



Pripitchik est parti

Pripitchik has gone

musical theater

The concept

The first idea was to combine klezmer music with Jewish liturgical music in a concert way. However, delving into this remarkable music, we felt like putting it into action, to use its texts for arranging a story, to attach a body to the voice.

In the sphere of this piece the liturgical and the profane music belong to two different worlds which approach each other and blend thanks to their entraining melodies.

Just listening, you feel at ease, apart from the words, apart from beliefs.

Structure

The play is built up in a sequence of day-to-day episodes and fantasies in a musical combination. In the course of the scenes used objects get transformed

and lead the story out of time and off any logic. A suitcase becomes a small theatre, a piece of fabric becomes a baby. Even the characters get transformed, into an angel, into a beggar.

It is a visual piece in which the bodies express themselves by gestures and where the text is given by the songs, in Yiddish and in Hebrew.

We have chosen two types of music to represent this family:

- The liturgical chants which witness their traditions and faith. These chants represent the rituals that give the rhythm of time in the course of the year.

- Klezmer and Jewish folk songs (some recomposed by Ravel); these texts tell their everyday life.

As a whole, these tunes represent their native musical language.

A mother, a father, a baby and an intruder. A family that lives its traditions amongst reality and fantasy, both old and new. The sacred and the profane are running together in balance.



summary

A couple, Gilad and Inbar, get married in a Jewish wedding rite and come to live in a modest house. Their great friend, Sam Pripitchik is not Jewish but gladly accepts to be called Samuel. When Sam passes with his gifts he is so at ease that he doesn't feel like leaving and settles with the babbled Gilad and Inbar. One day Pripitchik disappears...

This piece without words, accompanied by traditional and liturgical chants offers a tender and humoristic vision of the Jewish musical culture.

La Compagnie des Sept Lieux

This swiss theater company has been created in 1998 by the actors John Durand and Olivier Renault, the mime Jean-Daniel Uldry and the director Emmanuel Samatani. Feed by the exchanges between different artistic sensibilities of its members, it aims to present performances offset on the form. The company likes to overcome technical constraints related to « the building theater » in order to concentrate on the playing act and the connexion to the public. It also likes to vary the genres, from written text to show without words, from lyrical to cabaret. And more than all, the Compagnie des Sept Lieux likes to construct a strong relationship with it public.

15 years, 10 pieces, 260 representations in 80 differents places (of which 30 schools)

1998-99 Elephant Man
2001 Aube (création)
2003-08 Cosmétique de l'ennemi
2004-09 Pomme d'Api
2006-07 Faut pas payer!
2008 Football Factory (création)
2010 Vian dans la gueule
2010-12 Le Voyage Extraordinaire
2011 Frida la Vida (création)

Jewish music

There are two major Jewish cultures, the Sephardic (the Jews of the Mediterranean area) Ashkenazi (the Jews of Central Europe).

They are two different worlds which meet by their religious traditions. The languages are different, their music too. The way the Sephardic Jews sing the Torah is similar to how the Muslims sing the Koran: The same arabesques in the voice and the same tonalities (the Jewish scale has eight notes). The Ashkenazi chant gives the impression as if Christian music had influenced the Jewish one. The Sephardic chants are written in djudezmo (Jewish-Spanish, a mixture of Spanish, Hebrew and Arabic), whereas the Ashkenazi ones are mainly written in Yiddish (a blend of German, Hebrew and Slavic). The liturgical music is based on the same texts for both communities, but the melodies can be different. They are sung in Hebrew or in Aramaic.

In our performance we present Ashkenazi liturgical music and Klezmer.

At first Klezmer appears joyful, but the minor scale in which it is composed gives an impression of pleasant melancholy. They are songs of hope and despair, telling about work, rabbis, children, emigration, the mysteries of life and above all about mothers.

The Yiddish word "Klezmer" derives from the contraction of the two Hebrew words "kley" (vehicle, instrument) and "zemer" (chant) and literally means "chant instrument". For

Giora Feidmann (clarinetist), Klezmer signifies that the instruments are the means of expression, the speaker of the interior voice that sings in the heart of all of us.



Discussion issues

There are various. Above all there is the musical tradition and the Jewish culture in general. There is also the aspect inter-confessional, inter-cultural and inter-communitarian. As the proverb says: "Mistrust comes from a lack of knowledge".

Stage setting

The background consist of panels and doors and a table and three chairs are the playing field. A few suitcases complete the stage. These decorative elements and the costumes give the impression that the action takes place in the 1920s.

Performers

Scenario and stage design: Corinne Keller

Stage direction: Jean-Daniel Uldry

Accordion: Valentina Struys

Violin: Sophie Cornaz

Inbar: Corinne Keller

Gilad: Olivier Renault

Pripitchik: Jean-Daniel Uldry

Technical details

Dimensions

The stage has to be at least 7 meters long, 5 meters deep and 2.7 meters high. We bring all the rest. We can play in theatres, auditoriums and open air. We need two 220V 10A plugs.

Length

The performance takes 70 minutes and could also be extended by a discussion.

Fee

Upon request.

