

I SILENTI



THE NEXT CREATION OF FABRIZIO CASSOL
AND TCHA LIMBERGER
DIRECTED BY
LISABOA HOUBRECHTS



THE GOAL

For several years Fabrizio Cassol has been concentrating on this form, said to be innovative, between concert, opera, dance and theatre.

It brings together several artistic necessities and commitments, with the starting point of previously composed music that follows its own narrative.

His recent projects, such as *Coup Fatal* and *Requiem pour L.* with Alain Platel and *Macbeth* with Brett Bailey, are examples of this.

"I Silenti proposes to be the poetical expression of those who are reduced to silence, the voiceless, those who grow old or have disappeared with time, the blank pages of non-written letters, blindness, emptiness and ruins that could be catalysers to other ends: those of comfort, recovery, regeneration and beauty."

THE MUSIC

Monteverdi's Madrigals, the first vocal music of our written tradition to express human emotions with its dramas, passions and joys.

These Madrigals, composed between 1587 and 1638, are mainly grouped around three themes: love, separation and war.

The music is rooted, for the first time, in the words and their meaning, using poems by Pétraque, Le Tasse or Marino. It is during the evolution of this form and the actual heart of these polyphonies that Monteverdi participated in the creation of the Opera as a new genre.

Little by little the voices become individualized giving birth to "arias and recitatives", like suspended songs prolonging the narrative of languorous grievances. During these first steps in our musical writing, it is highly probable that Monteverdi drew from the musical treasures and oral traditions of the countries bordering the Mediterranean... those that even today are sources of inspiration for Tcha Limberger.

One of the focuses of the work defended by Fabrizio Cassol is the rediscovery of the original popular essence of the madrigal, which broke, notably, with the formal framework imposed by the Church.

Thus, far from the "precious" and "ancient-style" interpretations fed by current musicological research, he proposes the rediscovery of the first breath of the madrigal by drawing from the richness of authentic oral tradition, still very much alive.

From this gigantic flow of lyrical poetry, Fabrizio Cassol has selected parts, cutting them up and re-assembling them so that the words and melodies, in this new context, appear to be imaginary fragments of these letters never written. The themes of love, separation, death, war, divine nature and exile are in the songs of Tcha Limberger. The madrigals thus deconstructed and reconstructed are fed by the diversity of the sounds of the Mediterranean and Balkan countries, which probably Monteverdi had the opportunity to hear.

THE ORIGINS

“The complicity which binds me to Tcha Limberger took place a dozen years ago. He participated in a large number of musical and scenic projects on the subjects of different periods, Balkan music, Indian mixtures, African influences, jazz or adaptations of our old musical patrimony. For a long time, I have had the dream of conceiving a musical spectacle where he would be the origin, the grain from which singing and polyphony emanated which resonates his own history as much as those of the people which he crossed on his travels.

Tcha has an undeniable “truth”, an expressive “purity” which subverts and transcends each time as it touches the most secret emotions of the listener. More often than not, this much sought after force originates in the intimacy of broken hearts, like a need to escape the vice of collective and individual sorrow of oppression. African American or Jewish American music are well-known examples, those of the travelers perhaps less so. In listening to him talk about his history and his family, I felt the tragedy emerge which was deeply buried and sealed by the convention of silence.”

- Fabrizio Cassol

NOTE OF INTENTION

Foreword

Through the figure, the songs and the music of Tcha Limberger, the Porajmos or the forgotten Holocaust (the Roma-genocide during the Second World War), is connected with fragments from the madrigals by Monteverdi which speak of love and death. These two worlds dialogue with each other and flow into each other. An Indian dancer, Shantala Shivalingappa, moves in this in-between-universe as the personification of the lost mothers, the lost Indian origin of Tcha and the Roma. *I Silenti* is like a poem that not only tells about the Roma but is opened up to everyone who is doomed to silence.

Theatre

In the theatre and the world of today, we are increasingly confronted with the voice of the voiceless. Those who have fallen into the cracks of this age are finally coming to the surface to draw our attention to our blind spots. The word dropout is no longer quite as hyped as it was last year and we are overwhelmed with exhibitions of the wives of famous painters or with theatrical productions presented as hymns to forgotten fighters through the ages. History is laid open again and re-evaluated. For many, this means liberation but it also leads to incomprehension and to a moral crisis. The storm leaves behind a wasteland of possibilities. A new vocabulary arises for the theatrical arts including terms such as decolonisation, hyper-diversity, #metoo and gender identity. The canon is re-thought. Stories are told from other, less frequently illuminated perspectives in order to formulate a commentary on the historical epoch.

