

*Les porteurs d'ombre*

presents

# NIJINSKA | VOILÀ LA FEMME

*Conceived by Dominique Brun*

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# NIJINSKA | VOILÀ LA FEMME

Recreation of two choreographies by Bronislava Nijinska,  
set to the music of Maurice Ravel and Igor Stravinsky.

Continuing her research on the salient figures of modernity, Dominique Brun turned to Bronislava Nijinska, the first and only woman choreographer of the Ballets Russes. Based on a reading of the archives, she takes up *Les Noces* and reinvents *le Bolero*. From the reactivation of the archives to their performative updates, the program pays tribute to an avant-garde choreographer, influenced by the constructivism and modernism of her famous brother Vaslav Nijinski, through the revival of two iconic pieces. *Les Noces*, recreated with most of the dancers in *Sacre # 2*, favors grounded group movements, in a choreography as ritualistic as it is earthy, borrowing its dynamics from Russian peasant dances. In *Un Bolero*, originally choreographed by Nijinska, a soloist performs on a table to a group of twenty transfixed men. Inviting François Chaignaud to interpret the dance and to share its writing, Dominique Brun confronts *Un Bolero* with others dances, including Flamenco, Skirt Dance or *Butô* by Tatsumo Hijikata's *Butô*, becoming close as possible to a "revolt of the flesh". Dressed in a long dress, the dancer alternates twirling, staccato of the foot, and slow motion of the arms and torso, his body resisting the martiality of the rhythm and thus thwarting the music's authority. The program is proposed in three formats : *Un Bolero et Les Noces* accompanied by an ensemble of 21 singers and 5 instrumentalists, a version of these two pieces with recorded music, and *Un Bolero* solo accompanied by two pianists.

**CREATION** creation with 21 musicians | 1919 version of *Les Noces* and a transcription of *Bolero* for a choir and a small ensemble- Le Volcan, Scène Nationale du Havre November, 19th and 20th 2020

**PRODUCTION** Les porteurs d'ombre

**COPRODUCTION** Association du 48 | Le Volcan, Scène nationale du Havre | Chaillot - Théâtre national de la Danse | Les 2 Scènes - Scène nationale de Besançon | Théâtre du Beauvaisis - Scène nationale | Le Quartz - Scène nationale de Brest | Théâtre Louis Aragon, Scène conventionnée d'intérêt national Art et Création - Danse de Tremblay-en-France | Ménagerie de Verre (Paris) | CCN Ballet de Lorraine | La Briqueterie - CDCN du Val-de-Marne | Le Grand R - Scène nationale La Roche sur Yon | Cité musicale-Metz | CCNN dans le cadre de Danse en Grande Forme | Les Quinconces-L'Espal Scène nationale du Mans | Théâtre de Suresnes Jean Vilar

**WITH THE SUPPORT OF** Adami | Fonds de dotation du Quartz (Brest)



# NIJINSKA | VOILÀ LA FEMME

Conception Dominique Brun

## LES NOCES (1923)

**CHOREOGRAPHY** Bronislava Nijinska  
**CONCEPTION, ARCHIVES INTERPRETATION**  
Dominique Brun  
**INSERTED CHOREOGRAPHY** Dominique Brun  
**CHOREOGRAPHY ASSISTANT**  
Sophie Jacotot  
**DOMINIQUE BRUN'S ASSISTANT** Judith Gars  
**HISTORICAL RESEARCH** Dominique Brun, Sophie  
Jacotot  
**ARCHIVES PHOTOGRAPHER** Ivan Chaumeille  
**ARCHIVES TRANSLATION** Maria Nevzorov  
**PREPARATION TO POINT WORK** Camille Des-  
marest  
**INTERPRETATION** 22 alternating dancers  
Roméo Agid, Caroline Baudouin, Marine Beelen,  
Zoé Bleher, Garance Bréhaudat, Florent Brun,  
Joao Fernando Cabral, Lou Cantor, Clarisse Chanel,  
Zoé De Sousa, Massimo Fusco, Judith Gars, Maxime  
Guillon Roi Sans Sac, Anne Laurent, Clément Lecigne,  
Marie Orts, Enzo Pauchet, Laurie Peschier-Pimont,  
Maud Pizon, Mathilde Rance, Julie Salgues,  
Lina Schlageter, Gaspard Charon, Lucas Real  
and Vincent Lenfant  
**MUSIC** Igor Stravinsky (version de 1919)  
**INSERTED MUSICS** David Christoffel  
**DURATION** 35 minutes

Two versions of the programm : live music or recording.

