



RADHOUANE EL MEDDEB & MATTEO FRANCESCHINI

REQUIEM (SIÁ CARÁ)

CREATION 2020

A new choreographic creation by Radhouane El Meddeb with the dancers of the Cuban company MiCompañía (directed by choreographer Susana Pous Anadon), on an original composition by Italian composer Matteo Franceschini, based on Wolfgang Amadeus Mozart's *Requiem Mass in D minor, K 626*, and performed by the Orchestra Haydn di Bolzano e Trento, under the musical direction of Jean Deroyer. **Premiere: Bolzano Danza, 21 July 2020.**

PRODUCTION FILE

27.01.2020

A HYMN TO LIFE

Siá Cará, tira pa'lante is what one can hear on the streets of Havana. 'Stop complaining and look for solutions', an invitation to take destiny into your hands, a state of mind.

A few years ago, I discovered Cuba and the warmth of its people. A fascinating island, timeless, out of this world... And this revolution, this dream that changed everything, had given hope for a better society, with all its excellence, its culture. This ideal, seized by its contradictions, by 'modernity'.

An incredible challenge, to focus once again on humanity, with Cubans...

A reflection on the essence of humanity...

A requiem for the dream of a better world, the ambition of youth, the fervour of a people...

A requiem for the awareness of strength and vulnerability...

A requiem for the beauty of one's own disappearance...

To travel, and creating somewhere else, means absorbing other stories, different forms. *Siá Cará* is the meeting with this Cuban company, directed by a Spanish choreographer, Susana Pous, who has been living and working in Cuba for years. It is the meeting with Matteo Franceschini, Italian composer living in France, working internationally. Both, like myself, live and work far from their native country... Creating is vital to us, a means of survival, but also a way to struggle, against exclusion, against the ignorance of the other and the refusal of openness.

Telling each other, telling the world, is vital, essential, a necessity!

Siá Cará comes at a moment where choreographic and dramaturgic writing are questioned a lot in Cuba. The dancers I met refuse to believe that a contemporary choreographic language can grow from their afro-cuban heritage, so strong in movements and expressions. Dances that celebrate life, full of melancholy, mysteries, magic. For this specific creation I desire to pull inspiration from these dances that they insist on not dancing anymore today.

Testimonies, solos, group variations, to dance and express difference, the ambition to open up and transcend, on this music, a music for the dead, a requiem for a dream, a hymn to life, to a new future.

Radhouane El Meddeb, November 2019

IMMORTALITY

The feeling of precariousness surrounding Mozart's Requiem somehow highlights its magic, its fragility, but above all its immortality. I don't wish to 'rewrite' Mozart, nor to interpret the Requiem as a funeral hymn, but am more attracted by its eternity, its durability and its capacity to open a window on profound reflexions on life, music, culture and creativity.

The central idea of the project is to work on the presence/absence of elements that arise, resurface or disappear. The filtered presence of Mozart's 'musical perfumes' generates a set of symbols, gestures, harmonic references that appear, disappear, transform. REQUIEM will therefore explore the characteristics of perception, a work where the memory of the public is constantly solicited, troubled, disillusioned. The sudden and unexpected displacement of known elements provokes a kind of awakening consciousness, a memory game. Maybe a reconciliation of the living and the dead...

This approach will be supported by the dialogue between orchestral instruments and electroacoustic equipment, but also by my own presence on stage as live performer. I wish to further explore the figure of author/performer in order to experiment with new sounds 'from the inside'. The written composition, mirroring the instrumental practice, opens new perspectives on the theatricality of sonic gesture.

Being from Trento, composing this work on the occasion of the 50th anniversary of the Haydn Foundation - founder of the Orchestra Haydn di Bolzano et Trento and major regional actor on the level of artistic development and musical heritage - , is of particular importance to me. Especially since the Orchestra's first concert, in 1960, November 15th, in the concert hall of the Bolzano Conservatory, was... Mozart's Requiem!

Matteo Franceschini, November 2019

REQUIEM (SIÁ CARÁ)

concept, choreography Radhouane El Meddeb

music Matteo Franceschini

artistic collaboration Noel Bonilla-Chongo & Susana Pous Anadon

lighting design Eric Wurtz

assistant to the choreographer Philippe Lebhar

with the 9 dancers of MiCompañia : Lisset Galego Castañeda, Diana Columbié Gamez, Marlien Daliana Ginarte Álvarez, Erismel Mejias García, Rubinel Ortiz Mayedo, Niosbel Osmar González Rubio, Maria Karla Araujo, Kenzo Carrion Rodríguez, Susana Pous Anadon

and Orchestra Haydn di Bolzano e Trento

live electronics Tovel (aka Matteo Franceschini)

musical direction Jean Deroyer

REQUIEM (SIÁ CARÁ) is a commission by Fondation Haydn / festival BolzanoDanza - TanzBozen 2020.

