



# DJ SET

**MATHIEU BAUER**

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# DJ SET

## DISTRIBUTION

concept and stage direction **Mathieu Bauer**

dramaturg **Thomas Pondevie**

music composition **Sylvain Cartigny** and **Mathieu Bauer**

sound design **Dominique Bataille**

sound manager **Alexis Pawlak**

lighting design **Xavier Lescat**

set design **Chantal de la Coste**

with **Mathieu Bauer**, **Sylvain Cartigny**, **Matthias Girbig**, **Pauline Sikirdji**, **Kate Strong**

voice-over 1 **Arnaud Laporte**

voice-over 2 **Blandine Masson**

## PRODUCTION

**executive production** Nouveau théâtre de Montreuil – centre dramatique national

**coproduction** La Pop

**coproduction** and **residency** Les Subsistances, Lyon 2016/17

## TOUR SCHEDULE

**available on tour in 2017-2018 and 2018-2019**

**premiere** at La Pop, Paris April 28 to 30, 2016

and at Les Subsistances, Lyon October 13 to 15, 2016

**Nouveau théâtre de Montreuil (FR)** November 28 to December 9, 2016

**Comédie de l'Est, Colmar (FR)** December 15 & 16, 2016

**Théâtre Le Rayon Vert, Saint Valéry-en-Caux (FR)** March 10, 2017

**Paris Quartier d'été (FR)** July 27 to 29, 2017

**La Comédie de Clermont-Ferrand (FR)** November 14 to 17, 2017

**La Passerelle, Gap (FR)** November 28, 2017

**Nouveau théâtre de Montreuil** December 5 to 8, 2017

**MA scène nationale, Montbéliard (FR)** December 12, 2017

**Théâtre National de Strasbourg (FR)** January 10, 11 or 11, 12, 2018

**Le Tandem – Scène nationale d'Arras/Douai (FR)** January 17 to 18, 2018

**Le Channel, Calais (FR)** January 20, 2018

**Théâtre 140, Brussels (BE)** January 23 to 27, 2018

**Quartz, Brest (FR)** January 30, 31, 2018

**Festival Longueur d'Ondes - Le Quartz, Brest (FR)** January 30 to 31, 2018

**Moulin du Roc – Scène nationale de Niort (FR)** March 15, 2018

## NOTE OF INTENT

### A CONCERT-LECTURE ON LISTENING

A few months ago, Pop's new management suggested that I should think about creating an "enhanced recital". Little by little, an idea took hold and I decided to bring into play some issues encountered during my previous creation, *The Haunting Melody*, and which – no pun intended – have haunted me ever since. What does listening actually mean? What noises, sounds and music make our eardrums hum? What memory and history are housed within the folds of our ears? What would the soundtrack of our lives be like? And what relationship to the world do our ears dictate?

Today, I have the opportunity of exploring deeper into the act of listening. This time, I would like to set the theme in a very direct, less theatrical form which would be more akin to a concert – a concert on listening in order to experiment with pricking up our ears together – live. To my mind, this is an extension of Peter Szendy's reflection, who in, *Écoute, une histoire de nos oreilles*, questions the achievability of sharing a listening experience, of getting across and transmitting one's own perception of a piece – with the impossible question: do you hear what I hear?



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### THE ART OF KNOWING HOW TO LISTEN

It goes without saying that a musician's sensitive and personal interpretation is already an attempt to communicate what he hears. In the history of music, arrangers have even tried to write their way of hearing a work, immersing themselves in the music and transforming it. But how can we recount or share our listening experience if we are not musicians? By playing with words as a form of explanation? By using a turntable to repeat, replay and listen time and time again? By playing with the volume to stress or stifle different parts of a piece?

One person stands out as the archetype of a good listener who shares his listening experience: the DJ. I will take this figure as the starting point for my reflection on this concert on listening. The DJ is the ideal listener because, in some respects, he is

## **NOTE OF INTENT**

a listener performing at a concert. His art lies more in knowing how to listen - compared to a musician, who knows how to play. Moreover, I myself have built up all my shows by starting with imagining a soundtrack, drawing up a playlist with a variety of musical genres and dipping into a hotchpot of real sounds, film soundtracks, excerpts from dialogues and voice-over. This material plays a full role when I am writing my shows. Today I would like to share and produce this soundtrack like a DJ.