Music will be performed by five musicians from orchestra Les Siècles (harmonium, pianola, 2 cymbalums, 2 percussions) and singers by Ensemble Aedes (4 soloists and choir of 17 singers).

**INSTRUMENTALISTS** Nicolas Gerbier, percussions, Thibaut Lepri, cymbalum, Eriko Minami, percussions, Françoise Rivalland, cymbalum, Jean Sugitani, piano

**SOLOISTS** Renaud Delaigue, basse, Pauline Leroy, alto, Martial Pauliat, ténor et Amélie Raison, soprano

**DIRECTION** Mathieu Romano

**COSTUMES** Marie Labarelle (*Les Noces*) and Romain Brau (*Un Bolero*)

**SCENOGRAPHY** Odile Blanchard - Atelier Devineau

**TECHNICAL DIRECTION** Christophe Poux

**LIGHTING DESIGN** Philippe Gladieux

**LIGHT PRODUCTION** Alban Rouge

**SOUND** Eric Aureau

## UN BOLERO (1928)

**CHOREOGRAPHY** Dominique Brun and  
François Chaignaud  
**DOMINIQUE BRUN'S ASSISTANT** Judith Gars  
**HISTORICAL RESEARCH** Dominique Brun and  
Sophie Jacotot  
**ARCHIVES PHOTOGRAPHER** Ivan Chaumeille  
**INTERPRETATION** François Chaignaud  
or Massimo Fusco  
**MUSIC** Robin Melchior transcription for choir and  
small ensemble of Maurice Ravel's *Bolero*  
**DURATION** 18 minutes

## Bronislava Nijinska

Trained at the Marinsky Theater school, in Saint-Petersburg, Russia, dancer in the works of Mikhail Fokin and Vaslav Nijinski before the 1914, Bronislava Nijinska (1891-1972) became choreographer in the Ballets Russes of Serge Diaghilev between 1921 and 1924, before working for other companies. It was in the context of the Ballets Russes that she created *Les Noces* in 1923, after *Renard* et *Le Mariage d'Aurore* in 1922, and before *Le Train Bleu* and *Les Biches* in 1924. Then in 1928 she choreographed *Bolero* for Ida Rubinstein's company.



Repetition of *Noces* - Buenos Aires in 1926

**Dominique Brun** has pursued for nearly 20 years vast research on the choreographies of Vaslav Nijinski, including *Afternoon of a Faun*, *The Rite of Spring*, and *Jeux*. She is the author of multiple artistic restorations and creations based on the reactivation of archives linked to these pieces. This new program, based on the work of Bronislava Nijinska, continues this effort at systematic exploration of the sources of major works in the history of dance. In so doing, it is possible to reevaluate the impact of these pieces on the genealogy of modernity in dance, and to bring face-to-face these historical sources with contemporary interpretation. Moreover, through collaboration with modern performers, it is possible to contrast history and creation, past and present, and memory and the updating of a piece of work.

# LES NOCES



Repetition of *Les Noces* on the roof of Monte-Carlo theater in 1923 © J.Enrietti

# LES NOCES

DOMINIQUE BRUN'S NOTES

## Historical Context

The creation of *Les Noces* took place in 1923 at the Gaité Lyrique in Paris, by the Ballets Russes, under the musical direction of Ernest Ansermet with sets and costumes by Natalia Gontcharova, and based on a libretto whose prose was translated by Louis-Ferdinand Ramuz.

*Les Noces* represents “choreographed Russian scenes, with song and music”. Although composed by Igor Stravinsky between 1914-1917, the instrumentation of the work was only achieved in at the request of Sege Diaghilev, director of the Ballets Russes. Bronislava Nijinska composed the choreography.

