

LES SAISONS

malandain | guido • vivaldi







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Based on an idea by Laurent Brunner, Director of Château de Versailles Spectacles, and Stefan Plewniak, Violinist and First Conductor of the Royal Opera of Versailles, this ballet intertwines Antonio Vivaldi's famous *Four Seasons* with several pages of *Le Quattro Stagioni dell'anno* (*The Four Seasons of the Year*), a little-known work by Giovanni Antonio Guido, contemporary and compatriot of the «red priest».

As for its accomplishment, beginning with arithmetic, under the influence of the number four, closely linked to creation, balance, and harmony, we can first say that Guido's *Seasons* will awaken memories of «belle danse» (baroque dance), which emerged in the seventeenth century from the ideal of governing one's body and mind, and moving with grace, accuracy and lightness. The number four is also associated with the Earth and the wheel of life, which does not always turn round smoothly, if not completely askew, given the ugliness, stupidity, and inhumanity that proliferate. With Vivaldi's *Seasons*, we'll be moved by a more natural, more human form of dance.

Finally, we spice things up with some poetic fantasy, and with these two words, you've got the basics. Against a backdrop of black petals spread across the horizon, winged beings mourn the loss of spirit and clarity. Why? Because the *Seasons* is only a ballet and there is nothing more serious than unbelievable things.

Thierry Malandain

THE SEASONS

Music
Choreographer
Set and Costume Designer
Lighting
Costume Production

Set production
Accessories production
Set and props assistants

Ballet Masters
Ballet

Antonio Vivaldi & Giovanni Antonio Guido
Thierry Malandain
Jorge Gallardo
François Menou
Véronique Murat, Charlotte Margnoux
assisted by Anaïs Abel

Frédéric Vadé
Annie Onchalo
Nicolas Rochais, Gorka Arpajou, Félix Vermandé,
Raphaël Jeanneret, Christof t'Siolle, Txomin Laborde-
Peyre, Maruschka Miramon, Karine Prins, Sandrine
Mestas Gleizes, Fanny Sudres et Fantine Goulot

Richard Coudray, Giuseppe Chiavaro, Frederik Deberdt
for 22 dancers

Length 60 minutes

Proposed by the Royal Opera of Versailles

Premiere

November 25th, 2023 at the Palais des Festivals in Cannes - Cannes Dance Festival - Côte d'Azur France

Premiere with Versailles Royal Orchestra conducted by Stefan Plewniak

December 14th - 17th, 2023 - Royal Opera of Versailles

Principal co-producer

Château de Versailles Spectacles - Royal Opera of Versailles

Orchestre de l'Opéra Royal de Versailles

Co-producers

Festival de Danse de Cannes - Côte d'Azur France

Teatro Victoria Eugenia - Ballet T - Ville de Donostia San Sebastián

Opéra de Saint-Etienne

Theater Bonn - Allemagne

Teatro la Fenice - Venise (Italie)

CCN Malandain Ballet Biarritz

Partners

Opéra de Reims

Espace Jéliote d'Oloron Sainte-Marie

Théâtre Olympia d'Arcachon

Sponsorships

Fonds de dotation Malandain pour la Danse

Suez

Association Amis du Malandain Ballet Biarritz

Carré des Mécènes du Malandain Ballet Biarritz



STATEMENT OF INTENT

Based on an idea by Laurent Brunner, Director of the Château de Versailles Spectacles, and Stefan Plewniak, Violonist and Principal Conductor of the Royal Opera of Versailles, this original production, which will premiere in November 2023, combines Antonio Vivaldi's famous *Four Seasons* and the little-known works of his contemporary and compatriot Giovanni Antonio Guido.

Having unfurled their passionate energy long before their publication in Amsterdam in 1725, the first melodies form a cycle of four violin concertos naturally named *Spring*, *Summer*, *Autumn* and *Winter*. Each title has three movements, whose main purpose is not virtuosity. New at the time, they were preceded by sonnets attributed to Vivaldi and provide a succession of pastoral scenes descriptively celebrating nature.

One of the most international opuses with more than a thousand recordings to date, not counting concerts, catalogues of telephone on-hold music and adverts, this universal hymn to nature, rediscovered in the mid 20th century, has the ability to please. Hence its immense popularity, hence also the weariness, or even the rejection that the work can arouse. Thus, after Igor Stravinsky stated in 1959, "Vivaldi is greatly overrated - a boring fellow who could compose the same form so many times"(1), people talked about easy music to the point of saying, such as the composer Luigi Dallapiccola, or Stravinsky again(2), that "the red-headed priest" composed "the same concerto five hundred times". This is not true and completely unfair.

That being said, in all their grandeur, in terms of their promise, it is true that the Venetian musician's *Four Seasons* have been heard so often, exploited so much to the point of misunderstanding, that in response, having become truly old repetitive melodies, they can be irritating, cause total indifference, or in our case, overwhelm us with gloomy thoughts. And even more so in today's disillusioned and corrupt climate, where nature's deterioration constitutes an existential threat. In contrast, since the word nature literally means birth, Giovanni Antonio Guido's *The Four Seasons of the Year* should, because of their unique nature, provide a breath of fresh air, renewal and a reason for hope.

