

Choreography
Elisabeth
Schilling

Music
S.Rachmaninov: Piano
Concerto No. 2 & a
newly commissioned
contemporary score by
The Plant Orchestra /
Alexandra Duvekot.

SENSORIAL

A

NEW

' E M O T I O N A L I T Y '

IN

COMPLEX

F O R M S

SYMPHONIES

working title

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THE PROJECT

Sensorial Symphonies, envisioned by Elisabeth Schilling, Associate Artist at Théâtres de la Ville de Luxembourg, emerges as a new choreographic endeavor that seeks to fuse the emotive power of Sergej Rachmaninov's Piano Concerto No.2 with a profound investigation into our connection with nature and the wisdom it holds.

Creating a choreographic work in which the vegetal world is put centre stage, *Sensorial Symphonies* asks:

How are our emotions evolving in a post-human world aware it is about to implode, disconnected from our belonging to nature?

This artistic exploration is both timely and timeless, addressing the urgent contemporary concerns of environmental degradation and disconnection from the natural world while delving into the enduring human quest for emotional understanding and expression.

From a musical perspective, this creation envisions to root Rachmaninov's Piano Concerto No. 2 in a newly commissioned contemporary sound score consisting uniquely of sounds emitted by or inspired by the vegetal world created by female composer Alexandra Duvékot / The Plant Orchestra. The movement and choreographic idea will invite to delve into a world of multi-sensorial experiences inspired by plants, celebrating their phenomena of interdependence, symbiosis, reciprocity and nature's exuberance of shapes, odours and textures.

Performed by an all female cast, *Sensorial Symphonies* is a profound exploration of the interconnectedness of life, using the music, dance, and the natural world to weave a narrative that transcends traditional human-centric viewpoints. By integrating the emotional depth of Rachmaninov's music with the subtle complexities of plant life, this new work proposes a radical shift in perception that could nurture a deeper, more empathetic relationship with our environment.

SENSORIAL SYMPHONIES

COMMISSIONED BY THÉÂTRES DE LA VILLE DE LUXEMBOURG

Première:

Autumn 2025, Grand Théâtre de la Ville de Luxembourg. Available for touring thereafter into season 2025/2026.

Scale :

Mid-scale
An international cast of 7 female dancers
4 musicians on stage

The piece will be available with or without live music.

A tech rider can be shared further in development of the piece.

Duration:

1h

Timeline:

January - June 2024:
first R&D at Grand Théâtre de la Ville de Luxembourg

Work in process sharing:
16th June 2024

Creation during season 2024/25



We are currently looking for arts institutions interested in supporting this production through a residency or co-production.

We offer an outreach and mediation program accompanying the creation and touring.

PAST WORK



“ Hear eyes Move. Dances with Ligeti”, fortissimo! Atypical but powerful dance-concert! We love it! “

Par La Provence Patrick Denis



“ Winner of the Lëtzebuenger Danzpräis, Elisabeth Schilling is the young star of the European contemporary dance “

Loïc Millot, culture.lu

IN CONVERSATION WITH ELISABETH SCHILLING

How might we conceive of the bond between dance and music?

No other art forms are as profoundly linked as dance and music. Just as today, no bond between art forms is as studied and analysed from all sides as the coexistence, interconnectedness – one might even call it intertwining – of dance and music. I am aware I am generalizing a lot, but very broadly speaking, back in the day, ballet's role was that of a supportive act for the music. Dance in the neoclassical period imitated music by retracing its lines and sculpting it through the dancers' bodies.

Where do you situate your work in relation to this idea?

I'm not trying to reiterate through dance what the music is doing, because I don't conceive of dance as a mere crutch for music, quite the opposite. Their bond, which I conceive of as a many-layered interdependence, is one I approach from several angles: scientific as well as emotional, textural as well as rhythmic. In these varied ways, what I seek are sparks of inspiration which will lead to movement.

