



The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*
DEBORAH F. RUTTER, *President*

TERRACE THEATER

Tuesday Evening, February 2, 2016, at 7:00

Wednesday Evening, February 3, 2016, at 7:00

Ryan Brown, *Conductor and Artistic Director*
OPERA
Lafayette

presents

Une Éducation Manquée *(An Incomplete Education)* (1879)

Music by Emmanuel Chabrier
Libretto by Eugène Letterier and Albert Vanloo

This performance will last approximately 60 minutes, with no intermission

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Patrons are requested to turn off cell phones and other electronic devices during performances.
The taking of photographs and the use of recording equipment are not allowed in this auditorium.





Letter from the Artistic Director

Dear Friends,



Opera Lafayette returns to the repertoire of the 19th century for the first time since our performances of Felicien David's *Lalla Roukh*. Like *Lalla Roukh*, *Une Éducation Manquée* is a piece of extraordinary charm and exquisite compositional dexterity, carrying forward the tradition of opéra-comique from the 18th century which Opera Lafayette has championed.

One doesn't get to hear enough Chabrier—the introduction that made me a fan was the Mark Lamos production of the composer's *L'Étoile* some years ago at the New York City Opera. It's interesting to reflect on how attuned to his times Chabrier was—whether in his sophisticated harmonies, his librettist's satire of French educational reforms, or in his choice of poetry to set. We decided that some of these wonderful independent songs could fill out the evening by being woven into a new prologue to suggest how the young couple in *Une Éducation Manquée* might have grown up together.

Opera Lafayette is happy to be able to bring this wonderful composer and Valentine's Day-like comedy to the stage. We hope that you enjoy the evening, and that you will join us in the spring for a very different program of *Opera and the French Revolution!*

Ryan Brown





Program

Overture—Andantino

Villanelle des petits canards (Villanelle of the little ducks)

La Tante (The aunt)—Sophie Junker

Pastorale des cochons roses (Pastorale of the pink pigs)

La Tortue et les deux canards (The tortoise and the two ducks) - Fable of La Fontaine

Pausanias—Dominique Côté, La Tante—Ms. Junker

Young Hélènes—Bella Deocares Brandenburg, Sofia Brunetti

Young Gontrans—Sami Sidi-Boumedine, Franco Cabanas

Les Cigales (The Cicadas)

Gontran—Amel Brahim-Djelloul

Cocodette et Cocorico (Mr. and Mrs. Cock a doodle doo)

Hélène—Ms. Junker, Gontran—Ms. Brahim-Djelloul, Choœur

Overture—Allegro

Une Éducation Manquée (An Incomplete Education)

Artists

Amel Brahim-Djelloul *Gontran de Boismassif*

Sophie Junker *Hélène de la Cerisaie*

Dominique Côté *Maître Pausanias*

Jeffery Watson *Piano*

Ryan Brown *Conductor*

Bernard Deletré *Direction*

Patricia Forelle *Costumes*

Colin K. Bills *Lighting*



Notes on the Program

By Nizam Kettaneh

Une Éducation Manquée (An Incomplete Education)

EMMANUEL CHABRIER

Emmanuel Chabrier's opéra bouffe *L'Étoile (The Star)* had a short run: 47 performances from November 28, 1877, to January 13, 1878. It was too sophisticated a score for the audience of the Bouffes Parisiens Theater which was accustomed to the easy tunes of Offenbach. The musicians in the audience admired it, but the directors of the theaters considered Chabrier's music too learned and difficult (Wagnerian, they would call it!) and were not eager to commission from him another work for the lyric stage. In fact, *L'Étoile* would not be revived until the Paris Opéra Comique brought it out in 1941 to celebrate the 100th anniversary of Chabrier's birth. However, shortly after the end of the run of *L'Étoile*, Chabrier met the director of the Cercle International, who offered him the opportunity to have a small one-act operetta performed at his establishment.

The Cercle International was one of many clubs in Paris that flourished between 1870 and 1890 where gambling occurred, albeit illegally. The avowed purpose of the club, however, was to provide distractions for its members and to foster commercial and friendly relations among various countries.

