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### UPCOMING LEWIS CENTER AND L'AVANT SCÈNE EVENTS

#### ***This is an Elephant***

A new play written and directed by Ava Geyer '15

**October 17 & 18, 22-24 • 8 p.m.**

Marie and Edward Matthews '53 Acting Studio

#### ***La Musica Deuxième***

Duras's play presented by L'Avant-Scène, a unique student theater workshop in which Princeton students study linguistics and drama and perform works from the French theatrical canon in French.

Directed by Florent Masse

**November 14-15 • 8 p.m.**

Princeton University Art Museum

#### ***Cyrano De Bergerac***

Rostand's play presented by L'Avant-Scène. Directed by Florent Masse

**December 4 • 8 p.m.**

Chancellor Green Rotunda – East Pyne



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Princeton University Lewis Center for the Arts, Department of French and Italian & L'Avant-Scène present

# Seuls en Scène

## PRINCETON FRENCH THEATER FESTIVAL

September 15 – October 11, 2014



# Seuls en Scène

## PRINCETON FRENCH THEATER FESTIVAL

Artistic Director .....Florent Masse  
Production & Technical Director..... Pierre Gendronneau  
Lighting Supervisor .....Miriam Crowe  
Administrative Supervisors .....Nancy Blaustein, David Carter & Ronnie Pardo  
Assisted by..... Crystal Arrington, Sam Evans & Kathleen Varra  
Faim Technical Assistant ..... Sophie Orloff  
Community Liaisons .....Élizabeth Calvarin, Corine André-Hessig & Sophie Orloff

### WEDNESDAY, SEPTEMBER 17 & THURSDAY, SEPTEMBER 18, 2014 | 8:00 pm

*Projet Luciole* – directed by Nicolas Truong, performed by Judith Henry and Nicolas Bouchaud  
Marie and Edward Matthews '53 Acting Studio

### WEDNESDAY, OCTOBER 1 & THURSDAY, OCTOBER 2, 2014 | 8:00 PM

*Faim* by Knut Hamsun – directed by Arthur Nauzyciel, performed by Xavier Gallais  
Marie and Edward Matthews '53 Acting Studio (English subtitles)

### SATURDAY, OCTOBER 4 - 8:00 PM & SUNDAY, OCTOBER 5, 2014 | 5:00 PM

*L'Autre Monde ou les États et Empires de la Lune* by Savinien Cyrano de Bergerac  
Directed and Performed by Benjamin Lazar, music by La Réveuse Ensemble  
Marie and Edward Matthews '53 Acting Studio

### THURSDAY, OCTOBER 9 & FRIDAY, OCTOBER 10, 2014 | 8:00 PM

*Le Voyage en Uruguay* by Clément Hervieu-Léger de la Comédie-Française  
Directed by Daniel San Pedro, Performed by Guillaume Ravoire  
Whitman College Class of 1970 Theater

### SATURDAY, OCTOBER 11, 2014 | 6:00 PM & 9:00 PM

*Répertoires* – directed by Clément Hervieu-Léger de la Comédie-Française  
Whitman College Class of 1970 Theater

Welcome to the third Princeton French Theater Festival, *Seuls en Scène*! We are delighted that you could join us, and thanks for your continued support!

The Festival is being presented as a collaboration between the Lewis Center, the Department of French and Italian, and L'Avant-Scène through the Lewis Center's Arts Initiative Partners program. Additional support is provided by the Council of the Humanities, the Princeton Institute for International and Regional Studies, the Department of Art and Archaeology, the Department of Music, the French American Cultural Exchange Foundation Fund for Contemporary Theater, the Cultural Services of the French Embassy, Institut français and ODIA Normandie.

The Festival brings celebrated French actors and directors, as well as a new generation of artists, to the University and local community. This year's festival includes a hit from the 2013 Avignon Theater Festival, a preview of a new monologue to premiere in France in November, and rarely staged texts by Knut Hamsun, Savinien Cyrano de Bergerac, and Louis Jouvet.

**Nicolas Bouchaud** and **Judith Henry** perform *Projet Luciole* (*Project Firefly*), a highlight of the 2013 Avignon Theater Festival. *Projet Luciole* is created and directed by **Nicolas Truong**, a journalist and editor at *Le Monde* with a particular interest in the relationship between theater and ideas. *Projet Luciole* explores a philosophical theater that emphasizes the energy and vivacity of critical thought that seeks to help us comprehend and live in the modern world.

**Arthur Nauzyciel**, the Artistic Director of the National Theater Center of Orléans (CDN Orléans/Loiret/Centre), and a leading French director directs *Faim* (*Hunger*) by Norwegian author and Nobel Prize recipient Knut Hamsun. At the intersection of reading and performance, the monologue *Faim* is in part an autobiographical tale of the terrifying descent of a man who wanders the streets – not unlike the anonymous faces who populate today's cities. **Xavier Gallais**, a well-known French actor, makes his Princeton debut portraying this outcast of society.

**Benjamin Lazar**, who has developed a reputation as a specialist in baroque theater, directs and performs *L'Autre Monde ou les États et Empires de la Lune* (*The Other World or the States and Empires of the Moon*), the stage adaptation of this rarely performed story by Savinien Cyrano de Bergerac in which a man strives to go to the moon, convinced that it is a world comparable to our own. Musicians **Florence Bolton** and **Benjamin Perrot**, co-founders of the baroque music ensemble La Réveuse, accompany Lazar on stage.

