



P/aisirs

Friday, November 18, 2016, 7:30 p.m.
Saturday, November 19, 2016, 7:30 p.m.

La Maison Française, Embassy of France
4101 Reservoir Road NW
Washington, DC



Ryan Brown, Conductor and Artistic Director
OPERA
Lafayette



LETTER FROM THE ARTISTIC DIRECTOR



Dear Friends,

The pleasures of French song have long been one of the hallmarks of Opera Lafayette's repertoire, and Jean-Paul Fouchécourt has been one of the most expressive artists to have graced our stages and recordings. Tonight you will hear a program, created with director Jean Lacornerie, and performed by an *acteur-chanteur*. You will hear 300 years of sensuous poetry and beguiling melodies that take us on an entertaining theatrical journey.

Our season continues in the winter with a full staging of the modern premiere of Gaveaux's *Léonore, ou l'amour conjugal*, the model for Beethoven's *Fidelio*, and in the spring with a concert program of the final entrée of Rameau's *Les Indes Galantes*, one of the composer's most exotic and popular scores. We hope these programs will excite and stimulate your imagination, and we look forward to seeing you throughout the year!

Ryan Brown

COMING NEXT

Léonore, ou l'amour conjugal

Pierre Gaveaux, composer

Jean-Nicolas Bouilly, librettist

Sunday, February 19, 2017, 3:00 p.m.

Lisner Auditorium at the George Washington University

Les Indes Galantes – Part IV

Jean-Philippe Rameau, composer

Louis Fuzelier, librettist

Wednesday, May 31, 2017, 7:30 p.m.

Lisner Auditorium at the George Washington University

La Maison Française, Embassy of France

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Saturday, November 19, 2016, 7:30 p.m.

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ARTS, FRENCH LANGUAGE

**U.S. Premiere Production from
Théâtre de la Croix-Rousse in Lyon**

Evening sung in French with English supertitles

This performance will last approximately 60 minutes, with no intermission.
Join us after *Menu: Plaisirs* for complimentary wine and more entertainment.

Opera Lafayette thanks the Centre National du Cinema
for kindly agreeing to allow us to use Georges Méliès's movie
Le Déshabillage impossible (The Impossible Undressing).

Opera Lafayette is funded in part by the following organizations:



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PROGRAM

***La Vie parisienne* – “Je veux m’en fourrer jusque là”, 1866**

Opéra bouffe by Jacques Offenbach / Lyrics: Henri Meilhac and Ludovic Halévy

Chansons Gaillardes, 1925-1926

(La Belle Jeunesse, La Maîtresse volage, Madrigal, L’Offrande, Chanson à boire, Sérénade, Couplets bachiques)

Music: Francis Poulenc / Text: Anonymes du XVIIe siècle

La Salle de bains, 1974

Music: Alice Dona / Lyrics: Serge Lama

Quand on vous aime comme ça, 1934

Music: Yvette Guilbert / Lyrics: Paul de Kock

Les Gars qui vont à la fête (Chansons villageoises), 1942

Music: Francis Poulenc / Lyrics: Maurice Fombeure

Un satyre cornu, 1614

Music: Gabriel Bataille / Lyrics: Isaac Du Ryer

Platée – “Que ce séjour est agréable”, 1745

Comédie lyrique by Jean-Philippe Rameau / Lyrics: Adrien-Joseph Le Valois d’Orville

Hôtel, 1940

Music: Francis Poulenc / Poem by Guillaume Apollinaire

Plaisir d’amour, 1784

Music: Jean-Paul Eglise Martini / Lyrics: Jean-Pierre Claris de Florian

Ma Bergère,

Vos mépris chaque jour, 1689

(extraits des *Airs à une, II, III et IV parties*)

