

Lincoln Center Festival

July 13–31, 2016

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July 20–24 Gerald W. Lynch Theater at John Jay College

C.I.C.T. / Théâtre des Bouffes du Nord

Le Bourgeois Gentilhomme

Comédie-ballet by **Molière** with music by **Jean-Baptiste Lully**

Director **Denis Podalydès, Sociétaire de la Comédie Française**

Music Director **Christophe Coin**

Artistic Collaboration **Emmanuel Bourdieu**

Stage Designer **Éric Ruf**

Lighting Designer **Stéphanie Daniel**

Costume Designer **Christian Lacroix**

Choreographer **Kaori Ito**

Wigs and Makeup **Véronique Soulier-Nguyen**

Performed in French with English supertitles

Approximate performance time: 3 hours and 15 minutes, with one intermission

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Production of C.I.C.T. – Théâtre des Bouffes du Nord. Co-production of Les Nuits de Fourvière/Département du Rhône; Les Théâtres de la Ville de Luxembourg; Théâtre de Liège; Théâtre de Caen; Opéra Royal/Château de Versailles Spectacles; Ensemble Baroque de Limoges/Fondation Laborie; Maison de la Culture d'Amiens; Chateaufallon – Scène Nationale; Printemps Des Comédiens. With the participation of ENSAD from Montpellier Languedoc Roussillon, l'ENSATT, and JTN.

Cast

Master of the Music/Dorante **Julien Campani**

Madame Jourdain **Isabelle Candelier**

Nicole **Manon Combes**

Dorimène **Bénédicte Guilbert**

Lucile **Elodie Huber**

Master of Arms **Manuel Le Lièvre**

Master of Philosophy **Francis Leplay**

Lackey **Laurent Podalydès**

Lackey **Nicolas Orlando**

Monsieur Jourdain **Pascal Rénéric**

Master Tailor/Covielle **Alexandre Steiger**

Master of the Dance/Cléonte **Thibault Vinçon**

Dancers **Windy Antognelli, Flavie Hennion, Artemis Stavridis**

Singers **Romain Champion, Cécile Granger, Marc Labonnette, Francisco Mañalich**

L'Ensemble la Révérence

Conductor and Cello **Christophe Coin**

Flute **Maria Tecla Andreotti**

Oboe **Vincent Robin**

Violin **Louis Creach, Stéphan Dudermel**

Harpichord **François Guerrier**

Additional Music

Act II, Scene ii

Michel-Richard Delalande (arr. G. Geay, Centre de Musique Baroque de Versailles): "Air des combattants" from *Les Folies de Cardenio*

Act III, Scene x

François Couperin (arr. C. Coin): "Les folies françaises," "La Virginité," "La Persévérance," "L'Ardeur," "Les Coucous bénévoles," "La Frenésie ou le Désespoir," "La Langueur," "La Fidélité," "La Jalousie taciturne," "Le rossignol en amour"

Act IV

Georg Philipp Telemann: "Les Turcs"

Synopsis

At the heart of the play is Monsieur Jourdain—a middle-class, middle-aged man who longs to rise to the status of an aristocrat. In order to project himself as such, Jourdain hires a roster of teachers to show him the ways of philosophy, language, art, music, dance, and fencing, much to the displeasure of his wife, who urges Jourdain to return to bourgeois life. Jourdain's daughter Lucile is in love with a middle-class man, Cléonte, but the father refuses to bless the union, as he envisions Lucile marrying a man of great stature. In order to claim his bride, Cléonte prepares a grand charade in which he presents himself to Jourdain as the son of the Sultan of Turkey, promising not only a royal life for Lucile, but a noble title for the father as well. The play ends with its grandest gesture, a dance sequence entitled the "Ballet of Nations," after which Jourdain is ceremoniously given the (fictitious) noble title of "Mamamouchi" and led off into the sunset in triumphant fashion as the final curtain falls.

—Michael Cirigliano II

Director's Note

The magnificent paradox of *Le Bourgeois Gentilhomme* lies in the bringing together and celebrating of the arts for the benefit of a man who listens to, sees, and applies himself to the most beautiful things without ever understanding any of them—not because he is stupid—it's as if he is forced into ignorance since he cannot be the person he wants to become. After all, the distinctive feature of a nobleman is that he is a nobleman by nature; he does not attain the rank by virtue of science or mastery of

