ANOTHER WINTER

Opéra fantasmagorique

LOD muziektheater Gent
Fondation Mons 2015, le manège.mons
UBU compagnie de création Montréal
Les Théâtres de la Ville de Luxembourg
deSingel Antwerpen
Maison de la Culture Amiens
Musiques Nouvelles
Centre National des Arts de Ottawa
Festival TransAmériques
La Rose des Vents scène nationale Lille métropole Villeneuve d’Ascq
Fundação Calouste Gulbenkian
Another winter is a new opera by Dominique Pauwels, inspired by the tumultuous relationship between the two legendary French poets, Arthur Rimbaud and Paul Verlaine. Normand Chaurette is writing the libretto and Denis Marleau is directing, together with Stéphanie Jasmin, who has been his companion for many years now.

The reputation of Denis Marleau, a major figure on the Quebec theatre scene, extends far beyond Canada’s borders. His artistic approach is distinguished by his challenging literary choices, meticulous directing, and innovative use of audio and video technology.

Another Winter is undeniably an opera of our time. Using the turbulent relationship between the French poets Rimbaud and Verlaine as a source of inspiration, Normand Chaurette rewrites their story in this production, brought on stage by 2 singers, 6 musicians, video projections, a children’s choir and a women’s choir. A part of them are flesh and blood, a part consists of projected faces. These video characters are very lifelike, yet their faces exude something elusive and alienating... Live voices flow through the recorded singing, the borders blur...

This ambiguous world, created by Dominique Pauwels’ music, and Denis Marleau and Stéphanie Jasmin’s staging, is perfectly representative of the story; with paper and pen all seems very poetic and romantic, but in real life the passion turns out to be deadly. A contrast between everyday reality and a world of words that lies in a grey area. A grey sea in which two passengers are sailing through ice cold water...
ANOTHER WINTER  

### credits

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There’s Rimbaud and there’s Verlaine. They’re the starting point. But this is not about them.

Of course, there’s Verlaine, pining away in the prison at Mons. And yes, there’s that one fragment from that lousy B-movie that caused it all.

Two bullets hurtle through a hotel room in Brussels. A cry from Rimbaud, wounded in the wrist. Verlaine’s mother, beside herself, witnesses the situation; “Go and turn yourself in!”

Nothing is working out anymore, the whole situation is escalating to a ridiculously excessive degree of hopelessness. Like that time when Verlaine, dead drunk, threw the three jars to the ground that contained his brothers and sisters, immortalized in methanol. A funny smell. The smell of days full of wandering and alcohol. The weird coherence of a dark, soiled mind and words of enlightenment. Words of adoration that haunt the mind, tangled up in a web of misunderstandings, of passion and violence, far away from the romantic cliché of a couple of doomed poets. This paradox, and the contrast between daily reality and the reality of words, appeared to be a much more interesting topic than the anecdote itself.

There’s the voices of the men and women, the mothers, the wife, the sister, the children. And there’s the view of these people, the way they look at the show that’s going on, unable to grasp it, a show in which they all play a role, in spite of themselves: Mathilde, Vitalie, Stéphanie, Isabelle. And furthermore, all the children that have died and been forgotten. Transverse lives, transverse voices. A tiny microcosm of characters of flesh and blood that take matters into their own hands and sing and talk about the beauty and the violence in this world. Throughout the ragged ends and frayed scraps of these conversations and vague rumours appears the story of Rimbaud and Verlaine, as a minor incident lacking in drama.

