

Giacomo Puccini

La Bohème



© 2013 - José Cura

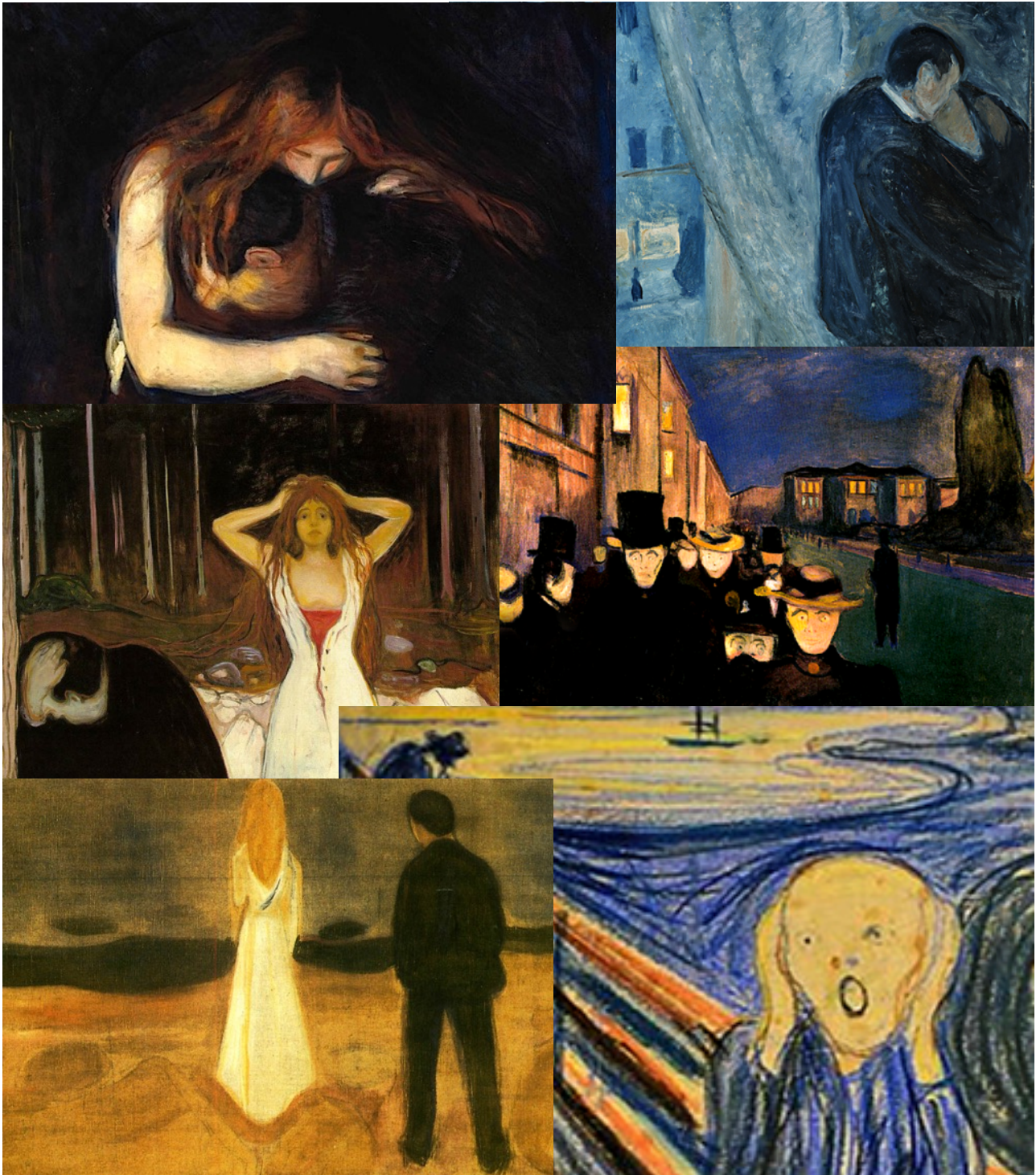
In the 19th century, Scandinavia produced some of its greatest cultural achievements: A golden age of creativity. Among other legendary artists we recall, in music, the works of **Eduard Grieg**, in drama, those of **August Strindberg**, in painting, **Edvard Munch's** post-impressionism, in philosophy, **Sören Kierkegaard**.

In 1885, Hans Jaeger publishes his novel **Kristiania-bohêmen**. The novel, set in Kristiania (early Oslo), narrates the everyday life of two friends who live in lodgings and spend their days in cafes, discussing philosophy, literature and society reforms. Later on, the same Jaeger, together with a bunch of radical, anarchists fellows, will found the **Kristiania-bohêmen group**. Personalities like **Edvard Munch** were part of it.

A Scandinavian Bohème

THE WORLD THROUGH THE EYES OF MUNCH

© José Cura for the Royal Swedish Opera



CHARACTERS

Rodolfo, a writer (**August Strindberg**)

Mimi, a seamstress (**Inger Munch**)
*looks according to Munch paintings: Young girl on shore, Summer night,
The day after and Morning*

Marcello, a painter (**Edvard Munch**)

Musetta, a singer (**Tulla Larsen**)

Schaunard, a musician (**Edvard Grieg**)

Colline, a philosopher (**Soren Kierkegaard**)

Benoît, the house-keeper (**Munch old, self-portrait**)

Alcindoro, a politician (**Albert Kollmann**)

Parpignol, a toy seller (**Julbok**)

Camerieri, 3 SUPERS (**according to Oslo Grand Hotel historical uniforms**)

Doganiere & Sergente, singers (**according to 1850 Swedish uniforms**)
Doganiere, SUPER (**according to 1850 Swedish uniforms**)

Fantesca, SUPER (**according to Munch paintings**)

Borghesi, venditori, bambini, folla (**according to Munch paintings**)

Spazzini, carrettieri, contadine (**according to Munch paintings**)

COSTUMES

- The costumes of Rodolfo, Marcello, Colline, Schaunard and Musetta are those with which their respective *alter-egos* (August Strindberg, Edvard Munch, Edvard Grieg, Søren Kierkegaard and Tulla Larsen) have being mostly identified.
- Everybody else (apart from Parpignol, the three waiters in the 2° act and the officers in the 3° act), have costumes that result from Eduard Munch paintings.
- The number of costumes corresponding to each type will be established after we decide with the Chorus Master who and, how many, sing each of the characters in the choir score (2 and 3 acts)

Due to the iconographic nature of the costumes, it is not necessary that they fit in the logic of the “meteorological ambiance” of the libretto: even if it is suppose to be very cold during acts 1, 2 and 3, this does not affect the costumes when the image of reference is not dressed with warm clothes.

