



presents

## **THE ISRAELI FESTIVAL**

### **EMANUEL GAT DANCE**

**Emanuel Gat**

Artistic Director and Choreographer

**Roy Assaf**

Dancer

**Noemie Perlov**

Rehearsal Director

**Samson Milcent**

Technical Director

Winter Variations is commissioned by the ADF with support from the SHS Foundation. Emanuel Gat Dance performances are supported, in part, by the Office of Cultural Affairs, Consulates General of Israel in Atlanta and New York.

**Monday June 22-Wednesday June 24, 2009 at 8 pm**  
**Reynolds Industries Theater**  
**Duke University**

## WINTER VARIATIONS

World Premiere

CHOREOGRAPHY	Emanuel Gat
CREATED AND PERFORMED	Roy Assaf and Emanuel Gat
LIGHTING	Emanuel Gat
MUSIC	Richard Strauss, <i>Im Abendrot</i> Jessye Norman, soprano Gewandhausorchester Leipzig, Kurt Masur Riad Al Sunbati, <i>Awedt eyni, Oud and Voice</i> Franz Schubert - <i>Die Krahe</i> Dietrich Fischer-Dieskau, Bariton Gerald Moore, Piano The Beatles - <i>A Day in the Life</i> Lenon/McCartney

Produced by Emanuel Gat Dance with the American Dance Festival, Montpellier Danse 2009, Lincoln Center Festival, deSingel Theater. With the help of Scènes et Cinés Ouest Provence. Emanuel Gat Dance acknowledges the support of: SAN Ouest Provence, La Maison de la danse intercommunale a Istres, la DRAC PACA, la Fondation BNP-Paribas.

### PROGRAM NOTES

*Winter Voyage*, the first piece to be presented after the establishment of Emanuel Gat Dance, was created early 2004 and danced by Roy Assaf and Emanuel Gat to three lieder from Schubert masterful cycle. Since its creation, the two have danced this duet more than 250 times all over the world to great acclaim.

Mr. Gat's dance, *Winter Voyage*, involved only these two men: Mr. Gat, the taller one, and Roy Assaf. Their synchronicity was amazing, hypnotic. In the last song, *Der Leiermann (The Organ-Grinder)* the two looked hunched with age, twisted with mortality. More often, the dancing floated free of the dancing imagery. Their movements varied some from song to song; sometimes they were floor-based, sometimes they leaped and skipped. But mostly they circled each other, as if in a trance. They stared into each others eyes; they stood side by side, arms but not hands touching. Even on opposite ends of the wide stage, the tension between them was palpable.

In many ways, the 17 minutes of *Winter Voyage*, hold the core ideas regarding the choreographic process later developed by Emanuel Gat in pieces such as: *The Rite of Spring*, *K626*, *Through the Center* and *Silent Ballet*.

*Winter Variations*, explores the options lying beyond the proposition made in *Winter Voyage*, and uses them as the starting point for a few distinctive variations. The work is based on a unique artistic collaboration, between two dancers and performers who share a common understanding regarding the action of dance, and a rare physical telepathy.

After several group pieces, the desire to once again explore the duet form, derives from a need to re-determine the basic means of creation. The loss of countless compositional tools used when choreographing for a group, results in going back to basics. The focus on the dance material itself, along side the need for a definition of an extremely clear context, becomes crucial.

A mechanism of extreme zoom-in, is applied on certain key points in *Winter Voyage* in order to explore the landscapes lying behind specific choreographic fragments. Moments of charged stillness are examined carefully in search of the movement potential they inhabit. A few seconds of dance in *Winter Voyage*, develop in *Winter Variations* into full chapters of complex choreography and elaborated sequences of human drama.

Although *Winter Variations* is a duet of extreme intimacy, it was created with the intention of being presented in large spaces. The idea is to intensify the visibility of actions, relations, intentions and compositions created by the two dancers on a vast and empty stage. The space is extremely present, almost to the point it becomes a third actor with dense qualities and a dynamic character.