**The Compagnie des Petits-Champs** (whose production *L'Épreuve* by Marivaux was part of *Seuls en Scène* 2013) returns to Princeton to present *Le Voyage en Uruguay* (*The Trip to Uruguay*) by **Clément Hervieu-Léger**, and *Répertoires: A Staged Reading based on the Drama Classes of Louis Jouvet at the Conservatoire National Supérieur d'Art Dramatique*. Both shows are performed at Whitman College Class of 1970 Theater.

In *Le Voyage en Uruguay*, Hervieu-Léger, a member of the Comédie-Française, revisits the story of an ancestor who brought Norman cattle from across the sea in order to establish a livelihood in a new country. Actor and director **Daniel San Pedro** directs *Le Voyage en Uruguay*, which is at its core a family history. **Guillaume Ravoire** performs this newly written monologue, which premieres in Princeton before opening in November in France.

Compagnie des Petits-Champs' week-long residency concludes with a staged reading featuring the company's actors and directors. Comédie-Française member **Loïc Corbery**, returns to Princeton alongside **Audrey Bonnet**, a beloved stage performer. *Répertoires* highlights excerpts from classes by Louis Jouvet, a renowned director, actor and master teacher at the Conservatoire and one of the premiere artists of the French theater in the years before the Second World War. A selection of classical scenes by Racine, Molière and Beaumarchais complements Jouvet's texts.

We're very grateful to the Lewis Center, FACE, the French American Cultural Exchange Foundation, and all our generous sponsors at Princeton for making the festival possible, and we are delighted to bring to our community exciting theater from Paris! The festival offers a great start to L'Avant-Scène's new season, and we are much looking forward to celebrating French theater through the festival!

Bon festival à tous! – Florent Masse, *Department of French and Italian*

## PROJET LUCIOLE

Nicolas Truong

**September 17 & 18, 8 p.m.**

Created and Directed by **Nicolas Truong**

With Artistic Collaboration by **Judith Henry** and **Nicolas Bouchaud**

Performed by **Judith Henry** and **Nicolas Bouchaud**

Set Design **Élise Capdenat** and **Pia de Compiègne**

Lighting Design **Philippe Berthomé**

Assistant Lighting Design **Camille Faure**

Production Stage Manager **Léon Touret**

Prop Masters **Simon André** and **Jules Pierret**

Intern Dramaturg **Thomas Pondevie** – Group 41 of the Théâtre National de Strasbourg drama school.

Production and Tour Manager **Mathilde Priolet**

Duration: 90 minutes

**Le Montfort Productions with the support of Le Théâtre des Idées Festival d'Avignon & Théâtre National de Bretagne, Rennes**

Excerpts from texts by Theodor Adorno, Giorgio Agamben, Hannah Arendt, Alain Badiou, Jean Baudrillard, Walter Benjamin, Baudouin de Bodinat, Le Comité invisible, Guy Debord, Gilles Deleuze, Georges Didi-Huberman, Vladimir Jankélévitch, Annie Le Brun, Jean-François Lyotard, George Orwell, Pier Paolo Pasolini, Jacques Rancière, Clément Rosset, Jaime Semprun et Raoul Vaneigem.

With the generous authorization from Editions Amsterdam, l'Encyclopédie des Nuisances, la Fabrique, Editions Fayard, Editions Gallimard, Editions Ivrea, Editions de Minuit, La Nouvelle Agence, Editions Payot et Rivages, Presses Universitaires de France et Editions du Seuil.



*Projet Luciole (Project Firefly), as a theater project, seeks to invent a philosophical theater that shows the energy and the vivacity of critical thought. Building upon reflections on different texts by such writers as Theodor W. Adorno, Giorgio Agamben, Alain Badiou, Walter Benjamin, Guy Debord, Gilles Deleuze, George Orwell, Jacques Rancière, and Jaime Semprun, and embodied by actors Nicolas Bouchaud and Judith Henry, the concepts of this project collide and dialog with each other. The ambition of Project Luciole is to show that thought can carry emotion. Thus actors give life to the featured text, for the simple reason that there are no ideas without bodies,*

*and vice versa. This philosophical playwriting is built on an art of weaving and editing as opposed to adapting a single work of philosophy. On stage, the goal is to bring to light the theatricality of thought.*

*Fireflies, symbols of joy and desire, illuminate friends and lovers in the middle of the night. But have they disappeared? According to Pier Paolo Pasolini, their disappearance, due to pollution, is a metaphor for the humanity being eaten away by the 'merdonité' (shittiness) of modernity. Eager to save the fireflies and advocate for their survival, Project Luciole gives body, form, and voice to all possible versions of critical thought. The radicalness of art, politics, love and friendship can still enchant our daily lives. Fireflies still glow in the middle of the night even in our age of surveillance*



**NICOLAS TRUONG (Director)** is an essayist and a journalist at *Le Monde*.

For many years, Nicolas Truong has been interested in the relationship between theater and ideas. To this end, in 2002, he directed *La Vie sur terre*, a theatrical adaptation of texts taken from critical thought. Since 2004, he has been in charge of the *Théâtre des Idées*, the intellectual forum of the Avignon theater festival where he organizes and moderates debates with artists and thinkers. With Alain Badiou, he co-wrote *Éloge de l'amour* and *Éloge du théâtre* published by Flammarion. He also published *A History of the Body in the Middle Ages* with Jacques Le Goff

(Editions Liana Lévi); *Dialog on Politics, the left and crisis* with President François Hollande and Edgar Morin; and *Résistances intellectuelles: Les combats de la pensée critique* (Editions de l'Aube). Taking as a point of departure Georges Didi-Huberman's book *Survivance des lucioles (The Survival of the Fireflies)* with Éditions de Minuit in 2009, he continues his journey to develop a philosophical theater.



