

ANGELIN PRELJOCAJ

2019 CREATION

WINTERREISE

Winter Journey



CONTACTS

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WINTERREISE (*Winter Journey*)

2019 CREATION

Piece for 12 dancers

Duration about 1h10

Choreography **Angelin Preljocaj**

Music **Franz Schubert**, *Die Winterreise*

Baritone **ThomasTatzl**

Piano **James Vaughan**

Set design **Constance Guisset**

Lighting **Éric Soyer**

Commissioned by **La Scala Milan**

Production **Ballet Preljocaj**

Coproduction **Festival Montpellier Danse 2019**

Working residences **Les Salins - Scène Nationale de Martigues, Grand Théâtre de Provence - Aix-en-Provence**

Premiered by the Ballet of La Scala Milan on 24 January 2019

Premiered by the Ballet Preljocaj on 01 and 02 July 2019 within Montpellier Danse Festival

In January 2019, Angelin Preljocaj will sign off on a new creation for the Ballet of La Scala Milan, a world premiere within the stimulating virtuous circle of ballets to chamber music orchestrated by the Teatro alla Scala.

For the first time, the choreographer has chosen to work on a work by Franz Schubert, *Die Winterreise (The Winter Journey)*, the Austrian composer's masterpiece. A score for piano and voice to poems by Wilhelm Müller, a score of profound melancholy, whose episodes mark out the desperate journey of a man betrayed by his beloved. An immersion in the poetic universe of Lieder whose emotional charge guides the audience into the abyss of an inner journey.

« Projects to chamber music create, through their very structure, a complicity between the musicians, the dancers and the audience; like a magic triangle. Much more than with a large orchestra.

That's one of the reasons why I chose *Winterreise* : Schubert's 24 Lieder generate an intimate atmosphere that I would like to share in this winter journey. Which is, in fact, a journey through life. I imagine it like a winter garden, a place where winter is present but where the other seasons are also presaged. An experimental laboratory of life. »

Angelin Preljocaj

MUSIC AND CREATION

Angelin Preljocaj's inspiration draws on many different sources : artistic, literary, politic and religious... He constantly interrogates the body and movement, addressing the big themes of our world. Throughout his work, from classical to electronic, the musical score has also been a major resource for his creativity. It may act as the basis for a creation (*Sonntags Abschied* or *Helikopter* by Karlheinz Stockhausen, *The Four Seasons* by Antonio Vivaldi...), they can be placed at the service of the story (Gustav Mahler for *Snow White*, Sergei Prokofiev for *Romeo and Juliet*), or they can take the dance towards abstraction itself (John Cage for *Empty moves*).

Angelin Preljocaj regularly places music at the centre of his collaborations, as with Laurent Garnier for *And the, One thousand years of peace*, Air for *Near Life Experience*, Natacha Atlas for *The Nights* and Nicolas Godin for *La Fresque (The Painting on the wall)*. He also likes to mix classical works with very contemporary sound atmospheres (*La Stravaganza, Annunciation...*).

He had already worked on recorded voices (notably that of John Cage for *Spectral Evidence* and *Empty moves*) and even his own voice in *L'Anoure* and *The Tightrope Walker*, but the choice of this work by Franz Schubert today opens up a new perspective, linking his taste in music and his taste in literature.

DIE WINTERREISE

THE WORK

Die Winterreise is a cycle of 24 Lieder published in two books of twelve Lieder each, in January and December 1828. The poet Wilhelm Müller wrote the 24 songs of the *Winter Journey* in three stages, and each one was published separately. The cycle consists of several episodes marking out the desperate journey of a man betrayed by his beloved.

Mourning for the pain of love (Part 1)

When the cycle of Lieder begins, all the action has already taken place even before the first Lied. The narrator's beloved has been conquered by another. So he plans to undertake a long journey that will bring him to nothingness, to misery. Initiated with bitter and murmured farewells, the walk to the nakedness of death continues when the narrator leaves his beloved's house. He visits for the last time the places where they met and loved one another. Fleeing the town, rejected by everyone, he then travels into desolate landscapes.

