

VIVALDIANA



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Choreographer Mauro Astolfi

Music by Antonio Vivaldi

Light Designer & Set Concept Marco Policastro

Costumes Mélanie Planchard

Assistant Choreographer Alessandra Chirulli

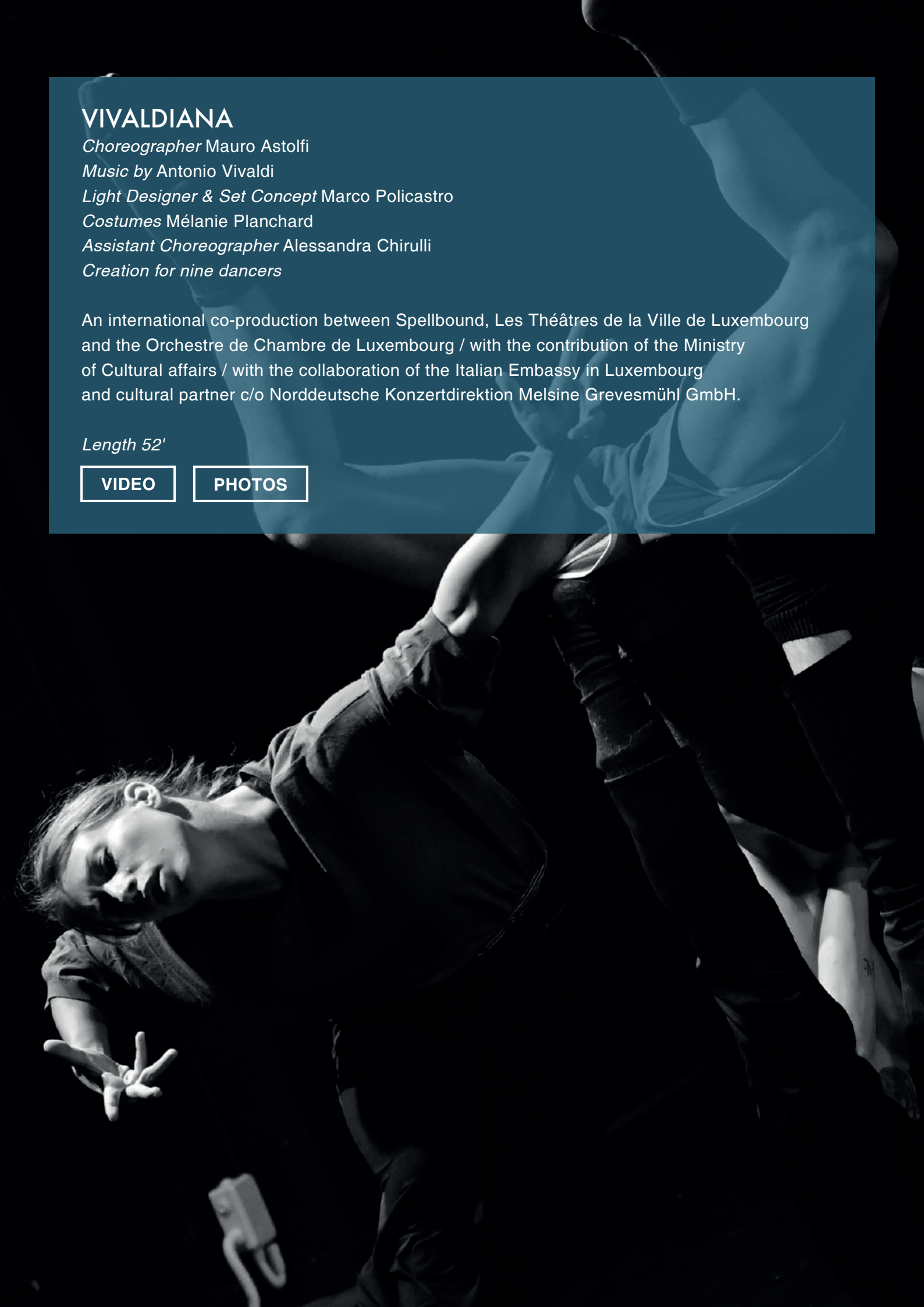
Creation for nine dancers

An international co-production between Spellbound, Les Théâtres de la Ville de Luxembourg and the Orchestre de Chambre de Luxembourg / with the contribution of the Ministry of Cultural affairs / with the collaboration of the Italian Embassy in Luxembourg and cultural partner c/o Norddeutsche Konzertdirektion Melsine Grevesmühl GmbH.

Length 52'

[VIDEO](#)

[PHOTOS](#)





At the heart of VIVALDIANA, Spellbound's new show, the idea of working on a semi-reinterpretation of Vivaldi's universe integrating within it some characteristics of his rebellious unconventional personality. Starting from this concept, the choreographer Mauro Astolfi translated into movement some works by Vivaldi in order to portray the talent and ability to reinvent, during his lifetime, baroque music.

Vivaldi was a musician immersed in a context dominated by rationality. He distinguished himself because he was fully aware that he was going beyond the limits of his time and was not afraid of going against the trends; this is what made him a genius. This gave Astolfi the idea to re-elaborate the structure of his music and attempt to give back to his works elements of uniqueness, those works that provide an unparalleled source of inspiration to give shape to a research in dance that brings together harmoniously the artistic aspects with the most histrionic human characteristics and sometimes crazy aspects of the "red priest", the first musician to compose with the specific intention of stimulating the public's taste and not comply with it.