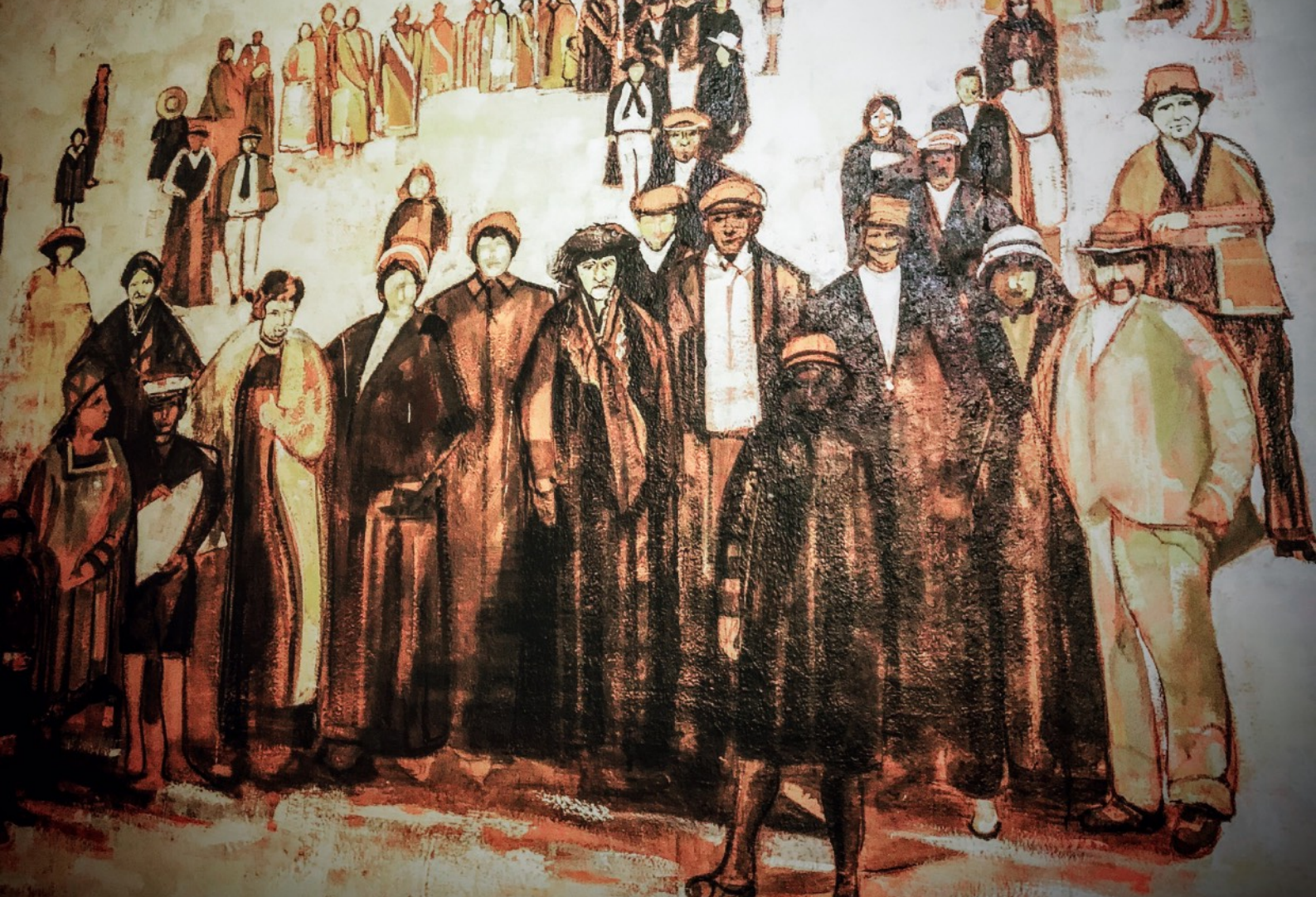
production La compagnie de SOI

coproduction Bolzano Danza / Tanzbozen (Bolzano, IT), Orchestra Haydn di Bolzano e Trento (Bolzano, IT),