Nijinska's vision leaned on that of her brother's 1913 *The Rite of Spring* as well as the day's current events, namely the Soviet revolution. Indeed, between 1914-1921, Nijinska returned to Russia and established a school capable of training dancers who could interpret the choreographies of her brother. She also developed her own choreographic style based on the dynamic qualities of the broader social and political trends.

Back in France, Nijinska returned to the Ballets Russes, not only as a dancer, but also as a choreographer. She will be the first - if not the only - female choreographer of the Ballets Russes. Nijinska will put forward, through her aesthetic gesture, what other women demanded both at the time and today: the recognition of their condition.

## From Stravinsky to Nijinska, the Aesthetic Stakes of *Les Noces*

Contrary to Stravinsky's liturgical and pagan vision, Nijinska saw the marriage in *Les Noces* as a drama that was at once sacred, austere, and bare, in which love had no place.

In *Les Noces*, Nijinska rather speaks about arranged marriages. And, as the aesthetic is greatly inspired by that of *Rite of Spring*, here, marriage is an artificial act in which individual subjectivities and love have no place. The singular bodies of the dancers melt into an anonymous mass in which the action is expressed. There is no soloist and the few characters that appear are absolutely neutral, their faces displaying no expression.

In this way, Nijinska was freed from a certain literalness in favor of a veritable inquiry into movement, the dynamics of the body, and the ensembles formed by the dancers. *Les Noces* does not arise from an accented form of classical ballet but rather from the anchoring gravity of folkloric dances.

## How Should *Les Noces* be Undertaken Today ?

The *Noces* that I would like to propose is not a facsimile of the 1923 version or even the version recreated by Bronislava Nijinska in 1966. I'm attempting to instead reinterpret today the vitality in Nijinska's work.

The research that we will carry out (Sophie Jacotot, Ivan Chaumeille and myself) will focus on the "archeology" of the piece of 1923 - we will collect and analyze the archives of the Nijinska collection at the Library of Congress in Washington - and on the score in the Laban system of 1986, established by Tom Brown (1948-2018), choreographer and notator, commissioned by Nijinska's daughter, Irina Nijinska (1913-1991), from the 1966 recreation of her mother (to whom she was assistant). This score will serve as a support for the dance, acting as its choreographic identity "text". In this sense, it is about taking the measure of the different temporalities of the work, between tradition and interpretation, between written traces and oral inventions, films, notes and scores.

In addition, the dramaturgical dimension of the 1923's work of Gontcharova-Nijinska-Stravinsky will also be questioned. The *Noces* of these three authors will be compared to three paintings from the art history which represent the same subject, namely peasant weddings. This thus provides another framework for reading. In this way, the future of this work lies between tradition and interpretation, between written and traces and choreographic inventions.



Repetition of *Les Noces* on the roof of Monte-Carlo theater in 1923 © J.Enrietti

## The Use of “Living Paintings”

I chose to insert between the four musical tableaux of *Les Noces* by Stravinsky, three “living paintings” which represent peasant weddings as painted by Pieter Brueghel (1564-1636) and by Pierre Paul Rubens (1577-1640). In the second half of the 18th century, this expression was utilized to term a new form of art - not unrelated to dance - which aimed to represent known paintings in which “by freezing, (such that) living characters assumed the attitudes of painted characters” (Bernard Vouilloux).

Here, dancers and musicians assumed the attitudes of the dancing peasants that we see in the compositions of the two painters. In the first painting, bodies are represented “pelvis forward” in couple dances; in the second an “erotic farandole” winds through nature. The third painting shows two couples hugging each other. I imagine these explicitly sexual embraces differently : I see in one consent, and the other force. This last painting is there to disturb this widespread opinion that marriage is a happy event which gives rise to a consensual sensuality. We also know that marriage can also give rise to coercion, to the rape that society turns a blind eye to. The relative immobility of these living paintings - everything moves and trembles - comes into tension with Nijinska’s choreography where the sharp movements are given like real blows and the use of spikes metaphorically represents the piercing of the hymen.



