

A man with a full white beard and dark hair, wearing a dark long-sleeved shirt and dark trousers, is standing and working on a large, complex wooden structure. He is holding a long, thin wooden plank with both hands, looking up at it. The structure is made of many vertical and diagonal wooden beams, creating a dense, geometric pattern. The background is dark, and the lighting is warm, highlighting the man and the wood.

# *a concert called landscape*

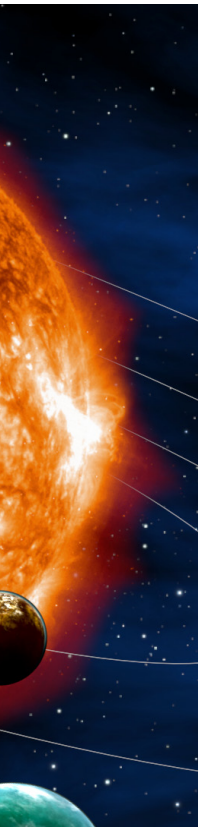
JOSSE DE PAUW  
& KRIS DEFOORT

LOD  
*muziektheater*

# A CONCERT CALLED LANDSCAPE

Following the success of AN OLD MONK, JOSSE DE PAUW and KRIS DEFOORT, LANDER GYSELINCK & NICOLAS THYS are joining each other on stage again. As a child, our 'landscape' may be our bedroom, or a corner of grandma and grandpa's attic, a place where we play and discover things. As an adult, the landscape may mean the quiet of the countryside and the bustle of the city, or just the opposite. Josse De Pauw is giving a voice to our landscape.

*'It's a misty day in autumn, and my surroundings have vanished into the haze. Later in the morning the air clears and I can again see further; trees and houses assume sharper outlines. By noon the sun finally breaks through, the clouds disperse and the horizon expands into the distant line in which all things are united in a great whole: the world has become a landscape.'* (from: 'Filosofie van het Landschap' by TON LEMAIRE)



## CREDITS



concept & play JOSSE DE PAUW

music KRIS DEFOORT TRIO (KRIS DEFOORT, NICOLAS THYS & LANDER GYSELINCK)

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coproduction DESINGEL ANTWERPEN, LE MANÈGE MAUBEUGE

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## TOUR

### 2019

10-11.10	BE NTGent, Ghent
12.10	BE CC Westrand, Dilbeek
16.10	CH Théâtre Forum Meyrin, Geneva
25.10	BE CC Gildhof, Tielt
04.12	BE CC Sint-Niklaas, Sint-Niklaas
05.12	BE CC Belgica, Dendermonde

### 2020

04-06.01	FR Théâtre de l'Aquarium, Paris
24.01	BE CC De Spil, Roeselare
11.02	FR Le Manège Maubeuge
22.03	NL Theater aan het Vrijthof, Maastricht
05-07.05	BE KVS, Brussels
15.05	BE C-Mine, Genk
26.05	BE De Kortrijkse Schouwburg, Kortrijk
04.06	BE CC Berchem, Antwerp
04-05.06	BE deSingel, Antwerp



## JOSSE DE PAUW ON A CONCERT CALLED LANDSCAPE

At the end of each day, a man goes to the stable behind his house. This man, your grandfather, is a postman and on his rounds of farms and the ups and downs of the landscape, he picks up anything that might still be usable. Parcels and letters make way for nails, bits of wood and lengths of string. Lost keys also end up in his postbags. Strips of leather, frayed sacks and rusting wire.



© Kurt Van der Elst

You grandfather brings order to these objects trouvés in the stable near the well. You soon notice that sort and size are the axes around which his life revolves. No order, no peace. You are a child of seven; the bench in the stable is made to fit you. Your grandfather hammers bent nails straight and keeps them in oil. He stacks planks and bits of wood neatly against the wall. He rolls string and wire into balls, ties leather strips together and hangs loose keys on a big ring. And he hangs the ring on a cross-beam in the stable.

‘But why, grandad?’ you ask. ‘Those keys, on that ring? After all, you can’t use a lost key again, can you?’ ‘No, my boy, but I find a key without a lock sad. So that’s why it can stay.’

You like looking at it all in the half-darkness, with the particles of dust dancing in the light descending in a cone from the skylight. The creaking beams. Your grandfather’s order, his silent vigour in his sanctuary behind the house.

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In his book *FILOSOFIE VAN HET LANDSCHAP* (PHILOSOPHY OF THE LANDSCAPE), published in 1970, long after those evenings in the stable, the Dutch cultural philosopher TON LEMAIRE argues that a child’s development coincides above all with the stages by which his space opens up.