When I created my first group project in 2020, HEAR EYES MOVE. Dances with Ligeti (a choreographic interpretation of Györgi Ligeti's 18 etudes for piano), I was seeking inspiration in the rhythmic structures found in the realms of physics and mathematics—as did Ligeti himself. At the same time, I was looking to develop my own identity in and through dance, so as not to simply imitate what the music was doing—an identity on equal footing with the musical score, independent yet also interdependent, based on an intricate and delicate language of movement. You might say I emulated Ligeti's compositional method through dance, allowing things to magnetise and converge, to be drawn to one another, leaning on network theory, chaos theory, complex systems, and actions and consequences.

Can dance and choreography be perceived at a more abstract level?

In my work, I differentiate between two phases. First, there is my scientific research, for which I read musical scores, analysing compositions, rhythmic structures and melodies, but I also learn about the composer's life and sources of inspiration, which inform my own process. Then, there is the more abstract side of dance and choreography, attained through a wordless kind of language. I try to conceive of music through a kind of emotional, choreographic hearing, based on personal, creative association. I hear textures and allow images to come to mind, and all of a sudden I see things: a tree swaying in the wind, someone taking flight through an open window.

So I try to bring the dancers together, in order to make them react to images or associations drawn from nature. I ask them to think of their bodies as a reflection on the water, or leaves in the wind, or a dried-up sunflower field, leaving behind their human bodies to instead become elements.

This is a choreographic concept you've developed in a previous project, *Florescence in Decay*.

I created *Florescence in Decay* in 2022, based on music by the contemporary composer Anna Meredith. Conceived for nine dancers, this work deepened my choreographic investigation into the relationship between music and dance, a relationship which, in working closely with the musical composition, I came to understand as a highly detailed, complex and interdependent one.

In this piece, I explored themes such as cyclicity, natural metamorphosis, our concept of the solar year. It's a piece that evokes the world of plants from a cosmological perspective, focusing on our intrinsic bond with the natural

world of which we humans are a part, and from which we cannot be separated entirely. I envisaged something like zooming out, a big-picture concept of our relationship with living things. I wanted to dance a growing and blooming flower, which is then eaten by a cow, then digested. On stage, ever since HEAR EYES MOVE, I've tried to render this as the relationship between bodies which, though not physically touching, are nevertheless expressing through dance the potential effects they have on one another. If one of them turns around, the others turn with it. Dancing in canon, so to speak, rather than in unison: the same movements overlapping, linked in sequence, action and consequence. Every gesture impacts the system as a whole. It's become an important stylistic device in my work.

You're currently working on a new project using Rachmaninov's music, but that project goes even further.

I've fallen in love with Rachmaninov's music, even if it's sometimes considered to be kitsch. I love the brilliance of his virtuosity, though it's precisely this virtuosity that makes Rachmaninov's work a challenging one to transform into choreography. I find that in contemporary dance we are rather too afraid of strong emotions, too unwilling to face them. Then again, I was really keen to tackle a great composer. I read and listen to a lot of music, and after nursing this desire for a long time I've now finally plucked up the courage to use Rachmaninov's music to further my research on the interrelatedness of rhythm, textures, and the world of plants.

But, indeed, I'd like to take things further. For this project, I intend to combine the piano concerto N.2 in C minor with a newly commissioned piece by the contemporary sound artist and musician Alexandra Duvekot. Fascinated by plants' capacity to produce actual sounds, which can be amplified, Duvekot has worked with plant sounds since 2012. In combining two seeming opposites, we aim to root Rachmaninov's three-part piano concerto in and around Duvekot's contemporary composition for plant sounds, thus uniting the polyphonic nature sounds with the virtuosity of the solo concerto, creating an aesthetic contrast between the contemporary and a Western classic. Likewise, in Rachmaninov's work, the entire concerto seems to germinate from the seed of three notes, from which the entire melody grows in an organic, plantlike way.