But in all of these necessary discussions and in the creation of a new lexicon, there are still stories that are not being taken up.

I Silenti (translation: doomed to silence) carries all of these echoes in itself but also wants to make an abstract poetic statement. The performance plays out in a borderland that is only governed by two streams: extreme light and extreme darkness. The dynamics of the performances shall arise from a constant variation between visibility and invisibility. This serves to generate an experience of silence but in *I Silenti* also an experience of the blindness of Tcha Limberger. It is he who more than the creator and

main character shall move into the foreground in order to cast a light on his people and their tragedy which still cannot rise up out of the shadows. Thus, during the International Day of Remembrance of the Victims of the Holocaust 2020, the Porajmos are still just mentioned as a footnote and the genocide of the Roma is not officially recognised as a form of ethnic cleansing. *I Silenti* does not have as its objective here to provide a factual presentation or documentary theatre. By means of the connection with Tcha Limberger with the canonical 17th century madrigals by Monteverdi, we find ourselves in a poetic expression of how the centre relates to its periphery and how they can change position. Bringing together Tcha Limberger with Monteverdi merges a historical epoch with the current day and well-documented, iconic scores with orally transmitted music. It is the quests for beauty, consolation, restoration and poignancy that juxtaposes them facing each other.

The set design was developed by abstract painter Oscar van der Put. An anti-space was created : a place that is not a place, a time that is not a time. An abstract thing of monumental proportions. We want to link this with the experience of the blind. Objects that can emit light in the darkness or which are fluorescent and can be placed over to the set will be used. The idea is to create an abstract, surreal landscape in motion that is not constantly visible. The subtitling screen is located in the middle. Tcha Limberger sings in Romani, Greek, Turkish and Spanish. The translation of many of the songs that he sings in Romani is forbidden. This is a prohibition that is lived in the Roma community. In *I Silenti* we shall provide sub-titles for these texts and the original madrigals so that the whole story and the songs that were kept secret come to the foreground for the first time.

Also standing on the stage are other musicians linked with Tcha Limberger. The madrigals of Monteverdi will be sung by the Scottish Nicola Wemyss, the Argentinian Jonathan Alveiros and the Afro-American Claron Mcfadden. The music becomes theatrical in the form of recitations. The singers step out of the musical universe in order to literally address the public in an opera form. They sing about silence, war and love in Monteverdi's words. This changes off with Tcha's song which contemplates or calls to memory in a narrative fashion. This creates a constant dialogue between all of the singers on the stage which shall be explored scene-by-scene. The Turkish drummer Ezqui Elkirmis and the Bulgarian kaval player Georgi Dobrev form an east-European element linked to the sound and the journey of Tcha and the Roma. They are joined by Vilmos Csikos on contrabass and Philippe Thuriot on accordion. The different combinations possible with these musicians allow different worlds to interact with each other.

The historical body

A physicality between the musicians and Tcha Limberger is the objective. He will need to sense their presence on a large stage where he can only hear them. Through touch and search for each other, physical images will arise that can temporarily halt the music and give space for movement and dance. The idea is that the group will support Tcha, reflect him and in some cases even take his place, while there is admittedly always, in a sort of ritual, a relationship between a soloist and a group. The most important thing is that Tcha can move about in a space he can remember. A new metaphor arises in the memory space. Tcha Limberger dives into memory and sings about nature in solitude, about a nostalgic journey, an exile or a flight. The moment that he is confronted with the horror of war and the concentration camps, he recalls his heritage, about which so little is known; and the dancer Shantala Shivalingappa is born as his source.

Officially, where the Roma come from is uncertain. There are various origin myths. One of the tales is that the Roma are supposed to be a group of people who, together with the Jewish people, were exiled by the Pharaoh of Egypt in 500 AD and traversed the world as an ancient enslaved people from the desert. Another origin myth is that they once lived in northwest India, near the border with Pakistan. Around the year 1000, they are said to have begun a nomadic existence because of attacks by the rulers of Afghanistan. They had no territory to settle down in. Here one speaks of the Roma-Diaspora.

