

Preludes Preludes Preludes Preludes

A diptych for
20 dancers

In situ

Prelude #1 –
The Circle +
Prelude #2 –
The Square

SYLVAIN ÉMARD & DAN SE



A tribute to dance as a liberating force.

In this ode to the ritual aspect of dance, *Preludes* 20 performers surge into the public space. Surrounded by spectators, the sometimes hypnotic, sometimes rapid pacing of this large ensemble piece captures the trance effect that emerges from movement. The energy of the cast ripples through the audience, gripped by this modern-day fluid, ethereal and intoxicating ceremonial event. This prologue to *Rhapsodie* takes the form of two site-specific dances and films, fluid, ethereal and intoxicating.

Form determines the ritual.

Prelude #1 – The Circle

The dancers form a large circle attuned to the rhythmic, rippling undulations of the urban landscape. Nature's most widespread symbol, the circle, an organic form of gathering, evokes a spirit of communion and sharing.

Prelude #2 – The Square

The incarnation of a fixed, balanced system, the square represents a human concept, an attempt at stabilization that echoes the urban world around us, where the right angle reigns virtually unopposed. The square suggests more orderly behaviour, more civilized than the circle, although both these symmetrical forms project a sense of unity. With Prelude #2 the quadrilateral comes to life, pulsating to the heartbeat of the city.

Preludes

Review excerpts *Preludes*, the film

Émard's choreography involves a lot of naturalistic-feeling movements. Watching, it feels as though the dancers are speaking a universal language of physical expression. It's a nice reminder of dance's ability to communicate cross-culturally, even when the dancers themselves can't travel.

The Stage, London, August 2021

Both pieces are hypnotic to watch, and the dancers' technical mastery is tremendous, keeping subtle unity against a fluid, repeating soundtrack. Even as the choreography becomes more curved and intricate, they maintain the crispness of their formation. It creates the effect of a society, individually human, but moving as one.

The List, Edinburgh, August 2021



Calendar

2023	AUG	<i>Prelude #1 – The Circle</i> , Sports Centre of the Cégep de Rivière-du-Loup, Canada
2022	SEPT	<i>Preludes</i> , esplanade of the Amphithéâtre Cogeco, Trois-Rivières, Canada
2021	OCT	<i>Preludes</i> , Place des Festivités, Théâtre Gilles-Vigneault, Saint-Jérôme, Canada <i>Preludes</i> , Esplanade of Place des Arts, Hors les murs, Danse Danse, Montréal, Canada
	SEPT	<i>Preludes</i> , plaza of the Théâtre Alphonse-Desjardins, Repentigny, Canada

Film festivals

2021	DEC	<i>Prelude #2 – The Square</i> , Athens Video Dance Project, Cinema Trianon, Greece <i>Prelude #2 – The Square</i> , InShadow Festival Lisboa, Galeria de Arquitectura, Portugal
	SEPT	<i>Prelude #1 – The Circle</i> , Light Moves Festival's official selection, Ireland, online
	AUG	<i>Prelude #1 – The Circle and Prelude #2 – The Square</i> , Edinburgh Festival Fringe, Scotland, online
	MAR	<i>Prelude #1 – The Circle</i> , 39 th International Festival of Films on Art's (FIFA) official selection, Montréal, Canada, online

On tour

Today, it is more than ever apparent that dance responds to a fundamental, irrational human need, and its roots extend back to the dawn of humanity. Art is necessary now, more than ever. Like the rhapsodes of ancient Greece, the dancers reach out to their fellow citizens by performing in public spaces. Structured so that the audience encircles the dancers, these *Preludes* reveal a dance that is decompartmentalized.

Presented as a diptych or as standalone pieces, this in situ show is adapted and transformed according to the presenter and the host city. Rehearsals are directed by Sylvain Émard. The number of dancers may vary, featuring either the original Montreal cast or local performers.

This touring structure is inspired by *Le Grand Continental*[®] and its multiples offshoots. That gigantic contemporary line dance piece has been bringing hundreds of local amateur dancers together all over the world since 2009.

LENGTH	DANCERS ON STAGE	TEAM ON TOUR	DANCE SPACES	SET UP
TWENTY-FIVE (25) MINUTES EACH <i>PRELUDES</i>	TWENTY (20)	TWENTY-FOUR (24)	<i>THE CIRCLE:</i> 164' (50 M) OF CIRCUMFERENCE <i>THE SQUARE:</i> 45 FT. 11 IN. X 45 FT. 11 IN. (14 M X 14 M)	FIVE (5) HOURS

Creative team

CHOREOGRAPHER Sylvain Émard

DANCERS Rodrigo Alvarenga, Sophie Breton, Charles Cardin-Bourbeau, Luis Cabanzo, Karina Champoux, Matéo Chauchat, Félix Cossette, Dylan Crossman, Marilyne Cyr, Marie-Michelle Darveau, Aurélie Figaro, Janelle Hacault, Mathieu Hérard, Kyra Jean Green, Christopher LaPlante, Nikita Perruzini, James Phillips, Matthew Quigley, Cara Roy, Marie-Philippe Santerre, Camille Trudel-Vigeant

REHEARSAL COACH Daniel Villeneuve

ORIGINAL SCORE Martin Tétreault & Poirier

COSTUMES Marilène Bastien

With the special support of the Conseil de arts et des lettres du Québec.



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● Watch the clip

● Watch the full-length

Sylvain Émard Danse

A prolific and internationally respected artist, Sylvain Émard created his own dance company Sylvain Émard Danse in 1990. His repertoire now includes over thirty original pieces that have had a resounding impact all over the world.

Sylvain Émard's unique style has led to invitations to work as guest choreographer in theatre, opera and cinema. These collaborations include his joining forces with Robert Lepage in 2005 to work on the opera *1984* by Lorin Maazel, presented at Royal Opera House in London and La Scala in Milan.

Recipient of numerous distinctions, such as the Jean A. Chalmers Choreographic Award, he was most recently honored with a 2024 Recognition Award bestowed by the Partenariat du Quartier des spectacles in recognition of his contributions to Montreal's cultural vitality. Sylvain Émard is also co-founder of the Circuit-Est centre chorégraphique.



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**The dancing
body does
not lie,
and truth
is too
rare to
be ignored.**

**S.É
D**