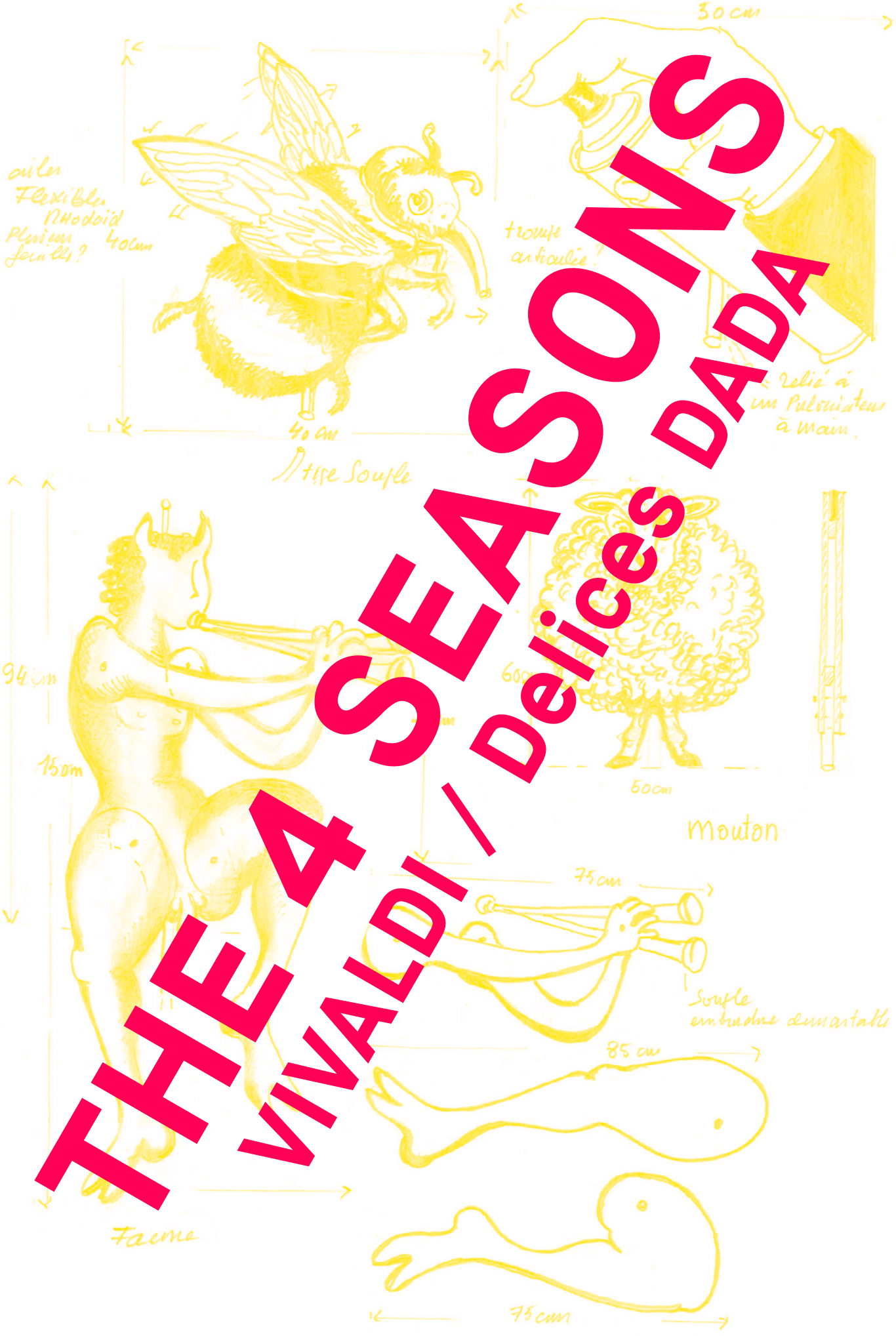
THE 4 SEASONS

VIVALDI / Delices DADA



VIVALDI FINALLY CAUGHT BY DADA

THE 4 SEASONS is musical, circular, nocturnal, non-textual theater that evokes Time with as little seriousness as can be imagined.

Between respect and reappropriation,
a remarkable musical and humorous seesaw
is guaranteed, in stereo broadcast, via the arrangement
of the original for saxophones, and, live, via sound additions
by two chorus members
as effective as they are eccentric.

A visual construction
in mute tableaux using painted figurines
and intended to evoke the earliest times of
a street theater very distant from the literary.

A conception borrowing from
pastiche, faux circus, and the poetic feat
with care by each actor to prolong the images they bear
by endowing them with a dynamic in harmony
with the variations of the music.

A rotating stage design
as much for the audience
- placed in the center and invited at each changing of the season to complete a quarter turn toward the next one -
as for the actors,
- who, surrounding the audience, abandon themselves to an unbaiting ballet of carried images -
until in the finale a farandole brings together
the two occupiers of this ephemeral poetic space.

Contrasting with the sobriety
of the staging and the rigor of the actors' performances
are excesses of absurdity and gentle derision
and a contemporary and heterogeneous imagery
that provide a sensation of gaiety and liberty.