Chabrier turned to his trusted librettists of *L'Étoile*, Albert Vanloo (1846–1920) and Eugène Leterrier (1843–1884), who, a week later, handed him the libretto of *Une Éducation Manquée*. It was performed at the Cercle International on May 1, 1879, with Chabrier himself playing the accompaniment on the piano and was never performed again in his lifetime.

For this single performance, Chabrier was given complete freedom in the choice of his interpreters. For the role of the tutor Pausanias, he chose the baritone Louis Morlet (1849–1913), who, coming from the Théâtre de la Monnaie in Brussels where his acting skills and beautiful baritone voice were much appreciated, had just been hired by the Paris Opéra Comique. The soprano Jane Hading (1859–1941) created the trouser role of Gontran de Boismassif. She had just appeared in the reprise of an

operetta of Charles Lecocq (1832–1918), *La Petite Mariée (The Little Bride)*, and would premiere another one by the same composer, *La Jolie Persane (The Pretty Persian Woman)* in October of the same year (1879). An excellent actress, she would be considered the rival of Sarah Bernhard; Chabrier had such a high opinion of her talent that he dedicated the score to her. Finally, in the role of Hélène de la Cerisaie was a very young soprano, Mlle Réval, who would garner great success a year later in *Le Beau Nicolas (The Handsome Nicolas)*, an operetta of Paul Lacome (1838–1920).

The operetta tells the story of a young couple, Gontran de Boismassif and Hélène de la Cerisaie, fresh from their nuptials, discovering that they are woefully ill-prepared for the finer points of their wedding night. Gontran calls in his tutor, Pausanias, and berates him for having given him an incomplete education. Pausanias rattles off all the subjects he has taught Gontran, while the latter keeps repeating "It is not enough, Pausanias." While Pausanias hurries out to seek advice from a colleague, a storm breaks out which frightens the little Hélène out of her sleep. She rushes into Gontran's arms, where she finds comfort and...more.

The subject of *Une Éducation Manquée* is derived from a comedy by Eugène Labiche (1815–1888), *La Sensitive (The Over-sensitive One)* of 1860. In both works a tutor has filled his pupil's head with all sorts of subjects except how to love and in both the new groom is inhibited and helpless before his bride.

However, the choice of this topic might not be as innocuous as it may appear. It is very much in line with some of the political concerns of the time. Educational policy was highly politicized during the early years of the Third Republic (1870–1940). It was used as a weapon in the battle between the republican left and the monarchist right. The conservatives wanted schools controlled by the Catholic Church that would teach obedience and traditionalism. The radicals were anticlerical and afraid of church influence and demanded secular education, with no role for the church and an emphasis on teaching republicanism.

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On May 16, 1877, President Mac-Mahon, a monarchist, dismissed the republican Prime Minister Jules Simon, appointed the monarchist leader, the Duc de Broglie, to the office, dissolved parliament, and called a general election for October. His plan to reinstate a parliamentary monarchy backfired and the October elections brought a large majority of Republicans to the Chamber of Deputies and on January 5, 1879, a majority of Republicans to the Senate, forcing his resignation on January 30, 1879. Mac-Mahon was succeeded by the Republican, Jules Grévy. No longer forced to make compromises with the monarchists, the Republicans set out to infuse their values more deeply into French society by making laws that helped break down the class differences and limit the influence of the Catholic Church, which controlled most education in the country. Already, in February 1879, Jules Ferry, Minister of Public Instruction and Fine Arts, “pushed through the greatest educational reforms in French History” (Jann Pasler) by passing laws which established, first, free education (1881), then, mandatory and laic education (1882).

In this context the subject of *Une Éducation Manquée* may be seen as a satire of the monarchists’ educational system as represented by Pausanias, the tutor (a cleric as was usually the case in the aristocracy), who is derided for teaching irrelevant things.

