

GEORGES APERGHIS

DIE ERDFABRIK



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Musical show with animated film in German
with French subtitles

**Die Erdfabrik (“The Earth Factory”)
combines music and video installation,
in which the sound motif of water and
work in the mine rubs shoulders with
that of children playing in the dark.**

When the Ruhrtriennale festival asked Georges Aperghis to write a new work highlighting its industrial heritage, he became fascinated by the history of the coal-mining region, whose activity had dug out and created a whole world hidden in the bowels of the earth, made of darkness, yet drawing its source from the primary energy, light. Coal, a raw material formed over millions of years, carries within it the memory of the Earth, and its burning to exhaustion raises questions about its future.

Composer Georges Aperghis and writer Jean-Christophe Bailly set off in search of this memory, on a musical journey whose surest companion is this darkness blacker than night: it arouses

fears and insomnia, but along the way we are surprised by its mysteries and ancient games.

Interacting with ephemeral, ever-changing cartoons, five musicians – some with unusual instruments – evoke the scene with sounds, words and bodies: together, they dig into the darkness, grope in the cavities, encounter imaginary childhood fears.

The mine becomes a poetic place where Aperghis and Bailly reveal a wealth of associations. The deeper you go, the higher you reach for the sky. At a depth of 300 million years, we come upon coal. Jean-Christophe Bailly, drawing on the poetry of Annette von Droste-Hülshoff and his own writings, calls it “the child of light”. For this fossil material from primitive times was once living vegetation nourished by the sun. The journey brings about a reversal: from coal, back in time and extracting the original light.

TEXT BY
JEAN-CHRISTOPHE BAILLY.

CREATED AT RUHRTRIENNALE
FESTIVAL 2023,
DUISBURG, GERMANY.

TIME

75'

CASTING

Georges Aperghis, composition, director

Jean-Christophe Bailly, text

Émilie Morin, staging assistant

Jeanne Apergis, films d'animation

Nina Bonardi, set design, props

Daniel Lévy, lighting design

Julie Scobeltzine, costume design

Jérôme Tuncer, video Installation, technology

Thomas Wegner, sound design

Stéphanie Hittl, technical direction

Barbara Eckle, Andri Hardmeier,
playwrights Ruhrtriennale

Uli Fussenegger, director of rehearsals
musical

With

Donatienne Michel-Dansac, soprano

Dirk Rothbrust, Christian Dierstein,
percussion

Sophie Lücke, double bass

Marco Blaauw, trumpet

The combination of opposites and their interactions – darkness and light, gravity and lightness, courage and fear, expanse and detail – are the driving forces behind Aperghis's musical theater. A poetic, abstract form of musical theater whose characters shine out, allowing our imaginations to draw the story.

« I'm interested in fragments. What drives me to write music are the many ways in which these fragments can be brought together, superimposed or juxtaposed. Fragments that have nothing to do with each other.

And my job is to create links, but not transitions! Rather, they are ruptures or conflicts or a play between things, a coming and going to arrive at a construction that I don't know, that I would never have expected and that I want to hear. »

– Georges Aperghis

A FRAGMENTED LOOK **AT THE EARTH'S INTERIOR**

Andri Hardmeier, dramaturge Ruhrtriennale

Georges Aperghis never ceases to reveal his tireless spirit of research in his rich output, for which he was awarded the prestigious Ernst von Siemens music prize in 2021.

The Franco-Greek composer has never allowed himself to be pigeonholed by any particular trend, and his musical language is all too particular and unconditional. It is this «tender attention to sounds that are generally neglected, supposedly worthless», as he once said in an interview, «to ideas and concepts, to materials considered useless, ephemeral and sterile, whereas they can sometimes develop fascinating functions», that motivates him.

The main source of inspiration for him is always the human being as a personality and as an actor. This curiosity about others, about himself, about society and about everything that sets people in

motion in relation to one another, combined with a love of the fragile and volatile, is an essential element of his work.

For him, music always has a visual component. Gestures, when placed in musical time, themselves become music, just as everything in that time ultimately becomes music. And just as he sees his music as theatre in itself, he sees the instruments as people who begin to communicate with us. It's music about people, about us, about love, about language, about the body as it behaves. This is as true of Georges Aperghis's purely instrumental music as it is of the many stage works he has created over the last few decades.

