

T H E S P I L L I A E R T T R I O

J e a n - S a m u e l B E Z

G u i l l a u m e L A G R A V I È R E

G a u v a i n D E M O R A N T



Spilliaert's Moonlights

MUSIC, PAINTING, POETRY, VIDEO & DANSE

Alithéa RIPOLL - Composition and artistic co-direction

Isabelle FRANÇAIX - Video and promotion

Mami KITAGAWA - Arboreographic dance

Summary

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Aaro Pertmann, Alithéa Ripoll, Ian Wilson inspired by the works of Spilliaert / Jean-Luc Fafchamps and Joseph Jongen

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The Spilliaert Trio

Formed in Brussels, the Spilliaert Trio was named after the Belgian painter Leon Spilliaert (1881-1946), whose works the trio drew his first inspiration. He reunites the pianist Gauvain de Morant, the violinist Jean-Samuel Bez and the cellist Guillaume Lagraviere.



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The Spilliaert Trio is a member of Chamber Music for Europe, a laureate of the Royaumont Foundation, a member of the Dimore del Quartetto network in Italy and of the Proquartet groups in Paris. Their first CD, released by Cyprès Records is devoted to the complete trios of the composer Désiré Pâque (1867-1939).

The trio gives his all to interpret and defend the Belgian repertoire, with the support of Musicabel society : each concert includes one piece of work of a Belgian composer. This approach allows the promotion of heaps of unsuspected treasures, the contributions of famous composers and creators less known by the general public for their piano trio works.

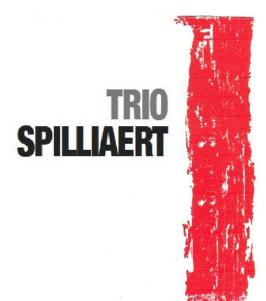
Very concerned about putting forward today music, the three musicians had the opportunity to meet composers such as Benoît Mernier, Jean-Luc Fafchamps, Jan Kuijken, Alithéa Ripoll, or Nicolas Bacri. The trio regularly commissions works and collaborated this year with the Belgian Music Days and Osmose festivals. A collaborated disc, dedicated to a retrospective of Jacqueline Fontyn's piano trios, is also in preparation for Autumn 2021 under the German label Cybele.

Moreover, aware of the challenge of interdisciplinarity experience, the Trio has contributed to performances in close collaboration with other artistic forms such as theatre or dance, in particular in a double trio project with PARTS.

Prize winner of several international competitions, he was awarded in 2017 First Prize at the international "Svirel" contest in Slovenia. and won in 2018 the City of Lege-Cap-Ferret Prize during the Open Cap Ferret. Performing regulary in France and Belgium, he joined, among others, the Festival international en Poitou (France), Festival Varga (France), Festival Musicorum (Belgium) and the Festivals de Wallonie (Belgium).

The Spilliaert Trio is concerned too with the diffusion within young audiences and created the show « Monsieur Pâque » for the Jeunesses Musicales of Wallonie-Brussels.

First day recording of the trios of Belgian composer Jacqueline Fontyn



Jean-Samuel Bez (violin) - main contact
Guillaume Lagravière (cello)
Gauvain de Morant (piano)

: @triospilliaert

E-mail : triospilliaert@gmail.com

Art et Vie 10038

www.triospilliaert.com

Programme

The programme is mainly woven with musical pieces for piano trio from several composers inspired by paintings of the Painter Spilliaert. Let's name Aaro Pertmann, Alithéa Ripoll and Ian Wilson.

As for Jean-Luc Fafchamps — who is inspired by texts of an Italian poetess Margherita Guidacci, who was contemporary to Léon Spilliaert —, he brings too a poetico-musical side with his *Neurosuite*. And finally, particularly happy and proud to incorporate Belgian music to his repertory, the Trio Spilliaert has therefore chosen another lunar piece, from Joseph Jongen (1873-1953).