WIGS

Rodolfo, Marcello, Colline & Schaunard, should have wigs to match the looks of Strindberg, Munch, Grieg and Kierkegaard respectively, unless the artists accept to style their hair to the production needs. Same applies for face looks: none of the four had beard, but Strindberg, Munch and Grieg must have a mustache according to the picture representing them.

Musetta should have a long, curly red wig, unless the singer has long hair that we can make up.

Mimi should have a long, straight blond wig, unless the singer has long hair that we can make up.

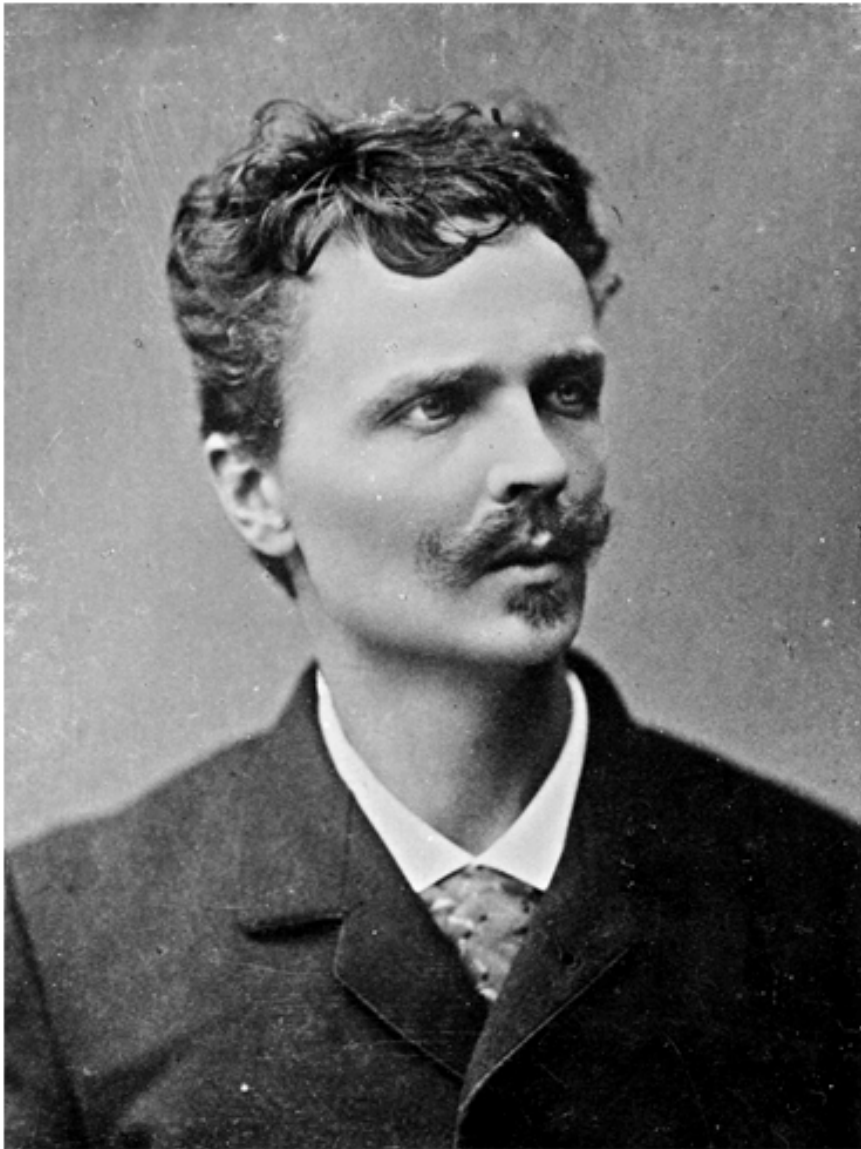
MAKE-UP

Following the general concept of basing the stage looks on Munch, each person should have the make-up that corresponds to the painting that has inspired his/her costume of the 2 act.

In the 3 act, everybody on stage apart from the principals should be made-up with pales faces and deep eyes.

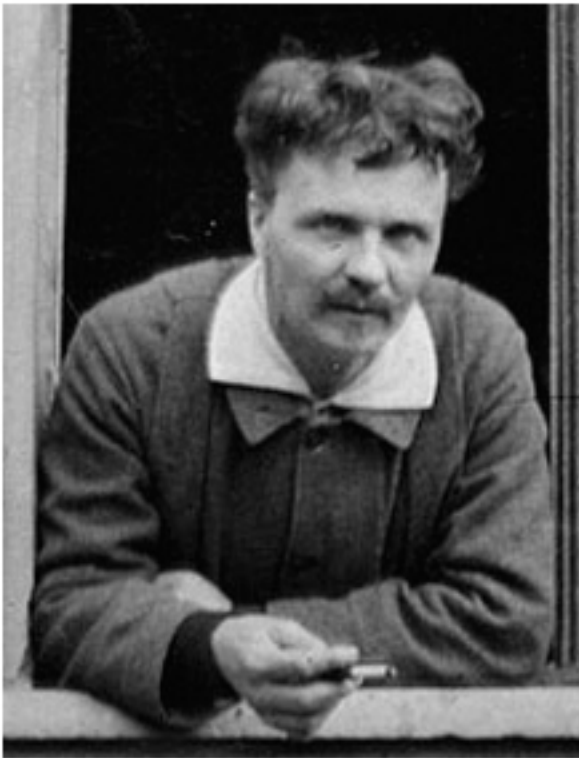


Strindberg



Rodolfo

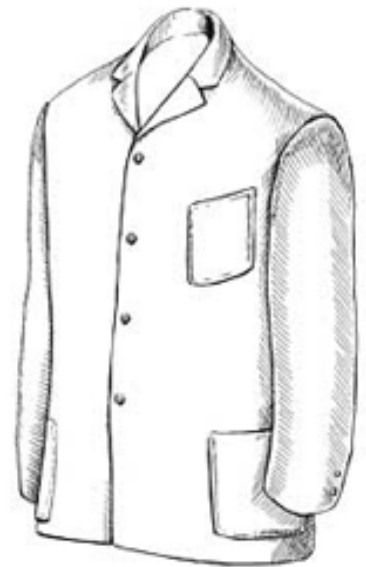




1, 2 & 3 acts



1, 2 & 3 acts
Complete figure
(No boots)



