

sasha waltz & guests



»Sacre«, Sasha Waltz, Igor Stravinsky ©Bernd Uhlig

Sacre

Sasha Waltz & Guests

Choreography by Sasha Waltz

Music by Igor Stravinsky »Le Sacre du Printemps«

World premiere

Performed by

Mariinsky Ballet

Mariinsky Orchestra

Mariinsky Theatre

St. Petersburg

13 14 15 May 2013

French premiere

Performed by

Mariinsky Ballet

Mariinsky Orchestra

Théâtre des Champs-Élysées

Paris

29 30 31 May 2013

Belgian premiere

Performed by

Sasha Waltz & Guests

Orchestre Royal de la Monnaie

Théâtre Royal de la Monnaie

Brussels

13 14 15 September 2013

German premiere

Performed by

Sasha Waltz & Guests

Staatskapelle Berlin

Staatsoper im Schiller Theater

Berlin

26 October, 2 November 2013

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Thilo Reuther

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Sasha Waltz & Guests

»Sacre« is a production of Sasha Waltz & Guests co-produced by Mariinsky Theater, St. Petersburg and Théâtre Royal de La Monnaie, Brussels. Made in Radialsystem.



MARIINSKY THEATRE



La Monnaie
De Munt

Sasha Waltz & Guests is funded by the Senate Department for Culture and Community.



About »Sacre« by Sasha Waltz

Considered one of the key works of modernism, it is a hundred years after the genesis of Igor Stravinsky's »Le Sacre du Printemps« that Sasha Waltz takes on the Mariinsky Theatre's offer to engage with this extraordinary piece of musical and dance history. Its title translates to »The Rite of Spring«. The strikingly archaic, tension-charged and angular composition is characterized by a strongly emphasized rhythm, precipitous drops and a layering of constantly repeating musical motives. Its many almost noise-like dissonances and expressionist sonic feel have made the work one of the most famous pieces of music of the modern avant-garde.

Earlier large-format pieces of Sasha Waltz', »Na Zemlje« (»On Earth«, 1999), »Medea« (2007), »Jagden und Formen (Zustand 2008)«, and »Continu« (2010) have already showcased elements of her research into rites and group dynamics which now culminate in »Sacre«.

»For a long time, I have been interested in the archaic myths and rites that conjure up the power and grand order of nature. In today's highly technologized world, the forces of nature have been reduced to appear almost exclusively in the form of catastrophe. Rituals, on the other hand, display nature's cyclical structure and address the relationship of humankind to its origins. The belief in and the connection to a higher order are strengthened; the individual sacrifices himself for the sake of the community. The choreography for »Le Sacre du Printemps« by Stravinsky offers me the chance to dedicate an entire piece to this material.«

Sasha Waltz, January 2013

For the design of the production, Sasha Waltz has counted again on her long-standing collaborations with Bernd Skodzig (costume design), Pia Maier Schriever (stage design) and Thilo Reuther (lighting design).

In 2013, the new production »Sacre« was shown in St. Petersburg, Paris, Brussels and Berlin. Each performance had been part of a multi-piece evening seeking to relate other works to »Sacre«, such as the reconstructed 1913 original choreography of »Le Sacre du Printemps« by Stravinsky/Nijinsky in St. Petersburg and »Jagden und Formen (Zustand 2008)« by Sasha Waltz & Guests to Wolfgang Rihm's music in Brussels. The Mariinsky Ballet danced in St. Petersburg and Paris, while the cast of the company Sasha Waltz & Guests presented the performances in Brussels and Berlin for the first time.

In Berlin, »Sacre« celebrated its German premiere as a three-part evening together with Sasha Waltz' choreographies of »Scène d'Amour« with music by Hector Berlioz, and Debussy's »L'Après-midi d'un faune« musically directed by Daniel Barenboim with the Staatskapelle Berlin.

Biographies

Sasha Waltz & Guests

In 2023, Sasha Waltz & Guests celebrates its 30th anniversary: the company was founded by Sasha Waltz and Jochen Sandig in Berlin in 1993. To date, numerous artists and ensembles from the fields of architecture, visual arts, choreography, film, design, literature, fashion and music from more than 60 countries have collaborated as »Guests« on over 100 productions, »Dialogue« projects and films. Sasha Waltz & Guests works in a constantly evolving international and national network of production and guest performance partners, and since its foundation in 1993 has performed at over 300 venues and festivals in more than 50 countries and 180 cities. Today, the company is showing its current repertoire of 12 active pieces in about 80 performances each year. In Berlin, the company cooperates with a wide range of municipal theatres, opera houses and museums and has contributed to establishing new cultural institutions, such as Sophiensæle (1996), St. Elisabeth-Kirche (2004) and Radialsystem (2006). In 2013, the company was named »European Cultural Ambassador« by the European Union. In 2014, Sasha Waltz & Guests was awarded the »Tabori Ehrenpreis« by the Fonds Darstellende Künste. Apart from Berlin stagings, national and international guest performances and the continual work on the repertoire, Sasha Waltz & Guests has been increasingly committed to educational and social projects. In 2007, the »Kindertanzcompany« (Children's Dance Company) was founded and since 2016 the interdisciplinary and open exchange platform titled »ZUHÖREN« has served as a »third space for art and politics«. Alongside these initiatives, the company continues to propose diverse offers in the field of knowledge transfer. With the work »In C«, based on Terry Riley's open composition of the same name, a system with an internationally growing community has been developing since spring 2021: the choreographic material was recorded in video tutorials to enable the easy transfer of knowledge. As a result, participatory, diverse, international and sustainable »In C« projects, workshop formats and ever-new structures have emerged worldwide. Sasha Waltz & Guests is funded by the Senate Department for Culture and Community.