For me, it's a matter of creating a truly emotional event, something as intense, overflowing and fierce as nature itself, with its scents and shapes, its darkness and incredible beauty. Instead of separating art (and culture) from nature, I combine their parallel characteristics, putting dance on equal footing with the philosophical study of plant life. When we walk in the woods, we can feel the the energy emitted by plants and trees, and I want dance to emit the same kind of energy—a dance conveying the sensation of tree bark. I envisage choreographic sequences, which take on the appearance of plants, bringing to the stage the sensorial oneness of nature.

“
Elisabeth Schilling's choreography is accurate and aesthetically remarkable.

“
Agnès Freschel, Journal de la Zébuline

View past work here:

WWW.ELISABETHSCHILLING.COM/PROFESSIONAL

Password: ELISABETH

CURIOUS FOR MORE?

VISION OF THE WORK

THE OVERALL CONCEPT

Sensorial Symphonies, envisioned by Elisabeth Schilling, Associate Artist at Théâtres de la Ville, emerges as a new choreographic endeavor that seeks to fuse the emotive power of Sergej Rachmaninov's Piano Concerto No.2 with a profound investigation into our connection with nature and the wisdom it holds.

Creating a choreographic work in which the vegetal world is put centre stage, *Sensorial Symphonies* asks: *How are our emotions evolving in a post-human world aware it is about to implode, disconnected from our belonging to nature?*

This artistic exploration, created and performed by an all female cast, is both timely and timeless, addressing the urgent contemporary concerns of environmental degradation and disconnection from the natural world while delving into the enduring human quest for emotional understanding and expression.

CONCEPT DEVELOPMENT

EMOTIONAL AND ENVIRONMENTAL SYMBIOSIS

At the heart of *Sensorial Symphonies* lies the exploration of the symbiotic relationship between human emotion and the natural world. This symbiosis reflects not just a biological or ecological truth but also a deep emotional and spiritual connection that humans have historically shared with nature—a connection that is increasingly strained by modern life and the looming threats of ecological collapse and existential uncertainty.

RACHMANINOV'S 2ND PIANO CONCERTO & THE CHOREOGRAPHIC APPROACH

Elisabeth is deeply fascinated by the virtuosity and the inherent emotional impact of proposed musical composition - elements that have somewhat fallen out of favor in the contemporary realms of dance and music. In her pursuit to redefine the expressive capabilities of dance, Elisabeth is determined to challenge and dismantle some of the existing choreographic constraints of how to convey 'emotionality' in relation to such virtuosic and romantic score through contemporary dance.

Her intention to delve into the exuberance of Rachmaninov's music through a contemporary lens is not just an exploration of the music's intrinsic attributes, but a quest to redefine what emotion in dance can convey in the modern world.

Rachmaninov's Piano Concerto No. 2 is a masterpiece of the Romantic era, characterized by its affectionate resonance, lyrical melodies, and technical virtuosity. These qualities offer a rich tapestry of content for Elisabeth to explore through movement. The challenge lies in translating this 'emotionality'—so closely tied to the Romantic era's expressive ideals—into a form that resonates with contemporary audiences.

Elisabeth's approach suggests a movement away from direct emotional representation towards a more nuanced, abstracted interpretation that reflects the complexity and fluidity of contemporary emotional landscapes.

Having worked closely with complex compositional scores such as with works by György Ligeti, Johann Sebastian Bach and Anna Meredith in her past choreographic creations, Elisabeth is experienced in choreographically interpreting musical sophistication. Following this history of working, she is interested in Rachmaninov's oeuvre as a continuation of her choreographic past. With Rachmaninov being a composer of the late Romantic era, she envisions to create a contemporary perspective on this music in choreography: a new 'emotionality' in complex forms.

In Elisabeth's vision, this new emotionality is less defined, it is not fixed: instead it is 'shapeless', 'ever-changing', 'metamorphosing' thus escapes the traditional definition of a human 'emotion' as we know it.

