

CREATION

Sensorial Symphonies

Elisabeth Schilling

With 5 dancers & 1 musician





Sensorial Symphonies

Elisabeth Schilling

CREATION

**Saturday 27, Tuesday 30 September
& Thursday 2 October 2025 • 7.30pm
Sunday 28 September 2025 • 5pm
Grand Théâtre • Studio**

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Running time **ca. 1h (no intermission)**

•
Introduction with the choreographer
30 minutes before the performance on 28.09. (EN).

8+

Recommended age



Volume

This work contains scent art.

Urban Forest Workshop

on 28.09. › 11am & 2pm.

•
Q & A after the performance on 2.10 (EN).

The project includes ***Botanical Beats*** – a community installation bringing together plant-inspired stories written by associate artist Ian De Toffoli, drawn from memories shared by workshop participants aged 5 to 90 across Luxembourg City. Alongside the texts are dance films by Bohumil Kostohryz, created in collaboration with local dancers.

It also features ***The Forest Still Sings for Us*** by Alexandra Duvekot, an immersive sound installation with sounds of the inner life of trees. In this choir of tree voices you hear a combination of recorded plantlife from around the world, including sounds from the Parc Municipal de Luxembourg and the trees growing just behind the theatre. The experience is complemented by a vegetal installation in the foyer of the Grand Théâtre, created by the Service des Parcs of the Ville de Luxembourg.

Inviting the voices of trees to take a presence in the theatre – a human-made space of walls, seats, and stage lights, distant from the environments plants naturally inhabit – is never neutral. It carries the cultural history of how “human,” and by extension “culture,” has so often been defined in separation from “nature.” *The Forest Still Sings for Us* both comments on and questions this separation, while opening a space for dialogue.

Concept **Elisabeth Schilling** in collaboration with **the team**
Choreography **Elisabeth Schilling**
Dance **Manuela Hierl, Marla King, Noa Nies, Aurore Mettray, Marine Tournet**

- All movements were created together with the dancers.

- Choreographic Assistant & Rehearsal Director **Brian CA**
Costumes & Stage design **Ágnes Hamvas**
Musical concept & Original composition
Pascal Schumacher rooted in a **de- and reconstruction of Sergei Rachmaninov's 2nd Piano Concerto** & integrating elements of **The Plant Philharmonic**

- The Plant Philharmonic **Dogwood (Cornus), Pando Forest “Beneath the Tree” (Populus tremuloides), Japanese eelgrass (Zostera japonica), Eelgrass (Zostera), Pando collage, Scotch broom (Cytisus scoparius), Mexican jumping bean (Sebastiania pavoniana), Icelandic birch (Betula pubescens), Tomato plant (Solanum lycopersicum), French beech (Fagus sylvatica), Eucalyptus (Eucalyptus), Fig (Ficus), Larches (Larix), Oak (Quercus), Scots pine (Pinus sylvestris), Sedge roots (Carex), Teasel (Dipsacus)**

Communities, Interactions and Communication in eco-systems (PI-0255) and Ecotremology (ZI-50018) financed by Slovenian Research and Innovation Agency.
Recorded by **Alexandra Duvekot, Jez Riley French, Jeff Rize, Rok Šturm, Hidden Sound**

- Recording of *Piano Concerto No. 2* **Daniil Trifonov, The Philadelphia Orchestra, Yannick Nézet-Séguin**
Scent Artist **Ezra-Lloyd Jackson**
Lighting design **Fränz Meyers**

- Live music **United Instruments of Lucilin (Galdric Subirana, percussion)**
Dramaturgy & Leadership Coach **Eva Martinez**
Sound design **Jan Brauer**

Dancer in research **Giulia Cenni**
Texts on the piece **Neel Chrillesen**

•
Sound installation *The forest still sings for us* **Alexandra Duvekot**

Accompanying Philosopher **Héctor Andrés Peña**
Photography & videography **Bohumil Kostohryz**
Producer **Jon Roberts**
International Relations **Marie Simplex**
Website & PR Support **Tyska Samborska**
Fundraising **Clara Berrod**

•
Management Pascal Schumacher **Executive Music Producer Rafael Junker, Monday NightProductions**

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Wardrobe **Carly Megyery**
Hair design **Joël Seiller**

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Set construction **Workshops of the Théâtres de la Ville de Luxembourg**

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Elisabeth Schilling's research on vegetality has been informed by books by Michael Marder, Stefano Mancuso, Emanuele Coccia, Wolf-Dieter Storl, Monica Gagliano, Zoë Schlanger, amongst others.

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Commissioned by **Les Théâtres de la Ville de Luxembourg**
Co-produced by **Elisabeth Schilling & Company; United Instruments of Lucilin**

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Supported by **SACEM Luxembourg; Ministère de la Culture Luxembourg; TROIS C-L | Maison pour la danse**

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Residencies **Karukera Ballet Guadeloupe & RedSapata Art, Culture and Dance Initiative**

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Elisabeth Schilling is associate artist at the Théâtres de la Ville de Luxembourg.

