

Rêverie Romantique

malandain | chopin

6th-7th April 2018 performance at the Victoria Eugenia Antzokia
Donostia / San Sebastian, Spain
in conjunction with the Ballet T project



© Olivier Houeix

Rêverie Romantique



© Stéphane Bellocq

music
choreography
dressmaker
lighting design

Frédéric Chopin
Thierry Malandain
Véronique Murat, Nelly Geyres, Charlotte Margnoux
Thierry Malandain and Christian Grossard

Co-production

Cadences Festival – Théâtre Olympia, Arcachon, France; Les Beaux jours de la musique Festival – Biarritz, Donostia Kultura - Victoria Eugenia Antzokia, Donostia / San Sebastián – Ballet T, CCN – Malandain Ballet Biarritz

Performed on 6th-7th April 2018 at the Victoria Eugenia Antzokia, Donostia / San Sebastián (Spain) in conjunction with the Ballet T project

Ballet for 22 dancers
Length : 30'

■ Foreword

In the moonlight, white sylphs flutter around a poet searching for perfection. In its final version, *Les Sylphides* (a one-act ballet by Michel Fokine) was performed by Serge Diaghilev's Ballets Russes on 2nd June 1909 at the Théâtre du Châtelet, Paris with music by Frédéric Chopin. By going back to the origins of *La Sylphide* (1832) by Filippo Taglioni, the epitome of romantic ballet, "my ballet is romantic reverie...", the choreographer says. In fact, he presented this dance suite under the same title in Saint Petersburg, Russia on 23rd February 1907, which we'll take on by plunging into Romanticism's recurrent themes. Because escape, rapture in a dream, self-reflection, the human soul's passions and vulnerability, the disenchantment of the world – all the things that constitute the Sickness of the Century are not fatal, far from it.

Thierry Malandain

About the music

For *Rêverie Romantique* loosely based on *Sylphides* by Michel Fokine, Thierry Malandain uses the music from the ballet's first performance at Théâtre du Châtelet by the Ballets Russes on June 2, 1909.

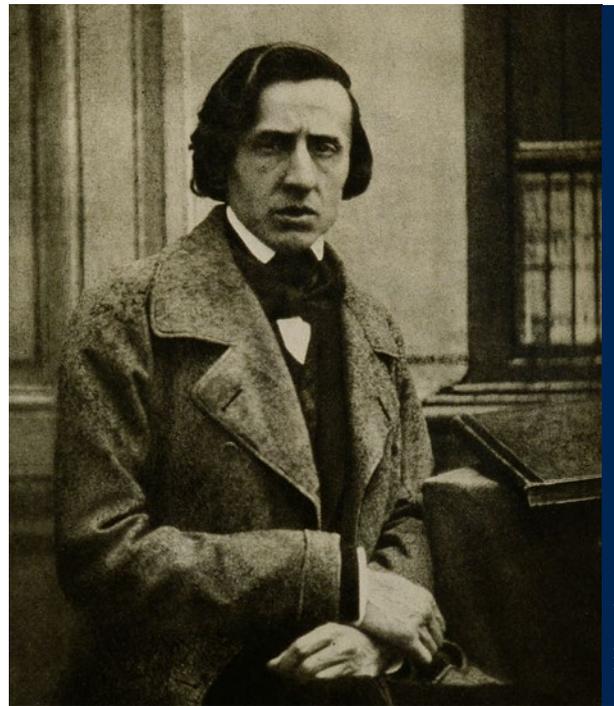
The story of this music is far from being straightforward...

While strolling through a music shop, Michel Fokine came across a suite of works by Frédéric Chopin comprised of four compositions – a *Polonaise* (Op. 40, No. 1), a *Nocturne* (Op. 15, No. 1), a *Mazurka* (Op. 50, No. 3) and a *Waltz* (Op. 64, No. 2), which were orchestrated in 1892 by Alexander Glazunov and combined under the title of *Chopiniana* (Op. 46). It should be mentioned that the creation of this work was directed by Nikolai Rimski-Korsakov in December 1893.

Fokine first used *Chopiniana* for a ballet called *Rêverie Romantique*. The premiere of this ballet with Chopin's music took place on February 23, 1907 at the Mariinsky Theatre in Saint Petersburg, Russia.

However, the following year he made several changes to this ballet - the Mazurka and the Polonaise as well as the Nocturne were eliminated, and Fokine only kept the original score of the Waltz, choosing other compositions by Chopin which he had Maurice Keller orchestrate and arranged them as follows:

- Prelude in A major (Op. 28, No. 7) - Original composition,
- Nocturne in A-flat major (Op. 32, No. 2) - Ensemble performed by all the dancers,
- Waltz in G-flat major (Op. 70, No. 1) - Soloist variation,
- Mazurka in C major (Op. 33, No. 2) - Prima Ballerina Solo,
- Mazurka in C major (Op. 67, No. 3) - Solo for the only ballet dancer,
- Original Prelude - Solo for another soloist,
- Waltz in C-sharp minor (Op. 64, No. 2) - Pas de deux for prima ballerina and male dancer,
- Grande Valse brillante in E-flat major (Op. 18, No. 1) - Final ensemble. ■



Frédéric Chopin

 **malandain**
ballet | biarritz

www.malandainballet.com



BALLET 



 donostiakultura



Gipuzkoako Foru Aldundia
Diputación Foral de Gipuzkoa



centre chorégraphique national de nouvelle-aquitaine en pyrénées-atlantiques
gare du midi • 23, avenue foch • f-64200 biarritz • tél +33 [0]5 59 24 67 19 • fax +33 [0]5 59 24 75 40