

3<sup>E</sup>

ÉTAGE

FLOOR

3<sup>RD</sup>

Director/  
Samuel Murez



# 3e étage

The 3e étage (3rd Floor) group highlights the singularity of some of the most exceptional dancers from the Paris Opera Ballet in ingeniously structured shows, which allow them to unleash the full range of their prodigious capabilities. Under the direction of choreographer Samuel Murez, these exciting artists bring a playful sensibility and irreverent touch to performances that take the spectator from classical masterpieces such as “Swan Lake” to acclaimed original works like the whimsical “Épiphénomènes”, incorporating dances by master choreographers such as William Forsythe and Roland Petit. The group’s distinctive blend of excellence and fun, virtuosity and self-deprecating humor has become 3e étage’s signature, and caught on with spectators and critics alike.

# Programs

3e étage currently has two programs available for international touring. Each is composed of 8 to 12 works from the group's repertoire.

## New Verdian

### Soloists and Dancers of the Paris Opera Ballet

8 to 12 Soloists and Dancers of the Paris Opera Ballet  
10 works - 2 hours including intermission

8 hours of focus and encoding the day before the performance, lights and sound having been pre-rigged.  
3 hours of encoding and 3.5 hours of rehearsal on the day of the performance.

#### Minimum stage size

12 meters width at proscenium arch  
10 meters depth from stage front to cyclorama

11 to 16 people on tour

## 3e étage & Étoiles

### Étoiles, Soloists and Dancers of the Paris Opera Ballet

12 to 18 "Étoiles" (Principals), Soloists,  
and Dancers of the Paris Opera Ballet  
10 works - 2 hours including intermission

8 hours of focus and encoding the day before the performance, lights and sound having been pre-rigged.  
3 hours of encoding and 3.5 hours of rehearsal on the day of the performance.

#### Minimum stage size

12 meters width at proscenium arch  
10 meters depth from stage front to cyclorama

14 to 22 people on tour



## Material Provided

### Promotional

trailers / video clips (SD or HD)  
high-definition photos (psd, tif, jpg)  
posters 7 visuals in 40x60, 1 visual in 80x120, or by request  
press kit  
texts: group, program, works, and dancers  
playbill data file

### Technical

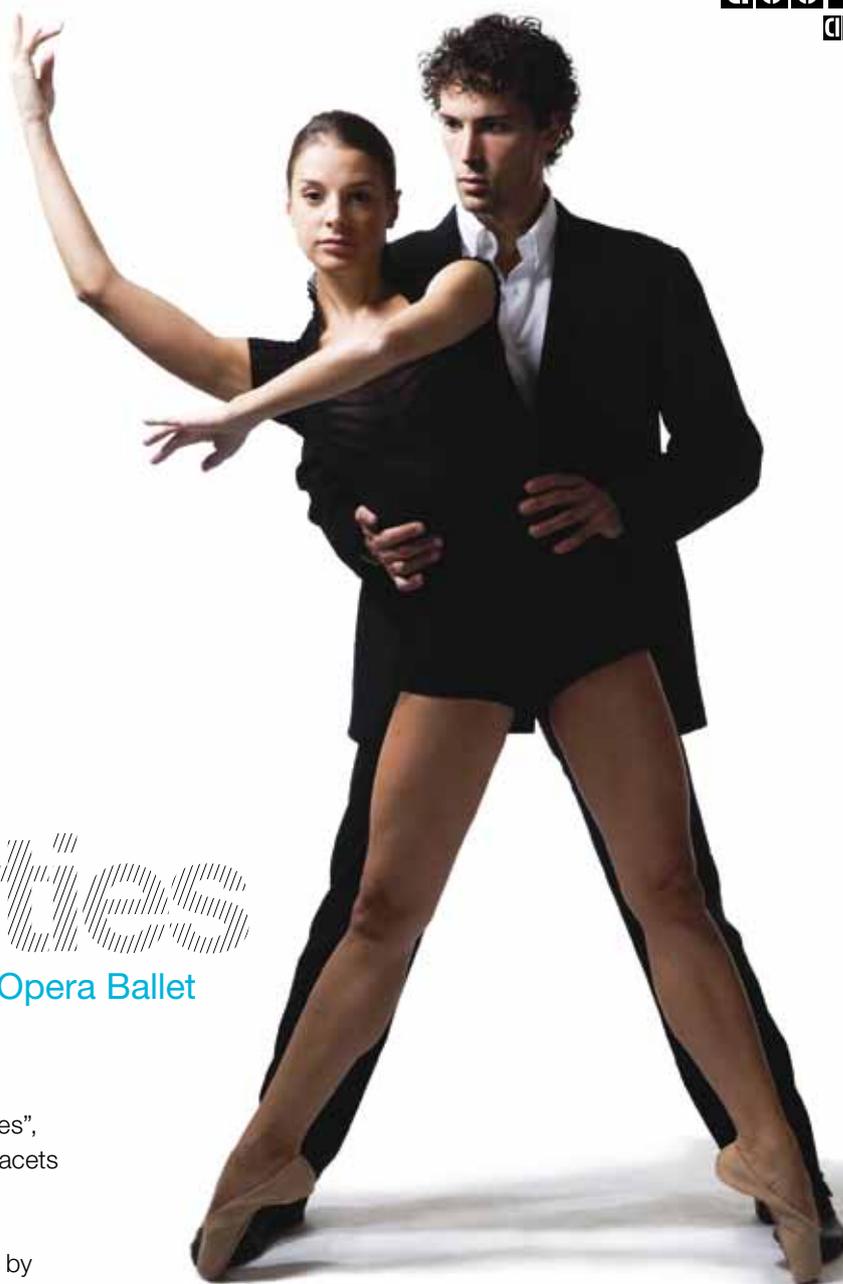
stage rider  
lights rider  
sound rider  
general & logistics rider  
light plot