**RACHMANINOV'S 2ND PIANO CONCERTO & A
NEWLY COMMISSIONED CONTEMPORARY
SCORE OF PLANT SOUNDS**

Plants make sounds in frequencies inaudible to the human ear: the growth of plants, the way the roots reach and extend in the earth, the oxygen exchange with the air around them, the communication with other plants and animals, the way they suck up and distribute the water from the ground. Plant sounds can be understood as a means of communication, and it appears that plants react to mankind and its environment.

Collaborating composer Alexandra Duvokot has worked with the sound of plants through her 'Plant Orchestra' since 2012. In *Sensorial Symphonies*, it is envisioned that Rachmaninov's three - part piano concerto is to be rooted, surrounded, and enveloped in a newly commissioned contemporary score of plant sounds.

The integration of plant sounds into the new creation alongside Rachmaninov's Piano Concerto No. 2 bridges the gap between nature and human expression through music and dance. This approach not only expands the auditory palette of the performance but also introduces a profound thematic layer that explores the interconnectedness of all living things.



This new composition will consist of three layers:

1 . A base line of the sonic experience of being inside a plant

The base line will consist of a musical experience that offers the sensation of being inside plants—such as a tree, a root, a rosehip, or a flower bulb—presents a unique and immersive auditory journey. While the actual sound of being inside these natural structures is beyond human experience due to the differences in audible frequency, modern technology and artistic interpretation can bridge this gap, creating an experience inspired by these phenomena.

2 . The 'voices' of the Plants made audible live

Incorporating live plant sounds into the performance adds an element of immediacy and unpredictability, emphasizing the concept that plants are active participants in their environment. This layer highlights the dynamic interaction between human and plant life, suggesting a form of communication and mutual influence that often goes unrecognized.

3 . The interpretation of Natural Textures inspired by Dancer's Movements

The third layer bridges the organic sounds of plants with the human element of the performance, using acoustic instruments to interpret the textures and movements of the natural world as inspired by the dancers. This layer acts as a bridge between the plant and human worlds, with the dancers' movements directly influencing the musical interpretation of natural processes. It emphasizes the reciprocal relationship between humans and nature, in which each influence is inspired by the other.

THE PLANT SOUNDS & THE CHOREOGRAPHIC APPROACH:
FROM PLANTS TO DANCE TO A MUSICAL SCORE



How can movement be developed inspired by plants?

Which movement ideas arise translating shapes, scent, and haptic experiences of the vegetal world into the human body?

How can contemporary philosophy on plants inspire choreographic ideas?

In which ways can phenomena of the vegetal world like rooting, florescence, growing and decaying inspire choreographic images?

How would scientific findings of plant communication inspire movement relationships in dance?

It is these questions that drive the choreographic exploration. Themes that are furthermore present in the research are the textural embodiment of being with the plants, the interdependence between plant body and human body and the quality of being an organism composed of multiple bodies.

Elisabeth envisions to create in dance an ecosystem, in which the performers are attached to each other, not free, but dependent on each other, continuously adapting, metamorphosing their way through living, but never as singular, always through each other.

Whilst, in the past, Elisabeth often created choreography stemming from an already existing score, she would now like to – together with composer Alexandra Duvokot – explore which compositional potentials can be found starting the musical creation process from the dance. Having extensive knowledge on music herself, Elisabeth is especially interested in creating complex rhythmical structures and making a variety of textures audible. Alexandra and Elisabeth furthermore envision the music / dance relationship to be of an intricate, complex, and interdependent nature, reaching a greater sophistication than a mere auditive backdrop to the dance.

RESEARCH
IMPRESSIONS

Just as we had it in the old dossier with those great images!

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ROUNDING OFF...

Performed by an all female cast, *Sensorial Symphonies* is a profound exploration of the interconnectedness of life, using the music, dance, and the natural world to weave a narrative that transcends traditional human-centric viewpoints. By integrating the emotional depth of Rachmaninov's music with the subtle complexities of plant life, this new work proposes a radical shift in perception that could nurture a deeper, more empathetic relationship with our environment.

