

Golgota

Conception
Mise en scène
Bartabas

Chorégraphies
et interprétation
**Andrés Marín
Bartabas**

Musique
Tomás Luis de Victoria



Production : Théâtre équestre Zingaro / Coproduction : Bonlieu Scène nationale Annecy et La Bâtie-Festival de Genève dans le cadre du projet PACT, Théâtre du Rond-Point, Maison de la Culture d'Amiens / Création à Bonlieu Scène nationale Annecy.
Le Théâtre équestre Zingaro est soutenu par la DRAC Ile-de-France - Ministère de la Culture et de la Communication, le Conseil général de Seine-Saint-Denis et la Ville d'Aubervilliers.

Golgota

A pioneer of new forms of expression, **Bartabas** combines equestrian art, music, theatre and dance. In 1984, he founded equestrian theatre **Zingaro**, followed by **the Académie équestre de Versailles** horse-riding academy ten years ago, for which he is orchestrating this magnificent signing in praise of the Animal. For the love of his horses, he built an extraordinary vessel in Aubervilliers, in the form of a wooden nave, a dream and an extravagance both in excess and perfection.

Opéra équestre, Chimère, Éclipse, Loungta, Triptyk, Battuta, Darshan, Calacas... His creations - true horse-riding masterpieces - are an account of a continual quest, marked out with mystic questionings. **Bartabas** regularly creates more intimist pieces for the theatre, based on rare meetings, such as *Le Centaure et l'Animal* with **Ko Murobushi** at the Théâtre national de Chaillot. He then initiates more daring, sometimes more personal proposals, for which he writes and performs.

Bartabas chose to share this new adventure with **Andrés Marín**, the most talented of modern flamenco stars. Choreographer, dancer and creator of *Mas alla del tiempo*, *Asimetrías* and *El cielo de tu boca*, **Andrés Marín** founded his own company in 2002 and travels throughout the world. Together, they chose the mystic effluvia of liturgical works by **Tomás Luis de Victoria** to open up new paths in their respective areas of expertise "*on a search for silent music, says Bartabas*".

Pierre Notte / Théâtre du Rond-Point

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Zingaro Equestrian theatre is funded by the DRAC Ile-de-France –French Ministry of Culture and Communication, the Departmental Council of Seine-Saint-Denis and the Town of Aubervilliers.

Bartabas / Andrés Marín Production

Created, stage designed and directed by: **Bartabas**

Choreographed and performed by:
Andrés Marín & Bartabas

With horses: **Horizonte, Le Tintoret, Soutine, Zurbarán** and **Lautrec** the donkey

Music: **Tomás Luis de Victoria**,
motets for solo voice

Countertenor: **Christophe Baska**
(alternating with **Cecil Gallois**)

Cornet : **Adrien Mabire**

Lute: **Marc Wolff**

Actor: **Pierre Estorges**

Assistant director: **Anne Perron**

Lights: **Laurent Matignon**

Sound: **Frédéric Prin**

Costumes: **Sophie Manach** and **Yannick Laisné**

Props: **Sébastien Puech**

Scenery created by: **Les Ateliers Jipanco**

General production: **Mickaël Roth**

Light production: **Gilles Thomain**
(alternating with **Jacques Grislin**)

Sound production: **Janyves Coïc**

Horse grooms: **Clémence Plesse, Sophie Guéritée**

Administration: **Jean Parthenay - Gérard Deniaux**

Accounting: **Marc Batailley**

Technical assistant: **Frédérique Gageot**

Production managers: **Claire Baldensperger**
and **Morgane Clerc**

Special thanks to: **Emmanuelle Santini**,
Anna Kozlovskaya, Jean-Michel Verneiges

Bartabas

Bartabas has invented and directed with tact, spirit and intuition, a new form of performing arts: equestrian theatre.

With his company, founded in 1984 under the name **Theatre Equestre Zingaro**, he has captured the hearts of hundreds of thousands of spectators around the world as well as at the Fort d'Aubervilliers where he decided to set up home in 1989 in a wooden big top designed and made-to-measure by Patrick Bouchain.

His creations: *Cabaret équestre*, *Opéra équestre*, *Chimère*, *Éclipse*, *Triptyk*, *Loungta*, *Battuta* and *Darshan* are events that mark their era and show an incessant, sometimes mystical but always deep search for authenticity.

With time, the company has become one of the largest in Europe. Its shows triumph everywhere it goes, from New York to Tokyo, Istanbul to Hong-Kong and Moscow to Mexico city.