In September 2019 the show inaugurated the season of the Grand Theater of Luxemburg, which commissioned and co-produced the wider project in two parts (with two creators) Vivaldi Variations. Mauro Astolfi and Jean-Guillaume Weis from Luxemburg for this event deeply engaged themselves in the work and the life of the musician to create a stage performance of their corresponding thoughts and emotions and the different approaches of the two artists, respectively creating Vivaldiana and Seasons. These choreographies were both entrusted to the interpretation of the team of Spellbound Contemporary Ballet and the live music from the Orchestre de Chambre du Luxemburg.



LES THÉÂTRES DE LA VILLE DE LUXEMBOURG Production partner

The eclectic program of the Théâtres de la Ville attempts to include everything that is played, sung or danced on stage maintaining the highest quality and responding to the requirements of an ever increasing audience. With a program centred on quality and diversity, the Theatres de la Ville have gained over the years a solid reputation with their international partners and have been able to establish collaborations with many other prestigious production companies, projects and festivals. The Theatres de la Ville aim to sustain the vital creativity of the National scene by actively involving local talent in international co-productions. Furthermore, a lot of work and effort has gone to allowing local projects to tour abroad thus constantly developing partnerships with other European venues. This strategy of fusion between "domestic" creations and international coproductions has allowed the Grand Theatre and the Theatre des Capucins to increase the visibility of Luxemburg, both in the Wider Region and in the whole of Europe, and has also allowed young Luxembourgers to work at international level promoting them beyond national frontiers thanks to the excellent relationships with their partners.

FROM THE PRESS REVIEW

by Vincenzo Sardelli

From klpteatro.it

“...Using the universal language of dance, Astolfi translates into movement the limpid musical phrases of Vivaldi, the contained but at the same time very humane, Renaissance poliphony so near to the style of Bach. We appreciate the purity of the gestures under the cones of light, the sinuous relations of the bodies amongst sparkling lights, with the music, or in complete silence. The weaving of bodies emulates the texture of the notes and the musical instruments...”