- Triptych (2021 - 20') - Aaro Pertmann, Estonian composer (1971-*)

Inspired from three works :

- *Self portrait with mirror*, 1908
- *Windows*
- *Vertigo*, 1908

- Rencontre sous notre lune, (*Meeting under our moon*, 2021 - 15') - Alithéa Ripoll, Belgian composer (1990-*)

Inspired from these four works (see next page) :

- *L'attente. Paysage mort*, 1900 *Waiting, still-life landscape*, 1900
- *Paysage aux arbres élancés*, 1900-1902 *Landscape with slender trees*, 1900-1902
- *Clair de lune dans la forêt*, 1900-1901 *Moonlight in the wood*, 1900-1901
- *Faune au clair de Lune*, 1900 *Faun in the moonlight*, 1900

- Spilliaert's Beach (1999 - 6'30") - Ian Wilson, Irish composer (1964-*)

Inspired from the canvas

- *Plage au clair de lune*, 1908 *Beach in the moonlight*

- Neurosuite (1998 - 12') - Jean-Luc Fafchamps, Belgian composer (1960-*)

This piano trio, linked with the *Insomnia duo* (1998) from the same composer, includes three movements, whose full titles are :

- *Sala d'attesa ed Arance* (*Allemande - Sarabande - Courante; en cycle*)
 - *L'attente*, 1902 *Waiting*, 1902
- *Accorgimenti contro la notte* (*Menuet en creux de son Trio*)
 - *La buveuse d'absinthe*, 1907 *The absinthe drinker*, 1907
- *Incoronazione - elettrochoc* (*Tango par isomorphies croisées*)
 - *Amour*, 1901 *Love*, 1901

Neurosuite is the title of a collection written by the Italian poetess Margherita Guidacci (1921-1992) during her stay in a psychiatric hospital.

- Deux pièces en trio pour violon, violoncelle et piano - Op. 95 (1931 - 18') -
Joseph Jongen, Belgian composer (1873-1953)

I. *Élégie nocturnale* *Nocturnal Elegy*

- *Clair de lune et lumières*, 1909 *Moonlight and Lights*, 1909

II. *Allegro appassionato*

- *La Reine de Saba*, 1926 *The Queen of Saba*

Rencontre sous notre lune

(Meeting under our moon)

DESCRIPTION

In 2020, the Spilliaert trio and Chamber Music for Europe solicited a carte blanche to the Belgian composer Alithéa Ripoll. The World Première (concert version) took place in the courtyard of LaVallée in Brussels, on Sunday, June 20th 2021.

The composition, *Rencontre sous notre lune* (*Meeting under our moon*), draws its inspiration from the work of the painter Léon Spilliaert and the poems of his friend Émile Verhaeren. It tells a story invented by the composer of a nymph who's waiting for the night to go and meet her lover, a faun in the moonlight. Structured in four pictures, it associates while created, music, visual projection and reading of poems. The work is supported by a narration based on the mythological inspiration of the painter :

o1 *L'Attente. Paysage mort* (*Waiting, Still-life landscape*), 1900

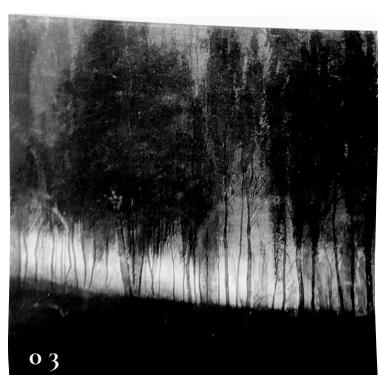
On the poem *Le soir tombe, la lune est d'or* (*Evening is Falling, the Moon is Gold*) by Émile Verhaeren

> A nymph is waiting for sunset



o2 *Paysage aux arbres élancés* (*Landscape with slender trees*), 1900-1902

> The sun is sinking little by little in a universe at dusk



o3 *Clair de lune dans la forêt* (*Moonlight in the wood*), 1900-1901

On the poem *La lune* (*the Moon*) by Émile Verhaeren

> Harmony of the moon in the wood and change of atmosphere, temperature and muffled sounds

o4 *Faune au clair de Lune* (*Faun in the moon light*), 1900

On the poem *Pour que rien de nous deux n'échappe à notre étreinte* (*In Order that Nothing from us both Escapes from our Grip*) by Émile Verhaeren

> Caprine dance or the embrace of a nymph and a faun : the nymph perceives goats dancing on the music of the faun. Reunion and mad embracing.