### Merchandising

programs  
photo-quality posters

## Contact

administration@3e-etage.com  
www.3e-etage.com



# New Virtuosities

## Soloists and Dancers of the Paris Opera Ballet

9 to 11 dancers, 2 hours including intermission

Following their highly-acclaimed "Virtuosités Variées", 3e étage continues its exploration of the multiple facets of virtuosity in a brilliant new program.

This eclectic mix of classical masterpieces, works by major 20th century choreographers, and original dances plays with the tension between order and mayhem in an irreverent and often humorous show that will captivate novices and connoisseurs alike.

The new program includes two exciting major additions to the 3e étage repertoire -- an excerpt from "Limb's Theorem" by William Forsythe and the pas de deux from "AndréAuria" by Édouard Lock.

Choreographer Samuel Murez also presents the first section of "The Dreamer", a fantastical and darkly humorous new work that depicts the dreams, nightmares, and illusions of a man torn between reality and his imagination (original score by Siegfried de Turckheim).

"New Virtuosities" continues to present some of the group's signature pieces such as "me2", "les Bourgeois", and the "Quatre in Three Parts" suite.

# 3e étage & Guests

Étoiles, Soloists, and Dancers of the Paris Opera Ballet

3<sup>E</sup>  
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Programs 13



12 to 18 dancers, 2 hours including intermission

The "3e étage & Guests" series highlights the group's distinctive approach by presenting renowned "Étoiles" (principal dancers) from the Paris Opera Ballet in the refreshingly original context of 3e étage's troupe spirit.

The first program in this series is "Carte Blanche : Agnès Letestu". A luminous presence on the French artistic scene,

Ms. Letestu is widely viewed by many at home and abroad as *the* French Étoile. Weaving together her favorite roles, collaborations, and costumes with pieces choreographed especially for her, this program, which she conceived in collaboration with 3e étage, ranges from impeccably elegant to unabashedly whimsical, providing rare insights into her artistic approach as well as her singular and richly imaginative world.

# Repertoire

Here is a limited selection of pieces from 3e étage programs. Though this list represents only a portion of the group's full repertoire, it nonetheless gives an idea of its diversity and distinctive spirit. The **New Virtuositities** and **3e étage & Guests** programs are each composed of 8 to 12 pieces from the repertoire.



EXCERPT FOR 7 DANCERS FROM LIMB'S I

## Limb's theorem

Chor. William Forsythe

This excerpt for seven dancers from "Limb's Theorem" presents what Forsythe calls "an analysis of the mechanics inherent to classical dance performance". Forsythe extends the classical lexicon by transforming its context, pushing its grammar, and modernizing its representational space. An astonishing architecture of bodies and dimensions remains – one that emphatically hurls traditional movement into new realms of possibility.