Published in Versailles around 1726, but perhaps earlier than Vivaldi's, since they may have been written around 1716 for the opening exhibition of four oval paintings by Jean-Antoine Watteau representing *the four seasons* which

adorned the Paris mansion of Pierre Crozat, Treasurer of France, patron and collector. As for Guido, a first-rate Genoese violinist, he served Philippe d'Orléans, Regent of France, before entering the service of his son Louis. Written in the French form of *Suite de danses*, like Vivaldi, the score sets four anonymous poems to music - *Les Caractères des saisons*. Guido attempted to describe seasonal changes by adding notes of green, blue and very light pink. But also rural deities, as in *Les Saisons* by Abbot Jean Pic, performed at the Royal Academy of Music from 1695 to 1722, with choreography by Louis Pécour. Accompanied by melodies composed by Pascal Collasse and Louis Lully, the ballet had four "entries", a sacred number associated with creation, balance and harmony. Four doors that we will cross through to walk on the paths of idealism.

How far will we go like this? I don't know... Guido's bowing respectfully imitates the course of the seasons, but we are at the theatre, where everything is false and gets lost in the atmosphere.

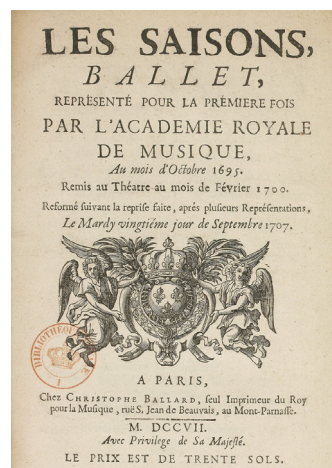
This is the nature of the choreographer's problem with the limits of his art. Whereas the solution, if we wish to continue gazing at nature when it opens its heart to spring, is to respect it without limits or pretence.

After the hymns to humanity and the living which comprised *Le Sang des étoiles* (2004), *Noé* (2017), *la Pastorale* (2019), *Sinfonia* (2020) and *L'Oiseau de feu* (2021), ideally, *Les Quatre Saisons* should not become false in its attempts to be real.

■ Thierry Malandain, October 2022

(1) Conversations with Igor Stravinsky, Robert Craft, 1959, p.84

(2) Vivaldi : Amour de la Musique, Marc Pincherle, 1955, p.55



TOURS 2023- 2024



2023

Preview

3 and 4 november - OLORON-SAINTE-MARIE - Espace Jéliote

Premiere

25 november - CANNES - Palais des Festivals - Festival de Danse Cannes - Côte d'Azur France

28 november - DIVONNE-LES-BAINS - L'Esplanade du Lac

Premiere with Versailles Royal Orchestra conducted by Stefan Plewniak

14, 15, 16, 17 december - VERSAILLES - Opéra royal

27 > 30 december - BIARRITZ - Théâtre de la Gare du Midi

2024

10 > 14 january - VENISE (Italie) with the Orchestra of the theater la Fenice conducted by Stefan Plewniak

19 and 20 january - BILBAO (Pays basque) - Teatro Arriaga

4 february - ST QUENTIN DANS L' AISNE - Théâtre Jean Vilar

18 and 19 february - LA ROCHE-SUR-YON - Vendespace with Versailles Royal Orchestra conducted by Stefan Plewniak

22 february - SCHAFFENHAUSEN (Allemagne)

8 and 9 march - PAMPELUNE (Pays basque) - Baluarte - with the Sinfonic Orchestra of Navarre

12 march - NEUILLY-SUR-SEINE - Théâtre des Sablons

15>17 march - REIMS - Opéra

29 march - ST ETIENNE - Opéra

3 and 4 april - LA ROCHELLE - Scène nationale La Coursive

7 and 8 may - BONN (Allemagne) - Théâtre de Bonn

22 > 26 may - DONOSTIA SAN SEBASTIAN (Pays basque) - Victoria Eugenia Antzokia

29 > 31 may - BORDEAUX - Opéra

12 july - ORANGE - Chorégies

THIERRY MALANDAIN

Director and choreographer



Member of the Academie des beaux-arts of the Institute of France and author of a repertoire of more than 80 choreographies, Thierry Malandain has developed a very personal vision of dance, closely linked to "Ballet", where priority is given to the dancing body, its power, virtuosity, humanity and sensuality.

The search for meaning and aesthetics guide a powerful and sober style, which can be both serious and insolent, based on the pursuit of harmony between history and today's world. Thierry Malandain's troupe is comprised of dancers with classical dance training who express themselves in a contemporary way via Thierry Malandain's choreography.

