
1 Producer (negotiable)
1 Technical Staff

Company Requirements

We ideally require a dressing room for each performer (Five or six including the Pianist).
We ask that the venue cleans and dries costumes after each performance and dress rehearsal.

Fee

The fee will vary depending on the factors above, particularly the dates of the performance(s) in relation to the rest of the tour.

Stage requirements

The work can be performed in a variety of formal and informal spaces and with maximal and minimal technical support.

Stage Size: 10 x 10m (minimum), 12 x 12m (ideal)

A clean, sprung floor or dance floor is ideal but negotiable

Sound Requirements

For live music, the venue must provide a Steinway D piano for performance. The piano must be tuned before rehearsals and before each performance.

A Steinway A or similar is also suitable for use in rehearsals.

A version of the performance without live music is also available.

Lighting Requirements

The lighting design information for venues can be found on the link below.

The performance can also take place with no formal lighting.

Freight

Freight costs depend on the technical specification of your performance, please contact us for details.

Riders and Documents

Please refer to our technical documents on <https://www.elisabethschilling.com/professional/>
PW: Elisabeth

WRAP AROUND / ADDITIONAL ACTIVITY



With each performance we offer a post-show talk with Artistic Director and Choreographer Elisabeth Schilling, Pianist Cathy Krier and the dancers. Workshops can be offered.

To accompany the work, we have produced a trilingual publication to be sold at venues where possible. The publication includes:

- Welcome words by our co-producing partners
- Commissioned texts by musicologist and Ligeiti-specialist Jean François Boukobza; dance & music scholar Stephanie Schroedter, and dancer and writer Róisín O'Brien
- Commissioned poems by Luc Spada and Nathalie Ronvaux
- Photography by Bohumil Kostohryz.

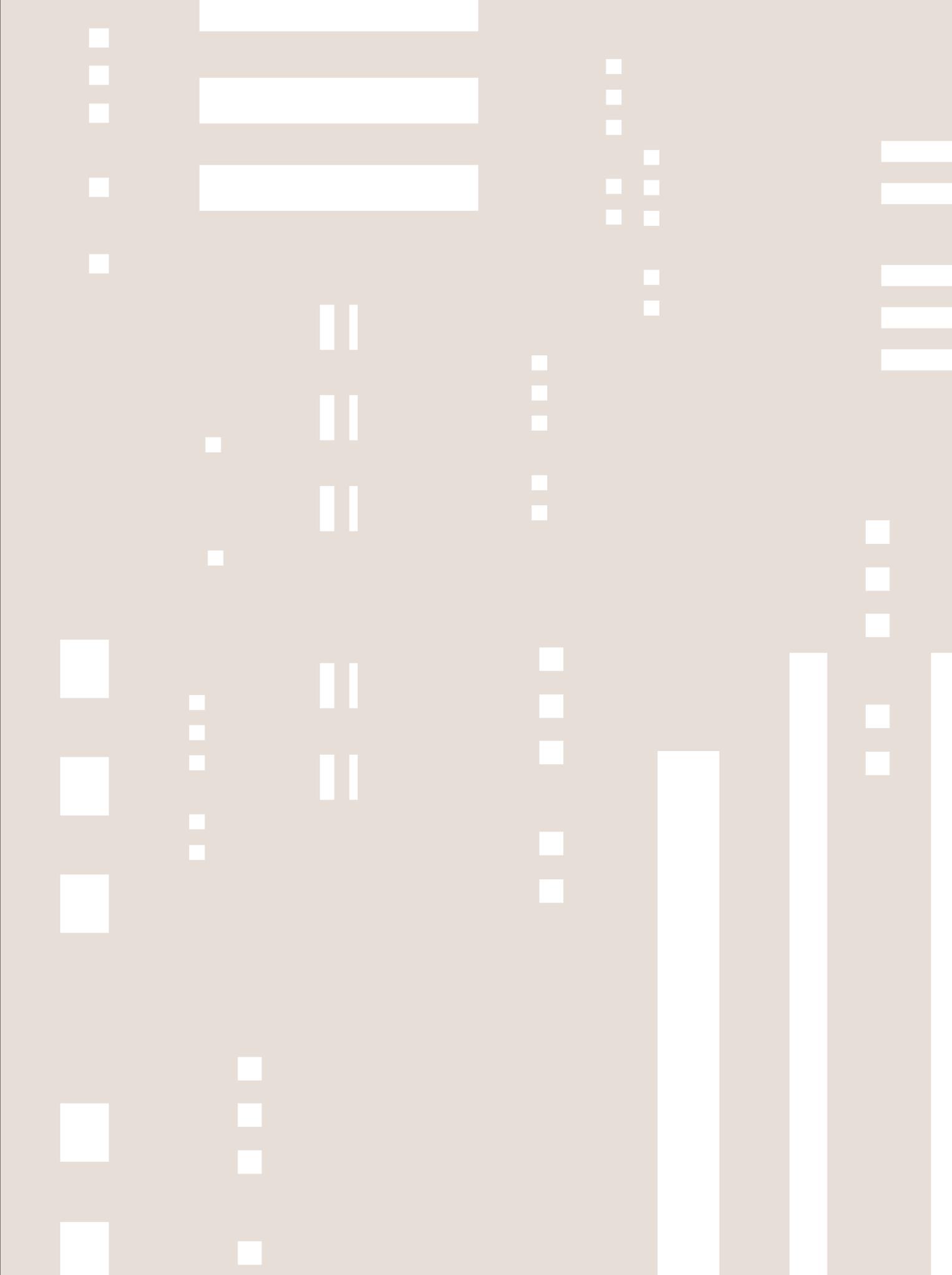
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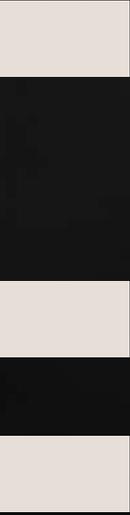
Previous Venues

Grand Théâtre de la Ville de Luxembourg
Première: 1st & 2nd July 2021

Kunstfest Weimar
2nd/3rd/4th September 2021

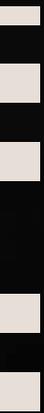
Moselmusikfestival
2nd & 3rd October 2021





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