

Choreography
Elisabeth
Schilling

Music
Pascal Schumacher
rooted in a De- and
Reconstruction of
Sergei Rachmaninov's
2nd Piano Concerto
integrating elements of
The Plant Philharmonic

SENSORIAL

WHAT

IF

WE

COULD

FEEL

THE

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AS

PLANTS

DO?

SYMPHONIES

théâtre•s
de la Ville de
Luxembourg

VILLE DE
LUXEMBOURG

Elisabeth
Schilling
&
Company



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THE ARTISTIC PROJECT

What if we could feel the world as plants do? In *Sensorial Symphonies*, Associate Artist of Les Théâtres de la Ville de Luxembourg, Elisabeth Schilling embarks on a radical experiment, re-shaping 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-centric 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, interdependent, 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. Elisabeth Schilling's work embraces this tension, examining how the slow, expansive temporality of plants can find expression within the urgency of live performance. How can nature's boundlessness be contained within the confines of a theatre? These questions, embedded into the fabric of the work, invite us to confront our own separation from the natural world.

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 ARTISTIC NOTE



DEAR AUDIENCE MEMBER,
DEAR READER,
DEAR ART LOVER,

Thank you so much for your interest in *Sensorial Symphonies*. *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 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 ‘pluri-dividuation’, 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, Les 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 audience.

This work lives through your perception. It lives through our shared encounter.



THE PLAY IN PICTURES

“
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*

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 dialogue 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.

« **I approached it as I always do—intuitively, letting my instincts guide me, while staying in constant exchange with Elisabeth.**

»
Pascal Schumacher

AUDIENCE VOICES PRESS

«
One thing is certain you will never look at your garden or at nature in the same way, after you've seen this multi-sensory piece.

»
Sarita Rao, *Luxembourg Times*:
<https://www.luxtimes.lu/culture/the-secret-life-of-plants-through-dance/93478522.html>

«
Elisabeth Schilling loves challenges.

»
Grégory Cematti, *Le Quotidien*
<https://lequotidien.lu/culture/danse-elisabeth-schilling-reenchante-la-nature/>

«
A poetic, vibrant, and resolutely contemporary performance that leaves in the eyes and the mind the luminous power of an authentic encounter between body, music, and nature.

»
Giovanni Zambito
<https://www.fattitaliani.it/2025/09/sensorial-symphonies-sinfonia-dei-sensi.html>

«
And she makes contemporary dance something alive, polymorphous, something you can feel even without knowing anything about it. Sensorial Symphonies is a powerful example of this. She choreographs connections, echoes, frictions. She doesn't make "committed" dance, but she creates a dance that touches. One that speaks about life without saying it. And that creates something rare: a subtle, living, collective emotion.

»
Sebastien Vecrin, *BOLD Magazine*

«
Her dancers form an organism in which individuality is not as important. What is central is that every element of the group is equally important and carries the group forward. 'Plants also don't exist as individuals, but together with the earth, with the air, with the sun. And this idea of being together was almost the starting point for this work, which is reflected not only in the choreography, but also in other elements,' says Schilling."

»
Daniel Konrad, *Luxembourger Wort*
<https://www.wort.lu/kultur/bei-diesem-stueck-tanzen-sogar-die-geruchsnerven/92756231.html>

AUDIENCE VOICES SPECTATORS

«
What touched me most is the fact that the beauty and emotions of the dance continue to resonate within me for such a long time. They touched my soul, and I felt a kind of joy and happiness that is very rare. It is deep and alive at the same time – a different kind of happiness – and I am very grateful.

»
Marlene Schommer

«
Schilling's beautiful piece takes us into the language and aromas of plant life with delightful elegance and joy. A live marimba original score complements a beautifully conceived set. Delightful.

»
Anthony Roberts, *Colchester Arts*

«
Sensorial Symphonies was truly an experience that will stay with me forever!

