

Amor y Desamor

European historical music and dance of 17th and 18th centuries combining with texts of spanish classical authors.

The program offers a performance totally original and brand new, combining dance and music alive, including vocal and instrumental pieces and original choreography from Baroque period (17th and 18th centuries), being performed by polyvalent artists, of very known prestige in their independent professional careers, resulting a ensemble who combine music, dance and singing, that imitates the historic concept of artist.

The performance is absolutely faithful to historic reality, as a result of a very detailed study of the original sources (musical scores, treatises of dance, engravings, theatrical techniques, designs of costumes, etc.)

The use of early instruments (harpsichord, recorder, violin, percussion instruments) and choreographs with costumes according to each period that add a great visual richness, as well as suitable settings, create in the audience an evocative atmosphere of past times.

Casting

CUPIDO

God of Love, son of Venus with his arc and arrows has the power of falling in love with gods and humans.

VENUS

Roman divinity as the Greg Aphrodite, whom she takes her attributes and symbols that were Love and Fecundity. She comes from the Sea, from the top of a wave; she is the symbol of the beauty and desirable.

CLORI AND AURA

Nymphs. Beautiful youngs, lovers of music and dance.

TIRSI AND CEFALO

Shepherds lovers of Clori and Aura

PALAS ATENEA

Goddess of wisdom, daughter of Zeus and Metis. She wears helmet, lance, war attributes and an owl, symbol of the clairvoyance.

ALEGORIES

Fortune
Concord
Discord
Jealous
Hope
Night
Day

PROLOGUE

ALEGORIES: Concord, Fortune, Discord

Music: Sonade en trio “La Steinquerque” F.Couperin (1668-1733)

PART I

SCENE 1

Cupido in Olympo

Text (Acis y Galatea. Cañizares-Literes)

SCENE 2

Tirsi and Cefalo are young shepherds who live happy. Clori and Aura, Nymphs of Venus appear in the forest and fall in love with them.

Dance: La Bourrée d’Achille. “Achille et Polyxène” (1687) P.Collasse

SCENE 3

Entry of Venus

Music: Pavane des Saisons “Airs pour Madame la Daphine” (1685)

SCENE 4

Venus, confused, make fun of them. “Love is only for humans”

Text: (Amor, honor y poder, II, 78, Calderón)

Dance: Sarabande “Le Bourgeois Gentilhomme”(1670) J.B. Lully

SCENE 5

Cupido, after hearing, he decides to take revenge.

Text: (La fiera, el rayo y la piedra, I, 1598-1599, Calderón)

SCENE 6

Tirsi finds Venus. Cupido, when he throws his arrow of love, makes the shepherd declare his love to the Goddess, who does not like it and she converts him in an inferior being.

Text: (Lances de amor y fortuna, II, 185, Calderón)

SCENE 7

Text: (Soneto amoroso, Francisco de Quevedo)

SCENE 8

Clori and Aura help Cefalo to look for his friend. The little God continues his revenge plan discovering the love of Tirsi to Venus. They all try without success to calm jealous Clori.

Text: (el pintor de su deshonra. El médico de su honra, Calderón)

Dance: La Bourgone “Airs de Danse” (1700) Anonyme

INTERLUDE

Alegorie Jealous

Music: Pièces de clavecin. Forqueray

PART II

SCENE 1

By chance Venus finds Tirsi. Venus makes fun and once again Cupido throws his vengative arrow. The new lovers get lost in the forest while it starts dawning.

Text: (El vellocino de oro, L. de Vega)

Dance: Chaconne de Phaëton” (1683) J. B. Lully

SCENE 2

Clori, desperate, calls Cupid. The kid, throws another arrow that makes Cefalo falling in love with Clori. Aura cries bitterly.

Text:(La industria vence desdenes. Mariana de Carvajal y Saavedra)

Dance: Les folies d’Espagne (1672) J.B. Lully

SCENE 3

Disaffection lives in the forest. The disorder is among the couples.

Text: (Celos aun del aire matan. Calderón/Hidalgo)

SCENE 4

Palas Atenea Goddess of wisdom, appears in front of Aura, offering help in a strange way.

Music: Entrée. Persée (1682) J.B.Lully

INTERLUDE

Alegorie Hope

Music: Air de Cour. “Vos mespris” Lambert.

PROLOGUE

SCENE 1

Text: (Epigramas castellanos, III, Juan de Iriarte 1702-1771)

Dance: Air des Polichinnelles. “Les Fêtes Vénitiennes”(1710) A. Campra

Text: (Romance, 1580, Luis de Góngora)

SCENE 2

The facts occur very quickly and finish in a battle between Venus and Aura.

Text: (Acis y Galatea. J. de Cañizares/ A. de literes)

Dance: La cérémonie Turque. “Ballet des Nations” J.B. Lully

Text: (Celos aún del aire matan, Calderón/Hidalgo).

SCENE 3

The hurt nymph discovers the truth and Cupido tired of his game, decides remake the couples. Venus, finally, understand that “ love is only for humans” and dance with his lover for the last time.

Text: (El asombro de Jerez. Juana la Rabicortona. J.Cañizares)

Dance: Sarabande “Issé” (1697) A.C. Destouches.

Text: (La dama duende, II, 271 Calderón).

SCENE 4

Text: No hay burlas con el amor. Calderón.

Text: (Ni amor se libra de amor, I, 1972, Calderón)

SCENE 5

The Goddess ascends with Cupido to Olympto while love reigns in the forest.

Text: (Ni amor se libra de amor, I, 1970, Calderón).

Music: Chaconne. "Symphonies pour les Soupers du Roy" (1960) M.R. de Lalande

PROGRAMME NOTES

It is difficult to categorize the work, but in historical terms we can say that it is a pastoral comedy in which various resources are used as the combination of music, dance, literary texts, the rich colours of costumes, masks, props, lights, gestures, etc.

The plot unfolds in two rooms, one is the Arcadia, where are the shepherds and nymphs, and Olympus, for the gods. Gods and mortals are intertwined in a complicated love game ruled by the mischievous Cupid. The feelings of love, heartbreak, revenge, jealousy ... in short, all human passions nest on the characters regardless of class, affect both gods and mortals.

This type of historical work, study, with original choreography, musical versions historicist, presents a challenge to the time of execution on stage since there is a mise en scene to use, but requires a research behind . All the elements that make up the action should be well studied and documented.

With regard to the compilation of the sources on which we build and all the material for the production of the show have to say it was an arduous task that lasted about two years. For example, the sets are inspired by some original decorations for the play by Calderon de la Barca "La Fiera, the Lightning and the Stone" released in 1652 whose scenery was made by Baccio del Bianco Italian. In addition, we intentionally sought the combination of Spanish texts with French music and dance since the seventeenth century there was a great influence and cultural exchange between both countries.

What prompted us to prepare a show of this nature is on one hand the need to combine music, theater and dance, all by artists themselves. Moreover, thanks to the many sources and historical data are preserved, we could reconstruct faithfully a show by way of which were made at that time.