**JUDITH HENRY** was a student at the École des enfants du spectacle and the École nationale du cirque. She made her stage debut at the age of eleven, and notably worked under the direction of Jacques Nichet, Matthias Langhoff, and Bruno Boëglin. In 1990, she began collaborating with the newfound theater company Sentimental Bourreau, appearing in more than a dozen plays. Her role of Catherine in Christian Vincent's *La Discrète* garnered her public attention and earned her a César (French Academy Award) for Best Newcomer in the year 1990. In 2013, she appeared in Anna Novion's film *Rendez-vous à Kiruna*.



**NICOLAS BOUCHAUD** worked with Didier-Georges Gably from 1992 to 1996. Since 1998, he has an ongoing collaboration with Jean-François Sivadier, including his work in *Noli me tangere*, *Le Mariage de Figaro*, *La Dame de chez Maxim*, as well as *La Mort de Danton*, *La Vie de Galilée*, and *King Lear* presented at the Avignon Theater Festival in 2007. He took part in the collective creation of *Partage de midi* by Claudel at the 2008 Avignon Festival. He also acted for Rodrigo García and in *Mademoiselle Julie* for Frédéric Fisbach staged at the 2011 Avignon Theater Festival. With Éric Didry, he created *La loi du marcheur (The Exercise was Beneficial,*

*Sir)* based on the work and life of renowned film critic Serge Daney. *La loi du marcheur* was recently shown at French Institute Alliance Française (FIAF) in New York. In addition to his theater work, he has appeared in several films and television shows. He is the 2013 recipient of the Critics' Guild Prize for his role as Alceste in *Le Misanthrope*, directed by J-F. Sivadier.

**ÉLISE CAPDENAT (Scenic Design)** is a graduate of the École Nationale des Arts Décoratifs where she studied stage design. In 1996-1997 she was in residence at the Villa Médicis in Rome, Italy. She collaborated with Anne Attali, Dominique Féret, Delphine Crubézy, Anton

Kousnetzov, Philippe Cousin, Olivier Besson, et Gildas Milin. Since 1994, she has worked with Éric Didry (*Boltanski: Interview, Récit - Reconstitution, Non ora non qui - Pas maintenant pas ici, Opoponax, La Loi du marcheur*). She co-wrote *Circo Massimo - Sette Sale X2* with Anne Attali at the Villa Médicis in 1998. She collaborates to master classes taught by Claude Régy, Éric Didry, and Delphine Crubézy.

**MATHILDE PRIOLET (Production and Tour Manager)** has collaborated with Fabien Joubert, Dorian Rossel, and Godefroy Ségat. She has a doctorate in Philosophy and is the author of *La denrée culturelle* (L'Harmattan). She is the director and co-founder (with Godefroy Ségat) of Editions Venenum specialized in Theater.

## FAIM

By Knut Hamsun

**October 1 & 2, 8 p.m.**

Directed by **Arthur Nauzyciel**

Performed by **Xavier Gallais**

Adapted for the stage by **Florient Azoulay** and **Xavier Gallais** based on the translations by

**Régis Boyer** and **Georges Sautreau**

With Artistic Collaboration by **Florient Azoulay**

Lighting Design **Scott Zielinski**

Scenic Design **Giulio Lichtner**

Movement Coach **Damien Jalet**

Sound Design **Xavier Jacquot**

Costume Design **Gaspard Yurkievich**

Duration: 60 minutes

**Théâtre de la Madeleine Productions with the support of Compagnie KGA**

**A creation by Associate Producer CDN Orléans/Loiret/Centre**

Thanks to: Philippe Bertrand, la Cinémathèque française, Sabrina Guédon, Chantal Hurault, Marcel Pérès, Fabien Pio, Marie-Emmanuelle Royer



*waiting in vain for our hands to extend themselves.*

*This partly autobiographical tale portrays the terrifying descent of a man who wanders through the streets. It echoes the fate of all the anonymous faces that populate today's cities. Sitting on the edge of the sidewalks, obsessing over thoughts unknown to us, they are under our noses but we no longer see them. Our hero, a writer, is one of them. Trapped by the feeling of exclusion that makes him an invisible eye watching the hurried steps of the passers-by, he is a gaunt silhouette*

*Xavier Gallais, a frequent actor with Arthur Nauzyciel (The Seagull, Ordet) had a long-held desire to personify the words of Norwegian author Knut Hamsun, the Nobel Prize for Literature recipient in 1920. With his collaborator Florient Azoulay he engineered the theatrical adaptation of Hamsun's novel. Gallais embodies this outcast of society whose empty stomach collapses while his brain fills with a mix of thoughts that borders on insanity. In a disturbing semidarkness, cold winter nights, we see this human tremble, his head too heavy, body too frail. He crumbles. As he plunges into total darkness, we the audience experience a newfound respect. We recognize in him a conscious that keeps watch over all and makes its voice heard until the end.*

*Having premiered at the Théâtre de la Madeleine in 2011, FAIM was part of the series Temps fort Norvégien during the last theater season at Orléans National Theater Center.*