What if we could feel the world as plants do?

In *Sensorial Symphonies*, associate artist of the Théâtres de la Ville de Luxembourg, Elisabeth Schilling embarks on a radical experiment, reshaping our perception of existence itself. Set against the backdrop of Sergei Rachmaninov's iconic *Piano Concerto No. 2* – reimagined and interwoven with a contemporary score by Pascal Schumacher and the organic sounds of The Plant Philharmonic – this creation is as ambitious in scope as it is intricate in execution.

Sensorial Symphonies invites the audience into an immersive, multi-sensory journey, where plants are not mere decorative metaphors, but active protagonists taking centre stage with their elaborate, interconnected systems. The choreography honours the wisdom of plant life, its symbiotic relationships, resilience, and boundless adaptability, asking us to reconsider our place in a shared ecological web.

The piece transcends human-centred narratives, celebrating plants as both subjects and collaborators. Through touch, scent, design, sound and movement, it encourages us to not only see but also feel vegetal life, challenging Aristotle's legacy relegating plants to the lowest rung of being. This is a politics of perception, a push to elevate the status of the natural world in our collective consciousness.

Musically, the work is equally groundbreaking. Schumacher's score blends Rachmaninov's unmistakable emotional depth with the minimalist, organic tones of plant-generated sound. The intersection of these seemingly opposing forces – Rachmaninov's sweeping romanticism and the subtle, non-human frequencies of The Plant Philharmonic – creates a sonic landscape as layered and complex as the ecosystems it seeks to evoke. The contrast is deliberate, compelling us to rethink what virtuosity means: the mastery of human artistry versus the understated yet exquisite expression of plant life.

Performed by an all-female cast, the choreography mirrors the vegetal world's relational, non-hierarchical structures. Dancers move with a fluidity that reflects the distributed organisation of plants, forming patterns of mutuality and reciprocity. Group sequences unfold like ecosystems, inter-dependent, dynamic, and teeming with unseen forces.

Yet, *Sensorial Symphonies* does not shy away from the contradictions it explores. The theatre – a human-made space – contrasts starkly with nature's untamed vitality. How can nature's boundlessness be contained within the confines of a theatre, a human-made space not created for the natural world at all? What does it mean to bring plants ethically to centre stage within cultural institutions – cultures often built on an identity of separation from the natural world? These questions, embedded into the fabric of the work, invite us to confront our own separation from nature.

Through its rich interplay of music, movement, and sensory design, *Sensorial Symphonies* resists easy interpretation, insisting instead on an experiential, almost tactile engagement with its themes. In Elisabeth Schilling's hands, dance becomes nature's exuberant music – an inquiry, a transformation, a way of perceiving the world anew. This is not just a profound performance; it is an act of reclamation.

Director's Note

Dear Audience Member,
Dear Reader,
Dear Art Lover,

Thank you so much for your interest in *Sensorial Symphonies*. It is wonderful to have you among us.

Sensorial Symphonies is a work that has been several years in the making – a labour of love that unites two of my long-held passions: the exuberant music of Sergei Rachmaninov and the rich, often overlooked world of plants.

The seed for this creation was planted in a desire to explore Rachmaninov's music in a contemporary context – a dream I've carried since my teenage years. Alongside that, another fascination took root: the sounds of plants. I first encountered them during a concert at the BBC *Proms*, London's renowned classical music festival. As a dance student, I had the privilege of hearing John Cage's compositions involving plants, which left a lasting impression.

But how could one possibly bring together Rachmaninov and the mysterious realm of plants? And beyond that, how do we *encounter* plants as sentient beings, rather than as silent objects – a species so often neglected, underappreciated, and objectified in our culture?

We have largely forgotten, or taken for granted, that from plants come our breath, our food, our furniture, our books, our shelter, our medicine, and our inspiration. In a culture driven by consumption and utility, plants are often seen merely in terms of how they can "serve us". Consider the way we refer to the rainforest as "the lungs of the world" – as if its sole purpose were to absorb the CO₂ we produce.

Emanuele Coccia writes: "The world is above all what plants have known how to make of it. They are the actual makers

of our world, although this making is clearly different from any other activity of the living.”

And it is precisely that “clearly different” mode of being that fascinates me as an artist. Artistic expression opens the door to other forms of thought, sensation, and experience. Might dance – ephemeral, embodied, and intuitive – be the ideal art form to encounter the plant world?

One of the key inspirations for *Sensorial Symphonies* was philosopher Michael Marder and his influential book *Plant-Thinking*. In it, he references the Portuguese word *desencontro* – a beautifully untranslatable term suggesting a narrowly missed meeting, a divergence between beings who exist on different wavelengths. It speaks to the difficulty – and the poetry – of connecting across species, across ways of being, across ways of experiencing the world.

Plants invite us to think, sense, and experience the world differently. That invitation lies at the heart of *Sensorial Symphonies*. From it emerges a deeper inquiry: the question of the *we*.