Chabrier composed an overture and six numbers. The overture is in two parts: the first, marked *Andantino*, is a pastorella which evokes the countryside where Gontran and Hélène have been brought up. The music is best described by the composer Reynaldo Hahn (1874–1947) in his article in *Le Figaro* of March 31, 1938:

“From the first bars of the *Pastorale*, which forms the beginning of the overture, one is bewitched, ‘enlaced’ by all the seductions of Chabrier’s enchantments. And its spell remains to the end. In succession: the song of the “Petit vin de Roussillon” (“Little wine from Roussillon”), as attractive as the delightful drink it praises; the letter of the grand-father, whose prosody to be sure is a little arbitrary, but whose harmonization is filled with piquant details; the duetto where the first surges of love of the young couple

are veiled with charming candor; the farcical scene, where the comic alternates so pleasantly with the graceful; the *couplets* so agreeably anguished, “Lorsque le ciel se couvre ainsi” (“When the skies becomes overcast”); and, finally, the second duo, which ends with a little waltz that became well known later when it was intercalated in the dancing version of *España*, all these offer all the familiar features of his powerful genius to those who know and love Chabrier.”

Chabrier in his letter dated September 1880 to his publishers, Enoch & Costallat, wrote with bittersweet humor: “Paris ... is a city where *Les Huguenots*, *La Dame Blanche*, and *Les Pilules du Diable* are still played, instead of reviving *L’Etoile* which would be more amusing. I do not mention *L’Educazione mancata*, we shall see about serving that up in twenty years or so. Hading will then be at the summit of her talent.”

Maurice Ravel (1875–1937)—a fervent admirer of Chabrier (he even composed a piano piece, *À la manière de Chabrier [In the manner of Chabrier]*)—following the revival of *Une Éducation Manquée* at the Théâtre des Arts (now called Théâtre Hébertot) in Paris, published an article in *Comœdia illustré* of February 5, 1913, in which he wrote, “There is nevertheless more real music in this little work than in many full-scale lyrical pieces. In the merest verse, in the slightest romance, one recognizes the very individual author of *Gwendoline*, *Le Roi malgré lui*, and *La Sulamite*. It is the same musical substance, less condensed, but just as flavorful. How many light works, even among the most recent ones, would not seem old-fashioned compared to this one, which is nonetheless 34 years old?”

Animal Songs and Duet EMMANUEL CHABRIER

Chabrier wanted to write songs but was tired of the conventional poetry of most songs written by his contemporaries. He expressed his desires to his editors, Enoch & Costallat, in a letter dated June 29, 1889:

“...What I do not want is those eternal flower beds in three verses where one picks stupidly rosehips and chrysanthemums; what I do not want are those sandy gravel

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nooks where one falls in love at the time of the blooming flowers either in April or in May (...) Always about April, May, the field flowers (...) Bordes, Chausson, Marty, Bréville, Hue, and Debussy. have composed mannered music, ingenious, but a little tormented, often sad, tearful, distressed, so much so that when one sings these songs in living rooms it looks like one is burying the devil or giving the last sacraments to the audience. (...) I want to do something cheerful, cheerful for both sexes, strong, good-natured; fables, tales, in a word something else than Fauré, Holmès, and all the others in tow."

Around this time he met Rosemonde Gérard (1871–1953), who had just published a book of poetry, *Les Pipeaux* (*The Reed-pipes*, Lemerre, Paris, 1889). Her fiancé, Edmond Rostand (1868–1918)—they will marry on April 8, 1890—had his book of poetry, *Les Musardises* (*Dawdlings*), published a year later by the same publisher. It is in these books that he found the texts to *La Villanelle des petits canards* (*The Villanelle of the little ducks*), *La Pastorale des cochons roses* (*The Pastorale of the pink pigs*), and *Les Cigales* (*The Cicadas*).

It seems that Rosemonde Gérard worked with Chabrier in his settings of these songs, because four verses are added to the text of *La Villanelle des petits canards* that were not published in *Les Pipeaux* and there are textual changes in the fourth and fifth verses of *Les Cigales* between the text as set in music and the one published by the poetess. Likewise, *La Pastorale des cochons roses*, is not to be found in the first edition of *Les Musardises*. It was published with some textual changes in the "New edition" in 1911 with the shortened title of *Les Cochons roses* (*The pink pigs*).

In *La Villanelle des petits canards*, the music embraces the text very closely; harmonic color and rhythm enhance the spirit of the text. Thus an unexpected modulation underscores the word "heureux de troubler l'eau claire" ("happy from muddying the clear water"). Subtle variations in every verse follow the ducks as they go ("Ils vont") on their promenade.

La Pastorale des cochons roses is pure Chabrier with its exquisite modulations,

such as the one on the words "Là-bas, au bord du firmament" ("Over there, at the edge of the firmament") and its unexpected vocal runs are bound to bring a smile to the listeners' lips.