Could Vivaldi have written his 4 SEASONS especially for Delices DADA?

Visual content

The unique visual style of this show rests on
more than 50 articulated, cut-out silhouettes mounted on sticks,
in some cases two-sided, in others foldable;
following on the timing of the scenes, themselves set to the music,
the forms appear from behind the scenery.
Set into action, on the ground, by their 6 actor-handlers, they unfurl,
move through space, and disappear.

All of these accessories are graphically contemporary,
droll, and intentionally naïve.
They borrow their visual effects from animated film:
stylization and immediate readability of the images;
pursuit of surprise effects, transformation on sight,
dual-sidedness, and oddities - motion obeying the rhythms
provided by the sound;
the use of comic repetition; and visual gags
underlined by striking sound effects.

Another visual element is contributed intermittently
through atypical interludes, trifling performances
by the same 6 actors.

Sound content

The recorded arrangement of Vivaldi's The 4 Seasons
for soprano, alto and baritone saxophones
reproduces the entire work in a surprising version
accentuating the lively, joyful, and sometimes
languorous tone of the score.

Through the clash of musical registers they trigger,
the sound additions (voices, sound effects,
sundry percussion created in the spot
by the sound-effects engineer and the vocalist)
and the effects incorporated into the recorded sound
contribute continually to the humorous rifts that are sought.
Their other function is to announce, underline, and punctuate
the actions suggested during each scene.

VIVALDI
REND-IL
FOU ?

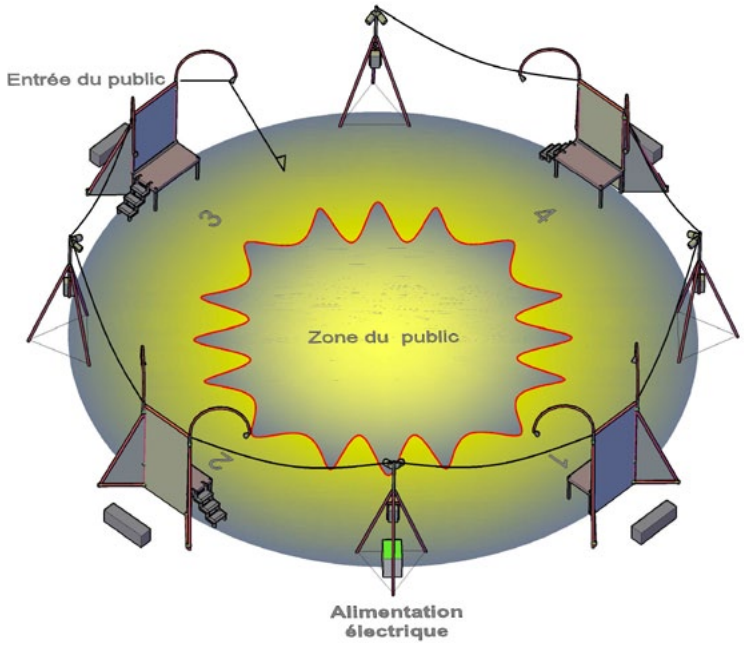
Running time 45 minutes

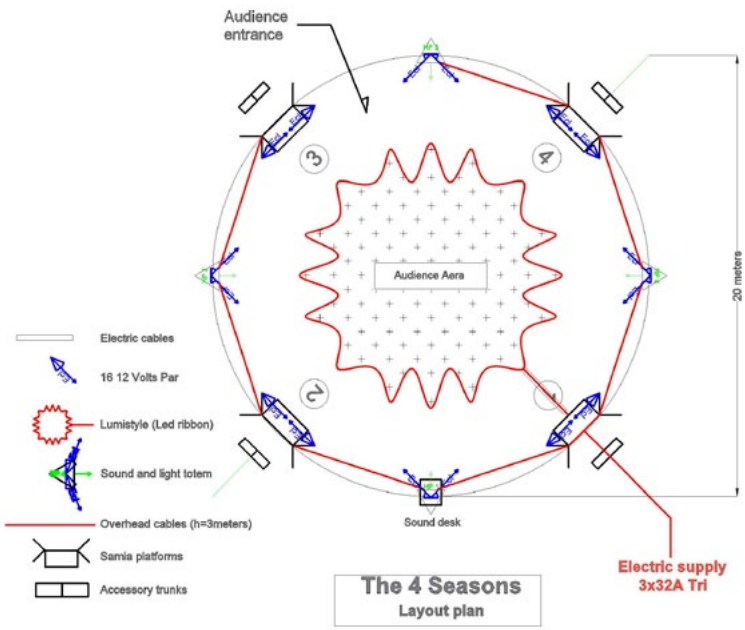
Audience capacity 180

Can be performed twice in the same evening

Technical requirements*

The 4 SEASONS by Delices DADA is played outdoors/at night, without, however, requiring complete darkness. It calls for a space of approximately 20 meters in diameter, that circle determining the position of the four sets - Spring, Summer, Autumn, Winter - at its outside edge. The space must include a central, clear, and relatively flat perimeter of 12 meters in diameter for the audience (* detailed technical data upon request)