Contact

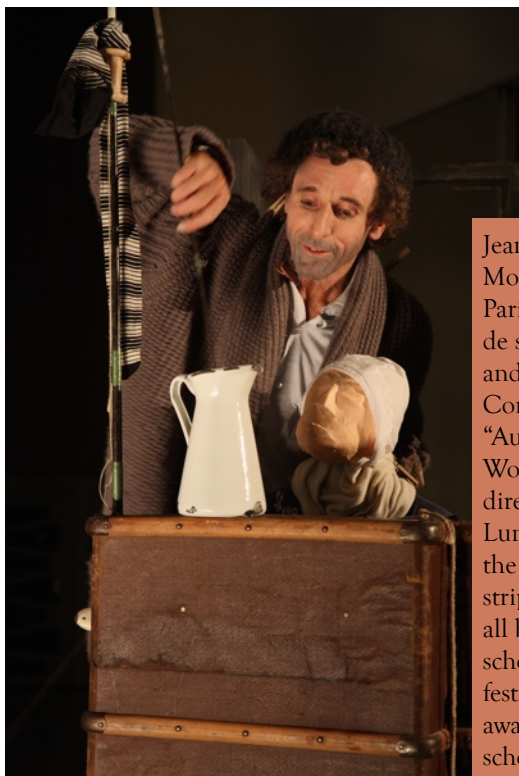
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Corinne Keller took her vocal lessons first at the Geneva Conservatory of Music, later with Gianfranco Rivoli in Milan. She gained further skills at the Accademia Della Voce in Turin with Franca Mattiucci. Before she had attended the drama school "Théâtre Ecole du Mirier" in Lausanne. Amongst others she was on stage at the Festival de la Cité, Lausanne Estivale, Classic Festival of Cully, Expo 02 and at the Petit Théâtre of Lausanne. With the Compagnie des Sept Lieux she acted in "Aube", Dario Fo's "We Won't Pay", Jacques Offenbach's "Pomme d'Api" and "Le Voyage Extraordinaire", "Vian dans la Gueule", "Frida la Vida"... At present she appears in recitals and participates in various theatre creations.

The actor and stage director Olivier Renault is one of the founders of the Compagnie des Sept Lieux. After his studies in engineering he switches to theatre with preference to open air performances and presentations in other unusual places. He likes to swing from informal to greater productions, from directing to acting. He acts in all the pieces of our Company and has directed Offenbach's operetta "Pomme d'Api" which has been performed over 60 times, amongst others at the Festival de la Cité in Lausanne and the Classic Festival of Cully. Besides he directed the musical comedy "Moulin Rouge" and three revues at the Barnabé in Servion. For several years he animated and directed the theatre cast of the Polytechnic School of Lausanne. Lately he has been programming robots for the musical "ROBOTS".



Jean-Daniel Uldry graduated at the Ecole au Carré Sylvia Monfort and completed his studies at the Studio Magenia in Paris. In 1993 he created the pieces "L'veil de la cignogne lors de son envol", "Rendez-vous", "Soeur Lune" presented in France and Switzerland. In 1998 he became co-founder of the Compagnie des Sept Lieux and took part in "Elephant Man", "Aube", "Cosmétique de l'ennemi", "Pomme d'Api", "We Won't Pay" and "Football Factory". At the same time he directed the Offenbach operettas "Marocaine", "Voyage dans la Lune" and le "Château à Toto". Since 2001 he cooperates with the photographer Patrick Lüscher for the creation of the photo strips "Tracing Paper Man" which have been published above all by "24 heures". Active as a pantomime teacher at the theatre school "du Mirier" in Lausanne and at the international dance festival of Annecy. Pupils of his gain the second and third award at the Swiss mime festival. He opened his own theatre school "Corps & Masque" in Lausanne.



Sophie Cornaz studied violin first at the Conservatory of Music in Lausanne and later at the “Ecole de Jazz et Musique actuelle”. Through her musical training she got on stage as a clown in the company Sourires pour Tous. For a year she took theatre lessons at the “Ecole de Théâtre Serge Martin” in Geneva and had a training as a clown with Lory Leshin at the Samovar in Paris, with Pierre Byland in Ticino, Michel Dallaire and Christophe Thellier at the Hangar des Mines in France, as well as at the “Ecole Corps et Masque in Lausanne where she is now giving lessons. She appeared as a comedian-violinist in pieces like “Concerto inoubliable” (2007) of the company La Main dans le Chapeau, “A travers de Miroir” (2010) of the company Zanco, musical “La voix de Naples” (2010) with the opera singer Oscar Mancino, “C’est pas drôle!” (2008) in a clown duo, “Un Noël à Ploumanach (2007) with the company Sourires pour Tous and “La Revue de Genève (2011) with the company Confiture and Philippe Cohen. Since 2009 she creates and directs pieces for children and adolescents.

Born in a family of an army officer and a singer, at the age of seven Valentina Struys began her musical studies at different schools: Music school, the Belarusian State Conservatory and the St. Petersburg Conservatory where she obtained the diplomas in accordion art, in music teaching and in musical direction. She was a member of the Belarusian State Orchestra and taught at the Music College of Minsk and the Minsk Conservatory. At present she teaches in various schools of Lausanne and Morges and appears as a musician in the duo “Boulevards de Paris” and as accordionist in the Compagnie des Sept Lieux.