First “Outdoor Wedding Dances” by Pieter Brueghel Le Jeune in 1607





Second painting "Pleasant Rounds" by Pierre Paul Rubens, between 1633-37



Third painting "Fair or Wedding in the Village" (detail) by Pierre Paul Rubens, 1635

## About the Musical Versions of *Les noces* and *Un Bolero*

Between 1914 and 1923, Igor Stravinsky will compose several versions of *Les Noces*. It is a period both rich and trying for him since the war raging in Europe forced him to take refuge in Switzerland and the Russian revolution dispossessed him of certain family properties. However, during this period, Stravinsky continued to forge artistic links with Serge Diaghilev, but also Charles Ferdinand Ramuz, Swiss author with whom he adapted Russian and Balkan folklore into French. Stravinsky then discovers an instrument of the most important for the composition of *Les Noces* : the cymbalum.

We are used to hearing the third version of *Les Noces*, the 1923 version for choir, four pianos and six percussions. But Stravinsky first devoted himself to an early version of *Les Noces* which is in live with *Sacre*. This first version was completed in 1917 for choir and large orchestra. It would never be played, though, as the number of musicians required would be too expensive for an era ruined by the war. The composer finally decides to adapt his work to a smaller headcount. Stravinsky devotes time and energy to a new instrumentation, and if this second version seems to match his wishes, it will never be finished : its author comes up against technical difficulties of synchronization between the various instruments.

This second version of *Les Noces* was finally completed by the Dutch composer and conductor, Théo Verbey (1959-2019), who rewrote the two missing parts. His new score allows us to return today this little-known version, which requires a harmonium, a pianola (mechanical piano), two cymbalums, percussions, a choir, and four soloists. It is with the Aedes ensemble and five musicians of Les Siècles orchestra that this version will be completed with a *Bolero* by Maurice Ravel, offered in the same instrumentation as *Les Noces*, in a new arrangement composed by Robin Melchior. This musical rewriting will endow the project *Nijinska | Voilà la femme* a true sonic homogeneity in which dance and music - as Stravinsky had wished - will be shared on the same stage.

# UN BOLERO

DOMINIQUE BRUN'S NOTES

## Ravel and the Bolero

A dance that first appeared in Spain in the 18th century, the *Bolero* today owes its fame – and its capitalization – to French composer Maurice Ravel (1875-1937). Prior to becoming an autonomous work, the music had been composed for a ballet. Ida Rubinstein (1885-1960), Russian dancer and muse of the Ballets Russes, ordered the musical score from Ravel, to whom he dedicated the work. Bronislava Nijinska (1891-1972) – sister to the famous dancer Vaslav Nijinski – choreographed, while the costumes and sets were the work of painter Alexandre Benois (1870-1960). As such, from the outset, *Bolero* was the collaborative work of Ravel and two other artists: Benois, also a librettist and scenographer, and “Nijinska”, as she was commonly known.

## Benois and Nijinska

Benois and Nijinska conceived of a libretto different from that imagined by Ravel, who had situated the action in a factory, in which the male dancers would progressively enter the dance. Benois persuaded Ravel to follow a different scenario, a “tavern, a female dancer, and men caught in a trance.” Critic André Levinson (1887-1933), who attended the first show at the Opéra Garnier on 22 November 1928, made explicit the central argument of *Bolero* : “The action takes place on a massive table, within a circle of light projected from an immense suspended fixture; the female dancer, like a sleepwalker, ceaselessly reproduces the same movement. The backdrop of a Spanish cabaret, monochromatic, serves to diffuse the light and deepen the shadow - a naked and sinister place, with hints of Spain around it. The subject is of extreme simplicity: 20 men, fascinated by the carnal incantation of the sole woman....Through the undulation of arms and the twisting waist... the feet as well which trace circles on the ground, the female dancer draws the contours of the melody, a concise magical formula.”



