



Les Indes
Ga **antes** **Part IV**

Friday
June 2, 2017
7:00 p.m.

**The Grace Rainey
Rogers Auditorium**

**The Metropolitan
Museum of Art**



Ryan Brown, Conductor and Artistic Director
OPERA
Lafayette

LETTER FROM THE ARTISTIC DIRECTOR



Dear Friends,

Our final program of the season highlights a familiar work, in a semi-staged version, by one of the acknowledged masters of the baroque – *Les Indes Galantes* by Jean-Philippe Rameau. Rameau's libretti are undergoing a re-examination in our era. While the plots of his opéra-ballets have long been considered slight, they suit the purposes of this special genre well, and contain a symbolism deeper than the simple love stories might at first suggest. *Les Fêtes*, for instance, which Opera Lafayette presented two seasons ago, is about the coming together of different peoples, which the librettist Cahusac made clear through dance. *Les Indes Galantes*, with each of its entrées set in a different part of the globe, subtly suggests, as French musicologist Sylvie Bouissou points out, that the native populations are more sympathetic than their foreign visitors or conquerors.

Our program begins with a suite of dance music from the Prologue and two other entrées of *Les Indes Galantes*: the variety of invention which flows from Rameau's pen is as bountifully evident in these instrumental pieces as it is in his vocal music.

We hope you enjoy this evening's program and invite you to save the dates for our 2017 - 2018 season, featuring works by Monteverdi, Scarlatti and Geminiani, and our program *Visitors to Versailles*.

With warm thanks for your interest and support,

Ryan Brown

See page 12 for a peek at our upcoming performances.

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The Grace Rainey Rogers Auditorium
The Metropolitan Museum of Art
Friday, June 2, 2017, 7:00 p.m.

Ryan Brown, *Conductor and Artistic Director*

OPERA
Lafayette

presents



Jean-Philippe Rameau
From *Les Indes Galantes*
Ballet héroïque a prologue with four entrées
Louis Fuzelier, librettist
1736 Version
Edition: Sylvie Bouissou

This performance will be sung in French with English supertitles and will last approximately 1 hour, with no intermission.

Opera Lafayette is grateful to the Wage Foundation for its generosity as Lead Sponsor of this production.

Opera Lafayette is funded in part by the following organization:



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PROGRAM

From the Prologue

Overture

Musette (en rondeau) pour la Suite d'Hébé

Premier et Deuxième menuets pour la Suite d'Hébé

Air pour deux Polonois

From *Les Incas du Pérou*

Adoration du Soleil

Chorus Brillante Soleil

Loure en rondeau pour les Incas

Première et Deuxième gavottes (pour les Péruviens et Péruviennes)

From *Les Fleurs*

Air pour Zéphir

(Deuxième et Premier airs) pour les Fleurs

Première gavotte (pour les Fleurs et la Rose)

Air pour Borée et la Rose

Pause

Les Sauvages (complete)



CAST *(in order of appearance)*

Victor Sicard⁺, *Adario*
André Courville⁺, *Dom Alvar*
Robert Getchell, *Damon*
Sherezade Panthaki⁺, *Zima*

CONTINUO

Andrew Appel, *harpsichord*
Loretta O'Sullivan, *cello*

CREATIVE TEAM

Mise en espace: Dietlinde Turban Maazel⁺
Costume design: Patricia Forelle
Ryan Brown, *violin and conductor*
⁺ *Debut artists*

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Loretta O'Sullivan
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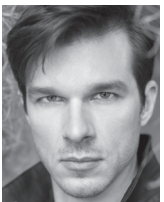
BIOGRAPHIES



Victor Sicard, *Adario*

Born in La Rochelle, France, Victor Sicard makes his Opera Lafayette debut with these performances. His operatic repertoire includes the roles of Apollo and Pan in Charpentier's *Descente d'Orphée aux enfers* and *Amor vince ogni cosa*, respectively, with the Concert d'Astrée - Emmanuelle Haïm, Dr Falke in *Die Fledermaus*

for the National Opera of Linz, Demetrius in Britten's *A Midsummer Night's Dream* at the Grand Theater of the Barbican, Povero in *Lo Spedale* at the Aldeburgh Festival, and for Guildhall productions Herr Fluth in *Die Lustigen Weiber von Windsor* and Gasparo in *Rita de Donizetti*, among others. He was part of William Christie's *Sixth Garden of Voices*, accompanied by the Orchestra of Arts Florissants for an international tour. His collaboration with Les Arts Florissants and Christie continued until 2016 with a program on Louis XIV for an international tour.



