

Klaus Abromeit
Renate Lühr
Beltzigerstr. 25,
Atelier 2. HH Aufg. 9
10823 Berlin
Tel. u. Fax 0049307817325
e-mail: lautrepas@aol.com
www.lautrepas.de

Berlin, d. 17.11.2010

Enter Apollon

Referring to antique mythology in the work of Gregorio Lambranzi¹

Lambranzi's legacy to us is a representative edited picture book entitled "New and Curious Theatrical Dance School" which appeared in Nürnberg in the year 1716.

The "Dance School" is a textbook which passes the knowledge by the "curious and graceful method." *Bild 1*

The English proverb says that "you can lead a horse to water, but you can't, make it drink." The curious method could be similarly described as "You can lead a horse to water, but it has to drink himself." As a paraphrase we can say, the 'the curious method' leads us to water, but drinking it is up to us. Explanations, reasons, or generalizations are forbidden. Instead, the "foundational," the "true" or the "simple method" are taught.

Puzzles comprise the typical medium of the "curious" teaching method. Picture puzzles hidden behind the illustrations of the "Dance School" are meant to be discovered.

Looking on the "Dance School's" repertory of almost one hundred dances, Lambranzi shows himself as a proponent of the new gallant style of dance and theater, which skilled the audianges attention in that time.

The intellectual center and the creative potential of the gallant style lies in the translation of the artistic canon of the antique into the presence of the early 18 th century.

If the illustrations of the "dance school" are picture-riddles depicting the gallant style, then it is to be expected that they point to the form and content of antique mythology.

Let's do a test:

¹ Gregorio Lambranzi, 'Neue und curieuse theatralische Tantz-Schul', Edition Peters Leipzig 1975

Volume 1 Nr. 1 Entre

• Figurine first view



-What do we see in this figurine when we look at his position to the observer?

The figurine is placed in a central position in the picture, showing his profile. The audience follows the action line.

-What does the figure's body posture say?

It is following something that the observer is not allowed to see. The action is driven forward by the left half of the body and is taken back by the right half. The figurine is composed and assertive. This action describes the antique topos of the archery, that of the hunting Apollon.

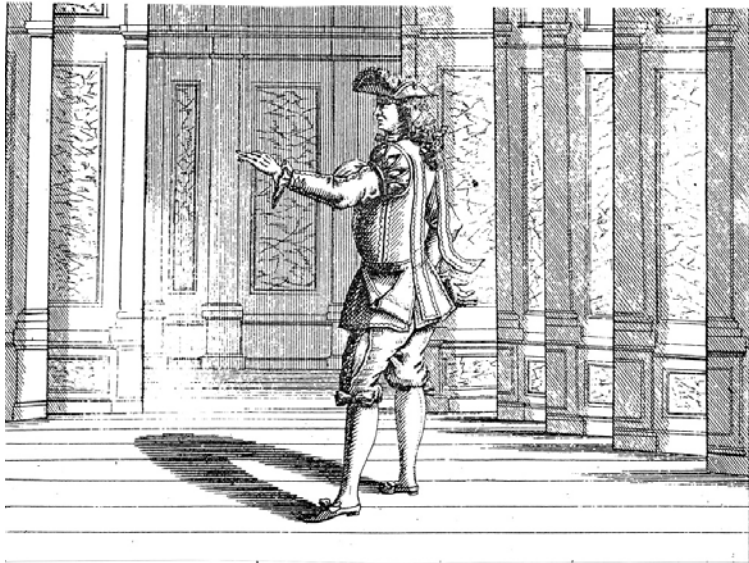
-What does the costume tell us about the figurine?

He is wearing the clothing of the male nobility, fashioned after the nostalgic style of the ancienne régime. The jacket covers more than the buttocks. It is the suit of a young man

-What does the mask and the wig tell us about the figurine?

The face is accentuated through an attached nose which creates a classical profile. The wig is slightly matted. This negligence follows a common rule of education. A young nobleman was not allowed to place too much emphasis on his appearance, less not to be considered an attention seeker.

Stage



- The view of the observer is lead to the right half of the stage, suggesting that the actor has entered from this side. An entrance against reading direction means that the actor is a stranger to this place.
- A strong light has been set in the right hall. It shows the actor the way. He throws out a strong shadow in front of him, demonstrating that he has the advantage. The light is more diffused to the left, something seems strange. The actor is holding back and then decides to encounter the imaginary challenge and begins the dance.
- The horizontal beams of the floor make the narrow stage appear wide. Hat, arm and beams emphasize the penetrating view of the performer.