He has left his mark on contemporary musical theatre like no other. In the 1970s, together with a group of actors and musicians, he founded the «Atelier Théâtre et Musique» (ATEM) in the Paris suburb of Bagnole, which was largely inhabited by North African immigrants and socially disadvantaged people. The troupe set itself the goal of developing a new form of artistic expression that transposes social events inspired by everyday life into the world of poetry. In collaboration with the residents of Bagnole, ATEM has devoted itself to researching new musical and theatrical forms. **The result is what is also known in German as «musical theatre»: abstract, poetic musical theatre that brings together different art forms and actors.**

Themes are addressed, illuminated from different angles and thoughts made audible. **The assimilation of music, speech, gestures and mimicry gives rise to a kind of polyphony of the most diverse fragments, texts, sounds, theatrical means and musical ideas which, by superimposing themselves, form an organic whole, a story in its own right.**

For Ruhrtriennale 2023, Georges Aperghis approached the mine in his characteristically playful and associative way.

In collaboration with the French writer Jean-Christophe Bailly, he devoted himself to the industrial heritage of the Ruhr and to underground work. The starting point for their reflections was the poem *Die Erzstufe*, taken from Annette von Droste-Hülshoff's 1840 cycle *Ein Sommertagstraum* (A Dream of a Summer's Day). In this cycle of poems, the Westphalian poet describes a feverish delirium as a summer storm approaches. The different phases of the storm are associated with individual objects in the room, such as an «Erzstufe», a piece of ore mined from a vein and displayed in mineral cabinets, which is associated with thunder.

*Ja Blitze, Blitze! der Schwaden drängt
GiNiges Gas am Risse hinaus,
Auf einem Blitze bin ich gesprengt
Aus meinem funkelnden Kellerhaus*

*Yes! Lightning, lightning! Toxic gases
Toxic gases from the rift,
Like a bolt of lightning I bolted
From my cellar crackling with sparks*

What is striking about this poem is Droste-Hülshoff's onomatopoeic use of language, its exceptional sonority and the link between external and internal processes («Die Winde keucht, es rollt der Hund / Hörst du des Schwadens Sausen

nicht?»). And it is precisely here that the relationship with Georges Aperghis lies, as he himself says that working with syllables is for him like working with notes, with sounds. **He breaks language down into its various parts, treating it as pure sound and therefore as a means of musical expression.**

In addition to the poem by AnneHe von Droste-Hülshoff, the play with syllables, phonemes, sounds and noises is based on texts by Jean-Christophe Bailly and Georges Aperghis.

In Bailly's poem *Blindekuh* (Blindmail), we read: «the darkness of the night with the brightness of the stars / is like the image of the darkness of the earth / where many small invisible shining points / are waiting to be seen by us». It's the image that the deeper you dig into the earth, the closer you get to heaven. **By removing layer after layer, we descend into a past prehistoric times, we're one step closer to the origin of the universe.**

We end up coming across sedimentary rocks dating from long before man began to inhabit this planet: coal, which Jean-Christophe Bailly calls «the child of light».

Because «the plants of the Coal Age», explains the author, «lived by constantly exchanging what they drew from the light and what they drew from the earth. They were the seam between heaven and earth. The coal hidden in the earth is therefore the trace of a life made possible by light alone. Hidden from view and even condensed in darkness, it is nevertheless a distant relative of the light that it brilliantly carries within it.

In *Die Erdfabrik*, Georges Aperghis goes in search of different musical materials, in the same way that digging into the earth always uncovers new layers of rock. «Removing layers is exactly what interests me,» explains the composer. He looked for sounds made from materials similar to miners' tools, exploring the registers and modes of play of the instruments - percussion, double bass, trumpet and voice - sounds that musically imitate the sounds of the mine.

But the work of Georges Aperghis is never a realistic representation of reality.

Instead, the mine becomes a space of possibilities, a poetic place full of associations, from the disquieting darkness that surrounds us to the beauty...

What do we hear in the dark? What is the sound of falling drops? How does silence change our perception? These are the questions that haunt Georges Aperghis and to which he tries to find a possible answer with his fascinating musical language.

A central theme in the associative space of darkness: insomnia, the things that cross our minds when we find ourselves in a state of half-sleep, when, in silence and darkness, we have a modified perception, we begin to hear differently. Georges Aperghis thus plays with the audience's expectations, with the recognition of things that appear in an unexpected context. In the end, it is always the listeners themselves who become the story, who 'make' the story, giving it only the elements.

