

SELECTED PRESS

Lillian Stillwell has turned Münster into an inspiring place for dance with her unconventional, interdisciplinary art.

- Bettina Trouwborst, **tanz Magazine**, April 2025

Winning the hearts of the audience. That is exactly what Lillian Stillwell has achieved. Right from the start of her first season, the "Furies" captivated the audience. And now, after several more productions, Tanz Münster is filling the house in a truly spectacular way. - Harald Suerland, **Westfälische Nachrichten**, April 2024

A full-length storyline [in ballet] is often also a matter of personnel resources. Lillian Stillwell demonstrates that this does not mean one should shy away from major works. With her twelve-member ensemble, she has successfully adapted 'Die Schwäne,' one of the best-known classics, without simply copying the original 'Swan Lake'.

- Miguel Schneider, **Die Deutsche Bühne**, No. 05/2026

LAND OF LAKES (2026)

The rock songs [by WHY NOT] come into play whenever things start to go off the rails or the otherwise tranquil life threatens to reach its limits. Modern dance blends with contemporary dance and, at times, even incorporates elements of ballet. Depending on the situation and the protagonists' mindset, group dynamics emerge and emotional connections of the most varied kinds develop.

- Helmut Jasny, **Westfälische Nachrichten**, April 27, 2026

Münster's dance director contrasts the playful charm of the first half with powerful action [...] The rock-inspired sounds of the band "WHY NOT," with their crisp electric guitars, find their scenic counterpart in the energy that Stillwell evokes.

- Harald Suerland, **theaterpur.net**, April 2026

DIE SCHWÄNE (2026)

It is a dance piece that will be remembered. Not as a 'modernisation', but as a transfer of the classic into the present.

- Miguel Schneider, **Die Deutsche Bühne**, 21.02.2026

Lillian Stillwell transports the ballet classic from feudalism to the democratic present. [...] ravishing solos, duets full of intimacy and also violence, and powerful ensembles.

- Hanns Butterhof, **tanznetz.de**, 10.02.2026

Stillwell's integration of Ingeborg Bachmann's "Undine departs" into the stage action is more than just literary embellishment. [...] What is striking here is how Stillwell avoids turning the literary element into explanatory theater, instead translating it into rhythm. [...] Her sharpening of realism radically shifts the power axis of the material. And it explains why the evening not only mentions violence against women and femicide as a side note, but confronts them openly.

- Miguel Schneider, **Die Deutsche Bühne**, 21.02.2026

A rewarding take at a proven classic.

- Sarah Heppekausen, **tanz Magazine**, 03/2026

Stillwell has a sense of humor and demonstrates skill in reinterpreting classical ballet steps.

- Edda Breski, **Westfälischer Anzeiger**, 10.02.2026

DIALOGUES DES CARMÉLITES (2026)

Lillian Stillwell's choreography is captivating—much like the old-style ballet interludes—because the connection to the plot and the characters' inner lives remains loose.

- Roland Dippel, **das Orchester**, April 2026

JEANNE D'ARC (2025)

A magnificent, complete work of art.

- Bettina Trouwborst, **tanz Magazine**, 04/2025

The movement language transforms elements of classical ballet into powerful, sometimes athletic-looking choreography. Stillwell finds strong, largely abstract images. Here, [Jeanne's] voices are made audible by the theater's excellent choir, which sings works by Beat Furrer on stage with restrained vibrato, precise intonation, and a subtly balanced sound. Long applause in the packed house.

- Stefan Schmöe, **Online Musik Magazin**, 12.02.2025

Lillian Stillwell's courageous, interdisciplinary dance evening Jeanne d'Arc in Münster does not provide a factual biography [...], but focuses on the aspect of a person finding their way to themselves, even at the high price of their own young life. [...] Cheers, stomping, and a long standing ovation from the premiere audience for everyone involved.

- Hanns Butterhof, **tanznetz.de**, 5.2.2025

A dance evening at Theater Münster that was as short as it was fascinating [...]. The dance evening, which Münster's chief choreographer Lillian Stillwell dedicated to this fascinating figure, conveyed her impact in equally fascinating images and sounds. [...] No wonder that the final applause briefly escalated into a resounding march.

- Harald Suerland, **Westfälische Nachrichten**, 3.2.2025

I COULD BE THE ONE (2025)

The performers follow the powerful gestures of the pieces with subtle, cautious, nuanced movements. It often seems as if everything has symbolic meaning, regardless of whether we understand the meaning of these symbols. A very enjoyable evening.

- Markus Hladek, **Frankfurter Rundschau**, 9.2.2025

AFTERLIFE AFTERLOVE AFTERDEATH (2024)

The two "worlds" that Stillwell depicts here do not actually exist spatially. Conceptually and dramaturgically, her approach is all the more interesting. The idea of letting death intrude on moments of happiness in the club is as difficult to grasp as it is coherent. Death doesn't ask whether it's convenient.

- Rico Stehfest, **tanznetz.de**, 12.10.2024

SEXES (2024)

In a series of finely choreographed dances, Stillwell characterizes how the sexes interact with each other: flirtatious, competitive, combative. The result is a series of beautiful, moving frescoes. Stillwell takes [the choreographic material] a step further, creating a captivating, playful effect. "Sexes" is a complete work of art combining dance, music, costumes, and set design.

- Bettina Trouwborst, **kultur.west**, April 2024

THE FOUR SEASONS (2023, 2025)

The Four Seasons [...] is fantastic. Dance director Lillian Stillwell stages a dynamic, highly demanding choreography [...]. With big jumps and high kicks, the ensemble whirls across the stage and translates the [...] musical elements into aesthetically beautiful dance.

- Isabell Steinböck, **Westfälische Nachrichten**, 12.03.2023

The music, which is never overwhelming, and the movements are in perfect harmony with each other. Their flowing character extends not only from the feet to the outstretched arms of the individual dancers, but also spreads between them. It is the relationships with oneself and with others that nourish life.

- Hanns Butterhof, **tanznetz.de**, 14.03.2023

OSLO (2023)

Fascinatingly poetic images [...]. A brilliantly conceived and danced piece.

- Ralf Döring, **Die deutsche Bühne**, 21.10.2023

MASS (2023)

Lillian Stillwell choreographically brings the masses into a dramatic back-and-forth and uses the cool musical and rock quality of the street ensemble with groovy protest dances. The idea of assigning three dancing messengers of God to the priest is touching, but at the end they are also lying on the ground destroyed.

- Claus-Ulrich Heinke, **Orpheus**, Nov./Dez. 2023

FURIEN (2022)

Lillian Stillwell has developed a range of movements bursting with power to convey the archaic magnitude of emotions and the wild determination of the group [...]. She made a big impression with her enthusiastically received opening performance.

- Harald Suerland, **Westfälische Nachrichten**, 18.09.2022

L'ORFEO (2020)

Of European ranking... here in Copenhagen they sing with tenderness and grace, effortlessly choreographed by Lillian Stillwell to fit the singers like a glove.

- **Opernwelt**, 2020