Dominique Pauwels is writing the music, Denis Marleau & Stéphanie Jasmin (Québec) are directing and Normand Chaurette is writing the libretto. Another winter is for a small ensemble of six musicians, who accompany two singers on stage. It will also include the voices of a children’s choir and video projections of the characters.
DOMINIQUE PAUWELS studied at the Ghent Conservatorium, the Sweelinck Conservatorium of Amsterdam and at the IRCAM in Paris. In 1991, he graduated in composition and film composition from the Berkley College of Music in Boston, Massachusetts. Since then, he has increasingly started focusing on computer technologies and composition software. Since 1991, Dominique Pauwels has regularly composed for television. In addition, he makes records and CDs (incl. Chris Whitley, New York) and is regularly asked to compose for theatre (musical), film and advertising. For example, he provided the music for Lifestyle (1998, Victoria), Not all Moroccans are Thieves (2001, Arne Sierens), No Comment (2003, Needcompany, Jan Lauwers), DeadDogsDon’tDance/DjamesDjoyceDdeaD (2003, Jan Lauwers & Frankfurter Ballet). He wrote his first string quartet (2004) for Quatuor Diotima and in 2006, he composed the soundtrack for Looking for Alfred, a short film by Johan Grimonprez, which won the European Media Award. Dominique Pauwels has been resident composer at LOD since 2004. There he works in close collaboration with choreographer and dancer Karine Ponties and director Guy Cassiers with whom he has created Onegin, Wolfskers, Blood and Roses and will be creating an opera based on Macbeth. With Inne Goris he created the performance WALL (2010), the musical installation Daydream, commissioned by Manchester International Festival, and the performance Father, Mother, I and We — LOD & HETPALEIS (2011). In collaboration with Inne and Kurt d’Haeseleer he created the video performance/installation Long Grass, commissioned by Kunstenfestivaldesarts 2012. In 2013, he created the opera MCBTH, together with director Guy Cassiers.

DENIS MARLEAU Since the early 1980s, Denis Marleau has been creating remarkable works for the stage and presenting them in Montreal and overseas. Exploring the historical European avant-garde, the classical repertoire and plays by contemporary playwrights, his stage presentations stand out for a playful yet rigorous style and for his formal, sensitive approach to directing. A creator of “technological phantasmagoria”, his artistic vision is inspired by the visual arts, literature and contemporary music.

Born in Quebec, Denis Marleau has been pursuing his theatre practice for the past forty years, with staging renowned for inventiveness, formal rigour and an integrated multidisciplinary approach. After training as an actor at the Conservatoire d’art dramatique in Montreal, in the 1970s he studied in Paris where he discovered art theatre. Upon his return to Montreal, he created his first collage production at the Musée d’art contemporain, Cœur à gaz & autres textes DADA (1981). His subsequent works were created under the aegis of his company UBU: Picasso-Théâtre (1985), Merz Opéra (1987), Oulipo Show (1988), Cantate grise (1990), Les Ubs (1991) and Luna-Park 1913, (1992). They were imbued with the radical, iconoclastic spirit and aesthetics of modernity, and attracted attention for the virtuoso use of vocal techniques, with
the focus on resonance and sound. He then turned to contemporary writing, exploring the worlds of Koltès (Roberto Zucco, 1993), Bernhard (Maitres anciens, 1995), Tabucchi (Les trois derniers jours de Fernando Pessoa, 1997), Fosse (Quelqu’un va venir, 2002), Pliya, (Nous étions assis sur le rivage du monde, 2005) and Loher (Le Dernier feu, 2013). He also staged several works by the Quebec writer Normand Chaurette, including Le passage de l’Indiana (1996) and Le petit Köchel (2001), presented at the Avignon Festival. At the same time he mounted plays from the repertoire (Shakespeare, Molière, Lessing, Goethe, Büchner) and presented Seneca’s Agamemnon on the stage of the Comédie Française (2011).

His “technological phantasmagoria” version of Maeterlinck’s Les Aveugles (2002) was hailed on three continents. Together with his artistic collaborator Stéphanie Jasmin, Denis Marleau then embarked on in-depth research on integrating new sound and image technologies, using video projection in the service of the characters. That theatrical research was apparent in the exhibit La planète mode de Jean-Paul Gaultier – de la rue aux étoiles (2011), a multimedia creation where animated mannequins move and talk, brought to life by video. In musical theatre and opera, Denis Marleau directed La trahison orale by Mauricio Kagel with the Nouvel Ensemble Moderne (1992) and Château de Barbe-bleue by Bela Bartok at the Grand théâtre in Geneva (2007).

In parallel with his work as a director, Denis Marleau is a dedicated teacher who presents numerous workshops in many countries including Canada, where he established “Les Laboratoires du Théâtre français” at the National Arts Centre in Ottawa. He served as artistic director of the NAC French Theatre from 2001 to 2007.

