

Wednesday, February 9, 2011, 8pm
Thursday, February 10, 2011, 8pm
Zellerbach Hall

Eonnagata

Conceived and Performed by
Sylvie Guillem, Robert Lepage & Russell Maliphant



Erick Labbé

Lighting Designer Michael Hulls
Costume Designer Alexander McQueen
Sound Designer Jean-Sébastien Côté

*Presented in association with Sadler's Wells London,
Sylvie Guillem and Ex Machina.*

This production is supported by Rolex.

These performances are made possible, in part, by Patron Sponsors Gail and Daniel Rubinfeld, Jinee Tao and Charles Baxter, and Art Berliner and Marian Lever.

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Erick Lubbe

Eonnagata

<i>Assistant Director & Stage Manager</i>	Félix Dagenais
<i>Dramaturgy Assistant</i>	Patrick Caux
<i>Assistant Lighting Designer & Lighting Manager</i>	Louis-Xavier Gagnon-Lebrun
<i>Head of Wardrobe & Props Manager</i>	Isabel Poulin
<i>Sound Manager</i>	Claude Cyr
<i>Technical Director & Head Stagehand</i>	Eric Gautron
<i>Production & Tour Manager</i>	Eric Gingras
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<i>Bunraku Head</i>	Pierre Robitaille
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<i>Technical Consultants</i>	Tobie Horswill, Catherine Guay
<i>Translators</i>	Louisa Blair, Sandra Bellefoy

Music

Georg Muffat (1653–1704)	Concerto Grosso No. 9 in C minor, “Victoria Maesta”
Antonio Soler (1729–1783)	Harpsichord Sonata No. 15 in D minor
Oscar Ruben Bohórquez	To Marina Claudio Bohórquez, <i>cello</i> Robert Nacken, <i>producer</i>
Joseph Boulogne Chevalier Saint-Georges (1745–1799)	Violin Concerto in D major, Op. Post., No. 2 II. Adagio

Karl L. King (1891–1971)	Sarasota (1918)
Carl Philipp Emanuel Bach (1714–1788)	Keyboard Sonata in E minor, Wq. 65/30, H. 106 (1756)
Johann Sebastian Bach (1685–1750)	Cello Suite No. 2 in D minor, BWV 1008 (c. 1720) IV. Sarabande
<i>Original Music</i>	Jean-Sébastien Côté
<i>Producer for Ex Machina</i>	Michel Bernatchez
<i>Production Assistants</i>	Vanessa Landry-Claverie, Marie-Pierre Gagné

Sadler's Wells London

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<i>Robert Lepage's Agent</i>	Lynda Beaulieu

Special thanks to Alexander McQueen's Team, Jean-Marc Cyr's Team, Guy Fortin, Ian Roseberry, Thomy Brière, Marija Djordjevic, Martin Beausoleil, Pascal Tremblay, Michael Mackenzie, Gilles Tapie and the Centre for 19th-Century French Studies at the University of Toronto.

Eonnagata is supported by  **ROLEX**

*Ex Machina is funded by the Canada Council for the Arts,
Quebec's Arts and Literature Council, and the City of Quebec.*

CAREER DIPLOMAT, part-time soldier and amateur spy, Charles de Beaumont, Chevalier d'Éon, was familiar with both honor and defeat, with glory as well as exile. Beyond the romance of his life, what stands out is his extraordinary audacity. Éon was probably the first spy to use cross-dressing in the pursuit of his duties. This earned him a variety of enemies, including Louis XVI, who forced him to wear a dress all of the time. Eventually, people no longer knew whether he was a man or a woman.

The creators of *Eonnagata* asked the question differently. What if Charles de Beaumont was both man and woman? Midway between theater and dance, *Eonnagata* pits the fan against the sword, the courtesan against the swordsman. But it also explores the embodying of one sex by the other in what is more an investigation of gender than of sexuality. The work draws on *onnagata*, a kabuki theater technique that enables actors to represent women in a highly stylized fashion, shedding new light on the Chevalier d'Éon and revealing that his enigma is perhaps the mystery of human identity itself.