Written Commentary



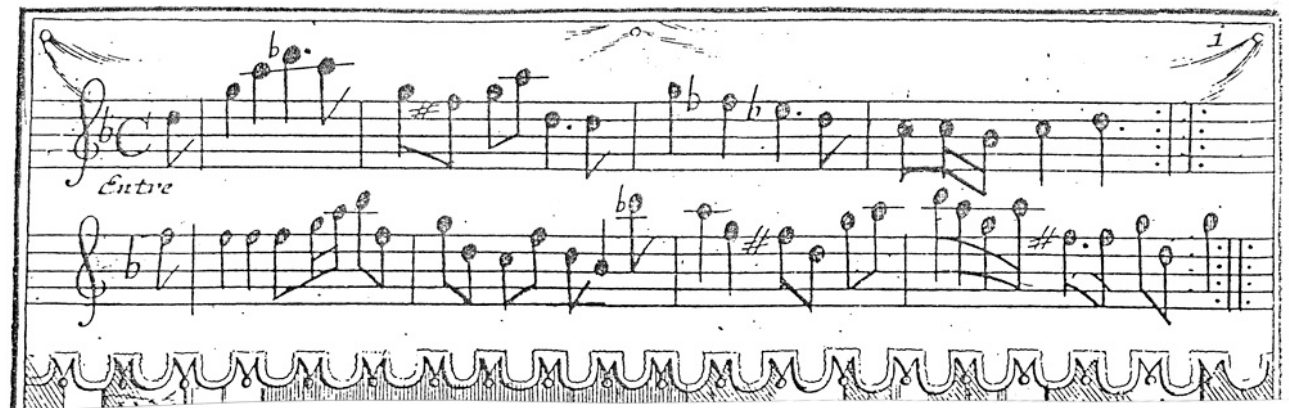
The written commentary gives four dancing themes for the scene: “pas capriol” a cote’ left and right, “pas pirolet,” “pas rigoudon” and “pas coupé”. The pas capriol captures the hunting motive of the figurine, the pas pirolet reflects the turning viewpoint of the dancer towards something or away from something, the pas de rigoudon demands something, and the pas coupé sets something in motion. All four actions create the affect “attention.” You can follow something with your full attention, you can give your attention to something. You can demand attention and use attention. The pas capriol is a dancing paraphrase on the Apollo hunting with bow and arrow. The pas pirolet refers to Apollo, leader of the muses, and the pas rigoudon and the pas coupé show Apollo’s competitive nature, like the lute playing Apollon. The manner of execution of all four movement themes should relate to the figurine. The action is motivated forward from either the right or the left half of the body, and at the same time is taken back by the opposing half. The action is not allowed to stumble, nor is the view allowed to tremble. This behavioral ideal behooves a young graceful nobleman in his daily life at court and it’s intrigues.

• Figurine second view



The figurine does not make anything too beautiful. The pictured performer Gregorio Lambranzi is small and thick-set. Posture and fashion work together, to make the dancer appear tall and imposing. The slight belting of the jacket plays a role here. The upper body is not confined, rather it is completely over formed. On the other hand, the posture is held into the tips of the fingers. The slightly lifted ring finger of the relaxed, raised hand shows inner stability. The view is concentrated without gazing and is slightly shadowed by the fold in the hat. Together with the matted wig, the courtly accurate figure is surrounded by an adventurous flickering. It is stoic restrained rage, which can break out by decision.

Music



"Pas capriol, pas pirolet, pas rigoudon, and pas coupe are familiar French step themes in which two step elements are combined.

The music which is suggested for this dance is consistent with this composition. Two short melodic motives are connected to one bar. This type of dance, which is also the approach of the music, is given in the title of the scene: "Entre." The melody line of the composition can be found in the upper third of the picture.

Also the French sources from this period show Lambranzi's *entre* music to be out of the ordinary. It is called "*entre grave*." Two of Feuillet's publications of "*entre-grave*" carry the title "*Entre d'Apollon*." Lambranzi is dealing with a dance subject that was well known in his time. French dances also use caprioles, turns in place, jumps in place and coupes, however, they are performed in the opposite order. A French "*entre-grave*" begins with coupes and ends with a phrase on caprioles. In addition, French *entres* are dances with the body facing front, and not in profile as in Lambranzi's illustration. The French form is based on the convention of a polite visit. Such a visit goes through three phases: proper entrance, short stay, and quick exit. Lambranzi's performer comes unannounced. He ambushes the place, but does so with refined manners.