## Quatre in Three parts

Chor. Raul Zeummes

This tripartite suite with prelude has become one of 3e étage's signature pieces, a work in which every element becomes a theme that in turn lends itself to multiple variations. Set to Paganini's 24th Caprice as seen transcribed, paraphrased, and deconstructed by Brahms, Rachmaninoff, and Leong-She, "Quatre in Three Parts" is a wild and witty exploration of technical virtuosity and dancer relationships.





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## me2

Chor. [Samuel Murez](#)

Inspired by the bilingual poem "Me Too" by Raymond Federman, "me2" is a choreographic treatment of the text's themes – identity, duplication, schizophrenia, and confusion – in which the virtuosity of movement vies with that of wordplay.

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## Les bourgeois

Chor. [Ben van Cauwenbergh](#)

"Les Bourgeois" is a solo taken from the one-act ballet "Brel" in which choreographer Ben van Cauwenbergh translates one of the most famous songs of his fellow Belgian, Jacques Brel, into dance with wit and panache.

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PAS DE DEUX

## AndréAuria

Chor. [Edouard Lock](#)

In the pas de deux from "AndréAuria", choreographed for the Paris Opera Ballet in 2002, Edouard Lock uses speed, accumulated movement, and the abrupt juxtaposition of sequences, lights, costumes, and music to "transform bodies into abstract entities". By removing or skewing the viewer's customary landmarks, Lock sets up an unusual dynamic between dancer and viewer, leading the audience to see what it cannot readily observe.



## Waiting for Émile

Chor. [Samuel Murez](#)

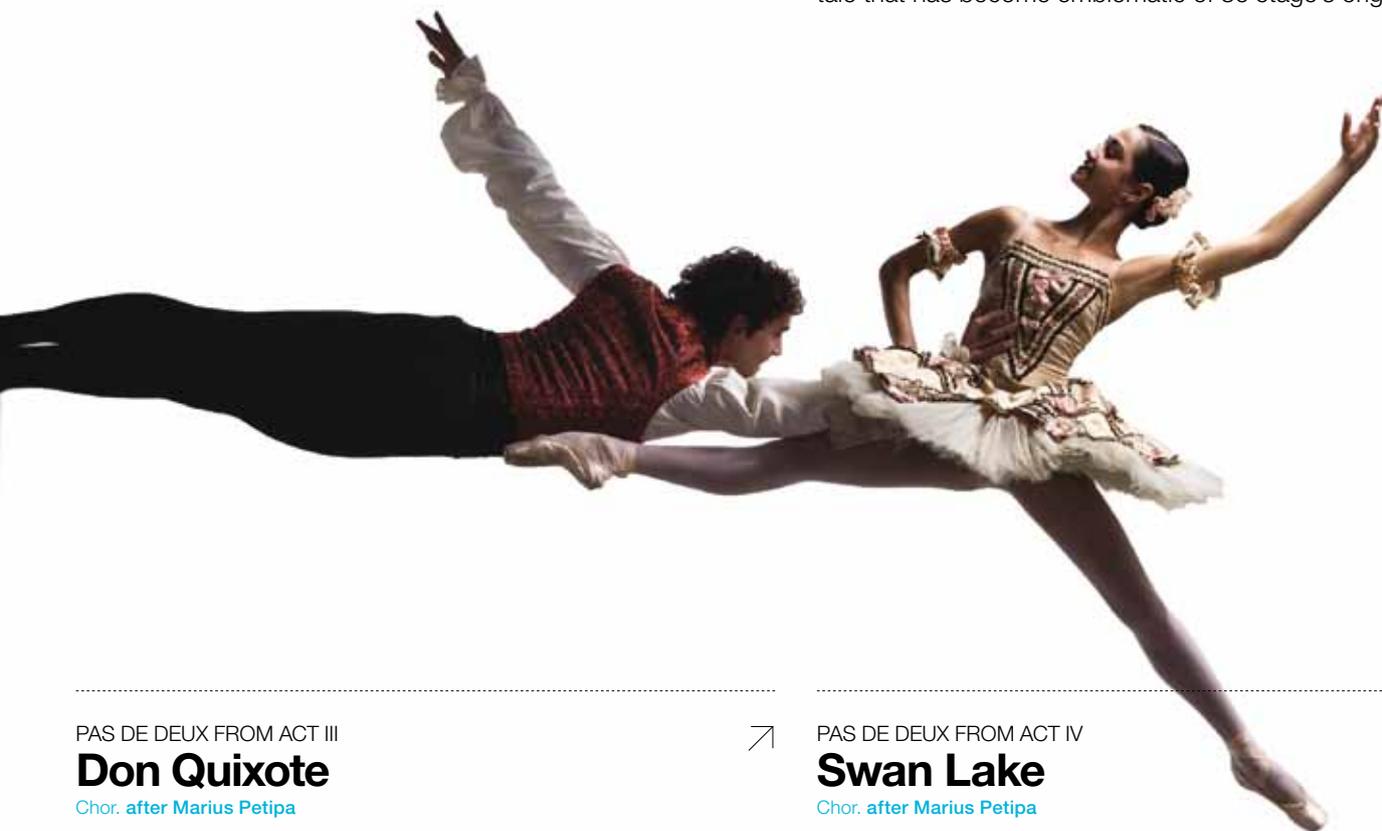
"Waiting for Émile" – is a short piece that evokes a much longer story. It places the dancer directly in a dramatic situation that would normally require several acts to develop. In the spirit of a "film noir", there are just enough clues to allow the astute viewer to decipher the character's dark past.



