

Thursday, October 2, 2025, 7:30pm  
Friday, October 3, 2025, 8pm  
Saturday, October 4, 2025, 2pm  
Zellerbach Hall

## Paris Opera Ballet

### PROGRAM

### *Red Carpet*

(North American Premiere)

*Choreography, Music, and Set Design*  
Hofesh Shechter

*Costume Design*  
CHANEL

*Lighting Design*  
Tom Visser

*Assistant to the Choreographer*  
Kim Kohlmann, Hofesh Shechter Company

*Dancers*  
Adèle Belem, Takeru Coste, Alexandre Gasse, Marion Gautier de Charnacé,  
Clémence Gross, Julien Guillemard, Antoine Kirscher, Mickaël Lafon, Laurene Levy,  
Loup Marcault-Derouard, Caroline Osmont, Hugo Vigliotti, Ida Viikinkoski

*Music Collaboration*  
Yaron Engler

*Musicians*  
Yaron Engler, *drums*  
Olivier Koundouno, *cello*  
Marguerite Cox, *double bass*  
Brice Perda, *wind instruments*

*Ballet Master*  
Grégory Gaillard

*This program will be performed without intermission  
and last approximately 60 minutes.*

*Chanel, Major Patron of the Paris Opera, and Crédit Agricole CIB, Major Partner  
of the Ballet Tour in the United States, generously support the activities of the Paris Opera Ballet.*

*Leadership support for these performances is provided by an anonymous donor.*

*These performances are made possible in part by Rockridge Market Hall.*



### Between Glamour and the Grotesque by Hofesh Shechter

The title *Red Carpet* sounds to me like an invitation. Or like a clue. The keyhole through which we glimpse what the piece will look like. At once a color, an idea, an atmosphere. Something visual. Something that opens up the imagination. And simply, I *love* this title! Beyond the various explanations I could give, I need to fall in love with my titles.

In contemporary dance, the stage is filled with references and expectations, like echoes of life. We all know what red carpets are, but we all have different expectations aroused by them. *Red Carpet* won't provide answers or define meaning. It's a playground for bringing questions and emotions to the surface. I don't believe the role of dance is to provide solutions. A ballet must remain open, unresolved; that's its beauty.

For me, a red carpet first evokes thoughts of glamour. I see a lot of them on my tours, when I stay in a hotel or a bed and breakfast in England. But those red carpets are sometimes not very glamorous. They can be like an old tradition that has aged. We also find glamour in places like Paris' glorious Palais Garnier, where *Red Carpet* premiered last June; its plush red velvet was a wonderful contrast to my rougher side. Today, glamour also evokes celebrities, pop culture, and MTV. There's almost an opposition between the old glamour—that of the Garnier—and today's glamour. And it's this contrast that interests me. In *Red Carpet*, there's no real story, no narration. It's above all about a place where energies and emotions unfold. I like the meaning of all this to be sometimes very clear, and other times more confusing, without the audience knowing if we are being serious or grotesque or parodic.

The uncomfortable dimension of the grotesque also interests me; it allows us to show the bad and dirty side of reality, the ways humans organize themselves.

My ballets always present several facets at the same time. Glamour is also something

that “covers”—an envelope, a blanket that can be removed to show what's underneath. Like makeup, a mannerism, or a tradition.

Underneath, what I feel and like to see is how vulnerable we are. It's a reality that's very beautiful to show on stage. There are plenty of colors to explore.

Thanks to Tom Visser's magnificent lighting, *Red Carpet* takes on the appearance of a cabaret performance. It plays out in a somewhat raw, sometimes grotesque, underground space, a marginal place that allows for a wider range of expression.

Composing the music for my ballets is a great joy, but sometimes also a source of suffering. It requires simultaneous work on every detail in order to bring the music and the choreography together. Working with musicians on stage is like collaborating with a living organism. I invite them to deploy their creativity. We might never even finish this sonic exploration together. The only thing stopping us is the date of the first performance.

I have to be the master of time, space, energy, material, movement. It's a great freedom, and an immense task. My job is to make decisions. It's like being in a forest. There are many possible paths and you often don't know where to go. You have to light a torch. There's fear and excitement. You can move forward in any direction. And when you choose one, you give up five others. But the important thing is that you start walking, that you get into the movement.