‘It is a misty day in autumn; my surroundings have vanished from sight’, he writes. ‘Later in the morning the sky clears up, I can see further again, the outlines of trees and houses become sharper. By noon the sun finally breaks through, the clouds part and the horizon expands as far as the immense line within which all things are united in one great entity: the world has become a landscape. This emergence of surroundings as a landscape takes place not only in accordance with the rhythm of the day and the seasons, but also once in the course of every human life.’

# A CONCERT CALLED LANDSCAPE

As you read Lemaire's lines, it is tempting to think that everyone's way of seeing developed at that point, on seeing that first landscape, the frame that bounds your view, once and for all. That each subsequent landscape is based on that model. That, however wide the curtain in front of our horizon opens, the first landscape always remains the standard.

In Lemaire's opinion, that first landscape does not always have to be a barren mountain, the expanse of the sea or lush greenery. It could just as easily be grandma's attic. Or a corner of the garden.

'Or your grandpa's stable', laughs Josse De Pauw, sitting on a bench at the Bijloke site in Ghent, many years later. 'That stable was my first landscape, my model. Nowadays it would be on display in the S.M.A.K., or at the M HKA. As an installation.'

Looking is at the heart of his new production, A CONCERT CALLED LANDSCAPE. Looking had to be at its heart. In this age of bigger and higher and faster and stronger, taking your time to look is almost an act of rebellion.

How do we look at the world? Who or what taught us to do so? How does the way we look evolve in the course of our lives? Does the stable from the past seen through the eyes of the present still seem to be a temple of love, or do you find your grandpa's desire for order actually slightly dictatorial? De Pauw raises incisive questions, but at the same time he wants to give a voice to 'his' landscape. And to the rainforest of Central America, the ice sheets round the North Pole, and the mountains of Japan.

It suits the spirit of the age, when everyone knows the philosophy of The Eight Mountains and Walden has once again become a Bible, but it also suits the spirit of his own life. 'I grew up amongst farms, but as soon as I left for the city I developed a certain contempt for the countryside. Now, and for several years, I have had a tremendous need for silence, seclusion, distant views, space, clouds, darkness. When I go to my house in the Morvan, nature always puts me in my place. But I feel I continue to need the city, the people and the stimuli, so that my mind can occasionally change up a gear. That's why the production will be just as much about the tower blocks of Hong Kong, that shoot out of the ground like rockets, or about a human body that is almost covered with tattoos, or about the universe, because you can see your grandpa's stable there too. The essence is looking and the emotion that goes with it.'

Together with LANDER GHYSELINCK and NICOLAS THYS, with whom he has formed a musical trio for many years, the composer KRIS DEFOORT is moulding a soundscape to accompany this looking. So the team that made AN OLD MONK, the successful 2012 production that revolved around Thelonius Monk, will soon be reunited.

'It will not be so danceable as AN OLD MONK, every performance of which was a party', says De Pauw. 'This piece is meant to be more contemplative, more retiring, though I can't exclude the possibility that there will be dancing. In fact it's even quite likely.'

I Interview by LANDER DEWEER I

## THE PRESS ABOUT AN OLD MONK, THE PREVIOUS COLLABORATION BETWEEN JOSSE DE PAUW & KRIS DEFOORT TRIO



The words and music merge perfectly into one another. The performance is a true dialogue between the narrator and the various musicians. De Pauw draws a lot of energy from the music, which at first prompts him to do a 'dance'. At a later stage he enters into conversation either with the whole trio or with its individual members. The whole evening rides along on improvisation and freedom. This unity and the pleasure of working with each other yields a fresh and effervescent performance. It is quite simply musical theatre at its best. What we have here is a performance that is as good as perfect. - Johan Thielemans, COBRA.BE, 8.11.2012



In the musical performance *An Old Monk*, Josse De Pauw and the jazz musicians form a marvelous quartet, because in this show De Pauw is a musician among musicians. And his own poetic lines, which he sets under, over, between and behind his musicians' notes are themselves a meticulous composition with recurring themes and refrains and even a real sing-along number. (...) *An Old Monk* is witty, moving, compelling and exceedingly musical. It is, in short, musical theatre the way it should be, and, what is more, extremely danceable. - Robbert van Heuven, THEATERKRANT.NL, 7.08.2013



The music by the Kris Defoort Trio has three pillars: the compositions by Defoort, themes from *Monk*, and improvisation, which interlock to form a free-thinking whole and largely create the atmosphere. (...) De Pauw is a masterly storyteller and actor, who fills the whole stage with his voice, language and body. - HET PAROOL, 28.10.2013

## BIOGRAPHIES



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### | JOSSE DE PAUW |

Actor, author and director JOSSE DE PAUW (° 1952) is part of the artistic core of LOD muziektheater. His career started in 1976 with Radeis International, a highly successful theatre group that performed throughout Europe and overseas, from Vancouver to Los Angeles, from Caracas to Hong Kong, until 1984. Since 2004 he has been developing his theater work at LOD.