“A flower – both one and many.” – Michael Marder

A flower is not a single unit but a constellation of florets, each with a certain independence yet bound together. Through their modular growth and radical openness to their surroundings, plants unsettle our notion of individuality. They grow in modules, open and porous, transformed by water, wind, soil, and light. A plant has no clear beginning or end: it is always in exchange, transformed by what passes through it, even as it transforms its surroundings in turn.

The being of plants – *their way of being with* – was a guiding inspiration. Plant-being is defined not by individuality, but by relation. Not as isolated entities, but as what some have called a *collective being*: an assemblage of multiplicities, of coexistence, of conviviality.

Questions arise: What is this *being with*? Is it a *being-we*? Where does it begin, and where does it end? Is it possible to imagine a *we* that does not depend on inclusion or exclusion?

As Héctor Peña suggests, “Proposing the synonymy between ‘vegetality’ and ‘weness’ is not tantamount to asserting that the true form of plants is ‘we’ or that every ‘us’ must be plant-like. On the contrary, just as plants do not appropriate even their essential vegetality but share it with us – making us *we* with them, with other animals, and with the cosmos itself – likewise, the *us* becomes, beyond any form of individuality, the consciousness or feeling of a ‘multi-’ or ‘pluridividuation’, which rots, grows, bears fruit, and comes to birth without a term.”

In this dynamic spirit – in what Michael Marder calls “a rhythmic turning of the changing into the changed” – reality itself becomes a shared space, woven from relationships in which all sides are transformed by their encounter. To truly participate in reality is to enter this reciprocity – one that is tangible, physical, and embodied, as Andreas Weber reminds us.

I invite you into this world – shaped by your perception, your experience, and your imagination as much as by our creative work.

So many people have worked tirelessly to bring this experience to life. My deepest gratitude goes to our producers, the Théâtres de la Ville, for their belief in the work; to our administrative and backstage teams; to the extraordinary artistic collaborators; and, above all, to you, our dear audience.

This work lives through your perception.
It lives through our shared encounter.
Welcome to *Sensorial Symphonies*.

Warmly,
Elisabeth Schilling

Interview with Elisabeth Schilling & Pascal Schumacher

By Eva Martinez

Elisabeth: tell us about how you met Pascal and how this collaboration came to be?

I first met Pascal in 2021 through a recommendation by Tom Leick-Burns, director of the Théâtres de la Ville de Luxembourg. This became the starting point of our first collaboration – and many more to follow. Over the years, I have come to know Pascal as a highly creative, sharp-minded, and compassionate artist, distinguished by a strong sense of professionalism. Above all, he is a true collaborator: every decision we make is shared. We listen carefully to each other's ideas and intuitions, and together we find the way forward.

Professionally, we share much in common – work ethic, aesthetic sensibility, and a spirit of creative play. It took some gentle persuasion to convince him to work on Rachmaninov together with plants, but in the end, despite the inherent challenge of merging such different sound worlds, I'd like to think the process proved mutually rewarding.

Pascal: why did you say yes to this collaboration and what was interesting for you in this proposition?

As Elisabeth rightly pointed out, she had to do some convincing, since Rachmaninov has never really been close to my heart. Not because his music lacks quality, of course, but simply because I often find it too pathos-driven, too epic, too romantic – too heavy for my own sensibilities. What ultimately intrigued me, however, was that she not only suggested opening the score to new layers and perspectives, but also fully embraced my idea of first deconstructing the concerto and then reimagining it. With

the presence of percussionist Galdric Subirana from United Instruments of Lucilin, and the freedom to rebuild the work with fantasy, spaciousness, playfulness, and even unexpected plant samples, the project turned into an adventure I was excited to embark on. And, to be completely honest, it was during her heavenly, exquisitely prepared five-course meal that she finally persuaded me to say yes.

Elisabeth: as a choreographer, you have a particularly strong relationship to music, can you say more about the role of music in your work until now?
How is this different this time with *Sensorial Symphonies*?

Music, next to nature, is definitely my biggest inspiration. Since 2008, I have (almost obsessively) researched textures and rhythmicities mostly in sound (but also in other senses) to create movement and to form my own movement language. I am fascinated by how, despite the centuries-long history that music and dance share – and the many creative ways their relationship has been explored over time – they can still interrelate in new ways. Their bond, which artistically I conceive as a multi-layered interdependence, is something I approach from several angles, always with an intricate and detailed listening: scientific as well as emotional, textural as well as rhythmic. With every composer I work with, this language and this search for an intermingled interdependence changes.

In *Sensorial Symphonies*, we are working with three different sound universes – something I have never done in this way before. Of course, I have collaborated with composers in the past, but this time it felt different. On the one hand, because *Sensorial Symphonies* engages with the idea of vegetality, the focus expands beyond the abstract interrelationship of music and dance to include a subject matter, which introduces an additional level of complexity. On the other hand, as I grow as a choreographer, I know much more clearly what interests me in the relationship between music and dance. Collaborating with Pascal

therefore offered me a strong voice in the composition itself – he truly listened.