My choreographic language is my voice, and I try to use that voice to say something. I can shout, or whisper, but it's always my voice. I try to do things a little differently, to maintain my excitement. Sometimes I fail. I might not be able to change my voice, but I can change my perspective. My previous pieces don't really help because you have to start all over again each time. It doesn't matter what I did 20 years ago. This is a new journey. A new forest. What will it look like?



**Above:** Hofesh Shechter's *Red Carpet*. **Below:** Takeru Coste (center) with Alexandre Gasse, Marion Gautier de Charnacé, Ida Viikinkoski, and Loup Marcault-Derouard. Photos © Julien Benhamou/OnP.



It was during the creation of *Uprising* (2006) that I think I discovered my own language, my voice. I was in turmoil. I understood something, physically, within myself. In my language, there is also the theatrical side that has to be developed, and the overall construction often resembles a film, as in *In your rooms* (2007). Then, with *Political Mother* (2010), my relationship with music really came to life. A piece without a story, but with characters. Puzzle pieces that don't form a narrative, but which nevertheless allow us to understand what is happening.

I continue to explore. I haven't left the forest. At the Paris Opera, the dancers are passionate and I am fascinated by their work ethic. They dance and train alongside each other for long days, maintaining their energy and concentration at a very high level of intensity. With incredible gestural abilities. I've known some of them since *The Art of Not Looking Back* (2009) entered their repertoire

in 2018. We have a history together. They understand my world.

The collaboration with CHANEL has also been very fruitful, positive, and rewarding. It's the meeting of two worlds. CHANEL embodies a world of glamour and working with them has been magnificent. CHANEL brings color to *Red Carpet*.

Since we're used to seeing ballets in a theater, we expect there to be a narrative, a story. But theaters are also like concert halls. And when you go to a concert, you're first sensitive to the energy in the room. In *Red Carpet*, there are certainly elements and images that we'll want to decipher and understand. But I think the best way to get into dance is to let yourself be carried away. It's about living an experience. Let's experience dance as if it were a concert!

—interview by Antony Desvaux  
(May 2025)

## ABOUT THE ARTISTS



**HOFESH SHECHTER**  
*Choreography,  
Music, and Set Design*

Israeli dancer and choreographer Hofesh Shechter first trained in folk dance, then at the Rubin Academy of Dance and Music in Jerusalem. He began his professional dance career with Batsheva Dance Company, before working with choreographers Wim Vandekeybus, Paul Selwyn Norton, Tero Saarinen, and Inbal Pinto. He moved to London in 2002, where he directed his first piece, *Fragments* (2003). Appointed Resident Artist in 2004 at The Place in London, he then created *Cult* (2004, Audience Choice Award) in partnership with Sadler's Wells Theatre; *Uprising* (2006); and *In your rooms* (2007, Critics Circle Award). In 2008, he founded the Hofesh Shechter Company,

based in-residence at the Brighton Dome. In 2014, Shechter was appointed Associate Artist at Sadler's Wells in London, as well as Guest Director of the Brighton Festival. Since then, he has continued to enrich his company's repertoire with new works, which he has presented on international tours: *The Art of Not Looking Back* (2009), *Political Mother* (2010), *Survivor* (2012), *Sun* (2013), *Barbarians* (2015), C.W. Gluck's *Orpheus and Eurydice* (2015, #HOFEST festival, Royal Opera House), *Grand Finale* (2017), *Double Murder* (2021), and *Theatre of Dreams* (2024). Shechter also choreographs for international dance companies, including the Royal Ballet, Nederlands Dans Theater 1, Alvin Ailey American Dance Theater, Cedar Lake Contemporary Ballet, Bern Ballet, and Ensemble Batsheva. He has collaborated on projects for theater, television, and opera, creating, among others, *Two Boys*, with composer Nico Mulhy



(2013, Metropolitan Opera, New York); his own version of *Fiddler on the Roof* (2015, Broadway and London's West End); and *Oedipus*, an Old Vic production in partnership with the Hofesh Shechter Company. Shechter has directed two dance films for the BBC: *Hofesh Shechter's Clowns* (2018) and *Political Mother: The Final Cut* (2021). In 2018, *The Art of Not Looking Back* entered the repertoire of the Paris Opera Ballet, followed by *Uprising* and *In your rooms* in 2022. Shechter is the winner of the 2020 Fedora–Van Cleef & Arpels Prize for Ballet for his project *LIGHT: Bach dances*.