The nonconformism of Charles de Beaumont quickly struck a chord with the creators of *Eonnagata*. Sylvie Guillem is a celebrated rebel of classical ballet who converted to contemporary dance. In the last few years, she has dazzled audiences in London, Tokyo, Sydney and Paris with her grace, energy, precision and humor, in such shows as *Push* and *Sacred Monsters*. Robert Lepage has been pushing the limits of theater, mixing genres and venturing into little-known territory for over 20 years, and in the process has attracted a large, diverse and enthusiastic following. Russell Maliphant is often described as the most important British choreographer of his generation. He blends martial arts, classical dance and the most recent lighting technologies into works that breathe fluidity and power.

With the support of lighting designer Michael Hulls, costume designer Alexander McQueen and sound designer Jean-Sébastien Côté, Ms. Guillem, Mr. Lepage and Mr. Maliphant have created a strange and unique crossing-over from dream to afterlife—and back again.

IN 1994, when Robert Lepage asked his collaborators to help find a name for his new company, he had one condition: the word theater could not be part of the name.

Ex Machina is a multidisciplinary company bringing together actors, writers, set designers, technicians, opera singers, puppeteers, computer graphic designers, video artists, contortionists and musicians. Ex Machina's creative team believes that the performing arts—dance, opera, music—should be mixed with recorded arts—filmmaking, video art and multimedia. That there must be meetings between scientists and playwrights, between set painters and architects, and between artists from Québec and the rest of the world.

New artistic forms will surely emerge from these gatherings. Ex Machina wants to rise to the challenge and become a laboratory, an incubator for a form of theater that will reach and touch audiences from this new millennium.



Pure physical prowess was the beginning of **Sylvie Guillem's** career, but it was theater that seduced her and made her a great star of her generation. Born in Paris, she began as a gymnast with Olympic hopes, but at age eleven, when she and

her group attended the Paris Opéra's ballet school for polishing, she switched ambitions. The teachers accepted her with delight, bowled over by her extraordinary physique, amazing feet, tremendous jump, intelligence and determination. Already as a student she attracted attention in the school performances of ballets by David Lichine, Albert Aveline and Attilio Labis. Joining the Paris company at 16, she raced up the hierarchy, winning promotions in every annual competition.

Rudolf Nureyev, appointed artistic director of the company as she began her third year, gave her a small role in his debut production, *Raymonda*, quickly followed by others as he diversified the repertoire. Her swift, light

technique proved radiant in the "Shades" solos of his *Bayadère* vision scene, and her dancing in Balanchine's *Divertimento No. 15* showed style. She made a great impression in Rudi van Dantzig's *No Man's Land*, her powerful dramatic sense creating a convincing portrait of tension and tenderness, anxiety and determined self-sufficiency. In December 1984, when she was just 19 (and only five days after she had won promotion to *première danseuse*), Mr. Nureyev appointed her *étoile* ("star dancer"), coming on stage at the end of her first *Swan Lake* to make the announcement.

Over the next few years, many visiting choreographers cast her in their creations. William Forsythe led the way with *France Danse* and later gave her the central role in *In the middle, somewhat elevated*. Maurice Béjart featured her in *Mouvements Rythmes Etudes* and *Arépo*. She stood out in Carole Armitage's *GV10*, and John Neumeier made a brilliant solo for her in *Magnificat*. Especially influential was the experience of creating Robert Wilson's minimalist *Le Martyre de St Sébastien*. Jerome Robbins chose to mount his *In Memory of...* especially for her, and she was prominent in the company's Antony Tudor program and in Kenneth MacMillan's *Song of the Earth*, as well as in works by Balanchine, Béjart and Serge Lifar. Naturally, she danced the big classics, too: Mr. Nureyev particularly liked her in his *Don Quixote* ("like champagne," he said), and in 1996 he created the title part in his Hollywood-based *Cinderella* for her.

However, because the Opéra's administration would not change her contract to make it easier for her to accept invitations abroad, in 1988 she resigned and made London her main base, with a guest contract at the Royal Ballet, where her roles have included, besides the classics, Frederick Ashton's *Birthday Offering*, *Cinderella*, *Marguerite and Armand* (Fonteyn's first replacement) and *Month in the Country*; MacMillan's *Juliet*, *Manon Prince of the Pagodas* and *Winter Dreams*; and Robbins's *The Concert*. Her wish for a wider range inspired Royal Ballet productions of Mats Ek's *Carmen* and Mr. Forsythe's *Herman Schmerman*, *Steptext* and the new *Firsttext*, and several showpiece dances were

presented only for her: Robbins's *Other Dances*, Béjart's *La Luna* and Victor Gsovsky's virtuosic *Grand Pas Classique*, to which she added an unexpected touch of humor.