Mi Compañia (La Havane, CU), (in progress)

support DRAC Ile-de-France, Ambassade de France à Cuba, Ville de Paris (in progress)

we are still looking for additional partners



CALENDAR

4 - 8 November 2019	research residency, La Havane, Cuba (5 days)
7 - 28 February 2020	residency, La Havane, Cuba (15 days)
4 - 22 May 2020	residency, La Havane, Cuba (15 days)
May 2020	recording with orchestra (2 days)
24 June - 10 July 2020	residency (+ creation lights), La Havane, Cuba (13 days)
18 July 2020	set-up at Teatro comunale di Bolzano
19 July 2020	set-up / rehearsals at Teatro comunale di Bolzano
20 July 2020	set-up / rehearsals at Teatro comunale di Bolzano
21 July 2020	premiere at festival BolzanoDanza / TanzBozen

ORCHESTRE

The work will be created with the participation of the Orchestra Haydn di Bolzano e Trento (44 musicians), seated in the pit of the theatre. For future performances, beyond the premiere in Bolzano, several scenarios would be possible:

- 1/ invite the same Orchestra Haydn + Tovel + Jean Deroyer
- 2/ invite a local orchestra + Tovel + Jean Deroyer
- 3/ using only the previously recorded soundtrack

AGORA

Next to the orchestra in the pit, and the dancers and Tovel on stage, we plan to create on stage the presence of a crowd: people all ages, different bodies, in daily urban clothing, in order to accompany the dancers and testify. The work with these amateur performers will require a short rehearsal time beforehand, with the choreographer and his assistant, in order to work on stage presence, posture and gaze, easy to execute and accessible to all (no specific stage experience required). We ask the organiser to recruit the candidates. Number and details will be decided in close collaboration with the company.

CONTACTS

Administration, production

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Bookings

KUMQUAT | performing arts

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Gerco de Vroeg T +33 (0)6 75 06 15 75 - gerco@kumquatproductions.com



RADHOUANE EL MEDDEB, CHOREOGRAPHER

After his studies at the Higher Institute of Dramatic Art in Tunis, receiving the title of "young hope of Tunisian theater" by the International Theater Institute, followed by a Franco-Tunisian career in theater and cinema, Radhouane El Meddeb presents his first dance piece, *Pour en finir avec MOI* (2005), at the Carthage Choreographic Meetings, in Tunis. A revelation that opens a journey of eighteen choreographic pieces created in particular at Montpellier Danse (*Hùwà*, *Ce Lui* in 2006, *Sous leur pieds, le paradis* whose writing he shared with Thomas Lebrun in 2012 and *À mon père, une dernière danse and un premier baiser* in 2016), at the Rencontres chorégraphiques internationales de Seine-Saint-Denis (*Quelqu'un va danser...* in 2008) and at the Centre national de la Danse in Pantin (*Je danse et je vous en donne à bouffer* in 2008 and *Ce que nous sommes* in 2010). After the latter, he created, at the end of 2010, *Chant d'Amour*, inspired by Jean Genet's first novel "Notre Dames des Fleurs". A few months later, after the Tunisian revolution, he created the performance *Tunis, 14 janvier 2011* at the Beirut Art center (Lebanon), as part of Meeting Point 6, followed by *À l'étroit* with the writer Philippe Adam, in as part of the Concordan(s)e festival. From 2011 to 2016, he was an associate artist at Centquatre-Paris and created *Nos Limites* (2013), *Au temps où les arabes dansaient...* (2014), *Nous serons tous des étrangers* (2015) for the Biennale of Venice - Dance. *Heroes, prelude* (2015) at the Panthéon in Paris and *Heroes* (2016) at the Marseille Dance and Multiple Arts Festival.

Radhouane El Meddeb's plays have toured several times in the United States, but his first creation on American soil took place in 2016, where he created a group piece, *O Solitude, My Sweetest Choice* on the invitation of the Los Angeles Contemporary Exhibitions (LACE) art center.

In 2017, *Face à la mer, pour que les larmes deviennent des éclats de rire*, was created at the Festival d'Avignon. In 2019, the choreographer created his *Swan Lake* with the ballet of the Opéra national du Rhin at the Opéra de Strasbourg, and presents at the Rencontres chorégraphiques internationales de Seine-Saint-Denis, the trio AMOUR-S, lorsque l'amour vous fait signe, suivez-le..., inspired by the poetry of Gibran Khalil Gibran.