Die Erdfabrik thus becomes a sensual and abstract chamber music theatre about the power of the human imagination, about opposites such as light and darkness, weight and lightness, the small and the large, seriousness and above all playfulness. For Georges

Aperghis, it's always about arousing emotions, disrupting order and shaking up a structure by means of minimal deviations, dispersions, twists, bursts and ruptures. *Die Erdfabrik* is an imaginary journey, a fragmentary look at the bowels of the earth - and at ourselves.

JEAN-CHRISTOPHE BAILLY

THE TEXT

The Carboniferous Age is the very distant time – it dates back more than 300 million years – of extremely intense crop production, the progressive degradation of which eventually formed this sedimentary rock called coal. A source of fossil energy that determined the emergence of the industrial age itself.

This means that this rock, used massively as fuel for two centuries, has in itself the memory of a formation that began millions of years ago and that what goes up in smoke when burned, is the condensed memory of immense and unknown forests.

Like the ones we know, carboniferous plants, resulting from a continuous exchange between what came to them from the light and what they drew from the ground, were sort of stitches between the earth and the sky. So coal, buried underground, is the remnant of a life that only light has made possible.

Hidden from view and himself condensed in obscurity, he is yet the distant descendant of light, which he continues to collect in brilliant form. Mineral of plant origin,

it signs the interpenetration of the kingdoms.

But it is actually the totality of the minerals, in other words the totality of what carries us, which has connected with the sky. The Earth, at the furthest of its formation, is daughter of the sky: the mineral is a vestige of sidereal. So when you go underground to extract ore, whatever it is, you go back in time and search that memory and, in a sense, you go to the sky. Deeper and darker than the celestial night is the night that sleeps under our feet, and which also, like the other night, is full of shrapnel.

In search of these bursts men ventured, fascinated by a range that goes from the darkest (anthracite) to the most transparent (diamond) and the most brilliant (gold, silver). Coal, gold, silver and all minerals are children of the night, memories of the sky. The miners, since there have been, and we know that there have been since ancient times, are the adventurers of this descent towards our forgotten stellar origin.

How to tell this other night? Its vaulted dimension, even reduced to a gallery. Its silence and darkness. The runoff that penetrates and surrounds it. What it does to bodies, what it does to voices. How it turns space around like a glove.

On s'enfonce dans un seul doigt du gant. Celui qui touche une veine. La mine est le lieu du contact entre ce doigt qui fore et cette veine qui sommeille depuis des millions d'années. Ce contact est délicat et brutal à la fois. Il est dangereux.

JEANNE APERGIS

ANIMATED FILM

I started to be interested in animation 2 years ago, since I experiment as much as possible by mixing drawing, videos and sounds.

Last year I made a short animated film: «Zoizoglyphes».

I tried in this film to recreate a system of animated scores.

The goal is to give as much space to the sound as to the image.

The movement triggers the sound and gives a visual description of the music that degenerates.

For this work, I drew about fifteen characters with a specific animation for each one. Each animation is associated with a sound, which allows the creation of more or less random sound sets.

The combination of functions of each form an ensemble as in an orchestra.

All the characters have their specificity but only to create an abstract ensemble.

Multiplications and crowds are recurring topics in my work.

After making this short film, Georges Aperghis asked me to draw animations for this show. We would like to tell different aspects of the mine through the combination of installation music and animation.

The animations will be cut into sequences projected on various materials (screen, fabrics...). They will sometimes be autonomous, sometimes related to the music being made, or even to the movements of the musicians and their installations.

The different sequences we have envisaged for the moment would be:

The entrance to a gallery that is gradually drawn, line by line, according to the different layers accumulated of rocks.

Travellings inside the galleries. A back child advancing in this gallery.

Cut plans of galleries saturated or not by miners drawn white on black, each has its own gesture, they are both alone and a whole, linked to the music. This group may break or multiply.

Dance miners' tools and lamps gradually emerging that type and perform their daily actions.

At carnival, the spirits come out of the mine in the form of tangles of animated sheets, long procession.

A storm bursting at the bottom of the mine.

The bird that guides miners to avoid firedamp in its cage.

Drawing from a photo of miners appearing in the dark little by little.

Headlamps that move and rotate in the dark.