« My culture is that of classical ballet and I confidently remain attached to it. Because while I readily admit that its artistic and social codes are from another time, I also think that this heritage from four centuries represents invaluable resources for dancers. A classical choreographer for some, a contemporary one for others, I play with it, simply trying to find a dance I like. A dance that will not only leave a lasting impression of joy, but that will also restore the essence of the sacred things and serve as a response to the difficulty of being. »

IN A FEW DATES

1959

Born in Petit-Quevilly (Seine-Maritime, France)
He followed the teaching of Monique Le Dily, René Bon, Daniel Franck, Gilbert Mayer and Raymond Franchetti.

1977

He had a career as a dancer at the Paris National Opera, the Ballet of the Rhine and the French Ballet Theatre in Nancy

1986

Ended his career as a dancer to found the company «Tems Présent» in Élancourt (Yvelines)

1992

Settled in the Opera of Saint-Étienne as an «Associated company»

1998

Was appointed by the French Ministry of Culture to the head of the new Centre Chorégraphique National in Biarritz

2004

Nomination for the Benois de la danse and Critic Awards « Best international performance » at the XIXth International Ballet Festival of Havana in Cuba for Les Créatures

2005

Culture Award of the Sabino Arana Fondation in Bilbao

2006

Received his second nomination for the prize at the Benois de la danse with L'Envol d'Icare created for the Ballet of the Paris National Opera

2009

Once again appointed artistic director of the Dance Festival in Biarritz «Le Temps d'Aimer la Danse»

2012

Award for Une Dernière chanson by the «Syndicat de la critique»

2014

Taglioni European Ballet Award «best choreographer» in Berlin for the ballet Cinderella

2017

« Best company » of the year Award by the « Association professionnelle de la Critique » for Noah

2018

Nomination for the Benois de la danse for Noah

2019

Appointed at the Académie des beaux-arts in the Choreography Department

2020

SACD 2020 award in the Choreography Department.

JORGE GALLARDO

Set and costume design



Born in Chili, he began studying architecture there at the Universidad Catolica then earned a Bachelor's Degree in Fine Arts at the Universidad de Santiago.

Jorge Gallardo began his costume and set designing career at the Ballet du Nord for Thierry Malandain's Ballet L'Amour Sorcier (Spell-bound Love). He then moved to Miami where his successful career in the States began.

He currently lives and works for various companies including the American Ballet Theatre, Alvin Ailey, Royal Swedish Ballet, Miami City Ballet, Bayerische Staatsoper, Ballet Florida, San Francisco Ballet and Malandain Ballet Biarritz. As Thierry Malandain's loyal colleague, he has been working for over twenty years on most of the designs for Malandain Ballet Biarritz.

FRANÇOIS MENOU

Lights creation



François Menou, a lighting graduate of the Institut National des Métiers d'Art is a young French lighting designer. He works creating lighting for theatre, dance and the opera. Fascinated since his childhood by light, its atmospheres, its metamorphoses, he tried to work on it, and tame it very early on... He encountered the work of Etienne Dousselin then of Dominique Bruguère with whom he collaborated for several years in France and abroad. He now manages the lighting regularly for shows by Marc Paquien, Macha Makeïeff, Juliette Deschamps, Louis Arène, Charles Templon, etc.

In March 2018, he signed his first project with Phaeton alongside Benjamin Lazar.

Passionate about everything related to creation, from the most classical to the most contemporary worlds, including Theatre, Dance, Opera, Painting and Photography, he has been particularly influenced by the work of Robert Wilson, Claude Régy, Patrice Chéreau, Pina Bausch, Jiri Kylian, and even Carolyn Carlson.

CCN MALANDAIN BALLET BIARRITZ

Created in 1998 in Biarritz on the initiative of the Ministry of Culture, and the Town of Biarritz with the support of Nouvelle-Aquitaine Region and the Atlantic Pyrenees Department, Malandain Ballet Biarritz is one of 19 National Choreographic Centres (NCC) in France today.

The particularity of Malandain Ballet Biarritz is that it is made up of 22 permanent dancers trained in classical technique and whose expression in Thierry Malandain's choreographies is contemporary.

Today Malandain Ballet Biarritz is one of Europe's most widely seen companies with 100 000 spectators per season and almost 100 performances per year, including a third abroad.

As a National Choreographic Centre, Malandain Ballet Biarritz also works intensely in terms of public awareness of dance – with on average over 450 events per year – and support to artists and companies thanks to the «Accueil Studio» programme.

To assist the development of young ballet choreographers, an International Competition is organised by the Biarritz CCN every two years, jointly with the Bordeaux National Opera Ballet and the CCN Ballet of the Opera National du Rhin. Thierry Malandain and his teams pay special attention to supporting ballets and choreographers.



© Frédéric Néry, Yocom

Because of its specific geographic location, Malandain Ballet Biarritz has forged fruitful partnerships with many Euro-regional cultural participants.

This is how the “Ballet T” project came to be, which is now managed by the Pôle Chorégraphique Territorial (Regional Choreographic Centre) in conjunction with the Basque Country Community.

