



PERCUSSIONS CLAVIERS DE LYON

Trois contes

from Charles Perrault and Maurice Ravel



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Cast

Adaptation, staging : Emmanuelle Prager

Original idea, musical direction and transcription:

Gérard Lecointe

Images : Louise Kelh

Lighting : Arnaud Perrat

Costumes : Louise Kelh, Marie Brodart

Stage and video coordinator: Arnaud Perrat

The reader (on the screen): Véronique Bettencourt

Musicians : Raphaël Aggery, Sylvie Aubelle, Jérémy Daillet, Gilles Dumoulin, Gérard Lecointe.

On the screen:

Little Red Riding Hood: Elisa Bremeersch / the Wolf: Renaud Golo / Sleeping Beauty: Valentine Bremeersch / the Prince: Guillaume Ponroy / Tom Thumb: Tom Nermel / the Giant: Gérard Lecointe and 31 other characters.

Calendar

Auditorium - Lyon (69)

Saturday the 1 march 2014

Théâtre national de Toulouse - Toulouse (31)

From 21 to 24 may 2014

Performance length: 65 minutes

Audience: General public from 7 years of age

Production: Percussions Claviers de Lyon

Coproduction: Théâtre de Vénissieux, le Grand Angle de

Voiron / Scène Rhône-Alpes de Voiron, Théâtre de Givors

Les Saisons. With funding from the SPEDIDAM, the FCM, the SACEM and the Compagnie Lyonnaise de Cinéma.



In her production of *Three Tales*, stage director Emmanuelle Prager has associated video, texts and music to evoke true life and illusion, naivety and irony, the past and the present and children and adults. She has turned to three works by Charles Perrault; *Le Petit Chaperon Rouge* (Little Red Riding Hood), *La Belle au Bois Dormant* (Sleeping Beauty) and *Le Petit Poucet* (Tom Thumb), approaching them for what they are: small masterpieces of classicism.

The same challenge of faithfulness and modernity has guided the work of visual artist Louise Kelh. Her videos make up a series of scenes – a silent movie that follows the narration and becomes astonishingly expressive, as if it is speaking to us. The music of course presides over it all, and as is often the case with Ravel, the classic purity of the melodic lines unveils a wealth of emotions. The dramatic music of Gérard Leconte's transcription finds its roots in all of Ravel's works, which are woven through a score that clearly does justice to the composer and to the magic spell he continues to weave on us all.

Extract from *L'âge de cristal*, David Samson
Décember 2012
Théâtre de la Ville / Théâtre des Abbesses - Paris



The tales

Who still remembers that Charles Perrault did not consider his Little Red Riding Hood to be a story with a happy ending?

Over the years, Perrault's Tales have attained indisputable popularity. Yet this little masterpiece of classicism - which remains one of the most well-known works of French literature – has been subjected to innumerable revisions and variations over the centuries.

The nature of the stories of this major poet of the Grand Siècle has been continually transformed in childrens' books in efforts to re-write, moralize, tone down and transform the original texts. Many of them ultimately became confused with the versions written by the Grimm brothers.

We wish to 'render unto Perrault the things that belong to Perrault'. And we have gone against the flow, refusing to over-simplify the content or the language of the tales.

Yes, Three Tales is an adaptation, but it remains faithful to the original 17th Century text. We believe that children will delight in this original work; a fortiori in a creative new form for the stage.

Little Red Riding Hood, Sleeping Beauty, Tom Thumb...

You will listen to Three Tales told in a light, lively, titillating style and you will hear three cruel, enchanting stories as well.

The music

Charles Perrault's Mother Goose Stories (Sleeping Beauty, Tom Thumb...) were Maurice Ravel's inspiration for his Mother Goose Suite, five simple pieces for piano duet. Although the two authors lived two centuries apart, their works are united by a magical, dreamlike elegance, tinged with a touch of tender irony and a bit of sarcasm in the cutting edge of their message.

Ravel did in fact compose pieces for percussion at a period when the instruments used by the Percussions Claviers de Lyon did not yet exist. Nonetheless, the unique nature of his compositions lends itself to the orchestral sound qualities of such instruments. And Ravel readily transcribed his own compositions; he was free of any notions of exclusive affinities that might tie a musical work to a particular form of expression.

How to present music and fairy tales side by side and blend them together on the stage? The Mother Goose score cannot in and of itself cover all of the stories. The musical score of the Three Tales, which sustains and accompanies the illustrations, takes its inspiration from a large number of Ravel's works, giving priority to those which are the most colourful and meaningful: Valses nobles et sentimentales, L'Enfant et les Sortilèges, Tombeau de Couperin, Pavane pour une infante défunte, Daphnis & Chloé, Une barque sur l'océan, Fanfare pour l'Eventail de Jeanne, Gaspard de la nuit* ...