Descent towards madness (Part 2)

The descent towards madness and destitution moves towards its conclusion. If the first part is imbued mourning for the pain of love, the second part is nothing but pure wandering. Along this slow walk towards glaciation, Schubert carefully distributes rests and pauses that are then swiftly withheld.

SCHUBERT'S LIEDER

The Lied is a piece of vocal music usually with a piano accompaniment. The song is based on romantic poems, and this style means that the voice is able to get as close to feelings as possible.

Schubert's melodies (more than six hundred in total) have all the characteristics of the Lied. More specifically, his Lieder almost always use a piano accompaniment which contains complex harmonic and modulatory devices. They are usually composed on the basis of a romantic poem (such as the works of writers such as Johann Wolfgang von Goethe and Walter Scott), and employ a large variety of melodic techniques, from melodies based on repetition sung on a single verse, derived from folk songs, to particularly expressive irregular melodic lines each reflecting nuances of the text. Schubert also established the 'song cycle', a series that can include as many as thirty songs intercut with a narrative, often stressing the psychological nuances of the protagonist's changing emotions. Schubert's two cycles of Lieder are *Die schöne Müllerin (The Fair Miller-Maid, 1823)* and *Winterreise (Winter Journey, 1827)*, both set to poems by Wilhelm Müller.

FRANZ SCHUBERT (1797-1828)

MUSIC

Schubert was an Austrian composer on the threshold between classicism and romanticism, and had no direct inheritors in his wake among the first romantics. The creator of an oeuvre that was extremely rich both in the number of works and the variety of forms, he is considered to be the founder of the Lied as a genre.

Introduced by his father to the violin and his brother to the piano, Franz Schubert served his musical apprenticeship (singing, viola, organ, counterpoint, harmony) with Michael Holzer, organist with the parish of Lichtental. Having become a singer with the Royal Chapel in Vienna, he had lessons with Salieri (1809-1813) at the Stadtkonvikt (municipal college), where he was employed as a violinist in the orchestra, which familiarised him with the works of Mozart, Haydn and Beethoven. For a number of years he worked as an assistant teacher in the school run by his father, but having grasped his exceptional talent for music, he decided to devote himself entirely to composition.

If the shade of Beethoven inhabits Schubert's instrumental or symphonic music, it is in the Lied that he immediately left his unique mark. Even though the Lied came back into fashion with German romanticism (Mozart, Haydn and particularly Beethoven, with the 1816 song cycle *An die ferne Geliebte (To the Distant Beloved)*). Schubert is without question the father of the German romantic Lied, from his first masterpiece in the genre, *Gretchen am Spinnrade (Margaret at the Spinning-Wheel)* D118, from 1814, to words by Germany's national poet. During his first period, when he composed half of his 600 Lieder, Goethe remained his favourite; after that Schubert opened himself up more and more to other writers: Rückert, Shakespeare, Wilhelm Müller.

In the 1820s in Vienna Schubert was admired only by an elite of connoisseurs. His Lieder and piano pieces were played only within the context of private musical soirees called *Schubertiades*, and his only public concert in Vienna took place just a few months before his death. A large proportion of Schubert's work was only discovered, published and performed posthumously.

Six key works:

1814 : *Gretchen am Spinnrade (Margaret at the Spinning-Wheel)*, 1st major cycle in the history of the Lied

1822 : *Symphony in B minor, the 'Unfinished'*.