Photo © Xavier Lambours

GEORGES APERGHIS

Born in Athens in 1945. He has lived and written in Paris since 1963.

His work is notable for its questioning of language and meaning. His compositions, whether instrumental, vocal or theatrical, explore the boundaries of the intelligible, and he likes to create 'false trails' that enable him to captivate the listener (stories are born but are contradicted or stopped dead in their tracks).

Formally, Aperghis's work cannot be linked to any of the dominant aesthetics of contemporary musical creation. It is part of its century through dialogue with other art forms and a radical openness to the other. This otherness is combined with innovation when he incorporates machines, automata or robots into his performances.

Aperghis works closely with a group of performers who participate fully in the creative process of his shows. They include actors (such as Edith Scob, Michael Lonsdale, Valérie Dréville and Jos Houben), instrumentalists (such as Jean-Pierre Drouet, Richard Dubelski, Geneviève Strosser, Nicolas Hodges and Uli Fussenegger) and vocalists (Martine Viard, Donatienne Michel-Dansac and Lionel Peintre).

Dansac and Lionel Peintre). From the 1990s onwards, new forms of collaboration were added with dance (Johanne Saunier, Anne Teresa De Keersmaeker) and the visual arts (Daniel LÉvy, Kurt D'Haeseleer, Hans Op de Beeck).

Europe's leading contemporary music ensembles have developed a working relationship with Aperghis through regular commissions, all of which are incorporated into their repertoire (e.g. the ensembles Ictus, Klangforum Wien, Remix, Musikfabrik, Ensemble Modern, Intercontemporain, or the Vocalsolisten and the SWR Choir).

«Aperghis has certainly acquired the freedom to stand on the acrobat's edge, to risk a fall. But unlike some others, he knows that when the acrobat falls, he doesn't fall into the void, he falls onto other wires, in which case he can jump all the more! You can negotiate danger, you can play with it, put it on the horizon, make it a point of escape. In his work, it's always there, constantly re-emerging, at every opportunity, every time new elements are introduced, not to create points of rupture with the chain of formal complexity, but to bring in other materials for expression».

Recent distinctions: Mauricio Kagel Prize 2011, the Golden Lion for the whole of his work at the Venice Biennale 2015, Frontiers of Knowledge Prize 2016 in the Contemporary Music category - BBVA Foundation, Kaske Foundation Prize Munich 2016 - Grand Prix SACD 2018 - Ernst von Siemens Music Prize 2021.

* Extract from L'Hétérogénèse, an interview between Felix Guattari and Georges Aperghis transcribed by Antoine Gindt.



Photo © JérômePanconi

JEAN-CHRISTOPHE BAILLY

French writer born in 1949 in Paris where he resides, having made many trips and often staying in the countryside.

Jean-Christophe Bailly studied literature at the University of Nanterre during the events of May 68. He then did not envisage an academic career and began to work in publishing, as director of collections at several publishers in the fields of art history and philosophy.

He taught from 1997 to 2015 at the Ecole de la Nature et du Paysage de Blois, where he directed *Les Cahiers*. In this context, he strengthened his position by taking a doctorate in philosophy (in Strasbourg in 2004, in close contact with his friends P. Lacoue-Labarthe and J.L. Nancy).

But he found his real vocation in the writing of books, from the age of eighteen. Influenced very early on by

the reading of German romantics, he came to define his practice as a desire to transcend genres, with a predilection for essay and what he called «the widening of the poem».

He constantly sought to open up writing to the performative power of other arts – painting, photography, architecture – on which he wrote extensively. He also worked for the theatre, as playwright and assistant, until 2005, both in France and abroad (Italy, India, Russia), notably with G. Lavaudant and Gilberte Tsai and with Klaus Michaël Grüber.

Among his many books, we can mention, close to the story: *Description d'Olonne* (1992), *Le Dépaysement* (2011), *Tuiles détachées* (2018) ou encore *Café Néon* (2021). Du côté des essais : *La fin de l'hymne* (1991), *Le Versant animal* (2007), *La Phrase urbaine* (2013) ou encore, portant sur l'image, *L'Imagement* (2020) et *Une éclosion continue* (2022). Après *Basse continue* (2000), he published another long poem in early 2004 entitled *Temps réel*.

He is the author of *Fremd gewordenes Land* and *Der Blick des Tiere*, both published by Matthes & Seitz.