As from 1985 he operated as an independent theatre-maker and collaborated with actors, directors, musicians, composers, writers and artists including Tom Jansen, Dirk Roofthoof, Luk Perceval, Guy Cassiers, Jan Decorte, Jürgen Gosh, Jan Ritsema, Jan Lauwers, Manu Riche, Peter Vermeersch and FES, Claire Chevallier, George van Dam, Jan Kuijken, Eric Thielemans, Rudy Trouvé, Roland Van Campenhout, Collegium Vocale, I Solisti del Vento, Corrie van Binsbergen, David Van Reybrouck, Mark Schaevers, Jeroen Brouwers, Koenraad Tinel, Gorik Lindemans, Benoît van Innis, David Claerbout, Michaël Borremans and Herman Sorgeloos.

He performed his first major film part in 1989, and since then has performed in more than fifty Belgian and foreign films. He has himself directed two: VINAYA and ÜBUNG. He has worked with directors including Dominique Deruddere, Marc Didden, Guido Hendrickx, Eric Pauwels, Jos Stelling, Franz Weisz, Orlow Seunke and Marc-Henri Wajnberg. In addition to plays, he also writes stories, observations, notes and travel stories. His writings have been collected in two books: WERK and NOG (published by Hautekiet). He has adapted Joseph Conrad's HEART OF DARKNESS and Malcolm Lowry's UNDER THE VOLCANO for the stage for the director Guy Cassiers, and J.M. Coetzee's DISGRACE for Luk Perceval.

But he is known above all as the author, actor and maker of such successful plays as DIE SIEL VAN DIE MIER (with Jan Kuijken), DE GEHANGENEN (with Jan Kuijken), BOOT & BERG (with Peter Vermeersch), AN OLD MONK (with Kris Defoort Trio), HUIS (with Jan Kuijken). For LOD, he completed a trilogy during seasons 2017-2018 and 2018-2019: THE HEROES (with Dominique Pauwels), MANKIND (with Arnon Grunberg & Kris Defoort & Claron McFadden) and THE BLIND (with Jan Kuijken). In season 2019-2020, besides his premiere of A CONCERT CALLED LANDSCAPE, he will appear as an actor in two new LOD productions: THE MEMORY OF TREES (by Fabrice Murgia & Dominique Pauwels) and MOBY DICK, AT LAST QUEEQUEG SPEAKS (by Gorges Ocloo & Dominique Pauwels).



## BIOGRAPHIES

### | KRIS DEFOORT TRIO |

Three inspiring musicians, each from a different generation, add their personality to the musical material proposed by Kris Defoort. Together they redefine 'jazz music' by bringing out the best in each other and making their audience part of this musical dialogue.



© Alexander Popelier

The new musical material reflects Defoort's sensibility towards the broad imaginary field of art. He is inspired by his experiences as a composer within the field of jazz and contemporary music. His refined compositions allow spontaneous moments of improvisation and alternate with inspiring adaptations of standards and pop songs. It is a pure joy to see how the three members of very different generations and therefore jazz-backgrounds succeed in bringing the best of 'jazz' to the surface. Alongside Kris Defoort on piano this trio consists of Nicolas Thys on electric bass and Lander Gyselinck on drums.

#### KRIS DEFOORT

studied recorder and early music at the Antwerp Conservatory and jazzpiano, composition and free improvisation at the Liège Conservatory. Between 1987 and 1990 Defoort lived in New York, the birthplace of jazz. After his return to Belgium he continued on his musical odyssey, as a composer, pianist and improviser, and leader of the sextet KD's Basement Party, his trio KD's Decade, Octurn, Dreamtime and more recently Sound Plaza. Kris Defoort also worked with performers and ensembles in the contemporary jazz scene (Jim Black, Mark Turner, AKA Moon, Vegetable Beauty, Garrett List, Paul Rodgers, Han Benninck etc.). Since 1998 Kris Defoort is a resident composer at LOD. At the end of 2001 Kris Defoort was commissioned by LOD, Ro theater, deSingel, La Monnaie and others, to compose the opera THE WOMAN WHO WALKED INTO DOORS, based on Roddy Doyle's book of the same name. In 2002 Kris Defoort created CONVERSATIONS WITH THE PAST, a work for wind instruments, piano, harp, double bass and percussion, commissioned by the Filharmonie (Antwerp). In 2003 he created his String quartet n°1 together with CONVERSATIONS/ CONSERVATIONS, a project based on Renaissance music. As an artist in residence at the arts centre BOZAR in the 2006-2007 season, every aspect of his musicianship has been shown: as an improvising pianist and a composer. In 2009 the world premiere of his second opera HOUSE OF THE SLEEPING BEAUTIES (production LOD, Toneelhuis, la Monnaie), directed by Guy Cassiers, took place at La Monnaie Brussels. In 2010 Kris Defoort created his next LOD project, BRODSKY CONCERTS, a piece based on the writings by Joseph Brodsky, in which he was on stage together with the actor Dirk Roofthoof.

