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La Double Coquette

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PEAK Performances at Montclair State University

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Peak Performances

2015 | 2016 SEASON

New Jersey/New York Premiere!

La Double Coquette

Composed by Antoine Dauvergne with additions by Gérard Pesson

Libretto by Charles-Simon Favart with additions by Pierre Alferi



June 4 & 5, 2016

Alexander Kasser Theater



MONTCLAIR STATE
UNIVERSITY

Photo by Marc Damage

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

New Jersey/New York Premiere!

La Double Coquette

Composed by **Antoine Dauvergne** with additions by **G rard Pesson**
Libretto by **Charles-Simon Favart** with additions by **Pierre Alferi**

Director **Fanny de Chaill **
Costume Designer **Annette Messenger**
Costume Realization **Sonia de Sousa**
Lighting Designer **Gilles Gentner**
Lighting Realization **Cyrille Siffer**
Technical Stage Coordination **Fran ois Couderd**

CAST

Damon **Robert Getchell**
Florise **Isabelle Poulenard**
Clarice **Ma lys de Villoutreys**

ENSEMBLE

Amarillis

Violin I **Alice Pi rot**
Violin II **David Plantier**
Viola **Fanny Paccoud**
Cello **Annabelle Luis**
Double Bass **Ludovic Coutineau**
Director, Harpsichord **Violaine Cochard**
Director, Oboe and Flute **H lo se Gaillard**

Oboe **Xavier Miquel**
Bassoon **Laurent Le Chenadec**
Horn I **Lionel Renoux**
Horn II **Serge Desautels**

Support for the American tour of *La Double Coquette* is provided by the FACE Contemporary Music Fund.

The concert version of *La Double Coquette* was produced by the Ensemble Amarillis and Les 2 Scènes-scène nationale de Besançon on December 2, 2014, at the Théâtre de Besançon. Gérard Pesson's music and Pierre Alferi's libretto were commissioned by Les 2 Scènes-scène nationale de Besançon.

With the support of the Orange Foundation.

The staged version of *La Double Coquette* is produced by the Festival d'Automne in Paris; the Centre de Musique Baroque de Versailles; Festival Le French May/Hong Kong; Festival de Sablé; Metz en Scènes – Arsenal; Théâtre Impérial de Compiègne; KunstFestSpiele Herrenhausen; Spoleto Festival USA; Peak Performances @ Montclair State University. With support from le Fonds de création Lyrique and l'ADAMI.

Duration: 75 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted in the theater.

Synopsis

Prologue

Florise is at home, wallowing in self-pity, when she receives an e-mail inviting her to a party. She assumes that Damon, her fickle suitor, has sent it. She sees him on Facebook with another woman—Clarice. She devises a plot to break them up, dressing as a man, complete with fake moustache.

Scene 1

A bar: Florise gazes at herself in the mirror, delighted with her masculine appearance. She chooses the name of Dariman. Enter Clarice.

Scene 2

Florise/Dariman and Clarice flatter and beguile one another. Florise is increasingly agitated as she realizes that while giving a speech on desire, she has stirred genuine feelings of desire—for Clarice. Prospects are not looking good for the fickle suitor. The young women mock him. Florise urges Clarice to leave him for her. Exit Florise. Enter Damon.

Scene 3

Damon is flabbergasted when Clarice says she is no longer interested in him and argues with her. They swear eternal hatred, then fake forgiveness. Enter Florise/Dariman.

Scene 4

Damon realizes that Clarice has abandoned him. Florise/Dariman is exultant. Damon uncovers the plot, but Florise will not forsake the woman she loves. Clarice declares her undying love for her, as a woman. Together they taunt and spurn Damon. He cheers himself up by dreaming of new conquests.

Final Comedy

Florise, Clarice, and Damon sing the joys of love, in all its different “forms.”