When you watch me choreograph, it can feel almost as if a composer were visualizing music through dance. I choreograph rhythms and textures into space and time. In this piece, the closeness between sound and movement took on a different nature than in any of my previous works.

I had also never worked so closely with Romantic music before. In some ways, it is simpler than contemporary scores. Yet because of the deep cultural heritage it carries, engaging with Romanticism came with a different set of challenges.

Pascal: have you worked with contemporary dance before? If yes, what do you enjoy about creating music for dance? If not, how has it been so far? Has this changed your perception or understanding of dance? If yes, in what way?

Yes, I have worked with contemporary dance before, not only with Elisabeth, and I truly enjoy creating music for dance. The process is always fascinating because it raises one fundamental question – one Elisabeth and I have discussed many times: once you have a sense of the direction of the piece, what comes first – music or dance? In most cases, I would say in 98.5% of the pieces, the music comes first. It's logical and almost instinctive to work that way.

However, in *Sensorial Symphonies*, at least 20% of the piece started with the dance itself, which is a rare and fascinating reversal. Once this initial framework is defined, there are many back-and-forth exchanges between music and dance until the final result is reached. This iterative dialogue is highly passionate and rewarding, and it is only possible because Elisabeth and I have developed a shared language and a deep relationship of mutual understanding and trust. Creating music in such close dia-

logue with movement has profoundly deepened my perception of dance, showing me how intimately music and movement can inform and inspire each other.

Elisabeth: you started with the question “how could you create a choreographic work that comes as close as possible to the nature of plants themselves — without idealising their beauty, reducing their intelligence, or merely imitating their form”. Do you think you’ve managed this challenge? What aspect are you most pleased with?

Well, good question. The thing is – we as humans project all the time: onto other humans, onto beings, onto situations. So inevitably, even though I tried to come as close as possible to the nature of plants themselves, I will have projected.

Through my research and many discussions with our associate philosopher, Héctor Andrés Peña, I really tried to learn how one can think and experience plants differently, beyond the anthropocentric viewpoints we have grown up with. But it was also about stopping to think, and simply being with them – opening my senses without immediately putting them into a conceptual form, framework, or category.

Even though I research a lot and think deeply about how to bring that knowledge on stage, once I am in the studio with the dancers, all that counts is intuition. Creation is never about control. I spend a lot of time alone preparing rehearsals and shaping the dramaturgy – that is when the vision of the piece really emerges. But in the studio, it becomes more like carving a sculpture together with the dancers: a process of letting go, allowing new things to emerge, adapting and reworking. As we often say in the arts, the piece carves its own way. In this sense, I always challenge my own choreographic development while respecting the instincts of my collaborators. Creation, for me, is a continuous act of balancing and negotiating between many different forces.

Another essential element is the audience: the piece must lead them on a sensory journey, one that sustains their engagement throughout their time with us in the theatre. I often think of creating as an act of building tension – a show is never as pure or linear as a philosophy book; it is always a negotiation between many elements. I always keep the audience in mind: how they might think about plants, and how we might guide them toward sensing or feeling them differently. For this reason, I have placed certain anchors in the piece, moments where plant imagery or temporality is immediately recognizable. Other passages are more philosophically driven – moments that invite reflection, raise questions, or open up new ways of perceiving plants.

So, in the end, there is beauty, there is form, there are moments in which you will recognize the plant worlds you know – but there is also so much more. And perhaps this “so much more” is what captures something of the nature of plants, and of our relationship with them.

Pascal: musically this piece offers quite a challenge to you as composer, at the intersection of seemingly opposing forces – the sweeping romanticism of Rachmaninov’s piano concerto and the subtle, non-human frequencies of The Plant Philharmonic. How did you approach this?

I approached it as I always do—intuitively, letting my instincts guide me, while staying in constant exchange with Elisabeth. The process unfolded over exactly one year, a continuous dialogue of ideas and challenges. Along the way, we discovered some truly compelling solutions, finding ways to balance the sweeping romanticism of Rachmaninov’s piano concerto with the delicate, otherworldly frequencies of the whispering, fragile leaves of island birch, the deep, earthy resonance of tree roots, the soft, melodic murmur of birds from the Eifel, the fragrant, rustling foliage of French eucalyptus, and even the quirky, percussive chatter of Mexican jumping beans reunited in The Plant Philharmonic.

Final question for both Elisabeth and Pascal: What is *Sensorial Symphonies*’s gift to you? What did the piece offer you or teach you? And what have you given to it? What did you offer her?

Elisabeth I usually like to choreograph in very abstract ways – and for most of my past work, that’s what I have done. I like to honor dance as an art form that lives – at least in part – outside our semantic systems, with all the potential that freedom holds. Spaces for this kind of imagination are rare in our society.