In *I Silenti*, Tcha is confronted with the forgotten origin, a nostalgic longing for a beginning that he cannot trace back. *I Silenti* opens up a moment of imprisonment. It refers to a concentration camp where nature all around the camp is overwhelming and in full flower. Nature, celebrated in Tcha's poetry and in the madrigals of Monteverdi, becomes a nostalgic longing for the past, the carefree childhood, the longing to travel about as a nomad and be liberated. Tcha recalls this original relationship to nature in the moment when life is in danger. It is in this confrontation that his origin, in the dance of Shantala, appears to him or entices him. In *I Silenti* we are thus presenting a 'historical body': we want to create historical echoes all around Tcha which can offer consolation. The idea is to connect his body with a history and a heritage that he has lost in order to give it continuity. It is the choreography and the costuming (historical costume) of Shantala Shivalingappa which will convey this. She will move on the stage as Tcha's Indian origin. Since Tcha is blind, he can feel her but not see her. It is a metaphor, an allegory, for the confrontation between the Roma and their lost origin. It is an emotional relationship between Tcha who sings and Shantala who –invisible to him – dances to his words. The impossibility of really connecting, to see, is exactly what makes a much more intense contact possible. It is the relationship between Tcha and Shantala that shall come to be the central element of the theatrical development of the performance.

Dramaturgy of appearing and disappearing

The content of the performance is based on a rather fluid principle: connecting the forgotten Holocaust with the forgotten origin. Both evoke melancholy, nostalgia and loss in relationship to that which is doomed to disappear. But in it one also sees revealed *joi de vivre*, strength, the will to survive, healing and beauty as unique as the music and dance of the Roma. We also want to open this up by freeing it from any literal anecdote. It is for example the Afro-American Claron Mcfadden who embodies Tcha's words and speaks about the people with which they identify and the oppression, the silence, in which they recognize each other. We seek to open up the silence of the Roma to the silence of others so that it becomes a universal principle.

On the one hand, we are seeking transparency through means of historical dramaturgy. This means defining the connection between the madrigals of Monteverdi and the music of Tcha Limberger and creating inspired images and movement material based on it, which support this or help generate the friction. On account of this historical dramaturgy, it was also decided that all the names in Monteverdi's texts which refer to Greek or Roman origins would be replaced with similar names from Indian mythology. We are talking about the Indian poetess Vijaya, who wrote forgotten poems in the year 800 or Shri Lakshmi, the Hindu goddess of light. This is how we first build a historical narrative around Tcha Limberger in connection with the music transmitted to him orally.

On the other hand, we opt for a disappearing effect in which everything plays out in an abstract universe and becomes open to less specific meanings. Then there is more communication at the level of atmosphere. The costumes are, through Shantala, references to ethnic or historical costumes but we will combine them with other costume elements which render this strange so that we can create an entirely unique, abstract myth around her which can be expressively free. Tcha does not just represent the perspective of the Roma but also that of the blind. We want to allude to this experience. The musicians shall wear luminescent or reflective clothing which can light up in the darkness in order to create some light-dark/black-white contrasts on stage. The disappearing effect creates an enigmatic abstraction, a *chiaroscuro*.

The dramaturgy can appear and disappear on its own and based on how we approach the story of Tcha Limberger. We approach it with both real and fictional elements around his person and music and build a whole unique world around it. In this way a contemplative or abstract world is evoked in limbo whereby the audience can dive into the music and all of its allusions.

- Lisboa Houbrechts

DISTRIBUTION

Creation FABRIZIO CASSOL and TCHA LIMBERGER

Composition FABRIZIO CASSOL

Direction LISABOA HOUBRECHTS

Dance SHANTALA SHIVALINGAPPA

Voices CLARON MCFADDEN – NICOLA WEMYSS – JONATAN ALVARADO

Voice and violin TCHA LIMBERGER

Accordion PHILIPPE THURIOT

Contrabass VILMOS CSIKOS

Percussion ensemble EZGI ELKIRMIS

Kaval GEORGI DOBREV

Dancer SHANTALA SHIVALINGAPPA

Scenography OSCAR VAN DER PUT

Light CARLO BOURGUIGNON

Sound CARLO THOMSON and GUILLAUME DESMET

Staging assistant PAUWEL HERTMANS

Production : Théâtre de Namur in co-production with Cavema, Théâtre de Liège, Les Ballets C de la B., Toneelhuis Antwerpen, Théâtres de la Ville du Luxembourg, Célestins – Théâtre de Lyon, Opéra de Lille, Festival de Marseilles... in progress.