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The images

The totally new video work, designed for the production by a visual arts professional, brings to life the illustrations from the traditional publications of the stories. Through the ages, tales (including literary stories) have always been illustrated. Gustave Doré, the illustrious illustrator and engraver, will always be associated with the tales of Perrault. Our artist took delight in evoking aspects of Doré's works in his creations for the Three Tales.

However, contrary to the illustrations found in books, in Three Tales, the images are animated and the videos accompany all the stories from beginning to end. The characters appear in flesh and blood and we see what becomes of them.

We discover the high points and the characters' deepest emotions in a series of images, while the plot unfolds in scenes which unfurl to make way for the music.

If we consider this to be a film, then it must be seen as a silent film; the characters' voices come from another source, which is invisible.

Each tale has its own lighting. Little Red Riding Hood is bathed in a light of incisive clarity. Sleeping Beauty opens with festive colors which radiate with glistening gold, the light shimmering in her robe and in the iridescent décor that surrounds her. The lighting of Tom Thumb evokes indecision and the dark cutting mist of winter.

The stage

The instruments themselves are a vital part of the architecture: their materials, colours and forms decorate and organize the set.

On the set, ochre and black dominate. The explosion of color is reserved for the illustrations of the tales on the big screen at back of the stage.

A reader - a beautiful, slender, woman with a smile of troubling charm - stands life-size, downstage. She appears to be present among the musicians, yet she is in fact part of the magic effects of another screen. She embodies and delivers the story, bringing the language of Perrault up to date.

The performers - virtuoso musicians - take part in the drama. They are key players and the link between the two screens; between the images and the narrative. They are always involved in the course of events, sometimes attentive spectators, sometimes involved witnesses. They know how to free themselves from their imposing keyboards to share the highpoints of the stories and symbolize the characters, as if they were in fact their living image.

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Press review

«(...) Based on the music of Ravel, the show is remarkable for the troubling atmosphere that the video and the reader-actress manage to instill in the audience; perhaps because it uses the original text of Perrault's tales, but mostly because the images offer a thinly veiled sensuality and a kind of floating mystery that perfectly fit the strange universe of the story. (...)

Le Devoir - Montréal - November 2010

«Under the leadership of their director, Gérard Lecointe, who transcribes or arranges the most varied music with relish and unquestionable skill, the PCL alternate between serious musical creations and more relaxed shows, which they nonetheless produce with equal attention and precision. In these three tales, Ravel finally meets Perrault: Tom Thumb, Little Red Riding Hood and Sleeping Beauty are lost in the delicious forest of sound of Mother Goose, with music and videos weaving a web that is just as fabulous for children as for adults»

Yutha Tep - Cadences - June / July 2010

«...This unprecedented meeting between modern images, a score of yesteryear and timeless stories creates the most surprising atmosphere.

A world within a world...far from mixing together several genres, it enables us to appreciate every note and every word, creating endless levels of appreciation and pleasure for each spectator.

With her first adaptation for the theater, Emmanuelle Prager does not water down the message. She focuses on the essence of the story as she perceives it, allowing the infinite variations in the music to take a central role...and the audience is spellbound!

Blandine Dauvilaire - LibéLyon - Grains of Salt - 1 November 2008



Percussions Claviers de Lyon

1983 – the beginning of the extraordinary musical adventure of five talented and creative keyboard percussionists – the Percussions Claviers de Lyon.

A unique quintet that has been producing an innovative new repertoire for their instruments for over 25 years. Marimbas, vibraphones, xylophones and five brilliant musicians, constantly striving for musical excellence, reaching out to their audiences with original performances of pieces from our musical heritage, multidisciplinary shows as well as works by contemporary composers. The result - an eclectic repertoire of transcriptions and new works composed especially for the group.

From Lyon, France to Shanghai, from continent to continent, the Percussions Claviers de Lyon are surprising audiences with their spirited rhythms and subtle melodies, with their interpretations of Debussy, Ravel, and Bernstein as well as exciting new pieces for percussion. This is a musical performance that is perpetually unfolding, for the pleasure of all.

The Percussions Claviers de Lyon are funded by the Ministry of Culture through the DRAC Rhône-Alpes, the Rhône-Alpes region and by City of Lyon. The ensemble is also supported by SPEDIDAM, SACEM, ADAMI and the FCM. The Percussions Claviers de Lyon is also supported by their The Club Enterprises.

Artistic and technical team

Production :

- 5 musicians
- 1 general stage manager

Stage specifications :

Stage dimensions: Grid height \geq 6m

(The staging can be adapted to suit halls with a minimum grid height of 4.5 meters)

Apron width: \geq 10m

Apron depth: \geq 8m

Black floor (or black dance floor)

Financials elements and technical information are available on ask.

Contact: Arnaud Perrat, general stage management

Contacts

Percussions Claviers de Lyon

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General manager : Sophie Scellier

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