Les Cigales is like a tone poem. The first verse "Le soleil est droit sur la sente" ("The sun is straight over the path") sets the stage. It is a hot summer day evoked by a calm and static accompaniment of broken chords over which a dissonant second repeated obstinately imitates the cries of the cicadas.

From the early 1870s, a vogue for garden dancing venues developed. These were called "cafés-concerts" and attracted society people as well as artists such as Manet, Degas, and Renoir (who painted one of them, *Bal du Moulin de la Galette*, now at the Musée d'Orsay, Paris). Chabrier often frequented these "cafés-concerts" with some of his friends. One such place was called L'Eldorado. Founded in 1858 and located at 4, boulevard de Strasbourg, it boasted a 35-piece orchestra and featured in the 1870s the very popular comic duo, Bruet-Rivière. Theodore Bruet (born ca. 1843) was a café-concert singer who debuted as a light tenor in opéra-comiques in 1865. He married Maria Rivière, who was the first soprano at the theater in Dijon, and went with her to the Tyrol, where they gathered a whole repertory of yodeling songs which they performed to great acclaim at L'Eldorado at La Scala, and at L'Eden-Concert. In 1878 Chabrier much taken by their talent, composed the farcical duet *Cocorico et Cocodette* (*Mr. and Mrs. Cock a doodle doo*). It is written for the duo with an accompaniment of orchestra and a small chorus. The piece was never performed. Reynaldo Hahn (1874–1947) in an article in *La Presse* on July 23, 1899, reported that the director of L'Eldorado, after hearing Chabrier perform it, exclaimed, "Why not some Wagner!" The first known performance is that by Christiane Edda-Pierre (soprano) and Gerard Friedmann (tenor) in a radio broadcast on France Culture on October 31, 1964. The version with piano accompaniment was published by Gérard Billaudot, Paris, 1988. A shortened version of this duet is performed tonight.

Meet the Artists

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, D.C. by 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." Opera Lafayette recently completed its 20th-anniversary season, which included performances of Rameau's *Les Fêtes de l'Hymen et de l'Amour, ou Les Dieux d'Égypte*; *A Wink at the Past: Chamber Music by Handel and Bach*; and Grétry's *L'Épreuve Villageoise*. The 20th-anniversary season marked the beginning of producing a full season in both Washington, D.C. 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 January and February of 2014. Opera Lafayette's discography on the Naxos label has expanded to 11 releases, including Gluck's *Orphée et Euridice* (2005), Sacchini's *Edipe à Colone* (2006), Rameau Operatic Arias (2007), Lully's *Armide* (2008), Rebel and Francœur's *Zélinde, 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), and Philidor's *Les Femmes Vengées* (2015).



Ryan Brown is the founder, conductor, and artistic director of Opera Lafayette. Through his work with Opera Lafayette, Mr. Brown 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. Mr. Brown's repertoire and discography of 11 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 most recently and 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. 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. His teachers included Dorothy DeLay and Gustav Meier. In 2014 Mr. Brown returned to the Opéra Royal in Versailles, 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. Mr. Brown is a recipient of La Médaille d'Or du Rayonnement Culturel from La Renaissance Française.



Recognized as an exceptional musical personality, appreciated for the rich and bright color of her voice, soprano **Amel Brahim-Djelloul** will appear this season on many French and European stages and in

opera productions as well as in recitals. She interprets Zanetta in Offenbach's *La Princesse de Trébizonde* at the Opéra de Limoges and Gontran in Chabrier's *L'Éducation Manquée* in New York and Washington, D.C. with