Michel Lambert

Valse

Music: Francis Poulenc

En sourdine (from *Cinq mélodies de Venise, Op. 58 n°2*), 1891

Music: Gabriel Fauré / Poem by Paul Verlaine

Mandoline (from *Cinq mélodies de Venise, Op. 58 n°1*), 1891

Music: Gabriel Fauré / Poem by Paul Verlaine

Oh! Quand je dors, 1842

Music: Franz Liszt / Poem by Victor Hugo

Green (from *Cinq mélodies de Venise, Op. 58 n°3*), 1891

Music: Gabriel Fauré / Poem by Paul Verlaine

Fascination, 1904

Music: Fermo Dante Marchetti / Poetry by Maurice de Féraudy

Y’a d’la joie, 1936

Charles Trenet

ARTISTS

Jean-Paul Fouchécourt, *tenor*

Jamal Moqadem, *piano*

Ryan Brown and Elizabeth Field, *violins*

Daniel Swenberg, *theorbo*

Jean Lacornerie, *stage director*

Thierry Collet, *creator of magic*

BIOGRAPHIES



Opera Lafayette is an American period-instrument ensemble that specializes in French repertoire, rediscovers masterpieces, and creates a recorded legacy of its work. Founded in 1995 in Washington, DC, by Conductor and Artistic Director **Ryan Brown**, Opera Lafayette has earned critical acclaim and a loyal following for its performances and recordings with international singers renowned for their interpretations of baroque and classical operas. *The New York Times* has said, “Opera Lafayette ... has built a sterling reputation through specializing in rarities by Gluck, Grétry, and the like.” Last season included Vivaldi’s *Catone in Utica*, Chabrier’s *Une Éducation Manquée*, and *Opera and the French Revolution*, which showcased dramatic scenes from Sacchini’s *Cédipe à Colone*, Cherubini’s *Médée*, and the modern premiere of Martini’s *Sapho*. The previous year, our 20th anniversary season, marked the beginning of Opera Lafayette’s commitment to a full season in both Washington, DC and New York, NY. At the invitation of Château de Versailles Spectacles, Opera Lafayette made its international debut at the Opéra Royal in February 2012 with the modern world premiere of Monsigny’s *Le Roi et le fermier*. France’s *Opéra Magazine* said, “This production should be noted and remembered in the annals of Versailles, for the intelligence of its staging, the beauty of its sets, and its high musical quality.” Opera Lafayette returned to Versailles for five sold-out performances of Mozart’s *Così fan tutte* and Philidor’s *Les Femmes Vengées* in 2014. Opera Lafayette’s discography on the Naxos label has expanded to 12 releases, including Gluck’s *Orphée et Euridice* (2005), Sacchini’s *Cédipe à Colone* (2006), Rameau Operatic Arias (2007), Lully’s *Armide* (2008), Rebel and Francœur’s *Zélindor, roi des Sylphes* (2009), Monsigny’s *Le Déserteur* (2010), Philidor’s *Sancho Pança* (2011), Grétry’s *Le Magnifique* (2012), Monsigny’s *Le Roi et le fermier* and Félicien David’s *Lalla Roukh* (2014), Philidor’s *Les Femmes Vengées* (2015), and most recently Grétry’s *L’Épreuve villageoise* (2016).

CAST BIOS

JEAN-PAUL FOUCHÉCOURT (TENOR)



©Getty Images

Jean-Paul Fouchécourt returns to Opera Lafayette as the featured tenor for *Menu: Plaisirs*. Universally acknowledged as one of the foremost interpreters of the French baroque repertoire, his career has taken him to major opera houses and orchestras around the world, including the Metropolitan Opera, Les Arts Florissants, Les Musiciens du Louvre, Netherlands Opera, Antwerp Opera, Paris Opera, Festival International d'Art Lyrique, d'Aix-en-Provence, Théâtre des Champs Élysées, Opéra de Lyon, Salzburg Festival, Berlin Philharmonic, Opéra National de Bordeaux, Boston Symphony Orchestra, and BBC Symphony Orchestra. With Opera Lafayette, he was previously seen as the title role in Rebel and Francœur's *Zélinde, roi des Sylphes*, the tenor in Rameau's *Operatic Arias*, and Orphée in Gluck's *Orphée et Euridice* (1774 Paris version), all of which were recorded on the Naxos label. He is well-known for his portrayal of Rameau's *Platée*, having performed the part at the Royal Opera House Covent Garden, Paris Opera, Opéra National de Bordeaux, Geneva Opera, New York City Opera, the Salzburg Festival, and the Philharmonia Baroque Orchestra, as well as for his King Ouff 1er in Chabrier's *L'étoile* for Cincinnati Opera, Geneva Opera, Austin Lyric Opera, New York City Opera, and the Staatsoper Berlin. Recent engagements include Bardolfo in *Le nozze di Figaro* with the Bamberger Symphoniker, Monsieur Triquet in *Eugene Onegin* at Covent Garden, Blind in *Die Fledermaus*, and *L'enfant et les Sortilèges* at the Saito Kinen Festival. Engagements for the 2016-2017 season include Berlioz's *Roméo et Juliette* with the Monteverdi Choir and the Berlioz Festival, *L'enfant et les Sortilèges* with the Seattle Symphony, and De Falla's *El Retablo de Maese Pedro* with the Orchestre Philharmonique de Radio France. Mr. Fouchécourt recently decided to dedicate a part of his time to passing on his expertise to young singers and is now Artistic Director of the Studio de l'Opéra de Lyon.