Eager to pass on his artistic know-how, he founded in 2003 **the "Académie Equestre de Versailles"**. This is a one-of-a-kind ballet corps that performs in the ring of the Chateau's Royal Stables, and for which he has directed many shows.



© Hugo Marty

In a constant search, **Bartabas** regularly presents more intimist pieces he both writes and performs, such as *Entr'aperçu* at the Théâtre du Chatelet, *Lever de Soleil*, a performance given at the break of day with his horse **Le Caravage**, *Le Centaure et l'Animal* with Buto dancer **Ko Murobushi** and finally *Golgota*, created with **Andrés Marín**, one of the most talented flamenco's dancer.

He has directed two feature-length films: *Mazeppa* (1993) and *Chamane* (1995), produced by **Marin Karmitz**. Moreover, going further than simply capture his work, **Bartabas** has also been filming his own shows for the past quarter of a century. His latest opus, *Galop Arrière*, is much like a "memory journey" and a questioning of his entire career and body of work.

A number of works have also been published, including *Bartabas*, novel by **Jérôme Garcin**, *Zingaro Suite Equestre* by **Andre Velter**, with drawings by **Ernest Pignon-Ernest**, published by Gallimard, *La voie de l'Ecuyer* by **Alfons Alt** and **Sophie Nauleau** (Actes Sud), as well as albums by **Antoine Poupel**. In 2009, a retrospective work with a number of original documents and eight DVDs, entitled *Zingaro 25 ans*, was published by Actes Sud.

In 2012, he writes *Manifeste pour la vie d'artiste* published by Editions Autrement. Based on the strong idea of artistic commitment, he invites musicians, choreographers, visual artists, producers, actors as well as chefs, politicians and toreros... to put pen to paper by his side.

In autumn 2013, to celebrate 10 years of the Académie Equestre de Versailles and look back over this decade of artistic creation, Actes Sud published a coffee table edition in the form of a choreographic monograph of works performed in venues as majestic as they are unique, with a portfolio of every show and five DVDs.

Andrés Marín



© Hugo Marty

Descendant of a long line of dancers in Seville, his parents being both flamenco artists, **Andrés Marín** is one of the most talented stars of modern flamenco.

His creations focus on flamenco tradition, strongly linked to song, whilst offering an extremely personal style and modern aesthetics, considered to be some of the most innovative in flamenco. For this intense Sevillian dancer, flamenco is a universal art for all social classes and enables us to delve into the atmosphere of Cantantes cafés, where everyone met solely to feel and savour art, an art that has over the years grown richer in nuances of gypsy or other origins.

In 1992, **Andrés Marín** began dancing professionally as a soloist and choreographer for various shows and events until he founded his company in 2002.

MÁS ALLÁ DEL TIEMPO, the first show performed by the **Andrés Marín Company**, was presented at the Maison de la Danse in Lyon, the Théâtre de la Ville in Paris, at the Jerez Festival, the Opéra de Lille, and during the New World Flamenco Festival in Los Angeles, not forgetting the 12th Flamenco Biennial in Seville.

His creation *EL ALABA DEL ULTIMO DIA* was considered one of the best shows of the 14th Flamenco Biennial in Seville and he was crowned Best Dancer by the Diario de Sevilla.

Under the direction of **Blanca Li**, he plays the character of Federico Garcia in the show *Poeta en Nueva York*, a role for which he was nominated for the Max award for Best Male Dancer (the Spanish equivalent of the Tony Awards in the USA).

With elegance and simplicity, **Andrés Marín** has succeeded in attaining beautiful stylistic maturity without foregoing his singularity or changing the nature of this pure essence, his proud, deep roots, inhabited with the need for creation. These performances received glowing press and public reviews at the Festival Montpellier Danse as well as at the Festival Paris Quartier d'été and the Mercat de les Flors in Barcelona.

His show *LA PASIÓN SEGÚN SEMIRE*, which was awarded **the Magical moment award at the 2010 Seville Flamenco Biennial** on his European tour, offers a host of emotions and furious drive that illustrate the world of freedom in which he moves. To express his open art, he surrounded himself with the incomparable voices of **Lole Montoya** and **José de la Tomasa** as well as volcanic dancer **Concha Vargas**.

In 2011 he presented the pared-down *EL CIELO DE TU BOCA* at Salle Pleyel in which he confronts flamenco with another age-old tradition, bells. The bewitching **Carmen Linares** is the ideal diva for this clash of flamenco dancing and music.