André Courville, *Dom Alvar*

A Louisiana native, André Courville makes his Opera Lafayette debut with these performances. Praised by *Opera News* for his "splendid, lush bass-baritone," he is quickly establishing himself as one of America's foremost young singers. He debuts this season with The Philadelphia Orchestra as bass soloist in Bach's Cantata 150 under

the baton of Yannick Nézet-Séguin, in Europe at Karlsruhe's Badisches Staatstheater as the title role in *Le nozze di Figaro*, and at the Spoleto Festival USA in Mozart's Great Mass in C minor. Other season highlights include Colline in *La bohème* with the Rochester Philharmonic, and his return to Caramoor Music Festival as Goffredo in *Il pirata*, where he previously sang the role of Monterone in *Rigoletto*. In the past four years as a Resident Artist at the Academy of Vocal Arts in Philadelphia, he has garnered critical acclaim for performances of many important roles including Méphistophélès in *Faust*, Mustafà in *L'Italiana in Algeri*, and Leporello in *Don Giovanni*. Previous seasons saw him as Masetto in *Don Giovanni* with the Milwaukee Symphony Orchestra, and the Marquis d'Obigny in *La traviata* with The Santa Fe Opera as a member of their Apprentice Singer Program.



Robert Getchell, *Damon*

Robert Getchell returns to Opera Lafayette, where he has performed Hippolyte in Rameau's *Hippolyte et Aricie*, Le Chevalier in Gluck's *Armide*, Polinice in Sacchini's *Oedipe à Colone*, and Renaud in Lully's *Armide*. The latter two performances were recorded by Naxos. Among this year's projects he will perform the role of Damon in *La Double Coquette*, a contemporary revision of Antoine Dauvergne's opera comique *La Coquette Trompée* (1753) by Gérard Pesson, touring in France. He began singing at the University of Massachusetts/Amherst where he studied French and Spanish literature. In France he studied French baroque music at the 'Centre de Musique Baroque de Versailles' and continued his studies with Margreet Honig at the Amsterdam Conservatory, specializing in early music interpretation with Howard Crook. He has performed the role of La Furie in Lully's *Isis* with Hugo Reyne, Astolphe in Lully's *Roland*, Mercure in Lully's *Persée*, The Chamberlin in Purcell's *The Fairy Queen*, Eurimaco in Monteverdi's *Il ritorno d'Ulisse*, and the title role in Le Claire's *Scylla et Glaucus* with Christophe Rousset. He appears at various European festivals and has recorded numerous CDs with works from composers from Charpentier and Mozart to Schubert, Mendelssohn, and Poulenc.



Sherezade Panthaki, *Zima*

Born and raised in India, soprano Sherezade Panthaki makes her Opera Lafayette debut with these performances. Her international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*), "astonishing coloratura with radiant top notes" (*Calgary Herald*); a vocal color "combining brilliance with a dark, plum-like tone" (*The Wall Street Journal*), and passionately informed interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early-music field, she has developed strong collaborations with many of the world's leading interpreters including Nicholas McGegan, Mark Morris, Matthew Halls, Nicholas Kraemer, Simon Carrington, the late John Scott, and Masaaki Suzuki, with whom she made her New York Philharmonic debut in a program of Bach and Mendelssohn. Among her opera credits are the role of Belinda in Purcell's *Dido and Aeneas*, and the title role of Galatea in the Mark Morris Dance Group's premiere performances of Handel's *Acis and Galatea*.



Gallery Voices,
Rosa Lamoreaux, *Artistic Director*

Gallery Voices brings passion and impeccable skill to the performance of a fascinating and beloved repertoire. Offering well-crafted programs sung with panache, the group is routinely hailed for vocal virtuosity and musical intelligence. Originally created as a vocal quartet, Gallery Voices have been in

residence at the National Gallery of Art since 1985. Founding soprano Rosa Lamoreaux was named Artistic Director in 2004 while expanding the forces to embrace repertoire from the Middle Ages to the present for 6-12 voices. Each a distinguished soloist in his or her own right, ensemble members are all in demand for performances of oratorio, chamber music, and recital in major music centers in the United States and abroad. But their deep love of vocal chamber music continues to find expression through international touring performances, as well as in regular concerts at the National Gallery of Art.