Following this meeting, both the Trio and the composer had the idea of bringing this project to the screen, through the achieving of a video-poem of Isabelle Françaix. More than a simple musical video, it's the search of the interleaving that is here the centre of the approach, implying the videomaker as a fourth musician, within a « quatuor avec image ». Search on the texture and shooting in a forest including the Trio as an actor and dance, will be mixed with the musical live shooting

The filming and the audio recording are planned in the Autumn 2021.

The first broadcast of the video is programmed in Summer 2022, including an evening during the Celtic festival of *Lugnasad* which begins in August.

Creators in (inter)action



Biography

At 17, Alithéa Ripoll is accepted in the class of composition of Michel Fourgon at the Royal conservatory of Liège (CrLg) in Belgium. She achieves a didactic Master in 2014 with High distinction and she teaches in turn as an assistant from then. She has welcome the precious advices of the composer Luc Brewaeys for two years. a rich relationship which has brought so much to the composer, as much musically as humanly . In 2017, she integrates the Centre d'Art Vocal & de Musique Ancienne of Namur (CAV&MA) as a pedagogic responsible. In 2020, she begins a doctorate in composition and sound creation in Montréal.

Energised by interdisciplinarity, she develops various projects of numerous artists. Almost fifty compositions were performed resulting from collaborations with ensembles such as Musiques Nouvelles (BE), Quatuor Tana (BE/FR), Open Slide (BE), Laps (BE), Hopper (BE), Paramirabo (QC), Sepia (PL), the Spillaert Trio (BE/FR), Fractales (BE), ... soloists such as Vincent Royer, Thérèse Malengreau, ... theatrical groups such as the DARPA Collectif, 4MM, ... and other extra musical artists such as Isabelle Linotte, Matthieu Litt, Julianne Decerf, Mami Kitagawa, Philippe Cloes, ...

She has been played within several Belgian and international festivals in the Netherlands, France, Czech republic, Spain, Chile and Quebec .

She got prizes : Prix André Souris [Loop 2015 – prix de la Sabam] and the Prix Pousseur in 2020. Quite recently, thanks to the University of Montréal, she has got a residence with the Sixtrum and Evergreen Club Contemporary Gamelan with the play Kālī (Montréal et Toronto).

Artistic and cultural approach

« From my debuts at CrLg, there have been numerous collaborations with artists other than musicians. Plasticians, comedians, directors or even photographs, interdisciplinary and multi-disciplinary exchanges have led me today to realize musical theatres and micro-operas.

And even if my music can auto-sustain in a project — independently from the scenic view or other — every aspects must be thought in a collective manner . What will influence the attitude of each participant and therefore the final musical result. Interdisciplinarity is an integral part of my present work. a new aspect has been revealed this year — a covid period rather scenically *articide* —, the collaboration with choreographers and dancers.

I feel free, today, to propose various projects that respond to numerous orders able to mix different arts. And I still remain a composer before all. Most of the time, these orders come from Chamber Music Groups. My compositions are always thought with the group when this one is keen on exchanges processus.

Then, as one may still be dreaming, and that onirism is not completely incompatible yet with pragmatism, I do have two projects on long term: 1) the creation of operas ; 2) one project binding all arts, ten or eleven.

A recent order of the Ensemble Fractales (Be) has allow me to test freely a play mixing music and filmed dance. The dancer and co-choreograph of this project, IA, will comme back for *Rencontre sous notre lune*. This video is available on the chain of the Ensemble Fractales :

<https://www.youtube.com/watch?v=aRNHgKbw2cc>

© Isabelle Françaix - Artistes

 <https://soundcloud.com/alithea6669-1>

 @Alithearipoll

E-mail : alithea6669@hotmail.com

wwwcompositeurs.be/fr/compositeurs/alithearipoll

www.alithearipoll.wixsite.com/alithearipoll

2020 : Multimedia concert with the pianist Irina Lankova, *Visions Goldberg*. Film projected by par sequences on the Goldberg Variations of Bach, live on stage. Creation planned on March, 14th 2020, reported to March, 27 2021 due to Covid 19 epidemic sanitary measures.

