

L'AMOUR SORCIER

Malandain / De Falla



L'AMOUR SORCIER



Created on 18 March 2008
at the Grand Théâtre de
Luxembourg.

Coproduction Grand Théâtre
de Luxembourg, Théâtre
Victoria Eugenia de San-
Sebastian, Opéra Théâtre
de Saint-Etienne, Grand
Théâtre de Reims, l'Onde
de Vélizy -Villacoublay,
Opéra de Vichy, CCN-Ballet
Biarritz, Les Amis de Ballet
Biarritz.

Ballet for 16 dancers
Length: 25'

| | |
|-------------------|--------------------|
| music | Manuel de Falla |
| choreography | Thierry Malandain |
| sets and costumes | Jorge Gallardo |
| lighting design | Jean-Claude Asquié |

L'*Amour Sorcier* takes place in the abode of gypsies of Andalucia, in an atmosphere of superstition and sorcery. There we'll see the love of Candelas and Carmelo troubled by the apparition of the ghost of a young man who before his death was Candelas' fiancé. The curse will definitively be broken when Candelas manages to redirect the jealous attention of the ghost toward another young girl.

In bringing closer the dead and the living, this legend borrows from other traditional tales, such as those that relate to the invitation of the dead to rituals that celebrate the coming of spring. Ceremonies, that in their role of regeneration of the world, used fire as a symbol of the supremacy of light over darkness. That is what Manuel the Falla was evoking in his composition *Danza Ritual del Fuego* (Ritual Fire Dance) when he dismisses the jealous spirit to allow Candelas to live in the light of a new love. Immediately after which the ghost will leave her and marry in macabre nuptials a young girl who has been sacrificed.

Without divesting *l'Amour Sorcier* completely of its picturesque Andalusian features, it is to the perennial cycle of life and death that I am attracted. Through this choice and following a viewpoint that makes the subject universal, the principal roles will in part be interpreted by the whole company. Finally, the stage is covered with petals the color of burning cinders. Black roses that love has run away from, until it comes back.

Thierry Malandain



L'Amour Sorcier | Malandain Ballet Biarritz



concert in Madrid on 28th of March 1916. *L'Amour Sorcier* had to wait until 1925 to be performed again and it became a ballet thanks to «La Argentina», who presented it in Paris at the Trianon Lyrique on 22nd of May, 1925 together with other artists such as Vincente Escudero in the role of Carmelo and Georges Wague as the ghost.

But other sources indicate that the dancer-choreographer Adolph Bolm staged the work before that. Having moved to the United States after quitting the Russian Ballet, it was there that he presented *L'Amour Sorcier* on the 1st of January, 1924 at the Eighth Theatre in Chicago with his company, the Intimate Ballet. However, it was indeed the international performances of «La Argentina» that made of *L'Amour Sorcier* one of the most popular titles of the Iberian repertoire. «*There is nothing more Spanish than L'Amour Sorcier, and at the same time, nothing more universal*» wrote Luis Campodonico, the biographer of Manuel de Falla. Meanwhile, «La Argentina» left us these comments: «*I do not remember having danced L'Amour Sorcier without undergoing one of those emotions that leave you trembling... I have absorbed that work so intimately that it has become part of myself. It seems to me that I absorb that music with the same irresistible force that one absorbs a first love and it gushes out in irrepressible motions. I have given it all of me, all that I am capable of giving.*»

About *L'Amour Sorcier* ■

L'Amour Sorcier (El Amor Brujo) was composed in 1914 by Manuel de Falla, following a libretto by Gregorio Martinez Sierra, as requested by Pastora Imperio who was considered one of the greatest flamenco dancers of her time. It was basically, a «musical gipsy piece» in one act and two scenes, for chamber orchestra and a «cantaora» (female flamenco singer). The work was staged without much success on 15th of April, 1915 at the Teatro Lara in Madrid. But, contrary to what one usually reads, only the staging suffered a setback. That is why the following year Manuel de Falla revised the score for a symphonic orchestra and a mezzo soprano. He deleted the dialogs and kept only three of the songs. The result of that second version was presented in





La Argentina ■

Born in Buenos Aires in 1890, Antonia Mercé, called La Argentina, gets her first lessons from her father. Hired at the teatro Real de Madrid at the age of nine, she was appointed a principal in 1901. As she only knew about the "escuela bolera", the Spanish classical dance, she will become a flamenco specialist and her ambition will be to take it away from the night-club atmosphere. She leaves the Teatro Real and dances in Spain, then in France. In 1906 she is engaged at the Jardin de Paris, then at the Moulin Rouge and her fame spreads to the whole of Europe. She was in Russia when the war was declared. What to do in that world so suddenly disrupted ?



After a spell in Madrid, she chose to go to South America. When she returned in 1918, her admirers advise her to go back to Paris. She has to catch up with lost time and forget the dark hours. In the capital, she performs at the Ambassadeurs, at the Moulin Rouge and the Olympia engages her for a few dances, but her talent deserves better.

