

Meet the Creatives



ANNEGIEN SNEEP

Costume Designer & Staging Director
Before Nightfall

Annegien Sneep was born in Amsterdam. After dance training her first engagement took her to the Junior Company of Nederlands Dans Theater at The Hague – today's NDT II. She studied Benesh Movement Notation in London. After retiring from dancing she was assistant at the Royal Swedish Ballet in Stockholm and staged ballets by Jiří Kylián and Nils Christie. In 1988 she returned to Holland and was head of rehearsals for Scapino Ballet until 1993. Since then she has been freelancing as choreographic assistant and rehearsal director and answers for production of the works of Nils Christie, for whose more recent ballets she has also designed costumes. Annegien Sneep has worked with 71 ballet and dance ensembles in almost all European countries and also in Israel, Argentina, Venezuela, Canada, Australia, New Zealand, Japan, Hong Kong, the USA and Singapore.



THOMAS RUPERT

Set Designer
Before Nightfall

Thomas Rupert (1967) studied Fashion and Theatre costume design at the Academy of Arts in Antwerp, Belgium. After that he pursued his education at the Academy for the Arts in Maastricht at the department of Theatrical design. Immediately after his studies he started working as an assistant costume designer for the Opera am Reim in Düsseldorf, Germany.

From 1992 until 1998 he worked as set and costume designer at Het Kruis van Bourgondië in Maastricht.

Thomas Rupert has been working with many directors and companies such as Lodewijk de Boer, Hans Croiset, David Bosch, Andreas Kriegenburg, Antoine Uitdehaag, Pieter Kramer, Theatergroep Hollandia, Het Arsenaal, Stella Den Haag, Introdans, Toneelgroep Oostpool, Het Toneel Speelt, Het Nationaal Toneel, Thalia Theater Hamburg, Deutsches Theater Berlin, Schauspielhaus Bochum, Schauspielhaus Zurich.

Since 1998/1999 Thomas Rupert worked as the main designer for director Alize Zandwijk at the Rotheater: where he created more than 40 productions.



BOHUSLAV MARTINŮ

Composor
Before Nightfall

(1890 - 1959)

Born in a church tower in the Bohemian country town of Polička, Bohuslav Martinů was a prolific enough composer as a child, before he entered Prague Conservatory as a violin student in 1906. His interest, however, lay in composition. Failing to complete his course at the Conservatory or at the Prague Organ School, to which he had been transferred, he worked as an orchestral player before moving, in 1923, to Paris. The approach of the German armies in 1940 forced him to make his way, as best he could, to the United States, where he was encouraged by commissions from Koussevitzky. Political events in Czechoslovakia prevented his intended return after the war; he spent his final years abroad, dying in Switzerland in 1959.

Martinů was an immensely prolific and varied composer. His 16 operas include *The Greek Passion* after Kazantzakis, *Ariadne after Neveu*, and the radio opera *Comedy on the Bridge*. Ballet scores include *Špalíček*, based on fairy-tales and nursery rhymes. An impressive list of orchestral compositions includes six symphonies. There is a bewilderingly large amount of chamber music by Martinů: duos, trios, quartets, quintets, sextets, septets, octets and nonets.



ALANA SARGENT

Costume Designer
With/In/Sight

Alana Sargent completed her dance studies at the New Zealand School of Dance in 2010. In her graduating year, she was offered an apprenticeship with Sydney Dance Company (SDC), which was sponsored by Foxtel and featured in a docuseries. Sargent became a full-time company dancer in 2012 and performed with SDC for four years, during which time she worked with numerous internationally renowned choreographers, including Jacopo Godani, Andonis Foniadakis, Alexander Ekman, Emanuel Gat and Stephanie Lake.

Sargent moved to Australasian Dance Collective (ADC) in 2016, and was nominated for 'Most Outstanding Dancer' in Dance Australia's Critics' Choice Survey for 2018.

Sargent's design portfolio, which began with Sydney Dance Company's 2015 season of *New Breed*, includes Liesel Zink's *Awesome* and *Inter*, ADC's triple bill seasons *Propel*, *Converge* and *THREE*, ADC's film commission *Still Life* by Jack Lister, and ADC's sell-out season *Aftermath*, Craig Davidson's *Parts per Million* for Queensland Ballet's *BESPOKE* season and *Entropy* for Junior Ballet Zurich which was restaged on the Slovakian National Theatre.



JONATHAN HECK

Composor
With/In/Sight

Jonathan Heck (1994) began playing the violin at six years old. In 2016, he graduated in acting and theatre studies in Berlin. During his years at acting school, he focused in dramaturgy and the relationship between music and stage performance.

Of particular interest to Heck, were the fields of ballet and set music composition, in which he specialised. Ever since, his passion for stage and composition guides his concert work: to guide audiences through journeys that captivate them by using music as a storytelling medium. In 2019, Heck was signed by Sony Classical as a violinist.

Heck has been working with international choreographers such as Craig Davidson, Alexander Abdukharimov and Christopher Marney, including stage work with dancers from the Staatsballett Berlin, the English National Ballet and the Zürcher Ballett.

In 2021 he works as musical assistant at the Deutsches Theater Berlin (*ÖDIPUS*, directed by Ulrich Rasche).

In 2022 Heck works as choreographer, focused on the musical aspects of the work, at the Grand Théâtre de Genève (*ELEKTRA*, directed by Ulrich Rasche). He also is part of the winner team of the Fanny Mendelssohn Award with his composition *Fantasie für Violine und Klavier*.



PHILIP GLASS

Composor
Galatea and Pygmalion

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Allen Ginsberg, Leonard Cohen to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times.

The operas – *Einstein on the Beach*, *Satyagraha*, *Akhmaten*, and *The Voyage*, among many others – play throughout the world's leading houses, and rarely to an empty seat. Glass has written music for experimental theater and for Academy Award-winning motion pictures such as *The Hours* and Martin Scorsese's *Kundun*, while *Koyaanisqatsi*, his initial filmic landscape with Godfrey Reggio and the Philip Glass Ensemble, may be the most radical and influential mating of sound and vision since *Fantasia*.

Glass has composed more than twenty five operas, large and small; twelve symphonies, thirteen concertos; soundtracks to films ranging from new scores for the stylised classics of Jean Cocteau to Errol Morris's documentary about former defense secretary Robert McNamara; nine string quartets; a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma, and Doris Lessing, among many others. He presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.