### CHANEL

#### *Costume Design*

Continuing a relationship with the Paris Opera Ballet first established in 2018, CHANEL is now supporting choreographer Hofesh Shechter and his company by designing 13 costumes for the *Red Carpet* dancers. These creations—inspired by the worlds of evening and café theater—are a testament to the combined expertise of the two institutions. Evoking the glamour and excitement of a enjoyable evening out, in *Red Carpet*, CHANEL employs black tuxedos, cocktail jackets, bow ties, and long dresses in lamé, as well as embroidered and sequined fabrics, while at the same time blending the masculine and the feminine with jackets cut from a pink bouclé fabric. These festive silhouettes—further enhanced through the use of pearl necklaces, feather boas, diamond earrings, and long gloves—contribute to the creation of identifiable on-stage characters. During the ballet, draped and natural “second-skin” costumes are revealed, allowing for great freedom of movement. Shechter's earthy and dynamic choreographic language is thus forcefully displayed as the dance becomes an increasingly visceral, electrifying, and intense experience.

The House of CHANEL became a patron of the Paris Opera Ballet's Opening Gala six

years ago. In 2023, the house strengthened its support by becoming a Grand Patron of the company. This partnership, which aims to support all the Paris Opera Ballet's artistic projects, celebrates CHANEL's living and ongoing links with the world of dance, a partnership that has thrived since the beginning of the 20th century.



### TOM VISSER

#### *Lighting Design*

Hailing from Northern Ireland and a family close to the theater, Tom Visser began working on musicals at the age of 18. In

2003, he joined the Nederlands Dans Theater in The Hague as a lighting designer, before continuing his work in Europe (Ballet Gothenburg, Royal Ballet of Flanders, Ballets de Monte-Carlo, Norwegian National Ballet, Royal Swedish Ballet, Compañía Nacional de Danza in Madrid, NDT 1 and 2), the UK (Sadler's Wells, London), Australia (Sydney Dance Company), the United States (Hubbard Street Dance Chicago), and Brazil (Balé da Cidade, São Paulo). Since 2005, he has designed the lighting for works by renowned choreographers including Crystal Pite (*Solo Echo*, 2012; *Parade*, 2013; *Polaris*, 2014; *In the Event*, 2015; *Betroffenheit*, 2015; *The Statement*, 2016; *Flight Pattern*, 2017), Alexander Ekman (*Flockwork*, 2006; *Cacti*, 2012; *Tyll*, 2012; *Left Right Left Right*, 2012; *Rondo*, 2012; *Maybe Two*, 2013; *Definitely Two*, 2013; *A Swan Lake*, 2014), Johan Inger (*I New Then*, 2012; *Sunshine Logic*, 2014), and Joeri Dubbe (*Prospect Future*, 2009; *Predecessor*, *Thea*, *Chrono*, 2011; *Seed*, *Point Cloud*, *Trigger Happy*, 2013; *Kit-sune*, 2014), as well as Stijn Celis, Lukas Timulak, Sharon Eyal, and Peeping Tom.

Since 2016, Visser has been combining interactive media with his various projects and installations.



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Takeru Coste, Hugo Vigliotti, Loup Marcault-Derouard, Marion Gautier de Charnacé, Adèle Belem, and Julien Guillemard in Hofesh Shechter's *Red Carpet*.

At the Paris Opera, he has designed the lighting for two creations by Crystal Pite, *The Seasons' Canon* (2016) and *Body and Soul* (2019), as well as for Alexander Ekman's *Play* (2017).