JAMAL MOQADEM (PIANO)



©Diego Quagliotti

Jamal Moqadem makes his Opera Lafayette debut as the pianist for *Menu: Plaisirs*. As an accompanist, he has taken part in *Presences* with the Radio France Festival and *Flaneries Musicales* with Reims. He has collaborated with Eric le Chartier, principal trombone of the Lyon Opera House, creating the duo Le Chartier-Moqadem; mezzo-soprano Ana Morel; tenor Julien Behr; vocal ensemble Dames de Choeur at St. Etienne; and the Michel Piquemal Vocal Ensemble. He also accompanied Dame Felicity Lott in Poulenc's *La Voix Humaine* at the Opéra de Lyon, where he is often in demand as Chorus Master. His passion for discovering the vast store of unrecognized French repertoire for four-hand piano led him to create *Duo Miroirs* in 2011 with pianist Marion Jacquard. He is laureate of the International Lied Competition at Entschede in Holland. In 2000, he accepted a place to study at London's Guildhall School of Music and Drama. Returning to France three years later, he chose to study

accompaniment under Michel Tranchant at Conservatoire National Supérieur de Musique et Danse de Lyon, where he obtained first prizes in accompaniment and chamber music. Mr. Moqadem commenced his musical studies of both piano and percussion at the Montpellier Conservatoire National Régional, where he is now Professor of Accompaniment.

RYAN BROWN (VIOLIN)



©Naomi Reddert

Ryan Brown is the Founder, Conductor, and Artistic Director of Opera Lafayette. Through his work with Opera Lafayette, he has gained an international reputation for his interpretations of French opera and for his role in the revival of significant works from the 18th and 19th centuries. His repertoire and discography of 12 recordings for Naxos include operas by well-known 18th-century composers (Gluck and Rameau), as well as rediscoveries of their contemporaries (Sacchini and Rebel/Francœur), works which exemplify traditions established in the 17th century (Lully and Charpentier), and those which point the way toward the music of the 19th century (Monsigny and Grétry). He was widely lauded for the modern premiere and recording of Félicien David's 1862 *Lalla Roukh*, a seminal work of musical Orientalism. His frequent performances of Italian works by Haydn, Mozart, Paisiello, and Cimarosa have also met with great acclaim. In 2012, Mr. Brown led Opera Lafayette in its international debut at the Opéra Royal in Versailles with Monsigny's *Le Roi et le fermier*. In 2014, he returned to the Opéra Royal, leading Opera Lafayette in Philidor's *Les Femmes Vengées* and Mozart's *Così fan tutte*. In 2015, he conducted Vivaldi's *Catone in Utica* at the Glimmerglass Festival. He is a recipient of *La Médaille d'Or du Rayonnement Culturel* from La Renaissance Française. Mr. Brown was raised in a musical family in California, and performed extensively as a violinist and chamber musician before turning his attentions to conducting.