He has been the recipient of several awards and distinctions over the years. In 2014, he received the Prix du Québec en arts d’interprétation. A two-time winner of the Governor General’s Award (National Arts Centre Award, 1998; Lifetime Artistic Achievement, 2012), he has received several Masque awards from the Académie québécoise du théâtre and many Prix de la critique awards. He was named Chevalier de l’Ordre national du Québec (1999), Chevalier de l’Ordre des arts et des lettres de France (2002) and Officer of the Order of Canada (2011), and has been awarded honorary doctorates from the Université Lumière-Lyon 2 and the Université du Québec à Montréal.

**STEPHANIE JASMIN**

The co-artistic director of UBU, Stéphanie Jasmin is an art history graduate of the École du Louvre in Paris, with a speciality in contemporary art. She also has a B.A. in film production from Concordia University in Montreal. When she joined UBU in the early 2000s, she made good use of her knowledge of the visual arts and her mastery of the language of video and cinema in stage explorations of new technologies that the founder of UBU, Denis Marleau, had been pursuing for a number of years. She acts as artistic collaborator and video designer in works mounted by the company, including Intérieur (2001) by Maurice Maeterlinck, presented at the Théâtre du Rideau vert in Montreal and Au cœur de la rose (2002), for which she designed integrated video using images of the filmmaker and poet Pierre Perrault. She was also involved in creating UBU’s first “technological phantasmagoria”, Les Aveugles (2002). Presented at the Musée d’art contemporain in Montreal, this hybrid piece was an amalgam of installation art and theatre. It embodied the symbolist utopia of Maeterlinck who, in order to express the inexpressible, dreamed of seeing the actor replaced by an android. That inaugural experience was followed by two other “phantasmagoria” that allowed Stéphanie Jasmin and Denis Marleau to develop their exploration of video in service of the characters: Dors mon petit enfant (2004) by Jon Fosse and Comédie
dramatic collaboration between Jasmin and Marleau has led to a series of works that they co-directed: the
Le dernier feu (2013) by Dea Loher and La ville (2014) by Martin Crimp at the Espace GO theatre in
Montreal. They will soon be directing L’autre hiver, a phantasmagoric opera by Dominique Pauwels with a
libretto by Normand Chaurette, which has been commissioned by Mons 2015. Stéphanie Jasmin was also
actively involved in the exhibit La planète mode de Jean Paul Gaultier – de la rue aux étoiles (2011), co-
creating with Denis Marleau a playful multimedia piece where animated mannequins move and talk,
brought to life by video. Over the years she has integrated video into many UBU stagings, including Le
Bernhard, Seneca’s Agamemnon (2011) presented at the Comédie Française, L’Histoire du roi Lear by
Shakespeare (2012) and Les Femmes savantes (2012) by Molière. Initially presented at Grignan in
southeastern France, it was then performed at TNM in Montreal and went on to tour Quebec and Europe.

In 2005 she wrote and directed the play Ombres at Théâtre Espace libre in Montreal. Interested in
conveying her knowledge of theatre, art and video, and also in exchanges that result from fruitful artistic
encounters, Stéphanie Jasmin has directed several workshops including a video-in-theatre course
(Technocité, Mons 2005), a seminar on Samuel Beckett for O Vertigo Danse in Montreal, the “Labo 6 /
Corps literature” (2007) and a class co-directed by Denis Marleau on the writings of Elfriede Jelinek
(Manège de Mons, 2008). In 2011 she taught a course entitled “Intermédialités” at the École supérieure de
théâtre at UQAM, where in 2014 she led a workshop on the dramaturgy of images. She has written articles
for many specialized publications (Canadian Theatre Review, Alternatives théâtrales), and pieces about the
visual arts and theatre. In 2007 she published Michel Goulet, sculpteur with Éditions Varia, a work that
combines poetry with the essay in a portrait of this outstanding set designer and visual artist, who has
often collaborated with UBU. Since 2005 she has served as a dramaturge for Quebec choreographers,
collaborating with Ginette Laurin on Les Petites feintes and Étude #3 pour cordes et poulies (2007) and with
Estelle Clareton on the FURIES cycle, including presentations of S’envoler in 2010 and S’amouracher in
2014.