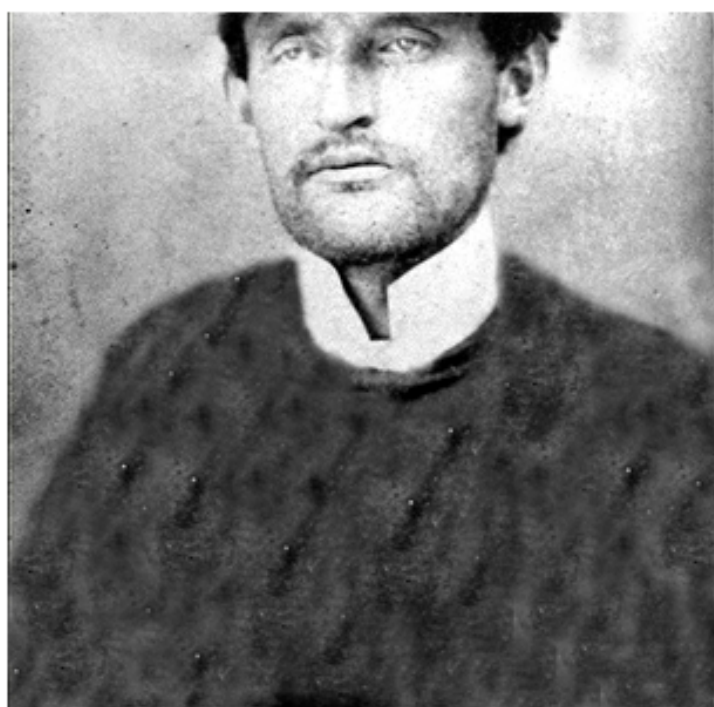
4 act



Munch



Marcello



**1, 2 & 3
acts**



4 act

Coat & hat





**1, 2, 3
& 4 acts**



Kierkegaard



Colline



Wig



1 & 2 acts



4 act

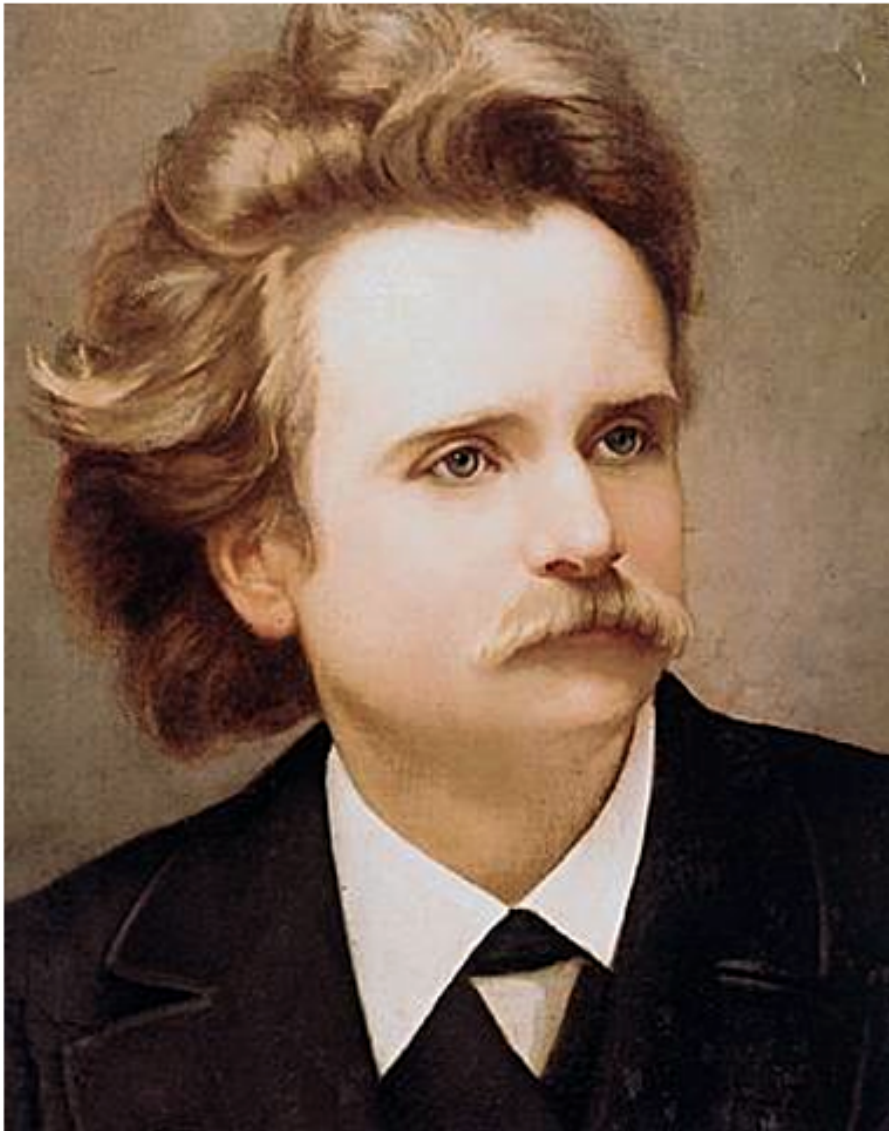


(Could also be the
1 & 2 act costume,
without the jacket
but with the coat)

