

LULLABY GRIEG
Book II Op. 38 N°1 in G major

HISTORICAL BACKGROUND

Lullaby is one of Malkovsky's first choreographies; he danced it all his life. The first time was on November 22nd 1922 during a recital at the Salon d'Automne in the Grand Palais. On this occasion, he was accompanied by the pianist Georges de Lausnay. It was danced by Malkovsky during his very last recital, on June 18th 1948 in Paris at the Salle Gaveau. Mme Camille Frécheville was at the piano.

Lullaby was also danced by one of his students, as photographs attest, probably never on stage, according to existing programmes, but perhaps during private performances in hotels or Parisian salons.

COSTUME

This dance has always been interpreted in a long, ample, hand-woven silk tunic, off-white in colour, held in at the waist with a cord.

MESSAGE OF THE DANCE

“Hypnos gives sleep and forgetfulness of troubles”.

The gestures are fundamental movements from everyday life. They are very subdued. The dance does not represent the love of one person for one's child, it is the quintessence of “*universal maternal love*” and draws from the fund of archetypal motherly gestures.

MUSIC

Lullaby is an excerpt from *Lyrical Pieces: Book II, op. 38 N°1* of the work for piano by Grieg. The musical score continues after bar 86. For the choreography, the music is played only up to the end of bar 86.

PHOTOGRAPHS

Lydia around 1932. Her surname has not come down to us, and the photographer is anonymous.
Malkovsky in 1960 by Jean Hermann.
Suzanne Bodak in 1998 by Bernard Muller.

TECHNICAL SPECIFICATIONS

Three themes follow:

the baby: bars 14 to 48

anxiety: bars. 49 to 70

the other child: bars 71 to 86

The dance begins before the music, with a long slow inward breath that puts the body into a state of suspension, waiting for something.

Impressions of the dance

Bars

4: Breathing out. Steps toward the unknown of one's destiny.

16: The position of the baby held in the arms appears without the dancer being aware of it. The gesture of "carrying the baby" begins on bar 13. It is not "deliberate", it "happens" because of the inertia of the arms in relation to the pivot turn on bar 14.

16: (first beat): Looking toward the left elbow anticipates the intention. The elbow symbolises the head of the baby.

21 to 28: The circles of the right arm signify love, protection and future. Obeying the same principle as the origin of the “carrying” gesture, they follow the oscillation of the body.

37 to 45: The mother leaves the “baby” filled with joy, comes back, moves away again in a carefree way and comes back to look at the “baby”.

51 to 64: The mother pushes away her fears, fends off her anxiety.

53: The accents are ad libitum.

67 to 68: The mother spreads her protecting wings. All is quiet again.