



Playing for Eurydice

**Musical performance by Ensemble l'Autre mOnde
Helena Bittencourt and Goos Meeuwsen**

Playing for Eurydice is the quintessence of a fascinating artistic encounter. The project's point of departure was the desire shared by the Ensemble l'Autre mOnde, Helena Bittencourt and Goos Meeuwsen to search for a format in which baroque music and the art of the modern clown form the basis of a joint show. Where music – passionate, melancholy and rich in contrast – meets the theatrical expressive form of the Nouveau Cirque style, a new aesthetic is born.

Who would be more appropriate than Orpheus to embody the search for and the arrival at a new poetic pathway, in the fusion of two genres?

Orpheus, the first artist...

Orpheus, who descended into darkest Hades for love and enchanted the gods of the underworld with his singing...

Orpheus, the symbol of eternal inspiration...

It is a delicately balanced accord, in which music and gesture are transformed into a completely new language, while ideas take on the densest form imaginable. Thus, the viewer is transported into another dimension in which only perception, seeing and hearing, exist. Time and place assume a different meaning, the air around us takes on a different form, and poetry becomes palpable.

On stage, following the myth, the musicians embody Orpheus' emotions, with the greatest possible room for creativity and with absolute simplicity – convinced that the piece's beauty and strength lie in the reduction of expressive means. Relying on the artists' focus and the stage lighting, the two artistic genres intensify each other's dramatic potential, generating pure emotion. It is a song which transcends the boundaries of the visible world – **Playing for Eurydice**.

Translation: Alexa Nieschlag

The ensemble was founded in 2010 by young musicians who met in the Frankfurt Academy of Music and Performing Arts; rehearsal periods and concerts have been taking place regularly since early 2012. To this date, the ensemble has been heard in Freiburg, Frankfurt, Köln and Brussels; further appearances for instance at the Vielklangsommer in Tübingen and at the Rheingau Music Festival are being planned for the next summer.

Individual concert programs are selected by one ensemble member, all of whom take turns to explore one specific theme and its musical manifestations. So far, the resulting programs have been entitled Duality, Métamorphoses Nocturnes, Once upon a time and **Playing for Eurydice**. While Métamorphoses Nocturnes was inspired by poems about the night and Once upon a time tells a fairy-tale with musical means, for **Playing for Eurydice** the ensemble has sought out the cooperation of friends from the world of the Nouveau Cirque. Together with Goos Meeuwsen and Helena Bittencourt, we retell the ancient myth of Orpheus, music and love.

Ensemble l'Autre mOnde

A baroque ensemble following historic interpretation practice and a formation which is curious about contemporary composers: l'Autre mOnde is both. Baroque composers and contemporary music offer a wealth of fascinating ensemble music. l'Autre mOnde juxtaposes these two sound-worlds, discovering surprising parallels and interesting contrasts. An eagerness to experiment, a love of musical details and an unconditional emotional impulse are the common denominators for the exploration of the various works.

All the ensemble's musicians perform regularly with other renowned ensembles on the Early and New Music scene. They were educated at the Frankfurt Academy of Music and Performing Arts, but also studied with outstanding teachers in Freiburg, Brussels, Cologne and Paris. After completing their studies, founding their own ensemble has given them a musical challenge and the opportunity to constantly further their musical development.

Please find current concert dates and program information on our homepage, www.ensemble-lautremonde.de

Helena Bittencourt made her first appearance on stage at the age of seven and instantly fell in love with theatre. At the same time of her studies at the theater university in Brazil (uni-rio) she graduated in the national circus school and started to work in the combination of those two arts. She was part of Cirque du Soleil, in the show Corteo, where she first met the director Daniele Finzi Pasca, that invited her to take part of the Compagnia Finzi Pasca. With the Compagnie she has been performing the show Donka, a letter to Chekhov for the past 3 years, in many countries. She collaborates also with other companies as a performer singing, acting and doing acrobatics. Between them Manicomics Teatre (Italy), Intrepida Trupe (Brazil), Circus Klezmer, Havana Cafe. She founded the Coletivo Oh! Céus! in Brazil, where she has been working as a director and dramaturge. Together with Goos Meeuwsen she is performing and creating shows, between them a future project with the Compagnia Finzi Pasca.

Since his early childhood **Goos Meeuwsen** wanted to be a clown. He made his first appearance in a show at the age of 10 and has not left stage since. He studied at the École Nationale de Cirque de Montréal where he completed his diploma in 2004, specializing as a clown. By the end of his studies he was already invited by Cirque du Soleil to participate in the new Las Vegas Show The Beatles Love by Cirque du Soleil, where he performed the leading part for one and a half years. Goos, always on the lookout for new inspiration, has since then worked with many different circus troupes and theatre companies, at festivals around the world, as well as in TV Shows. He was part of the creation process of several pieces including Paradis Perdu by Dominic Champagne in Montreal and Adios, a coproduction with Gabriel Rosas in Argentina. Goos Meeuwsen is winner of the Annie Fratellini Prize of the Cirque de Demain Festival. Currently he works together in a duo with Helena Bittencourt. Together they created the piece Half hour to shine and other comical works. As a duo they are working on a future project with Daniele Finzi Pasca.