a skill. In the moral and physical battle that Jourdain wages in order to become a gentleman, he comes up against two powers which are themselves antagonistic. One of them is his family: his wife, his maid-servant, his daughter who is about to be married. This is his very life, the bourgeois life: concrete, real and realistic, calculating, self-interested. Jourdain strives to make them hear, feel, and touch what they cannot, because he, like his wife and daughter, is and always will be a bourgeois. The other no less daunting power is the nobility. A commoner by birth, Jourdain can only ever "haunt" the nobility; that is, associate with them, imitate their ways, their inimitable manners, learn what a gentleman knows—know that which cannot be learned—be near noblemen, buy them but to no avail, fall in love with a marquise, offer her a diamond, a sumptuous meal, a ballet: The gap is always there, he is always deceived, the grand dream is always elusive, and his wife, who doesn't dream, is always there to pick him up again. Molière is merciless on this score. Yet the Jourdain's, husband and wife, are among the most beautiful couples he ever created. But our bourgeois gentleman has an endless capacity for astonishment and wonder. Augmented by his amorous feelings, his contempt for his own bourgeois status, and his desire to be somebody else, this capacity enables him to brave all ridicule until finally, after a series of comical misadventures, not least becoming a "Mamamouchi," that most extreme manifestation of his pretensions, he does achieve his aim. It lasts for the briefest of moments, this celebration, reunion, and confusion of the arts in a comical and poetic fit of excess out of which he emerges as both victim and victor.

—Denis Podalydès

About the Play

Despite the immense popularity that Molière's work enjoys today, the French playwright suffered a number of critical failures throughout his career. After both *Tartuffe* and *Don Juan* were censored by the court of Louis XIV, and *The Misanthrope* failed with audiences, Molière's comedy moved from the satirical to the farcical. It was in this late period of his career that Molière enjoyed his greatest successes, which included a number of *comédies-ballet* in collaboration with the composer of the French royal court, Jean-Baptiste Lully. *Le Bourgeois Gentilhomme*, the pair's ninth collaboration in their seven-year association, is one of the most highly regarded of their collective output—a farcical comedy that discusses social climbing, politics, and the role of the arts in society. Interwoven in the prose text are a number of dance and musical sequences that are equally as important to the play, making Molière and Lully the most notable musical-theater collaborators to come before Mozart and da Ponte.

Commissioned by Louis XIV for performance during his annual hunting retreat in Loire, *Le Bourgeois Gentilhomme* received its premiere at the Château of Chambord in October 1670. Like many of his commissions, Louis XIV requested several specific plot elements; in this case, the king wished to satirize the concept of the foreigners' ceremonies, a direct result of the snobbishness he perceived while hosting the Turkish envoy in Paris earlier that year. Louis XIV hired a technical advisor on Turkish affairs to work with Molière on script elements, and once again paired the playwright with Lully, with whom the king had a close relationship, having previously danced in a number of the composer's court ballets in the 1650s.

Although audiences may see Jourdain as a purely comic buffoon, Molière sought to present a more substantial character in the pretentious commoner. Molière performed the title role in the original production—a key sign of the depth inherent in the Jourdain character, as Molière often cast himself in the roles of those trying to staunchly control the chaos of action around them (Molière, in fact, died while performing the title role in *The Imaginary Invalid*). In this light, Jourdain can be perceived not only as a comic foil, but as a man with high aspirations—not only to better himself, but to better his family as well.

Jourdain's desire to attain the status of nobility does not hinge on his quest for riches and property; it is knowledge of the fine arts—particularly music, drama, and dance—that he uses as his pathway toward greatness. As a result, Jourdain becomes an accidental benefactor of the arts, maintaining a retinue of professionals employed solely to elevate his cultural cache. Jourdain's music teacher provides the most efficient summary of the important role patrons have always played in culture when he disagrees with the dance teacher's comment that Jourdain should have a keener appreciation of their art forms, stating: "He doesn't properly appreciate them, but he pays beautifully. That's what our arts need the most."

As such, the musical interludes play a pivotal role in the story arc, despite often being excised from modern performances. Not only does this tradition of removing the music and dance prove detrimental to the overall plot (the Turkish ceremony and "Ballet of Nations" are crucial to the denouement and are referenced throughout the play), but the practice also eliminates one of the chief components for the original audience. The musical sequences,

comprising roughly 90 minutes of the work, were of paramount importance to Louis XIV's artistic vision—synergy of the arts—and provide a meta-theatrical platform for showing Jourdain's character development as the ballet sequences move from middle-class domestic entertainment into a fantastical tapestry of exoticism.

From a modern perspective, *Le Bourgeois Gentilhomme* is truly a realization of the important connection between the arts and its patrons. Over 300 years since Molière's time, audiences, donors, and benefactors are paramount in ensuring the role of arts in our society—if not by commissioning specific works, like Louis XIV, but by ensuring that artists and new productions can speak to the relevance of these works in modern times. In bringing all of *Le Bourgeois Gentilhomme's* artistic elements together—language, music, and dance—Théâtre des Bouffes du Nord's production gives light to the harmony and humanity possible through true artistic synergy.