Dramaturgy



- What is the place where the performer will dispose of his stoic by controlled anger? The stage space is presented equally representative and impersonal, typical for an open building. The wide open fourth hallway implies that we are dealing with an entrance hall which breaks off into a right and left corridor. In this way, a central meeting place is removed from the direct view, a construction typical of a temple complex. The flecked marble craquelé of the wall decoration points to the use of fire. Steam rising from the floor of the left corridor points to the use of water. A temple in which fire and water are used is a source temple. The performer wishes to rid himself of his stoic by controlled anger in a source temple as Apollo did when he hunted the fleeing Python into the Oracle of Delphi and killed it. There the hunt of the Python in to the Oracle was no longer an act of defense, but demonstrates rather Apollons desire for power.



- The performer stands in stage space, but also on a stage pedestal, and from this position another story is told. It is the story of the text medallion. It is designed with swinging rococo arabesques and is casually leaning against the stage podium. The medallion is crowned with a sea shell. That means the Medallion gives water. The medallion is a fountain. The entire form is surrounded by grapevines. The fountain brings life to the earth and gives fruitfulness. The elements of water and earth, which are responsible for bringing fruit to the earth, easily submit themselves under the nonchalant confident posture of the figurine as the muses willingly accept the leadership of the god Apollo. In context to the stage space, the angry confidence

of the figurine is emphasized. Regarding the text medallion, the casualness in the figure takes form. It stands growing out of the top of the text medallion like the statue in a fountain.

The Apollo fountain was a particularly popular subject since the late Renaissance. In Nürnberg, where the "Dance School" was published, one by Peter Flötner created example is to be seen.

Two of the four by Lambranzi suggested movement themes - the hunting theme, capriol a cote and the turning towards to something motive, pas pirolet have now been dramatically introduced. This background allows to create a menacing main theme and a cheerful side theme. Remaining are the third and fourth themes - the pas rigoudon and the pas coupe.



- Just as the figure can be examined in relation to the stage space and the stage pedestal, it can be seen and interpreted in relation to the formation of the proscenium sulfite. The designer Puschner places the proscenium sulfite like the edges of a festival tent. The figurine is holding court like Apollo at a musical competition. The pas coupe becomes the theme of the lute playing Apollo. He can become cunning even during a musical competition, when he is threatened with losing.

The fine screen of the proscenium sulfite is attached to the stage frame with three course nails a clue to the ill treated Satyr Marsyas. He had challenged the god. Apollo had barely beaten the Satyr and had skinned him and hung his skin up on an evergreen as a deterrent. The pas rigoudon becomes the theme of the flute playing and later ill treated satyr.



- If you put together the stories chosen by Lambranzi and Puschner, the detailed behavioral portrait of a young courtly favourite who models himself on Apollo emerges. The courtly minion finds his power on

violence and is therefore covered from the highest side. He solidifies his influence by building the power of his own house and legitimizes his position through gifts of all sorts. Any remaining resistance he destroys through brutal intrigue. He is not likable, but there is almost no one who can resist him. He goes his way, continuously and relentlessly. If he enters the stage from the right, then he will exit from the left.

Conclusion and Perspectives



Lambranzi and Puschner's "Entre d' Apollon" is an action oriented solo dance meant to be performed with strict technical execution. It is the behavioral portrait of a young courtly minion.

The dance is oriented horizontally on the stage from stage right to left and is danced in profile to a large extent.

The gestures of the action are demonstrated through the body posture of the figurine. His posture resembles the ancient topos of archery, that of the hunting Apollon.

Lambranzi gives four movement themes for the dance- pas capriol a cote, pas pirolet, pas rigoudon, and pas coupe. The first etude of the dance coordinates these four themes with the body posture of the figure.

The music for the dance, an "Entre grave," follows the French pattern. But the French entre follows the rules of a visit to court. Lambranzi and Puschner's Entre follows the rules of a surprise visit.

Lambranzi and Puschner mention three possibilities to interpret the figurine, in connection to stage place, to the stage pedestal and prosceniums sulfite. Following this information the reader is able to understand the dramaturgical background of the dance. The movement themes are related to singular episodes from the mythology of the god Apollo and to the life design of a young courtly minion.

-The detailed structural and dramaturgical directions make it possible for the reader to discover his own goals when he sets the directions into his dance.

-The reader has the possibility to grow with the book. Since information is given in the form of a puzzle, each person will discover only as much as he asks.