**Coat,
hat,
cane**

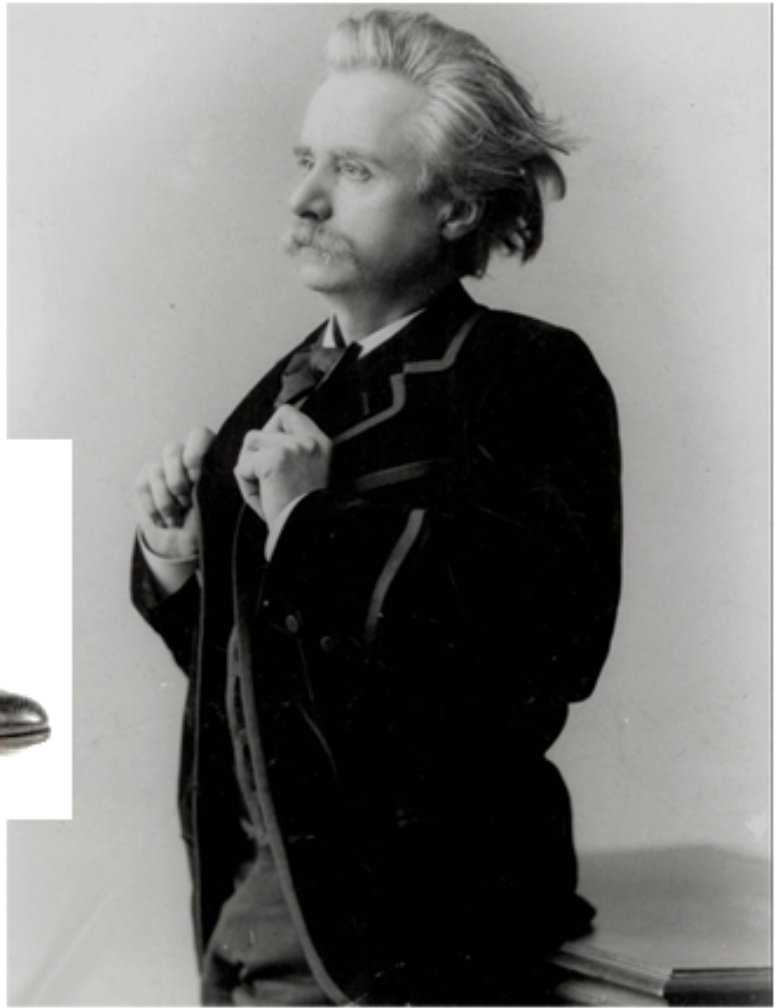


Grieg



Schaunard

1 & 2 acts





4 act

Mimi & Musetta



Mimi



(Long BLOND wig if necessary)



1 & 2 acts



Mimi is Munch's ideal woman, many times represented by his own sister, Inger, or as a blond, ethereal creature in a long white dress.

3 act



Inger Munch

(Blond wig always)



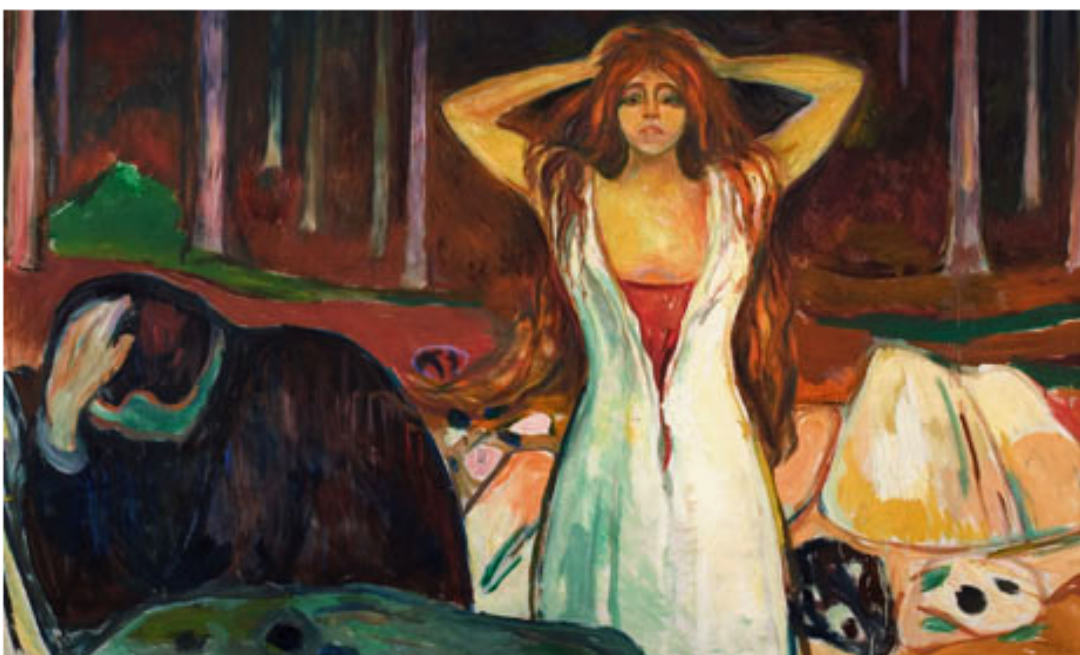
**Tulla
Larsen**

Musetta



(Long RED wig if necessary)

Devastating musa



Tulla's "states"

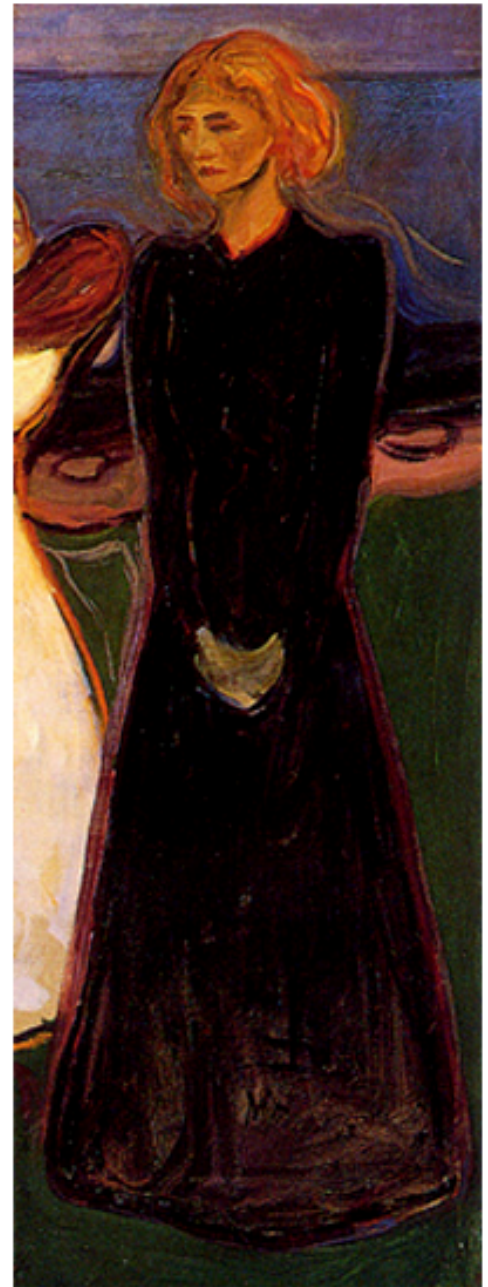


**4 act
(redeemed)**

**2 & 3 acts
(provocative)**

**1 act
(moody)**





1 act



(Hair free)