Sasha Waltz (Choreography/ Direction/ Set design)

Sasha Waltz is a choreographer, dancer and director. After her initial studies at the School for New Dance Development in Amsterdam, she joined the postmodern-oriented dance scene in New York City that worked interdisciplinarily with other arts. In 1986 and 1987, she danced in the New York-based companies of Pooh Kaye, Yoshiko Chuma & School of Hard Knocks and Lisa Kraus & Dancers. Following her return to Europe in 1988, she began an intensive phase of collaboration with choreographers, artists and musicians. In 1992, she came to Berlin with a grant by the Künstlerhaus Bethanien, where she developed the improvisational format »Dialogue« driven by the

spirit of her interdisciplinary and international work. She chose the young German capital as the center of her activities, where she practiced new choreographic approaches in self-developed infrastructures. Together with Jochen Sandig, she founded the dance company Sasha Waltz & Guests in 1993, and in 1996 the Sophiensæle as a venue for dance and more – today it is a center for the independent dance and theatre scene not only in Germany. From 2000–2004, she was one of the directors of the Schaubühne at Lehniner Platz. For the season 2019–2020, Sasha Waltz was director of Staatsballett Berlin together with Johannes Öhman.

During her first decade in Berlin, Sasha Waltz created internationally renowned and influential dance pieces, such as the »Travelogue« and »Körper« trilogies, as well as the immersive dance installation »insideout«. In the following years, she applied the language and strategies of contemporary dance to vitalise and explore historical and new operas and ballets. With »Dido & Aeneas« (2005), »Medea« (2007) and »Matsukaze« (2011), she realized three pieces about women and at the same time established the genre of the choreographic opera. In 2007, she directed »Roméo et Juliette«, interpreting the dramatic symphony of Hector Berlioz, for the Opéra national de Paris. After this followed »Sacre« in 2013, which was set to the music of Igor Stravinsky and commissioned by the Mariinsky Theatre in St. Petersburg, and in 2014 »Tannhäuser« at the Staatsoper Unter den Linden in Berlin, which was conducted by Daniel Barenboim. Simultaneously, Sasha Waltz has been pursuing the sharing and teaching of dance knowledge and promoting dance as a medium of social and sociopolitical communication. As part of this endeavour, she founded the Berlin based »Kindertanzcompany« (Children's Dance Company) in 2007 and, following an invitation from the Berlin Philharmoniker, developed a choreography with over 100 pupils to dance Rodion Shchedrin's »Carmen Suite«. In 2016, she founded the event format »ZUHÖREN« with which she opened a »third space for art and politics«. She expanded the »Dialogue« concept to incorporate danced responses to architecture wherein the audience is invited to act as an equal part of the choreographic happening. Examples of this are »Dialogue '99/II – Jüdisches Museum« in the new construction of the Jewish Museum in Berlin by Daniel Libeskind, »Dialogue 09 – Neues Museum« performed in the still-vacant interior of the Neues Museum in Berlin after the renovation by David Chipperfield (2009) and the choreographic installation »Figure Humaine« for the inauguration of the Hamburg Elbphilharmonie (2017). In her present choreographic work, Sasha Waltz is focusing on the intensification of collaborative processes, such as the synchronic development of choreography and music. In collaboration with Soundwalk Collective and the costume designer Iris van Herpen (among others), she created the choreography »Kreatur« (2017) followed by »ΕΞΟΔΟΣ / EXODOS« (2018), both premiered at Radialsystem in Berlin. In early 2019, the project »rauschen« received its world premiere at the Volksbühne Berlin. In March 2022, »SYM-PHONIE MMXX«, a

piece for dance, light and orchestra by Sasha Waltz and Georg Friedrich Haas, received its world premiere at Staatsoper Unter den Linden in Berlin, followed by »Beethoven 7« at Radialsystem, Berlin in March 2023.

In 2020, Sasha Waltz reacted to the challenges of the COVID-19 pandemic with different projects on- and offline. From March to June 2020, she published an online »dance diary«, in August developed the open air project »Dialoge 2020 – Relevante Systeme«, premiering a choreography to Maurice Ravel's »Boléro« as well as solos to Georg Friedrich Haas's »I can't breathe« and in December streamed a series of improvisations with the title »Dialoge 2020 – Relevante Systeme II« live from the Radialsystem in Berlin. In 2021, Sasha Waltz created the choreography »In C« based on Terry Riley's revolutionary and open score by the same name, which has since not only been successfully performed nationally and internationally but has also developed into its own system with a growing community. The work consists of 53 choreographic figures that were recorded as video tutorials to facilitate the transfer of knowledge. Participatory, diverse, international and sustainable »In C« projects, workshop formats and ever-new structures have developed and continue to develop from the material worldwide. In June 2021, a choreography by Sasha Waltz to Ludwig van Beethoven's Symphony No. 7 received its world premiere in the frame of the Franco-German television channel ARTE's Beethoven Day, broadcast live from the ancient Apollo temple in Delphi together with musicAeterna under the baton of Teodor Currentzis.

In 2011, Sasha Waltz was awarded the Bundesverdienstkreuz am Bande for her special services to the cultural field. Since 2013, she is a member of the Akademie der Künste Berlin. In 2021, Sasha Waltz was awarded a »Commandeur de l'Ordre des Arts et des Lettres« by France.

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