NORMAND CHAURETTE After postgraduate studies he taught linguistics at the
collegiate level while writing drama criticism and scripts for radio. Since 1988 he
has devoted himself exclusively to dramaturgy. His first play, completed when he
was 19, is Rêve d’une nuit d’hôpital (1980). Set in a psychiatric ward, it evokes the
life and poetry of Québec’s tragic genius, Émile Nelligan, permanently
institutionalized in 1899 when he too was 19 years old. In a text that defies
chronology, the protagonist reconstitutes his own fragmented past,
interspersing his musings with excerpts from the haunting poems that are a part of Nelligan's undying
legacy.

Provincetown Playhouse, juillet 1919, j’avais 19 ans (1982) is his most memorable work to date, a brilliant,
enigmatic play that has continued to fascinate and bewilder audiences. An arcane numerology is even
more visible here than in his first play: in 19 scenes the 3 male characters - all 19 years of age - relive the
fateful events of 19 July 1919, when a child hidden in a sack that was to contain only a dummy was
murdered (stabbed 19 times) onstage by the 3 youths, in what was to be the climax of the first
performance of the play they had been rehearsing. The events are presented - staged - in the mind of the only survivor (2 were convicted and executed), author of the original text and ostensibly responsible for the murder as well, now 38 years old and a permanent inmate in an insane asylum. Thus the margins between reason and insanity and between reality and theatrical illusion are constantly infringed, with implications for the spectator/reader that are at the same time illuminating and disturbing, yet compelling.

Une fête pour Boris – Denis Marleau

Dors mon petit enfant – Denis Marleau

Les Aveugles – Denis Marleau
Everyone is familiar with the music of Dominique Pauwels. Or rather: everyone in Flanders and in the Netherlands is familiar with one of the countless pieces he has written to accompany the opening credits for BRTN and Woestijnvis programmes (Alles kan beter, Man bijt hond, etc.). Functional music - that’s the way he chooses to characterise this portion of his body of work. His film scores, including those for director Jan Eelen’s productions (Het Eiland (The Island) and De Ronde (The Tour)), and his compositions for theatre also fall into this category in the strictest sense, even though the line that separates functional from non-functional can at times be blurred.

Dominique Pauwels has been one of the resident composers at LOD since 2004. Together with musical partners Guy Cassiers (Onegin; Wolfskers; Bloed en Rozen (Blood and Roses)) and Inne Goris (MUUR (WALL); Vader, moeder, ik en wij (Father, Mother, I and We); Hoog Gras (Long Grass)), he explores the various ways in which theatre and music can relate to one other. Dominique Pauwels is a musical tight-rope walker. His work strikes a balance between experimentation and lyricism, between technology and intuition, and between musical autonomy and the theatrical added value that he is able to generate within a theatrical performance by means of his music.

The music that Dominique Pauwels composes for theatre can in principle always be performed outside the context of the production. This was the case, for instance, with his Requiem, originally written for Autopsie van een gebroken hart (Autopsy of a Broken Heart), which was performed concertante by the Aquarius Chamber Choir opposite a requiem mass of Clemens non Papa. “Pure functionality, whereby music at most illustrates or underscores what’s happening on stage, is not interesting to me. The music that I write for theatrical productions must measure up to the work. The sum of both parts will be larger when the music does not slavishly conform to the structure and the dynamics of the production. I try to create a unique musical form that has an expressive power that is separate and independent of the theatrical construct. This musical form is based on the initial theatrical concept of course, but it still has its own intrinsic value. This makes the performance richer and more layered. In my view, music for theatre has succeeded when its functionality appears to be coincidental, even though that is of course not the case.”