»
Ana-Maria Tzekov, Director of CAPE Ettelbrück

«
I would never have thought that human movement could appear so vegetal – extending beyond the individual into an interwoven organism. The stage design and the brilliant lighting allowed me to glide into another world, where I moved between a sense of threat and rescue through the live music. The duration of the piece was also impressive – enough time to let all the senses and the imagination flow freely.

»
Christopher Petry

THE PLAY ON TOUR

DATES AND INFORMATION

Sensorial Symphonies is available for touring in 2026 and 2027 and can be accompanied by outreach and mediation programm designed to suit your specific needs.

TOUR DATES

Incoming

August - October 2026
Scotland Tour

10th January 2027
CAPE, Luxembourg

Première

27th, 28th, 30th September,
02nd October - Théâtres de
la Ville de Luxembourg

01st October -
Mosel Musikfestival

Past

Premiere :
27th, 28th, 30th September, 02nd
October 2025 - Théâtres
de la Ville de Luxembourg

01st October 2025 - Mosel
Musikfestival

7th-13th November 2025
- Mat iech (with you) tour -
Luxembourg tour
within social and healthcare
institutions - 11 shows with
workshops and mediation
sessions.

PRODUCTION SET UP

Duration:

1h

Scale :

Mid-scale

An international cast
of 5 female dancers

1 musician (marimba player)

The piece is available
with or without live music

The stage design of the piece
adapts
equally well to traditional theatre
configurations
as it does to heritage sites
and non-dedicated spaces..

TOURING

ARRANGEMENTS

Ideally, we need one day to
set up the stage design and
two to three days of rehearsal
with the dancers before the
performance, including one day
on stage. The exact schedule
depends on the tour program
and may be shortened if the
performance is part of a larger
tour.

Please note that the production
is flexible and can be presented
either with the full installation
(including scents, lighting, and
music) or in a reduced version.
The budget will vary depending
on the chosen setup.

ENGAGING WITH AUDIENCES
OUTREACH AND MEDIATION

Accompanying the creation and performance of *Sensorial Symphonies* choreographer Elisabeth Schilling, as well as the artistic team offer the following outreach and media-tion opportunities for general audiences and a diversity of communities to delve deeper into the subject matter.



“
Oh noble and
marvelously
branched
democracy
“

Manuela Infante

POST – SHOW PERFORMANCE
TALK:

We offer a post-show performance talk with choreographer Elisabeth Schilling, 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 Symphonies.

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 . A pictorial journey through the musical universe of the performance

Length: 1 hour

Drawing from the piece's sonic, vegetal, and musical world, let your brush flow freely and capture the emotions, sensations, and images that arose as you experienced Sensorial Symphonies.

3 . Plants, along the threads of intimate memories

Length: 2 hours

Let's gather over tea or a warm drink and share the emotions and memories that certain plants evoke—their scent, their presence, their sounds, their appearance, their shadow

3.



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 mauvaises 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.

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.

7. Weaving a vegetal web of care (outdoor project):

'Weaving a Vegetal Web of Care' is an immersive, community-driven performance promenade featuring a symbolic thread adorned with bouquets of dried herbs and local flowers. Crafted in community workshops, this fragile yet resilient thread represents our shared care for plants and each other.

Participants will carry this vegetal web from through the city in a silent procession. Each step in unity highlights our collective responsibility and interdependence. As we walk, we synchronize our movements, attentive to the thread's gentle tension, symbolizing our connection and shared purpose.

Upon reaching our destination, the herbs are distributed as tokens of our journey, serving as enduring reminders of our bond with nature and each other. This simple yet profound act nurtures our shared rhythm and connection.



8. The Green Disco (outdoor project):

The Green Disco, created by choreographer Elisabeth Schilling and her team, is a project for the public space. It integrates physical activity, deep listening, and meditation on nature sounds, aiming to connect city dwellers with nature in urban parks.

Special signs with creative graphics by Studio Polenta invite park visitors to move and listen to tree sounds, inspired by the 1970s Trimm-Dich movement in Germany. Prompts like «move like a branch in the wind» and a sound score of tree sounds foster empathy for the vegetal world and encourage physical connection to nature.