### **A HISTORY OF OUR EARS**

A DJ's job is characterised by his prowess in contriving smooth transitions and the informed selection of the music he plays. For my part, I would like to take a certain number of questions which have punctuated the history of music and sound and give voice to them through the pieces, thanks to the pieces, between 2 pieces or even inside the sound bands themselves. I'm particularly thinking of Luigi Russolo and his *Art of Noise*, Robert Murray Schafer and his soundscapes, Vladimir Jankélévitch and his reflections on the ineffable in music, Theodor W. Adorno and his scathing typology of listeners today and last, but definitely not least, Peter Szendy, a proponent of equality in the listening act.

Through the concert experience, these excerpts, mostly set to music, give spectator-listeners the opportunity to ask themselves deep down what listening means, against a background of rhythm and beat. The to-ing and fro-ing between the soundtrack of the concert and its theoretical argument expands viewpoints and listening points finally leading perhaps to mutual understanding – indeed, to listening.

### **THE CONCERT-LECTURE MECHANISM**

On stage, we are 3 musicians (Sylvain Cartigny and myself accompanied by the lyrical singer Pauline Sikirdji) and 2 actors (Kate Strong and Matthias Girbig) who, like DJs, mix live throughout the evening with the help of record turntables and a variety of instruments. Mixing is a term I am particularly fond of. It refers to the notion of fragmenting and putting back together, 2 pillars in my work as a stage director, but also the specific job that our ears carry out continuously. Opened out 360°, deprived of eyelids, exposed to all sounds, our ears are mixing all day long: they sort, select and prioritise all the information that reaches them. A large table will be set opposite the audience in lecture format which implies directly addressing the audience from the front.

These are the few grand principles of this concert-show centred on our ears. Its form is reminiscent of cabaret as it is built on a series of acts, has a diverse array of genres and is light-hearted. It evokes lectures through the thought processes it triggers and the texts it presents. For the space of an evening set to music, this DJ set is an invitation to ask ourselves what listening means, and perhaps to venture an “I hear” which binds us. An evening under the delicious sign of entertainment, in other words something that leads us elsewhere and broadens our horizons.

**Mathieu Bauer**

## NON-EXHAUSTIVE EXCERPTS FROM THE SOUNDTRACK

The playlist will be built up from both original titles and cover versions, including:

*Ich bin der Welt*, Mahler

*Johnny and Mary*, Robert Palmer

*Barthes music band*, Mathieu Bauer et Sylvain Cartigny

*La dolce vita dei nobili*, Nino Rota (B.O. du film de Fellini)

*The Plaint*, Purcell

*Paroles paroles*, Dalida et Alain Delon

*Les Philosophes*, Sylvain Cartigny

*I can hear*, Mathieu Bauer et Sylvain Cartigny

*Imaginary landscape n°5*, John Cage

And also:

- dialogues from films
- soundscapes: forest, storm, town etc.



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## EXCERPTS FROM DOCUMENTS AND QUOTES

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“I am convinced that if at the end of our life, we were allowed to say something, and if we were really sincere, we would summarise our life by singing a song. I can capture mine with 4 or 5 motifs which assail me with the same nostalgia, the same emotion and the same regret.”

**Federico Fellini, interview with the Italian singer Lucio Dalla**

“We must break at all cost from this restrictive circle of pure sounds and conquer the infinite variety of noise-sounds. Each sound carries with it a nucleus of foreknown and foregone sensations predisposing the auditor to boredom, in spite of all the efforts of innovating composers. All of us have liked and enjoyed the harmonies of the great masters. For years, Beethoven and Wagner have deliciously shaken our hearts. Now we are fed up with them. This is why we get infinitely more pleasure imagining combinations of the sounds of trolleys, autos and other vehicles, and loud crowds, than listening once more, for instance, to the heroic or pastoral symphonies. It is hardly possible to consider the enormous mobilization of energy that a modern orchestra represents without concluding that the acoustic results are pitiful. Is there anything more ridiculous in the world than twenty men slaving to increase the plaintive meowing of violins?”

**Luigi Russolo, *The Art of Noise***

“It is in silence that we can detail and analyse the hum of the world, the scratching of a beetle, the rail of nightly creatures, a falling pebble and the creaking of a dead branch. Music and nature inhabit the dreams of the solitary walker. Humble little fairies thus liven up the deserts of our lives. But the roar of engines and vociferations of tourists prevent us from hearing them. Silence is an invitation to deepen our knowledge. Yet this encouragement would have no meaning and would not be a vocation if there were no temporal motion, i.e. the passionate or anxious wait of a person who watches out for steps in the dark or spies a furtive murmur in the shadow, rustling leaves.”

