

Synopsis

Guillaume Gallienne

Act I

On the last notes of the mazurka from the overture, the curtain rises on the square of a small Ukrainian village on the Galician border, with a wooden church and wheat fields in the distance. To one side of the stage is a gloomy house with a balcony. Its new tenant, Coppélius, a disturbing man, appears and sits a human-sized doll with the features of a young girl, Coppélia, her face covered by a veil; he places a book in her hands and unveils her, before entering the house. On the other side of the stage, the window of a pretty house is opened by Swanilda, a pretty, lively girl who has just woken up. As she brushes her hair in front of the mirror, she sees the figure of the veiled girl reading on the balcony opposite and, intrigued, she decides to go and greet this mysterious stranger, but Coppélia remains motionless; disappointed, the girl returns home. Swanilda's fiancé Franz arrives and is immediately struck by the beauty of her impassive face. Coppélius then quickly activates a mechanism on Coppélia's back to make her move. The ploy works: Franz, attracted by the doll's movements, mistakes her for a flesh-and-blood girl and falls under her spell. Swanilda catches him blowing her a kiss and makes a jealous scene. Franz tries to calm her down by reassuring her of his love, but Swanilda doubts his sincerity. While the two lovebirds discuss the incident with their respective friends, the burgomaster enters to announce that the next day the lord of the castle will donate a bell to the village church: all the couples who marry on that day will receive a dowry. While Swanilda hesitates between her love and her



SOPRA E SOTTO

Le Ore e la Sensualità,
vestite da Jérôme Kaplan,
sono metafora dei valori di
una felice unione coniugale,
secondo la drammaturgia di
Coppélia stesa da Guillaume
Gallienne per Alexei
Ratmansky. Teatro alla
Scala, Stagione 2023-2024.

PAGINA SUCCESSIVA

Modellino di Jérôme Kaplan
per l'Atto III di *Coppélia*.
Il villaggio ucraino in festa
per l'arrivo della nuova
campana donata dal signore
del castello.

anger, a great noise is heard coming from the house of Coppélius. The villagers ask him what has happened, but he merely replies that he has been working and leaves without giving any further details. Some of the village boys, a little tipsy, surround him and tease him; irritated, the man breaks free and flees, but in the commotion, he loses his house keys. Swanilda finds them and decides to sneak into Coppélius' house with her friends. Coppélius retraces his steps and realises that his keys have been stolen: at that moment Franz, convinced that Swanilda is still mad at him, tries to break into Coppélius' house by means of a ladder.

Act II

In Coppélius' workshop, filled with dolls and automatons, Swanilda searches for her rival and finally finds her behind a curtain, discovering to her delight that she is only a mechanical doll. While her friends are having fun setting all the automatons in motion, Coppélius enters in a rage. All the girls flee, except Swanilda, who cannot reach the door in time and hides in the very room where the Coppélia doll is, taking its place. Meanwhile Franz, who has reached the balcony, is surprised by Coppélius, to whom he confesses that he has come to meet Coppélia. Coppélius, pretending to be friendly, offers the young man some drugged wine, which puts him to sleep; then he fetches his book of spells, with the intention of magically transferring the young man's life force into her. Swanilda, now dressed as the doll, plays along and pretends to move gradually from mechanical movements to gestures full of life; she then performs two lively dances, one Spanish and the other Scottish, in front of the enraptured Coppélius. Excited by the dance, the fake doll begins to wreak havoc in the studio. Realising that Franz is waking up, Swanilda rescues her fiancé by taking him by the hand and fleeing with him as quickly as possible from Coppélius' house; the latter is left alone in despair, knowing that he has been tricked.

Act III

A cart carrying the new bell donated by the lord of the castle passes through the village square. Franz and Swanilda are reunited in front of the burgomaster. Franz has realised his mistake and declares all his love to Swanilda, who forgives him for his foolish behaviour. The party is in full swing when Coppélius appears, angry and agitated, demanding compensation for the damage done in his workshop the night before. Swanilda is about to give him her dowry, but the Burgomaster stops her and takes it upon himself to compensate Coppélius, handing him a purse on condition that he leaves the village for good. The burgomaster then gives the signal for the festivities to begin. Various danced allegories are then performed, representing the various aspects of life. The dances end with the pas de deux of Swanilda and Franz and the grand finale.

Traduzione di
Arianna Ghilardotti





Débuts de **M^{lle} BOZZACCHI**
PREMIERE REPRESENTATION

COPPELIA

Ballet-Pantomime en DEUX actes et TROIS tableaux.

Ballets, **M^{lle} BOZZACCHI** Fraite. **M^{me} E. FIOCRE** Coppélius. **M. DAUTY**
M^{me} BOURGOIN. **MM. PETIT, CORNET, REMOND, FRIANT, MERANTE, JULES.**

Au 3^e Tableau : **LA CLOCHE** Divertissement.

M. MERANTE **M^{lle} FONTA** **VILLIERS**. **MARQUET** **MERANTE**
PARENT, STOIKOFF, LAMY, MONTAUBRY, RUST, SALABA, GOZELIN,
RIBET, FATOU, VITCOQ, PALLIER, A. PARENT, INVERMEZZI, VALIN, L'AVIGNE

Les bureaux ouvriront à 7 h. — On commencera à 7 h. 1/2 précises.

VENREDI 27, LE FREYSCHUTZ et COPPELIA

PREY DES PLACES

SOPRA
Manifesto della prima
rappresentazione di *Coppélia*
al Théâtre de l'Opéra di
Parigi, il 25 maggio 1870
(Milano, Museo Teatrale
alla Scala).

A DESTRA
Il coreografo Alexei
Ratmansky riceve gli
applausi del pubblico per il
debutto del suo *Lago dei
cigni*, interpretato dal Corpo
di Ballo del Teatro alla
Scala, Stagione 2016-2017.