In co-production with La Coop asbl and Shelter Prod. With the support of taxshelter.be, ING et dutax-shelter from the federal government of Belgium.

IN FACT

The research work has been under way since December 2018. By short work sessions, Tcha Limberger and Fabrizio Cassol have put together their team, seeking the voices, instruments and personalities that come together the most powerfully around Monteverdi and their project.

It is from January 2020 that the sessions of repetitions have begun leading to the actual creation.

Creation at the Namur Theatre end January 2021.

THE TEAM



FABRIZIO CASSOL

Composer and saxophonist – Belgium

Native of Belgium, Fabrizio Cassol has been the composer and saxophonist of the group Aka Moon for the past twenty-five years. Among the artists with whom he works regularly, we can cite the choreographers Alain Platel (*Requiem pour L., Coup Fatal, VSPRS, Pitié !, Uit De Bo!*), Anne Teresa De Keersmaeker, Lemi Ponifasio and Faustin Linyekula; the composer Philippe Boesmans and the director Luc Bondy for the opera; the dramatist Brett Bailey (*Macbeth*), the company tg Stan for the theatre and the KVS, Flemish Royal Theatre of Brussels (direction of Jan Goossens)

His interest in extra-European music emerged at the end of a trip to the Aka Pygmies of the Central African Republic in 1992, which led the study of links between orality and musical writing. Numerous encounters and collaborations bear witness to this: the Malian diva Oumou Sangare, the griot Baba Sissoko, the Indian master percussionist U.K. Sivaraman and the Senegalese Doudou N'Diaye Rose. With his group Aka Moon, he develops *Aka Balkan Moon* projects including Bulgarian musicians and *AlefBa* imbued with Arabic music. With the DJ Grazzhopppa, he is creating the first big band of fourteen DJs. With the instrument maker François Louis, he is involved in the design of the Aulochrome, the first chromatically polyphonic wind instrument. He is in residence at La Monnaie/De Munt under the direction of Bernard Foccroulle. Between 2012 and 2015, he was in residence at the Royaumont Foundation where he extended the study of the world's cultures.

Since 2015, Fabrizio Cassol has been the musical director of the Medinea session at the Lyrical Festival of Aix en Provence, a formation open to young women musicians and improvising musicians from the Mediterranean region, and the world of traditional music of that region.

His practical application of expressions from the orality of the world's music and jazz, and his written compositions combining chamber music with symphonic works, leads him to regularly head workshops or master-classes notably at the Conservatoire national supérieure de musique et de danse de Paris, at the Royal Academy of London, at the Conservatoire national de musique Edward Said de Jérusalem-Est, at the Fondation Royaumont and in Algeria, Peking, Berlin, Channai, Tunisia, etc.

He has been an artist in residence at the Fondation Camargo de Cassis (France) since 2015.



TCHA LIMBERGER

Award winning multi-instrumentalist and vocalist Tcha Limberger, a blind musician born in Belgium, ac- claimed across musical genres, celebrated within the jazz and world/folk music worlds as both a singer and instrumentalist. He has been recognised as one of the most prominent and important figures in folk music of the Carpathian basin and can be found performing worldwide as a soloist in many formations which feature the greatest musicians from across the music world. Stochelo Rosenberg, Angelo Debarre, Fabrizio Cassol, Sebastien Giniaux, Roby Lakatos, Evan Christopher, Fapy Lafertin.

His own numerous musical projects are also greatly admired. His touring jazz quartet The Tcha Limberger Trio where he performs as a vocalist, violinist and lead guitarist, features Mozes Rosenberg, Dave Kelbie, and Sebastien Girardot. He is a founding member, vocalist and violinist, of Brussels based string quintet Les Violons de Bruxelles, a group dedicated to performance of jazz standards by Django Reinhardt as well as original compositions.

Alongside his dedication to nurturing many folkloric musics using the violin, he is also at ease singing in nine

languages. He is a member of Trio Tatavla, where he sings and improvises in Greek; The leader of both The Budapest Gypsy Orchestra and The Kalotaszeg Trio, where he sings in Hungarian, Russian and Romanian. His inexhaustible interest in various cultures naturally influences his improvisation style in jazz singing and instrumental playing.

He was born into a family of musicians. His grandfather was a violinist who led the band 'The Piottos' and his father Vivi Limberger, a guitarist who became the rhythm guitarist of the band Waso alongside Fapy Lafertin –Tcha's cousin and possibly the most celebrated Gypsy musician since Django Reinhardt.