Spellbound Contemporary Ballet was founded in 1994 by Artistic Director Mauro Astolfi and later joined by General Manager Valentina Marini. Together with Astolfi's unique artistic vision and Marini's expert drive of internationalization, the company is thriving as a maverick cornerstone of the global art community. With an unmistakable style, Spellbound is defined by a distinctly original language underpinned by an ensemble of technically and artistically excellent dancers. Spellbound Contemporary Ballet is the leading pillar of Italian Contemporary dance and has quickly become an international force touring intensively in Europe, Asia and America. Spellbound Contemporary Ballet forges the truss between audience, pre-professional and artist with a spine of 25 years of seminars, workshops and a creative legacy that has united thousands of dancers and spectators. It's multigenerational presence has grown a harmonious team of professionals capable of hosting large scale productions and project management with a strong vocation for internationalization. Spellbound's legacy, along with Astolfi's creations who play as resident choreographer, has given birth to a series of networked projects with today's leading international artists and institutions including: "Pa|Ethos" the cross cultural co-production by Tibetan choreographer Sang Jijia and Fabbrica Europa, Scuole Civiche Paolo Grassi, Marche Teatro, Beijing Dance Festival, "La Mode", installation by Tomoko Mukayama and Tojo Ito who inaugurated the National Taichung Theater in Taiwan in October 2016, the performance installation "Re-Mark" by choreographer Sang Jijia in a production network with Fondazione Fabbrica Europa, City Contemporary Dance Company Hong Kong, Versilia Danza, "Collapse" by Francesco Sgrò, the co-production in partnership with Grand Theater de Luxembourg in 2019 in collaboration with Jean Guillaume Weis, former artist at Tanztheater Wuppertal Pina Baush, Spellbound 25 by Astolfi, Marcos Morau, Marco Goecke on the occasion of its 25th anniversary in 2020 and the recent "We, us and other games" by Dunja Jovic in collaboration with Bolzano Danza. Spellbound's activities have been supported by the Ministry of Culture for more than 25 years yet since 2022 it is proudly featured amongst the few accredited in the role of National Dance Production Centre with the larger project ORBITA|Spellbound co-directed by the two Astolfi and Marini. The vision towards becoming a Production Centre comes from the desire of Spellbound, which has been engaged in the production, training and seasoning of dance for over 25 years, to make this heritage available to a wider community: a production house that acts as a hinge between the creative resources existing in the Roman territory and the production chain on both national and international level. Conceived on the scale of a metropolitan city, Orbita finds its heart at the Palladium Theatre and branches out to other satellite spaces in the city, different in function and identity, such as the Teatro Biblioteca Quarticciolo and the Teatro Rossellini. The different functions of the Centre converge in the commitment to promote performance languages and dance that find in the dimension of the body, of the political, cultural and health subjectivities embodied in it, a field of exchange of practices, knowledge and skills with a social and political impact.

"An artfully evening of extraordinary dancing"

by Susan Fulks, Palm Beach Daily News U.S.A.

"If Spellbound were a car, it would be a Ferrari"

The Annenberg center of Performing Arts-Philadelphia U.S.A.

"...spellbinding."

By Donald Rosenberg, The Plain Dealer, Cleveland U.S.A.

"60 minutes of breath taking art of dance ..."

Sabine Rother, Letzte Aktualisierung, Germany

"Astolfi exhilarating choreography is a model of invention"

Janet Soares, Ballet Review U.S.A

"The troupe has an alien beauty to its movement that has become the touchstone of reputable contemporary dance. The performers are magnificent in appearance, and their technique is remarkable."

Susan Fulks, Palm Beach Daily News

"Dancers of such chameleon-like suppleness, they were not only spellbinding, but breathtaking."

Merilyn Jackson, The Philadelphia Inquirer

ORBITA SPELLBOUND

Centro di Produzione Nazionale della Danza

SPELLBOUND 
CONTEMPORARY BALLET

www.spellboundance.com

Pictures

Cristiano Castaldi (1st and 2nd pages, 4th page lower right)

Martine Pinnel (3rd and 4th pages top right)



MINISTERO
DELLA
CULTURA