**Vladimir Jankélévitch, *Quelque part dans l'inachevé***

### MATHIEU BAUER

stage Director, musician and director of the Nouveau théâtre de Montreuil

Mathieu Bauer's main focus is his approach on the current issues at stake in today's world. Guided by an idea of theatre that intricately blends music, cinema and literature, where the construction process is considered to be the antithesis of decompartmentalising artistic forms, Mathieu Bauer works with a vast array of materials: press articles, essays, novels, films, operas and, of course, plays. He composes new scores which combine rhythm, text, song and images. This represents the distinctiveness of his work and the grammar underlying his theatre practice.

After training as a musician, he set up the Sentimental Bourreau Company with other artistes such as Judith Henry, actress, Sylvain Cartigny, musician, and Martin Selze, actor, with the aim of recounting our world and our times. This joint adventure gave rise to many shows such as *Les Carabiniers* after the scripts by Jean-Luc Godard, Rossellini and Jean Gruau (1989); *Strip et Boniments* after the witness accounts of Suzanne Meiselas (1990); *La Grande Charge Hystérique* after *L'Invention de l'Hystérie* by G. Didi Huberman (1991); *Va-t'en chercher le bonheur et ne reviens pas les mains vides* after Nathanël West, Brecht, Gagarine (1995); *Satan conduit le bal d'après Panizza, Pessoa, J.D. Vincent* (1997) and *Tout ce qui vit s'oppose à quelque chose* after Kant, Lucrèce, G. Didi Huberman (1998-1999).

From 1999, the Company opened its doors to new collaborators: Marc Berman, Georgia Stahl, Kate Strong and Matthias Girbig, staging *Les Chasses du comte Zaroff* after *Mass and Power* by Elias Canetti and the script of the film *The Most Dangerous Game* (2001); *Drei Time Ajax* after a poem by Heiner Müller (2003); *L'Exercice a été profitable Monsieur* after Serge Daney (2003); *Rien ne va plus* after Stefan Zweig and Georges Bataille (2005); *Top Dogs* by Urs Widmer (2006); *Alta Villa* by Lancelot Hamelin (2007); *Tendre jeudi* after John Steinbeck (2007), *Tristan et...*, by Lancelot Hamelin based on a free adaptation of the libretto by Richard Wagner (2009). In 2011, he created *Please Kill Me* on the history of the punk movement after the collection of interviews by Legs McNeil and Gillian McCain.

Since 1 July 2011, Mathieu Bauer has been Director of the Nouveau Théâtre de Montreuil – a national theatre centre. The works scheduled and produced deal with issues and acts which give an account of our times. The shows are staged by artistes who want to invent truly theatrical works. Artistes who may set people at variance and yet people relate to. They are artistes of our time who put the present at the heart of their work.

Today's theatre goes beyond text and is also built up around images, bodies and sound. That is why the Nouveau Théâtre de Montreuil welcomes a broad spectrum of forms, with circus, dance, image and music, and sets music theatre at the heart of its projects. During the 2012/2013 and 2013/2014 seasons, it set up a unique, federating project with a "theatre series" *Une Faille*, which echoed televised series and ran for 8 episodes.

In January 2015, he created *The Haunting Melody*, a show centred on the notion of listening as a stroll through the music, sounds and noises that haunt our lives.

In March 2016, he created, with the students from the Théâtre National of Strasbourg School, "Shock Corridor", an adaptation of the Samuel Fuller's movie.

## THE TEAM

### SYLVAIN CARTIGNY

music composer

Sylvain Cartigny is the co-founder of the Sentimental Bourreau Company with Mathieu Bauer. He takes part in all the company's shows. Furthermore, Sylvain Cartigny demonstrates his talent as a musician in the theatre together with Robert Cantarella, Christophe Huysmans, Michel Deutsch, André Wilms and Wanda Golonka. In the film industry, he has collaborated with Charles Castella, Stéphane Guisti, Charles Berling and Stéphane Gatti.

He is also a member of the rock bands France Cartigny, Jo Dahan and Even if. In 2011, Sylvain Cartigny adapted music from the rock and punk repertoire, which was theme of the show *Please Kill Me* directed by Mathieu Bauer. Sylvain Cartigny composed the music of *Une Faille* seasons 1 and 2, *The Haunting Melody* and *Shock Corridor*.