**ARTHUR NAUZYCIEL (Director)** has been the artistic director of the Orléans National Theater Center since 2007. He trained at the School of the Théâtre National de Chaillot with Antoine Vitez and later became an actor and associate artist at the CDDB-Théâtre de Lorient, where he founded the company 41751/Arthur Nauzyciel. *Le Malade imaginaire ou le silence de Molière* marked his first production in 1999. The production toured widely in France and abroad. In 2003, Nauzyciel directed *Happy Days*, starring Argentinean actress Marilù Marini, which was performed in France and Argentina. He directed *Place des Héros* (Heldenplatz)

by Thomas Bernhard at the Comédie-Française in 2004. For the 2006 Centenary Beckett Festival, he premiered Samuel Beckett's *The Image in Dublin*, reprised regularly since then. In 2008, Nauzyciel directed Kaj Munk's *Ordet (The Word)* at the Avignon Festival with the support of the Orléans National Theater Center of and the Autumn Festival in Paris. He has frequently worked in the United States, where he directed Bernard-Marie Koltès' *Black Battles With Dogs (Combat de nègre et de chiens)* (2001) and Roberto Zucco in Atlanta, Mike Leigh's *Abigail's Party* (2007) and Shakespeare's *Julius Caesar* (2008) in Boston for the American Repertory Theater (A.R.T.). *Julius Caesar* later toured France in 2010 and 2011. Nauzyciel premiered Marie Darrieussecq's *Le Musée de La Mer (The Sea Museum)* at the national Theatre of Iceland in Reykjavik in 2009. In 2011, he created *Jan Karski (My Name is a Fiction)*, based on Yannick Haenel's novel for the opening of the Avignon Theater Festival. He has also been a Villa Médicis Hors-les-Murs scholar. He has been a regular at the FIAF (French Institute Alliance Française) Crossing the Line Festival in New York City.



**XAVIER GALLAIS** graduated from the Conservatoire National Supérieur d'Art Dramatique (CNSAD) in 2002. Following his training, he worked with Michel Fau, *Nono* by Sacha Guitry; Benoit Lavigne, *Adultères* by Woody Allen and *Baby Doll* by Tennessee Williams; Jean-Luc Revol, *Tartuffe* by Molière; Daniel Mesguich, *Le Prince de Hombourg* by Heinrich von Kleist, *Du Cristal à la fumée* by Jacques Attali; Jacques Weber, *Cyrano de Bergac* by Edmond Rostand, *Ondine* by Jean Giraudoux and *Ruy Blas* by Victor Hugo; Philippe Calvario, *Roberto Zucco* by Bernard-Marie Koltès; Gilbert Desveaux, *Les Grecs* by Jean-Marie Besset; Claude Bacqué, *Septembre blanc* by Neil LaBute; Olivier Py, *Prométhée enchaîné* by Eschyle. He directed *Sleepless Nights* by Fedor Dostoievski. On the screen, he appeared in *Deux jours à tuer* and *Bienvenue parmi nous* by Jean Becker, *Musée haut, Musée bas* by Jean-Michel Ribes, *Requiem pour une tueuse* by Jérôme Le Gris. He has already worked with Arthur Nauzyciel in *Ordet (The Word)* created at the 2008 Avignon theater festival and in *Faim (Hunger)* by Knut Hamsun presented in Paris at the Théâtre de la Madeleine in December 2011. Arthur Nauzyciel later directed

Xavier Gallais in *La Mouette (The Seagull)* by Chekhov presented at the 2012 Avignon festival in la Cour d'honneur (main stage of the festival). He returned to La Cour d'honneur this past year, performing *Le Prince de Hombourg* by Kleist, directed by Giorgio Barberio Corsetti, the opening show of the 2014 Avignon Festival. Since 2013, he has been teaching acting at the CNSAD.

**SCOTT ZIELINSK (Light Design)** lives in the U.S. and designs lighting for theater, dance, and opera throughout the world. He has designed approximately 300 productions and has worked with numerous directors and choreographers including Neil Bartlett, Chase Brock, Chen Shi-Zheng, Karin Coonrod, Ron Daniels, David Esbjornson, Daniel Fish, Richard Foreman, Sir Peter Hall, Hal Hartley, Doug Hughes, Richard Jones, Michael Kahn, James Kudelka, Tony Kushner, Tina Landau, Krystian Lupa, Jonathan Moscone, Arthur Nauzyciel, Ong Keng Sen, Diane Paulus, Lisa Peterson, James Robinson, Anna Deavere Smith, Twyla Tharp, Robert Wilson, George C. Wolfe, and Mary Zimmerman. Scott has received numerous awards and nominations and was exhibited in the Prague Quadrennial of Performance Design in 2003. As a young designer he was a recipient of the TCG/NEA Design Fellowship in 1991. He has been a guest lecturer or visiting artist at Bard College, Boston University, University of Chicago, Florida State University, New York University, and Yale University.

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## L'AUTRE MONDE OU LES ÉTATS ET EMPIRES DE LA LUNE

By Savinien Cyrano de Bergerac

**October 4, 8 p.m. & October 5, 5 p.m.**

Adapted for the stage, Directed and Performed by **Benjamin Lazar**

Music by **La Rêveuse**

Performed by **Florence Bolton**, viola da gamba & **Benjamin Perrot**, theorbo and baroque guitar

With Artistic Collaboration by **Louise Moaty**

Scenic and Costume Design by **Adeline Caron**

Make-up Design by **Mathilde Benmoussa**

Duration: 90 minutes

**L'Autre Monde Théâtre de l'incrédule Productions in partnership with The Académie Bach d'Arques-la-Bataille, La Rêveuse Ensemble & L'Athénée Louis-Jouvet with the support of The Association des Amis du château de Bournazel**



*Behind the name, behind the nose, who's hiding behind the familiar silhouette of Cyrano de Bergerac? Does anyone really know Savinien Cyrano de Bergerac, the seventeenth-century novelist, polemicist, free thinker, philosopher and fencer? This man who listened to pebbles speaking to rivers and who flew above the clouds towards the moon, aided by a phial of morning dew? With this show and many other productions for the theater and the opera, Benjamin Lazar has elevated baroque diction and gesture of which he has*

