



## Image Article

# MARTA Munro - Madan-Unique Actress and Dancer from the Roma Clan and Tribe

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## Description

Marta was born in Kazakhstan in Pavlodar in 1967 March 30<sup>th</sup>. That's why they called her Marta. Soon, her family moved to Moldova and settled in the village Gilicheny. From early childhood, Marta was brought up by her grandmother Varika who belonged to the Gypsy's clan Lajos. She was endowed with a rare gift of communion with nature, a sense of its mysterious powers and foresight of the future. She treated the villagers of various diseases with herbs, she took birth as a midwife. But she knew that Marta should begin to learn the culture of the country in which she now lives. When she was 5 years old, grandmother sent her to her mother Eugenia to Chisinau. The girl had to go to a kindergarten and prepare for school. However, Marta hard accustomed to the kindergarten. She missed her grandmother, her mother had to take her to Gilicheny for a few months.

In 1974 year Marta began to go to school. From 3 to 5 grade she combined with classes in ballet studio of the Palace of Pioneers. But in the 6th grade, she went into the studio folk dance "Speranza" under the guidance of the famous Moldavian Gypsy Pavel Andreichenko, People's Artist of the Moldavian SSR, the famous dancer of the Ensemble "Joc", choreographer, actor, President of the socio-cultural society "Romii Moldovei". Two years later, among the best pupils he turned Marta into his famous folk dance ensemble "Miorita" in which she immediately became a soloist. All the school holidays Marta spent with her grandmother. In 1984, when she finished Grade 10, in Chisinau from Moscow came commission to select talented Roams for the world-famous Moscow Music and Drama Theatre "Romen". Marta's dancing and singing fascinated commission. She was accepted into the theatre "Romen". "Flamenco" Spanish Gypsy Dance School worked with it. However, Marta could learn this surprising art only a year. She received a message from her mother, - grandmother was terminally ill. Marta immediately returned to Chisinau. Going into another world, grandmother bequeathed Marta to study hard and predicted her all her fate. Grandma's death was shock to Marta. But her inner

gypsy's spirituality stayed with her forever. In the future, in all her activities, in images created by Marta in theatrical productions of drama will slip spark gypsy's spirituality, which tells them special originality. In the stage performances of dance will be felt gypsy's temperament.

In 1985, the Marta enters at the newly opened Conservatory "Gabriel Muzichescu", Faculty of Musical Comedy Theatre, course of the actor of Moldavian Music and Drama Theatre. "A.S. Pushkin" Dumitru Dimitrov. At the same time, she is studying singing with the renowned singer, the prima donna of the Moldavian opera house Maria Biesu. During the entire study Marta tried to take all the exams in advance to get a chance to go to Moscow to school Flamenco for three months."

In 1990, after graduating from the Conservatory Marta was admitted to Musical Theatre for Children and Young People, which was led by Vyacheslav Madan. He was a young but already experienced theatre playwright and director, with wielding skill staging performances of different genres. In 1991 he released Marta in France for three months, where she was sent for training as one of the five best dancers from the school of "Flamenco" Theatre "Romen". On the basis of the dance «Flamenco» trainees had to stage performances. There are 4 levels of execution of this complicated dance. Marta Munro reached the third level [1].

The first performance of Vyacheslav Madan in Musical Theatre for Children and Youth was the rock opera "Miorita" by Liviu Ştirbu on a libretto written by Vyacheslav Madan in collaboration with Julian Philip. Marta Munro was charged Ioana, responsible role with the soul of lamb Miorita - wife of shepherd Ion. Singing and dancing, saturated speaking, she tried to warn Ion of the impending danger, death at the hands of the two other shepherds, angry with envy and traitors. But Ion felt powerless before the forces of evil. Death of Ion transformed into a mystical wedding of the cosmic values. Fulfilling the will of Ion, Ioana sang about his marriage to the Princess of the World and that during the wedding fallen star, the moon and the sun kept the wedding crown,

trees were witnesses. The premiere of the rock opera “Miorita” was held on December 18, 1990 on the stage of Russian theatre. “A.P. Chekhov”. It was one of the most striking phenomena in the theatrical life of Moldova 1990s.

In 1991, the musical theatre for children and youth has been granted the building of the former House of Political Education, on the initiative of Vyacheslav Madan the theatre changed the name. It became known as Musical Theatre “Ginta Latina”. In accordance with its name Vyacheslav Madan staged musical performance “The Rape of the Beautiful Sabine Women” by the satirical miniature by Leonid Andreev, written in 1911 for the St. Petersburg theatre “Distorting mirror”. Music by Liviu Știrbu reported to each character specific emotionally expressive characteristics that created a single comic and satirical musical score. It was a spectacular musical performance in the scenography by Peter Balan and in choreography by Marta based on a stylized Greek dance “Zorba” or otherwise “Sirtaki”.

In the same year Marta Munro played the role of Cinderella in the musical performance by Liviu Știrbu on the story of Jules Perrot. She was an unusual Cinderella, not the usual fabulous blonde; she was black-haired with black eyes and mysterious look. For all her innocence, sincere kindness she had foreknowledge of miracles, although she did not get tired to be surprised. In the choreography of the play Marta Munro used stylized “Minuet” and “Pavane”.