The CCN has been responsible since 2021 for the Le Temps d'Aimer Dance Festival which takes place every year in September. The 2023 edition attracted 34 000 spectators for 109 events throughout the Basque Country Community with an eclectic, international programme.



Festival le Temps d'Aimer, cigabarre avec Marie-Claude Pietragalla
© Stéphane Bellocq

BALLET T

Europe's First Cross-Border Choreographic Centre

The Project

Since its beginning in Biarritz in 1998, Malandain Ballet Biarritz has always wanted to create ties with the Southern Basque Country and especially with the Guipuzcoan capital of San Sebastian, Spain. In 2000, the ballet received financial backing from the Diputación Foral de Guipuzcoa and from Europe (European Interreg III A funds).

In 2002, this cross-border objective led to the creation of the Dantzas Association and a Choreographic Awareness Centre located in San Sebastian, Spain. Backed by the Diputación Foral de Guipuzcoa and the Basque Autonomous Government, the project gained momentum with the founding of Ballet Biarritz Junior in 2005, which became independent at the end of 2008 under the name Dantzas Konpainia.

The Cross-Border Choreographic Centre project began with the reopening of the Teatro Victoria Eugenia in 2007. The Malandain Ballet Biarritz thus set up a partnership with the city of Donostia/San Sebastian and the Teatro Victoria Eugenia, for which it benefited from European Interreg IV A funds. From that point on, the Malandain Ballet Biarritz and the Teatro Victoria Eugenia identified the actions to be implemented to encourage public access to dance and to assist the development of choreographic art on both sides of the border in the Basque Country.

On March 26, 2011, the creation of Ballet T, Europe's first Cross-Border Choreographic Centre, was made official with the signing of an agreement of objectives by the Malandain Ballet Biarritz and the Teatro Victoria Eugenia, the cities of Biarritz and San Sebastian. Its headquarters are located at the Teatro Victoria Eugenia, while the Malandain Ballet Biarritz

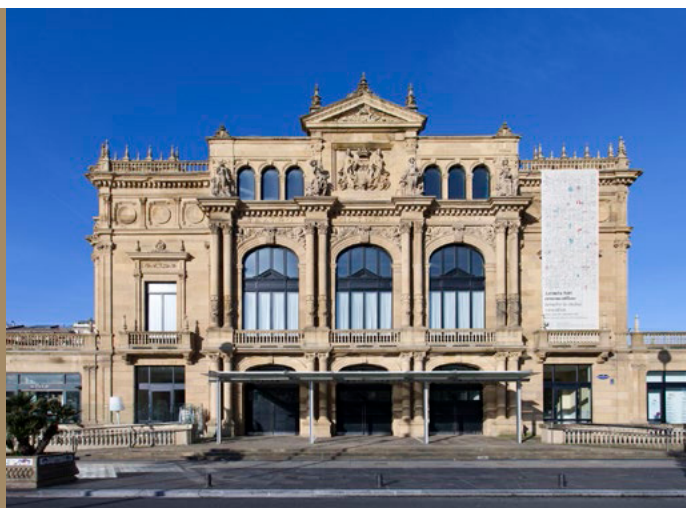
is responsible for its coordination and management.

The BALLET T's objectives:

- Promoting choreographic development by carrying out a joint artistic project, accessible to the greatest number of people
- Encouraging the development of a cross-border troupe, Malandain Ballet Biarritz
- Bringing artists and audiences together in the cross-border region
- Creating a new joint repertoire between San Sebastian and Biarritz
- Initiating cooperation between cultural organisations located in the cross-border region

From 2020, in order to increase the impact of actions, the new Territorial Choreographic Centre has managed and coordinated the activities of the CCN (national choreographic centre) involved with cross-border specifics and regional cooperation, including the Ballet T project.

A new 2021-2025 agreement connects the Biarritz CCN to the Victoria Eugenia Theatre in Donostia/San Sebastian and a new environmental base by initiating or contributing to cooperation between cultural, environmental and tourist organisations located in the cross-border region.



PLANETA DANTZAN

Art and Environment Educational Programme

After the hymns to humanity and the living which were *Le Sang des étoiles* (2004), *Noé* (2017), *La Pastorale* (2019), *Sinfonia* (2020) and *L'Oiseau de feu* (2021), the original production *Les Saisons* will be part of the Art and Environment educational programme led by Malandain Ballet Biarritz.

Every day we're warned by a continuous and increasing flow of news about negative

environmental developments. The vast majority of these messages appeal to our rationality and perhaps we end up getting used to them without reacting.

This is the context of the Art and Environment programme, which takes the gamble of using an artistic work to address our emotions directly, trying to provoke a reaction. Dance is the artistic discipline chosen because it is a universal art form that thwarts cultural and linguistic barriers. It is also a primary art form, and anyone, regardless of age or physical condition, can take dance steps.

It is a wonderful way to "live together" and makes it possible for a group to understand in a simple and intuitive way, in just a few movements, the interdependent relationships which connect us.