Alice Foccartouille, soprano, was a member of the Théâtre Royal de la Monnaie children's choir from the age of seven. Besides the lessons she takes with the Danish singing teacher Susanna Eken, she studied at the Musikhochschule Köln as a student of Joseph Protschka and Christoph Prégardien. Alice is regularly invited to perform with various ensembles and conductors such as Collegium Vocale Gent (Philippe Herreweghe), la Fenice (Jean Tubéry), Musica Favola (Stephane van Dijck) and Wim Becu. She took part in "The House of the Sleeping Beauties", composed by Kris Defoort and conducted by Patrick Davin, created in the Théâtre Royal de la Monnaie and performed all over Europe. More recently, she recorded the role of Dorinda in Zamponi's opera "Ulysse", conducted by Leonardo Garcia Alarcón for the label Ricercar.

Contemporary music as well as in Early Music belongs to the repertoire of Flutist **Delphine Roche**. Furthermore she is looking in her artistic work for inspiration from the neighbor disciplines like dance, music theatre and other forms of musical presentation. Born in Paris, she finished her studies in her hometown and in Freiburg very successfully. Currently she is enlarging her knowledge in Early Music as a Traverso student of Karl Kaiser at Frankfurt Academy of Music and the Performing Arts. Within her studies in Frankfurt, she is performing on Renaissance flute and discovering the field of Baroque improvisation. She has been working with Pierre Boulez, J. Kalitzke, M. Pintscher, L. Vis, P. Maccreech, Petra Mülleians and Gottfried von der Goltz. Delphine has been performing with various orchestras and chamber music groups, but also as a soloist at festivals like Festival Klangspuren, the cresc...- Festival and in the Luzerner Festspielakademie.

As a young student of only 16, **Cécile Dorchène** was accepted at the conservatory in Paris where she studied with Roland Daugareil. At the same time she completed studies in musicology and music management at Sorbonne and began jazz violin with Pierre Blanchard.

Subsequently she continued her violin studies with Viktor Tretjakow at the Musikhochschule Köln. Violin literature awakened her interests in historical performance practice and improvisation, and Cécile was able to explore these interests in sessions with pianist Paolo Alvarez. Since 2010 she has studied baroque violin with Petra Mülleians at the Hochschule für Musik und Darstellende Kunst Frankfurt. Cécile has gained much experience with renowned chamber music ensembles and orchestras, including the Orchestra of the Age of Enlightenment, l'Orchestre national d'île de France, Concerto con anima, La Stagione Frankfurt and the Freiburger Barockorchester.

Varoujan Doneyan obtained his artistic diploma with modern violin at the famous Conservatoire National in Paris during the year 2007 as a student of Boris Garlitsky. Continuing his studies with Rainer Kussmaul, he went to Freiburg from 2008 to 2009. Today he lives in Brussels, where he studied baroque violin with Mira Glodenau at the Royal Conservatory. Varoujan is a member of the experimental Quatuor Maeterlinck and a regular player in well-known ensembles such as Freiburger Barockorchester, Le Cercle de l'Harmonie, Le Poème Harmonique and B'Rock. His other current interests include Les Enfants du Paradis (film by Marcel Carné), jump rope, Bruegel paintings, and Apfelstrudel...

Lucile Chionchini began her musical career in her hometown Lyon, France, before studying viola and voice in Paris with Marie-Christine Witterkoer, Bruno Pasquier and Anne-Marie Blanzat. Since 2005 she has studied in the studio of Prof. Dorothea Wirtz and Prof Sylvie Altenburger at the Musikhochschule Freiburg, and later began studies in historical performance practice with Petra Mülleians at the Hochschule für Musik und Darstellende Kunst Frankfurt. As a violist and vocalist Lucile is active in numerous baroque and contemporary music ensembles, whether as a soloist, chamber musician, choir member; she has also performed orchestrally under the direction Gottfried von der Goltz, Petra Mülleians, Alexis Kessenko, Patrick Ayrton, and Andrea Marcon. She considers research for new forms of expression and performance to be equally as important as communicating values and knowledge through teaching, which enriches her life as a musician greatly.

Andreas Voss is inspired by the idea that all music was once “contemporary”. Fresh, never heard before. The cellist is living and working as a freelance-musician in Berlin. Regular collaborations with Musikfabrik Köln, Ensemble Resonanz and Ensemble Modern on the one hand and with Freiburger Barockorchester and Akademie für Alte Musik Berlin on the other are the result of his love for both, contemporary and historical performance practice. Andreas Voss studied at the „Hanns Eisler“ school in Berlin with Stephan Forck of the Vogler String Quartett and at Bostons NEC with Laurence Lesser and Yeesun Kim. As a member of the Abraxas String Quartett he studied chamber music with Eberhard Feltz. In 2007/2008 he was accepted in the program of the International Ensemble Modern Academy. Currently he is studying baroque cello with Kristin v.d.Goltz.