His latest creation, *TUÉTANO*, an uncompromising show in which visceral choreographies meet with the poetry of **Antonin Artaud**, premiered at the Festival de Montpellier Danse in 2012 and at the Flamenco Biennial in Seville.

Most recently, he worked alongside **Kader Attou** at the **Biennale d'art flamenco at the Théâtre national de Chaillot**.

Tomás Luis de Victoria

Compositeur



This composer and catholic priest was the most famous polyphonist of the Spanish renaissance (1548-1611).

From early childhood, he became a canter at the Cathedral of Ávila where he began studying the theory of plainchant, counterpoint and composition.

In 1557, he entered the German seminary in Rome where he took classes with Palestrina, chapel and choir master at the Roman seminary. Palestrina's influence on young Victoria's first compositions date from that time and his first collection dates back to 1572.

The following year, he took over from the latter as chapel master at the Roman seminary. Two years later, he was ordained a priest. He served in Madrid as chaplain and choir master for the order of Saint Clare.

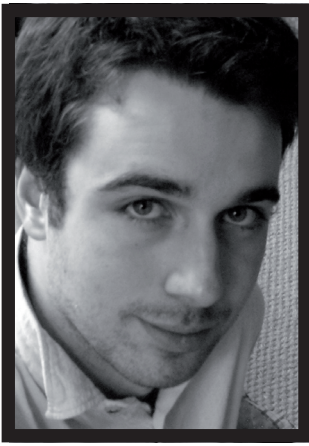
Victoria composed his masterpiece *Officium defunctorum for six voices* on the threshold of life. He died in Madrid in 1611 and was quickly forgotten, both in Spain and Italy.

Contrary to his Spanish peers and Italian masters, Tomás Luis de Victoria only composed sacred music. All of his work is dedicated to the glory of God. He never used secular themes, as was customary at the time, in polyphonic masses.

Having lived for such a long time in Rome, he was influenced by Palestrina and, in turn, exerted a certain influence on his elder. However, Victoria clearly stands out from the latter and other Roman school musicians thanks to a very Spanish mystic lyricism.

Adrien Mabire

Cornet



Even though rapidly enticed by early music, **Adrien Mabire** first studied a classic curriculum in modern trumpet.

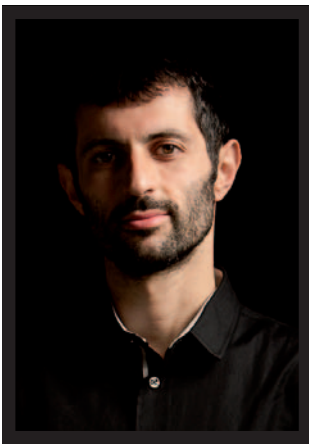
Meeting **Hervé Andéol** allowed him to discover early wind instruments including the renaissance and baroque recorder, the cornet as well as the natural trumpet.

His versatility in music leads him to play early musical works as well as classical or romantic concertos, and even modern music compositions bringing together all instruments. This musical plurality enables him to take part in productions by various ensembles in France and abroad such as Ricercar Consort, Oltremontano, Gesualdo Consort, B'Rock, Musica Favola, Les Paladins, Aquilon, and Elyma.

Since 2007, he has been directing the **Ensemble Atys**, with whom he performs in France and abroad in various festivals. Aside from his soloist work, he has been teaching the cornet at the Pantin Conservatoire since 2010.

Christophe Baska

Countertenor



A graduate of the Conservatoire National Supérieur de Musique et Danse in Lyon, **Christophe Baska** quickly chose to specialise in the baroque repertoire. As a soloist, he has sung with **Jean Tubéry** (ensemble La Fenice), **Emmanuelle Haïm** (Le Concert d'Astrée), **Alan Woodbrige** (Choeurs de l'Opéra de Lyon)

and Franck-Emmanuel Comte (Le Concert de l'Hostel-Dieu,) with whom he recorded *A Shakespeare Fantasy*, airs and duets by Purcell, for Harmonia Mundi in 2011.

He has performed on the stages of major musical venues in France, including the Théâtre des Champs-Élysées, the Opéra de Lille, and the Opéra de Dijon. He took on the roles of the Enchantress and the Spirit in various productions of *Dido and Aeneas*.

Under **Jean Tubéry**, he sang the part of solo countertenor in H. Purcell's King Arthur. He recently played "a hunter" in *Actéon* by Marc-Antoine Charpentier directed by **Emmanuelle Haïm**.