This time, however, I dared to take on a subject, a subject that anyone could in some way or the other relate to. Working with a subject brings another layer of complexity: how to remain true to the imaginative openness of dance while allowing the subject matter to resonate and transform the work. The gift of this piece was that it transformed my choreographic language, opening me to new ways of thinking about what choreography can be.

Another gift was the process itself: the time spent working toward a common goal with some of my most precious collaborators. With them, I share such trust that we can truly create together – there is mutual respect, support, and a commitment to something larger than any of us. I cherished that deeply. Through its ambition, scale, and challenges, the piece also brought me very close to the whole team at the Théâtres de la Ville. I am endlessly grateful for their belief in our work, their trust, and the way each person supported me so generously in their own domain. Our “plant piece” made us grow together.

What I hope I offered to the dance – and to the plants – is my lifelong, almost obsessive dedication to the craft of choreography. I have spent my life questioning what makes a work strong artistically, conceptually, musically. I searched relentlessly for the best solutions, never letting go, staying hyper-disciplined, often forgetting myself in

the process. That devotion, that persistence, is what I offered in return.

Pascal *Sensorial Symphonies* invited me into a universe of sounds and movements I had never imagined, where each note and gesture seemed alive. It challenged me to listen differently and follow intuition over convention. In return, I offered the piece my imagination, musical sensitivity, and a willingness to engage in constant dialogue with dance – trusting the unexpected, exploring every sonic and choreographic possibility alongside Elisabeth, and occasionally letting myself be guided by whispering leaves, quirky plant sounds, or the mischievous rhythms of jumping beans.





Biographies

Elisabeth Schilling

CONCEPT & CHOREOGRAPHY

Elisabeth Schilling is a choreographer, running her own company since 2016. Working closely with an international team and through diverse collaborations, she develops transdisciplinary projects at the intersection of movement, design, visual arts, and music — letting the disciplines dance with and through one another. She is associate artist at the Théâtres de la Ville de Luxembourg. Elisabeth received numerous choreographic commissions from institutions such as the Théâtres de la Ville de Luxembourg and the Philharmonie Luxembourg, the Tate Gallery of Modern Art (London), the Museum of Applied Art (Frankfurt/Main), Gauthier Dance (Stuttgart), Scottish Dance Theatre Creative Learning (Dundee), Boston Dance Theatre, amongst others. Moreover, her work was shown in many different venues and festivals including Boston Symphony Orchestra's Ligeti Week (Boston), Saatchi Gallery (London), 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 danced 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 artists and companies including Scottish Dance Theatre, Sasha Waltz, Trisha Brown, 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, amongst others. Recently named one of the Top 30 Women Entrepreneurs to Follow for Inspiration in 2025 by New York Weekly Magazine, Elisabeth has received numerous accolades from esteemed institutions: These include the 2021 Dance Award of the Grand Duchy of Luxembourg,

as well as honours from Dance Umbrella (Young Spark), Bolzano Danza, and AWL Mainz. She was also nominated for a Fellowship at the Centre for Ballet and the Arts at New York University and for an OPUS Klassik award for her work *HEAR EYES MOVE. Dances with Ligeti*. Her company has grown from a solo-driven initiative into one of Luxembourg's leading mid-scale dance companies. This season marks its 10th anniversary, celebrating a decade of artistic growth and collaboration. Since its founding, her work has toured internationally with more than 300 performances in 19 countries. Elisabeth worked as a guest professor at MdW Vienna, taught at ZHDK Zürich, was a project coach for the European Union Project Future Laboratory as well as mentor at TalentLAB 2025. She holds a BA (hons from Trinity Laban Conservatory of Music and Dance London, an MA in Contemporary Dance from London Contemporary Dance School and is currently pursuing an EMAA in Leadership Excellence at Zürich University.

Brian CA

CHOREOGRAPHIC ASSISTANT & REHEARSAL DIRECTOR

Brian CA is a multidisciplinary artist based in Luxembourg, his work encompasses choreography, stage design, digital art, and photography. His research focuses on the construction of individual identity and the impact of psycho-emotional factors linked to their sociocultural and intimate environment, with the aim of dismantling conformism and promoting otherness and inclusion. In his productions, he tends to create an innovative blend of movement, visual aesthetics, and technology to produce unique and stimulating works, conceived as sensory experiences that resonate with all types of audiences. His creations create tension between the organic and the artificial, which intertwine into a single living material that questions our new ways of life. He has been Artist in Residence at TROIS C-L - Maison pour la Danse since 2023 with the projects *WE NEED TO FIND EACH OTHER*, *HURRICANES*, and more recently *AKROAMA* (created in 2026), all supported by the Ministry of Culture and several national and international partners. He also presented *INFRA*