Traveling around the world to perform with many companies (including guest appearances at the Opéra), Ms. Guillem took further opportunities to enlarge her repertoire, including Rostislav Zakharov's *Fountain of Bakhchisarai* for the Kirov Ballet (choosing to play the tough wife Zarema, not Ulanova's romantic Polish princess) and Agnes de Mille's *Fall River Legend* with American Ballet Theatre. **Mr. Béjart** created three additional ballets for her (including *Sissi Impératrice*, about the eccentricities of the Austro-Hungarian Empress Elisabeth) and cast her in two of his most famous works, *Bolero* and *The Rite of Spring*. Mr. Ek made two ballet films for her, *Wet Woman* and *Smoke*. Collaborations with film-maker **Françoise Va Han** have documented parts of her career and included her own improvisations and a strange, walking solo for her, *Blue Yellow*, commissioned from independent British choreographer Jonathan Burrows.

Ms. Guillem's interest in modern-dance choreography led her to experiment with mounting versions of two solos by the German expressionist pioneer Mary Wigman, *Summer Dance* and *The Witch's Dance*, which she showed in an experimental program at The Hague in 1998. In contrast, that same year she was persuaded by Jorma Uotinen, then director of the Finnish National Ballet, to stage her own new production of *Giselle*. Her purpose, she said, was to restore the logic of the narrative and set it in a more plausible village context. The interesting result was performed by the Finnish Ballet in Helsinki and Paris, then reworked for the Ballet of La Scala, Milan, which also performed it in New York, London, Los Angeles and on Spanish and Italian tours.

Maybe this could indicate a possible future for her activities, but for the present Ms. Guillem seems largely to have given up traditional classical ballet, in favor of modern choreography. Her current activities effectively began in December 2003, when, at her own urging, she collaborated with the dancers Michael Nunn and William

Trevitt and the choreographer Russell Maliphant on a creation, *Broken Fall*, which premiered at the Royal Opera House, Covent Garden, on a joint program with the Royal Ballet. This led to an all-Maliphant program, including a new solo for her, given in two seasons at Sadler's Wells and also in France, Japan, Italy, Switzerland and Germany. That, in turn, has led to a second Maliphant evening with two additional premieres, another solo for her, and a duet for Ms. Guillem and Mr. Maliphant.

In France, Ms. Guillem has been made a Chevalier de la Légion d'Honneur, Officier dans l'Ordre National du Mérite, Officier des Arts et Lettres, and in Britain she is an honorary CBE.

John Percival



Julie Perrault/IMG

Versatile in every form of theater craft, **Robert Lepage** is equally talented as a director, scenic artist, playwright, actor and film director. His creative and original approach to theater has won him international acclaim and shaken the dogma of classical stage direction to its foundations, especially through his use of new technologies. Contemporary history is his source of inspiration, and his modern and unusual work transcends all boundaries.

Mr. Lepage was born in Quebec in 1957. He took an early interest in geography, and when he later discovered all art forms, theater caught his particular attention. He entered the Conservatoire d'Art Dramatique de Québec in 1975 at age 17. After a study period in Paris in 1978, he returned to Quebec and became involved in many creative projects, gaining experience as actor, author and director. Two years later, he joined the Théâtre Repère.

In 1984, his play *Circulations* toured Canada and received Best Canadian Production award at the Quinzaine Internationale de Théâtre de Québec. The next year, *The Dragons' Trilogy* earned him an international reputation, quickly followed by *Vinci* (1986), *Polygraph* (1987) and *Tectonic Plates* (1988). In 1988, he formed his

own professional management company, Robert Lepage Inc. (RLI).

From 1989 to 1993, Mr. Lepage was Artistic Director of the Théâtre Français at the National Arts Centre in Ottawa. At the same time pursuing his own creative projects, he directed *Needles and Opium* (1991), *Coriolanus*, *Macbeth* and *The Tempest* (1992). With *A Midsummer Night's Dream* in 1992, he became the first North American to direct a Shakespeare play at the Royal National Theatre in London.