In 1925 she performs in *l'Amour Sorcier* at the Trianon Lyrique and meets Arnold Meckel, who becomes the organizer of her tours and her dear friend. In 1928 she creates her own company : In 1928 she sets up her own company Les Ballets Espagnols and she performs *l'Amour Sorcier* in Paris. Manuel de



Falla l'espère*: «*Time is short now and I do not know whether the Argentina is engaged for the Amour sorcier*” (Very important!) ». In 1929 she is in North America. On her return, she dances at the Champs Elysées theater and from then on there will be no Parisian season without her presence.

In 1932 she gives a recital at the Tocaéro in front of nearly 5000 spectators. And, as her pianist Luis Galve had left the stage after having accompanied thirty two dances out of the announced fourteen, the public shouted "*without music, without music! La Seguedille... La Seguedille...*" La Argentina smiled...and danced again...The 26th June 1936 is the day when the performances at the Paris Opéra end for the programme including "*L'amour sorcier*" again.

She then went to Bayonne and on 18th July 1936, after a party had been given in her honor in San Sebastian, she suffered a heart attack as she was walking into her villa.



Thierry Malandain

* Letter from Manuel de Falla to Roland Manuel (Grenade, 18th April 1927)

PRESS CUTTINGS

« A very personal vision of *l'Amour Sorcier*, based on judicious dramaturgical choices and by a body language which is in the purest Malandain style. »

■ *La Terrasse, Nathalie Yokel, avril 2008*

« Magical ballet ! That is how this choreography gets its delicate touch: a sober simplicity in both colors and expressiveness. And then, there is among sublime groups, that magnificent pas de deux that allows for the arched backs typical of Spanish dance, to engage in very moving flights, outlining a new couple. As stamens or pistils, in a live and piquant vegetal scene, the corps de ballet is about to express gently, both venom and vitality. Until the eternal couple offers itself to plenitude, in an embrace. A fleshy plenitude one of course. »

■ *Le Progrès, Nicole Dupain, 5 avril 2008*

« *L'Amour sorcier* is also about the antagonism between Man and Woman which has been hovering since the beginning of the performance, albeit in a more symbolic manner. but this time, conformism and good manners are banished and replaced by an inebriating Dionysiac rage. Remindful of Pina Bausch's *Sacre du printemps*, *L'Amour sorcier* deals with the immediacy of human relationships, hitting bodies and tearing costumes. In that recreated Garden of Eden, the dancers undressing little by little recreate the original couple, embodying with passion a human whirlpool which expresses yearning, the pleasure of love and the danger of the past. That choreographic language aiming at "a dialog between contemporary art and historical heritage" could appear hermetic . It is of course quite clear, and even if it is not a revolution for dance, it is generously open to everyone's understanding. »

■ *Evène, Mathieu Laviolette-Slanka*

« *L'Amour sorcier*, with its dark sets, its heavy atmosphere, multiplies alignments, crossing movements and associations until it looks like a swarm of people. In that ceaseless geometry, the technique of the dancers is all the more undeniable: their energy, their synchronic jumps, their perfectly kept positions result in their group work being a visual shock, with very strong moments. I leave the theater as if regenerated by the charm, the power of that company. »

■ *Danser en France, Airen, avril 2008*

« Set in surprising and magnificent stagecraft, that work throws itself into emotions according to a permeable process, a meaning and a more dramatic content in which the protagonists in the story are multiplied on the stage achieving a very moving effect. The lighting, both different and just right, covers perfectly the remarkable esthetic content of the choreographic sequences and their great expressive value. About the scenery, one must mention too the soft layers of grey roses which soften the energetic steps of the interpreters whose sensual movements are, additionally, remarkably elegant. A beautiful, marvelous and intense choreography, enthusiastically applauded by a fervent public. »

■ *El Diario Vasco, Ana Remiro, 25 mai 2008*

« The second creation, on a Spanish theme too, was called *l'Amour sorcier*. It explores a more expressive range and drives the dancers to push their physical limits further. This is about the torments of a young widow who has fallen in love with a man, but who is haunted by the memory of her first husband. The story is a pretext by Malandain to show a choreography in which the dancers are pushed to the limits of their balance. Other difficulty: the decision to have the main character represented through the whole group, which entails perfect synchronization of movements. That challenge was met right from the premiere ! »

■ *Luxembourg Wort, Marie-Laure Rolland, 20 mars 2008*

PRESS CUTTINGS

SUITE

« With *L'amour sorcier*, the universe of the Andalusian gipsy evokes fatal passions, sometimes even from the hereafter. With a stylish flamenco body language, sensual bodies, bewitched to death, the choreography has strong romantic and dramatic expressiveness, sometimes even a little cliché, to depict relationships between men and women. Is it folkloric picturesque or the fatality of passion? Specters-like women and men made of flesh dance about on a floor covered with black petals, in a scenery with dominating tones of violet and black, the colors of mourning. In one word, a quivering piece on the theme of love, leading to the unknown territories. These works will have struck a sensitive chord with Québec and Aquitaine. »