Meet the Artists

Opera Lafayette. She will sing in a new creation of Zad Multaka, in the *Te Deum* of Lully and Charpentier's with Le Poème Harmonique at the Auditorium de Lyon and also in Budapest, gives a concert at Algiers with the Algerian National Symphonic Orchestra, and in Kiev with the National Philharmonic of Ukraine. She has had the opportunity to play several major roles, including Servilia in *La clemenza di Tito* (Opéra National de Paris, Festival d'Aix-en-Provence), the title role in Messenger's *Véronique* (Théâtre du Châtelet), Nannetta in *Falstaff* (Théâtre des Champs-Élysées), Susanna in *Le nozze di Figaro* (Angers-Nantes Opera, Lausanne Opera), Pamina in *Die Zauberflöte*, Despina in *Così fan tutte* (Nice Opera), Adina in *L'elisir d'amore* (Avignon Opera), Mélisande in *Pelléas et Mélisande*, and Drusilla, Amore, and Valletto in *L'incoronazione di Poppea* (Théâtre des Champs-Élysées, Berliner Staatsoper, Brussels' Théâtre de la Monnaie, Grand Théâtre de Genève, Opéra National de Paris, Lille and Dijon Operas). Ms. Brahim-Djelloul has performed on some of the major stages in France (Opéra National de Paris, Théâtre du Capitole de Toulouse, Théâtre des Champs-Élysées, Théâtre du Châtelet, Opéra Comique, Nice Opera, Avignon Opera, Salle Pleyel, Salle Gaveau, Théâtre Musical de Besançon, and Chorégies d'Orange) and abroad (Kennedy Center, Lincoln Center, Lausanne Opera, Grand Théâtre de Genève, Deutsche Staatsoper in Berlin, Monnaie de Bruxelles, London's Barbican, Madrid's Auditorium, and Théâtre national Algérien in Alger), and she has been invited to perform alongside several orchestras (Washington's National Symphony Orchestra, the Orchestre national de France, Orchestre Philharmonique de Strasbourg, Orchestre Symphonique Pasdeloup, Orchestre Symphonique National Algérien, and Orchestre national d'Ile-de-France) and musical formations (Le Poème Harmonique, Les Arts Florissants, 2E2M). Proud of her origins and cautious about defending them, she based the theme of her first record, edited by Ame Son, on the theme of the 1001 Nights. It was well-received by the press. Her second record, *Amel chante la Méditerranée* offers pieces from the Arab-Andalusian

heritage, adapted by her brother, Rachid Brahim-Djelloul, and interpreted with the Amedyez Ensemble. Her last recording, with Nicolas Jouve, is *Populaires* (Eloquentia), which celebrate the alliance of the folk tradition and composers such as Brahms, Ravel, Canteloube, Collet, Respighi, Guridi, and Hahn.



CHRISTINA RAPHAËLLE

Belgian soprano **Sophie Junker** studied at the IMEP (Institut Supérieur de Musique et de Pédagogie) in Namur, and at the Guildhall School of Music and Drama in London. She is a Samling Scholar and winner of the first prize in the 2010 London Handel Competition and the 2012 International Cesti Competition. Ms. Junker's operatic repertoire includes Susanna (*Le nozze di Figaro*), Marzelline (*Fidelio*), Serpette (*La finta giardiniera*), Despina (*Così fan tutte*), Atalanta (*Xerxes*), Adina (*L'elisir d'amore*), Zdenka (*Arabella*), and Sophie (*Werther*). In concert she has appeared in Bach's Cantata BWV 201 at King's College Chapel (Cambridge), Handel and Scarlatti Cantatas for the Innsbruck Festival, the Mass in B minor with The King's Consort, St. Matthew Passion with Wiener Akademie and Bach's Hunting Cantata with Bach Collegium Japan (Masaaki Suzuki), Schumann and Schubert's recitals for the Oxford Lieder Festival, and in Versailles with Jordi Savall. Ms. Junker's discography includes a recording of Charpentier and Carissimi with La Nuova Musica for Harmonia Mundi, Handel's *Esther* with Laurence Cummings at the Göttingen Festival (NDR Kultur), and Bach's Secular Cantatas (Vol. 2) with Bach Collegium Japan under Masaaki Suzuki (BIS). Further engagements include a tour with Concerto Copenhagen, Rameau's *Castor and Pollux* with Christian Curnyn, Viardot's *Cendrillon* at Liège Opera, Mass in B Minor and St. Matthew Passion with McCreesh, Aspasia in Handel's *Alexander Balus* (London Handel Festival), Bach's Cantatas with Concerto Copenhagen, and Belinda (*Dido and Aeneas*) with David Bates and La Nuova Musica. Ms.

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Junker returns to Opera Lafayette as Hélène in Chabrier's *Une Éducation Manquée* in New York and Washington and Cleis in Martini's *Sapho*.