This observation led us to develop a project for schools which combines the efforts of a cultural organisation, the Malandain Ballet Biarritz, and environmental stakeholders, the Cristina Enea Foundation in Saint-Sebastian



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and the city of Pamplona's Environmental Education Department. This is a programme that combines education and art to help build a society that is more aware and sensitive to current environmental issues.

Objectives

- Increasing public awareness of human impact on the environment
- Promoting awareness of the diverse natural (marine biodiversity) and cultural (dance as a part of the Basque people's identity) heritage in the New Aquitaine Euskadi Navarre Euroregion

The project's goal is to encourage a change in students' habits by encouraging them to become citizens aware of the fragile natural balance and the need to return to a greener, resource-friendly economy. We hope that the participants and their families will adopt one or more responsible habits in their daily lives.



ABOUT THE LATEST PRODUCTIONS



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L'Oiseau de feu, on tour

L'Oiseau de feu :

"Thierry Malandain is giving his version today. Bewitching. (...) Russian folklore is no longer relevant, we're witnessing the elevation of the soul here."

■ Les Echos, Philippe Noisette, September 14, 2021

La Pastorale

Produced in 2019 - Chaillot - Théâtre National de la Danse (National Dance Theatre) - Paris

"Timeless, almost abstract, the dance here magnificently expresses the poignant paradoxes of human beings, from duets to ensemble movements."

■ La Terrasse, Agnès Santi, November 24, 2019

Marie-Antoinette

Produced in 2019 - Royal Opera of the Château de Versailles

"Malandain made the tasteful decision not to overload the stage, playing with frames wielded by the dancers and with slightly quirky costumes."

■ Les Echos, Philippe Noisette, March 29, 2019

Rêverie Romantique

Produced in 2018 - Victoria Eugenia Antzokia - Donostia/San Sebastian

"Everything celebrates romantic ballet in its details and its ensembles. Malandain incorporates its delicateness as well as its frenetic effect. It's a delight."

■ Le Figaro, Ariane Bavelier, June 7, 2018

Noé

Produced in 2017 - Chaillot Théâtre national de la Danse (Chaillot National Dance Theatre)

"Malandain's piercing style is self-sufficient and doesn't need to be overplayed. His dance to stay alive is open-bodied."

■ Le Monde, Rosita Boisseau, May 16, 2017

La Belle et la Bête

Produced in 2015 - Royal Opera of Versailles

"It is marvellously beautiful, with an abundance of choreographies that truly place him at the forefront of French choreographers."

■ Le Figaro, Ariane Bavelier, December 20, 2015

Nocturnes

Produced in 2014 - Opera of Reims

"Thierry Malandain has created a choreographic gem, which Jean-Claude Asquié's lighting enhances with a dark glow, with chiseled dramaturgy, shrewdly musical and intelligent."

■ Danser Canal Historique, Agnès Izrine, November 14, 2014

Estro

Produced in 2014 - Victoria Eugenia Antzokia - Donostia/San Sebastian

"With next to nothing (...), he sets the scene for a celebration that is both dramatic and joyful, where an inconsolable mother's suffering is transcended by the irresistible joy of dance."

■ Ballroom, Isabelle Calabre, July 8, 2014

Cendrillon

Produced in 2013 - Royal Opera of Versailles

"It is apparent in his work, where everything points to a search for what is right and eloquent, in order to avoid the clichés and heaviness of a narrative ballet as much as possible. The entire work is lively, inventive and ingenious at times."

■ Le Nouvel Observateur, Raphaël de Gubernatis, June 7, 2013

Une Dernière chanson

Produced in 2012 - Opera of Reims

"Awarded the 2012 Grand Prize by the Syndicat de la Critique, Une Dernière Chanson (...) is a real gem. Each song is treated with incredible intelligence and tenderness, and forms a true live portrait of incomparable lightness."

■ Alta Musica, Olivier Brunel, September 9, 2012

Silhouette

Produced in 2012 - Hôtel de Silhouette in Biarritz

"Accompanied by Beethoven's music, Frederik Deberdt dances (...) with feline presence and total control of his body. It is incredibly pure, infinitely delicate and strangely beautiful."

Toute la Culture, Sophie Lesort, November 11, 2014

son corps. C'est d'une incroyable pureté, d'une infinie délicatesse et d'une étrange beauté.»