Peter Pudil, born 30 years ago in the Schwarzwald, traces his family roots back to the Czech Republik. Peter studied modern double bass with Prof. Božo Paradžik in Freiburg/Breisgau. He held the position for double bass solo in the Südwestdeutschen Kammerorchester Pforzheim and he is a regular guest in numerous orchestras and chamber music groups, including the SWR Baden-Baden Freiburg, the Württembergischen Kammerorchester Heilbronn, the Lucerne Festival Strings, the Freiburger Barockorchester, Solistenensemble Kaleidoskop and the Chamber Artists CHAARTS. Since 2012 he has continued master studies in historical performance practice with Dane Roberts at the Hochschule für Musik und Darstellende Kunst Frankfurt. His current passion is the G-Violone and it's various possible applications in Early Music. In addition to his musical research, Peter enjoys cooking at home and is always in search of new culinary delights.

Catalina Vicens was born in Chile. She studied harpsichord on full scholarship at the Curtis Institute Philadelphia with Lionel Party, at the Musikhochschule Freiburg with Robert Hill and Schola Cantorum Basiliensis with Andrea Marcon. Further Master studies at the same institution in medieval keyboards with Corina Marti and contemporary music performance with Jürg Henneberger in Basel. She also has studied historic and traditional percussions with Madjid Khaladj (Iran), Pedro Estevan (Spain), Andrea Piccioni (Italy), Philip Tarr (Switzerland) among others. She has performed extensively as a soloist and in orchestral and chamber music in the USA, South America and Europe, and participated in various recordings, broadcasts and as teacher in various courses and master-classes. www.catalinavicens.com

David Bergmüller was born in Austria in 1989. In 2004, he entered the classical guitar class of Stefan Hackl at the Tiroler Music Conservatory. He participated in several master classes, amongst others with Alvaro Pierri, Carlo Domeniconi and Scott Tennat. At the age of 18, he became fascinated by the lute and, after participating in master classes with Rolf Lislevand and Miguel Yisrael, he subsequently decided to focus on this instrument. Between 2009 and 2012 he studied with Hopkinson Smith at the Schola Cantorum Basiliensis. Currently his focal point is on his Masters studies with Rolf Lislevand at the Hochschule für Musik Trossingen. www.sferraina.com



Wir danken der Gesellschaft der Freunde und Förderer der Hochschule für Musik und Darstellende Kunst Frankfurt am Main e.V. für die freundliche Unterstützung

Das Projekt wurde unterstützt von der Hochschule für Musik und Darstellende Kunst im Rahmen der Tanz der Künste Projektförderung.

Besonderer Dank geht an Daniela Kabs, Julian Klein und Petra Müllejangs.

GFF

Gesellschaft der Freunde
und Förderer der
Hochschule für Musik
und Darstellende Kunst
Frankfurt am Main



Realisation / réalisation / realisation

Helena Bittencourt - Regie und Performance / mise en scène et performance / Director and Performer

Goos Meeuwssen - Regie und Performance / mise en scène et performance / Director and Performer

Cécile Dorchéne - Idee, Musikalisches Konzept, Projektleitung / idée originale, conception musicale, chef de projet / Idea, musical conception, Project Leader.

Tilo Schreieck - Lichttechnik / Lumières / Light Technics

Bettina Schleiermacher - Projektmanagement / gestion de projet / Project Management

Ensemble l'Autre mOnde

Alice Focroulle - Gesang / soprane/Vocals

Delphine Roche - Traversflöte / traverso / Traverso Flute

Cécile Dorchéne - Barockvioline / violon baroque/ Barock Violin

Varoujan Donejan - Barockvioline / violon baroque / Barock Violin

Lucile Chionchini - Barockbratsche / alto baroque / Barock Viola

Andreas Voss - Barockcello / violoncelle baroque / Barock Cello

Peter Pudil - Violone / violone / Violone

Catalina Vicens* - Cembalo, Schlagzeug / clavecin, percussion / Harpsichord, Percussion

David Bergmüller* - Laute, Barockgitarre / luth, guitare baroque / Lute, Barock Guitar

** als Gast*

Impressum / impression / imprint

Ensemblephotos / photographies de l'ensemble/photos of the ensemble

Wolfgang Runkel - www.wolfgang-runkel.de

Probenphotos / photographies des répétitions/rehearsal photo

Delphine Roche

Design / design/ design

Géraldine Ladders - www.nico-en-co.com

Redaktion / rédaction/ editorial

Cécile Dorchéne und **Bettina Schleiermacher**