He learned his first two chords on guitar aged six and from the age of eight had started to give solo concerts. Limberger has always had a fascination for traditional music from all over the world and collected a large amount of instruments and recordings. For a long while he led a band of Belgians playing music from Aima- ra, and Quechua Indians from Bolivia.

Inspired by the clarinetist of a New Orleans band in which he was playing banjo, he started clarinet and studied the styles of both New Orleans jazz, and the music from Budapest, Magyar nota.

He also started work with a theatre company: "Het Muziekloot" and Belgian composer Dick Vanderharst who introduced him to contemporary classical music and modern jazz.

When he was seventeen, inspired by stories of his grandfather, and recordings from the Hungarian violinist Toki Horvat, he started to play violin. He split with the Orchestra De Piotto's, and started a trio with his father and his uncle Bisque Limberger.

Whilst in Budapest on tour he made the decision to learn the violin style Magyar Nota. He learned Hungarian, and when he was twenty-three, he arrived in Budapest and studied intensively for eighteen months with the great prima Horvat Bela.

The polymath virtuoso Tcha Limberger is the King of Gypsy music – SUNDAY TIMES UK

Tcha Limberger seems to be made entirely out of music – THE OBSERVER UK

Limberger's voice reaches heart breaking qualities – DJANGOSTATION FR

Technical brilliance and defiant passion – FROOTS UK

As intoxicating as a vintage dessert wine – SONGLINES UK

Simply world class – COMPACT NL

Music as natural as breathing – LONDON JAZZ NEWS

Music straight from the soul – LONDON EVENING STANDARD

Full of energy and pathos – SONGLINES UK



LISABOA HOUBRECHTS

Lisaboa Houbrechts (1992) completed her master's programme in Drama at School of Arts Gent|KASK Gent in 2016. She is a writer and director.

Together with Victor Lauwers, Romy Louise Lauwers and Oscar van der Put, she founded the artist's association Kuiperskaai. Houbrechts has been a part of the quadrennial project P.U.L.S. since 2017, a new project at the Toneelhuis in which she, as the director, reflects on, questions and performs the question of greatness in various stages. The performances she directs are baroque, brutal but also playful and disarming. Houbrechts evokes history and the classical repertoire in a ritual act and presents man as a creature in the chains of instinctual drives. Her love for the exuberant, the striking image and the musical came together in the powerful performances such as the *The Winter's*

Tale, 1095 and the recent *Hamlet*, that was called because of its force "an immense clash of energies" "language is colour, the action is an image, the music is the paint." In 2019 she will premier her new play *Bruegel*.



CLARON MCFADDEN

After studies at the Eastman School of Music of Rochester (New York) Claron McFadden made a name for herself as a soprano both in the world of baroque music and contemporary music. She worked under the direction of conductors such as Sir Andrew Davis, Frans Brüggen and William Christie. She sang the title role in *Lulu* at Glyndebourne, *Zerbinetta* in *Ariane à Naxos* at the English National Opera and *Sémélé* in Rotterdam. She enjoys being involved in projects at the crossroads of artistic disciplines, with Alain Platel, the David Kweksilber Big Band and Josse de Pauw. In 2006, she received the Amsterdam Prize for the Arts and was also nominated for the Grammy Awards. She is recognised as one of the major interpreters of contemporary music

and notably ensured the world première of the works of Michel van der Aa, Wolfgang Rihm and Joerg Widman. Her vocal versatility has led her to be often invited by jazz musicians. She is the artist-in-residence at Muziektheater Transparant (Anvers) where she creates personal cross-disciplinary projects. *Secrets* (2015), *Nightshade : Aubergine* (2017). She rejoins, with the show *Harriet*, Jean Lacornerie with whom she had already collaborated in *Façade: les derniers jours de Mata- Hari* (2017) and *Calamity/Billy* (2018).



GEORGI DOBREV

Georgi Dobrev was born in 1994 in the town of Plovdiv (Bulgaria). At the age of seven, he started playing the kaval (a traditional Bulgarian folk instrument).

He studied twelve years at music school in Plovdiv. In 2013 he was accepted to study at the The Academy of Music, Dance and Fine Arts in Plovdiv. During his student years, he performed as a soloist in the academy's folk concert orchestra, as well as with many other groups. He graduated in 2017 and now he works in the Academic folk ansamble, also works as a kaval teacher in a school.