Lyricism and experimentation

The oeuvre of Dominique Pauwels covers an exceptionally broad spectrum: from catchy opening credits to complex and mature works for string quartet. His background is accordingly broad: he studied classical composition in Ghent and at Boston’s Berklee College of Music, specialised in film scores and algorithmic composition, explored electronic music at IRCAM in Paris and studied the complex writing style of composers such as Tristan Murail and Gérard Grisey. The findings of these two composers, the so-called “spectralists”, are a major source of inspiration for Dominique Pauwels. In the 1970s, they built on the sound experiments of French impressionists such as Debussy and the work of Giacinto Scelsi. They were the first to place the dimension of sound and timbre resolutely in the musical foreground. Via the computer-based analysis of sound, the sound spectrum that accounts for the precise timbre or sonority is revealed. This consists of a typical combination of frequencies with a steady harmonic series. Sound can thus be manipulated by filtering out frequencies or by making them denser. The internal harmony and rhythm of timbres can moreover be used as a compositional guide. This exploration of the “vertical” depth of sound by the spectralists served to enrich the Western musical tradition considerably, which had previously tended to focus on the horizontal dimension of music: the division of sound in time via harmony, progressions and rhythm. Although Dominique Pauwels is a great admirer of pioneering composers such as Grisey, Francesconi and of course Ligeti, his musical range as a composer of theatrical music has been restricted by the environment in which his music is forced...
to function. “Music inside the theatre,” says Dominique Pauwels, “must always place communication with the audience and interaction with the theatrical medium first. This is why I always embed my sound experiments in a traditional and often symmetrical structure. These traditional forms are available, and they have long since proven their use. So why not use them? My music has to be able to work for theatre-goers who do not necessarily have a musical background. For me, this limitation is tantamount to liberation. And that’s what I think is so great about music theatre: this continual search for expressivity, but by means of expression that I borrow from the musical avant-garde. For each performance, you always have to seek out that balance between clarity and experimentation afresh.” The formalistic clarity and accessibility that characterises the music of Dominique Pauwels can thus create space for what are at times radical experiments with sound and timbre, even though this never becomes a pure experiment for the sake of experiment. The impact on the audience is always the main focus. The clear “horizontal” structure and the intensive “vertical” sound experiment must balance each other out. Their interplay and their changing relationship define the dynamics and the expressive power of his compositions. Complex and dense clusters of sound can be deployed functionally, for instance, in order to reinforce the lyricism and transparency of a subsequent passage.

Music with slamming doors

When composing music, Dominique Pauwels trusts his musical intuition above all else. His musical language is lyrical, and has a clearly romantic character. Though the scope of tonality is extended far and wide, it remains the frame of reference within which - or outside which - he operates as a composer, even in works dominated by electronics and synthesized sounds. Electronics are omnipresent in the work of Dominique Pauwels, but they are never used gratuitously. There must always be an intrinsic or musical justification to allow electronic sounds to encroach upon acoustic music. Traditionally composed music for a set of acoustic instruments always forms the departure point. The electronic aspect must then organically implant itself into the acoustic environment in accordance with an intrinsic or musical logic. This might start out as an ostensibly unintentional disturbance or glitch that gradually expands and then overwhelms the acoustic parts. Environmental sounds and musique concrète, such as doors slamming shut, breathing or fragments of text can also function as sound material. “I strongly suspect that these new technologies are leaving their mark on music not merely as a medium or a tool, but that they are also having a strong impact on the way we think about music and on the practice of composing itself. I’ve noticed for instance that I increasingly allow elements of chance to play a role in my composing. I myself find this incredibly exciting, precisely because you don’t know where you’re going to end up. The ‘arrangement’ of these chance elements is paradoxical, of course, but that is exactly what I am trying to do more and more as a composer. This increasing openness to chance, to the organic and to the endless permutations that compositions can undergo is undoubtedly related to my experience with modern technologies, algorithms and the use of computers when composing.” The necessarily fragmented nature of music within a theatrical context is also something that fascinates Dominique Pauwels. How do you imply continuity within a series of musical fragments? How can you make the listener follow the lines of convergence that are laid out in fragments? How can you write music so that the listener is challenged to connect these different pieces with each other and with the performance?

Music as dramaturgy

In music theatre productions, Dominique Pauwels works closely with the director, and often does so from scratch. This creates a fascinating situation in which the composer can guide the dramaturgical progression of the performance. Though his approach is always specific to the individual project, this conceptual surplus value is a common thread that runs through his music theatre work. In each case, he starts from an in-depth, substantive and formalistic analysis of the theatrical point of departure. This could be a book, as in the case of Autopsie van een gebroken hart (Autopsy of a Broken Heart), in which he interpreted the original text of Marcella Sauvageot as a requiem for a lost love. In the performance, the traditional parts of the requiem determined the dramatic rhythm,
and they formed the organic structure within which the theme of heartbreak could be abstracted and elevated above the individual.

