

De Farra

Directed by Roberto Olivan

Music composed & played by Pierre Bastien

“De Farra”, Spanish choreographer Roberto Olivan’s latest production, is a feast with seven dancers and an orchestra that comes in a surprising shape. It’s a performance about pleasure and joy, a performance that smiles, a performance that embraces you...

DE FARRA

is a dance piece for 7 dancers and 3 musicians by Roberto Olivan/HET NET.
Premiered the 21st November 2003 at Concertgebouw Brugge (Belgium).

Duration: about 1 hour 20 minutes without intermission.

Colophon

Direction & choreography:	Roberto Olivan
Music composed and played live by:	Pierre Bastien
Danced and created by	Valeria Garré
	Ben "Fury"
	Cruz Mata
	Martin Kilvady
	Laida Arrieta
	Peter Jasko
	Roberto Olivan
Costumes designed by:	Isabel Lhoas & Frederick Denis
Video:	Murielle Felix
Light designed by:	Thomas Walgrave
Dramaturgy:	Marianne Van Kerkhoven
Technical management:	Manu Martinez
Production assistant:	Marc Olive

And with the very special collaboration of Karim & David Weemaels (Saxophone and percussions-www.djeeboo.net).

Production: **HET NET (B)**



Co-production:

CONCERTGEBOUW BRUGGE (B) MERCAT DE LES FLORS (E)



With the support of author rights society SACD under the program 1500 hours to dance.



DE FARRA

goes around the idea of the celebration. As Mediterranean person as I am I have a very particular vision of what a party means. Every ethnic group or religion has its peculiar way of celebrating an important event. But it is in that difference where I find the fascination.

I want to remark the fact of the Meeting itself, no matter the reason of it. Every detail is important: not only how the people came dressed but also with whom do they come. Never ending details like that one. Anyway everything really starts from the moment we meet all together in the same room. Fortunately it happens unexpected things that characterize the event.



There is a kind of hierarchy in any celebration that itself defines while the party goes on. There is a "Master of Ceremony" (the one who leads the event), there is a main person (for whom is made the event), and the ones that take care everything goes as expected. But also there are the ones they take their own boat. And those ones are very interesting to me.



Having fun is what I really think it gives good sense to life.

That's why I want to approach "DE FARRA" through joy. A little moment of gratitude; a pause in the violent noise of the making-money machines; a fresh breeze that provides oxygen to our imagination at least for a while; a very tiny suggestion that we could take as well that other way which leads to the same place; an image that refreshes our sight and takes us to our own private dreams; a sound which fully absorbs our curiosity...

In short, I propose a kind of positive message. The party and the celebration have its power in any form that could be. To live out of the daily life, even for a while, it could give a remarkable experience.



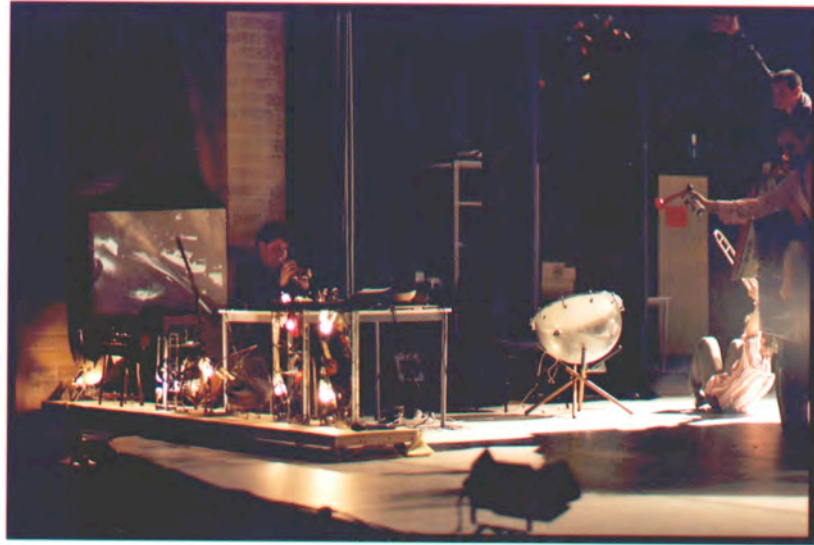
THE SCENARIO

A very peculiar image of the popular party is the street full of adornments. Bulbs of a big diversity of colors, decoration papers waving in the wind, wooden chairs and tables which people folds and unfolds constantly, the central space where the ballroom and the small performances are happening, the shadow of the trees which make even more charm and comfortably the event...

Everything is part of the picture of a typical party. There is no special sophistication on the set. The more ordinary the closer to our immediate reality it will feel.



The characters on performance are very important as well. In a street party, there are the typical guests, but also we have some pickpockets, or some drunk that joins the celebration, or even a couple fighting because jealousy... And all those persons break the harmony on the happening.



THE MUSIC

The most important element in the performance beside the dance is the music of course. Starting with the idea of the fanfare and with the vision that the instruments on scene have to be tinkered together, Roberto Oliván finally bumped into the French composer Pierre Bastien (1953). Originally Bastien has studied 18th centuries French literature, but in 1973 he began to build his first 'music machine'. This resulted in 1986 into his own 'orchestra', called 'Mecanium': this is a construction of different kind of music automats, which are made with meccano toy pieces and it is activated through electrical engines and so it is possible to play on every acoustic instruments from the whole world. Thus the musicians of Bastien's orchestra are in fact machines - nevertheless which are conducted and manipulated by Bastien himself - playing Chinese, Moroccan, Javanese or other western instruments.

The orchestra of the composer/performer not only taking care of the unique sound and timbre, but in the same time gives a special theatrical phenomena, which is dominant on the scene and through its self made character is perfectly matching with the tinkered universe of 'De Farra'.

REVIEWS

"...*De Farra* is an authentic pleasure for the senses. It is fresh, funny, free, and highly recommended to those people that still haven't got to appreciate dance."

LA VEU DE L'EBRE (Arturo Gaia), 27-FEB-2004

"...It is a real party, a journey full of humor and infinity capacity of joy and game. *De Farra* is a sort of mix between magical journey and creative documentary."

LA VANGUARDIA (Joaquim Noguera), 21-FEB-2004

"What a performance! From beginning until the end, *De Farra* is a real party as its name indicates in which the fantastic dancers have fun and give energy to each other to avoid the night goes to an end. The energy they release it is contagious and the smile in the audience it is inevitable."

"...A sensation of richness and fantasy of that circus of Olivan."

AVUI (Barbara Raubert Nonell), 26-FEB-2004

"De Farra", this celebration is a sparkling firework with live music by Pierre Bastien."

"The performers managed to perform a sensual as well as breathtaking show of acrobatics, quick and at the same time highly precise dance formations."

Oltner Tagblatt, 11-NOV- 2004

"The game of bodies which lives through soul – Oltner Tanztage – inspiring show with Roberto Olivan Enclave Dance Company"

"It has been a dance show of a special kind, a piece of dance full of magic and gambling easiness"

"Roberto Olivan created a dance event full of magic and dancing sensuality."

"Olivan created a piece of dance which did not live through a strictly ordered dramaturgy but which allowed spontaneous changes, which challenged every dancer again and again and inspired for deepening."

"One lived dance as a breath, as the absolute easiness of being, as a game of bodies which lives through the soul."

Oltner Tagblatt, 16-NOV 2004

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