QR codes on the signs share sound scores, and the hashtag #greendisco invites sharing dance videos on social media. This project promotes park use, encourages outdoor activity, and connects people, nature, and the community through mobile phones.

PAST WORK

View past work here:
WWW.ELISABETHSCHILLING.COM/PROFESSIONAL

Password:: ELISABETH



«HEAR EYES MOVE. Dances with Ligeti, fortissimo ! Un concert de danse atypique mais puissant ! On adore!»

Par La Provence Patrick Denis





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

Loïc Millot, *culture.lu*

TEAM LIST

Concept:
Elisabeth Schilling in
collaboration with the team

Choreography:
Elisabeth Schilling

Dance:
Manuela Hierl, Marla King, Noa
Nies, Aurore Mettray, Marine
Tournet
All movements are created
together with the dancers

**Choreographic Assistant
& Rehearsal Director:**
Brian Ca

Costumes & Stage Design:
Agnes Hamvas

**Musical Concept & Original
Composition:**
Management Pascal
Schumacher: Executive Music
Producer Rafael Junker, Monday
Night Productions
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 bush (Cornus),
Pando Forest - Beneath the
Tree (Populus tremuloides),
Japanese Eelgrass (Zostera
japonica), Eelgrass (Zostera),
Pando Collage, Scotch Broom
(Cytisus scoparius), Apple Tree
(Malus domestica), Ginkgo
Tree (Ginkgo biloba), Pine Tree
(Pinus), Weeping Willow (Salix
babylonica), Sequoia (Sequoia
sempervirens), Linden Tree
(Tilia), Horse Chestnut (Aesculus
hippocastanum), Platane Tree
(Platanus), Beech (Fagus), Den
(Pinaceae), Mexican Jumping
Bean, Icelandic Birch (Betula

pubescens), Tomato Plant
(Solanum lycopersicum),
French Beech (Fagus sylvatica),
Eucalyptos (Eucalyptus),
Fig (Ficus), Larches (Larix),
Oak (Quercus), Scotspine (Pinus
sylvestris), Sedge Roots (Carex),
Teasel (Dipsacus)

*Communities, interactions and
communication in ecosystems
(P1-0255) and Ecotremology (Z1-50018) financed by Sloevian
Research and innovation
Agency.*

Recorded by:
Alexandra Duvekot, Jez riley
French, Jeff Rice, Rok Šturm
(National Institute of Biology,
Slovenia), Hidden Sound.

Recording 2nd Piano Concerto:
Daniil Trivonov,
Philadelphia Orchestra, Yannick
Nézet-Séguin

Scent Artist:
Ezra-Lloyd Jackson

Lighting Design:
Fränz Meyers

**Sound Installation *The forest
still sings for us:***
Alexandra Duvekot

Live Music:
United Instruments of Lucilin
Galdric Subirana, musician

**Dramaturgy
& Leadership Coach:**
Eva Martinez

Sound Designer:
Clément Marie

Texts on the piece:
Neel Chrillesen

Accompanying Philosopher:
Héctor Andrés Peña

Accompanying Musicologists:
Jean-François Boukobza
(CNDSM Paris), Steffen A.
Schmidt (ZHdK Zürich)

Producers:
Joëlle Träuffler, Jon Roberts,
Clara Berrod and Susan Hay

Press and Website:
Tyska Samborska

International Relations:
Marie Simplex

The framing program
was created together with
Manon Meier.

*Elisabeth Schilling's research
on vegetality has been
informed by books of Michael
Marder, Stephano Mancuso,
Emmanuele Coccia, Wolf-Dieter
Storl, Monica Gagliano, Zoë
Schlanger, amonst others.*

Co-produced by:
Elisabeth Schilling & Company.

Supported by:
SACEM Luxembourg,
Ministère de la Culture
Luxembourg, TROIS C-L |
Maison pour la danse.

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

BIOGRAPHIES

Elisabeth Schilling CONCEPT & CHOREOGRAPHY

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

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 Schechter 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 Jallet 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...).