For *Ghost Road* (Fabrice Murgia), a production about the loss of a civilisation and the traces which are left behind by such a lost civilisation, his dramaturgic intervention starts with the casting of the singer. The renowned soprano Jacqueline Van Quaille personifies the musical doppelganger of actress Viviane De Muynck on stage. The soprano, a somewhat older *grande dame* of the opera world, will sing arias from her extensive career, though they will be accompanied and traversed by entirely new music. This musical intervention yields a theatrical and substantive added value. The clash between the traces of bygone days and the radically new is made palpable without becoming literal. The choice of the arias is also subtle yet significant: the fragments from High Romantic works such as the *Kindertotenlieder* represented a resounding departure from a lost era. “That’s also something that is very interesting to me musically. It’s actually a remix, but it’s conceived from a classical music standpoint and performed according to classical performance tradition.”

Sometimes the theatrical originates from an initial musical concept. This was the case with *Judaspassie* (*Passion of Judas*) (based on a text by Pieter De Buysser). As is so often the case with Dominique Pauwels, the musical departure point resulted in a musical installation that had clear scenographic added value: the members of the Collegium Vocale ensemble are not present live on stage, but are instead represented by an equivalent number of small loudspeakers. As the work progresses, each singer/speaker is doubled one-by-one by a string player who really is playing his or her part live on stage. The installation is thus transformed bit-by-bit into a full-blown string orchestra.

In *Macbeth*, the clash between the world of the theatre and that of the music actually becomes the central metaphor that represents the absolute isolation and alienation of Macbeth. The medium of Macbeth, i.e. the theatre, is gradually replaced by the medium of the music. Singers take the place of actors and the orchestra overcomes the dialogues, until Macbeth is the only speaking actor that remains in an environment that has become purely musical. His spoken retorts are answered only in the form of words that have morphed into music. In the end, the spoken words of Macbeth become purely musically orchestrated sound material, the phrasing, articulation and intonation of which bear only a vague resemblance to the spoken sounds heard at the beginning of the piece. By decoupling Macbeth from his theatrical world and letting him loose in a medium that is foreign to him, his total isolation is driven home. Or how music and dramaturgy can converge.
ABOUT THE BLIND

... the performances by the two actors, (...) turn out to be strangely compelling. (...) It’s not as we know it, but it’s definitely theatre. — THE TIMES, Londres, Robert Dawson Scott, 28.08.2002

Appropriately enough, The Blind is like nothing you’ve ever seen before. (...) Once seen, The Blind, will not quickly be forgotten. — THE GUARDIAN, Londres, Brian Logan, 27.08.2002

ABOUT LA VILLE

« Deuxième pièce de Martin Crimp présentée cette saison, La ville est un texte apparemment plus réaliste et plus conventionnel que Face au mur, mais sous les artifices d’un dialogue badin se cache une angoisse sourde et des personnages inquiétants, que Denis Marleau et Stéphanie Jasmin font voir et entendre subtilement, avec leur habituelle rigueur! (...) Brillante lecture de ces dialogues juchés entre le réalisme et l’onirisme. » - VOIR, Philippe Couture, 6.02.2014

« On comprend le duo Denis Marleau-Stéphanie Jasmin d’avoir éprouvé un coup de foudre pour ce texte qui se ne donne pas, qui exige tout le doigté d’une mise en scène attentive au pouvoir des mots. De toute évidence, ils se sont régaliés. » - LA PRESSE, Mario Cloutier, 31.01.2014

« Pour interpréter cette pièce lucide et intrigante, il va sans dire que le duo Cadieux-Martin était non seulement tout désigné, mais aussi relève le défi haut la main, tel qu’attendu. » - LA BIBLE URBAINE, Alice Côté-Dupuis, 30.01.2014

ABOUT LE DERNIER FEU

« La distribution, hors-pair, donne à cette partition un tempo fiévreux tout en interprétant précisément chaque nuance. Une pièce d’une grande beauté. » - LE DEVOIR, Philippe Couture, 30.01.2013