In 1992, she carries out the performance of stylized Moldavian dance to the music of Liviu Știrbu in the children’s musical play based on the story of the Romanian writer Sorin Lepa “Broken Sword”.

Just before leaving the theatre in 1995, Vyacheslav Madan puts on stage show - musical and choreographic revue as if anticipating a new name of the Theatre - Theatre - Revue, which it received in 2001. By the time Marta, now Munro - Madan was the wife and the faithful friend of Vyacheslav Madan. He became not only her husband but also a teacher of actor’s trade. From the first days of the work in the theatre Marta perfected Moldavian actor’s speech under the guidance of professor of elocution Vera Mereuta and known Moldavian actress Pauline Zavtoni.

In 1996 Vyacheslav Madan led the State Russian Drama Theatre. “A.P. Chekhov”. Marta became an actress of this theatre. She stubbornly and persistently mastered the art of Russian elocution under the leadership of the leading actors of the theatre Yuri Chiuprin, Nelly Kameneva, Lyudmila Kolohina. On the stage of the Russian theatre Marta creates dozens of scenic images. In all of their diversity she displayed in every of them special inner temperament. We name just a few.

Her Beatrice Rasponi from Turin in a man’s suit, under the name of her brother Federigo in “The Servant of Two Masters” by

K. Goldoni is feeling free and easy in a man’s suit, deftly mastered the sword, mischievously and excitedly led the search for her beloved Florindo.

Natalia - Marta Munro-Madan in the play “Three Sisters” by A.P. Chekhov was different from widespread interpretation of the image as the embodiment vulgarity of vulgar. In contrast, Natalia - Marta Munro was intelligent, prudent, illusions and dreams of the Prozorov’s were incomprehensible for her. She was the only one of the characters of the play who resisted the destructive pressure, meaningless life of a provincial town, and not disdaining means bold and subtly achieved everything she dreamed of.

In the play “Savage” by A. Casona young teacher Marguerite (Margot), taken vigorously to tame and to attach to a civilized way of life, growing up in the mountains Pablo, “savage”, “child of nature” actress in the nuances of the changing feelings reveals the transformation of the personality of her character under the influence of Pablo. In Marguerite - Marta is awakening a sense of the beauty of nature, sincere, true in Spanish romantic love.

A special place in the repertoire of Marta Munro - Madan takes Gold in the “Memorial Prayer” by G. Gorin. The actress creates an image of the Jewish-Gypsy mother, full of anxiety and pain for their daughters, touchingly solicitous about her husband. In her deep feelings she rises above the everyday life, as if sinking into a different reality.

In the last premiere of the theatre in 2018 - in the play “One night of Don Juan” by E. Schmitt and M. Frisch Marta played the role of Madame Kossen, one of the five victims of Don Juan invited by the Duchess de Vobrikurt to meet with the seducer. They gathered to make him the most severe sentence for him - to marry one of them. In contrast to all the invited women Kossen - Marta Munro stood out for her special bearing, was laconic and, restraint of feelings [2].

In many theatre productions Marta carried out choreography and led choreography lessons at the Art Institute on the courses of known Moldavian actor Peter Barakchi and director of the puppet theatre “Licurici” Titus Zhukov [3]. Since 2017 Marta Munro performs at the State Youth Drama Theatre “From the Rose Street” matchmaker Thekla Ivanovna in the play «Marriage” by N. Gogol. The actress creates unusual for Russian theatre image of matchmaker. It feels a kind of mysterious power of magic which acquires special significance in the performance - still no power can fill the emptiness of life and confront her worthlessness [4].

In 2017 in the Russian Theatre” A.P. Chekhov” was a solemn concert “Life and Theatre in the rhythm of Flamenco”, dedicated to the 5-year anniversary created by Marta Munro - Madan Dance Ensemble” Gloria Flamenco “at the Republican Centre “Artico” for the children and young people, and the 50-year anniversary of the actress, dancer and choreographer Marta Munro - Madan. It

was a grand theatrical performance the centre of which was Marta Munro Madan in all facets of her talent. With admirable skill she performed an aria from the opera “Carmen” by Georges Bizet, and sang songs. In the scene from the play “Memorial Prayer” in the role of Golda in a dialogue with her husband Vyacheslav Madan - Tevye, the milkman the audience saw her unique talent as an actress. Solo and with his band Marta Munro - Madan danced “Flamenco”.



Figure 1: Marta Munro-Madan.



Figure 2: Beatrice Rasponi from Turin in a man's suit.



Figure 3: A playbill of the solemn performance dedicated to Marta Munro - Madan.



Figure 4: Marta Munro - Madan is dancing “Flamenco.”



Figure 5: Scene from the play “Memorial Prayer”. Marta Munro - Madan-Golda in a dialogue with her husband Vyacheslav Madan - Tevye, the milkman.”



Figure 6: Marta in the role of Madame Kossen, (“One night of Don Juan”).



Figure 7: Marta Munro-Madan - Thekla Ivanovna, Alexander Petrov - Kocikariov in the performance “Marriage.”

## References

1. Interview with Marta taken by the author on 5, 8, 15 June 2018.
2. The roles are described on the basis of the theatrical performances viewed by the author.
3. Interview with Marta taken by the author on 3 July 2018.
4. The role is described on the basis of the theatrical performances viewed by the author.