

“MORNING SONG” CHOPIN
Waltz Op. 70 N°1 G flat major

HISTORICAL BACKGROUND

According to the programmes, *Morning Song* was always danced by a female dancer. In Paris in 1925, it was danced by Claude Nicole, accompanied at the piano by Georges de Lausnay, at the Théâtre de Pigalle, then at the Maison Gaveau on March 8, 1929 where it was danced by Christiane Nicolas, with Rosy Dupond at the piano. *Morning Song* was advertised at the Théâtre des Champs Elysées on March 25th 1931, danced by Denyse Denor, accompanied by the Lamoureux Orchestra. On June 18, 1948, at the last recital given by Malkovsky, it was performed by Christiane Reynaërt, with Madame Frécheville at the piano.

COSTUME

The 1931 programme mentions that “Miss Denor's costumes were created by Marthe Hélène.” On that evening, Denyse Denor alternated with Malkovsky as they danced the Beethoven waltz “Desire”, Debussy's “Little Shepherd”, “Morning Song” by Chopin, “Child’s Heart-break”, “Perfect Happiness” by Schumann. What costume did she wear? The question has never been answered.

MESSAGE OF THE DANCE

After 1948, Malkovsky always quoted the same phrase taken from “Gardener of Love” by Tagore: in order to evoke the atmosphere of the choreography.

*“I've lost my drop of dew, cries the flower to the morning sky,
which has lost all its stars”.*

Two themes predominate: one is that of joyful, careless pleasure, the other a sentimental cantilena of gentle languor.

MUSIC

Malkovsky cut 16 bars beginning at bar 64. The first note of bar 64 is played; the second note is the second of bar 80 - ie, the join takes place within the bar.

We have counted the bars of the whole piece of music because the cut takes place in the middle of a bar.

PHOTOGRAPHS

Suzanne Bodak in 1998 by Bernard Muller in the Atelier Chorus Danse studio in Reims.

TECHNICAL SPECIFICATIONS

Bars:

1 to 30: The entrance on stage is springy and light. This initial motif is filled with childlike, spontaneous joy. The impetus of the arms, linked with the skipping steps, free the notes of the music.

Malkovsky used to illustrate the quality of this movement by quoting a line from Edmond Rostand's *Cyrano de Bergerac*:

“He shouts his verses where they should fly alone.”

6 to 30: The gesture becomes flames. From the feet to the ends of the fingers, the body is a fountain welling up.

34 to 64: The two cross-overs in fresco evoke a primitive poetry of a rather naive sentimentality.

This dream song is in contrast with the two choreographic phrases which come just before and just after it. They are of a capricious vivacity.

81 to 96: The repeat of the initial musical motif is also the repeat of the gestural motif.

From bar 89, the music can be interpreted as conveying a sense of distance; the dancer, lively and light, goes off the stage, leaving behind an immaterial atmosphere.