Even though renowned as a baroque singer, he was a soloist in the international creation *Terre et Cendres* directed by **Philippe Forget** and produced by **Yoshi Oida**, a modern composition by **Jérôme Combier** on a libretto by **Atiq Rahimi**, at the Opéra de Lyon in 2012.

Cecil Gallois

Countertenor



After studying voice, Cecil Gallois discovered the French baroque repertoire and continued his studies at the Centre de Musique Baroque in Versailles.

Leading conductors **Vincent Dumestre**, **Patrick Cohen-Akenine**, and **Ton Koopman** soon start working with him.

He also took part in a number of productions with **Laurence Equilbey**, **Jerome Correas**, **Hugo Reyne**, **Christophe Rousset**. He has interpreted a number of lyrical roles, including that of Maga in *Mors Saulis* by Charpentier and Gusmand in *Le double veuvage* by C.R. Dufrenny for which he was awarded Best Male Interpretation at the 2006 Rideau rouge festival.

Under **Jean-Christophe Spinosi** he sang at the Théâtre du Châtelet in Monteverdi's *Vespers the Blessed Virgin*. In 2012 on the stage of the Opéra Comique, he played the role of Pierrot in *Cendrillon* and Guillot in *the 2 chasseurs et la laitière* by Larulette and Anseaume.

He recently created **Tarentule**, an a cappella vocal music ensemble specialised in the secular renaissance repertoire.

Marc Woff

Lute



After studying classical guitar and receiving a number of prizes including the first prize at the Concours International du CGIF international contest (Cercle Guitaristique d'Ile-de-France), **Marc Wolff** joined **Toyohiko Satoh's lute class** at the Royal Conservatory of The Hague. He was soon playing on the greatest

French and International stages under eminent directors, including **Jean-Claude Malgoire** (La Grande Ecurie et la Chambre du Roy), **William Christie** (Les Arts Florissants), **Marc Minkowski** (Les Musiciens du Louvre), **Jean Tubery** (La Fenice), **Emmanuelle Haïm** (Le Concert d'Astrée) and **Phillipe Jaroussky** (Artaserse).

His discography is proof of his talent and highlights the eclectic nature of his recordings: *Alceste by Lully* (La Grande Ecurie), *Les Psaumes Hébraïques by Marcello* (XIII-21 Musique des Lumières), comedy-ballets by **Marc-Antoine Charpentier**, flute concertos by Vivaldi (La Simphonie du Marais), *Dido and Aeneas* by Henry Purcell (Le Concert Spirituel) and *Beata Vergine* directed by **Philippe Jaroussky**.

Pierre Estorges

Actor

After studying design, Pierre turned to acting and first trained at CRTH in Paris directed by **Pascal Parsat**, then in London where he graduated from Trinity Guildhall.

As an actor, he has taken on roles for the theatre as well as the opera, and worked with **Philippe Découflé's company** on the show *Cœurs Croisés* during the 2007 Festival Paris Quartier d'été.



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CRÉATION : ANDRÉS MARÍN / BARTABAS

Golgota on tour Performance dates

14th of April to 11th of May 2014

Théâtre du Rond-Point - Paris

22nd to 27th of May 2014: Théâtre de la Coursive - La Rochelle

2nd to 6th of June 2014: Odyssud - Ville de Blagnac

22nd to 28th of June 2014: Les Nuits de Fourvières - Lyon

3rd to 5th of July 2014:

Théâtre l'Archipel, les estivales - Perpignan

15th to 19th of July 2014: Châteaувallon

26th to 27th of July 2014: Festival de Vaison la Romaine

17th to 20th of September 2014

Festival Torino Danza - Turin (Italie)

26th to 28th of November 2014: La Filature - Mulhouse

5th to 8th of November 2014: Le Quartz - Brest

14th to 19th of November 2014: Antibes

6th to 15th February 2015: Opéra National de Bordeaux

26th to 28th February 2015: Béziers

27th of march to 1st of April 2015: Le Phénix - Valencienne

Golgota is available for touring during the 2014-2015 season

Estimated length of show: 1h15

Minimum performances scheduled: 3

Estimated setup time: 3 days

Estimated dismantling time: 1 day

*Minimum stage size: 15m deep x 25m wall to wall
(19m stage opening)*

*The team on tour is made up of
15 people,
4 horses and 1 donkey.*

*Transport:
2 lorries for the décor and equestrian floor
1 lorry for the animals*

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