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.



Noa Nies

DANCE

Noa Nies is a dedicated contemporary dancer from Luxembourg, blending training in classical, contemporary, urban and latin dance styles. She began her studies at the Conservatory of the City of Luxembourg and pursued advanced training through institutions like the Kibbutz Contemporary Dance Company and CobosMika. Her varied background has allowed her to build a well-rounded skill set and a deep appreciation for movement in different forms.

Professionally, Noa has had the privilege of performing with companies like Elisabeth Schilling & Company, Z Art Dance by Giovanni Zazzera and JC Movement Production by Jill Crovisier. She has also explored film work, taking on roles in productions like the feature film Stargazer, directed by Christian Neuman, where she combined her dance and acting skills.

Noa's passion for dance extends beyond performance; she seeks out opportunities for interdisciplinary projects that push creative boundaries. Through her experiences, Noa continues to grow as a dancer, grateful for each opportunity to learn from the talented artists she works alongside.



Marla King

DANCE

Marla is a Welsh freelance dance artist, facilitator, massage therapist and climate justice advocate. She trained at Northern School of Contemporary Dance (2016-2018) and was then an apprentice dancer with National Dance Company Wales, rehearsing and performing work by choreographers including Alexandra Waierstall, Fearghus Ó Conchúir, Nikita Goile and Caroline Finn. She has since worked as a freelance dance artist with Rhiannon Faith Company, Rendez Vous Dance, Richard Chappell Dance, Gwyn Emberton, Eleesha Drennan, Impelo, Elisabeth Schilling, Jack Philp and National Dance Company Wales.

Marla facilitates movement workshops, and enjoys teaching in various contexts. She sees this practice through the lens of the Welsh word 'dysgu' which translates to mean both to learn and to teach, and she is passionate about this reciprocal exchange, the connection and growth it offers. Marla is also deepening explorations of her choreographic craft through a choreographic commission as part of the Supporting Acts Programme developed by Richard Chappell Dance in 2022, and also through co-creating the glanio collective who have been collaborating together since 2021.

As well as her creative career, Marla facilitates workshops and dialogue sessions with various creatives and arts organisations around embedding values of climate justice and ecological consciousness within their work. She's an active member of the union Equity, on council and through the Equity for a Green New Deal network, advocating and campaigning for climate justice within the sector and beyond. Marla is also a co-facilitator and board member of the Resilience Project, a youth-led organisation with a vision to empower young people who are experiencing climate anxiety and burnout from activism, through exploring creative processes that can help foster emotional awareness and collective care within activist spaces.

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 danced with National Dance Company Wales for almost 6 years, touring throughout the UK, Europe and Asia and performing work by a range of international choreographers including Marcos Morau, Caroline Finn, Andrea Costanzo Martini, Fernando Melo and Roy Assaf, among others.

Her freelance career includes working with various Wales and England-based choreographers, as well as Welsh National Opera, Sweetshop Revolution, Paris Opera, (LA)HORDE and Damien Jalet.

Besides dancing, Marine is highly passionate about acting. She undertook a course at LAMDA in summer 2022 and has trained with a private coach afterwards. She is very excited to be collaborating with Elisabeth and the rest of the team for this beautiful and inspiring project.



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 Mezgolic, 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 & COMPOSITION

Pascal Schumacher is without doubt one of the most versatile musicians of his generation. The musical influences from which he develops his always authentic total works of art are manifold - as a vibraphonist, composer, bandleader or sound director, composer, bandleader or sound director. He has played together with such exciting musicians as Maxime Delpierre, Francesco Tristano, Bachar Mar Khalifé, Jef Neve, Kenny Barron, Magic Malik, Rabih Abou-Khalil, Nelson Veras and Nils Frahm. He fuses emotional classical music with minimalist electronic sounds to create what is called modern classical music - but for Schumacher himself, any classification is obsolete. For him, music is one boundless playground.





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.

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 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.