■ Toute la Culture, Sophie Lesort, 11 novembre 2014



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Noé, reprise au répertoire
dans le cadre du programme Art et Environnement

BALLET MASTERS

Richard Coudray

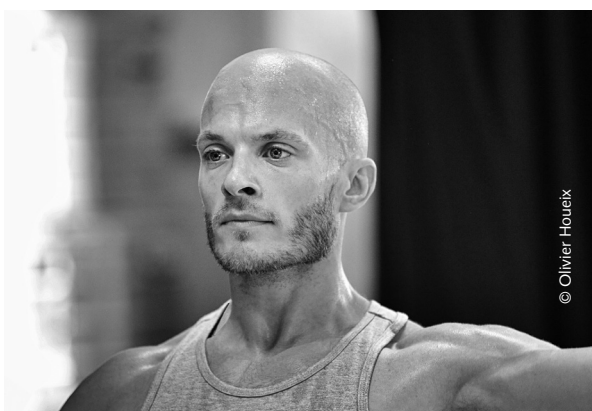


He studied at the Regional Conservatoire in Tours and then at the Paris Conservatoire National Supérieur de Musique et de Danse with Alain Davesne. He began his dancing career in 1980 in the Ballet Théâtre Français de Nancy, directed by Jean-Albert Cartier and Hélène Traïline.

In 1986, he takes part to the creation of the Compagnie Temps Présent, created by Thierry Malandain. In 1994, he entered the Ballet Nacional Chileno that he left in 1995, at the request of Jean-Albert Cartier and Hélène Traïline, to be engaged in the Nice Opera Ballet. 1997 was the turning point of his career... He became dance teacher in the Compagnie Hallet Eghayan.

In 1998, he joined Thierry Malandain in Biarritz and took part in the launching and development of the National Choreographic Center as a ballet master.

Frederik Deberdt



Born in Izegem (Belgium). He studied ballet at the School of the Royal Ballet of Flanders. In 1999, he was a finalist in the Eurovision contest, took part in the Varna competition, and joined the Royal Ballet of Flanders. He came to Malandain Ballet Biarritz in 2001, and becomes ballet master in 2022.

Giuseppe Chiavaro



Born in Catania, Italy. He won a scholarship in 1986 to study at the Paris National Opera School of Dance.

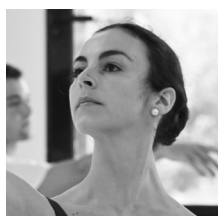
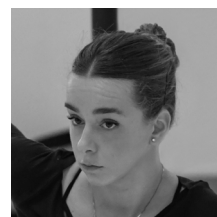
Two years later he joined Rosella Hightower's International Dance Centre and performed with the Jeune Ballet International from 1990 on. In 1992, he was awarded the Serge Lifar Prize, and was then hired by Etienne Frey at the Sinopia Dance Ensemble in Switzerland. He has been working as a dancer with Thierry Malandain since 1994, first as part of the Compagnie Temps Présent, and then with the CCN Malandain Ballet Biarritz in 1998.

Since 2014, he has been a guest teacher and puts together ballets by Thierry Malandain with professional dance companies in France and abroad. In 2019, he become ballet master for the company.

THE DANCERS

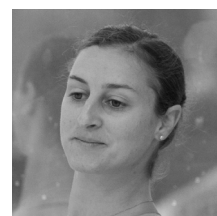
Malandain Ballet Biarritz company has 22 permanent classical trained dancers (11 women and 11 men) : Paris National Opera School, Paris National Music & Dance Conservatoire... from various countries, such as Spain, Japan and even Mexico.

Giuditta Banchetti, born in Florence, Italy. She studied at the Scuola Accademica Danza Sad in Florence, Italy and is a graduate of the Marika Besobrasova method. She then joined the New English Ballet Theatre in London in 2017. She was awarded the 2018 Grand Prix in the first edition of Dance Project Charles Jude Association's international classical dance exams in Florence sponsored by the Serge Lifar Foundation. She joined Malandain Ballet Biarritz in October 2018.



Julie Bruneau, born in Bayonne. Trained at the Maurice Ravel Basque Country Conservatory in Biarritz, and she joined the Toulouse VM Ballet in 2014. She gained professional experience with the VM Ballet, the Bordeaux National Opera Ballet, the Toulouse Capitole Ballet, the Magdeburg Ballet in Germany and participated in the production Mon Premier Lac des cygnes (My First Swan Lake) directed by Karl Paquette. She joined Malandain Ballet Biarritz in July 2021.

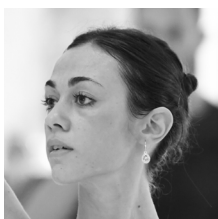
Clémence Chevillotte, born in Aix-en-Provence, France. Trained at the Ecole Nationale Supérieure de Danse de Marseille (Marseille national School of Dance) then at Colette Armand's Studio Ballet, her career began in 2006 at Gran Canaria Ballet directed by Anatol Yanowsky. She then danced for the Marseille and Montpellier opera houses as well as the Acodanse company in Marseille. From 2008 to 2010, she joined the ranks of the CCN/Ballet de Lorraine (National Choreographic Centre/Ballet in Lorraine) directed by Didier Deschamps before joining the Opéra de Limoges (Limoges Opera House). In 2012, she participated in works by various ballet companies and choreographers such as Les Grands Ballets Canadiens de Montréal (Great Canadian Ballets of Montreal), the Ballet de l'Opéra de Lyon (Lyon Opera House Ballet) and the Ballet Vlaanderen (Flanders Ballet). She joined Malandain Ballet Biarritz in 2017.