ELIZABETH FIELD (VIOLIN)



Elizabeth Field returns to Opera Lafayette as a violinist for *Menu: Plaisirs*. She is a member of the Opera Lafayette Orchestra, recently playing violin for last season's productions of *Opera and the French Revolution* and *Catone in Utica*. She has served as concertmaster for The Bach Choir of Bethlehem since 2001, and has served as a guest concertmaster for numerous orchestras around the country, including the Washington Bach Consort, National in Philharmonic, Choral Arts Society of Washington, Spire Ensemble Kansas City, and The Mallarmé Baroque Orchestra in North Carolina. Her period instrument group, the Vivaldi Project, has performed to critical acclaim throughout the United States. The ensemble recently released a highly lauded recording of seven little-known classical string trios on MSR Classics titled: *Discovering the Classical String Trio*. Dr. Field teaches baroque performance-practice on modern instruments through the Vivaldi Project's uniquely designed course, Early Music on Modern Instruments, and has held workshops at the universities of Virginia, Illinois, North Carolina,

among others. She has served twice as the Alan and Wendy Pesky Artist-in-Residence at Lafayette College in Easton, PA, and has served as a performance-practice coach for orchestras and conservatories, including The National Philharmonic and The Curtis Institute of Music. Her discography includes recordings with Plectra Records, Hungaroton, Naxos, and the Dorian labels.

DANIEL SWENBERG (THEORBO)



Daniel Swenberg returns to Opera Lafayette as the theorbist for *Menu: Plaisirs*. He was last heard in Opera Lafayette's production of Lully's *Armide*, which was recorded on the Naxos label. He has played a wide variety of lutes and guitars for orchestras and ensembles, including the Metropolitan Opera, The New York Philharmonic, the Philadelphia Orchestra, Carmel Bach Festival, Ensemble Viscera, Tafelmusik, The Green Mountain Project, the Newberry Consort, Music of the Baroque, Die Staatstheater Stuttgart, and the Aspen Music Festival Opera. He has also accompanied Renée Fleming and Kathleen Battle at Carnegie Hall. Mr. Swenberg received awards from the Belgian American Educational Foundation in 2000 for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship in 1997 to study in Bremen, Germany at the Hochschule für Künste. Mr. Swenberg studied classical guitar at the North Carolina School for the Arts, musicology at Washington University in St. Louis, and received a Master's degree in Historical Performance from Mannes College of Music. He is currently on the faculty at The Juilliard School's Historical Performance program and at the University of North Texas.

JEAN LACORNERIE (DIRECTOR)



Jean Lacornerie makes his Opera Lafayette debut as the director of *Menu: Plaisirs*. As a specialist in the 20th-century American musical comedy repertoire, he has directed French productions of George Gershwin's *Of Thee I Sing*, Kurt Weill's *One Touch of Venus* and *Lady in the Dark*, and Aaron Copland's *The Tender Land*. More recently he directed Rodgers and Hammerstein's *The King and I*, and Jule Styne's *Bells Are Ringing*. For the past ten years he has worked frequently with the Opéra de Lyon on this repertoire, but also recently on Jacques Offenbach's *Mesdames de la Halle* and Boris Blacher's *Romeo and Juliette*. He was co-director with Etienne Paoli of the Théâtre de la Renaissance (Oullins) from 2002 to 2009, and since 2010, he and Anne Meillon have been at the head of a project at the Théâtre de la Croix-Rousse that is a cross between theater and music. In October 2016, Mr. Lacornerie directed a new production of Kurt Weill and Bertolt Brecht's *Three-Penny Opera*. He has been the guest at several music festivals around the world, including the Festival Romaeuropa in Rome, the Spoleto Festival USA, and the Festival d'Ambronay.

THIERRY COLLET (CREATOR OF MAGIC)



©Nathaniel Baruch

Thierry Collet makes his Opera Lafayette debut as the creator of magic for *Menu: Plaisirs*. While at the Conservatoire National Supérieur d'Art Dramatique in Paris, he took an interest in the notions of character, situation, and narration, and began to give new meaning to his work as a magician. From then, he began, via his own shows, to renew the codes, aesthetics, and dramaturgy of magic as an art form in order to render it more in touch with today's human, social, and political issues. He then initiated a new cycle of work with *Même si c'est faux, c'est vrai*, *TRUE/FALSE*, and *Influences*, which delved deeper into these more psychological and political themes by looking at the question of mind manipulation. His magic work in *Qui-Vive* in 2012 and *Je clique donc je suis* in 2014 looked into the techniques used for obtaining and using our personal data. Mr. Collet frequently works in an advisory capacity on magic effects in stage shows, and also directs workshops for actors and circus performers, in particular at the Conservatoire National Supérieur d'Art Dramatique. As an actor he has been directed by Eric Vigner, Lisa Wurmser, Eugène Durif, Jean Lacornerie, and Roland Auzet. As a creator and performer, engagements include *L'Enchanteur*, *La Baraque des prodiges*, *Maître Zacharius*, and *L'Ombre*.