—Michael Cirigliano II

About the Creative Team

Denis Podalydès (Director) first acted onstage in the Salle Richelieu (home of the Comédie-Française) in 1997 for his theater teacher Jean-Pierre Miquel, who was then director of the Comédie-Française. After becoming a full member of the Comédie-Française, he won the Molière Award for Best Male Newcomer in 1999 for his performance in Gogol's *Le Revizor*. Onscreen, he has played comic roles in films directed by his brother Bruno Podalydès, as well as darker roles in films by Arnaud Desplechin (1996's *My Sex Life...or How I Got into an Argument*), François Dupeyron (*The Officers' Ward*, 2001), and Bertrand Tavernier (*Safe*

Conduct, 2002). He received a César Award nomination for Best Actor for his performance as French president Nicolas Sarkozy in the film *The Conquest* (2011). An established director, he won a second Molière Award in 2007 for his staging of *Cyrano de Bergerac* at the Comédie-Française.

Christophe Coin (Music Director) learned to play the viola da gamba at Basel's Schola Cantorum, where he was tutored by Jordi Savall, who invited him to join the Hesperion XX ensemble. As a soloist, he has performed with period instrument orchestras such as Concentus Musicus Wien, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Giardino Armonico, and Orchestre des Champs-Élysées, along with such symphony orchestras as the Royal Concertgebouw Orchestra, Scottish Chamber Orchestra, and Sydney and Melbourne Symphony. In 1987 he founded the Quatuor Mosaïques with Erich Höbarth, Andrea Bischof, and Anita Mitterer. The Quatuor won two Gramophone Awards for its Haydn string quartet recordings, and also plays and records music by lesser-known composers. The Quatuor also performs with artists as diverse as Wolfgang and Sabine Meyer, Andrés Schiff, and Myklos Pereny. Since 1991, as director of the Ensemble Baroque de Limoges, he has been exploring European repertoires from the 17th to 21st centuries. His musical research includes work on organology, playing techniques, and repertoires of forgotten masters, and he teaches at the Conservatoire de Paris and Basel's Schola Cantorum.

Emmanuel Bourdieu (Artistic Collaboration) is a writer, playwright, and film director. He earned a PhD in philosophy from the École Normale Supérieure (Ulm) and taught philosophy and linguistics at the University of Bordeaux III and the University of Paris VII,

respectively. During his studies, he met Jeanne Bailbar and Arnaud Desplechin, with whom, along with Denis Podalydès and others, he created the filmmaker guild Rive Gauche. Bourdieu began writing for theater with the plays *Tout mon possible* (*All I Can*) and *Je crois* (*I Believe*), produced in 1998 by Denis Podalydès. He then wrote for film with Arnaud Desplechin (*My Sex Life...or How I Got into an Argument*, *Esther Kahn*, and *A Christmas Tale*), Nicole Garcia (*Vendôme*), and Catherine Corsini (*The New Eve*). He began his directing career in 1998 with a short film *Venise* (*Venice*), followed by *Candidature* (*Candidacy*), for which he won the Prix Jean Vigo in 2001 and the César Award for Best Short Film in 2003. His first feature film, *Vert Paradis* (*Green Paradise*), was based on his father's sociological work *The Bachelors' Ball: The Crisis of Peasant Society in Béarn*. In 2006 his film *Les Amitiés maléfiques* (*Poison Friends*) was shown at the Cannes Film Festival.

Éric Ruf (Stage Designer) began performing at the Comédie-Française in 1993, even before he finished his studies at the Conservatoire national supérieur d'art dramatique. Since 1998 he has been a full member of the Comédie-Française, where he has acted in *Don Juan*, *Amphitryon*, *Ruy Blas*, *The Miser*, *L'Echange*, and *Lucrece Borgia*, and worked with directors Jacques Lassalle, Anatoli Vassiliev, and Andrzej Seweryn. As Christian in *Cyrano de Bergerac*, directed by Denis Podalydès, he won the 2007 Molière for Best Supporting Actor. He also appeared as Hippolyte in *Phèdre*, directed by Patrice Chéreau, and has appeared in films and on television, working with directors Yves Angelo, Nicole Garcia, and Bruno Nuytten. At the Comédie-Française's Studio-Théâtre in 2005, he directed *Laboratoire des Formes: Robert Garnier*. He has worked as a set designer for productions directed by Denis Podalydès, and his sets for *Cyrano de Bergerac* at the

Comédie-Française were awarded the Molière for Best Stage Design in 2007. He taught at the Conservatoire National Supérieur d'Art Dramatique and at the Cours Florent and has given lessons in theater to pupils with special educational needs. In August 2014 he became the general administrator of the Comédie-Française.