Poster of La Argentina (Antonia Mercé y Luque)



Bronislava Nijinska in *Bolero* © Lipnitzki

## Bolero between tradition and modernity

*Bolero*, for its four creators, was an espagnolade. One that could have gone badly for Ravel. Indeed, at its origin, the project for which he was commissioned was to orchestrate *Iberia* by Isaac Albéniz (1860-1909); however, the work was under legal protection, and, believing he would not obtain the rights, Ravel revised the project and decided to create his own *Bolero*. One year later, *Iberia* played in Paris with the legendary dancer known by the evocative name “La Argentina” (1890-1936). Ravel in particular, along with other composers, was passionate about Spain, land of such musical adventures as the flamenco. Thus for Nijinska and the dancers, the adventure was to be articulated in the whirring of the skirt, as those of flamenco dancers, of the French cancan, or even the floral silks of Loïe Fuller. The Skirt Dance caught on, and all variations thereof rerouted, inspired, and blew an air of modernity as well as the renewal of certain tradition.



Poster of the show Mundo Gráfico with La Argentina



Ida Rubinstein and her cat

## Ida Rubinstein

At the time of its creation in 1928, it was Ida Rubinstein who came to interpret the dance, whose execution followed the music’s “obsession with monotony” as Levinson remarked, adding that “the dancer is an accompanying instrument.” Rubinstein was thus promoted by the critic to the role of concert instrument, adding to the sound of Ravel’s orchestra. She was as such another voice, “eloquent and mute,” whose incarnation revealed the secret sensuality of the music. In the end, we barely know that this *Bolero* of Benois and Nijinska, and not just the music itself, would inspire the work of Maurice Béjart (1927-1988).

Today, the music comes to us free of context, and one can hum the theme without knowing the name of the composer and even less about the fruitful collaboration of its four creators, Benois, Nijinska, Ravel, and its interpreter, Rubinstein.



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## Composing Un Bolero

I watched numerous films from the beginning of the 20th century, those of the Lumières brothers in which we see Loïe Fuller (1862-1928) dance and the sole film in which we can watch La Argentina. This drove me to more contemporary directions, such as today's flamenco dances of Kazuo Ohno (1906-2010) and Tatsumi Hijikata (1928-1986). In watching these films, I saw the contemporary flamenco dancer, without the accompanying music, conjointly with the music of *Bolero*. It is difficult for me to describe the emotion I felt in accessing through this superposition the relative temporalities of music and dance. I saw the incongruent discrepancies that emerged that, though I had anticipated, suddenly brought forth unexpected power. The dance presented itself as a sort of anomaly that affected the very regular rhythm of the music, troubling its linear progression through a series of changes that fluctuated, without apparent cause, between extreme slowness and urgent excess. The music and the dance each seemed to find, thanks to the other, the intermittences and irregularities of arrhythmia. Even the material of the dance imposed on me this alternating interplay of vivacity and silence that is found in flamenco dances.

### ...in collaboration with François Chaignaud

*Un Bolero* is an artistic endeavor written with two voices. François Chaignaud, a fascinating interpreter and among the most remarkable choreographers, accompanies me in the creation of this dance. We have taken special interest in Spanish dances (bolero, fandango, flamenco...) as well as their remakes and mutations towards the "revolt of the flesh" of certain Butoh dancers of the 1960s. I will formalize the measures of composition of the dance, while Chaignaud will interpret on stage. He will dance solo, in the middle of a group of dancers or "fluff of the orchestra," dressed in a long, full black gown— the black of the musicians in the manner of those of flamenco dancers. A riser will allow for an amplification of the dance's kicks. The dance will alternate between periods of complementary movement: the staccato of the feet, borrowed from flamenco, and the extreme slow motion carried by the arms and the torso. The dance will embody resistance, opposing its mobility with the inexorable progression of the music of *Bolero*. Though it will have its own temporal score, the dance will remain subordinate to the music without relinquishing its own orders. The gestures proposed by François Chaignaud, nourished by his own research into the music and dances of Arab-Andalusian Spain, will complete and enrich the composition.