2 act

Jealousy



(Same shoes as 1 act)



3 act



Provocation

(Bare feet)

Redemption

4 act



(Hair as in the painting)



Alcindoro



Albert Kollmann





Benoit

Munch old, self-portrait





Julbok



Parpignol



3 Waiters (2 act)



Oslo, 1850

Fantesca (3 act)



Choir (2 act)

Crowd atmosphere





Children (2 act)

















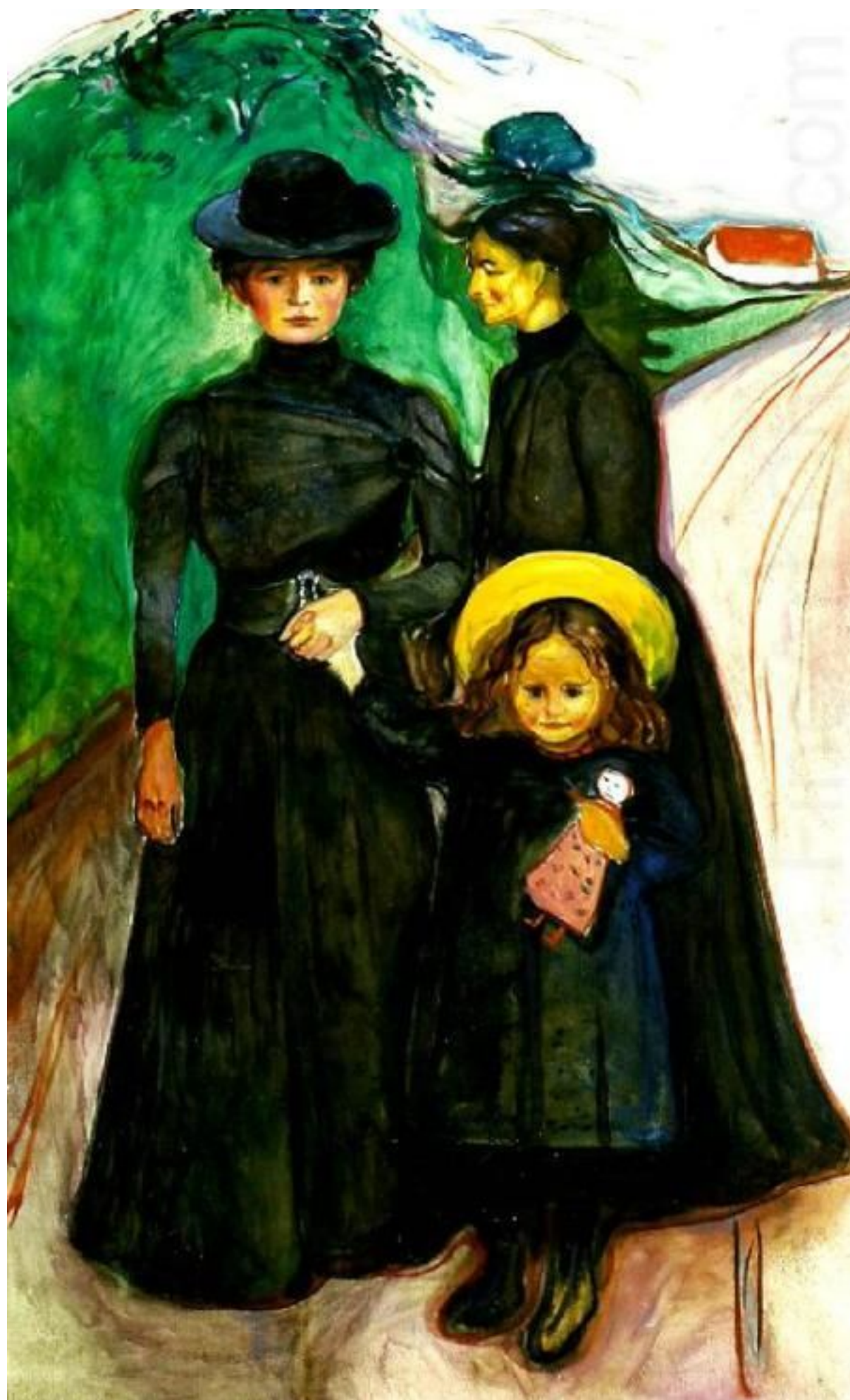
Women 2 act

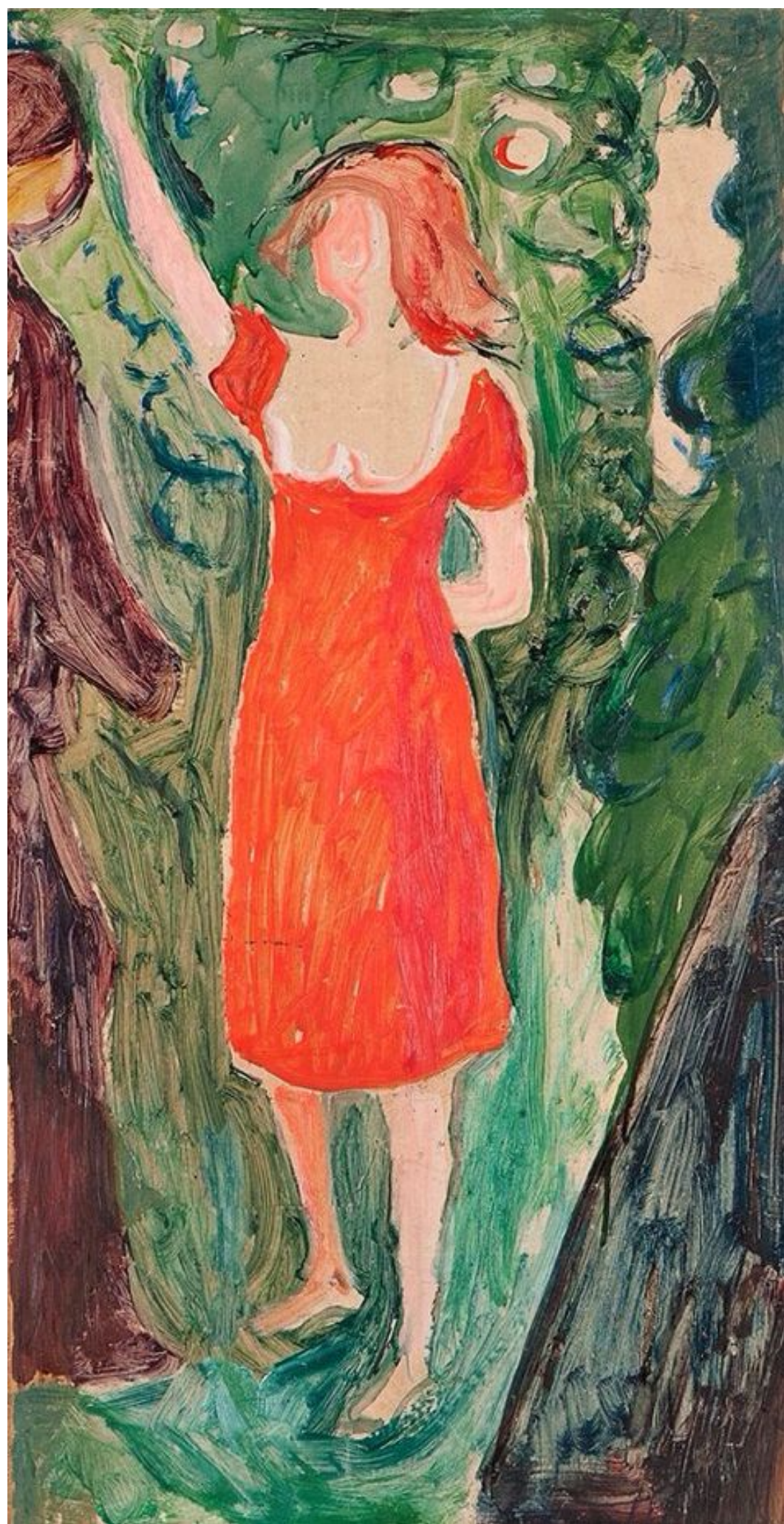