*become a celebrated ambassador. Surrounded by musicians and candles, he brings to life a little-known work, more controversial than previously suspected. This work, meant to be kept under wraps until the death of its author, did not appear in its full version until the twentieth century. Nevertheless, it has not lost any of its poetic power. Anticipation, utopia,*

*science, religion, fantasy... Traveling through space as through centuries, L'Autre Monde ou les États et Empires de la Lune remains a subversive ode to freedom. This story is the first French science-fiction novel, at the cutting-edge of scientific theories of its time. There is a surprising demonstration of the earth's rotation around the sun, of all sorts of flying machines, meals made of smoke, books that one reads with one's ears. Convinced that the lunar star is a world comparable to our own, the story's narrator strives to go there. A first attempt brings him to Canada from where he lands, almost by accident, on the moon, only to find himself immediately captured by its inhabitants.*



**BENJAMIN LAZAR (Director-Performer)** trained with director and filmmaker Eugène Green in French baroque theatre technique and declamation, then at École Claude Mathieu while practicing violin and singing. In 2004, he received critical and public acclaim for his staging of *Le Bourgeois Gentilhomme* with the music ensemble Le Poème Harmonique, director Vincent Dumestre and Olivier Martin-Salvan in the main role. The same year, he founded his own company, Le Théâtre de l'incrédule. In 2008, he adapted with the Ensemble La rêveuse *L'Autre monde ou les États et Empires de la Lune*, a novel by Savinien Cyrano de Bergerac, presented at Théâtre de l'Athénée, Paris; since then, he has focused his research on the Baroque with *Feu* based upon *Pensées* by Pascal, *Les Caractères* by La Bruyère (also in collaboration with the ensemble la Rêveuse), *Les Fables* by de La Fontaine, *Visions* adapted from Quevedo's work (with the organist Benjamin Alard) and *Les Amours tragiques de Pyrame et Thisbé* by Théophile de Viau (at Theatre de l'Athénée, 2010 and at TNP de Villeurbanne in 2011.) Benjamin Lazar also staged with his company *Comment Wang-Fô fut sauvé*, a musical adaptation for one actor and a quatuor of saxophones (quatuor Habanera/Alain Berlaud) of Marguerite Yourcenar's short stories, and several operas such as *La Vita humana* by Marazzoli and Cadmus, *Hermione* by Lully with the music conductor Vincent Dumestre at Opéra-Comique, Paris and Opéra de Rouen), *Il Sant'Alessio de Landi* with the conductor William Christie at Théâtre de Caen and Théâtre des Champs Élysées, Paris. In 2011, he directed *Cendrillon* by Massenet (Conductor/Director Marc Minkowski); in 2012, *l'Egisto de Cavalli* (Conductor/Director Vincent Dumestre) at Opéra-Comique, Paris. For three years (2010-2013), Benjamin Lazar was guest artist at Théâtre de Cornouaille - Scène nationale de Quimper where he directed *Au Web ce soir*, a show conceived for the web, *Cachafaz*, an opera by Oscar Strasnoy adapted from the play by Copi, and, in 2012, *Ma mère musicienne*, based upon the writings by Louis Wolfson (Conductor G. Jourdain/music by V. Manac'h/Soprano Claire Lefilliâtre) presented at the festival Mettre en scène, Théâtre National de Bretagne. In 2013-2014, he directed *Egisto* by Francisco Cavalli at Théâtre du Luxembourg (Conductor Vincent Dumestre), *Riccardo Primo* by Haendel at Théâtre de Karlsruhe, and with his company *L'illusion Comique* by Corneille with Louise Moaty. In Octobre 2014, he will direct and produce *La Sodomia en la nueva España* by Luis Felipe Fabre at Festival Cervantino, Mexico, a performance co-produced with Princeton University. In 2015, he will direct *Dibbouk* by An-ski, the masterpiece of Yiddish theater, in co-production with Maison de la Culture d'Amiens.



**FLORENCE BOLTON** began studying music at age seven with the harpsichord and the recorder. Particularly drawn to bowed instruments, she eventually devoted herself to the viola da gamba. After winning first prizes (equivalent to highest diploma) in both viola de gamba and chamber music at the Conservatoire de Saint-Cloud (Sylvia Abramovicz's studio), she entered the early music department of the Conservatoire National Supérieur de Musique (CNSM), Lyon, studying with Marianne Muller where she won a first prize in 2001. In addition to her awards

in music, Bolton holds a masters in Japanese from the Institut National des Langues et Civilisations Orientales (INALCO). As a soloist and a continuist, she has participated in many festivals in France and abroad with ensembles such as Akademia (Françoise Lasserre), Douce Mémoire (Denis Raisin Dadre), La Fenice (Jean Tubéry), Il Seminario Musicale (Gérard Lesne), Musica Favola (Stéphan Van Dyck), Pierre Robert (Frédéric Désenclos), Le Poème Harmonique (Vincent Dumestre), William Byrd (Graham O'Reilly), etc. She is also the co-founder and co-artistic director of the ensemble La Rêveuse with Benjamin Perrot. With La Rêveuse, she has created many productions such as *L'Autre Monde ou les Etats et Empires de la Lune* de Cyrano de Bergerac (2004) and *Les Caractères de la Bruyère* (2006) with actor/director Benjamin Lazar, *Les Mille Et Une Nuits* (2011) with actress/director Louise Moaty, and *Concerto Luminoso* (2012), a show featuring lanterns and early music, with the artist Vincent Vergogne. Florence Bolton teaches viol and chamber music for many baroque music programs. She has recorded with Alpha, Arion, K 617, Ligia Digital, Mirare, Naïve, and Zig-Zag Territories.