A turning point in his career came with the founding of his multidisciplinary production company, Ex Machina, in 1994. Under his artistic direction, this new team produced a steady output of plays, beginning with *The Seven Streams of the River Ota* (1994), *A Midsummer Night's Dream* (1995) and a solo production, *Elsinore* (1995). In 1994, he made his début in the world of cinema. He wrote and directed his first feature film, *Le Confessionnal*, which appeared the following year at the Cannes Festival Directors' Fortnight. He went on to direct *Polygraph* in 1996, *Nô* in 1997, *Possible Worlds* in 2000 (his first feature film written in English), and finally, in 2003, a film adaptation of his play *The far side of the moon*.

La Caserne, a multidisciplinary production center in Quebec City, opened in 1997 under Mr. Lepage's leadership. In their new quarters, he and his team created and produced *Geometry of Miracles* (1998), *Zulu Time* (1999), *The far side of the moon* (2000), *La Casa Azul* (2001), a new version of *The Dragons' Trilogy* with a new cast (2003), and *The Busker's Opera* (2004). This was followed by *The Andersen Project* (2005), *Lipsynch* (2007), *The Blue Dragon* (2008) and *Eonagata* (2009).

Mr. Lepage is often asked to turn his creative hand to new fields. In 1993, he directed Peter Gabriel's *Secret World Tour*. In 2000, he was involved in producing *Métissages*, an exhibition at the Musée de la Civilisation in Quebec City. In 2002, he joined forces with Mr. Gabriel again to direct his *Growing Up Tour*. He later designed and directed Cirque du Soleil shows: *KÀ* in 2005, a permanent show in Las Vegas, and *TOTEM* in 2010, a show under Grand

Chapiteau that will tour worldwide. For Quebec City's 400th anniversary in 2008, Mr. Lepage and Ex Machina created the largest architectural projection ever achieved: *The Image Mill*. In 2009, *Aurora Borealis*, a permanent lighting installation inspired by the colors of the northern lights was created on the same location.

Mr. Lepage made a grand entrance in the opera world when he staged the successful double bill: *Bluebeard's Castle* and *Erwartung* (1993). His presence on the operatic stage continued with *La Damnation de Faust*, presented for the first time in the Saito Kinen Festival Matsumoto, Japan (1999), and then at the Opera National de Paris and the Metropolitan Opera in New York. His achievements in opera include *1984*, based on the novel by George Orwell, with Maestro Lorin Maazel providing the musical direction (2005); *The Rake's Progress* (2007); and *The Nightingale and Other Short Fables*, which premiered in Toronto at the Canadian Opera Company (2009), and has been presented at the Festival d'Aix-en-Provence and Opéra de Lyon in 2010. *Das Rheingold*, Wagner's *Ring* prelude, premiered in September 2010 at the Metropolitan Opera with the complete cycle being presented during the 2010–2011 and 2011–2012 seasons.

Robert Lepage's work has been recognized by many awards.



Panayiotis Simos

Russell Maliphant's choreography has long been acclaimed for its uniquely resonant poetry, yet his earliest works were only seen by an enlightened few. Performed by temporary groups of dancers and presented in fringe venues, they remained one of the best kept secrets of the dance world. However, in recent years, Mr. Maliphant's audience has grown exponentially. His work is toured internationally, by his own dancers as well as by such companies as George Piper Dances, and his choreography has been adapted for television. He was born in Ottawa in 1961 and spent his childhood in Cheltenham, where he studied ballet. At age 16, he became a pupil of the Royal Ballet School,

and after three years graduated into Sadler's Wells Royal Ballet. He remained with that company until 1988, when he left to widen his experience as a freelance performer.

By this time, Mr. Maliphant's interest had shifted from classical to modern dance, and during the next few years he worked with a wide range of independent choreographers, including Michael Clark, Laurie Booth and Rosemary Butcher, as well as Lloyd Newson (director of DV8 Physical Theatre), in whose 1988 production *Dead Dreams of Monochrome Men* Mr. Maliphant appeared. The range of techniques that Mr. Maliphant encountered through these choreographers was extensive. His classical training was augmented by contact improvisation and the martial art forms of *capoeira* and *t'ai chi*; even by acrobatics. One feature that these choreographers had in common was their dependence on input from the dancers during the creative process. For Mr. Maliphant, the experience of improvising dance material, both in rehearsal and performance, was crucial to his transition to choreographer.