■ *Le Soleil, Alexandra Liva, 15 octobre 2008*

« This is followed by *l'Amour Sorcier* which was extremely successful. There, dance follows the main themes of the tale from Andalusia that is always danced by the full company. Only once does a couple perform in a magic pas de deux. A grandiose performance with a totally new vision of classical ballet. »

■ *Kölnische Rundschau, 25 octobre 2008*

« With *L'amour sorcier*, Malandain has in many ways liberated the work from a folkloric image and created a piece on life and death, on ephemeral life and on the transcendent power of feelings." It is therefore logical to use the whole company for all the principal parts : "the song of disappointed love" and all its ballerinas, or "the dance of fright" and all his male dancers, are so finely balanced choreographically that the magic of the model is not lost. At the same time, an eternal truth is represented. Dance is at times surprisingly coherent in musical terms or and at times it exists sincerely according to different human features. »

■ *Neuß-Grevenbroicher Zeitung, Helga Bittner, 24 octobre 2008*

FICHE TECHNIQUE

Le Portrait de L'Infante / L'Amour Sorcier

Mise en Jour le 19 Mars 2008

Stage

- Dressing rooms for 16 dancers - fitted with showers and mirrors
- Mineral water and fruit juice for 23 people
- Dance area needed :
 - 14 meters width + Release in wing
 - 13 meters depth
 - + a way through stage left- stage right for dancers for dancers
- Grid height : minimum 16 meters
- Black dance carpet around the mauve ones belonging to the production or Ballet Biarritz
- Light grey cyclo belonging to the production or Ballet Biarritz
- Black drop

Sound

- One compact disc (an extra)
- Two mini discs
- Diffusion of room and 4 stage monitors of good quality
- One monitor with 6 entries and four exits
- One stereo equaliser with 31 stereo frequency bands
- One microphone
- Intercom with 5 posts (light - sound - 2 x stage - Flyman)
- 2 DI for our CD player for dancer's classes

Lighting

- 04 Spotlights of 5000 watt kind ADB SH50 (for 4 scrollers belonging to Ballet Biarritz size 40X40cm)
- 05 Spotlights of 2000 Watt PC
- 02 H.M.I. 4000 W + Jalousie OR 04 H.M.I.2500W + Jalousie
- 01 Profile H.M.I. 2500 W type RJ 934 + Jalousie
- 19 Profiles of E.T.C. 15/30° ou RJ614 SX with 2 Iris
- 10 Profiles of 1000 Watt RJ614 SX (6 in front of room)
- 32 P.A.R. 64 - 220 V Wides Lampes (CP62 – N° 5)
- 24 Asymmetrical cyc lights A.D.B. ACP 1001 of 1000 Watt
- 16 Barrels ACL 250W of 4
- 12 booms (Ballet Biarritz)

We bring our lighting board A.D.B. Phoenix 2 and we ask for a connection D.M.X. 512 in the light booth



FICHE TECHNIQUE

Le Portrait de L'Infante / L'Amour Sorcier

Mise en Jour le 19 Mars 2008

Set

LE PORTRAIT DE L'INFANTE

- 3 sculptures « Ménines » H 2m50 x L 2m00 x P 1m20
- A bag of snow on 2 perches with rose petals

Set

L'AMOUR SORCIER

- 20 Kilogram's petals of black cloth rose
- A cut black drop H 7m x L 13m50

Please note

Those technical requirements are valid for a theatre. Amendments are possible, for other spaces, in which case **a technical visit by our technical manager is compulsory !**

Get in & set up

- A light, sound and stage manager, three electricians, two stage hands and one flyman. (see the schedule)
- We request one dresser from your theater for the performing days from 10 am until the end of the performance.
- Do you have a washing machine and a tumble dryer for our wardrobe mistress?
- Envisage 4 people for unloading and loading the truck.

Work rota

Technicians will arrive 2 days before the performance to unload and set up.

| | | | |
|---------|----------------|--|---|
| DAY D-1 | 09h00 12h00 | Unloading + Setting up | 3 Light technicians – 2 Stagehands – 1 Flyman - 1 Sound technician |
| | 14h00 21h00 | Focus | 3 Light technicians – 2 Stagehands |
| DAY D | 09h00 12h00 | Light cue sheet + soundcheck | 2 Light technicians – 1 Stagehands – 1 Flyman - 1 Sound technician – 1 dresser |
| | 13h00 14h30 | Class for dancers on stage | |
| | 14h40 18h00 | Dancers and stage crew rehearsal | 2 Light technicians – 3 Stagehands – 1 Flyman - 1 Sound technician – 1 Dresser |
| | 18h00 | Cleaning stage | |
| | 20h30 | Performance • Le Portrait de l'Infante 40' • Interval 20' • L'Amour Sorcier 30' | 2 Light technicians – 3 Stagehands – 1 Sound technician – 1 Dresser |
| | | Disassembling and loading after the performance (± 2h) | |

Contact

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