## Épiphénonèmes

Chor. [Samuel Murez](#)

The most significant things that happen are often mere epiphenomena of events and decisions of which we are unaware, and power can cause people to lose sight of the consequences of their actions. These two ideas gave rise to "Épiphénonèmes", a darkly funny and extremely theatrical tale that has become emblematic of 3e étage's original work.



PAS DE DEUX FROM ACT III

## Don Quixote

Chor. [after Marius Petipa](#)

This final pas de deux celebrates the marriage of Kitri and Basilio with a style, virtuosity, and energy that has made it one of the best-loved and most widely-performed bravura pieces in all ballet.



PAS DE DEUX FROM ACT IV

## Swan Lake

Chor. [after Marius Petipa](#)

Taken from one of the absolute masterpieces of academic classical ballet and set to a breathtaking score, this pas de deux portrays the desperately tender moment just before Prince Siegfried and the swan-woman Odette are about to be separated forever.

# Artists

## Director

### Samuel Murez

Born in 1982 in Paris, France, Samuel Murez is a Franco-American. He has been a member of the Paris Opera Ballet since 2001.

Drawing much of his inspiration from cinema and its narrative forms, he seeks to stage works that can be watched like movies. Whether he's working in the classical, neo-classical, or contemporary idiom, his choreographies embody the pleasure of subverting the conventions of performance, often using a sense of humorous distance.

He is the director of 3e étage which he founded in 2004. As choreographer, he has created the installation/performance "Plastique en Suite" (2004) at the Crillon Hotel, Place de la Concorde, Paris, 3 pieces for the medium-length musical film "Contresens" (2005) produced by France 3 and Onyx Films, "me2" (2006, for 3e étage) and "Épiphénomènes" (2006, for 3e étage), which was restaged for the Dancer / Choreographers evenings at the Paris Opera Ballet, "Cat's Cradle" (2007), the choreography for the 2007 musical show of the Illico Quintet, "Untitled" (2008), "Waiting for Émile" (2008), "Fragments" (2010, for 3e étage), and "Chaconne" (2010, for 3e étage).

Under the pseudonym Raul Zeummes, he has created "La Source" (2005), "Quatre" (2006), "Cordialement" (2006), "La Troisième Partie" (2007), "Prélude pour deux danseuses" (2008, for 3e étage), "Allegro Animato" (2009 for 3e étage) and "La Valse Infernale" (2009, for 3e étage).

He has directed two films: the short "Numbered Minutes" (2004) and "Step by Step" (2005), a 52 minute documentary about Yong-Geol Kim for his program "The Mover", which was subsequently nominated in the Korean press for the "best dance performance" prize.