“
(The audience) celebrated dancers Harzburg and pianist with a standing ovation at the end.

“
Berit Nachtweyh, *Goslarsche Zeitung*

“
Elisabeth Schilling and her company's work HEAR EYES MOVE. Dances with Ligeti is an incredible testament to the marriage of emotion and intellect. We are asked to engage to every sound, and nuanced gesture so beautifully constructed and crafted that I am still thinking about the cumulative power of the piece.

“
Kally Lloyd-Jones, *Director of The Byre Theatre*

RESEARCH IMAGERY

“ In general, Elisabeth Schilling’s dance language is the most sensitive fine drawing. (...) In a single gesture, an entire soul seems to be externalised. “

Eva-Maria Reuther, *Tierischer Volksfreund*



“ Cleverly constructed, beautifully articulated movement with musicality at its core, Schilling’s latest work once again seals her status as a proponent of thoroughbred contemporary dance “

Kelly Apter, *The List*

OUTREACH & MEDIATION

Accompanying the creation and performance of *Sensorial Symphonies* the company with choreographer Elisabeth Schilling, composer Alexandra Duvekot as well as the artistic team offer the following outreach and mediation opportunities for general audiences and a diversity of communities to delve deeper into the subject matter.

POST – SHOW PERFORMANCE TALK:

We offer a post-show performance talk with choreographer Elisabeth Schilling, composer Alexandra Duvekot as well as members of the artistic team. This talk will give insights into the process of creation and also give the opportunity to answer questions from the audience.

PUBLICATION:

We will create a trilingual publication giving the audience an opportunity to delve deeper into the creation, its research and contexts.

Introduction to the subject: Sharon Blackie
 Sensorial fun facts on plants (writer tbc)
 Poem by Alexandra Duvekot
 Interview with dramaturge Eva Martinez, choreographer Elisabeth Schilling and composer Alexandra Duvekot
 Interview with the artistic team on the creation
 Plant philosopher Michael Marder on combining the vegetal life and artistry
 Musicologist Jean-François Boukobza: Listening to Rachmaninov in an organic sense

IN CONVERSATION

In different cities, we would like to invite prominent figures of music, dance, science, philosophy and art to initiate a conversation around a subject matter present in *Sensorial Symphony*.

WORKSHOP IDEAS:

We are offering the following workshops accompanying the creation and performance for people of all ages of the community:

1 . Plant's dance: how to translate vegetal texture into movement and create your own green choreography.

Length: 1-2h maximum

Delve into the creation process of *Sensorial Symphonies* yourself by rooting your feet firmly in the earth and becoming plant. We invite you to experience plants through movement from a diversity of perspectives such as temporality, textuality, decentralization, sensoriality.

2 . Songs for Forests: A movement and vocal journey inspired by an underground root system of plants.

Length: 2h

An underground system of a forest nourishes, informs, shares, independently and interdependently coexists, while stretched out over thousands and thousands of kilometers. In this workshop we are going to explore what this phenomenon might sound like with our voices - a sonic polyphony inspired by underground root systems.

“
**Oh noble and
 marvelously branched
 democracy**
 “

Manuela Infante

3 . Writing a story from the perspective of an silent witness: a plant

Length: 2h

Come and join our creative writing workshop in which we will create a piece of text from the perspective of a green body of choice.

4 . Nature meditation

Length: 2h

Countering the societal tendency to overlook and take our natural surrounding for granted, we offer a silent walk through nature giving the opportunity to delve into the natural landscapes, its movements, its micro and macro and experience it through all senses from moment to moment.

5 . The City Promenade: Le paradis des mauvais herbes

We offer a city exploration in search of the tiny - sometimes invisible to human - inhabitants of the urban surrounding, disgracefully called weeds. In this walk, we will flip our world upside down and celebrate the grass growing out of the sidewalk, the ivy sneaking up the walls, the brave little green bits that ignore the human made boundaries, the long green arms that climb out of the sewerage system. While walking we will report on our findings and transform them into a collective sonic work.