The musical form of the song is at the heart of a sound track in close and surprising dialog with the dance, determining the sound sets in which the dance unfolds. It includes the last lieder from R. Strauss's *Four Last Songs* (Im Abendrot), a song by Riad al Sunbati (*Awedt Eini ala Rouyak*) who was originally composed for Oum Kalthoum, sung here in an intimate version by the composer accompanying himself on oud, a lieder from F.Shubert (*Die Krahe*) and a remix of the Beatles *Day in a Life*.

### ABOUT THE ARTISTS

**Emanuel Gat** (Artistic Director and Choreographer) was born in Israel 1969. After his military service (1987-90), Emanuel Gat studied music at the Tel Aviv Academy. His first encounter with dance was at a workshop for amateurs led by Israeli choreographer Nir Ben Gal. Six months later, at age 23, Gat joined the Liat Dror Nir Ben Gal Company with whom he toured in Israel and around the world. After two years with the company, Gat began working as an independent choreographer, creating his first solo piece *Four Dances* in 1994 to music by Bach. Over the next 10 years Gat created a number of independent projects as choreographer and lead dancer. Among those projects were *Al-Kuds* (96-98) in collaboration with musician/text writer Mariano Weinstein, *Kasha* (99) a duet in which Emanuel created the music as well, *Good Year* (2000) a piece for 9 dancers commissioned by the Kibbutz Dance Company with soundtrack by Gat, *A Local recital* (2001) an evening long solo performance created in collaboration with 5 leading Israeli Choreographers, *Two Stupid Dogs* (2002) a work for five dancers in collaboration with the Arab rap group MWR – a commission by the Israel/Jerusalem Festival. His work has been presented in Israel as well as internationally at dance festivals around the world. Gat received a scholarship from the Ballet Master Albert Gaubiers Fund in 1995 and the Rosenblum Award for Performing Arts in 2003 As well as the Landau award (2004). In January 2004 Gat established his company - Emanuel Gat Dance, which received Israel's Minister of Culture Award in 2005 for outstanding dance performance. In 2006 Gat was named a chosen artist of the Israel Cultural Excellence Foundation IcExcellence, one of Israel's highest honors for artists.

The company has created since six pieces that have toured around the world. The premier of *Winter Voyage* and *The Rite of Spring* took place at Uzes festival in June 2004. These two works were performed since to great acclaim more than 150 times worldwide. In 2006 Emanuel Gat received the Bessie award for the presentation of this program at the Lincoln Center Festival in New York.

In 2006 Emanuel created *K626* a work for 8 dancers based on Mozart's Requiem, which was premiered at the Festival de Marseilles.

The following year, the company premiered *3for2007* (a three piece program including *My Favorite things* a solo danced by Emanuel to music by John Coltrane, *Petit torn de dança* a duet to medieval French songs and *through the center...* a piece for 8 dancers to electronic music by Squarepusher.

The last piece of the company: *Silent Ballet* was performed in July 2008 Montpellier Dance Festival. Co-produced by among others the Lincoln Center in New York, Romaeuropa Festival, the Sadler's Wells Theater in London and the Montpellier Dance Festival, this piece is the first to be created on French territory.

Emanuel Gat was invited to create a new work for the Paris Opera Ballet, which premiered in April 09.

**Roy Assaf** (Dancer) Born in Israel 1982. Studied dance at the Shivtey Israel dance school in Kiryat-Gat. After his military service (2000-2003) he joins Emanuel Gat Dance. He creates his first piece in 2005, at the *Shades of Dance* festival for which he received the first prize. Roy has danced in all of the company's creations and since 2006 he works alongside Emanuel Gat as artistic assistant, re-staging works by Emanuel for other companies and collaborating on the development of new works.

**[www.emanuelgatdance.com](http://www.emanuelgatdance.com)**