2019 : Video-projection of the scenographied concert *Ophelia, Songs of Exile*, of Clara Inglese (avec Lettres en Voix) and realisation of two teasers in the form of haikus : Haiku 1 et Haiku 2 | Video-poem of 13'33 on the music of Benoît Mernier and a poem of François Emmanuel | March, 11 2019, Théâtre Mercelis (Brussels) and March, 28 2019, ARSONIC (Mons)

2019-2018 : Video-projection of the scenographied concert *L'île Paradis qu'on ne doit pas dire*, cowritten with the composer Pierre-Adrien Charpy from diaries of d'Henry Bauchau and his novel *L'enfant bleu (Blue child)*. (Video clip 6'49 + Teaser 2'50 (with Raphaële Kennedy and Vincent Bouchot) | April, 27 2018, Marseille, Salle Musicatreize + July, 7 2018, Festival de la Correspondance, Grignan, Espace Sévigné + July 29, Festival Musiques en Ecrins, Vallouise-Pelvoux + April 29 2019, La Ferme du Biéreau (Louvain-la-Neuve), within the festivities of the UCL dedicated to Henry Bauchau.

2018 : Documentary Video-poem *Finca La Donaira* (Festival Pause en Andalousie) | August 2018

2017 : Musical Video-poem *Vivante morte éblouie*, on the music of Pierre-Adrien Charpy with Raphaële Kennedy | October 19 2017 : Projection at PointCulture Bruxelles + November 10 2017 : Projection in the auditorium of the Librairie Maupetit, Marseille, during the exhibition of the paintings and engravings of Lionel Doulliet

2016 : Two Musical Video-poems with the composer David Achenberg : *Furari* (with the Kheops Ensemble) and *Crazy Tango* (with the clarinetist Ronald Van Spaendonck) | launching online

2009 : Photo exhibition *Partition imaginaire pour Errance sonore*, Fancy score for audio wandering, (soundtrack created by Jean-Paul Dessy) | Chapelle des FucAm - Mons

2007 : *Le chant du bois*, musical documentary (52') corealised with Patrick Dhaussy (Coproduction Comic Strips/Dragon Films, Diffusion RTBF), dedicated to the violin maker Antoni Jassogne.

 <https://vimeo.com/user49308472>

 <https://www.youtube.com/channel/UC7-H6v7w3tkSk9gGstahBhA>

 [@isabellefrancaixvideo - Isabelle Françaix Portraits d'artistes](https://www.facebook.com/isabellefrancaixvideo)

www.isabellefrancaix.com/

Life lines

Are mirrors the skin of the invisible? In the éclats of the mirror coating the light of our lives can be guessed. I love reading the scratches, the wrinkles, the everlasting spots, the movement of shadows, the tracing of a gesture, the organic scriptures. My literary studies at the Sorbonne and Paris VIII have linked my love of words and pictures. As a French teacher, a literary and musical chronicler, in charge of communication and production in contemporary music, I dedicate myself totally to my searches of plastician photograph, portraitist and videast.

I realised in 2019, for the concert of the soprano Clara Inglese, the film Ophelia, the captive voice on a text of François Emmanuel and a music of Benoît Mernier. In 2018, after a video-poem turned in Andalusia at the Festival Pause, *Finca La Donaira*, I have filmed and assembled *L'île Paradis qu'on ne doit pas dire* (*The Isle of Paradise that mustn't be said*), a spectacle co-written with the composer Pierre-Adrien Charpy from the diaries of Henry Bauchau and his novel *L'enfant bleu (Blue child)*. Our precedent collaboration, the video-poem Black and White. *Vivante morte éblouie* (2017), is born from an extract of *Belle du Seigneur* of Albert Cohen. I created for the composer David Achenberg in 2016 the short films *Furari* (with the Kheops Ensemble) and *Crazy Tango* (with the clarinetist Ronald Van Spaendonck). My first realisation in 2007 was a documentary about the luthier Antoni Jassogne : *Le chant du bois* (*The song of the wood*). I imagined with Transcultures an exhibition on the plays of Jean-Paul Dessy in 2009 : *Partition imaginaire* (*Imaginary Partition*) for a sound errance.