Photo © Hannevander Woude

MARCO BLAAUW

Marco Blaauw has an international career as a soloist and is a member of Ensemble Musikfabrik in Cologne, Germany. An important focus of his work is to further develop the instrument, it's playing technique and to initiate new repertoire.

Blaauw works in close collaboration with both the established and younger composers of our time. Many composers have written works especially for Blaauw, such as Rebecca Saunders, Wolfgang Rihm, Peter Eötös, Olga Neuwirth, Georg Friedrich Haas, and John Zorn. Blaauw worked intensely with Karlheinz Stockhausen for 17 years.

As a soloist he has performed with orchestras such as the Dutch Radio Orchestras, Deutsches Symphonie Orchester Berlin, Polish National Radio Orchestra, BBC SSO, Bayerische Rundfunk Orchester, London Philharmonic Orchestra, Symphonie Orchestra of Porto Casa di Musica, WDR Symphonie Orchestra,

and performed at the most prominent festivals in Europe and North America such as Holland Festival, Ruhrtrienale, Wien Modern, Festival d'Automn, Lincoln Festival, Park Av. Armory Hall, Biennale Venice.

From 2015 and in association with La Monte Young, he performed The Second Dream of the High Tension Line Stepdown Transformer in a version for eight trumpets throughout Europe. Following this experience with this unique ensemble, he launched 'The Monochrome Project' for an ensemble of eight trumpets. The pieces have been performed at iconic European festivals and have been recorded on audio and video for West German radio and philharmonie.tv.



NINA BONARDI

Born in 1997, she lives and works between Paris and Bavaria (or Paris and Munich).

A visual artist and set designer, she will graduate from the École des Arts Décoratifs de Paris in 2021 with a project for a travelling castelet. At the heart of her proposal: a particular attention to technicality, to the matter of things, gestures and sounds. His artistic act is the choice of a place, a situation; the creation of rhymes in space, a tinkering with the world, with places as they are, for a time, to hold our attention.

Studying at the School of Visual Theatre in Jerusalem and attending a number of workshops at the CDN de Pantin gave her a different approach to choreography. This path was extended by her encounter with the choreographer Martine Pisani and the artist Theodoor Kojjman.

The writing of her dissertation 'Voir, marcher, faire' (Seeing, walking, doing) appears to be the manifesto of a daily and accessible artistic practice. It enabled her to theorise her interest in manual skills, time in the garden, basketry, dance, music and live performance.

Die Erdfabrik is his second project with Georges Aperghis, following La Construction du monde (2022).



Photo © Thomas Hammelmann

CHRISTIAN DIERSTEIN

Christian Dierstein has established himself among the most interesting performers in the contemporary music of our time.

He studied under Bernhard Wulff at the Freiburg Musikhochschule and under Gaston Sylvestre in Paris. He is the winner of numerous competitions and received scholarships from the Studienstiftung des deutschen Volkes and the Akademie Schloß Solitude, Stuttgart.

He is the percussionist of the Ensemble Recherche since 1988. Together with Marcus Weiss and Nic Hodges he forms the trio *accanto*. In addition to his performances of new music, he has focused on non-European music and free improvisation.

He has given solo concerts throughout Europe. In the season 2010-11 he was one of the 'Rising Stars' from the European Concert Hall Organisation. Important appearances include: Amsterdam Concertgebouw, Athens, Berliner Festspiele, Brussel Festival, Donaueschinger Musiktage, Huddersfield Festival, Lucerne Festival, Monday evening concerts Los Angeles, Rachmaninov Hall Moskau, Festival d'Automne à Paris, Ircam Paris, Rome, Salzburg Festival, Schleswig Holstein Festival, Suntory Hall Tokyo, Wien Modern, Wittener Tage für neue Kammermusik, Zürich Festival für neue Musik and others.



Photo © Astrid Ackermann

SOPHIE LÜCKE

Sophie Lücke, born 1988 in Wernigerode, studied with Janne Saksala in Berlin and in London with Rinat Ibragimov.