### MATTHIAS GIRBIG

actor

Matthias Girbig is a member of the T.O.C. Company (Théâtre Obsessionnel Compulsif) and has participated in the following creations: *Iris* (2015), *Le Théâtre Merz* by K.Schwitters (2007-2008), *Turandot* by B. Brecht (2007-2009), *Robert Guiscard* by H. Von Kleist (2005-2006), *Electrolution Révonique 23* (ER23) creation based on W.S.Burroughs (2003-2005), *Entrée Libre* by R.Vitrac (2002). He played in *Homme pour homme* (*Man Equals Man*) by B.Brecht directed by Bernard Sobel (2004-2005) and *L'Annonce faite à Marie* by P.Claudiel directed by Frédéric Fisbach (2002). In 2009, he played for the first time under the direction of Mathieu Bauer in *Tristan et...* and then in *Please Kill Me*, *Une Faille* and *The Haunting Melody*. On television, he played the Duke of Anjou in *Elizabeth: the Virgin Queen*, a television film in 4 episodes directed by Coky Giedroyc and produced by the BBC (2005), and in the series *Q.I.* directed by Olivier Deplas (2011). He has written and directed films for the Internet and television in various collaborations: *Les Galinacés* (2006-2010), *Jaipasdepage.com* and *Le 65* (since 2012). Matthias is also a singer-songwriter composing for the band Bloody Old Chap (2003-2008) and the Lucky Draft project since 2009.



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## THE TEAM

### PAULINE SIKIRDJI

singer

Daughter of a musician, Pauline Sikirdji studied violin and piano from a very early age. She then started training as a singer and in parallel followed classes at the National Theatre School in Chaillot. On stage, she both acts and sings. She made her debut with an adaptation of *The Threepenny Opera* by Weill and Brecht, and in the show *Revue de l'eau* by and with Jacques Bonnaffé, at the Théâtre des Abbesses. From 2003 to 2005, she regularly performed with the Off Company in the circus opera *Va donner aux poissons...*

At the age of 20, she was accepted in the singing class of Malcolm Walker at the Conservatoire National Supérieur in Paris. She performed Prince Orlofsky in Johann Strauss' *Die Fledermaus* at the CNSM and Hansel in Humperdinck's *Hansel and Gretel* during an Erasmus exchange in Finland at the Sibelius Academy.

She also took part in a circus project with student acrobats from the ENACR. She has also performed some recitals: *Seven Spanish Folksongs* by Manuel De Falla, at the Mogador Theatre in Paris, and a "Young Talents" recital at the National Archives. Seven years ago, she joined the Sentimental Bourreau Company with the show *Tristan et ...*, after *Tristan and Isolde* by Wagner, directed by Mathieu Bauer, then played in *The Haunting Melody* in 2015. She also played the role of Shoushane in the *Opera-Bouffe Gariné* with the Les Amoureux Transis Company and the complicity of Irina Brook. In 2011, she performed the role of Rosina in *The Barber of Seville* by Rossini in Vendôme, with the National Radio Orchestra of Romania. Last year, she played L'Enfant in Ravel's *L'Enfant et les Sortilèges* at the National Opera House in Lyon, conducted by Martyn Brabbins and directed by Grzegorz Jarzyna. She recently interpreted the role of Honoria, in the creation *Galla Placidia* d'Antonin Servièrè, produced by ARCAL, and the role of Dorabella, in two versions of *Così fan tutte*: one at the Friends of Jordan Festival in Amman, Jordan, and the second with the Opéra du Jour Company.

She has also figured in some short films: *Première* by Stéphane Demoustier and *L'Audition* by Tristan Trégant, among others.

### KATE STRONG

actress

Born in London in the early 1960s, Kate Strong trained in classical dance at the Royal Ballet School for 8 years. She then joined the Zürcher Ballet (Zürich), an organisation belonging to the European network of George Balanchine's company. From 1984 to 1994, she continued her career as a dancer at the Ballet in Frankfurt under the direction of William Forsythe. The following two years, she danced at the Volksbühne in Berlin under the direction of Johan Kresnik, then for 5 years directed by Frank Castorf.

Since 2002, Kate Strong has worked on a broad spectrum of creations, including theatre productions, which has enabled her to meet a variety of artistes, directors and composers etc. Today, she takes part in a number of projects, including for Jacopo Godani, Jan Fabre, Saburo Teshigawara, Ezster Salomon, Vivienne Newport, Alan Øyen, Amanda Miller, David Dawson, Daniel Larrièu, Rudolph Nureyev, Michael Laub, Manos Tsangaris, Simon Stockhausen, Karim Hadad, Catherine Milliken, Heiner Goebbels, Christoff Nel, Robert Carson, Michael Simon, Marc Gunther, Igor Bauersima, Sebastian Hartmann, Karin Henkel, Frank Castorf, Christoph Schlingensief, Steffan Pucher, Jochen and Esther Gerz, Michael Talke, Ivan Stanev, Falk Richter and Walil Raad. With Mathieu Bauer, she performed in *Please Kill Me* (2011), then *The Haunting Melody* (2015).