**KIM KOHLMANN**  
*Assistant to the  
Choreographer*

Kim Kohlmann is a London-based artist. She was born in Amsterdam and raised in Honduras, France, and the Netherlands. After graduating from Codarts in Rotterdam—a period that included a semester at SUNY Purchase—she joined Dansgroep Amsterdam and continued her

career with Noord Nederlandse Dans before joining the Hofesh Shechter Company, where she danced for seven years. Kohlmann has performed and created works with international choreographers including Shechter, Emanuel Gat, Stephen Shropshire, Itzik Galili, Krisztina de Châtel, Roy Assaf, and Andrea Miller. She collaborated on the creation of a duet that toured England and was presented by In Good Company. Kohlmann became a freelance dancer in 2019 and regularly works as an assistant and creating pieces alongside Hofesh Shechter, while occasionally teaching professional dancers and performing with companies in various projects. Most recently, she was both a performer and rehearsal director in *Oedipus* at the Old Vic (London).



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**YARON ENGLER**  
*Music Collaboration  
 and Drums*

Yaron Engler is a musician and teacher, as well as a longtime collaborator of Hofesh Shechter on productions such as *Uprising*, *Survivor*, *In your rooms*, *Political Mother*, and *Grand Finale*. He is the music direct and drummer for Rambert Dance Company's *Peaky Blinders—The Redemption of Tommy Shelby*. He also toured Akram Khan's *Until the Lions*, and composed music for Shakespeare's *Henry V* at the Open Theatre in London. Engler created the opening piece for the Walled City Tattoo in Derry. He is the founder of On Being Men, where he practices his CROP® Cycle method, designed to help people unlock their self-expression and potential. A graduate of Berklee College of Music, Engler was a speaker at TEDx Jaffa.



**OLIVIER  
 KOUNDOUNO**  
*Cello*

Olivier Koundouno has been playing the cello since the age of 11. Along with his classical studies at the CRR in Paris and the CRD in Bourg-la-Reine, he joined various improvised music and rock groups, studied electric bass, and experimented with composing unusual pieces for cello and electronics, themed around his African roots. His passion for sound and computer music led him to pursue a sound engineering degree in Christian Brigue's class at the Boulogne Conservatory before earning a DEUST (Diplôme d'études universitaires scientifiques et techniques) in audiovisual communication at the University of Nanterre. Koundouno also took comic book classes with Kkrist Mirror in Paris to develop his ability to tell stories

through drawing, in addition to studying music. After winning a cello prize in Etienne Cardoze's class and earning his teaching diploma, Koundouno became a professor at the Bourg-la-Reine Regional College. He became a member of classical guitarist Pablo Marquez's Alma Viva ensemble and toured as a duo with singer Hugh Coltman. Koundouno has collaborated with the Opéra national du Rhin and participated in rapper Youssoupha's acoustic trio tour. He has worked with Emily Loizeau and Dick Annegarn, and experimented with pop music with Cocoon and Stephan Eicher. Koundouno rediscovered Nick Drake's repertoire with jazz musician Misja Fitzgerald-Michel, while jazz saxophonist Sylvain Rifflet invited him to join the string quartet of his Beaux-arts project. He plays noise and bass in Benjamin Flament's contemporary jazz quartet Farmers, and he also accompanies Spanish singer Luz Casal, Brazilian singer Renata Rosa, the Palestinians of Trio Joubran, Cameroonian singer Patrick Bebey, Guinean singer Moh Kouyaté, and Reunion Island singer Danyel Waro.

During his career, Koundouno has performed at the Lucerne Concert Hall, the Teatro Gran Rex in Buenos Aires, the Olympia and the Philharmonie de Paris, the Teatro Municipal de Trujillo in Peru, and the Wiener Konzerthaus in Austria.



**MARGURITE COX**  
*Double Bass*

Marguerite Cox, a double bassist from northeast Ohio, is a versatile and in-demand collaborator in numerous musical settings throughout the United States. A recent alumna of Carnegie Hall's Ensemble Connect fellowship, she performs regularly with A Far Cry, Palaver Strings, and Jupiter Symphony Chamber Players, and looks forward to exploring music through the

ages in upcoming appearances with The Knights, AMOC\*, East Coast Chamber Orchestra, Ruckus, Teatro Nuovo, and other chamber ensembles.

Cox received her undergraduate degree at Rice University's Shepherd School and her master's at the Curtis Institute, where she was the first bassist to receive that degree. In 2016, she founded the Ohio-based Artists for Action, through which she organizes community benefit concerts and other funding initiatives for local organizations. Based in New York, she instructs budding musicians of all ages across the city, lately at Brooklyn High School of the Arts through her Ensemble Connect placement.