at the MONODRAMA Festival in June 2024, then in Geneva five times at Scène Danse 2024, Scène Danse 2025 (invited among the best of 2024), and the Festival Fête de la Danse 2025. His numerous creations also include *ULTRA*, in May 2024 at the Théâtre de la Madeleine in Geneva, and *ANTI*, a co-production of the Théâtres de la Ville de Luxembourg & the Escher Theater, which premiered in January and February 2025. He is currently working on 3 new works: *SATELLITES*, a solo performance with 30 drones commissioned by Monodrama Festival, *AKROĀMA* a dynamic performance with 6 dancers and 2 live musicians, and *BEYOND THE BLACK* a creation for 25 dancers at the Salzburg Experimental Academy of Dance. Before becoming a choreographer, Brian has been trained in contemporary dance at the Conservatoire National Supérieur Musique et Danse de Lyon, and the Ballet Junior de Genève. Throughout his dance career, Brian has performed various works from Damien Jalet, Adonis Foniadakis, Wayne McGregor, Hofesh Shechter, Angelin Preljocaj, Barak Marshall, amongst many more, in companies such as Scottish Dance Theater, Compagnie Grenade, Opéra du Rhin, Clod Ensemble, (...). He has been assistant for Douglas Becker (USA), Sarah Baltzinger (FR), Jean-Guillaume Weis (LU), and Elisabeth Schilling (LU). He is also a guest teacher for companies and institutions, including the prestigious Ballet Preljocaj, the Conservatoire de Genève, the SEAD Salzburg, (...).

Ágnes Hamvas

COSTUMES & STAGE DESIGN

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, Dániel 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.

Pascal Schumacher

MUSICAL CONCEPT & ORIGINAL COMPOSITION

Vibraphonist, composer, and bandleader, Pascal Schumacher explores music with fearless creativity and depth. He has forged a path that spans classical, jazz, and improvisational worlds while remaining deeply authentic. His work is shaped by collaborations with a diverse range of musicians, including Maxime Delpierre, Francesco Tristano, Bachar Mar Khalifé, Jef Neve, Kenny Barron, and Sylvain Rifflet. Schumacher has released around twenty albums under his own name, exploring new sound worlds across genres. His recent works highlight this duality: *GLASS TWO*, created with pianist Danae Dörken, won an Opus Klassik and confirms his role in today's modern classical scene, while his trio SINGÜLAR channels improvisation and jazz energy with fearless exploration and poetic intensity. Alongside his international career, Schumacher is committed to guiding the next generation of musicians. As Professor at the Conservatoire de la Ville de Luxembourg, he encourages students to develop their own voices in a constantly evolving musical landscape. For Pascal Schumacher, music is a field of open discovery. Through crafted compositions or spontaneous improvisation, he creates sound worlds that engage, challenge, and resonate deeply with listeners.

Sergej Rachmaninov

COMPOSITION OF 2ND PIANO CONCERTO

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 Roman-

ticism 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.

The Plant Philharmonic

The Plant Philharmonic features an assemblage of diverse plant sounds captured through a variety of technical means by both sound artists, bio acoustic labs as well as scientists. Over the past year, Elisabeth researched both direct and non-direct plant sounds and formed the Plant Philharmonic, which entail sounds recorded by: Alexandra Duvekot, Jezriley French, Jeff Rize, Rok Šturm, Hidden Sound, featuring the following plants (example): Dogwood bush (*Cornus*), Pando Forest – Beneath the Tree (*Populus tremuloides*), Japanese Eelgrass (*Zostera japonica*), Eelgrass (*Zostera*), Pando Collage, Scotch Broom (*Cytisus scoparius*), Mexican Jumping Bean, Icelandic Birch (*Betula pubescens*), Tomato Plant (*Solanum lycopersicum*), French Beech (*Fagus sylvatica*), Eucalyptus (*Eucalyptus*), Fig (*Ficus*), Larches (*Larix*), Oak (*Quercus*), Scotspine (*Pinus sylvestris*), Sedge Roots (*Carex*), Teasel (*Dipsacus*). *Communities, interactions and communication in ecosystems (PI-0255) and Ecotremology (ZI-50018) financed by Slovenian Research and innovation Agency.*

Ezra-Lloyd Jackson

SCENT ARTIST

Ezra-Lloyd Jackson is a perfumer and multidisciplinary artist from South London. Having worked in the industry for nearly 10 years developing various fragrance types, Ezra's work has also extended to art, design, and music spaces. He has worked on collaborations with other artists and designers, such as Anthea Hamilton, Ronan McKenzie, R.I.P Germain,

Adam Farah-Saad (freeyard), Julian Knxx, Rahemur Rahman, Matthew Needham, amongst others. Ezra has shown work in the ICA, Barbican, V&A Museum, Sarabande, FACT Liverpool, Soho House, Netflix HQ, and at the Venice Biennale.

Alexandra Duvekot

COMPOSER OF THE SOUND INSTALLATION *THE FOREST STILL SINGS FOR US*

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 theatres from New York City to Porto.