**BENJAMIN PERROT** studied classical guitar and improvisatory music for many years, and then focused exclusively on early music. He studied theorbo, lute, and baroque guitar at the C.N.R. (Centre national de recherche) in Paris with Eric Bellocq and Claire Antonini. In 1997, he graduated in Early Music with congratulations from the jury. He then perfected his craft under the auspices of Pascal Monteilhet. From 1996 to 1997 he was the accompanist at the Studio Baroque de Versailles (Centre de Musique Baroque de Versailles). Perrot has since been invited to perform in France and abroad as a soloist and a continuist. An advocate of chamber music, he has performed with many ensembles, such as Les Basses Réunies (Bruno Cocset), Capriccio Stravagante (Skip Sempé), Le Concert Brisé (William Dongois), l'Ensemble Pierre Robert (Frédéric Désenclos), La Fenice (Jean Tubéry), Le Poème Harmonique (Vincent Dumestre), Il Seminario Musicale (Gérard Lesne), Stradivaria (Daniel Cuiller), as well as with the orchestras Les Arts Florissants (William Christie) and Le Concert Spirituel (Hervé Niquet)... In 2004 he produced in collaboration with Florence Bolton and actor/director Benjamin Lazar. *L'Autre Monde ou les Etats et Empires de la Lune*, by Cyrano de Bergerac with music of the same period. With Bolton, he is also the co-founder of La Rêveuse, an ensemble dedicated to the performance of 17th- and 18th-century music. Benjamin Perrot has participated in over fifty recordings for labels including Accord, Alpha, Calliope, Glossa, K 617, Mirare, Naïve, and Zig-Zag Territories. He teaches lute and theorbo at the Conservatoire de Versailles and is the choral director at the Centre de Musique Baroque de Versailles. He is also on the faculty of numerous early music programs.

## LE VOYAGE EN URUGUAY

By Clément Hervieu-Léger de la Comédie-Française

**October 9 & 10, 8 p.m.**

Directed by **Daniel San Pedro**

Performed by **Guillaume Ravoire**

Scenic Design **Aurélie Maestre**

Costume Design **Caroline de Vivaise**

Lighting Design **Alban Sauvé**

Sound Design **Wilfrid Connell**

Duration: 75 minutes

Opening Night November 27, 2014 at the CNCDC in Châteauevallon

**Compagnie des Petits-Champs Productions with the support of DRAC Haute-Normandie – Ministère de la Culture et de la Communication, Le Département de l'Eure, La Région Haute-Normandie and ODIA Normandie.**

Associate Producer Centre National de Création et de Diffusion Culturelles de Châteauevallon, with the support of Théâtre de Suresnes – Jean Vilar et du CCN d'Aquitaine – Malandain Ballet In partnership with Seuls en Scène, Princeton French Theater Festival The Compagnie des Petits Champs collaborates with the Théâtre de Charleville-Mézières.



*At the beginning of the 1950s, the Caorsi family, wealthy Uruguayan farmers, go to France to find a variety of cow that can improve the milking capacity of their herd. They settle their choice on the Norman cow, well known for the richness of its milk and tenderness of its meat. After traveling throughout Normandy without finding a warm welcome, the Caorsis finally go to 'Ferme Neuve,' a reputed farm where a model stable is being launched and where the first artificial inseminations take place. Everything is for sale there, even the best cows. Business is quickly concluded:*

*three bulls and two cows will leave the Norman farm for the pampas of Uruguay. That's where the story begins... a story that Hervieu-Léger heard very often as a child. It was told to him the way one would tell the odyssey of Ulysses of the voyage of Magellan.*



**CLÉMENT HERVIEU-LÉGER (Playwright)** has been a member (as *pensionnaire*) of the Comédie-Française since 2005, where he has appeared in many roles within the contemporary and classical repertoires. Among the directors he has worked with are Marcel Bozonnet (*Le Tartuffe*) Anne Delbée (*Tête d'Or*), Andrzej Seweryn (*La Nuit des Rois*), Lukas Hemleb (*La Visite Inopportune, Le Misanthrope*), Claude Mathieu (*L'enfer*), Eric Génovèse (*Le Privilège des Chemins*), Robert Wilson (*Fables*), Véronique Vella (*Cabaret érotique*), Denis Podalydès (*Fantasio*), Pierre Pradinas (*Le Mariage forcé*), Loïc Corbery (*Hommage à Molière*),

Marc Paquien (*Les Affaires sont les Affaires*), Muriel Mayette (*La Dispute, Andromaque*), Jean-Pierre Vincent (*Ubu*), and Patrice Chéreau (*Rêve d'Automne*). Along with his contribution to the Comédie-Française, he has served as assistant to Patrice Chéreau on opera productions: Mozart's *Così Fan Tutte*, at Festival d'Aix-en-Provence and Opéra de Paris, and Wagner's *Tristan et Isolde* at La Scala, Milan. A man of many talents, he has also published several essays on Racine, Wagner and Haendel and co-edited with Georges Banu, a book about Patrice Chéreau (*J'y arriverai un jour*). His directing credits include *La Critique de l'École des femmes* at Studio-théâtre de la Comédie-Française, Cavalli's *La Didone* (with William Christie), and Marivaux's *L'Épreuve*. He teaches theater studies at the Paris Opera Ballet School. Last spring, he directed a much-anticipated new version of Molière's *Le Misanthrope* at the main theater of the Comédie-Française. The production received critical acclaim and will be part of the Comédie-Française 2014-2015 season.