**BRICE PERDA**  
*Wind Instruments*

A brass player and multi-instrumentalist (guitar, trombone, tuba, saxhorn, sousaphone, flugabone, flugelhorn, ondes Martenot, etc.),

Brice Perda is primarily a tuba player. After musical training at the CRR de Cergy-Pontoise and theater training, he perfected his skills on the tuba with François Thuillier. A singer and songwriter, Perda set the tales of the Dragulinu company to music from 2002 to 2013. He participates in various song and contemporary music groups as an instrumentalist and backing vocalist, and he also accompanies Chloé Lacan, Otilie [B], Nicolas Jules, Valentin Vander, Danny Buckton Trio, Mathieu Barbances, and others. An improviser trained in sound-painting, Perda works as a soloist with the Metismatic quartet, and as a guest or substitute in all kinds of jazz ensembles, from trios to big bands (Surnatural Orchestra, Itiberê Orquestra Família, Gil Evans Paris Workshop, Paul Jarret A.L.E, Julien Daïan Quintet, Spat'Sonore, Les Musiques à Ouïr, etc.). As a sousaphonist, he has developed a

groove that has led him to play in numerous brass bands of various styles (Le Gros Tube, Balaphonics, Lazcar Volcano, Omega, Grizz-Li, etc.), in France, Germany, Morocco, Brazil, Japan, Mali, Russia, the United Kingdom, Spain, Cyprus, etc.). Throughout his travels, Perda has also developed a passion for Brazilian *choro*, which he studied in Rio de Janeiro during workshops with the Escola Portátil and the Trio Madeira Brasil. Since 2017, his taste for sonic experimentation has led him to "augment" his brass instruments with effects pedals, notably with Lucie Antunes' Sergeï Ensemble. Live performance in the broadest sense (such as theater, storytelling, dance, film-concert, pictorial performance, and street performance) constitutes his main playing field.



**GRÉGORY GAILLARD**  
*Ballet Master*

Trained at the Paris Opera Ballet School, Grégory Gaillard first joined the Paris Opera Ballet's Corps de Ballet in 1998. He was appointed Coryphée in 2001 and performed classical and neoclassical repertoire with the corps, while also being cast in demi-soloist roles (*Paquita*, *Swan Lake*, *Giselle*, etc.). Subsequently, he danced in numerous contemporary works and participated in several new works (McGregor, Bel, Forsythe, Thierrée). From 2015 to 2017, he performed regularly with the Musée de la Danse in Rennes for the *Fous de danse* (*Dance Fools*) events organized by Boris Charmatz. In 2017, he began a career as a rehearsal director at the Paris Opera (*Walkaround Time* by Merce Cunningham, *Grand Miroir* by Saburo Teshigawara, *Decadance* by Ohad Naharin, *Speak for Yourself* by Sol Léon and Paul Lightfoot, and *Boléro* by Mats Ek). Gaillard also cho-



© Julien Bernhamouer/OnP

Ida Viikinkoski in Hofesh Shechter's *Red Carpet*.

reographs: as part of COP 21, he was commissioned in 2015 by the French Institute in Düsseldorf to create a performance on the theme of water with graffiti artist Nasty and 215 high school students. In 2019, he created *Pièce* in partnership with the French Institute in Cairo for dancers from the Paris Opera and the Cairo Opera. In 2021, he created *Hashtag 1* at the *Avis de temps fort festival* (Morbihan). Gaillard was appointed Assistant Ballet Master at the Paris Opera in September 2019. As a coach, he has participated in reviving ballets by Balanchine, Brumachon, Ekman, Goecke, Graham, Jalet, Nureyev, Preljocaj, and Wheeldon, among others. In 2023, Gaillard was appointed Ballet Master of the Paris Opera Ballet.