Andrew Appel, *Harpsichord*

Artistic Director of the Four Nations Ensemble, Andrew Appel performs throughout Europe and the United States as soloist in many festivals including Italy's Spoleto Festival, New York's Mostly Mozart Festival, and the Redwoods Festival. As a recitalist, he has performed at Carnegie and Avery Fisher Halls in New York, as well as halls from the Music Academy of the West to the Smithsonian in Washington, DC. Besides his work with The Four Nations Ensemble, he has been a guest of Chatham Baroque, the Smithsonian Players, and Orpheus. He serves as harpsichordist for Opera Lafayette and has toured with several European chamber orchestras. He has enjoyed critical acclaim for his solo recording of Bach works with Bridge Records as well as his fortepiano performances of Haydn for ASV. He presently records for ASV and Smithsonian recordings.



Loretta O'Sullivan, *Cello*

Loretta O'Sullivan – “an agile, eloquent player” (*The New York Times*) has played with many of this country's leading ensembles and orchestras. On period instruments these include the Four Nations Ensemble, Opera Lafayette, Clarion Music Society, Aston Magna, the Grand Tour, the Haydn Baryton Trio, the Classical Quartet, the American Bach Soloists, Aberfoyle Baroque, Smithsonian Chamber Players, and The Washington Bach Consort. In concert and recording, she has given memorable performances of Bach, Biber, Dall'Abaco, and Gabrielli for solo cello, concertos of Vivaldi and Porpora, obbligato cello arias of Bach, Caldara, and Handel, and chamber music of Beethoven, Mozart, and Haydn. Most recently, she recorded the complete Op. 5 sonatas of Francesco Geminiani with the Four Nations

Ensemble for Orchid Classics. As principal cellist of Opera Lafayette, she has performed at the Kennedy Center and the Rose Theater in New York City, and recorded for Naxos. Her work on modern instruments in period style include principal cello with the Bach Choir of Bethlehem. She frequently plays with the Orchestra of St. Luke's in New York City.

©Naomi Reddert



Ryan Brown, Conductor

Ryan Brown is the Founder and Artistic Director of Opera Lafayette, and conductor of this production of the fourth entrée of *Les Indes Galantes*. 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/Franccœur), 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, he 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. He was raised in a musical family in California, and performed extensively as a violinist and chamber musician before turning his attentions to conducting.



Dietlinde Turban Maazel, Stage Direction

Dietlinde Turban Maazel's first stage appearance at the age of 19 as Gretchen in Goethe's *Faust* at Munich's State Theatre brought her national fame. Six years later, thanks to scores of films and TV plays, she won Germany's coveted Bambi Award as Best Actress of the Year (1983). Among her film credits: the title role in Goethe's *Stella*, Luise in Schiller's *Love and Intrigue*, Euridice in Monteverdi's *Orfeo* (directed by Jean-Pierre Ponnelle), appeared in *Bloodline* (Sidney Sheldon), and *Mussolini and I*, starring opposite Anthony Hopkins. In 2004, she wrote and performed her first One Woman Play *Constantly Risking Absurdity* (Cherry Lane Theatre, NY) and starred in 2013 as Elle in Cocteau's *The Human Voice*. A violinist, singer, and dancer by training, she works as a stage director and private performance coach. She created and teaches the course "Acting for Singers" at Rutgers University and is also on faculty at the International Vocal Arts Institute (IVAI) and Highland Opera Studios in the U.S.

and Canada. She is CEO and Artistic Director of the prestigious Castleton Festival – an Opera Festival and Young Artists Training Program – which she founded in 2009 with her late husband, the world-renowned conductor Lorin Maazel, on their country estate in Virginia.



Patricia Forelle, *Costume Design*

Les Indes Galantes is the second opera for which Patricia Forelle has designed costumes for Opera Lafayette. Her designs for last year's *Une Éducation Manquée* were critically acclaimed. She is a costume designer and lecturer with a particular expertise in 17th- and 18th-century French culture. Her passion is court dance and dress and its effect on the development of French fashion and theater. She designs for opera and ballet and has written and directed a short theater piece - *Dressing for the Dance*. She earned nominations in 2011 and 2014 for Outstanding Visual Design by the New York City Dance Awards (The Bessies) for two of several ballets she designed for Brooklyn Ballet. Her lecture audience includes students and amateurs of ballet, costume, French, and music. Subjects of interest range from attitudes about luxury clothing in France to what people actually wore. She holds an M.A. from New York University in French Language and Civilization and a B.A. in Studio Art from Boston College. She divides her time between New York and France. Her next project moves her into the Belle Époque for a “soirée musicale” centered on the society figure and gifted composer Reynaldo Hahn while working on her book – *Dress and Performance on and off the Stage*.