The *Goldberg Visions*, 32 visuals poems concieved in 2020 with the pianist Irina Lankova on the Goldberg Variations , will be projected in live at the Max Festival on September 17 2021. I'll create in Senghor in January 2022 *Au plus près* with Céline Bodson and Sara Picavet, a concert with projection live added of a photo exhibition : *Phosphènes*.

Since the sudden death of my husband in April 15 2020, I unite Writing and Photography on a project destinated to editing and exhibiting *La mort jumelle*. (*The twin death*). I realised and assembled *S'envole la mort*, a video-poem moyen-métrage filmed in the garden of a Breton seaman sculptor in the Finistère (Matsylie Productions), for which the composer Hughes Maréchal wrote the music.

Interview

Of Japanese origin, Mami Kitagawa landed in Belgium in 2010 at the age of 23. Her original target: a master in international business law at the Kent University in Brussels. She passed her master and has worked during five years in the department of informatics of a famous Japanese enterprise of cars. Besides she attends courses of aerial fabric at the Espace Catastrophe in Saint-Gilles. A hobby which passionned her so much that one day she decided to leave her job in the informatics to devote herself to circus. She became a trainer in aerial fabric at the Atelier du Trapèze in Brussels, at Ell Circo D'ell Fuego in Antwerp. More recently, she has attended a formation in tree climbing and she set her company « l'Arboréographie » with which she performed lots of aerial prestations in several festivals and events. In Belgium, she is the only one to practise this discipline as a professional.

Everyday of the lockdown, as soon as 7 am, she would go to Duden and Forest parc to connect herself with nature. « I have spent a lot of time with the trees during the lockdown. 30 minutes to 2 hours a day. It was not specially acrobatic. I was simply with the trees. I observed their evolution, their shape ».

She tried to enter in symbiosis with the tree, like a conjugal story. « I like seeing the tree as a partner. Branches are the arms of this partner. I live in connexion with the body of the tree ».

Without security, the acrobat climbs up to 7-8 metres. With a harness and a rope she can climb up to 20 metres. A dangerous sport? « It can be dangerous if I don't connect to the tree or to my body very well, if I take too much risks or if I go too fast, too far », she answers.

The trees she prefers : hornbeam and beech trees, « for they have a smooth body, and their shapes are very nice and funny. They are strong and I can trust their structure ».

With the deconfinement her life has become usual again. New shows are planned by the end of August at Zomer Carrousel d'été in Uccle or at the end of September near Ath. Her lessons of aerial fabric for children, teenagers and adults will resume next September. She will take profit of all her researches on the movements she has worked on during the lockdown to feed her lessons and prepare new aerial shows in the trees.

From the article *Mami Kitagawa, acrobate aérienne : « J'ai passé beaucoup de temps avec les arbres pendant le confinement », 05 août 2020, par Yolaine de Kerchove (Le virus de l'art, Presse écrite)*

<https://www.journalistefreelance.be/Mami-Kitagawa-acrobate-aerienne-J-ai-passe-beaucoup-de-temps-avec-les-arbres>

© Latitude 50 - Danse Arbres - Zomer Carrousel d'Été 2020

@Mami.Circus.Artist · Danseur

🔗 <https://www.instagram.com/arboeographie/>

<https://larboreographie.com/>

Concert - show

LIST & FUNCTIONS OF THE TEAM IMPLICATED IN THE PRODUCTION OF THE PROJECT

○ Trio Spilliaert

Jean-Samuel Bez (violin), Guillaume Lagravière (cello), Gauvain de Morant (piano)