#### PARIS NATIONAL OPERA BALLET

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Grégory Gaillard, *Ballet Master*  
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Clara Kahané, *Company Manager*

Michèle Delgutte, *Deputy Administrator in Charge of Productions and Tours*  
Marie Teissedre, *Production Manager*  
Lise Rogue, *Production Assistant*  
Elena Bonnay, *Pianist*  
Laura Malie and Camille Rustant, *Physiotherapists*  
Aurélien Neuvéglise, *Stage Manager*  
Tristan Mengin, *Technical Manager*  
Reed Nakayama, *Lights*  
Dino Coskun and Burno Puig, *Sound*  
Christophe Guerin, *Stage Hand*  
Françoise Masson, *Wardrobe*  
Chrystelle Ruiz, *Hair/Make Up*

#### US TOUR MANAGEMENT

Opus 3 Artists  
Robert Berretta, *Managing Director*  
Benjamin Maimin, *Chief Operating Officer*  
Peter Katz, *Touring Coordinator*  
Jemma Lehner, *Associate Manager*  
Miles Bentley, *Administrative Assistant*  
Alexander Brady, *Company Manager*



**Antoine Kirscher**

*Premier danseur*

2006 Entered the Paris Opera Ballet School

2013 Engaged in the Corps de Ballet

2014 Promoted to Coryphée

2018 Promoted to Sujet

2019 Winner of the Carpeaux Prize

2023 Promoted to Premier danseur



**Clémence Gross**

*Sujet*

2005 Entered the Paris Opera Ballet School

2013 Engaged in the Corps de Ballet

2019 Promoted to Coryphée

2021 Promoted to Sujet



**Caroline Osmont**

*Sujet*

2004 Entered the Paris Opera Ballet School

2011 Engaged in the Corps de Ballet

2018 Promoted to Coryphée

2020 Promoted to Sujet



**Ida Viikinkoski**

*Sujet*

2004 Entered the Finnish Opera Ballet School

2011 Entered the Paris Opera Ballet School

2013 Engaged in the Corps de Ballet; Prix de l'AROP "Jeune Espoir du Ballet"

2014 Promoted to Coryphée

2015 Promoted to Sujet



**Alexandre Gasse**

*Sujet*

1998 Entered the Paris Opera Ballet School

2007 Engaged in the Corps de Ballet

2011 Promoted to Coryphée

2022 Promoted to Sujet



**Mickaël Lafon**

*Sujet*

1997 Entered the Paris Opera Ballet School

2007 Engaged in the Corps de Ballet

2010 Promoted to Coryphée

2024 Promoted to Sujet

The Paris Opera Ballet has a strict hierarchy, with dancers progressing from *quadrille* to *coryphée*, then *sujet*, *premier danseur/première danseuse*, and finally *étoile* (star dancer).



**Laurène Levy**

*Coryphée*

1994 Entered the Paris Opera  
Ballet School

2003 Engaged in the Corps de Ballet  
2006 Promoted to Coryphée

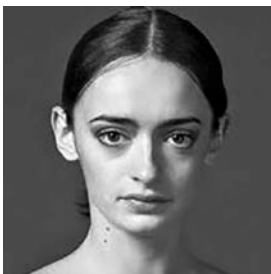


**Hugo Vigliotti**

*Coryphée*

2003 Entered the Paris Opera  
Ballet School

2008 Engaged in the Corps de Ballet  
2011 Promoted to Coryphée



**Adèle Belem**

*Quadrille*

2009 Entered the Paris Opera  
Ballet School

2016 Joined the Paris Opera Ballet  
as a supernumerary  
2021 Engaged in the Corps de Ballet



**Marion Gautier de Chamacé**

*Quadrille*

2009 Entered the Paris Opera  
Ballet School

2014 Engaged in the Corps de Ballet



**Takeru Coste**

*Quadrille*

2002 Entered the Paris Opera  
Ballet School

2008 Engaged in the Corps de Ballet

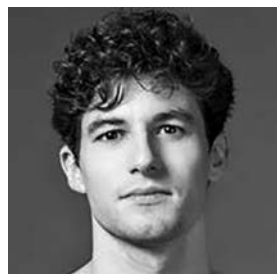


**Julien Guillemard**

*Quadrille*

2008 Entered the Paris Opera  
Ballet School

2014 Engaged in the Corps de Ballet



**Loup Marcault-Derouard**

*Quadrille*

2013 Entered the Paris Opera  
Ballet School

2018 Engaged in the Corps de Ballet