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# DOMINIQUE BRUN



Choreographer, dancer, teacher, and dance recorder in Labanotation, Dominique Brun has danced since the 1980s with Jean Gaudin, Daniel Larrieu, José Caseneuve, Michèle Etori, and today with Sylvain Prunenec. With the ensemble La Salamandre, she authored from 1981-1988 ten pieces, including *Waka Jawaka* which took third place at the International Competition of Bagnolet. She was also an assistant and choreography advisor to director Klaus Michaël Gruber for Rossini's *La Cenerentola* (1985). Following training at the Conservatoire national supérieur de musique et de danse in Paris, Brun became a dance recorder in the Laban system. She co-founded the Quatuor Albrecht Knust (1994-2003), an ensemble with whom she worked on the recreation of dances from the historical repertoire, based on scores established in Labanotation (Doris Humphrey, Kurt Jooss, Steve Paxton, Yvonne Rainer and Vaslav Nijinski).

Brun then became engaged in personal research situated at the nexus of her interest in the history of dance and contemporary choreographic creation, creating *Siléo* (2004) from a text by Wajdi Mouawad and dances from the interwar period. She co-authored with François Chaignaud and Natalia Tancer a solo interpreted by François Chaignaud that took first prize at the competition "Jeunes Talents" organised by the ADA-

MI. She conceived and executed *The Faun - A Film or the Making of the Archive* (2007). This pedagogical DVD contains two filmed versions of *Afternoon of a Faun* as well as interviews and texts illuminating the work in a multidisciplinary manner. Brun co-authored with Virginie Mirbeau the solo *Medea Stimmen* for the third instalment of the *Météores* festival in Havre. She recreated for the 62nd Avignon festival *Afternoon of a Faun* in the show *Faun(s)* by Olivier Dubois. She also created with Latifa Laâbissi a slow version of *Witch Dance* by Mary Wigman (2009) for the opening of the Musée de danse of Rennes. On the invitation of Boris Charmatz, she participated in 2015 in the show *20 danseurs pour le XXème siècle* conceived for the Opéra de Paris.

Brun reconstituted for the film *Coco Chanel & Igor Stravinsky* by Jan Kounen (2010) dance extracts of Nijinsky's *The Rite of Spring* (1913) from the period's archives, and choreographed successively the creation *Sacre # 197* (2012) then the historical reconstitution *Sacre # 2* (2014) through which she brought together a diptych of 30 contemporary dancers. The creation of *Jeux, 3 études pour 7 paysages aveugles* in 2017, concluded the series of creations consecrated to Vaslav Nijinski's oeuvre. She created in 2019 *Peter Wolf*, a choreographed fable for both children and adults after Prokofiev's work.

Dominique Brun is passionate about the rediscovery of our choreographic heritage, not as museum objects but rather to spark a relationship between the available archives and today's performers. She prefers the use of Labanotation (a system of dance notation) but also the use of numerous sources and archives (photographs and films from the period, literary texts, sketches, notes, etc.) that allow for understanding and giving new life to former and often forgotten pieces. She casts a decidedly contemporary gaze on these erstwhile pieces and seeks to give them visibility through the work of interpretation, seeking not to "reconstruct" (a futile effort in any case) but instead to "reinvent."

In parallel to her creations, Brun finds passion in teaching contemporary dance and regularly works in high schools, art schools, and in advanced dance trainings such as "Exerce" (CCN of Montpellier) or "Essai" (CNDC of Angers) at the Université Paris VIII, the Fondation Royaumont, etc.

## FRANÇOIS CHAIGNAUD

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Born in Rennes, François Chaignaud has studied dance since the age of six. He received his diploma in 2003 from the Conservatoire National Supérieur de Danse de Paris and then went on to collaborate with numerous choreographers, and namely Boris Charmatz, Emmanuelle Huynh, Alain Buffard, and Gilles Jobin.

From *He's One that Goes to Sea for Nothing but to Make Him Sick* (2004) to *Dumi Moyi* (2013), he has created performances in which both dance and song are articulated, in the most diverse of places, at the nexus of different inspirations. These fields of research extend to the precursors of modern choreography from the beginning of the 20th century (François Malkovsky, Isadora Duncan) to today's avant-garde, and the techniques and symbols of classical ballet to unstaged street dance.