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, Jez Riley 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*), Eucalyptos (*Eucalyptus*), Fig (*Ficus*), Larches (*Larix*), Oak (*Quercus*), Scotspine (*Pinus sylvestris*), Sedge Roots (*Carex*), Teasel (*Dipsacus*). *Communities, interactions and communication in ecosystems (P1-0255) and Ecotremology (Z1-50018) financed by Slovenian Research and innovation Agency.*

Ezra-Lloyd Johnson
SCENT ART

A perfumer and multidisciplinary artist from South London. In 2018 Ezra began an apprenticeship at perfumery consultancy and laboratory, Olfiction, where he progressed through the ranks from Lab Assistant to Perfumer, while maintaining an independent scent design practice. Over this time he was developing wearable fragrances which went on to form the core collection of his brand 'deya', which was established with his business partner Riley Agutter, in 2023.

Ezra's work has involved a range of collaborations with other artists and designers, such as Anthea Hamilton, Ronan McKenzie, R.I.P Germain, Julian Knxx, Babirye Bukilwa, Rahemur Rahman, Matthew Needham and Speakers Corner Quartet. Ezra has shown work in the ICA, Barbican, V&A Museum, Sarabande, FACT



Liverpool, Soho House, Netflix HQ, and at the Venice Biennale. He has also run various scent workshops at institutions like Gucci, 180 Strand, The Science Museum, and IntoUniversity.

Eva Martinez
DRAMATURGY

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.



Alexandra Duvekot
COMPOSER OF
‘THE FOREST STILL SINGS
FOR US’ INSTALLATION

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.



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.

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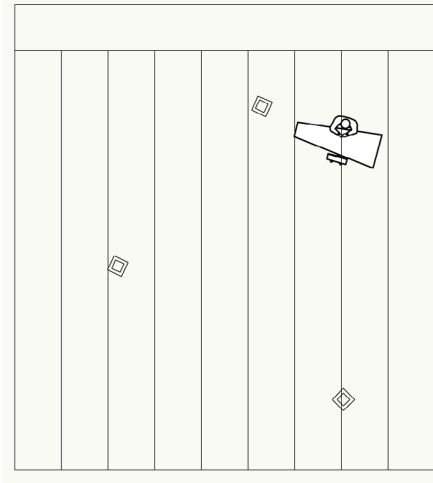
TECHNICAL RIDER

GENERAL INFORMATION

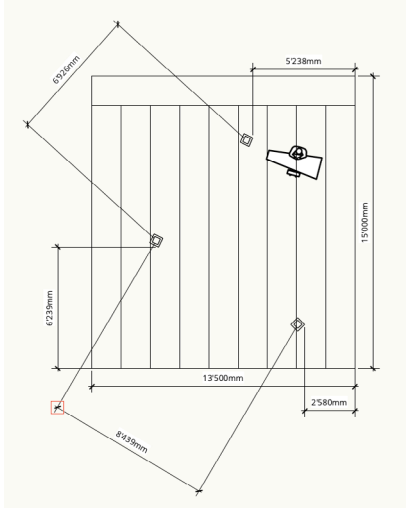
Title: Sensorial Symphonies
Company: Elisabeth Schilling & Company
Artistic Director: Elisabeth Schilling, dance@elisabethschilling.com
Producer/Technical Manager: Jon Roberts, producer@elisabethschilling.com
Premiere: 27th September 2025 at Grand Théâtre de la Ville de Luxembourg

SPACE REQUIREMENTS - BLACK BOX

- Stage size: minimum 10m x 10m, ideally 13.5m (w) x 15m (d)
- Flooring: Black Dance Floor
- Floor to be swept and mopped on a daily basis, and before each show
- Setting: Black legs, black borders and black backdrop
- Plan View:



