



Locura

Baroque madness, a hip-hop dance and musical performance

Locura (Spanish for madness) is the result of the collaboration between Mourad Merzouki and Franck-Emmanuel Comte on *Folia*, premiered in 2018 at the Nuits de Fourvière festival in Lyon, France. A huge international success, the Baroque hip hop ballet co-created by the two Lyon-based artists has delighted over 200,000 spectators on stages all over Europe. *Locura* is inspired by the core elements of *Folia*: a singular vision of sonic poetry, a strong emotional palette, and a wonderful artistic and personal complicity between the Compagnie Käfig dancers the Concert de l'Hostel Dieu musicians.

Far from being a 'reduced' version of the original work, *Locura* is presented as an 'enhanced', drawing first and foremost on the ballet's remarkable 'playlist': an intermingling of Baroque arias and traditional Mediterranean music, enchanting the listener with an expressive flurry for the senses. Tarantellas and virtuoso folias are all variations on the theme of madness. In *Locura*, this madness is not in the psychiatric sense of the term, but as a disruptive force that moves, unsettles and colours our lives. Each performer - opera singer, instrumentalist and dancer - makes this original musical material their own, playing with the contrasts and richness of this timeless, universal music with fluidity and mischief.

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« I am madness
The one who alone inspires
Pleasure, sweetness
And joy in the world. »

Henry de Bailly

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Programme

Henry de Bailly, "Yo soy la locura" (Court song)

Tarquino Merula, "Su la cetra amorosa" (Ciaccona)

Antonio Sartorio, "Quando voglio" (Aria from Cesare in Egitto)

Santiago de Murcia, Tarentellas

Antonio Vivaldi, Sonata in D minor, variations on "La Follia" RV 63

Antonio Vivaldi, "Sento in seno" (Aria from Tieteberga, RV 737)

Anonymous, Neapolitan instrumental Tarantellas

Barbara Strozzi, "L'Eraclito amoroso" (Lamento)

Anonymous, "La Carpinese" (Tarantella)

Anonymous, "Donna Isabella" (Neapolitan canzone)

Antonio Vivaldi, Sonata RV 44 No. 7 for cello (Allemande)

Anonymous, "Cachua Serranita", extract from the Martines
Compañon Codex (Trujillo, Peru)



Cast

Heather Newhouse, soprano
Franck-Emmanuel Comte, harpsichord,
arrangements and direction

Instrumentalists: **Reynier Guerrero Alvarez**
(violin), **Florian Verhaegen** (violin), **Nicolas
Janot** (double bass), **Aude Walker-Viry** (cello),
Nicolas Muzy (theorbo and guitar), **David
Bruley** (percussions)

Dancers: **Mélanie Lomoff**, **Joël Luzolo**,
Mathilde Rispal, **Aurélien Vaudcy**, **Sofian
Kaddaoui**

Choreography: **Mourad Merzouki** assisted
by **Marjorie Hannotcaux**

Lighting: **Yoann Tivoli**



Duration

1h15



Heather Newhouse, soprano

Canadian soprano, Heather Newhouse studied at the University of Western Ontario, Canada where she completed a Bachelor of Music in Voice Performance. She completed a Master of Music at the Guildhall School of Music and Drama in London. In 2006, she moved to France to pursue further training at the Conservatoire National Supérieur de Musique et Danse de Lyon. From 2011 to 2013 she was a member of the Opera Studio at the Opéra National de Lyon. She has performed in numerous productions : Die Zauberflöte (Pamina) directed by Stefano Montanari, Britten's The Turn of the Screw (Governess) directed by Kazushi Ono and also by Patrick Davin, Mozart's Der Schauspieldirektor (Mlle Silberklang) directed by Leonardo Garcia Alarcón, Campra's L'Europe Galante (Céphise) directed by Sébastien d'Hérin, Monteverdi's Combattimento with Ensemble Ausonia directed by Frédérick Haas, Bach's B Minor Mass with the Varna Festival Baroque Orchestra directed by Martin Sieghart, Mozart's Requiem with the Orchestre Symphonique de Montréal directed by Hervé Niquet. She has returned to Montreal on two occasions to perform with Arion Baroque, directed by Franck-Emmanuel Comte as guest conductor, for The French Connection – a concert programme of French and English 17c music and Baroque au féminin – concert programme highlighting the contribution of female French Baroque composers. Heather has collaborated with Le Concert de l'Hostel Dieu, directed by Franck-Emmanuel Comte, for over 10 years and is delighted to perform in the on-going international tour of Mourad Merzouki's hip-hop/ballet Folia. Heather teaches English diction at the Conservatoire National Supérieur de Musique et Danse in Lyon.



