

ALCIONE

Composer: Marin Marais
Libretto: Antoine Houdar de La Motte
Stage director: Louise Moaty

Category: Lyric tragedy in five acts
Language: French
Running times: 3h (including intermission)
Premiered: 1706, Académie Royale de Musique, Paris
New production: 26 April 2017, Opéra Comique

Choreography: Raphaëlle Boitel
Set designer: Tristan Baudouin, Louise Moaty
Costume designer: Alain Blanchot
Lighting designer: Arnaud Lavis
Make-up designer: Mathilde Benmoussa
Circus manager: Nicolas Lourdelle

Cast

Number of Principals: 14
Chorus / parts (Dessus/Mezzos/Hautes-Contres/Tailles/Basses Tailles):
15 (4/2/2/4/3)
Extras: 8 dancers/performers

Instrumentation

34 period instruments
Violins (5 dessus, 4 haute-contre, 3 tailles, 2 quintes, 3 bass, 1 double bass)
3 recorder / 2 transverse flute / 1 oboe / 1 oboe+recorder / 1 bassoon
2perc/1 luth/ 1 theorb/1 theorb+guitar/1 clavecin
Basso continuo / 5 stage musicians

Volume of the production
Set and props 2 containers

Other info

Last performed: Barcelone, 2018
Coproduction: Gran Teatre del Liceu de Barcelone
Associated coproduction: Château de Versailles Spectacles, Théâtre de Caen

CONTACT

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In a few words

They believe themselves to be the playthings of the gods, but humans are above all victims of earthly passions such as jealousy and covetousness. This is how the peaceful king of Trachines, Ceix, triggers a fatal process by wanting to marry Alcione, the daughter of the god of the winds. Destruction of the palace, appearance of the Underworld, storm, shipwreck: the hidden powers will spare nothing to the loving couple.

Concept

“We have chosen to create Alcione from a contemporary perspective while taking inspiration from and playing with the Baroque spirit. Thus the scenography that we imagined with Tristan Baudouin plays with the techniques of Italian theater. In the same way, Alain Blanchot has designed costumes that combine a baroque inspiration with rather modern cuts, by declining the ideas of abundance, mixture and ornamentation in motifs, accessories, techniques and materials.”

Louise Moaty, director

Press review

“Louise Moaty and Raphaëlle Boitel bring the circus arts among the singers. [...] They use circus equipment: rope, Chinese mat, fabrics. This adds poetry and rhythm to an often very dark work.”

Sceneweb, 27 April 2017, Stéphane Capron

“Louise Moaty's staging recreates with the circus world the enchantment of "old-fashioned" machinery deployed by Marin Marais to satisfy the 18th century public's taste for marvel.”

Le Point, 21 April 2017

“The stage directed by Louise Moaty is a child's and sailor's dream with all its ropes and mechanisms.”

Olyrix, 27 April 2017, Charles Arden