Irma Hoffren, née à San Sebastián, elle étudie à la Thalia Dance School de San Sebastián, puis auprès de Maria de Avila et Carmen Roche. Elle intègre le Ballet Biarritz Junior de 2005 à 2008, puis le CCN – Ballet de Lorraine sous la direction de Didier Deschamps. Elle entre au Malandain Ballet Biarritz en 2012.

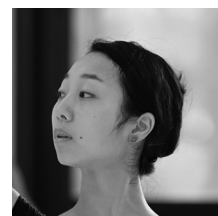
Claire Lonchamp, born in Sèvres. She trained in the Dance School of the Paris National Opera from 1998 to 2001. She continued her training at the European Dance Center, then was admitted in 2002 to the CNSMD in Paris where she joined the Junior Ballet in 2005. She began her career at the Zurich Ballet and then joined the Ballet of the National Opera of Finland in Helsinki in 2007. Later she was in Het National Ballet during 2010. She joined us in 2011.





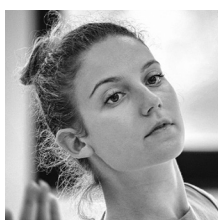
Alessia Peschiulli, born in Lecce, Italy, Alessia graduated from the Rome Accademia Nazionale di danza. She began her career in 2013 at Balletto di Milano (Milan, Italy) directed by Carlo Pesta. She was then hired in 2014 by Arena di Verona (Verona, Italy) directed by Renato Zanella. She joined the Tanz Company Innsbruck at the Tiroler Landestheatre the same year directed by Enrique Gasa Valga which she left in 2017. In 2018, she joined the Malandain Ballet Biarritz.

Yui Uwaha, born in Nagoya, Japan. She studied at the National Ballet School of Canada from 2007 to 2011 then at the Dutch National Ballet Academy in Amsterdam from 2011 to 2013. In 2012, she began an internship at the Dutch National Ballet directed by Ted Brandsen, then she was hired by the Opéra de Nice Ballet directed by Eric Vu-An in March 2013, where she played demi-soloist roles in ballets by Maurice Béjart, Jiri Kylian, Roland Petit and Nacho Duato just to name a few. She joined the Malandain Ballet Biarritz in 2019.



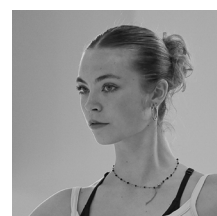
Patricia Velázquez, born in Guadalajara (Mexico). She studied at the Royal Academy of Dance of London, from 1994 to 2003. She was then admitted to the Royal Winnipeg Ballet School in Canada from 2003 to 2005, before joining the Royal Ballet Academy of Guadalajara. She started her career in Mexico in the Compañía de Danza Clásica y Neoclásica de Jalisco in Guadalajara in 2009. She was then engaged in the Compannia Nacional de Danza in 2010, and in the Monterray Ballet in 2011. She joined Malandain Ballet Biarritz in 2012.

Allegra Vianello, born in Venice, Italy. She trained at the Castelfranco Veneto School of Ballet from 2007 to 2011 and was then accepted at the English National Ballet School. She began her career in 2013 at the English National Ballet then joined the Ballet Cymru (UK) in 2014. She was hired by the Malandain Ballet Biarritz in October 2016.



Laurine Viel, born in Paris. She began dancing with Virginia Cosnier at the Villejuif Municipal Conservatory. Then, in 2005, she attended the National Superior Conservatory of Music and Dance in Paris, before joining its Junior Ballet Classic in 2009. She joined Malandain Ballet Biarritz in 2011.

Chelsey Van Belle, born in Ostende, Belgium. Trained at the Royal Ballet School of Antwerp under the direction of Curtis Foley from 2018 to 2022. She has participated in numerous summer workshops and classes with the Royal Ballet of Flanders and Malandain Ballet Biarritz. In 2017, she was ranked in the top 12 at the Youth America Grand Prix. She began her career with Malandain Ballet Biarritz in September 2023.

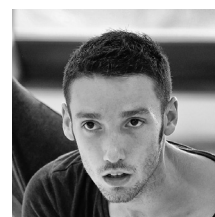


Noé Ballot, born in Amilly. Trained at the Montargis Conservatory, then at the Orleans Departmental Conservatory; he studied at the Paris National Opera School of Dance from 2013 to 2016, then at the Lipszyc Ballet School in Biarritz until 2018. He then enrolled at the Paris Conservatory College of School and Dance as a student to obtain a national postgraduate vocational dance degree (DNSPD). He joined Malandain Ballet Biarritz in July 2021.



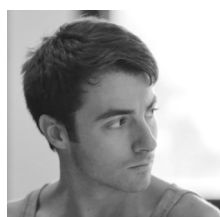
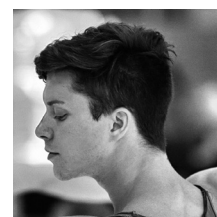
Raphaël Canet, born in Avignon. He studied at the Regional Conservatory in Avignon, before joining the Ballet of the National Opera of Bordeaux. Hired in 2009 in Dantzaz Konpainia, he joined Malandain Ballet Biarritz in 2011.