REPERTOIRE

- 2005 Pour en finir avec MOI
- 2006 Huwa, ce lui
- 2008 Quelqu'un va danser...
- 2008 Je danse et je vous en donne à bouffer
- 2010 Ce que nous sommes
- 2010 Chant d'amour
- 2011 Tunis, 14 janvier 2011
- 2011 Aletroit
- 2012 Sous leurs pieds, le paradis
- 2012 Nos Limites
- 2014 Au temps où les Arabes dansaient...
- 2015 Heroes, prélude
- 2015 Nous sommes tous étrangers
- 2016 A mon père, une dernière danse et un premier baiser
- 2016 Heroes
- 2016 O Solitude, My Sweetest Choice
- 2017 Face à la mer, pour que les larmes deviennent des éclats de rire
- 2019 Le Lac des Cygnes
- 2019 Lorsque l'amour vous fait signe, suivez-le



MATTEO FRANCESCHINI, COMPOSITEUR

Matteo recently received the "Silver Lion" for music at the Biennale of Venice 2019. The jury decided that he was one of *the most original voices of our time*, that his career is *distinguished by his curious intelligence and his taste for research*.

Born in Trento into a family of musicians, Matteo Franceschini (1979) studied the clarinet with Mauro Pedron at the Conservatory of Trento, as well as the composition with Armando Franceschini, then with Alessandro Solbiati at the Giuseppe Verdi Conservatory in Milan. At the same time, he follows Luca's lessons Francesconi, Wolfgang Rihm and Pascal Dusapin and studied conducting with Sandro Gorli. Finally, it perfects his skills at the National Academy Santa Cecilia in Rome - with Azio Corghi -, and at IRCAM in Paris where he followed the course in composition and computer music from 2006 to 2008.

He created operas, symphonic, choral and chamber music works, performances and multimedia installations. His artistic universe is based on the strength and the investigation of the sense of narrative content, and on the need to cross languages of different matrices. His research on the timbre feed his work which reveals a dreamlike universe and a keen sense of musical narrative and theatricality. Under the pen name of "TOVEL", he revives the figure of the author / performer with the aim to experience a new sound "from the inside"; direct involvement on stage and working in close contact with other musicians, present themselves as a real act of creation.

www.matteofranceschini.com

JEAN DEROYER, CHEF D'ORCHESTRE

Jean Deroyer has notably been invited to conduct the NHK Symphony Orchestra, Radio SinfonieOrchester Wien, SWR Orchester Baden-Baden, Radio SinfonieOrchester Stuttgart, Deutsches SinfonieOrchester, the Luxembourg and Monte-Carlo Philharmonic Orchestras, the Sinfonia Varsovia, l'Orchestre de Paris, l'Orchestre national de Lille, l'Orchestre national de France, l'Orchestre Philharmonique de Radio-France, l'Orchestre national de Lyon, l'Ensemble Intercontemporain, l'Ensemble Modern and the Klangforum Wien, in venues such as the Vienna Konzerthaus, the Philharmonic Berlin, la Philharmonie de Paris, the Tokyo Opera City and the Lincoln Center in New York.

In August 2007, he performed in Gruppen de Stockhausen - for three orchestras and three conductors - in the part of the Lucerne festival with Peter Eötvös and Pierre Boulez. In September 2007, he was invited to direct l'Orchestre de Paris and found this orchestra several times during the following seasons. Besides, it records numerous records with l'Orchestre Philharmonique de Radio-France, l'Orchestre Philharmonique de Monte-Carlo and the l'Orchestre national d'île-de-France for labels such as EMI Music and Naïve or for Radio-France.

In the operative field, in 2010, Jean Deroyer created Les Boulingrin, opera by Georges Aperghis at the head of the Klangforum Wien at the Opéra Comique, directed by Jérôme Deschamps. He leads then Pelléas et Mélisande at Opera de Rouen and l'Orchestre Philharmonique de Radio-France in Ariane et Barbe Bleue by Paul Dukas. In 2012 he created the opera JJR by Philippe Fénelon staged by Robert Carsen at the Grand Théâtre de Genève. He recently conducted Cassandre by Michael Jarrell at the festival d'Avignon with Fanny Ardant as narrator and Reigen by Philippe Boesmans in a setting scene by Christiane Lutz at the Opéra national de Paris.

Among his next engagements, let us note concerts with the BBC Symphony Orchestra, l'Orchestre Philharmonique de Monte-Carlo, l'Ensemble Modern, Auckland Philharmonia and RTE National Symphony Orchestra Dublin.

