

Press Release

## Sabine Glenz **Phasen. Machen** [Phases. Making]



photo: Denise Vernillo

Choreographic research in collaboration  
with the percussionists of the Munich Philharmonic  
to music by Steve Reich

**world premiere: Friday, September 15, 2017, 8:30 p.m.**

Additional performances: Saturday and Sunday, September 16 & 17, 2017, 8:30 p.m.

**schwere reiter**  
tanz | theater | musik

Steve Reich's compositional technique, so-called "phasing," is both the musical point of departure and the choreographic task. The pure motion of the bodies and the concentration on the sound of the instruments occupies the center of this work: an unadulterated dialogue between music and dance, undertaken by three dancers and four musicians.

The principle of shifting the tempo of a basic choreographic motif alters the volume and the radius of the performed movements. Precise sequences gradually condense into complex bodily entanglements. The bodies temporarily form sculptural intermeshed images, which imperceptibly dissolve again.

Dance and music, in seemingly separate components, interact or are uncoupled.

This work aims to pursue questions about our understanding of dance or to stimulate a widened perception from today's perspective of the relationship between dance and music.

The spectator's proximity to the musicians, dancers and musical instruments enables them to experience the throbbing nature of the performance with the utmost immediacy and directness.

Artistic director and choreographer: Sabine Glenz

Dancers: Gaëtane Douin, Angela Kecinski, Eva-Maria Schaller

Musicians: Sebastian Förschl, Stefan Gagelmann, Jörg Hannabach, Michael Leopold

Music by Steve Reich: "Marimba Phase" (1967), "Pendulum Music" (1968),  
"Drumming" (1970/71)

Costume: Johanna Katharina Leitner

Lighting design: Charlotte Marr

Public Relations: Beate Zeller

Supported by the Bureau for Cultural Affairs of the State Capital City of Munich and the Bavarian State Association for Contemporary Dance (BLZT) with funding from the Bavarian State Ministry for Education and Culture, Research and Art. Sabine Glenz is member of Tanztendenz München e.V.

### **schwere reiter**

**tanz** theater musik

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Tickets: 17,- / 10,- red.

**Please reserve your seats since places are limited!**

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Dieses Projekt wird gefördert von der  
 Landeshauptstadt  
München  
**Kulturreferat**

BAYERISCHER LANDESVERBAND  FÜR ZEITGENÖSSISCHEN TANZ

  
**TANZ**  
TENDENZ  
MÜNCHEN E.V.

## Sabine Glenz

Sabine Glenz has developed evening-length solos, duets and group pieces since 2004. Her work has been performed at festivals such as Les Repérages (F), RODEO Munich, Rencontres Essonne Dance (F), Tanzwerkstatt Europa, DANCE 2010 and Tanzquartier Wien. Sabine Glenz received the Grant for Dance (Förderpreis Tanz) of the State Capital City of Munich in 2012.

The contents of her choreographies include the occurrence or absence of physical presence and the attempt to position oneself in spaces, situations or groups. She encounters these contents with the language of the body, which is sometimes radically minimalistic, and she relies here on the formulation of ambiguity and arbitrariness. From the beginning, S.G. has collaborated with artists who work in diverse media and art forms. Visual representations of physicality such as films, photo animations or paintings become essential components of her artistic expression and are directly connected with her choreographic work.

Together with Stephan Herwig, she co-directed the studio series of Tanztendenz München „Immer am Ersten“ and invited presenters, promoters, dance critics, dance scholars and artists to discuss topics such as funding and working structures in the independent dance scene, the verbalization of dance, choreographic signatures, and methods used by established and emerging artists in dialogue with their audiences.

As a dancer, she participated in Rosemary Butcher's "test pieces": world premiere 2014 in Kunstbau / Lenbachhaus, followed by a guest performance in Nottingham, UK in March 2015. In collaboration with the Bode Schule in Munich, she and the school's students created the project "Here We Go?": this installative performance at Galerie der Künstler explored the dynamics of communal movement and individual action within a group.

During a residency at nunart in Barcelona, she collaborated with the Catalan dancer Anna Fontanet to develop a lecture performance which was presented in a workshop-like atmosphere at the Muffathalle studios in 2016.

For the MPHIL 360° Festival, Sabine Glenz interpreted Sergei Prokofiev's "Quintet in G minor, Opus 39" and choreographed "septet for 3 musicians and 4 dancers" in cooperation with JOINT ADVENTURES and the Munich Philharmonic Orchestra.

*"My choreographies investigate the possibilities and impossibilities in our relations to the Other and the foreign. In this, I understand, for example, our relationship to the group, our connection to the community, but also to surrounding space(s), artificial objects or nature – and ultimately also our relationship to ourselves."*

## Gaëtane Douin

studied literature, history of art and theatre in France and followed a formation at Centre National de la Danse, Ateliers de Paris – Carolyn Carlson and Centre Dramatique National Drôme-Ardèche to be a dancer and an actress. She worked as a performer with Martin Nachbar, Gabi Dan Droste and Regina Rossi, among others. Since 2010 she develops her own installative and performative works. 2016 she was invited in residence in Moly-Sabata, Foundation Albert Gleizes in France, where she created the project « shiodoki » between performance and visual art in cooperation with the art historian Nicolas Misery.