Borgo, etc





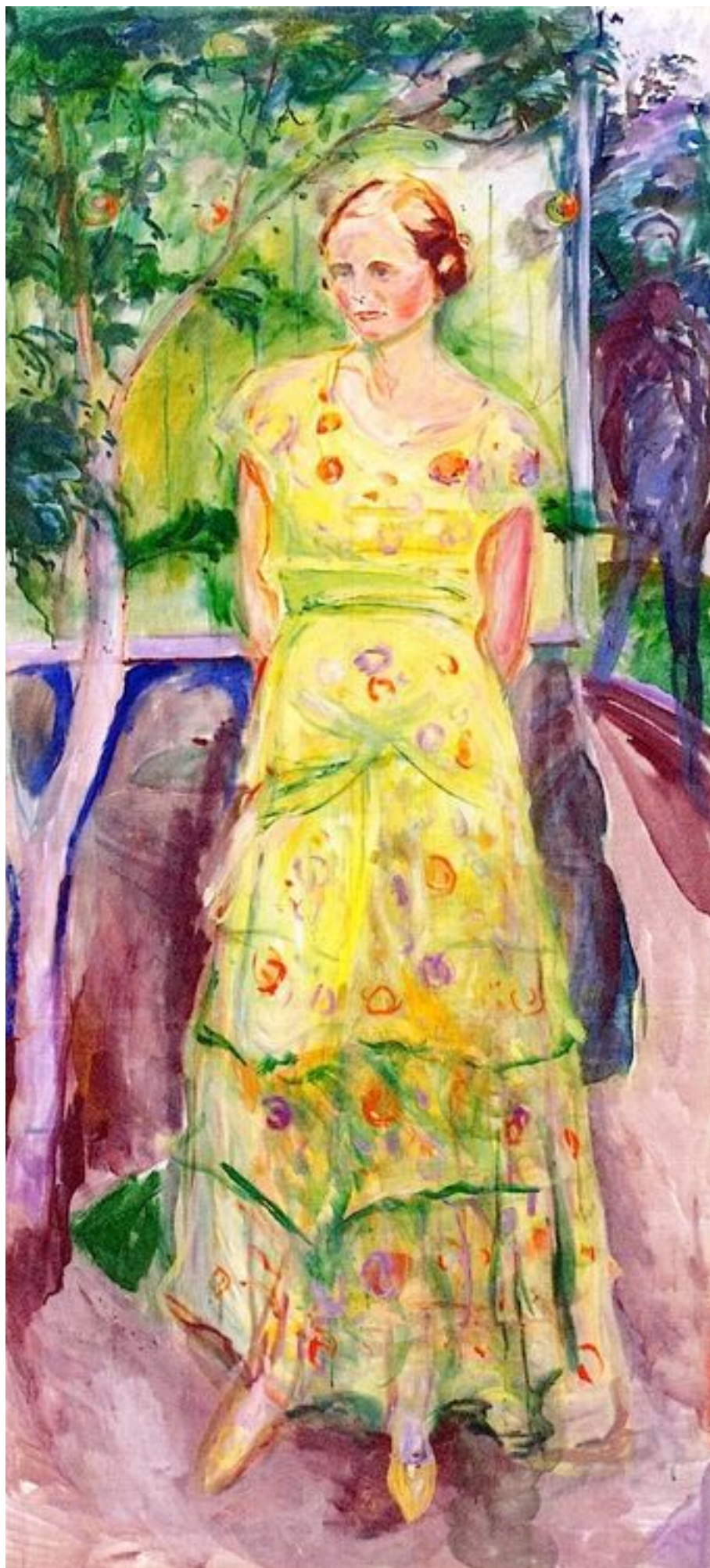














**working
class,
venditrici,
etc**







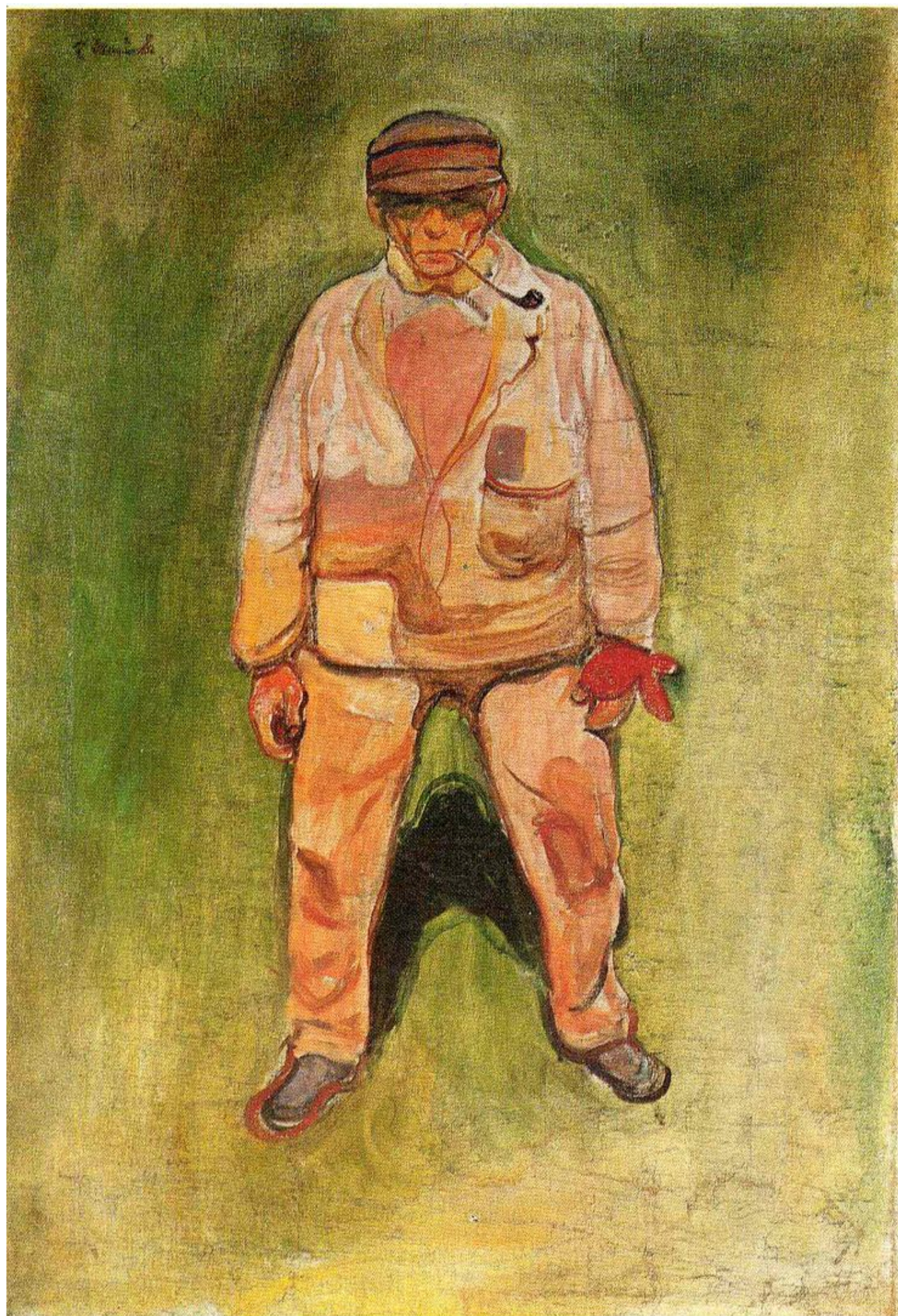






Men 2 act

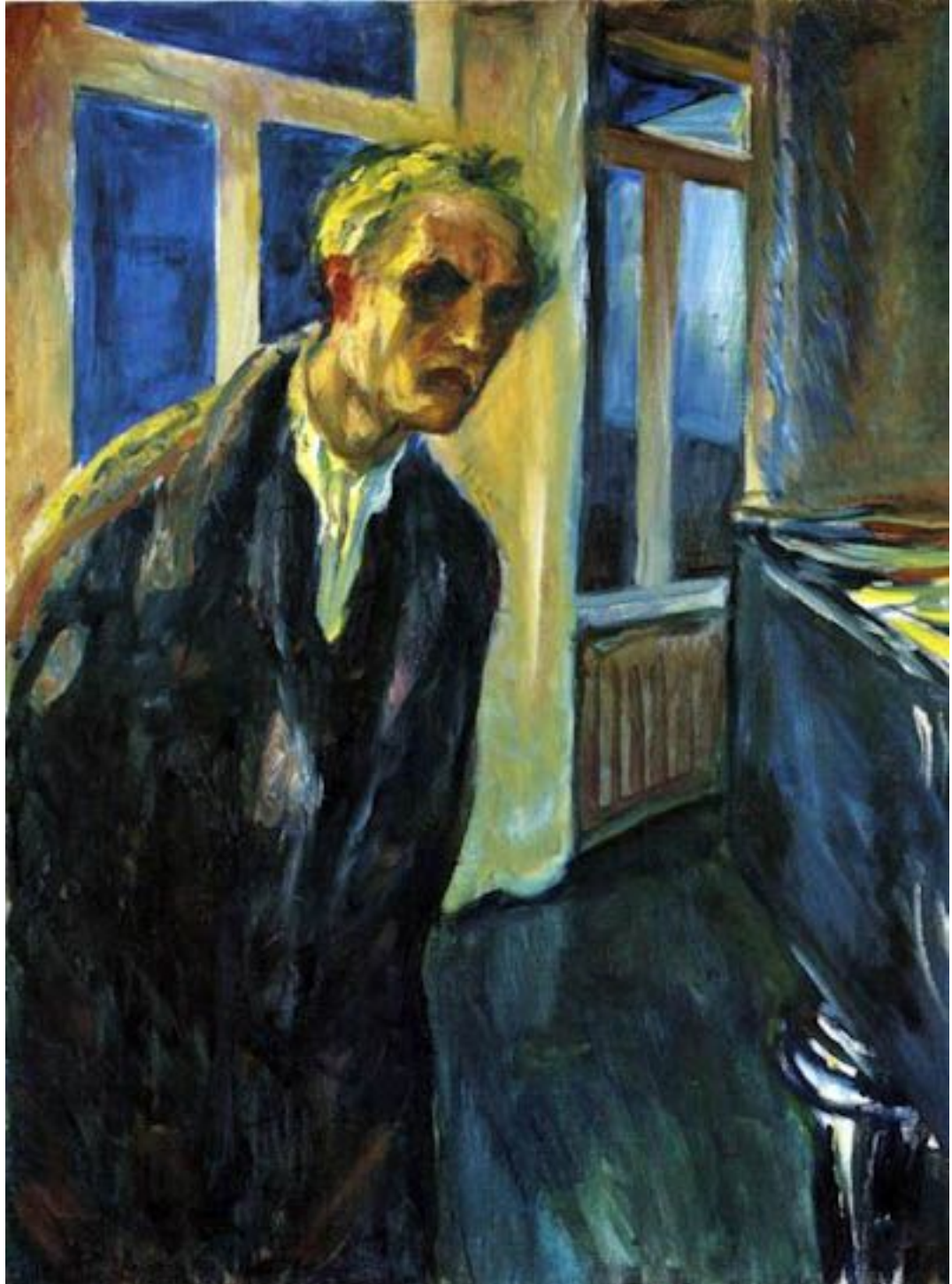