« La mise en scène très précise de Denis Marleau et Stéphanie Jasmin, la belle unité entre les personnages dégagent une froideur calculée, une intensité pudique. Ici, on ne joue pas sur l’émotion, même s’il s’en dégage de certaines « parenthèses » que livrent les personnages. Jasmin et Marleau ont cette merveilleuse intelligence du texte, qu’éclaire une direction d’acteurs sans faille. Spectacle exigeant et raffiné, Le dernier feu est d’une rare beauté. Pure et dure. » - REVUE DE THEATRE JEU, Michelle Chanonat, 15.01. 2013

LOD muziektheater is a Ghent production company for opera and musical theatre, a creative base for performing artists. It undertakes to map out long-term trajectories; with such composers as Kris Defoort, Daan Janssens, Jan Kuijken, Vasco Mendonça, Dominique Pauwels and Thomas Smeryns, and with the directors Josse De Pauw and Inne Goris. In addition, we remain open to those who – always surprisingly, but never by chance – cross our artistic path: Patrick Corillon, Pieter De Buysse, Denis Marleau, Fabrice Murgia and François Sarhan. Our company is intended to be an overarching platform for these artists, and is meant to offer them the resources to develop their ideas.

It is now 25 years since we started creating productions that often turn out to set trends for the contemporary opera and musical theatre scene. The Woman who Walked into Doors and House of the Sleeping Beauties (Kris Defoort, Guy Cassiers), Die Siel van die Mier and De Gehangenen (Josse De Pauw & Jan Kuijken), Muur (Inne Goris, Dominique Pauwels), Ghost Road (Dominique Pauwels, Fabrice Murgia), The House Taken Over (Katie Mitchell, Vasco Mendonça), An Old Monk (Josse De Pauw, Kris Defoort) are just a few of the productions that embody our breadth of view. The results of these artistic joint ventures are not easy to categorise, and make a lasting impression.

LOD focuses resolutely on what is to come, among other things through our commitment to young talent. We are working on the future of musical theatre through the European Network of Opera Academis (enoa), which provides high-quality workshops for young performing artists and opportunities for lasting exchanges between international opera houses.

It all started in Ghent, a long time ago, with Lunch Op Donderdag ([Lunch On Thursday]. With a passion for musical theatre. And international collaboration has been one of the foundations of our work since the beginning too. LOD muziektheater, an international production company and place of creation – a view of the world. Ghent-Made.

Musiques Nouvelles is a Belgian contemporary ensemble born in 1962. Established in Le Manège.Mons since 2002, Musiques Nouvelles is currently preparing for 2015 the first pole of musical creation of Wallonia completely dedicated to the sound : this new space called ARSONIC will offer an auditorium of 280 seats with an exceptional acoustic, a Chapel of Silence, spaces for rehearsals as well as installations and exhibitions and pedagogical activities. The cellist, composer and conductor Jean-Paul Dessy took over the role of artistic and musical director of Musiques Nouvelles in 1997. Since its establishment in 1962, Musiques Nouvelles has been developing, highlighting and promoting contemporary music in all its formal, geographic and cultural diversity, and has, over the years, vastly increased its commissions and productions in Belgium and worldwide. At both national and international festivals, within inventive
European projects, Musiques Nouvelles invests its music with an abundant sense of feeling and emotion. These days, the group combines timelessness with audacity, explores emerging soundscapes, invents types of concerts that expand and deepen listening habits and supports creative artists from the Wallonia-Brussels Federation. Every season, Musiques Nouvelles gives around fifty concerts and transdisciplinary performances (video, dance, literature, electronic arts, installations, extended acoustic experiences, conferences, etc.) as well as producing a number of CDs and DVDs, a periodic review, special publications and a web site: musiquesnouvelles.com.

**Le Manege.Mons** Fruit of the union of different cultural institutions of Mons, le manege.mons, a cross-border place of production and diffusion, is the arts center of the city through a diversified and daring high quality program. With three theaters, four artistic entities and a cross-border project which is unique in Europe, the manege.mons tries to fulfill desires for festivals, theatrical production, music concerts, performances, symphonic concerts or pop rock concerts, humor and variety shows. ... More than 150 shows to go off to explore performing arts in all their forms!
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