**DANIEL SAN PEDRO (Director)** is a graduate of the National Conservatory of Madrid. He has spent his career performing with directors such as Jean-Luc Revol, Marcel Maréchal, Gildas Bourdet, Jean-Luc Palies, Franck Berthier and Philippe Calvario, in addition to working with Ladislav Cholat (*Trois semaines après le paradis and Tom à la ferme*) and Fabrice Melquiot (*Tarzan Boy*). On screen, he has appeared in films by Paul Carpita (*Marche et rêves, Les Homards de l'utopie, Les Sables Mouvants*), Michel Spinosa (*Anna M.*), Eliane de Latour (*Les oiseaux*

*du ciel*), and Raymond Pinoteau (*Noël en Quercy*). From 2002 to 2005, San Pedro was Associate Artist at the Centre National de Création in Chateauvallon where he directed several productions, including *Le Romancero Gitan*, *A la recherche du lys*, *Faute de Frappe*, and *Ziryab*. In addition to his work as an actor and a director, San Pedro is a professor of Drama studies at the Paris Opera Ballet School. Last season, he directed *Yerma* by Federico Garcia Lorca for Compagnie des Petits-Champs. The show is currently touring France and opened the 2014-2015 season of Théâtre 13 in Paris.



**GUILLAUME RAVOIRE** trained at the Conservatoire National Supérieur d'Art Dramatique de Paris (CNSAD) where he worked with Alain Françon, Dominique Valadié, Sandy Ouvrier, Gérard Desarthe, and Guillaume Gallienne. He then worked with Franck Berthier (*Ivanov*, *Autour de ma pierre...*), Grégory Benoit (*La Mouette*), Karl Ebehard (*Les fourberies de Scapin*), Sara Llorca (*Tambour dans la nuit*, *Les deux nobles cousins*), Mario Gonzales (*Les Prétendants*). In 2009 he performed in *Tarzan Boy* directed and written by Fabrice Melquiot. Since 2010, he has worked with Pierre Hoden (*La vie de Galilée*), Krystian Lupa (*Salle d'attente*),

Julie Duclos (*Fragments d'un discours amoureux*), Benoit Giros (*Au jour le jour*, *Renoir 1939*), Clément Carabedian (*Les Accapareurs*). He has been with the Compagnie des Petits-Champs, first as an actor (*Contes et Recettes*) and later as an assistant director (*Yerma*).

**CAROLINE DE VIVAISE (Costume Design)** studied literature before working as a costume designer. She has designed costumes for about fifty films. In particular, she worked with Patrice Chéreau (*L'Homme blessé*, *Hôtel de France*, *Ceux qui m'aiment prendront le train*, *Intimité*, *Son Frère*, *Gabrielle*, and *Persécution*), André Téchiné (*Le Lieu du crime*), Claude Berri (*Uranus and Germinal*), Gérard Mordillat (*La Véritable histoire d'Arnaud le momo*), Jacques Audiard (*Un Héros très discret*), Benoit Jacquot (*Septième ciel*), Raoul Ruiz (*Le Temps retrouvé*), Andrzej Zulawski (*La Fidélité*), Danis Tanovic (*L'Enfer*), Valéria Bruni-Tedeschi (*Actrices*, *Un château en Italie*), Bertrand Tavernier (*La Princesse de Montpensier*, *Quai d'Orsay*)... For the theater she has collaborated with Bruno Bayen, John Malkovich, Patrice Chéreau, Thierry de Peretti, and Louis Do de Lencquesaing... She has designed opera costumes for Arnaud Petit (*Place de la République*), Raoul Ruiz (*Médée*), and Patrice Chéreau (*Così Fan Tutte*, *De la maison des morts*, *Elektra*). For Clément Hervieu-Léger, she designed the costumes of *de la Critique de l'École des femmes* and of *La Didone* by Cavalli. She has earned three Césars (French Academy Award) for Best Costumes: in 1993 for *Germinal*, in 2005 for *Gabrielle*, and in 2011 for *La Princesse de Montpensier*. For the Compagnie des Petits-Champs, she worked on *L'Épreuve* by Marivaux (seen last year at *Seuls en Scène*) and *Yerma* by Federico Garcia Lorca.

**ALBAN SAUVÉ (Lighting Design)** first worked as stage manager and technician before becoming a lighting designer. He has worked with Ladislav Chollat (*3 semaines après le paradis*, and *10 ans après* by Israel Horovitz), *Médée* by Jean Anouilh, *Le Mariage de Figaro* by Beaumarchais, *Le Père*, and *Une heure de tranquillité*, by Florian Zeller, *Harold et Maud* by Collin Higgins, *L'Ouest solitaire* by Martin Mc Donagh, *Tom à la ferme* by Michel-Marc Bouchard...). Christophe Laparra (*Le Petit Poucet*, by Caroline Barratoux) and Fabio Alessandrinni (*Deux frères* by Fausto Paravardino, *Ces petits mouvements du coeur*, *La voix de l'arbre*). He has supervised the technical production of both *L'Épreuve* and *Yerma* for the Compagnie des Petits Champs.

## RÉPERTOIRES

### A Staged Reading based on the Drama Classes of Louis Jouvet at the Conservatoire National Supérieur d'Art Dramatique

October 11, 6 p.m. & 9 p.m.