1823 : *Die schöne Müllerin (The Fair Mill-Maiden)*, song cycle, partly composed in hospital

1827 : *Winterreise (Winter Journey)*, song cycle

1828 : *Quintet for piano and strings 'The Trout, D. 667'*

1828 : *Mass in E Flat Major*

ANGELIN PRELJOCAJ

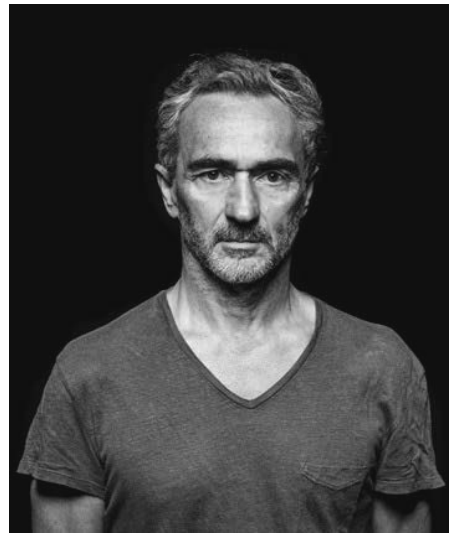
CHOREOGRAPHY

Angelin Preljocaj was born in the Paris region, in France, and began studying classical ballet before turning to contemporary dance, which he studied with Karin Waehner.

In 1980, he went to New York to work with Zena Rommett and Merce Cunningham, after which he resumed his studies in France, there his teachers included the American choreographer Viola Farber and the French one Quentin Rouillier.

He then joined Dominique Bagouet before founding his own company in December 1984.

Angelin Preljocaj collaborates regularly with other artists including Enki Bilal (*Roméo et Juliette*, 1990), Goran Vejvoda (*Paysage après la bataille*, 1997), Air (*Near Life Experience*, 2003), Granular Synthesis ("*N*", 2004), Fabrice Hyber (*Les 4 saisons...*, 2005), Karlheinz Stockhausen (*Eldorado - Sonntags Abschied*, 2007), Jean Paul Gaultier (*Snow White*, 2008), Constance Guisset (*Le funambule*, 2009), Claude Lévêque (*Siddharta*, 2010) and Laurent Garnier and Subodh Gupta (*And then, one thousand years of peace*, 2010), Azzedine Alaïa and Natacha Atlas (*The Nights*, 2013)...



His productions are now part of the repertoire of many companies, many of which also commission original production from him, notably La Scala of Milan, the New York City Ballet and the Paris National Opera Ballet.

He has made short films (*Le postier*, *Idées noires* in 1991) and several full-length films, notably *Un trait d'union* and *Annonciation* (1992 and 2003), for which he was awarded the "Grand Prix du Film d'Art" in 2003, the "Vidéo-Danse" First Prize in 1992 and the Prague Video Festival Prize in 1993. In 2009, he directed *Snow White*, featuring his own piece, and in 2011 he signed, for Air France, the commercial *L'Envol*, based on the choreography of *Le Parc*. In 2016, he choreographs and makes new advertising spot, the one of the perfume "Galop d'Hermès".

Since then he has collaborated on several films of his own choreographic work: *Les Raboteurs* with Cyril Collard (based on the painting by Gustave Caillebotte) in 1988, *Pavillon Noir* with Pierre Coulibeuf in 2006 and *Eldorado / Preljocaj* with Olivier Assayas in 2007. Made with Valérie Müller, the first full-length feature film by Angelin Preljocaj, *Polina, danser sa vie*, adapted from the graphic novel by Bastien Vivès, came out in cinemas on November 2016.

Several books have been written about his work, notably *Angelin Preljocaj* (2003), *Pavillon Noir* (2006), *Angelin Preljocaj, Topologie de l'invisible* (2008), *Angelin Preljocaj, de la création à la mémoire de la danse* (2011), *Angelin Preljocaj* (La Martinière, 2015)...

Throughout the course of his career, Angelin Preljocaj has received numerous awards, including the "Grand Prix National de la Danse" awarded by the French Ministry of Culture in 1992, the "Benois de la danse" for *Le Parc* in 1995, the "Bessie Award" for *Annonciation* in 1997, "Les Victoires de la musique" for *Roméo et Juliette* in 1997 and the "Globe de Cristal" for *Snow White* in 2009. He is an "Officier des Arts et des Lettres" and a "Chevalier de la Légion d'honneur" and he was appointed an "Officier de l'ordre du Mérite" in May 2006. He has received the Samuel H. Scripps/ American Dance Festival Award for Lifetime Achievement in 2014.