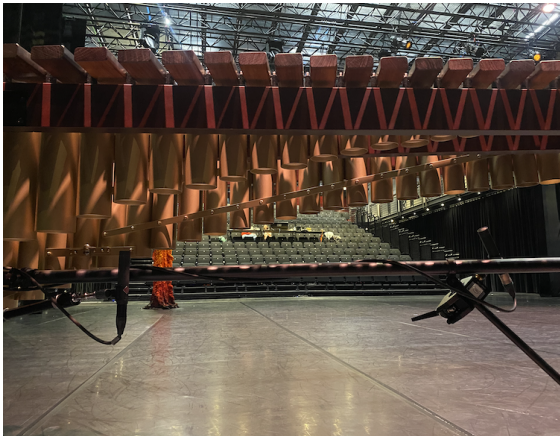
- Approximate positioning:



SET DESIGN

Required
Type: Modular set (Stecktechnik) – fast assembly/disassembly, 20mins max.

Elements:
3 tree structures composed of modular elements:
Tree A: 1 module (2.15m). Complete unit, no assembly required.
Tree B: 2 modules (total 3.60m). Assembly required
Tree C: 2 modules (total 5.40m). Assembly required
Tools Required: Allen Key, bolts + spare bolts
Module size: approx. 1.80m height x 30 x 30cm.
Base plates: approx. 50 x 50cm.
Flame Retardant Info: see separate documents
Stage Weights: 6 x stage weights are required, each minimum 12.5kg
Storage: Overnight storage space required for both set and marimba.



COSTUME DESIGN

Required

Costumes: 6 in total, all requiring daily cleaning, drying and steaming.

SCENT DESIGN

Optional

Up to 3 scents accompany the creation (optional, not mandatory).
Requires electric hot plates, simmering water, and fans, which uses vapour and air to spread the scent around space
Fully adaptable and can be omitted depending on venue conditions.

LIGHT DESIGN

Required

The lighting design can be fully adapted to each space and can work within the limits of your technical setup and equipment.

SOUND DESIGN

Required

5 Octave Marimba, i.e. YM-5100A

Microphones and microphone arms/clamps for Marimba
4 x Neumann KM184 or similar
4 x magic arms and/or manfrotto clamps for attaching mics to marimba, see pictures

Full-Range Stereo PA* with good and even coverage** of the whole audience, capable of producing 105 dB SPL at FOH without distortion

*L-Acoustics, d&b audio, Meyer Sound preferred
**center speaker/cluster preferred, subs on separate channel preferred

Ideal setup:

2 x PA speakers down stage,
4 x 12-inch monitor speakers on stage floor (linked on two mix busses, „left“ and „right“),
4 x surround speakers, 2 x Rear Speakers, 4 x Top-Down „wash“ speakers around / above the audience, all on independent channels

Ableton 11 as playback device - output 24 channels (via Dante) into Sound desk

Dante-capable sound desk, for example YAMAHA CL5, sends LTC to light desk from local omni out, feeds 22 channels into PA (with Subs and center on separate channel) for spatial audio installation, please provide iPad remote control for sound desk if possible

Ableton 24-ch Output patch:

- 1/2 Portal Stereo P.A.
- 3/4 Sub, center
- 5/6 Surr 1 L/R
- 7/8 Surr 2 L/R
- 9/10 Rear L/R
- 11/12 Stage down L/R
- 13/14 Wash front L/R
- 15/16 Wash back L/R
- 17/18 Reverb Front L/R
- 19/20 Reverb Rear L/R
- 21/22 Plant Sounds Mix
- 23/24 Timecode, blank channel



RECORDING

We also have a stereo mix, with and without the Marimba.

CREW & SCHEDULE

Company team arriving with production:

- 5 dancers
- 1 marimba player
- 1 choreographer
- 1 producer
- 1 sound designer/operator
- 1 lighting designer/operator
- 1 scent artist

Venue to provide:

- Lighting technician
- Sound technician
- Stage technician

Setup time:

Strike time:

PERFORMANCE MANAGEMENT

Warm up: Either the stage, or a separate warm up space is required up to 30 minutes before the start of the show

Latecomers:



CONTACT

Please contact our producer Jon Roberts
(producer@elisabethschilling.com)
or international producer at Théâtre de la Ville
or our touring manager Marie Simplex (touring@elisabethschilling.com) for more information.