—*Pierre Alferi*

Program Notes

I have sometimes been referred to (however accurately or inaccurately) as a composer of memories, as someone who has written works based on existing compositions, but this was the first time I had been presented with a proposal as radical as the imaginative idea devised by Héloïse Gaillard and the Ensemble Amarillis. The idea was to move into an 18th-century work—to go inside and make myself at home. So I did—I moved into *La Coquette trompée*, and there I was with the wonderful music composed by Antoine Dauvergne in 1753, and I brought my own furniture. My contemporary librettist, Pierre Alferi, provided some clever and excellent suggestions, and we went right inside the drama of the libretto originally written by Charles-Simon Favart, taking the story through to its final and no doubt logical conclusion.

The “Additions”

La Double Coquette has 32 “additions” to the original work by Dauvergne and Favart. Most additions are short; the longest is the first—the Prologue (9’30”), which is a long monologue by Florise. The others are rarely more than one minute. The 32 additions total 37 minutes.

(I discovered the term “Addition” in a sub-heading on the title page of the memoirs of the great 18th-century French diarist the Duke de Saint-Simon [1675–1755]: *Journal by Marquis de Dangeau with Additions by the Duke de Saint-Simon*. Saint-Simon originally wrote his comments in the margin of another author’s text, and those comments became the foundation for the opus of Saint-Simon himself. And so I use his term for my work on *La Double Coquette*.)

Dauvergne’s music often appears as quotations in the additions, in particular in the Prologue, but these are surreptitious, sometimes coded appearances. The basis for an addition can come from Dauvergne, and then the original music is overtaken, transformed through changes in harmony or instrumentation.

Two additions (both minuets, one of them in the final ballet scene) feature the music of Dauvergne plus text that was not in the original. In what I call “adding a clothesline” (*Ajout d’un fil à linge*), this may simply be a delicate harmonic note held by two violins throughout a recitative by Dauvergne. This could be described as a simple “intervention.”

At one moment the resonance of a Dauvergne chord is extended, at another the only change is a note being held. Recitative can be developed, as if offering one of the characters speech, but only as an aside. Musical quotations may appear fleetingly, as glimpses (for example, of Bizet or Rameau), and speech patterns may be detected, in rap style or an expressive form of Morse code.

The additions can be self-contained, set between two sections in the original; most fit into the recitative so that the movement from one composer to another, or from one librettist to another, is not immediately apparent.

With the possible exception of Addition 27, I had no intention of creating a pastiche. Nor is my music there to divert attention away from Dauvergne. Most of the time, ambivalence is the intended effect, shifting from one pair to another (Dauvergne/Favart to Pesson/Alferi), imperceptibly, stealthily.

Addition 29 stands as a case of adaptation twice over. I had asked the composer/pianist Denis Chouillet to write an instrumental version of a score for piano and had given him a minuet by Dauvergne (the minuet in Addition 5), suggesting he could turn it into a bossa nova.

Parody and Comedy

Dauvergne/Favart wrote their opera in the early days of the Opéra Comique, which unashamedly acknowledged its heritage going back to entertainment at village fairs. Comic operas could end with a comedy scene, including a simple tune for the audience to join in, and then the singers would step to the front of the stage and speak directly to the audience, announcing the moral of the story.

I had asked Pierre Alferi to include some musical indications in the dialogue so that text and music would be linked from the start. Alferi interspersed his libretto with musical directions (for form, mood, or tempo), and they guided me when composing. Alferi's text has clearly determined most of the additions (even though five are without lyrics). Alferi's involvement mainly includes comments on the situation spoken by characters as asides, yet going so far as to influence the plot, to the point where the ending is not quite the same ending the original authors wrote.

As I had intended for this comic scene, Alferi devised lyrics that were both in line with Favart's libretto and also fit the new plot. He followed the same number of syllables, making it possible to keep the popular tune in Dauvergne's music. I wrote the instrumental score and harmony to the same tune (with great freedom), having the comedy—with the repeated refrains—travel through the harmonics and different musical features; the lyrics ultimately shift to fit the original allemande in Dauvergne's ballet for the final scene and music for the dual *Double Coquette*.

In the 18th century, it was common practice to parody opera, and French comic opera is quite simply the legacy of entertainment onstage at village fairs. The parodies said a great deal about the originals and were a barometer reflecting their value. This is what we have done here: we have echoes, divides, caricatures (not quite "tailor made") with the two coquettes, the two librettists, the two composers, and ultimately the two sides to the one face.