○ "Arboréographique" Dance and /or Scenic Dance

Mami Kitagawa

○ Videast & photographer

Isabelle Françaix

○ Guest Composer

Alithéa Ripoll



TECHNICS

Accessories for the dancer

- Bathroom portable mirror
- Lights to be set on the dancer's head
- Bottle of Absinthe, glass and spoon for absinthe (programmer choice)
- Crown (matter to be defined)
- Fine sand

Stage management

- Grand Piano (stool / page turner)
- Chairs and stands with lights
- White curtains hanged up and secured for the aerial dance forestage and backstage
- Little table to prepare the absinthe (programmer choice)
- Light but not foldable chair for the dancer

Projection Management

- a projector
- Sails cs

Process as a maquette



Triptych (2021 - 20') - Aaro Pertmann, Estonian composer (1971-*)

- Self portrait with mirror, 1908

The dancer is looking at herself in a mirror. She's moving to some persons of the audience and she makes them look at themselves in it.



Triptych (2021 - 20') - Aaro Pertmann, Estonian composer (1971-*)

- Windows

Inside : The dancer gets entangled in the curtains that are at the front of the stage.
Outside : The dancer gets entangled in the curtains hung on the trees or on such a structure.



Triptych (2021 - 20') - Aaro Pertmann, Estonian composer (1971-*)

- Vertigo, 1908

The dancer proposes an aerial dance in adequate fabrics.



Rencontre sous notre lune (Meeting under our moon, 2021 - 15') - Alithéa Ripoll,
French-Belgian composer (1990-*)

- Waiting . Still-life landscape, 1900

The dancer is waiting, standing by the musicians and she's intensely looking at them.

Possible intervention of a comedian on the stage to read the poem *Le soir tombe, la lune est d'or* of Émile Verhaeren.

Evening is falling, The moon is gold.

Evening is falling, the moon is gold.

Before the end of the day
Go joyously to the garden
And pick up with your soft hands
The flowers that are not there yet
Sadly bent, towards the earth.

Even if the foliage is pale
No matter
I admire it and you love it,
And its corollas are beautiful
On the stems that hold them.

And you've gone away amid the box-trees
On a monotonous path.

And the bunch you've picked,
Is shaking in your hand and suddenly shivers ;
And your fingers in a dream,
Piously, gather the lights
Of Autumn
And weaved them with tears
In a pale and clear and flexible crown.

The last light enlightened your eyes
And your long walk became sad and silent.
And slowly, at the vesper
Empty-handed, you came back
Abandoning not far from our door
In a humid and low hillock
The white circle formed by your fingers.

And suddenly I understood that in the tired garden
Where winds and troops will pass by
You did want to flourish a last time
Our youth that lay there, dead.

Le soir tombe, la lune est d'or.
poem published in *Les heures du soir* 1911
Émile Verhaeren (1855 - 1916)



**Rencontre sous notre lune (Meeting under our moon, 2021 - 15') - Alithéa Ripoll,
French-Belgian composer (1990-*)**

- Paysage aux arbres élancés (Landscape with slender trees), 1900-1902

The dancer considers herself as a tree and dialogues with them, outside.



Rencontre sous notre lune (Meeting under our moon, 2021 - 15') - Alithéa Ripoll, French-Belgian composer (1990-*)

- Clair de lune dans la forêt (Moonlight in the forest), 1900-1901

The dancer is wandering around in the forest in a dynamic way.
Outside : she hides behind the surrounding elements.

Possible Intervention of a comedian on stage to read the poem *La lune*, by Émile Verhaeren

The moon

Under the ceilings that on the earth
Midnight adjusts with golden grisps,
You're traveling by the dead evening
Aeternal and lonesome eye;

Eye for the Pole and the desert
Where warmth resembles frost,
Where silence like a seal
Shut the lips of the sea;

Eye projected from top to bottom
On taciturn people
Who buit their nocturn sphinx
With the blocks you fixed;

Eye that breaks your round clarity
Like a crystal against the paving stones
That made the colossal waves
On the beaches, at the end of the world;

Eye of immemorial boredom
Bright and lurid,
Which time engraves at the forehead of empty space
In the face of night;

Eye so old that the earth forgets
Monotonous, since what day
Monotonous, you go round
Its melancholy;

Eye useless and that we know gasping
Amid clear shadows
When, in Winter, you lighten them
With your death and your nothingness;

Eye hostile of the firmaments
Which works, fearless,
For the madness and the terror
Of poets and lovers;

During the heavy midnights of stone
That drops towards my alcove
You devour me under your lid
Eye monstrous and bald.