Also a historian, he has published in PUR *L'Affaire Berger-Levrault : le féminisme à l'épreuve* (1898-1905). This curiosity for history led him to initiate diverse collaborations, namely with legendary drag queen Rumi Missabu des Cockettes, cabaret performer Jérôme Marin (*Sous l'ombrelle*, in 2011), musician Nosfell (*Icônes*, 2016), or also artist Théo Mercier (*Radio Vinci Park*, 2016). In 2017, he collaborated in numerous projects, notably with artist Brice Dellsperger for *Body Double 35*, as well as the re-opening of the cabaret Madame Arthur.

For the 2017 Bâtie-Festival of Genève, François Chaignaud collaborated with artist Nino Laisné to create a show, titled *Romances inciertos, un autre Orlando*, around motifs of gender ambiguity in Iberic choreographic and vocal repertoire. In May 2018, he also created a piece for the Ballet Carte Blanche (Norway) in collaboration with designer Romain Brau.

His latest creation *Symphonia Harmoniæ Cælesitum Revelationum* is a research on the Antique Christian song repertoire as well as Hildegard Von Bingen conceived in collaboration with Marie-Pierre Brébant. His upcoming projects include collaborations with notably: Akaji Maro, Dominique Brun and Les Siècles orchestra and a new collaboration with Geoffroy Jourdain and vocal ensemble Les Cris de Paris.

## MASSIMO FUSCO

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Massimo Fusco is a Franco-Italian dancer and choreographic artist. He trained in contemporary dance at the CNSM in Paris where he took classes in contemporary dance, improvisation, composition, anatomy, music and dance history. He is an interpreter for the projects of Jean-Claude Gallotta, Hervé Robbe, Joanne Leighton and Alban Richard among others.

For the cinema, he is a dancer in the movie *Le Bal des actrices* directed by Maïwenn, and he is one of the characters in the film *Si c'était de l'amour* directed by Patric Chiha in the official selection at the Berlinale 2020, film festival of Berlin.

Currently he is engaged in the national and international tour of *d'après une histoire vraie* by Christian Rizzo, *CARE* by Mélanie Perrier and *Crowd* by Gisèle Vienne. He also dance in the new creation *Les Noces* and will perform the solo *Un Bolero* by Dominique Brun. State-certified dance teacher, he is invited to give professional workshops and trainings for dancers of the Ballet Preljocaj, the Ballet National of Marseille and the DCA / Philippe Decouflé company.

He also has been developing artistic practice workshops for more than ten years in France and in Europe for children, adolescents and adults in various contexts. In addition to this solid experience, he has been carrying out ambitious choreographic projects with LGBTQI, migrants or asylum seekers. He is interested in performance in art and obtained a university degree in art, dance and performance at the University of Besançon.

Recently certified as a Tui Na massage practitioner, he sets out to connect artistic practices and somatic methods through augmented visits in the Pompidou Center and in a performance designed for the cité (éphémère) de la danse in La Maison de la Culture in Amiens : *Corps Sonores*.



## L'ENSEMBLE AEDES

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Founded in 2005 by Mathieu Romano, the Ensemble Aedes is devoted to performing both familiar and lesser-known choral music from the last five centuries, including premieres of new works. With forces varying from 17 to 40 professional singers, the Ensemble Aedes has a large number of a cappella cycles in its repertoire, as well as oratorios and operas and a wide variety of programmes with organ, piano or instrumental ensemble.

Aedes works regularly with such distinguished ensembles as Les Siècles (François-Xavier Roth), Les Musiciens du Louvre (Marc Minkowski), the Orchestre de Paris, the Orchestre Philharmonique de Radio France and the Latvian Radio Choir (Sigvards Klava). In residence at the Théâtre Impérial de Compiègne and at the Vézelay Cité de la Voix, the Ensemble Aedes has performed in many other prestigious venues, such as the Philharmonie de Paris, the Théâtre des Champs-Élysées, the Royal Opera in Versailles and the Bordeaux Opera. Aedes has taken part in the Chaise-Dieu, Besançon, Radio France Montpellier and Granada Festivals and performed in a large number of national concert halls and opera houses. Aedes' performance in Bizet's *Carmen* at the 2017 Aix-en-Provence Festival won high praise, and in 2019 the Paris Opera engaged Aedes for an 18-performance run of Stravinsky's *Les Noces*.