In July 2018, he took part in the Festival d'Aix-en-Provence where his mentor was the saxophonist and composer Fabrizio Cassol. He became

part of the artists of the «Medinea» network.

Georgi Dobrev has won several first prizes from national competitions.

He plays with a wide range of music groups, projects and performs concerts in Bulgaria and other countries.



PHILIPPE THURIOT

Philippe Thuriot has worked on the international stage for more than 25 years. He has appeared in the dance performances *La Tristeza Complice* (1996) and *Pitié* (2008) by the dance company "Les Ballets C De la B" by Alain Platel, which resulted in a world tour through all of Europa, the USA, Brazil and the Congo. He has played concerts with great masters of the international jazz scene, including Steve Houben, Charles Loos, Aka Moon, Tcha Limberger, Ellery Eskelin, René Lussier, Marc Feldman and Uri Caine. He also played with orchestras such as the BRT -Philharmonic, Oxalys, Het Collectief, Il Gardellino, Prometheus and Ictus. In 2015 he recorded the Goldberg Variations by J.S. Bach for the label Warner Classics/Klara. In 2018 he recorded a solo album for

the same label with his own arrangements of music by Couperin and Ravel. Both CD's were received internationally with accolades. In 2018 he played with the Klangforum Vienna in the world premiere of the Opera Pinocchio by P. Boesmans and in 2019 he played the accordion concerto by Peter Vermeersch with the Flanders Symphony Orchestra. The American composer Maria Schneider asked him to appear as a guest performer with orchestras such

as Denada, the Brussels Jazz Orchestra and the WDR big band for concerts at major events in Vienna, Cologne and Sebastian. He was also asked by Philippe Herreweghe and the Collegium Vocale to return as a performer at Crete Senesi, the summer festival in Toscana to play three of the 'carte blanche'- concerts with Carlo Nardoza (trumpet).



NICOLA WEMYSS

After initially studying piano, Scottish mezzo-soprano Nicola Wemyss changed her focus to singing, graduated with honours from The Royal Birmingham Conservatoire, and completed her postgraduate studies specialising in Early Music and Historical Performance Practise at The Royal Conservatoire of The Hague.

Since becoming the first winner of the Chimay Competition for Baroque Singing in 2000, with a jury chaired by William Christie, she has worked as a soloist with various ensembles and directors including: the Apotheosis Orchestra, Les Arts Florissants, the Huelgas Ensemble, The Netherlands Bach Society, The Orchestra of the 18th Century... Korneel Bernolet, Frans Brüggen, William Christie, Richard Egarr, Ton Koopman,

Paul van Nevel, etc, singing both opera and oratorio ranging from the Baroque to the 20th century.



EZGI ELKIRMIS

Ezgi Elkirmis is an Istanbul-based darbuka player and vocal. She studied Law Faculty and Turkish Music Conservatory. Her main instrument was kaval at conservatory. At the same time she studied darbuka for 7 years with Ustad Mısırlı Ahmet at the only darbuka school in the world in Istanbul. And also she got the Certificate of Pedagogical Formation Education Program for music teaching.

She performed and played Boğaziçi University Folklore Club which produces theatrical dance and music shows in with a poly culturalist perspective and whose repertoire consists of ethnical and religious music of Anatolia, Balkans, Black Sea, Middle-East, as well as popular music such as rock. Performed with musicians and music bands (Al

di Meola, Xiang Gao, Kardes Türküler, Ayse Tütüncü, Defjen, Nusaibin etc.) ,dancers (belly dancers) and given workshops at some countries. (U.S University of Delaware, Argentina Cerps School of Music, Qatar etc.) She worked with children and women as a rhythm teacher at Istanbul.

Travelled to some countries such as India, Iran, Brasil, Argentina to make research different music styles. Travelled to Egypt for 3 times for Mısırlı Ahmet International Musical Camps in Sina Desert where Mısırlı Ahmet improved his techniques.

Participated and performed in some intercultural music programmes such as Onebeat which is international music exchange programme at U.S. , Aix en Provence Intercultural Creative Session in France, in Nuoro Jazz Festival in Italy with Music Director Fabrizio Cassol.