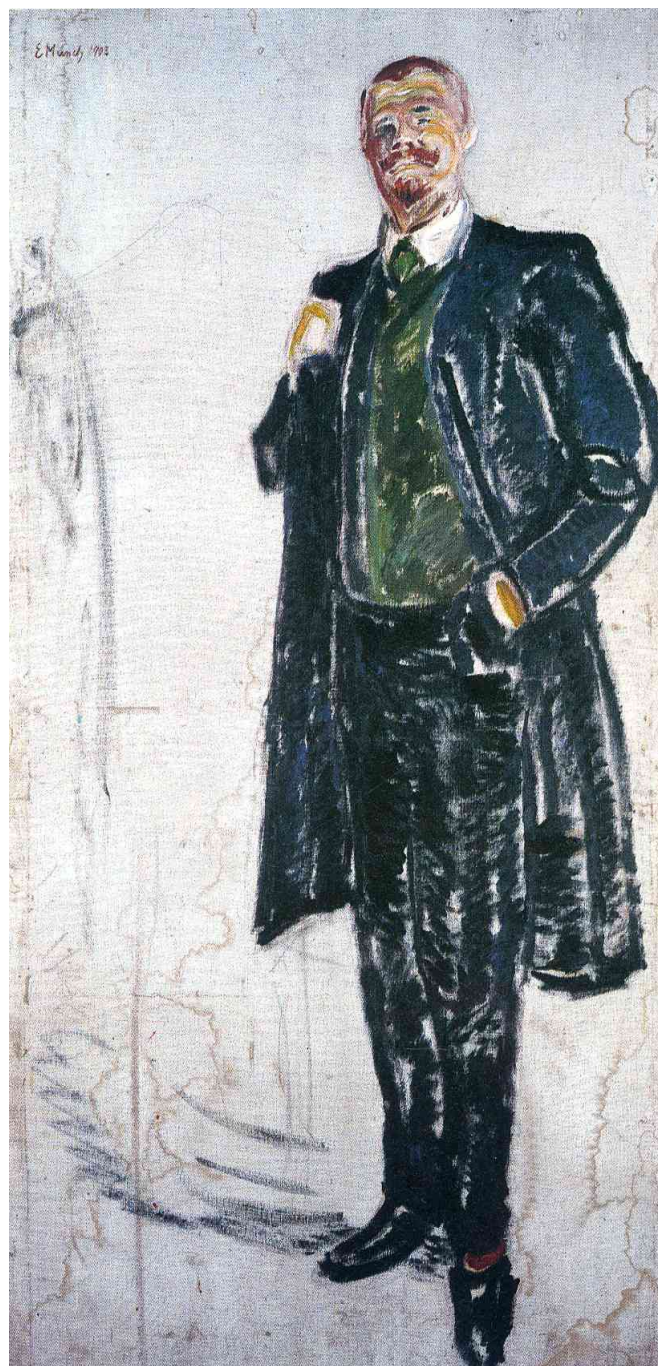




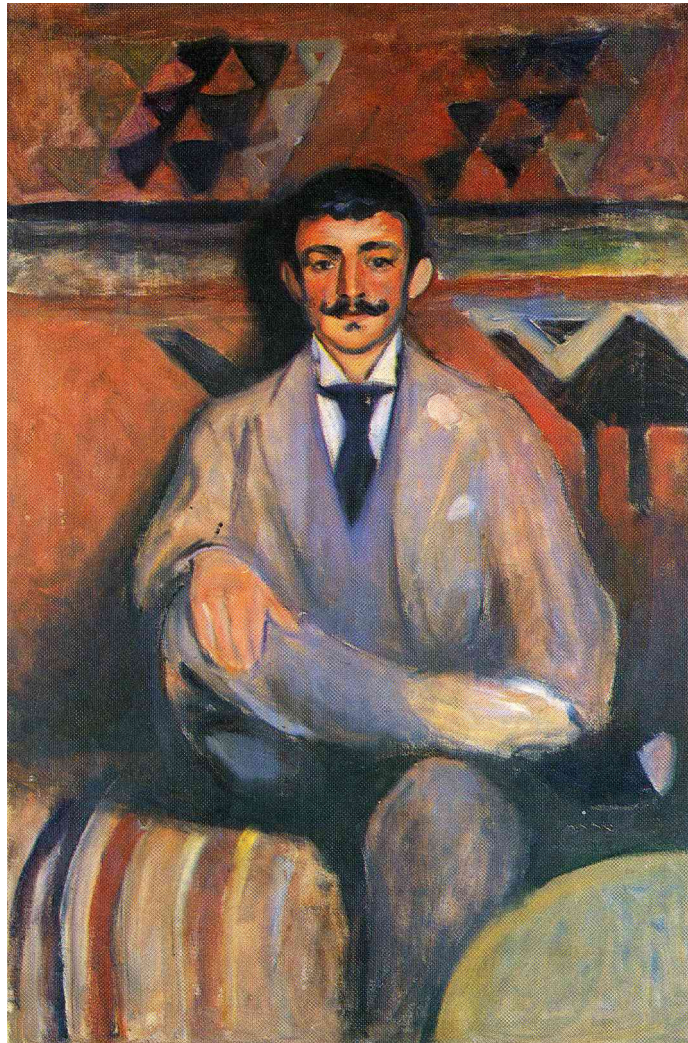
















Doganieri



Venditori





Coro

3 act

(atmosphere)











Doganieri



Spazzini (Overlook)



Spazzini (Underlook)







Doganieri

