

'Elisabeth gets her way is een weergaloos portret van een groot muzikante', Annette Embrechts, *De Volkskrant*, July 15, 2021. translation: Patrick Lennon. <https://www.volkskrant.nl/cultuur-media/elisabeth-gets-her-way-is-een-weergaloos-portret-van-een-groot-muzikante~ba0275ab/?referrer=https%3A%2F%2Fwww.google.com%2F>

## *Elisabeth Gets her Way: an unparalleled portrait of a great musician*

Without falling into needless adoration, dancer and choreographer Jan Martens ingeniously puts his finger in his solo on the innovative meaning of Elisabeth Chojnacka (1939–2017).

Afterwards you want nothing else than to know and hear even more about this flamboyant and inimitable harpsichordist from Poland, who travelled through 'the grey world of new music' in France like 'a lioness with a red mane' on stiletto heels. In his solo *Elisabeth Gets her Way*, dancer and choreographer Jan Martens puts his finger on the innovative significance of Elisabeth Chojnacka (1939–2017) so ingeniously and precisely that you are left in admiration. Admiration for that woman who pressed forward from melodious classical harpsichord compositions to seemingly impossible, contemporary percussion compositions for all strings, keys and wooden parts of her instrument. And admiration for that endearing Martens, who has managed to combine a large ensemble premiere in Avignon with this handsome solo at Julidans, a solo which is exactly what the subtitle says: 'a portrait in seven dances and more'.

The seven short, carefully constructed video fragments (Yanna Soentjens and Sabine Groenwegen) provide telling glimpses into the wonderful course of Chojnacka's career, her admirable perseverance and her talent for effortlessly slaloming from early to new music, becoming in the process a muse for avant-garde composers like Györgi Ligeti, Iannis Xenakis, Luc Ferrari and Luciano Berio. Martens himself dances in costume combinations that are as singular as they are well chosen (Cédric Charlier): from a white puff blouse with ruffles to washed-out panther-print leggings to gold-coloured glitter trunks and a modernist tango dress. Every one of Martens' movements, whether lyrical, minimalist, provocative or rhythmic, fits exactly with the point in Chojnacka's career that he wants to highlight at that moment. Without falling into needless adoration, he sketches an unparalleled portrait of a great musician, while also making clear how avant-garde works.

In 1999, Chojnacka and choreographer Lucinda Childs received a standing ovation on stage at the Holland Dance Festival. Today Martens rightly deserves the same applause.

By Jan Martens/GRIP. Choreography and dance: Jan Martens; sound and documentary: Yanna Soentjens; music: Elisabeth Chojnacka. 12/7, Theater Bellevue, Amsterdam (during Julidans). Can also be seen: 12 to 15/8 during the Theaterfestival Boulevard, Den Bosch