At the age of 20 she entered the Karajan Academy of the Berlin Philharmonic. In addition to her permanent orchestral activity (guest Principal Bass in SWR Freiburg / Baden-Baden, Mahler Chamber Orchestra, Deutsche Kammerphilharmonie Bremen, Klangforum Wien, Ensemble Modern, Basel Chamber Orchestra, Les Dissonances, European Philharmonic of Switzerland, The Royal Northern Sinfonia, Scottish Chamber Orchestra, etc.), she is dedicated intensely to chamber music and has performed with personalities such as Heinz Holliger, Kit Armstrong, Julien Pégardien, Gilles Vonsattel, Sophie Klußmann, Karl-Heinz Steffens, Jürg Dähler and Kristin von der Goltz.

Sophie Lücke performed with András Schiff, Gidon Kremer, Yuri Bashmet and Tatjana Grindenko as part of „Chamber music connects the world 2010“ in Kronberg.

She is a regular guest at chamber music festivals like Mecklenburg Vorpommern and Davos and has performed with the Danish String, Doric String, Notos and Aris Quartet, as well as the Trio Vivente and Monnet Wind Quintett.

As a soloist she performed with the Baden-Baden Philharmonic, the C.P.E. Bach Orchestra, the Chamber Orchestra Wernigerode, the LJO Berlin, the Siemens Orchestra Munich, and most recently the Ensemble Zeitsprung.

From 2011 to 2013 Sophie was principal Bass at the Munich Chamber Orchestra and in „Les Siècles“ in Paris under F.-X. Roth. The same position she holds since 2014 at the Staatstheater am Gärtnerplatz in Munich.

As a founding member of „concerto München“ -where Sophie is playing the Violone- and the Ensemble der/gelbe/Klang she combines her love of baroque music and contemporary music.

In Autumn 2023 she will move with her Family to the north of Germany to start as a Professor at the Musikhochschule Lübeck and as a new member of Ensemble Resonanz.



Photo © Astrid Ackermann

DONATIENNE MICHEL-DANSAC

Donatienne Michel-Dansac began her musical studies with the violin and piano at the age of 7, then entered the Maîtrise de l'Opéra de Nantes. She is quickly engaged in many productions, often as a soloist. She has not left the stage since then.

At the age of 21, she performed Luciano Berio's *Laborintus II* under the direction of Pierre Boulez. This memorable encounter, human and musical, will open the doors of the contemporary repertoire. She then meets Georges Aperghis whose music opens another field of possible vocals.

She is currently the creator of more than a hundred works. Depending on the repertoire, baroque, romantic classical or contemporary, she is engaged as a soprano or mezzo-soprano with François-Xavier Roth, Daniel Barenboim, Sylvain Cambreling, Sir Simon Rattle, Emilio Pomàrico, Peter Rundel, Les Arts Florissants and William Christie...

Since 2000, she has been part of the complete cantata project of Johann Sebastian Bach with Freddy Eichelberger. It is on the proposal of François-Xavier Roth that she sings, under the direction of François-Xavier Roth, *Knoxville* by Samuel Barber, *Le Marteau sans maître* by Pierre Boulez and *Le Silence des sirènes* by Unsuk Chin.

She has been invited to the Théâtre du Châtelet, the Teatro Colòn in Buenos Aires, the Carnegie Hall in New York, the Musikverein in Vienna, the ElbPhilharmonie-Hamburg, the Hamburg Opera, the Boulezaal-Berlin, the Philharmonie-Berlin, the Munich Opera, the Theater an der Wien, at the Paris Opera, the Philharmonie-Paris, the Philharmonie-Cologne, etc.

Very attached to the transmission, especially to young audiences, his interpretation of this dedicated repertoire, from the recital to the concert narrated with orchestra, is unanimously and internationally acclaimed. His recordings have won numerous international critics' awards.

She shoots for cinema (Philippe Beziat, Erik Bullot, Prix du cinéma du Réel 2022) and theatre (Olivier Cadot, Céline Minard, Umberto Eco, William Kentridge, Jérôme Deschamps).

Member of the selection jury of Villa Medici, she is invited by many museums and plastic artists for

conferences and associated projects of Contemporary Art.

His great knowledge of repertoires and spoken and sung vocal technique allow him to assist directors and composers for the dramaturgy of vocal writing (Ivo Van Hove, Célie Pauthe, etc.) in theatre or opera; or to intervene in training on speaking. She teaches regularly at the IMD in Darmstadt, at the Opera-Studio of the Teatro Argentino in La Plata, at the UC in Berkeley and at the Mozarteum in Salzburg. She is a voice teacher and singer at the CNSAD in Paris.