Héctor Andrés Peña

ACCOMPANYING PHILOSOPHER

Language, Thought and its potential for transformation, as well as Life as an insurmountable horizon that must be cultivated and nurtured both vitally and conceptually, correspond to the development of my main interests and my educational background: literature and linguistics, semiology, and philosophy. I hold a PhD in Philosophy, under the supervision of Michael Marder at the UPV/EHU, as well as a master's degree in History and Semiology of text and image directed by Julia Kristeva, at the University of Paris VII. I have been lecturer and professor of undergraduate and graduate courses in philosophy, theories of language, linguistics, literature, foreign languages and Cultural Studies, and have been researcher at various universities in Colombia, France, Portugal and Spain, where I have worked hand in hand with scholars such as Alcira Saavedra, Évelyne Grossman and Catherine Malabou. My main current research topics are modern and contemporary continental philosophy, environmental, and Latin American philosophies. And plants? And dance? Life itself: change and becoming. The truth: rhythm and corporeal wakefulness.

Eva Martinez

DRAMATURGY & LEADERSHIP COACH

Eva Martinez is a performing arts curator, producer, dramaturge and coach. She was most recently Artistic Programmer at Sadler's Wells in London (2013–2020) where she curated a programme showcasing distinctive artists based in the UK alongside the best of international work for the Lilian Baylis Studio, as well as introducing new artists to the mainstage. She led on artist development and research for this most prestigious dance house, supporting a new generation of makers to consolidate their artistic voices, bringing new perspectives to a large audience. Prior to this role, she was Dance and Performance programmer at Southbank Centre, London (2009–2011), Europe's largest arts centre. Born and

educated in France with a Spanish heritage, she moved to the UK in 2000 and is currently based in London. She joined Trinity Laban (2002–2006) as the school moved into their award-winning building, then joined national dance agency Dance4 (Nottingham, 2006–2009) where she managed the delivery of nottdance, a distinctive international festival of new movements in dance, taking her first steps as curator. Now freelance with 20 years' experience, Eva is focusing on her practice as coach, mentor and dramaturge with dance artists and change makers. She is a sought-after curator and consultant, collaborating with an extended network of cultural organisations internationally; she is known for her empowering and facilitative approach to talent development, for her championing of experimentation and diversity, and specifically for supporting the rebalancing of inequities in relation to gender and racial structural discrimination.

Jan Brauer

SOUND DESIGN

Jan Brauer was born in Wiesbaden, Germany in 1985. In 2014 he received a M.A. degree in Media design at Berlin University of Arts, specialized in sound design and audio reproduction. In 2009 he co-founded the music group Brandt Brauer Frick, together with Daniel Brandt and Paul Frick. As a trio and later as a ten-piece ensemble, they released five long players and countless singles or remixes. The group also played live as an international touring act on many festivals, in concert halls and music venues around the globe. They also collaborate with classical symphonic orchestras, such as the El Sistema Orquesta in Caracas, Venezuela, or the Junge Deutsche Philharmonie in 2024 in Frankfurt am Main, or most recently, with the Xi'an Symphony Orchestra in China. Brauer lives in Berlin, Germany, where he regularly collaborates in the performing arts scene, and also works as a sound designer, electronic musician/composer and sound engineer, at Berliner Ensemble or other theatres.

Manuela Hierl

DANCE

Manuela is a contemporary performer, choreographer and bgirl from Spain and Argentina. She finished her ballet degree at the Royal Ballet Conservatory in Spain and studied her bachelor at SEAD in performance and choreography. Her style is a mix of all these disciplines, including acrobatics, urban styles, floor work and a wide range of contemporary techniques. Currently working for Kinetic Orchestra as a freelancer. Her pieces have been invited to: Guidance Festival of Hannover, International Ballet Gala Landestheater Salzburg, INACT Festival, La Morgue, as well as freelancing for Irene Kalbusch Company, Marie-Lena Kaiser, Olivier Dubois and Horacio Macuacua. Manuela Hierl's choreographies have a strong feminist and political approach. On a side note, she won several breaking battles in Europe and Argentina and was semi-finalist at Red Bull BC one Austria.

Marla King

DANCE

Marla is a freelance dance artist, creative, climate justice advocate and facilitator. She trained at Northern School of Contemporary Dance and has since worked as a freelance dance artist with Rhiannon Faith Company, Rendez Vous Dance, Gwyn Emberton, Eleesha Drennan, Richard Chappell Dance, Impelo, Elisabeth Schilling, Jack Philp and National Dance Company Wales. During her time and National Dance Company Wales, she performed work by Alexandra Waierstall, Fearghus Ó Conchúir, Nikita Goile, Marcos Morau, SAY and Caroline Finn. Marla's advocacy work for socio-ecological justice is interwoven through her creative projects and activism. She is a co-creator of the Glanio collective – a collaboration of artists who came together to explore a creative response to the climate and ecological emergency we face, sharing a strong belief in the power of art for social change and its crucial role in cultivating connection and transformation. Marla also facilitates collective learning for

artists and organisations around embedding values of climate justice and ecological consciousness within and beyond their work. She's an active member of the Equity for a Green New Deal network, advocating and campaigning for climate justice within the sector and beyond.