—Gérard Pesson

from "*La Coquette trompée* (1753) to *La Double Coquette* (2014):
Moving into an 18th-century Work and Feeling at Home"

La Double Coquette is a cross-text opera. The original corpus of *La Coquette trompée*, composed by Antoine Dauvergne to a libretto by Charles-Simon Favart, has undergone an operation, as music is grafted and verse implanted. In the original, a woman disguises herself as a man to court her rival, and the trickery persuades the unfaithful suitor—with great suspension of disbelief—to return to his first love.

I decided to do away with this respectable outcome that seemed far too conformist. I chose to take the double-crossing love story through to the end, with a difference: the handsome cross-dresser succumbs to the lure of Lesbos. Ultimately there is a happy ending, but the perfidy of the farce ensnares the double-crosser. Such disloyalty to the spirit of *opéra bouffe* remains an acceptable challenge provided that the basic principles are respected. All's fair in love and war—isn't it? In the prologue and inserted text, I used some of the lexicon and rhymes of the original libretto, and even elements of the prosody from the final comedy scene.

Favart, the librettist, may have been heard turning in his grave, but Dauvergne, consulted through the spirits, has given his consent.

—*Pierre Alferi*

About the Artists

Antoine Dauvergne (Composer) (1713–1797) was initially a violinist, as was his father. In 1741, he became an instrumentalist with the *Musique de la Chambre du Roi*, and three years later a member of the Opera orchestra. He was already known as a composer after his sonatas for one and two violins were published in 1739. His four-part symphonies were performed in 1751, and the success of his first opera, *Les Amours de Tempé*, the following year marked the beginning of his career and reputation as a composer of lyrical works. He wrote another ten such works, continuing up to 1771. He held official positions: composer and master of music of the *Chambre du Roi* (1755); joint director of the *Concert spirituel* (1762), providing an opportunity for his motets to be performed; superintendent of the King's Music (1764); and director of the Opera between 1769 and 1790. His lyrical works did not always delight the audiences, particularly when they were written to librettos already known with music composed by his predecessors at the Royal Academy of Music; this was the case of *Énée et Lavinie* (1758), *Canente* (1760), and *La Vénitienne* (1768). Dauvergne seemed better suited to comic opera rather than opera, and

he is recognized as one of the founding fathers of the art of comic opera. In *Les Troqueurs* (1753), an intermezzo, he combined both French and Italian styles but broke away from the French practice of spoken recitative, preferring singing.

Gérard Pesson (Composer), born in 1958 in Torteron, Cher, France, studied literature and musicology at Paris-Sorbonne Université. In 1986, he launched the music magazine *Entretemps*. From 1990 to 1992, he was in Rome, resident with a grant at Villa Medici. In 1994, he received an award from UNESCO (Tribune Internationale) and in 1996, the musical composition prize given by the Prince Pierre Foundation. In 2007, in Berlin, the Akademie der Künste gave him its annual prize. His diary, *Cran d'arrêt du beau temps*, was published in 2004 by Editions Van Dieren. His opera *Pastorale*, inspired by *L'Astrée* by Honoré d'Urfé, was commissioned by Oper Stuttgart and was first performed as a concert in 2006; in June 2009, the Théâtre du Châtelet in Paris produced the staged version, directed by Pierrick Sorin. Pesson has taught composition at the Paris National Conservatoire (CSNMP) since 2006. His works are published by Editions Lemoine, Paris, and since 2015 by Maison ONA, Paris.

Pierre Alferi (Librettist) was born in 1963. He published, essentially for P.O.L. Editions, a dozen books of poetry, essays, and novels. The last one, *Kiwi*, is an illustrated series. He co-founded *Détail* magazine and the *Revue de littérature générale*. Since 2000, he has been producing cine-poems—20 as of today—in which he draws around the words. His work, sometimes in collaboration with musicians or visual artists, has led to numerous readings, happenings, and exhibitions. His graphic works are archived online (alferi.fr). He teaches in Paris at École des Beaux-Arts.