JONATAN ALVARADO

Jonatan Alvarado is an Argentinian singer, lutenist, director and researcher. He began his musical studies on the modern guitar at his hometown's conservatory of Mercedes. He would go on to pursuing a Degree in Orchestral Conducting and Composition at the Universidad Nacional de La Plata, while also beginning private singing lessons in Buenos Aires. Parallel to this, he developed a successful career as a folk-singer.

Taking the decision to develop his skills as singer and performer of historical European repertoires, he pursued studies in singing and lute at the Conservatorium van Amsterdam with Xenia Meijer and Fred Jacobs respectively, which he finished with a "Cum Laude" distinction.

He is the co-founder and co-director of the ensemble Seconda Prat!ca. The ensemble's high level of performance has led to their releasing of the debut album "Nova Europa", which garnered a coup de coeur and became album of choice of France Musique. He is currently working with Dr. Rebecca Stewart in developing vocal techniques for historical repertoires and connecting early music with oral practices such as the folklore of his own country. This research has led to the recording of his debut solo album 'Pajarillos Fugitivos', released by the label Ayros and nominated for the International Classical Music Awards.

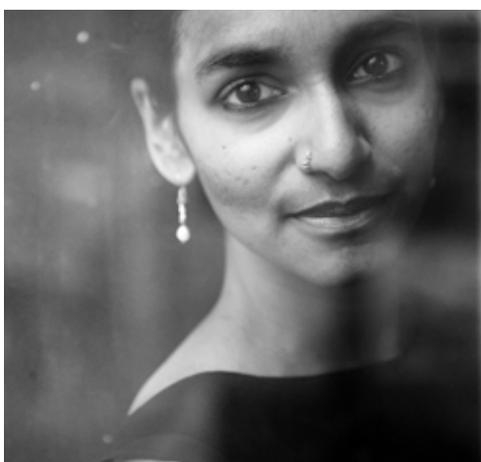
With his ensemble and as a soloist he has sung and played in some of the most important festivals of his specialty including Ambronay, Sablé, Stockholm, Göttingen, Regensburg and Halle, among others.



VILMOS CSIKOS

Vilmos Csikos was born in Hungary in 1976 into a large family of musicians. He himself became a professional musician and multi-instrumentalist – double bass, accordion, piano, etc.

The extent and variety of his international repertoire – gypsy music, manouche gypsy jazz, jazz, funk, tango, pop, light classical music, operetta and music for films – allows him to play with artists with very different musical backgrounds such as: the violinists Roby Lakatos, Tcha Limberger, Geza Hosszu Legocky, Michael Guttman and Alexandre Cavalière, the guitarists Biréli Linca, Marius Preda and Jeno Lisztes, the accordionist Ionica Minune, the singer Maurane, the violist Jordi Savall etc. He has worked since 2006 with Les Ballets C. de la B. – Alain Plattel and Fabrizio Cassol.



SHANTALA SHIVALINGAPPA

Born in Madras, India, brought up in Paris, Shantala is the child of east and west. She grew up in a world filled with dance and music, initiated at a tender age by her mother, dancer Savitry Nair.

Deeply moved and inspired by Master Vempati Chinna Satyam's pure and graceful style, Shantala dedicated herself to Kuchipudi, and received an intense and rigorous training from her master. Driven by a deep desire to bring Kuchipudi to the western audience, she has performed in important festivals and theatres (such as: Théâtre de la Ville-Paris, Sadler's Wells-London, Mercat de les Flors-Barcelona, Jacob's Pillow Festival-USA, New York City Center, Herbst Theatre-San Francisco), earning praise and admiration from all.

Acclaimed as a rare dancer by artists and connoisseurs in India and Europe, Shantala combines a perfect technique with flowing grace and a very fine sensitivity. Since the age of 13, she also had the privilege of working with some

of the greatest artists of our times: Maurice Béjart (“1789...et nous”), Peter Brook (for whom she played Miranda in “The Tempest” and Ophelia in “Hamlet”), Bartabas (“Chimère”), Pina Bausch (“O Dido”, “Néfès”, and “Bamboo Blues”), Amagatsu (“Ibuki”). Such experiences make her artistic journey a truly unique one.

Today, Shantala shares her time between touring with her solos and expanding her own choreographic work in the Kuchipudi style. Passionate about human encounters and the artistic journey they trigger, she also revels in collaborating with various artists in the exploration of dance, music and theatre.

PERIODS OF AVAILABILITY

February– March 2021

June – July 2021

October – November – December 2021

CONTACTS

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