Artistic team

Concept, graphic design and director / Jeff Thiébaut

Musical arrangement, soundtrack and electro-acoustic additions / Chris Chanet

Vocal contributions / Clarisse Piroud

Scenography / Patrick Vindimian

Sets and accessories / Bertrand Boulanger, Marie Bouchacourt, Sylvaine Georget and Patrick Vindimian

Performers / Richard Brun, François Palanque, Marion Piqué, Clarisse Piroud, Gaëlle René, Jeff Thiébaut and Ilijana Vukmir

Stage management / Patrick Vindimian

Partners

Coproductions and residencies
L'Atelier 231 - CNAREP de Sotteville-lès-Rouen
Le Parapluie - Centre International de Création Artistique - Aurillac
Le Citron Jaune - CNAREP de Port-Saint-Louis du Rhône
Les Ateliers Frappaz - CNAREP de Villeurbanne

Coproductions
Le Moulin Fondu - CNAREP Ile de France
Le Boulon - CNAREP Vieux-Condé

With the support of
Lieux Publics - Centre national de création en espace public
This project has received a grant from **the Ministère de la Culture (DGCA)**

2019

22 juillet à La Gare à Coulisses, Crest (26)
21h30

25 au 27 juillet, Festival Chalon dans la Rue, Chalon-sur-Saône (71)
2 représentations / soirée, lieu et horaires à venir

5 août, Festival du Conte de Capbreton (40)
22h30

28 septembre à Cabris (06), ouverture de Saison du Théâtre de Grasse
20h et 21h30

2018

Festival Les Turbulentes à Vieux Condé (59) - Le Boulon CNAREP,

Festival FRICTION(s) à Annemasse (74) - Château Rouge - Scène Conventionnée

Festival Spectacles de Grands Chemins à Ax Les Thermes (09) - Ax-Animation

Festival International de Théâtre de Rue d'Aurillac (15) - X^{e} édition du IN

Temps Fort à Annonay (07) - Quelques p'Arts… CNAREP

Avalaible for touring in 2020

(©)Patrice Terraz et J-Pierre Estournet

PRESS

Aurillac Festival, end of the season 13/09/2018

(...) in great shape, Delices Dada, inviting the audience to an evening concert in a high school courtyard. On the programme, Vivaldi's 4 Seasons, rearranged by Chris Chanet with the active participation of the opera singer Clarisse Piroud. An exquisitely Dada hour indeed, sprinkled with zany notes - pantomimes, digressions, plays on words, and philosophical interrogations - without ever dropping the melodic thread. A perfect theatrical and musical jewel, both in style and content, with, it should be noted, a square staging concept that guarantees no spectators are left out. At each changing of the season, the audience placing is modified; those in the front row for Spring will be at the back for Winter.

René SOLIS delibere.fr/author/rsolis/

©) Vincent Muteau

TEASER

La Dispute on France Culture 7/09/2018

The favorite of René SOLIS

«... **it's pure Delices Dada style**, at once totally zany, completely minimalist, with practically nothing, a pantomime, a few objects, heaps of stuff, and all with incredible artistic rigor. A terrific show ! »

Pierre, Annemasse 25/5/2018

A simple and basic offering, with all the qualities of those qualifiers. No "pompous" concepts, just an invitation to enjoy. A generous and necessary frivolity for our times.The high-quality acting, precise and precious, transports this luminous fresco, and the Dada cast is as striking as ever.

The Company

When it was founded in 1984, Delices DADA chose urban and natural landscapes as its field of experimentation for an amusing - or disturbing - confrontation of theatrical writing and practice with the everyday environment.

Developed without borrowing from existing texts, the company's investigations favor speech and the creation of scripts that justify bringing the audience into movement. They use the atmosphere of landscapes they have traversed and most often incite a close actor/spectator relationship. They set themselves apart from the experience and questions of our time, taking their register from absurd humor, surrealism, and the fantastic.

Dadaist guided tours, marathon poetry, strange celebrations by indigenous people emerging from out of nowhere, tragedy thrown into the street, dark nocturnal intrigues, and disturbing encounters with The Geography of Borders are but a few examples of productions from this company that seeks to offer to everyone's eyes and ears delectable flashes of collective imagination.

The Company's work regularly pursues the creation of works that are not truly textual, based on invented languages (DALANGUE, LES TRAGÉDIQUES, and INDIGÈNES) or on an absence of language to the benefit of novel sound mediums (interludes in L'AUDITION, RUSH(s)).

THE 4 SEASONS is of part and parcel of such research, the enormous particularity here being the diversion of a classical work and the use of animated figures.

Delices DADA, a pioneering French street theater company, is based in the south of France, where some fifteen people from a wide range of backgrounds work together. Its productions have been seen in France and abroad: Germany, Belgium, Canada, Spain, Italy, Mexico, The Netherlands, Poland, and Switzerland.

More information on www.delices-dada.org

Delices DADA

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