JULIE BEAUCHEMIN



Québec baritone **Dominiq Côté** maintains a flourishing career in North America and in France. Praised for his warm tone, stage presence, and skill as an actor, he has won several first prizes including the

Concours International de chant de Canari and for operetta at the Concours International de chant de Marmande. Trained as an actor at L'école de théâtre de St-Hyacinthe and then as a singer with Lucette Tremblay in Montreal, he completed his training at the Atelier lyrique de l'Opéra de Montréal in 2010 where he worked under the direction of Gerald Martin-Moore. Mr. Côté recently starred in the Feydeau play *Feu le mère de Madame* at Theatre Lac Brome, and sang the role of Frédéric in *Lakmé* at l'Opéra de Montréal, and the role of Dr. Falke in *La Chauve Souris* for le Grand Théâtre Genève. This season he debuts at the Wexford Festival in Herold's *Le pré aux clercs* and debuts with Opera Lafayette in tonight's performance as well as in New York. Other recent engagements include Morales in *Carmen* for Pacific Opera Victoria, Dr. Falke in *La Chauve Souris* for Opéra de Montréal, a production of *Titanic* at Opéra-Théâtre de Rimouski, a recital for La Société Musicale Alain Marinaro in southern France, Bach's St. John Passion, *Carmina Burana* for l'Orchestre symphonique de Sherbrooke, and Mozart's Requiem in D Minor for I Musici de Montréal and le Grand Choeur de Montréal. Mr. Côté is regularly invited to sing with orchestras and has been heard with l'Orchestre symphonique de Montréal, Ottawa, Longueuil, Sherbrooke, Québec, Lanaudière, and Paris under the direction of such conductors as Jacques Lacombe, Stéphane Laforest, Marc David, and Simon Leclerc in works ranging from *Carmina*

Burana to *Les Misérables*. Appreciated for his comedic talent, Mr. Côté has been seen as the character Renaud on the Radio-Canada show *Virginie*, Eric Gaudry on *Jean-Duceppe* for Télé-Québec, and as Étienne Bernard on *Emma* on the TVA network. Children will also recognize his voice from the many cartoon characters he has played including the Lion in *Le Lion d'Oz*.

JOHN MCCAULEY



Pianist **Jeffery Watson** has appeared as soloist with the Honduran National Symphony, Pan American Symphony, Rosario (Argentina) Chamber Orchestra, Alexandria Symphony, and the Kennedy Center Opera

House Orchestra with the Kirov Ballet. Dr. Watson is a pianist with the internationally acclaimed tango quintet, QuinTango, including performances with the Wichita Symphony, Orquesta Sinfonica Sinaloa de las Artes (Mexico), at Lincoln Center, the Piccolo Spoleto Festival, the U.S. Ambassador's Residence in Buenos Aires, the Amalfi Coast Festival, and at the International Tango Festival in San Miguel de Allende, Mexico. In 2009 he performed along with soprano Susan Bender in Croatia for the International Conference of the College Music Society and was guest artist at the Fairbanks (Alaska) summer music festival. In March 2011 he was soloist and clinician at the third International Piano Festival in Lima, Peru. In June 2013 he taught and performed in Dutch Harbor, Alaska under the auspices of the Aleutian Arts Council. Last season he toured Wyoming, Costa Rica, Uruguay, and Argentina with QuinTango, conducted Ravel's *L'enfant et les sortilèges* at the University of Wisconsin Stevens Point, and along with colleagues from the Washington Conservatory, performed for a TEDMED talk that was simulcast to 80 countries around the world and then live in Istanbul. Dr. Watson is a visiting professor at the George Washington University and on the faculty of the Washington Conservatory of Music.