# A CONCERT CALLED LANDSCAPE

## NICOLAS THYS

Belgian bass player Nicolas Thys graduated in 1993 from the Hilversum Conservatory with the compliments of the jury. Later he took private lessons with Dave Holland, Marc Helias and Marc Johnson. In 2000 he moved to New York, searching for new experiences. Nicolas Thys is one of these bass players who can switch easily from an electric to an acoustic bass. He played with a wide range of musicians and bands as Rick Hollander, Lee Konitz, Judy Niemack, Bill Carrothers, Bart Van Lier, Toon Roos, the Metropole Orchestra of the Dutch radio, The Timeless Orchestra, Garret List and the New Belgian Big Band, Simon Nabatov, Marc Ducret, Toots Thielmans, Mark Turner, Bob Malach, Jasper Van'T Hoff and Benny Bailey. With his solid yet flexible basslines he is an important anchor in this trio.

## LANDER GYSELINCK

Lander Gyselinck was a student at the free impro-class of Kris Defoort at the Brussels Royal Music Conservatory. In 2009 he was rewarded "Best Soloist" on the XL-competition of Brussels Jazz Marathon, together with "Best Group" and "Public Prize" for his own band, LABtrio. In 2010 he received the prestigious "Toots Thielemans Jazz Award" and played concerts in China with Li Tie Qiao, representing Unesco, Ghent "Creative City of Music". His excentric musical taste compasses much broader then just jazz, expanding the boarders to electronic music, pop, hip-hop, free-impro, indian music, noise and performance... This makes his playing very creative and adventurous.

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## ABOUT US

### | LOD MUZIEKTHEATER |

LOD muziektheater is a Ghent production company for opera and musical theatre, a creative base for performing artists. It undertakes to map out long-term trajectories; with such composers as Kris Defoort, Daan Janssens, Frederik Neyrinck and Thomas Smetryns, and with the directors Josse De Pauw, Atelier Bildraum, Inne Goris and Fabrice Murgia. In addition, we remain open to those who – always surprisingly, but never by chance – cross our artistic path. Our company is intended to be an overarching platform for these artists, and is meant to offer them the resources to develop their ideas.

It is now almost 30 years since we started creating productions that turn out to set trends for the contemporary opera and musical theatre scene. THE WOMAN WHO WALKED INTO DOORS and HOUSE OF THE SLEEPING BEAUTIES (Kris Defoort, Guy Cassiers), THE HEROES (Josse De Pauw, Dominique Pauwels) and THE BLIND (Josse De Pauw, Jan Kuijken), HOUSE (Inne Goris), MENUET (Daan Janssens, Fabrice Murgia), I C O N (Atelier Bildraum, Frederik Neyrinck, Sabryna Pierre) are just a few of the productions that embody our breadth of view. The results of these artistic joint ventures are not easy to categorise, and make a lasting impression.

LOD focuses resolutely on what is to come, among other things through our commitment to young talent. We are working on the future of musical theatre through the European Network of Opera Academies (ENOA), which provides high-quality workshops for young performing artists and opportunities for lasting exchanges between international opera houses. At the end of the summer we open up our rehearsal rooms to up-and-coming young talent during the BIJLOKE SUMMER ACADEMY. In collaboration with our neighbours at the Bijloke (KASK & Conservatory, Muziekcentrum De Bijloke and SPECTRA) we select several performing artists who for a month will follow intensive rehearsal periods and workshops on the Bijloke site under the guidance of experienced coaches.

It all started in Ghent, a long time ago, with LUNCH OP DONDERDAG (Lunch On Thursday). With a passion for musical theatre. And international collaboration has been one of the foundations of our work since the beginning too. LOD muziektheater, an international production company and place of creation – a view of the world. GHENT-MADE.

# A CONCERT CALLED LANDSCAPE

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