Artistic director of the company *À vive allure*, she is Chevalier des Arts et Lettres of the French Government. In 2016, the Académie Charles Cros awarded him the Grand Prix in Honorem for his entire career.

- [France musique, « Les grands entretiens »](#)
- [France musique, Le portrait contemporain](#)
- [France musique, « Carrefour de la création »](#)
- [Soundcloud, Kurt Weill, Le Grand Lustucru](#)



ÉMILIE MORIN

Born in 1981, lives and works in Amiens.

Émilie Morin, musician, violinist, continues her apprenticeship in the musicology and ethnomusicology curriculum with François Picard at the Sorbonne Paris IV.

In 2000, she collaborated with Béatrice Horn in Lelabo, a production structure for live performance before creating her association, Movimientos (2002), which will be dedicated to artistic accompaniment and project development.

She has regularly participated in cultural cooperation missions to promote associations dedicated to the world of education and culture in Europe.

Since 2003, she has accompanied the work of composer Georges Aperghis and assisted him in the creation of his shows: *Avis de tempête* (2004), *Seul à seul* (2006), *Les Boulingrin* (2010), *Luna Park* (2011), *Un temps bis* (2014), *Thinking things* (2018), *La Construction du monde* (2022), *Die Erdfabrik* (2023).

She is also the collaborator of the comedian Jacques Bonnaffé in *Compagnie faisan*, an association that peddles the word of authors and especially that of poets.



Photo ©Claudia Höhne

DIRK ROTHBRUST

Percussionist born in 1968 in Illingen in the Saar, he now lives in Cologne (Germany).

At the age of eleven, he made the radical choice of placing the battery at the centre of his life. From 1986 to 1994 he studied in Saarbrücken and Karlsruhe with

Franz Lang and Isao Nakamura. Since 1995, Dirk Rothbrust has been a member of the Schlagquartett Köln and the KMN (Kammerensemble Neue Musik Berlin) from 2001 to 2008. In 2005, he also joined Ensemble Musifabrik.

He gives concerts at all major European contemporary music festivals and collaborates with renowned composers and performers: Maurizio Pollini, Martha Agerich, Peter Brötzmann, Mouse on Mars and more recently Pierre Laurent Aimard.

Dirk Rothbrust sees the immense diversity of percussion as an ongoing challenge, which constantly leads him to re-examine and explore the instrument's potential. This vast sound potential of percussion instruments, he explores for example in the concert «Void» of Rebecca Saunders, created in 2014 as part of the Wittener Tage für Neue Kammermusik. Rebecca Saunders wrote for him the drumset solo «Fell» by Enno Poppe (2016), and the solo piece «Dust» (2018).

In 2018 and 2022, Rothbrust was a coach at the Lucerne Academie Festival. He plays there as a soloist, and in duet with Pierre-Laurent Aimard, invited among others to the Klangspuren Schwaz, the Lucerne Festival and the Musikfest Berlin.

Since 2019, he has taught percussion (solo literature, ensemble and new music) at the HfMT in Cologne (Hochschule für Musik und Tanz Köln).

PRESS

(translated from German)

Wolfram Goertz, *Die Zeit*, 17.08.2023

« Singer Donatienne Michel-Dansac climbs phenomenally through her phonetically exploited extreme part, dancing merrily on diaphragm and larynx; Marco Blaauw is an artist of diversion on trumpet and conch; Sophie Lücke turns double bass into a siren with absurd sixteenth notes and howling harmonics ; and percussionists Christian Dierstein and Dirk Rothbrust operate like jumping devils with clay bottles, glasses, chains, steel drums, eardrum stones and imposing rotating devices, inside which things rattle and clatter.

But this Ruhrtriennale music theatre premiere is even more beautiful when the sounds rise to the surface like plankton from the depths of music - and don't get lost in the mouths of fish, but reach our ears ».

Abenteuer Ruhrpott, 12.08.2023

« It's a mind game that each guest has to interpret for himself. Georges Aperghis deliberately raises questions with his way of composing. Christian Dierstein and Dirk Rothbrust skilfully interpret them, using all kinds of objects such as a stone machine, an anvil and chains. For over two years, they have been in close contact with Georges Aperghis and have literally explored sounds. [...]