Photo: Joerg Lipskoch



## Angela Kecinski

took up her dance studies at the Academy of Dance Arts Hamburg and concluded them at the ArtEZ Arnhem with the BA of Dance in 2004. After, she was engaged as a dancer in different state theatres by Johann Kresnik, Rami Be'er, Club Guy & Roni, Ted Stoffer and Reinhild Hoffmann (among others). At the University of Hamburg she finished her MA in Performance Studies in 2014. In the frame of her MA graduation, she created her first choreographic work VERFREMUNGSGZWECKE, which had been also presented at Locomotion/festival for contemporary dance in Skopje/Macedonia and at WE PRESENT/Lichthof Theater Hamburg. Her second piece TEMPTRESS, which premiered at K3 Choreographic Centre in Hamburg had been selected and shown at Hauptsache Frei #2, festival of Performing Arts in Hamburg. At the moment, Angela is based in Hamburg and cooperated as a dancer recently with the choreographers Jonas Woltemate, Nora Elberfeld (K3 residency), Ursina Tossi, Regina Rossi and the visual artist Cordula Ditz.

## Eva-Maria Schaller

studied Contemporary Dance at Codarts Rotterdam Dance Academy (BA). During and after her studies in the Netherlands she worked with Emio Greco | PC, Stephen Shropshire, Edan Gorlicki and Anouk van Dijk (2003-2009). In Vienna she collaborated with Christine Gaigg / 2nd nature in several productions (2010-2014) and participated as a dancer and researcher in the EU Project Dancing Museums. In 2016 she received a scholarship for dancers and choreographers from the State of Austria. She teaches dance in a variety of contexts, such as Yante Community Dance Palestine (2013) and as a Countertechnique-teacher a.o. at Tanzquartier Vienna, Tanzhaus Zürich, Kampnagel Hamburg k3 and develops her own choreographic work in collaboration with artists in the field of experimental new music, recently shown in the frame of the festival imagetanz/brut wien. „Phasen.Machen“ is the second collaboration with choreographer Sabine Glenz.





## Sebastian Förschl

Percussionist Sebastian Förschl was educated at the Academy of Music and Theatre in Munich, where he studied with Peter Sadlo and Franz Bach. In the summer of 2009 he passed the diploma examination and moved on to the master class. Sebastian Förschl was a member of the Bavarian State Youth Orchestra and has played since 2005 in the Young German Philharmonic. Further orchestral engagements brought him to the Mainfrankentheater in Würzburg and the State Theatre in Stuttgart. Besides this, Sebastian Förschl won the 1st Federal Prize at the "Jugend musiziert" Competition as well as the special prize for the

best interpretation of the "Tempo di Valse" at the 2007 "Berthold Hummel Competition". In 2009, he was accepted in the Orchestra Academy of Munich Philharmonic and shortly afterward played a successful audition for the position of principal percussionist.

## Stefan Gagelmann

The musician from Reutlingen took his first percussion lessons at only 12 years of age and was then accepted as a preparatory student at the Music Academy in Trossingen. As a multiple prize winner at the "Jugend musiziert" competition, Stefan Gagelmann was able to acquire valuable experience as a member of the Federal Youth Orchestra and in various chamber music ensembles. From 1982 he continued his studies with Hermann Gschwendtner. At the age of 19, Stefan Gagelmann was engaged as principal timpanist with the Munich Philharmonic. He has played under such renowned conductors as James Levine, Zubin Mehta, Lorin Maazel and Günter Wand. In 1998 and 1999 he took part in the orchestra of the Bayreuth Festival. Besides his activities in the orchestra, Stefan Gagelmann takes a keen interest in percussion chamber music.



## Jörg Hannabach

received his training from Arnold Riedhammer at Munich's Richard Strauss Conservatory and at the Academy of Music in Frankfurt, where he graduated with an Artist's Diploma. In 1992 he became a member of the State Philharmonic of the Rhineland-Palatinate before being engaged in 1998 as deputy principal timpanist in the Münchner Rundfunkorchester. Since 2009 he's a member of the Munich Philharmonic Orchestra. Jörg Hannabach is a drummer and percussionist in a number of ensembles, such as the percussion duo "Municussion" and the percussion quartet of the Munich Philharmonic Orchestra. From 2001 to 2008, he was a member of the faculty at the Music Academy in Augsburg.



## Michael Leopold

studied percussion under Prof Peter Sadlo at the Hochschule für Musik und Theater in Munich. In 2007 he won first prize at the national "Jugend musiziert" competition and in 2009 he received the cultural advancement award of his home town of Pfaffenhofen an der Ilm. He was a member of the Bavarian State Youth Orchestra and of ATTACCA, the youth orchestra of the Bavarian State Opera in Munich. Further orchestra experience includes internships at the Stuttgart Philharmonic Orchestra, the Landestheater Coburg and the Munich Symphony Orchestra as well as assistant activities at the Hofer Symphoniker, the Niederbayerische Philharmonie and the Bavarian State Orchestra. He is regularly active in various orchestral and chamber music projects, such as the festival orchestra of the Carl Orff festival in Andechs, the Ensemble Classique and the Bühnenmusik of the Bavarian State Opera in Munich. Between 2014 and 2016 he was academy player at the Munich Philharmonic Orchestra, subsequently becoming a fixed member of the Munich Philharmonic Orchestra.

(Foto: Ulrich von Neumann-Cosel)