PRODUCTION STAFF

Elisabeth Ribar, *Stage Manager*
Timberlake Studios, *Costume Construction*
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Patrick Kilbride, *Surtitles*
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Leslie Nero, *Music Librarian*

PROGRAM NOTES

Les Sauvages from *Les Indes Galantes*
Between Entertainment and Anti-Colonialist Manifesto

The heroic ballet, *Les Indes Galantes*, marked a break from the tragic vein which Rameau, until then, had mined with *Hippolyte et Aricie* in 1733 and *Samson*, the year after. While some wondered, among them Voltaire, the day after the premiere of *Les Indes Galantes*, on August 23, 1735, whether “his sublime music” can capture “successfully the naïve graces of a ballet,” Rameau proved magisterially with *Les Indes Galantes* that he could tackle other genres. At its creation, the work was composed of a prologue, followed by *Le Turc généreux*, *Les Incas du Pérou*, and *Les Fleurs*. As soon as August 28, 1735, five days after the premiere, Rameau made considerable modifications. But it is only at the revival on March 10, 1736 that he added a new entrée (act): *Les Sauvages*.

In the 18th century one spoke of the Eastern Indies for the regions of Asia (represented here by *Le Turc généreux* and the Persian feast of *Les Fleurs*) and the Western Indies for the American continent (*Les Incas du Pérou* and *Les Sauvages*). The thematic unity of the libretto of Fuzelier rests essentially on the power of love, in whatever geographical region it exerts itself. But beyond this obvious theme, the text is a pretext to criticize European civilization and to denounce its abuses (much like the epistolary novel of Montesquieu *Les Lettres persanes* of 1721). Thus the libretto forsakes the notion of the superiority of European civilization over the primitive state of men in *Les Sauvages*, rejects the prejudice of an instinctive barbarism attached to Turkey in *Le Turc généreux* and denounces the greed and brutality of the conquerors of the New World in *Les Incas du Pérou*.

The idea of the earthly paradise, the union of man with nature, of his innocence and naiveté characterizes *Les Sauvages* whose message is akin with the myth of the “Noble Savage” expounded since the texts of Jacques Cartier (*Voyage au Canada*) and Montaigne (*Des Cannibales*). Fuzelier also unfolds the theme of colonization by presenting Adario, chief of the natives, as a victim of two French and Spanish colonists

pictured as two unscrupulous conquerors who claim for themselves the right to deflower princess Zima. The poet's preference is with the natives, who are characterized by their pacifist and sincere ideas, as opposed to the artificial and conceited ones of the colonists. It is probable that Rameau and Fuzelier were impressed by the performance of two Native American Indians from Louisiana at the Comédie-Italienne in 1725. Reading the detailed description of this Parisian event given by the *Mercur de France* (November 1725, t. 2, p.2274-76), one is struck by how much it echoes the entrée of *Les Sauvages*: The exoticism of the scene, the half-nakedness of the bodies, the costumes and headdresses adorned with feathers, the episode of the smoking of the peace pipe, the evocation of the horrors of wars, the narrative dances, the use of drums and of rhythms that one supposes to be very marked, the theme of victory crystallize indisputably many of the topics developed in *Les Sauvages*.

From a musical standpoint, Rameau reinforces the point of view adopted by Fuzelier by underscoring the characterization of the two worlds. On one side the “haughty” music associated with the conquerors, orchestrated with timpanis and trumpets, and on the other, music of a more serene and sweet esthetic, primarily scored for the flutes and the strings, centered around the character of Zima. The divertissement, with its famous *Danse du calumet de la paix* (*Dance of the peace pipe*), celebrates naively the end of the war between the two worlds in an array of compositions one more remarkable than the next. As for the final *Chaconne*, its thematic ingenuity, its innovative orchestration, and its perpetual variations make it one of the most successful instrumental works of Rameau.

Sylvie Bouissou

Editor-in-Chief of *Jean-Philippe Rameau, Opera omnia*

Director of research at CNRS

Translated by Nizam P. Kettaneh

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Ryan Brown, *Conductor and Artistic Director*

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Various Theaters in New York City

Wednesday, October 25, 2017, 7:30 p.m.