6 . A garden as a score (long term community project)

Almost every plant has a story: a personal one, such as the apple tree in the garden that was given as a wedding present, or a cultural one, such as the rosemary, which symbolises the rose of Mary in ethnobotany, the oak, which is the tree of the 'wise men', or the maple, under which every dispute is supposed to be settled.

My new project proposal is based on the idea of dancing the stories of plants, be they personal or cultural, in a community dance project. Over the course of several weeks, members of the community meet to share plants, their stories and to make those dance. Plant composer Alexandra Duvekot can accompany this creation sonically.

TEAM LIST

Concept:

Elisabeth Schilling in collaboration with the team

Choreography:

Elisabeth Schilling

Dance:

Marla King, Giulia Cenni, Marine Tournet, tbc
All movements are created together with the dancers

Choreographic Assistant & Rehearsal Director:

Brian Ca

Costumes & Stage Design:

Agnes Hamvas

Musical Composition:

Sergei Rachmaninov, 2nd Piano Concerto

Commissioned Musical Score:

Alexandra Duvekot & The Plant Orchestra

Live Music:

United Instruments of Lucilin

Accompanying Musicologist:

Jean-François Boukobza (CNDSM Paris), Steffen Schmidt (ZhdK Zürich) & Stephanie Schroedter (mdw Vienna)

Accompanying Plant researcher:

Michael Marder & Sara Märç

Photography and videography:

Bohumil Kostohryz

“ We were delighted to present *Hear Eyes Move: Dances with Ligeti to the Byre*. Elisabeth Schilling has a knack of creating beauty and grace wherever she goes. Although appearing effortless, it is the result of incredible intellectual rigor, combined with a fiercely creative curiosity and a vast heart that freely and generously shares her passion and insight with everyone who works with her. We have been very fortunate to have worked with Elisabeth Schilling on a number of occasions and hope that our relationship continues to bring such stunning work, of outstanding quality, to the Byre Theatre and to audiences in St Andrews for a long time to come.

“
Jan McTaggart, Deputy Director, The Byre Theatre

BIOGRAPHIES:

Elisabeth Schilling

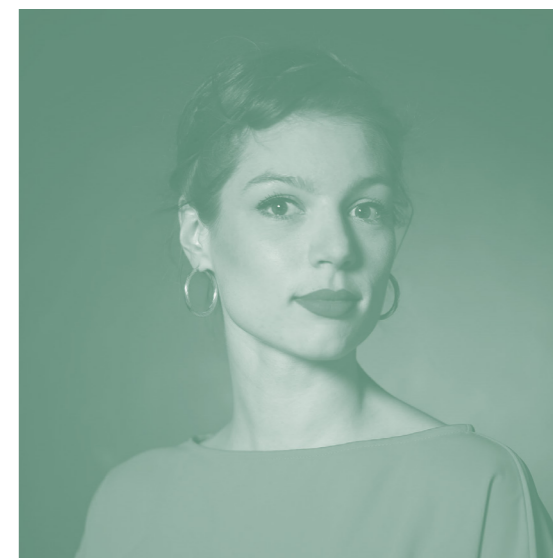
CHOREOGRAPHER

Elisabeth Schilling is a German dancer and choreographer. In close collaboration with an international team and across various collaborations, she develops transdisciplinary projects between movement, design, visual arts and music, making the disciplines dance among themselves and with each other. She is Associate Artist at Théâtres de la Ville de Luxembourg.

Elisabeth has received numerous choreographic commissions from institutions such as the Grand Théâtre du Luxembourg and the Philharmonie Luxembourg, the Tate Gallery of Modern Art (London), the Museum of Applied Art (Frankfurt/Main), Gauthier Dance (Stuttgart), the Scottish Dance Theatre Creative Learning (Dundee), Boston Dance Theatre, amongst others.