Franck-Emmanuel Comte, harpsichord and direction

Conductor and harpsichordist specialized in the performance of baroque and classical repertoires on historical instruments, Franck-Emmanuel Comte strives above all to share his passion with the broadest possible audience. His artistic projects are habitually developed in tandem with musical outreach initiatives. Strongly committed to transmission and professional integration, he teaches baroque aesthetics at the Université Catholique de Lyon and is a member of the jury of the Concours international de chant baroque de Froville, which discovers new vocal talents every year.

In the coming season, he will be performing with Le Concert de l'Hostel Dieu in France, Europe and North America. His vision of baroque music is also reflected in his work as artistic director of the Centre Musical International J.-S. Bach in Saint-Donat (26) and the Festival baroque du Pays du Mont-Blanc.



Mourad Merzouki, choreographer & Compagnie Käfig

A major figure on the hip-hop scene since the early 1990s, choreographer Mourad Merzouki works at the crossroads of many different disciplines: he adds circus, martial arts, fine arts, video and live music to his exploration of hip-hop dance.

Beginning at the age of 7, Merzouki trained in the circus school of Saint-Priest, in Lyon's eastern suburbs, while also practicing martial arts. At age 15, inspired by hip-hop culture, he gravitated towards dance. He created his first dance company, Accrorap, in 1989, with Kader Attou, Eric Mezino and Chaouki Saïd.

In 1996, Merzouki decided to establish his own company. Naming it after his inaugural piece, Käfig (which means "cage" in Arabic and German), he set a symbolic tone that paradoxically represents his "openness" and refusal to become locked into a single style.

In order to support hip-hop creation, he designs a place for creation and choreographic development: the Centre chorégraphique Pôle Pik opens its doors in Bron in 2009. The establishment of this place stimulated the implementation of the Karavel festival, which became an unmissable event for hip-hop dance on the national scene.

In 2018, Merzouki created three shows, including two external commissions. *Folia*, supported by Pôle en Scènes, opened the festival Les Nuits de Fourvière in Lyon, while *Danser Casa*, supported by État d'esprit productions and co-written with Kader Attou, made its French premiere a few weeks later at the Montpellier Danse festival.

Since 1996, 31 creations have been performed in 700 cities and 65 countries. Compagnie Käfig has given more than 4,000 performances to over 2 million spectators. A hundred or so performances around the world rhythm the life of the company each year.



Le Concert de l'Hostel Dieu

Le Concert de l'Hostel Dieu is a major player in the French baroque scene. The ensemble is known for its sensitive and dynamic interpretation of 18th-century vocal and instrumental repertoire driven by its systematically historically-informed, philological approach.

Under the direction of Franck-Emmanuel Comte, the ensemble particularly promotes the originality and uniqueness of the baroque manuscripts conserved in the libraries Auvergne-Rhône-Alpes region, and has produced numerous reconstructions and editions of previously unknown works, rich music marked by Lyon's privileged relationship with Italy.

Transposing the richness and diversity of baroque music into our era is also one of the principal artistic axes of Le Concert de l'Hostel Dieu. Invested in stimulating collaborations, the ensemble creates close encounters between baroque aesthetics and a wide variety of diverse cultures and artists. Transmission and outreach are at the center of the ensemble's creative work, with countless interdisciplinary and educational projects that complement their concerts targeting larger and more varied audiences.

The ensemble has given more than 1700 concerts in European and world capitals and as part of numerous international festivals.

Their recordings are widely acclaimed in the international press.

Le Concert de l'Hostel Dieu's projects are supported by the city of Lyon, the Auvergne-Rhône-Alpes Region, DRAC Auvergne-Rhône-Alpes, Centre National de la Musique, SPEDIDAM, ADAMI, and Maison de la Musique Contemporaine.



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