In 1991, he created his first two works, a solo for himself titled *Evolving Paradigm* and an untitled duet with the dancer Scott Clark. These led to his first commission in 1992, a quartet titled *Relative Shift* for Ricochet Dance Company. Mr. Maliphant's choreographic style evolved alongside his changing experiences as a performer. He became master of an unusually self-contained strength that manifested itself less through aggressive athleticism than through a superb physical control. The meditative calm and relaxed breathing techniques he acquired from yoga and *t'ai chi* were evident in the ease of his dancing and its capacity to remain centered even in a state of fast moving disequilibrium. The partner work of contact improvisation taught him to harness his own and others' energies in apparently risky, spontaneous feats of lifting and balance. Yet his classical training continued to show in the sculptural definition of his dancing and its sophisticated rhythmic sense. As he began to create his own dance compositions, he rapidly learned to add increasing layers of emotional suggestion to the choreography.

Since 1994, an essential ingredient of Mr. Maliphant's work has been the lighting design of Michael Hulls. A poet of the form, Mr. Hulls not only recasts the stage with his own extraordinary architectural patterns of light, but seemingly redefines the dancers' physical appearance.

Another ingredient that defines each work is the score. Mr. Maliphant does not always choreograph directly to music; however, he does choose his composers carefully in terms of the atmosphere they will bring to his work. Recent collaborators have included Andy Cowton, Richard English, Mukul, Sarah Sarhandi, Shirley Thompson, Matteo Fargian and, for *Broken Fall*, Barry Adamson. The powerful chemistry generated by these musical and visual partnerships was recognized in 2002 by a Time Out Live Award for Outstanding Collaboration.

Mr. Maliphant's dancers are essential to this chemistry, and *Broken Fall*, his first work with Sylvie Guillem, is a typically intimate response to its three performers, Ms. Guillem, Michael Nunn and William Trevitt of George Piper Dances. Fascinated by Mr. Maliphant's style and eager to experience it for herself, Ms. Guillem asked to be included in his next creation for George Piper Dances. *Broken Fall* marked Mr. Maliphant's first choreographic appearance on the Royal Opera House stage, although as a dancer Mr. Maliphant was, for several years, close to Covent Garden.

Mr. Maliphant's commissions have included work for Lyon Opera Ballet, the Batsheva Ensemble, Nuremberg Ballet and Channel 4. In 2003, *Broken Fall* was awarded an Olivier Award for Best New Dance Production, and Mr. Maliphant also received a South Bank Show Award 2004 for *One Part II, Two Times Three* and *Choice*.

The Russell Maliphant Company, which was established in 1996 as the framework for Mr. Maliphant to initiate productions and to work with his own ensemble of dancers, has gone from strength to strength. The Company has toured extensively both nationally and internationally, and was recently the first Western dance company to visit Uzbekistan. In 2005, alongside

his collaboration with Ms. Guillem for Sadler's Wells, Mr. Maliphant created a new program of work for the company, produced with the support of Sadler's Wells, Cannes Festival de Danse and Reggia Emilia Festival.

Judith Mackrell



Michael Hulls (*Lighting Designer*) trained in dance and theater at Dartington College of Arts, and in 1992 was awarded a bursary by the Arts Council to attend dance lighting workshops with Jennifer Tipton in New York and Paris. Since then, he has worked exclusively within dance and has developed a close collaboration with the choreographer Russell Maliphant. Their collaborations, including *Shift*, *Two*, *Sheer* and *PUSH* have won international critical acclaim and many major awards.

In 2002 *Sheer* won a Time Out Award for Outstanding Collaboration; in 2003 *Choice* won the South Bank Show Dance Award; and in 2006 *Push*, danced by Mr. Maliphant and Ms. Guillem, won four major awards, including the Olivier Award for best new dance production and the South Bank Show Dance Award.