Fanny de Chaillé (Director) has conducted academic research on sound poetry while also working with choreographers and stage directors (Daniel Larrieu, Rachid Ouramdane, Emmanuelle Huynh, Alain Buffard, and Gwenaël Morin). Since 1995, she has been creating her own original works, installations, and performances, including *Karaokurt* (1996), a karaoke creation based on *Ursonate* by Kurt Schwitters, and *La Pierre de causette* (1997), an installation-performance. From 2009 to 2012, she was artist-in-

residence at the Théâtre de la Cité internationale, where she premiered *La Bibliothèque* with 23 residents from the Cité universitaire internationale, *Je suis un metteur en scène japonais*, and, most recently, *Passage à l'acte* with visual artist Philippe Ramette. In 2013, she and set designer Nadia Lauro presented *La Clairière*. Pierre Alferi and Chaillé first collaborated in 2012 on the original work *Coloc* and again in 2014 for *Répète*. In 2014, Chaillé was guest artist for the Festival d'Automne à Paris, where she presented *Le Groupe* based on *The Lord Chandos Letter* by Hugo von Hofmannsthal. She is also “artiste associée” at Espace Malraux in Chambéry.

Annette Messenger (Costume Designer) was born in 1943 in Berck-sur-Mer, Pas-de-Calais, northern France, and now lives and works in Malakoff on the outskirts of Paris. Her first one-woman exhibition was in Germany in 1973, at the Städtische Galerie im Lenbachhaus in Munich. Messenger’s work, from the 1970s on, features aesthetic expressions arising from everyday life, challenging conventional views of women, and the female body and mind. There are the *objets trouvés*, which are often highly symbolic or strong references to the past; for example, clothing, knickknacks, and toys, fashioned and presented by the artist. And there are works expressed in a wide range of artistic media—photography, drawing, textile, painting, volume, and movement. Some of Messenger’s subjects are personal and private; others deal with political or social issues. Forceful features marking her work include surrealism, poetry, symbolism, memory, and humor. In 2008, Messenger accepted an invitation extended by the Festival d'Automne à Paris to work with composer Gérard Pesson on *Rubato ma glissando*, which premiered in Paris at the Maison de l'Architecture.

Gilles Gentner (Lighting Designer) was born in Colmar, France, in 1967, and trained “on the job,” starting at the age of 18 as stage assistant and sound and light technician in cultural centers in Alsace. In 1991 he met stage director, writer, and actor Olivier Py and was offered the job of assistant to Patrice Trottier. Three years later he began what became a long-term collaboration with Laurent Gutmann, designing the lighting for all his productions. He has done the lighting for many different projects

in dance, theater, and opera. At the 2008 Festival d'Automne à Paris, he designed the lighting for *Rubato ma glissando* by Annette Messenger and Gérard Pesson.

CAST

Robert Getchell (Damon) studied French baroque music at the Centre de Musique Baroque de Versailles and continued his studies with Margreet Honig at the Amsterdam Conservatory. In Europe, Getchell is a frequently requested soloist, performing with many ensembles, including L'Orchestre des Champs-Élysées with conductor Philippe Herreweghe, Les Talens Lyriques, Il Fondamento, Concerto Köln, La Stagione Frankfurt, De Nederlandse Bachvereniging, and Les Musiciens de Saint-Julien, and is a member of the White Raven Trio. Getchell has performed the role of Astolphe in Lully's *Roland*, Mercure in Lully's *Persée*, the Chamberlain in Purcell's *The Fairy Queen*, Eurimaco in Monteverdi's *Il ritorno d'Ulisse*, and the role of Ferrando in Mozart's *Così fan tutte* at the Champs-Élysées Theater with conductor Jean-Claude Malgoire. In America, he regularly sings with Opera Lafayette, conducted by Ryan Brown, performing roles such as 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 recorded by Naxos Records).