Moreover, her work was shown in many different venues and festivals including Saatchi Gallery, Whitechapel Gallery (London), MUDAM (Luxembourg), Kunstfest (Weimar), Ludwigsburger Schlossfestspiele (Ludwigsburg), Les Hivernales (Festival Off Avignon, Dance Live Festival (Aberdeen), Hunterian Art Gallery (Glasgow) and The Place (London).

As a performer, Elisabeth regularly dances in international productions across Europe, in the UK, Finland, Norway, Austria, Belgium, Luxembourg and Germany. She has worked with around 40 choreographers of all styles and generations and performed work by Scottish Dance Theatre, Sasha Waltz, Trisha Brown, Koen Augustijn, Clod Ensemble London... As a speaker, she was invited to talk at TEDx Luxembourg City and the #CultureIsNotALuxury conference, part of the British Art Show.



Elisabeth has received several awards from various institutions, including the Dance Award 2021 of the Grand-Duchy of Luxembourg, among other prizes: Dance Umbrella ('Young Spark'), Bolzano Danza and AWL Mainz.

Most recently, she has been nominated for a Fellowship at the Centre for Ballet and the Arts at New York University, as well as for an OPUS Klassik.

In 2016, she founded Making Dances asbl, her company in Luxembourg, and her work has been touring ever since, with more than 300 performances in 19 countries. Elisabeth is currently a guest professor at MdW Vienna, regularly teaches at ZHDK Zürich and is a project coach for the European Union Project Future Laboratory.

WWW.ELISABETHSCHILLING.COM



Alexandra Duvekot
 THE PLANT ORCHESTRA,
 COMPOSER

Fascinated by the possibility of plant amplification and their capacity to produce actual sound Dutch / Canadian artist and musician Alexandra Duvekot started researching the sound of plants early September 2012 at the bio lab of The School Of Visual Arts in NYC.

'Plant sounds' can be understood as a means of communication and it appears that plants react to mankind and its environment. The real sound of plants themselves is hard to capture, but data and vibrations can be converted to sound in meaningful ways. The desire to hear the sound of plants lead to thorough research and dialogues with several scientists, sound experts and philosophers around the world.

For a residency at STEIM in Amsterdam in 2014, Duvekot collected 20 plants to create a musical performance on a 432 Hz pitch while investigating their differences in behavior. This was the start of an ongoing project called after its participants; The Plant Orchestra.

The Plant Orchestra performance consists of a musical composition interacting with plants and research on the sound of plants and the possibility of contact between human and plant. This project has been touring since 2012 with different members joining the orchestra from local botanical gardens, forests and living rooms. A forest on the island of Terschelling has been performing a sonic piece with the heartbeats of its trees, a group of scientists have been telling stories about plant life and different botanical gardens have been exhibited in galleries and theaters from New York City to Porto.



Sergej Rachmaninov
 COMPOSER

Sergej Rachmaninov is one of the most popular and performed composers of the 20th century. Born in 1843 in Russia, he studied at the St Petersburg Conservatoire and at the Moscow Conservatoire. He graduated both in piano in 1891 and in composition receiving the highest grade. Rachmaninov was the last great figure of the tradition of Russian Romanticism and a leading piano virtuoso of his time. He is especially known for his piano concerti and the piece for piano and orchestra titled *Rhapsody on a Theme of Paganini* (1934). His music is characterised by memorable soaring melodies, rich orchestration as well as Romantic chromatic harmonies. His Piano Concerto No. 2 has topped Classic FM's Hall of Fame for five successive years.

Ágnes Hamvas
 COSTUME & SET DESIGNER

Ágnes Hamvas grew up in Vojvodina in the former Yugoslavia as part of the Hungarian minority. Since 2004 she has been working as a freelance artist, costume and stage designer for theatre and film and has worked with directors including: Matthias von Stegmann, Margit Mezgolich, Esther Muschol, Anne Simon, Jean Michel Bruyère, Boris C. Motzki, Peter Kern, Gernot Plass, Houchana Allahyari, Goldfarb&Goldfarb, Dàniel Bères. She has had numerous group and solo exhibitions in renowned galleries in Austria, Hungary, Canada, Slovenia and Romania. Ágnes Hamvas lives and works in Vienna.