Mr. Hulls and Mr. Maliphant also collaborated in 2003 on *Broken Fall*, commissioned by George Piper Dances as a trio for Michael Nunn, William Trevitt and Ms. Guillem. *Broken Fall* won the 2004 Olivier Award for Best New Dance Production. Mr. Hulls first worked with George Piper Dances when Mr. Maliphant restaged *Critical Mass* for Mr. Nunn and Mr. Trevitt and on Christopher Wheeldon's *Mesmerics*, which was nominated for an Olivier Award.

Mr. Hulls worked with Javier de Frutos on the works *Cattle Call*, *Paseillo*, *Los Picadores* and *Blue Roses*. He has worked closely with Jonathan Burrows lighting many pieces, including *The Stop Quartet* for his own company and *Walking/ Music* for Ballet Frankfurt. He has also worked with Akram Khan, most recently on *In-I*, his duet with Juliette Binoche and with Meg Stuart on her works for Deutsche Oper Ballett and for Mikhail Baryshnikov.



Alexander McQueen (1969–2010) (*Costume Designer*) was born in London, the youngest of six children. He left school at age 16 and was offered an apprenticeship at the traditional Savile Row tailors Anderson & Sheppard

and then at neighboring Gieves & Hawkes, both masters in the technical construction of clothing.

From there, he moved to the theatrical costumiers Angels and Bermans, where he mastered six methods of pattern cutting from the melodramatic 16th century to the razor-sharp tailoring that has become a McQueen signature. At age 20, he was employed by the designer Koji Tatsuno, who also had his roots in British tailoring. A year later, Mr. McQueen travelled to Milan, where he was employed as Romeo Gigli's design assistant. On his return to London, he completed a master's degree in fashion design at Central Saint Martin's. In 1992, he showed his M.A. collection, which was famously bought in its entirety by Isabella Blow.

Alexander McQueen shows are known for their emotional power and raw energy, as well as the romantic but determinedly contemporary nature of the collections. Integral to the McQueen culture is the juxtaposition between contrasting elements: fragility and strength, tradition and modernity, fluidity and severity. An openly emotional and even passionate viewpoint is realised with a profound respect and influence for the arts and crafts tradition. Mr. McQueen's collections combine an in-depth working knowledge of bespoke British tailoring, the fine workmanship of the French *haute couture atelier* and the impeccable finish of Italian manufacturing.

In less than ten years, Mr. McQueen became one of the most respected fashion designers in the world. In October 1996, he was appointed Chief Designer at the French *haute couture* house Givenchy, where he worked until March 2001.

In December 2000, 51% of Alexander McQueen was acquired by the Gucci Group, where he remained Creative Director. His collections included women's ready-to-wear, men's

ready-to-wear, accessories, eyewear and fragrance (Kingdom 2003 and MyQueen 2005). Expansion followed and included the opening of flagship stores in New York, London, Milan, Las Vegas and Los Angeles.

The following awards have recognized Alexander McQueen's achievement in fashion: British Designer of the Year in 1996, 1997, 2001 and 2003; International Designer of the Year by the Council of Fashion Designers of America in 2003; A Most Excellent Commander of the British Empire by Her Majesty, the Queen, in 2003; *GQ* Menswear Designer of the Year in 2007.



Jean-Sébastien Côté (*Sound Designer*) is a musician and sound designer based in Montreal. Originally a percussionist and accompanist for modern dance, he soon developed an interest in composing and recording, which sparked

collaborations with many prominent choreographers in Quebec City. Fascinated by the technical aspects of theater, he acquired an expertise in live sound in order to better combine sound design and musical composition.

Since 1999, he has been collaborating with world-renowned director Robert Lepage, which has enabled him to travel around the world and work on many of his shows in different capacities: sound designer and operator of *The far side of the moon*, *Zulu Time*, *The Andersen Project*, *The Blue Dragon* and *Eonnagata*; live musician for *The Dragons' Trilogy*; sound designer for *La Celestina*, *LipSynch* and *1984: The Opera*, presented at the Royal Opera House, Covent Garden, and at La Scala in Milan.

In parallel with his work for the stage, he wrote music and mixed the sound of movies and records and is currently working on his first album, which is to be released in the near future.

Mr. Côté was the recipient of the Gascon-Roux prize in 2006 for the sound design of *The Andersen Project*.