Noa Nies

DANCE

Noa Nies is a contemporary dancer from Luxembourg, blending training in a variety of dance styles. After graduating from the Conservatory of the City of Luxembourg, she pursued advanced training through institutions like the Kibbutz Contemporary Dance Company and CobosMika. As a freelance dancer, Noa has had the opportunity to work with choreographers such as Elisabeth Schilling, Giovanni Zazzera, Jill Crovisier and Sylvia Camarda. Having curiosity for everything related to art, she has also explored film work, taking on small roles in short and feature-length movies. Through her experiences, Noa continues to grow as a dancer, grateful for each opportunity to learn from the talented artists and dancers she works alongside.

Aurore Mettray

DANCE

Aurore Mettray studied dance at the Paris-based International Dance Academy (AID). After graduating at the age of 22, Aurore further enriched her knowledge of contemporary dance by attending workshops such as La Veronal, Wim Vandekeybus, Hofesh Shechter and Los Little Guys. At the same time, Aurore works with several companies and productions in France and abroad. She will have the opportunity to work alongside choreographers such as Sarah Adjou, Giuliano Peparini, Franco Dragon, Damien Jalet and Alexander Ekman. In 2021, she also discovered a passion for acting. She decided to train at Studio Pygmalion. Curious about everything, she is interested in a variety of artistic fields and

explores very different universes (companies, short films, musicals, advertising, cinema...).

Marine Tournet

DANCE

Originally from Paris suburbs, Marine graduated from Trinity Laban Conservatoire of Music & Dance (London) in 2017. She then moved to Cardiff and joined National Dance Company Wales where she danced over a period of almost six years, touring extensively across the UK, Europe and Asia and performing works by Marcos Morau, Caroline Finn, Andrea Costanzo Martini, Fernando Melo, Roy Assaf, Matteo Marfoglio and Anthony Matsena, among others. Alongside her work with NDCWales, Marine also collaborated with various Wales-based choreographers and with Welsh National Opera. In 2023, she relocated to Paris and expanded her freelance career, working with Sweetshop Revolution, (LA) HORDE, Damien Jalet and Alexander Ekman. She has also performed at the Paris Opera in productions directed by Robert Carsen, Claus Guth and Damiano Michieletto, as well as at Paris Fashion Week events. Besides dancing, Marine is highly passionate about acting. She undertook a course at LAMDA in summer 2022 and has continued training with a private coach afterwards.

Galdric Subirana

PERCUSSION

Galdric is a French percussionist passionate about contemporary music, especially works by living composers. Classically trained and highly collaborative, he sees himself as a link between the composer's vision and the audience's experience, finding fulfillment in this dynamic exchange. During his studies, Galdric won several international prizes as a soloist. Today, he mainly focuses on ensemble playing and has been regularly performing with United Instruments of Lucilin since 2023. Before that, he was a member of Les

Percussions de Strasbourg for five years, where he helped create many new works and took part in a wide range of international projects. A major highlight of his career is participating in the Pli selon Pli Tour across Europe, conducted by Pierre Boulez himself, with the Ensemble Intercontemporain. Another important achievement is winning a Victoire de la Musique Classique for the recording of *Burning Bright* by Hugues Dufourt. Alongside his performance career, he teaches percussion at the Conservatoire de la Ville de Luxembourg, where he helps students develop both technical skills and artistic sensitivity, encouraging a broad and open approach to the instrument.

United Instruments of Lucilin

ENSEMBLE

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 Théâtres de la Ville 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 Stemmann, and in 2019, 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 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 immersive project with VR at the Acht Brücken festival in Cologne, at the Venice Biennale and at the rainy days festival. At the beginning of 2023, the ensemble launched its own independent series "Lucilin in the City", and it is featured at the Philharmonie Luxembourg in the series "Lucilin: Now!". Lately, United Instruments of Lucilin has commissioned works to François Sarhan, Igor C Silva, Diana Soh, Elsa Biston, Albena Petrovic-Vratchanska, Mirela Ivičević, Camille Kerger, Patrick Muller, Sina Fallahzadeh et Yang Song.



Why wait? 7.30pm is showtime!

We would like to inform you that our usual performance time of 8pm has been changed to the earlier time of 7.30pm.

Samedis

aux

Théâtres

saison
25 · 26

Grand Théâtre • 15.11.2025 • 17h00

Jam des chorégraphes

À l'occasion du Samedi aux Théâtres de novembre 2025, nous transposons cette idée de la Jam dans le champ chorégraphique. Quatre chorégraphes basé.e.s au Luxembourg relèveront un défi : créer, en moins de 24 heures, un solo d'environ 10 à 15 minutes, imaginé à partir d'un même texte, spécialement écrit pour l'occasion par l'autrice Gintare Parulyte.

Conception **Elisabeth Schilling**

Avec les chorégraphes **Sissy Mondloch, Sylvia Camarda, Brian Ca,**

Serge Daniel Kaboré

Musique **Fred Hormain**

Texte **Gintare Parulyte**

ETC THEATRE
GREEN BOOK
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