La lune, poème paru dans La Revue rouge d'octobre 1893
Émile Verhaeren (1855 - 1916)

Translation, Yvette Bez
Photography ©Alithéa Ripoll

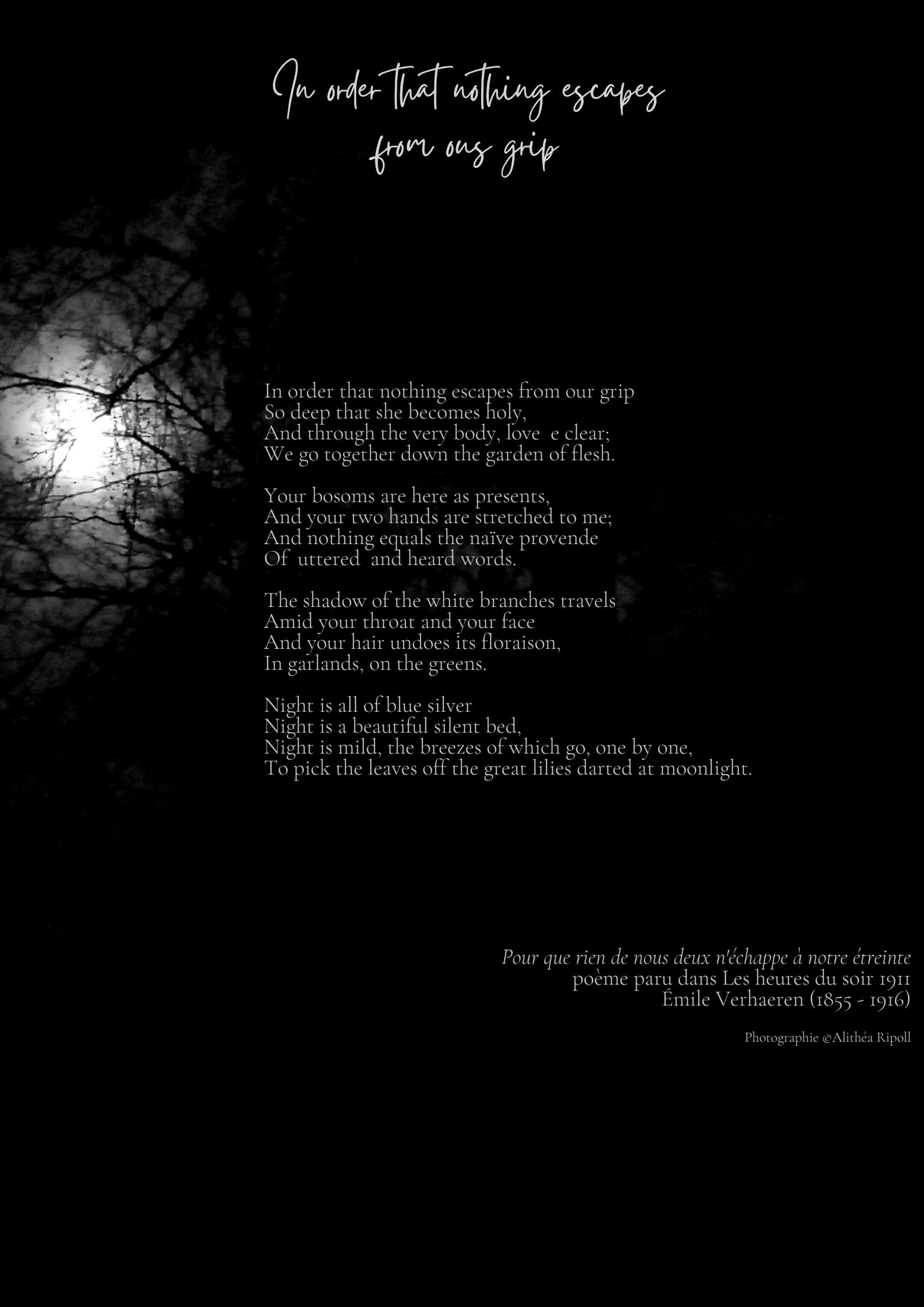


Rencontre sous notre lune (Meeting under our moon, 2021 - 15') - Alithéa Ripoll, French-Belgian composer (1990-*)

- Faune au clair de Lune (Faun under the moonlight), 1900

The dancer proposes an aerial dance in adequate fabrics.

Possible Intervention of a comedian on stage to read the poem *Pour que rien de nous deux n'échappe à notre étreinte, In order that nothing escapes from our grip* of Émile Verhaeren



In order that nothing escapes from our grip

In order that nothing escapes from our grip
So deep that she becomes holy,
And through the very body, love e clear;
We go together down the garden of flesh.

Your bosoms are here as presents,
And your two hands are stretched to me;
And nothing equals the naïve provende
Of uttered and heard words.

The shadow of the white branches travels
Amid your throat and your face
And your hair undoes its floraison,
In garlands, on the greens.

Night is all of blue silver
Night is a beautiful silent bed,
Night is mild, the breezes of which go, one by one,
To pick the leaves off the great lilies darted at moonlight.

Pour que rien de nous deux n'échappe à notre étreinte
poème paru dans Les heures du soir 1911
Émile Verhaeren (1855 - 1916)

Photographie ©Alithe'a Ripoll



Spilliaert's Beach (1999 - 6'30") - Ian Wilson, compositeur irlandais (1964-*)

- Plage au clair de lune (A beach in the moonlight), 1908

The dancer lays on the ground as if she lounged on the beach.
She may become waves. She empties her pockets from sand.



Neurosuite (1998 - 12') - Jean-Luc Fafchamps, Belgian composer (1960-*)

- *Sala d'attesa ed Arance (Allemande - Sarabande - Courante; en cycle)*
 - L'attente (Waiting), 1902