20th century music and premieres of new works are of great importance to the Ensemble. The Ensemble Aedes' latest recording, of the Fauré Requiem and Poulenc's cantata *Figure Humaine*, was released on 1st March 2019.

Through its residencies in the Bourgogne-Franche-Comté and Hauts-de-France regions, the Ensemble Aedes puts together an annual season of teaching and outreach projects in parallel with its performing programme and of equal importance. It is engaged in projects in schools, with conducting students and with singers and conductors of both amateur and young professional ensembles. Committed to sharing music with audiences of every kind and in every place, the Ensemble Aedes also seeks to extend its performing reach to places such as hospitals and prisons where live music is less readily available.

## MATHIEU ROMANO

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Mathieu Romano, like many musicians of his generation, is as comfortable working a cappella or with an orchestra. He is at home with all genres, from baroque music to contemporary premières, in concert or conducting opera.

After completing his studies in Zolt Nagy's conducting class at the Paris Conservatoire (CNSM de Paris), he continued to work with conductors such as François-Xavier Roth, Pierre Boulez and Susanna Mälkki.

He has been guest conductor of such ensembles as the RIAS Kammerchor, the Latvian Radio Choir, the Orchestre Français des Jeunes and Les Siècles. He regularly works with the Frivolités Parisiennes conducting operas, and the Itinéraire Ensemble in premières of contemporary music. His engagements include projects with the Netherlands Chamber Choir, the Orchestre Régional de Normandie and Sinfonia Varsovia.

With his own Ensemble Aedes, he is invited to all the major events of the musical season. His many a cappella recordings have received acclaim from both listeners and critics. A fervent believer in enriching musical education and accessibility, Mathieu Romano took up the post of conductor of the Nouvelle-Aquitaine orchestre DEMOS (outreach orchestra) in 2017. With the Ensemble Aedes, he is associate artist at the Cité de la Voix - Vézelay.

## 2 version of this programm are proposed on tour :

Music live version : 23 dancers + 21 musicians | 54 people on tour

Recorded version : 23 dancers | 29 people on tour

### Schedule (in progress)

september 26 and 27, 2020	Creation <i>Un Bolero</i> in Philharmonie de Paris, as part of Festival d'Automne à Paris. With Les Siècles orchestra, direction François-Xavier Roth.
november 19 and 20, 2020	Creation <i>Nijinska</i>   <i>Voilà la femme</i> format with 21 musicians : Version 1919 of <i>Noces</i> and transcription of <i>Un Bolero</i> for choir and small ensemble Le Volcan, Scène Nationale du Havre
november 30, 2020	<i>Un Bolero</i> , Musée de l'Orangerie, Danse dans les Nymphéas
december 1st and 2, 2020	<i>Un Bolero</i> , La Ménagerie de Verre, Les Inaccoutumées
decembre 12, 2020	Théâtre Louis Aragon, Scène conventionnée d'Intérêt National Art et Création - danse, Tremblay-en-France, (recording)
january 7 and 8, 2021	Le Quartz - Scène nationale de Brest (recording)
january 21, 2021	L'Espal - Les Quinconces, Scène Nationale Le Mans (recording)
march 19 to 25, 2021	Chaillot, Théâtre National de la danse (with 25 musicians)
march 11, 2021	<i>Un Bolero</i> , Bonlieu, Scène nationale d'Annecy
april 9 and 11, 2021	<i>Ballets russes : Un Bolero, Les Noces, Sacre # 2</i> , Théâtre de Suresnes Jean Vilar (recording)
june 17, 2021	Théâtre Paul Eluard Bezons (recording)



Maurice Ravel, Vaslav Nijinski and Bronislava Nijinska

## CONTACT

Production - diffusion

**CÉLINE CHOUFFOT** - Bureau PLATO

25 rue du chateau landon 75010 PARIS - +33 (0)1 43 38 56 63

celine@bureauplato.com - +33 (0)6 62 84 15 73