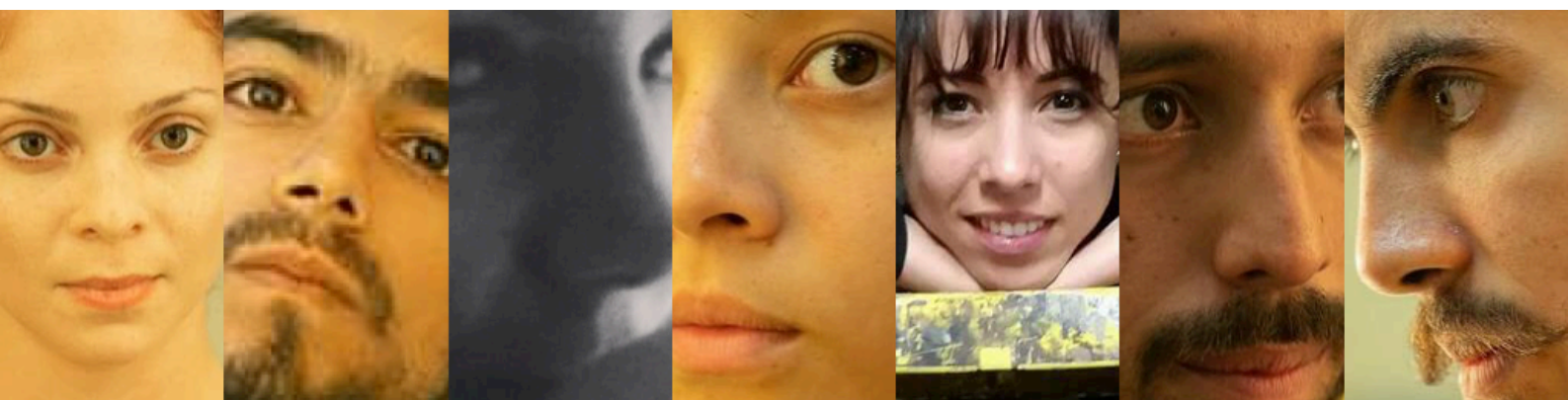
www.jeanderoyer.com

MICOMPANÍA



SUSANA POUS ANADON & MICOMPANÍA

After growing up in Spain and studying classical ballet, Susana Pous was not particularly attracted to Cuba. One day she attended a dance festival in Barcelona in the late 90s and she sees DanzAbierta, the pioneer company of creation in contemporary dance in Cuba, in action. Created in 1988 by dancer and choreographer Marianela Boàn, DanzAbierta changed the face of the Cuban dance. In 1999, Susana moved to Havana and joined the company as a dancer. In 2008, she became the main choreographer, then the artistic director. In 2018 she creates her own company, MiCompañía.



PRESS

El Meddeb pays tribute to the work and « refreshes » it. [...] Superb. E.B., *Télérama* about *Le lac des cygnes avec le Ballet de l'Opéra national du Rhin*

Facing the sea, for tears to turn into laughter, is a poetic project, an intense reflection about life, our everyday life, facing the most diverse pains that we think to feel. *alchimieduverbe.com*, about *Face à la mer, pour que les larmes deviennent des éclats de rire*

The gesture is beautiful, minimalist and delicate. *sceneweb.fr*, about *Face à la mer, pour que les larmes deviennent des éclats de rire*

[...] His solo is a choreographic testament that it's hard not to feel touched. Marie Godfrin-Guidicelli, *Zibeline*, about *A mon père, une dernière danse et un premier baiser*

Touching funeral good-byes, trembling and full of secret confidences from the body ! Geneviève Charras, *genevieve-charras.blogspot.com*, about *A mon père, une dernière danse et un premier baiser*

El Meddeb magnifies the body of its interpreters, In the days when the Arabs were dancing... transpires of a carnal and saving energy. Wilson Le Personnic, *Ma Culture*, about *Au temps où les arabes dansaient...*

[...] Radhouane El Meddeb always cultivates such an extreme proximity with the cultural themes that are dear to him, that he ends up making them disturbing objects of alterity. » Gérard Mayen, *Danser Canal Historique*, about *Au temps où les arabes dansaient...*

At the same time, we are overwhelmed by this mixture of jubilation, gravity and malice, moved by the beauty of the song of the bodies, the intensity of the dramatic construction, deeply questioned by the relevance of concentrating there, precisely where the human emotions are woven, at the place of the belly, our thoughts jostled. Frédérique Meichler, *L'Alsace*, about *Au temps où les arabes dansaient...*