Isabelle Poulenard (Florise) spent seven years singing with the Maîtrise de Radio France, followed by three years with the École d'Art Lyrique de l'Opéra National de Paris, and realized it was the music of the 17th and 18th centuries she was particularly interested in performing. Her wide repertoire ranges from baroque opera to contemporary works, including pieces by Mozart, Rossini, Weber, and Poulenc. She has had the opportunity to work with such conductors as Charles Dutoit, Mstislav Rostropovich, William Christie, Marc Minkowski, Theodor Guschlbauer, René Jacobs, Richard Hickox, Mark Foster, Joël Suhubiette, and Jérôme Corréas and performs regularly at recitals, notably at a series of concert recitals organized for the inauguration of Opéra Bastille in July 1989. Moreover, she performed the role of Pamina in *Die Zauberflöte* in 2000, in a production filmed by the French television channel France 3 and broadcast by both France 3 and Mezzo.

Maïlys de Villoutreys (Clarise) entered the Maîtrise de Bretagne at age nine and discovered singing with Jean-Michel Noël, taking part in numerous concerts, recordings, and tours. While pursuing Italian studies at college, she became the pupil of Martine Surais in Rennes Conservatoire. She continued her studies with Isabelle Guillaud and Alain Buet at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), where she finished her master's degree in 2011. She has performed such roles as Miss Ellen in *Lakmé* at the Opéra de Rouen, Aspasia in *La pietra del paragone* (Rossini) in Teatro Regio de Parma, and several Mozartian roles: Barberina, then Pamina at the CNSMDP, the Queen of the Night (conductor N. Krüger), and more recently Melia in *Appolon et Hyacinthe*, at Cité de la Musique in Paris. She can be heard regularly with the Folies Françaises, Amarillis, Pygmalion, the Ricercar Consort, the Musiciens du Paradis, Ensemble Desmarest, and the Symphonie du Marais.

Amarillis is now one of Europe's most original baroque ensembles. The group, counselled by Pierre Hantaï, Christophe Rousset, and Christophe Coin, has won several competitions: first prize in the York Early Music Competition in 1995, first prize in the FNAPEC Musique d'Ensemble Competition in April 1997, and first prize and the public prize in the Sinfonia Competition (chaired by Gustav Leonhardt) in September 1997. In 1999 the trio was distinguished by the "Révélation classiques" (Adami). According to the requirements of the repertoire, the basic nucleus is joined by musicians of recognized talent. Amarillis works regularly with the finest singers of the younger generation, including Patricia Petibon, Stéphanie d'Oustrac, Mathias Vidal, Robert Getchell, Emiliano Gonzalez-Toro, and Benoît Arnould. Amarillis has recorded 12 discs, distributed by Harmonia Mundi. Amarillis is a member of the Specialized Instruments and Vocal Ensembles Federation. <http://www.amarillis.fr>

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Office of Arts & Cultural Programming (ACP) presents and produces remarkable works of dance, music, theater, and opera at the Alexander Kasser Theater under the banner Peak Performances. Specific to its mission is a willingness to offer work by artists whose ideas are singular and worthy examples of creative innovation. Notable past productions include Richard Schechner's *Imagining O*; Robert Woodruff's *Dog Days* by David T. Little and Royce Vavrek; Robert Wilson's *Zinnias: The Life of Clementine Hunter* by Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; David Gordon's *Shlemiel the First* by Robert Brustein, Arnold Weinstein, and Hankus Netsky; Ridge Theater's *The Difficulty of Crossing a Field* by David Lang; and The Builders Association's *Elements of Oz*. ACP has commissioned works by Vijay Iyer, Liz Gerring, Bill T. Jones, Susan Marshall, Jan Fabre, Richard Alston, Liz Lerman, Wayne McGregor, Laurie Anderson (for the Kronos Quartet), Romeo Castellucci, Pat Graney, Fred Hersch, and Nora Chipaumire. ACP has fostered several unique initiatives, such as the Creative Thinking course, which takes the artistic process as impetus for problem solving in all academic disciplines, and Dance for Film on Location at MSU, a multiyear project funded by the Andrew W. Mellon Foundation.

ACP is the proud recipient of the New Jersey Theatre Alliance/New Jersey State Council on the Arts Cultural Access Network Innovator Award and the New Jersey State Council on the Arts Citation of Excellence and Designation of Major Impact.

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I. Michael Kasser

The Honorable Mary Mochary



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