Mickaël Conte, born in Libourne. He trained at the National Conservatory de Bordeaux in 2001. He joined the Ballet Biarritz Junior in 2006 and then joined the CCN-Ballet de Lorraine directed by Didier Deschamps. He joined Malandain Ballet Biarritz in 2011.

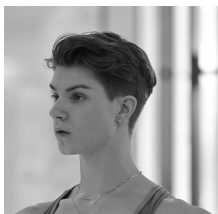


Loan Frantz, born in Tinago Camalig Albay (Philippines). After training at the Conservatoire à Rayonnement Régional de Toulouse (Toulouse Regional Conservatory), followed by the Ballet School of the Opéra National de Paris, he began his career in 2012 with the Ballet Nice Méditerranée under the direction of Eric Vu-An. He joined the Ballet de l'Opéra National de Bordeaux directed by Charles Jude in 2013, then the Ballet de l'Opéra Théâtre de Metz under the direction of Laurence Bolsigner in 2016. He finally joined the Malandain Ballet Biarritz in 2017..

Hugo Layer, born in Sens. He studied at the Conservatoire de Sens until 2007, and then at the National Superior Conservatory of Paris for Music and Dance. Meanwhile, he took part in the creation of Rhapsody in blue with Cathy Bisson, played a role in the French television film Fais danser la poussière (Make the dust dance) by Christian Faure and Marie Dô and was chosen to be the soloist in Clowns by Pietragalla/Derouault company. He joined Malandain Ballet Biarritz in 2013.

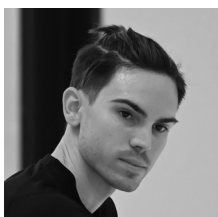
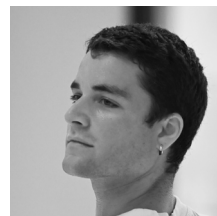


Guillaume Lillo, born in Joinville-le-Pont. He studied at the Conservatoire National Supérieur de Danse de Paris (Paris National Conservatory of Music and Dance), then joined the Ballet Junior troupe in 2011. In 2012, He danced with the Scottish Ballet (UK) for one season before joining the Israel Ballet company in 2013. He joined Malandain Ballet Biarritz in 2015.



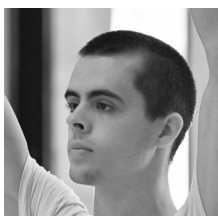
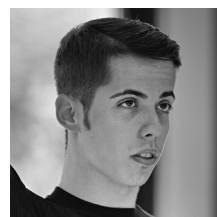
Timothée Mahut, born in Nancy, France. Trained at the Conservatoire of Nancy and at the Basel Theatre Ballet School in Switzerland from 2017 to 2020, then at the Northern Ballet in England in 2020. He joined the Europa Danse Company in Brussels in August 2021, then the Junior Ballet of Zürich in August 2022 where he danced choreographies of Crystal Pite, Hans Van Manen et Christian Spuck. He was hired by Malandain Ballet Biarritz in September 2023.

Julen Rodriguez Flores, born in Ibarra, Spain. He started with Basque dance before moving to Madrid at the age of 17 to learn classical and contemporary dance at the Conservatorio Mariemma. He began his career with the Metamorphosis dance company then joined the Dantzaz company in San Sebastián, Spain in 2019. He joined Malandain Ballet Biarritz in July 2021.



Alejandro Sánchez Bretones, born in Elche, Spain. Trained in his hometown at the Escuela de Danza Pilar Sánchez, then with Sofía Sancho in Alicante. In 2011, he was accepted at the Escuela de Danza Víctor Ullate in Madrid and began his career in 2014 with the Víctor Ullate Ballet. Hired in Lisbon, Portugal in 2019 by the Companhia Nacional de Bailado (CNB), he then joined the Malandain Ballet Biarritz in December 2020.

Ismael Turel Yagüe, born in Valence (Spain). In 2006, he won the Audience Award at the Concurso Ciudad Ribarroja del Turia. In 2009, he danced The Nutcracker with the Ballet Nacional de Cuba. He was a finalist in the XI Concurso Internacional de Ballet Ciudad de Torrelavega in 2012. In 2013, he worked for Trainee performance with the Joffrey Ballet School in New York. Graduated in 2014 from the Conservatorio Profesional de Danza in Valencia, he joined the Ballet de la Generalitat Valenciana. In 2015, he joined Malandain Ballet Biarritz.



Léo Wanner, born in Marseilles. After training in Italy for six years at the Accademia Teatro Alla Scala de Milan, he graduated in 2021 before joining the Cannes Jeune Ballet Rosella Hightower. He joined the Malandain Ballet Biarritz in September 2022.

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