**3e étage's core group:  
 Paris Opera Ballet Soloists**



Aurélia Bellet



Stéphane Bullion



Mathilde Froustey



Charline Giezendanner



Josua Hoffalt



Florian Magnenet



Stéphane Phavorin



Simone Valastro



Muriel Zuspereguy

**“Étoiles” (principal dancers) for  
 3e étage & Guests**

Agnès Letestu, Hervé Moreau, José Martinez,  
 Mathias Heymann, Patrick de Bana...

**Paris Opera Ballet's Young Dancers**

Takeru Coste, Lydie Vareilhes, Léonore Baulac...



# Press

The critics seem unanimous [...] rave reviews ! [...] Humor, creativity, improvisation [...] the show is called "Virtuosités Variées"

**Guy Rullière** / [le Dauphiné Libéré](#) / translated from French

A group of dancers from almost every rank of our national company's hierarchy [...] offers an eclectic and brilliant program. A great, well-deserved success [...] The public of Rueil-Malmaison is delighted, with good reason, because this type of evening, where tradition alternates with creativity, especially coming from such obviously talented young artists, is the best proof of the vitality and enthusiasm of a whole new generation.

**Gérard Mannoni** / [altamusica.com](#) / translated from French

A wager won with brio [...] The dancers shone by their presence and the precision of their gestures. [...] This performance showcased particularly involved, motivated dancers. They were masterful in the various styles they performed in. The show's title, "Virtuosités +..." was entirely illustrated and proved.

**France de Vogüe** / [European Dance News](#) / translated from French

Murez is the most interesting young choreographer in Paris today.

**Ekaterina Belyaeva** / [Vremya](#) / translated from Russian

[Murez's] style is unique, owing allegiance to none. Once he finds his story, he seems to know instinctively the right vocabulary, lighting and music to translate what he has to say, bringing a sense of fun to his work, mostly absent from ballet these days.

**Patricia Boccadoro** / [culturekiosque.com](#)

A surreal performance [...] refined and with a sense of humor [...] irresistibly comical [...] among the most applauded of the evening.

**Jacopo Astarita** / [portalinus.it](#) / translated from Italian

Samuel Murez, [...] in Epiphénomènes, proves himself a genuine "auteur". His thoughtful authenticity in the use of gesture, which is simultaneously free, yet well-considered and not without humor, allows the spectator to identify with the characters and relate the ballet to his own experience. [...Murez] reveals how voice, mime, a look or an intonation can fill dance with meaning, rendering it both poetic and forceful. [...] the audience is captivated by his corrosive, subtle and tender humor.

**Jérôme Frilley** / [European Dance News](#) / translated from French

## 3e étage

**Director**  
Samuel Murez

**Administrator**  
Caroline Southon

**Technical Director & Principal lighting artist**  
James Angot

**Sound Engineers**  
Jean-Philippe Klein  
Jérôme Malapert

**Photographer**  
Steve Murez

**Design**  
Onion Design Associates  
Maiarelli Studio (logo)

### all photos by Steve Murez

**First Page**  
Muriel Zuspereguy. Tutu by Agnès Letestu for Mi Favorita  
chor. José Martinez

**Programs 1.1**  
Samuel Murez in Épiphénomènes  
chor. Samuel Murez

**Programs 1.2**  
Aurélia Bellet & Stéphane Bullion in AndréAuria  
chor. Edouard Lock

**Programs 1.3**  
Agnès Letestu

**Repertoire 1.1**  
Audric Bezard, Samuel Murez, Florian Magnenet,  
Stéphane Phavorin in Quatre in Three Parts  
chor. Raul Zeummes

**Repertoire 1.2**  
Samuel Murez & Florian Magnenet in me2  
chor. Samuel Murez

**Repertoire 1.3**  
Aurélia Bellet in Waiting for Émile, Florian Magnenet in Épiphénomènes,  
Mathilde Froustey & Stéphane Bullion in Don Quixote

**Artists 1.1**  
Samuel Murez

**Artists 1.2**  
Muriel Zuspereguy & Samuel Murez in Intimate Distance  
chor. Jiri Bubenicek

**Press**  
Charline Giezendanner in Swan Lake

**Credits**  
Florian Magnenet in Les Bourgeois  
chor. Ben van Cauwenbergh



### contact

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www.3e-etage.com