Meet the Artists



Born in northern France, **Bernard Deletré** won a first prize in voice from the Conservatoire National Supérieur of Music in Paris. He began his career performing the standard repertory, contemporary music, and musical theater, and was engaged by William Christie in 1987 for the production of Lully's *Atys* with Les Arts Florissants. Since then, he has participated in many important productions of baroque operas in France and abroad, in particular in North America where he is regularly invited (New York City Opera, Glimmerglass Opera, Opera Lafayette, Boston Early Music Festival, and Montreal Baroque, among others). For the past few years he has made a concerted effort in broadening his activities to include works from the standard repertory (Bellini's *I Puritani*, Janáček's *Katya Kabanova* and *The Cunning Little Vixen*, and Offenbach's *Tales of Hoffman*), which he has performed in France as well as in Geneva, the Netherlands, and Great Britain. Equally gifted as a comedic actor and a stage director, he was highly praised for his portrayal of Jean de La Fontaine in Daniel Soulier's play, *La Veuve et le grillon*, performed at the Péniche Opéra, and has staged several spectacles of musical theater and opera while helping to train young professional singers. Mr. Deletré can be heard on over 40 recordings for labels including Adda, Opus 111, Erato, Harmonia Mundi, and Naxos.



Patricia Forelle is a costume designer with a particular interest in 17th and 18th century French culture, manners, and theater. She has designed costumes many times for the Brooklyn Ballet, including a re-examination of *Les Sylphides* for the Company's 10th anniversary season. Her work received New York City Dance Awards (the "Bessies") nominations in 2011 and 2014 for Outstanding Visual Design. In 2014 she presented *Dressing for the Dance*, a

theater piece she wrote, directed, and costumed, intimately depicting the origins of ballet and the importance of courtiers' dance as an integral part of the court of Louis XIV with historical dance, witty and informative dialogue, and sumptuous costumes. It was presented at the Tony Bennett Concert Hall—Frank Sinatra School of Performing Arts in Queens, New York, and at the Grolier Club in Manhattan to enthusiastic response. In 2015 Ms. Forelle adapted *Dressing for the Dance* as part of the 43rd season of Aston Magna, the New England early and baroque music summer festival. Elaborately costumed dancers performed Lully's *Courantes* and *Sarabande* and *La Coste's Gigue*, with Ms. Forelle as narrator. She holds a B.A. in studio art from Newton College of the Sacred Heart (Boston College) and an M.A. from NYU in French language and civilization. She lectures on court dance and its effect on the development of French fashion and theater, is a pianist with a particular interest in the music of Debussy and Chabrier, and is an avid reader of period and contemporary French literature. Ms. Forelle divides her time between New York and France.

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Lighting Designer **Colin K. Bills** is pleased to be working with Opera Lafayette again, after previously designing *Les Fêtes de l'Hymen et de l'Amour*, *Così fan tutte*, *Les Femmes Vengées*, *Lalla Roukh*, *Actéon*, and *Le Roi et le Fermier*. He is a Company Member at Woolly Mammoth Theatre Company where he has designed over 40 productions, including *Stupid F---ing Bird*, *Clybourne Park*, and *The Convert*. As a conspirator with the devising company dog & pony dc, he has collaborated in the writing, direction, and design of *A Killing Game* and *Beertown*. His designs have been seen at Arena Stage, The Berkshire Theater Festival, Center Stage, Contemporary American Theater Festival, Dallas Theater Center, Everyman Theatre, Ford's Theatre, Forum Theatre, Imagination Stage, Intiman Theatre, The Kennedy Center, Marin Theatre

Meet the Artists

Company, Metro Stage, Olney Theatre Center, Portland Center Stage, Round House Theatre, The Smithsonian, Signature Theatre, Studio Theatre, Synetic Theatre, Syracuse Stage, Theater J, The Washington Revels, The Wilma Theater, and the Williamstown Theatre Festival. Mr. Bills has won three Helen Hayes Awards and is a recipient of a Princess Grace Fellowship in Theater. He is a graduate of Dartmouth College.

Bella Deocares Brandenburg is a first grader at Capitol Hill Day School. She enjoys singing, playing the piano, and composing her own music.

Franco Cabanas (10) is a fifth grader at Lane Elementary School in Alexandria, VA. He plays the violin, and guitar and takes jazz lessons. His acting debut was in the Fall of 2014 with Mount Vernon Community Children's Theater in the musical *Oliver!*

Sofia Brunetti is a sixth grader at Westland Middle School and enjoys dancing, singing, playing the piano, and traveling the world. She performed in Septime Webre's 2010-14 productions of *The Nutcracker* at the Warner Theater.

Sami Sidi-Boumedine is the son of Amel Brahim-Djelloul and Reda Sidi-Boumedine.

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