Il Combattimento di Tancredi et Clorinda and other works by Claudio Monteverdi

With lutenist Thomas Dunford, harpsichordist Jean Rondeau,
and soprano Lea Désandre



Friday, February 2, 2018, 7:30 p.m.

Erminia

by Domenico Scarlatti

Enchanted Forest

by Francesco Geminiani

With Kalanidhi Dance, soprano Julia Dawson, mezzo Allegra Devita,
tenor Asitha Teenekoon, and bass-baritone André Courville



Thursday, May 3, 2018, 7:30 p.m.

Visitors to Versailles

Music from Lully's *Acis et Galatée* to Grétry's *Richard, Cœur de Lion*, with
mezzo Anna Reinhold, tenor Aaron Sheehan, and baritone Victor Sicard

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Ryan Brown, *Conductor and Artistic Director*

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Léonore, ou L'Amour conjugal

February 23, 2017

John Jay College, New York, NY

Une Fête de la Belle Époque

April 22, 2017

The Perry Belmont Mansion, Washington, DC

2017 Benefit

Les Indes Galantes – Part IV

June 2, 2017

Ukrainian Institute of America,
New York, NY
Ross and Judy Ain
Annelyse and Fredrick Allen*
Walter R. Arnheim and
Marsha Rehns
Norton Belknap
Stephen K. and
Elizabeth Bierman
Ryan Brown and
Christine Healey +
Ildiko and Gilbert Butler
Catia Chapin *
Luc de Clapiers
Carol Collins
Eugenia Comini and
Edward Bayliss
Mrs. Bruno Desforges *
Pierre and Ellen De Vegh
G. H. Denniston, Jr. and
Christine Thomas
James David Draper
Francis Dubois *
Dorsey and Susan Dunn *
Erich Eichman
Joan L. Elliston
Patricia and John M. Forelle
Kathryn Forgan
Elisabeth French
Mr. and Mrs. John French III
Cheryl Gorelick *
J. Cari Elliott Gradison
Cynthia Cannell Gross
Karim Peter Guen
Mark and Anne Hansen
Marifé Hernandez and Joel Bell
Anita Herrick
Solange B. Herter
Catherine Horst
Charles Hoyt and
Deborah Weinberger
Eileen and Peter Jachym

Adrienne Jamieson and
Patrick Chamorel *
Dr. Stephen G. Kent
Nizam P. Kettaneh +
Steve and Mary Sue Kitchen
Pia Lindstrom
James and Amira Luikart
Susan A. Lynner
Carol and Frederick Malone
Mrs. Jean-François Méjanès *
Wendy A. McCain
Heather Mac Donald
Ellen Marcus
Mrs. Gaston E. Métrailler
Carol and Frederick Malone
Mrs. Jose E. Noyes
Chris and Diane O'Flinn *
Annie Pampaninni *
Benita and Stephen Potters *
Thomas Pulling
Barry and Barbara Pupkin
Naomi Reddert
Faanya Rose
Janet C. Ross
Winthrop and
Mary Rutherford
Jeannette Sanger
Betsy Schiff
Cindy Sebrell and
Jeffrey Cipolla *
Barbara Senchak
David Sgorbati
Marilyn Shapiro
Anne Shine and Don Hilty
Allen Shofe
Daniel and Sybil Silver
Joel N. Simon and
Joan Platt Simon
Theodora and Albert Simons
Louise H. Stephaich
Elizabeth Stribling and
Guy Robinson

Gladys Thomas
Julie and David Tobey
Mr. and Mrs. Armani Vadiee
Margo and Anthony Viscusi *
Gianluigi and
Adrienne Vittadini
Ashley and
Alexander von Perfall
Barbara and Sedgwick Ward
Mrs. William B. Warren
JoAnn Willis and
Charles N. Kahn III
Lisa Wolf
Silvia and Sophocles Zoullas



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- **SAVE THE DATE!** Get ready to rally your friends, family and coworkers to improve our community on Thursday, June 8th through DoMore24.
- This is an especially impactful time to share with your friends and family why you support **OPERA LAFAYETTE** and encourage them to do the same.
- This 24-hour online day of giving, powered by United Way NCA, helps raise money for nonprofits serving DC, Maryland and Virginia. **All the money RAISED HERE STAYS HERE -- and makes change here. Learn more at DoMore24.org.**