SYNOPSIS

Written by Jean-Paul Fouchécourt and Jean Lacornerie

Translation by Florence Ravail, Program Officer, Culture, Cultural Services of the French Embassy in the United States

In a few words:

It is a recital as well as a show. A melody recital (including songs by Poulenc, Liszt, and Fauré), an opera recital (including arias by Rameau and Offenbach), and a song recital (including works by Yvette Guilbert and Charles Trenet), performed by tenor Jean-Paul Fouchécourt who handles brilliantly the text and the stage, with pianist Jamal Moqadem. It is a travel across time and styles for the pleasure of language, poetry, and music.

It is also a performance in which our soloist gets under the skin of multiple characters, like the famous early 20th-century transformist Leopoldo Fregoli. Together with the magician Thierry Collet, Jean Lacornerie presents a one-man show for this talented French singer and gives a charming portrayal of him.

PROGRAM NOTES: A NOTE ON THE INTENTIONS

Written by Jean Lacornerie

Translation by Nizam Kettaneh

Recital or show?

Jean-Paul Fouchécourt and I wanted to transform the practice of the recital into a show. The ingredients are the same, a singer and instrumentalists. So what is different? The songs are chosen according to a theme [that of pleasure]. The order of the program, instead of following a chronological sequence, follows the development of the theme, at the risk of jumping abruptly (musically speaking) from Offenbach to Poulenc to Serge Lama. My idea is to introduce spectacle into the recital without attempting to “theatricalize” it beyond measure. What is essential in an evening such as this one is the relation of the performer to his audience. I have asked Jean-Paul to address the audience directly as in the days of the music hall, but with classical repertoire. I might as well admit it; we have a bit of nostalgia for that period when Proust devoted his articles to Yvette Guilbert.

A Portrait

For the stage director to put together a solo for a performer like Jean-Paul Fouchécourt is like making his portrait in one evening. If I look at the photos of the productions in which Jean-Paul took part on all the stages of the world, I see how the stage directors who have worked with him have tapped into his ability to metamorphasize himself into an old woman, a devil, a queen of England, including the unforgettable frog in *Platée*. I have therefore started the thread of the show from the costume.

Magic in Music

Still in the spirit of the music hall, I have first thought of Leopoldo Fregoli, whose art of quick-change has become legendary. I wanted to explore the technique of quick-change which he developed more than a century ago, so I asked Thierry Collet to join our adventure. He pointed out that the costume holds a good place in the art of the magician, but that one should not limit oneself to quick-changes, but rather explore all that is possible in the way of illusions with a costume and its accessories, ties, handkerchiefs, vests, hats, etc. Mr. Collet is a long-time collaborator whom I have often called upon for musical shows. The art of magic suits music perfectly. The mystery of the former benefits the mystery of the latter. Magic radiates a poetry which leaves the sounds in suspension and sharpens the audience's listening.

Embarkation for Cythera

The show will present itself as a fake lecture on pleasure, which the lecturer/illusionist will give in songs. A kind of sexologist/musicologist will demonstrate (I hope with humor) how difficult pleasure is to be had. "Pleasure of love lasts but a moment..." He will offer a practical workshop on the use of a handkerchief. Melancholy is never far, and it produces good music. Even as it mixes periods, the program selected by Jean-Paul revolves around baroque music, which he has sung so often. The chosen melodies of Fauré and Poulenc conjure it in a pastiche, a kind of dream of a happy and fun period.

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Ryan Brown, Conductor and Artistic Director
OPERA
Lafayette

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*Pierre Gaveaux's Léonore,
ou l'amour conjugal*
Fully-staged production

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3:00 p.m.

Lisner Auditorium
George Washington University

*Jean-Philippe Rameau's
Les Indes Galantes
Part IV*

A concert opera
with orchestra suite

Wednesday, May 31, 2017
7:30 p.m.

Lisner Auditorium
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All recitals take place at the **Theatre of the Arts** at 7:30pm, (except *New York Festival of Song* at 3:00pm) located on the Van Ness campus of the University of the District of Columbia at 4200 Connecticut Avenue, NW.