Stéphanie Daniel (Lighting Designer) specializes in museum lighting (Musée Rodin, Petit Palais, Musée Beaux Arts de Pont-Aven, etc.) and lighting design for live theater and dance. With more than 25 years of experience and more than 200 productions to her credit, Daniel has worked with countless directors. For her work on Denis Podalydès's 2007 production of *Cyrano de Bergerac*, she was nominated for a Molière Award for Best Lighting Designer.

Christian Lacroix (Costume Designer), who founded his world-famous couture house in 1987, has worked in ballet, opera, film, and theater since 1985. In ballet, he has designed costumes for American Ballet Theatre's *Gaiete Parisienne* and Opéra National de Paris's *La Source*. His opera credits include *The Capulets and the Montagues* (San Francisco Opera), *La traviata* (Opéra National du Rhin, Strasbourg), and *Otello* (Salzburg Festival). His film credits include *The Children of the Century* and *Face*. In theater, he twice won the Molière Award for Best Costumes: for 1996's *Phèdre* and for 2007's *Cyrano de Bergerac*, which was staged by director Denis Podalydès at the Comédie-Française.

Kaori Ito (Choreographer) began her choreographic career in Japan. In 2004 she studied at Alvin Ailey Dance Theater as part of the Japanese Government Overseas Study Program for Artists, later studying dance at SUNY Purchase. In 2008 she directed her first production, *Noctiluque*, in

France and Switzerland. She choreographed *Island of No Memories* for the Prague-based ProArt, and after reworking it with Thomas Bentin and Mirka Prosonova, she received first prize from France's choreographic competition (Re)connaissance. She also won the 2010 prize for Best Young Choreographer, as well as Japan's JADAFO Award. In 2011 she first collaborated with Denis Podalydès on *Le Cas Jekyll 2* and has continued to work with him on *Le Bourgeois Gentilhomme* and *L'homme qui se hait*.

Véronique Soulier-Nguyen (Wigs and Makeup) has designed wigs, makeup, and prostheses for theater, opera, film, and television productions for more than 20 years. She collaborated with director Denis Podalydès on *Le Bourgeois Gentilhomme*, *Cyrano de Bergerac*, *Lucrèce Borgia*, and *L'Homme qui se hait*. Her opera credits include *Ring Saga* (Théâtre et Musique, Paris) and *La Grande Duchesse de Gérolstein* (Opéra de Lausanne, Switzerland). Her film and television work includes *Les Violettes*, *Les poupées russes*, *L'équipier*, *La grande magie*, and *La légende des 3 clefs*.

C.I.C.T./Théâtre des Bouffes du Nord has hosted actors and musicians from all over the world since its inception. Built in 1876 it re-opened in 1974 under the direction of Peter Brook and Micheline Rozan. In 2010 Olivier Mantei and Olivier Poubelle took over the management of the theater and carry on its tradition as a place of creation. As seasons go by audiences are invited to discover various productions of music, theater, and opera. All kinds of music—classical, jazz, even modern music—compete for the stage during the concert season. The Théâtre produces four new shows every season, and it supports new artists and veterans alike throughout their entire creative processes. In addition to its shows in Paris, Les Bouffes du Nord has

produced almost 250 performances throughout the world. The Théâtre attracts a diverse audience and encourages creative access for all.

C.I.C.T./Théâtre des Bouffes du Nord Staff

Technical General Manager and Stage

Manager **Aurore Quenel**

Lights Manager **Simon Rutten**

Stage Manager **François Villain**

Chief Dresser **Alice François**

Dresser **Faustine Bozec**

Chief Hairdresser and Makeup

Véronique Soulier-Nguyen

Hairdresser and Makeup

Gwendoline Quiniou

Production and Tour Manager, Supertitles

Marion Bois

**John Jay College of Criminal Justice
of The City University of New York
and the Gerald W. Lynch Theater**

John Jay College, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the College approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law. For more information, visit jjay.cuny.edu.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The Theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The Theater is also a member of CUNY Stages, a consortium of 16 performing arts centers

located on CUNY campuses across New York City.

The Theater has hosted events of Lincoln Center Festival since its first season in 1996, as well as New York City Opera, Great Performers at Lincoln Center, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The Theater has also been the site of many television and film specials including A&E's *Live by Request*, Comedy Central's *Premium Blend*, *Robert Klein in Concert*, and VH1's *Soundtrack Live*. For more information, and to view a schedule of events, visit jjay.cuny.edu/theater.

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Lincoln Center Festival, now in its 21st season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,422 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 43 new works and offered 143 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Legends at Lincoln Center: The Performing Arts Hall of Fame, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. For more information, visit LincolnCenter.org.

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