Giulia Cenni

DANCER

Giulia Cenni is an Italian contemporary dancer and performer, who has collaborated with numerous prestigious companies and choreographers. Born and raised with a passion for dance, Giulia deepened her studies at Balletto di Toscana, under the direction of Cristina Bozzolini. At a young age, she joined CieTwain physical dance theatre, launching her professional dance career. Over the years, Giulia participated in Anton Lachky's creation at La Biennale di Venezia in 2014 and worked for the Wee dance company at Gerhart Hauptmann Theater Görlitz and Ballett Theater Pforzheim in Germany. In 2018, she began collaborating with Faso danse théâtre and the choreographer Serge Aimé Coulibaly, performing across Europe and Africa. Her most recent venture, joining the production "El Público" directed by Gustavo Ramirez Sansano, has further solidified her position as a prominent dancer in the world of dance.



Aside from her dance career, Giulia has dedicated many years to the study of Yoga and has actively explored various martial arts such as Kung Fu and Kalaripayattu, a traditional South Indian martial art that developed alongside Ayurveda and Yoga.

Marla King

DANCER

Marla is a Welsh freelance dance artist, and has worked on projects with Rhiannon Faith Company, Rendez-Vous Dance, Eleesha Drennan, Sweetshop Revolution, Jack Philp, Gwyn Emberton and Impelo. She graduated with a first-class BA(Hons) degree from Northern School of Contemporary Dance in 2019 and during her time there performed works by Charlie Morrissey, Humanhood and Antonia Grove, along with self-choreographed solo works. Following this, she became an apprentice with National Dance Company Wales, working with choreographers including Alexandra Waierstall, Fearghus O'Conchuir, Nikita Goile, Ed Myhill and Anthony Matsena.



United Instruments of Lucilin

The ensemble for contemporary music United Instruments of Lucilin was founded in 1999 by a group of passionate and committed musicians and is the only Luxembourgish chamber music ensemble specialised in contemporary music. Dedicated exclusively to promoting and commissioning works of the 20th and 21st century, United Instruments of Lucilin is now known for its outstanding programs around the world.

In about 40 concerts a year, Lucilin presents a broad scope of musical events, ranging from "traditional" concerts to music theatre productions, children projects, improvisation sessions as well as discussions with composers.

United Instruments of Lucilin works in close collaboration with the Grand Théâtre de Luxembourg in the field of contemporary opera and music theatre projects and premiered, among others, Toshio Hosokawa's monodrama The Raven with Charlotte Hellekant, Philippe Manoury's «thinkspiel» Kein Licht staged by Nicolas Stemann, and recently Adam Maor's opera The Sleeping Thousand, premiered at the Festival d'Aix-en-Provence (France).

United Instruments of Lucilin organises every year, together with neimënster and the rainy days festival (Philharmonie Luxembourg), the

Luxembourg Composition Academy, the only composition masterclass held in Luxembourg, and invites eight young composers to work on a brand new piece.

Over the years, United Instruments of Lucilin is continuously reaching a growing enthusiastic audience and has been encouraging innovative musical expressions, as with Black Mirror, an immersive experience taking place in an abandoned hotel, commissioned to Alexander Schubert and premiered in 2016 during the Philharmonie Luxembourg's rainy days festival, another major partner of the ensemble. In May 2022, the ensemble premiered Sleep Laboratory, Alexander Schubert's last immersive project with VR at the Acht Brücken festival in Cologne, at the Venice Biennale and at the rainy days festival.

Lately, United Instruments of Lucilin has commissioned works to James Dillon, Fatima Fonte, Giulia Lorusso, Philippe Manoury, Sonja Mutić, François Sarhan, Igor Silva and Stefan Prins.

WWW.LUCILIN.LU



CONTACT

Please contact our producer Jon Roberts
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