Die Erdfabrik is a journey into the interior of the earth, and presents itself as a picture that everyone can paint for themselves in their own heads, although Jeanne Aperghis's beautifully animated illustrations provide visual support. It is not a predefined story that is told, and everyone shapes their impression individually. [...] The end of the play suggests that humanity could become extinct, that plants with their roots could reclaim their subterranean world and rebuild a new world. A dystopian proposition, then, that nevertheless leaves us with a glimmer of hope. You come away from this show with the urge to let it have an effect on you. It's a truly exceptional performance, staged in a way that doesn't fit into any existing genre ».

Ulrike Kolter, *Die Deutsche Bühne*, 12.08.2023

« Die Erdfabrik, the second premiere of the Ruhrtriennale, takes the fusion of music, noise and speech to the extreme. The Greek composer Georges Aperghis remains true to himself. [...] What is unique is the joy of experimentation. Aperghis combines musical material and sounds in a fragmentary way, enriching them with syllables and thus giving his musicians a theatrical dimension: Donatienne Michel-Dansac (voice), Christian Dierstein and Dirk Rothbrust (percussion), Marco Blaauw (trumpet) and Sophie Lücke (double bass) ».

Irmgard Bernrieder, *Ruhrbarone*, 15.08.2023

« The infinite darkness of the high sky, with its twinkling stars, is reflected in the black depths of the earth, where tiny glimmers of light shine that only the miner can see. The whites of his eyes, when they reappear in daylight, are incomparably white. It is these strange manifestations that composer Georges Aperghis and writer Jean-Christophe Bailly bring to light in their production «La Fabrique de la terre», and which they unfold before us in the form of noises, sounds and tones: everything that reaches our ears can in some way illuminate the darkness of the human psyche. [...] In the end, it's all about everything. The sleep of oblivion and the impenetrability of sleepless nights, the human body disorientated in the dark, the loss of security, death, ashes, ghosts ».

Michael Klier, *Bachtrack*, 13.08.2023

« Composer Georges Aperghis doesn't tell conventional stories. In the Theatre and Music Workshop he founded, a theme - in the case of his latest creation 'La Fabrique de la terre', the mining industry - from which he multiplies the angles of approach. The levels of music, language, gesture, facial expression and video evolve, at first, independently of each other. With this superimposition of means of expression, Aperghis, who also directed the production of the Ruhrtriennale, which premiered in the Duisburg-Nord landscape park, creates an abstract work of scenic art with several voices. For him, language and the body, communication and interaction are central concerns. The spectator is encouraged to create his or her own story, to recreate a sensory coherence based on the complex puzzle of these different snapshots. [...] The result is a spectacle of abstract images, combining musical, acoustic and visual fragments, and flashes of inspiration. With 'La Fabrique de la terre', Georges Aperghis has created a multimedia chamber music theatre of elaborate design, paying a stimulating tribute to the human power of imagination ».

Ursula Decker-Bönniger, *Klassik.com*, 13.08.2023

« Georges Aperghis's 'musical theatre' is not musical theatre in the traditional sense of the term. It is more reminiscent of the experimental and instrumental theatre of Mauricio Kagel, in which the very act of making music, of producing speech and sound, is staged. Donatienne Michel-Dansac (voice), Christian Diensten (percussion), Dirk Rothbrust (percussion), Marco Blaus (trumpet) and Sophie Lücke (double bass) are the miners who 'venture' into the bowels of the earth. In doing so, they not only perform virtuoso magic on their orchestral instruments, but also play unusual bodies of sound such as the slide flute, melodica, stone machine, bells or drone. Little fragments of scenes appear. They drip in new and rapidly changing colour combinations. You can hear how it scratches, how layers of earth rub against each other, how signals of sound, how stones roll, how lines of sound rise and fall ».

AGENDA

CREATION

from 11 to 20.08.2023 | Ruhr Triennale, Festival der Künste | Gebläsehalle, Duisburg (DE)

[ON TOUR]

14.02.2024 | French premiere - in co-production with Opéra de Lille |
Le Pénix, Scène nationale de Valenciennes

Images

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CREDITS & CONTACT

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For the creation, Ruhrtriennale, Festival der Künste, from 11 to 20.08.2023

Production: Ruhrtriennale

Coproduction: La Muse en Circuit – CNCM

For all the other dates

Production : La Muse en Circuit – CNCM

Coproduction : Ruhrtriennale

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Festival der Künste