The dancer lands among the musicians and sits down. She gets up and plays with her chair.

Possible Intervention of a comedian on stage to read poems of Guidacci.



Neurosuite (1998 - 12') - Jean-Luc Fafchamps, Belgian composer (1960-*)

- Accorgimenti contro la notte (*Menuet en creux de son Trio*)
 - La buveuse d'absinthe (The absinthe drinker), 1907

The dancer prepares an absinthe and offers it at the end of the play, to the violinist, an expert in absinthe. The drink, however, will be prepared as in the countries of the East, that is to say, burning the sugar. (Not to annoy the purists)

Possible intervention of a comedian on stage to read poems of Guidacci.



Neurosuite (1998 - 12') - Jean-Luc Fafchamps, Belgian composer (1960-*)

- *Incoronazione - elettrochoc*
 - Amour (Love), 1901

The dancer lay a crown on her head and gets bored. From time to time she would get up as if to begin a tango and convulse. She is the queen of electrochocks.

Possible Intervention of a comedian on stage to read poems of Guidacci.



Deux pièces en trio pour violon, violoncelle et piano - Op. 95 (1931 - 18') - Joseph Jongen, Belgian composer (1873-1953)

I. Élégie nocturnale (Nocturnal Elegy)

- Clair de lune et lumières (Moonlight and lights), 1909

The dancer proposes an aerial dance in adequate fabrics.

She owns a light tied to her head and she twirls in her fabric. The light follows naturally the movements.



Deux pièces en trio pour violon, violoncelle et piano - Op. 95 (1931 - 18') - Joseph Jongen, Belgian composer (1873-1953)

II. Allegro appassionato

- La Reine de Saba (The queen of Saba), 1926

The dancer puts her crown again on her head and leaves the stage rather soon in this last movement. Her motion looks like the motion of the lady on the chessboard : following imaginary diagonal lines .