Since October 2006, the Ballet Preljocaj and its 24 permanent dancers have resided at the Pavillon Noir in Aix-en-Provence, a building entirely dedicated to dance.

CONSTANCE GUISSET

SET DESIGN AND VIDEOS

Born in 1976, Constance Guisset lives and works in Paris.

After studying economics and business studies at ESSEC and EP in Paris, and then spending a year at the Parliament in Tokyo, Constance Guisset moved into the creative world and joined ENSCI – Les Ateliers, graduating in 2007.

In 2008 she was awarded the Grand Prix du Design de la Ville de Paris, the Prix du Public à la Design Parade de la Villa Noailles and two project grants from the VIA. In 2010, she was appointed designer of the year at the Salon Maison et Objets and received the Audi Talents Award.

Constance Guisset set up her studio in 2009 and has worked with many publishing houses in France and abroad, including Petite Friture, Moustache, Nature & Découvertes, Molteni, La Cividina, etc. She also designs industrial objects for LaCie - Seagate and travel products for Louis Vuitton Malletier, for example.



Since 2009, she has designed the stage sets for several spectacles including *Le funambule* and *The Nights* by Angelin Preljocaj, the concert by Laurent Garnier at the Salle Pleyel and *Mise en scène* by Wang Ramirez.

She has also designed exhibitions for the Musée des Arts décoratifs and the Musée du Quai Branly in Paris, the Palais des Beaux-Arts de Lille and labels such as Established & Sons, Galeries Lafayette and Molteni (2011, Prix de la meilleure scénographie, Designers' Days, Paris).

She has developed a new concept of reception areas for Suite Novotel, a branch of the Accor group, seen in The Hague and Paris.

Her research has been applied in the design of objects, stage sets and videos. She likes to create light, animated objects whose elegant fluidity might prompt surprise and provoke an element of escape into dream.

ÉRIC SOYER

LIGHTS

After studying ephemeral architectures at the École Boulle, he designed stage sets and lighting for many directors and choreographers on the stages of Europe.

He worked with the writer-director Joël Pommerat in 1997, who has worked on the creation of a repertoire of twenty repeated shows by the Louis Brouillard company.

He has been responsible for about ten projects since 2006 with Hermès, for who he has created the lighting arenas of the *Salon de Musique*, unique pieces of music and choreographies played in international capitals with the invited choreographers Shantala Shivalingappa, Raphaëlle Delaunay, Hofesh Shechter, David Drouard, Rachid Ouramdane and Andrea Sitter.

His activities also extend from street art with the Collectif Bonheur Intérieur Brut, to music with the French singer Jeanne Added and contemporary opera with composers Oscar Strasnoy, Oscar Bianchi, Daan Jansen, Philippes Boesmans and Ondrej Adamek.

He received the french journalistic critic prize for his work in 2008 and 2012.



TOUR SCHEDULE

Première with the Ballet of La Scala, Milan (Italy)
24 January 2019

Première with the Ballet Preljocaj
Festival Montpellier Danse
01 and 02 July 2019

Grand Théâtre de Provence, Aix-en-Provence
24 to 26 September 2019

Théâtre des Champs Elysées, Paris
03 to 05 October 2018

Les Salins - Scène Nationale de Martigues
10 October 2019

L'Arsenal de Metz
17 and 18 October 2019

Nantes, Théâtre Graslin (ANO, Angers Nantes Opéra)
11 and 12 January 2020

Opéra National de Bordeaux
19 and 20 March 2020

Opéra de Rennes
24 and 25 March 2020

Le Quai, Angers (CNDC)
27 March 2020

Dates to be confirmed for 2019 / 2020 season

Festival Contemp'Art, Narva (Estonia)
30 August 2019

Concertgebouw, Bruges (Belgium)
20 November 2019

La Criée, Théâtre National de Marseille

PARTNERS

The Ballet Preljocaj,
National Choreographic Centre

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