Directed by **Clément Hervieu-Léger**

Performed by **Audrey Bonnet, Loïc Corbery, Daniel San Pedro, Guillaume Ravoire**, and

**Clément Hervieu-Léger**

Lighting Design **Alban Sauvé**

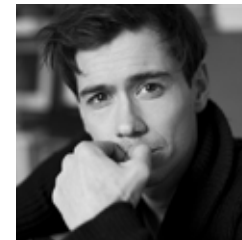
Sound Design **Wilfrid Connell**

Duration: 60 minutes

*To celebrate the end of the Compagnie des Petits-Champs' residence at Whitman College Class of 1970 Theater and Seuls en Scène Princeton French Theater Festival 2014, the company presents a staged reading featuring celebrated classical scenes from the French repertory such as Dom Juan, Andromaque or Le Mariage de Figaro, as well as texts by Louis Jouvet (who was a professor at the Conservatoire National Supérieur d'Art Dramatique) Audrey Bonnet and Loïc Corbery of the Comédie-Française, who starred in L'Épreuve last year, return to Princeton on this occasion and join Daniel San Pedro, Clément Hervieu-Léger and Guillaume Ravoire.*



**AUDREY BONNET** trained at CNSAD before joining the Comédie-Française in 2003 as a *pensionnaire*. She has worked there with numerous directors, such as Brigitte Jacques, Marcel Bozonnet, Andrzej Seweryn, Christian Schiaretti, Robert Wilson, and Eric Génovèse. Bonnet also appeared in the original productions of *Quatre quatuors pour un week-end* by Gao Xingjian and *Le Début de l'A.* by Pascal Rambert. After leaving the Comédie-Française, she went on to work with Jean-Christophe Saïs (*Pelléas et Melisande*, *Andromaque*), Christian Collin (*La Double Inconstance*), Luc Bondy (*La Seconde Surprise de l'amour*), Oriza Hirita (*Sables et Soldats*), Daniel Hurstel (*Comme il vous plaira*), Bérangère Jeannelle (*Amphitryon*), Gabriel Garran (*Gary-Jouvet 45-51*), and Pascal Rambert (*Clôture de l'amour*). As a screen actress, Bonnet has worked with Julie Lopes-Curval (*Bord de mer*), Bertrand Bonello (*De la guerre*), and Olivier Torres (*La Ligne blanche*), and has appeared in video projects of Romain Kronenberg. In April 2013, she was honored as the year's Best Theater Actress at les Palmarsès du Théâtre, the French equivalent of the Tony Awards for the 12-13 theatrical season. Last year Audrey Bonnet created the title role of *Yerma* in Garcia Lorca's *Yerma*, directed by Daniel San Pedro for the Compagnie des Petits Champs. The show is currently touring France. In 2015, she will continue working with Pascal Rambert and perform in his much-anticipated sequel to *Clôture de l'amour*.



**LOÏC CORBERY** trained at CNSAD before joining the Comédie-Française in 2005. In 2010, he was inducted as the 519th member of the renowned troupe and has worked with directors such as Jean-Marie Villégier (*L'Amour Médecin / Le Sicilien*), Brigitte Jacques (*Le Cid*), Claude Stratz (*Le Malade Imaginaire*), Robert Wilson (*Fables*), Jacques Lassalle (*Il Campiello*, *Figaro divorce*), Lukas Hemleb (*Le Misanthrope*), Guillaume Gallienne (*Sur la grand route*), Galin Stoev (*Douce vengeance et autres sketches*, *L'illusion Comique*), Oskaras Korsunovas (*La Mégère apprivoisée*), Andrés Lima (*Les Joyeuses commères de Windsor*), Alfredo

Arias (*Les Oiseaux*), Dan Jemmett (*La Grande Magie*) and Denis Podalydès (*Cyrano de Bergerac*). In addition to his extraordinary contributions to the Comédie-Française, Corbery has worked with theater directors Jacques Lassalle, Jacques Weber, Stuart Seide, Gilbert Desveaux, and Clément Hervieu-Léger. For the cinema, he has worked with Jean-Loup Hubert (*Marthe*), Francis Girod (*Terminale*) Sarah Levy (*Du bleu jusqu'en Amérique*), Martin Valente (*Les Amateurs, Fragile*) and Jean-Michel Ribes (*Musée haut, musée bas*). This season, Loïc Corbery resumes playing the title roles in Molière's *Don Juan*, directed by Jean-Pierre Vincent and *Le Misanthrope*, directed by Clément Hervieu-Léger. Last April, his new film, *Pas son genre*, directed by Lucas Belvaux, opened in theaters to critical acclaim.

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**ALAIN DELORME (Photographer of cover photo)**, born in 1979, lives and works in Paris, France. His work explores the impact of globalization and consumerism on our society. In 2013, he introduced the series “Murmurations-Ephemeral Plastic Sculptures”, playing on the principle of double reading and accumulation. What appears at first sight like an ephemeral, charming swarm of birds, becomes quite more threatening when getting closer: this almost calligraphic ballet is actually made of thousands of plastic bags. [www.alaindelorme.com](http://www.alaindelorme.com)

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### REMERCIEMENTS SPÉCIAUX

Nick Nesbitt, Michael Cadden, Tim Vasen, Sarah Kay, François Rigolot, Marie-Hélène Huet, David Bellos, Gaetana Marrone-Puglia, Denis Feeney, Kathleen Crown, Mark Beissinger, Michael Koortbojian, Steve Mackey, Antonin Baudry, Rima Abdul-Malak, Elisabeth Hayes, Ruben Gallo, PIIRS, Council of the Humanities, Department of Art and Archaeology & Department of Music.

### TRÈS GRANDS REMERCIEMENTS

Pierre Gendronneau, Nicole Birmann Bloom, Marie Raymond, David Letscher, Darryl Waskow, Miriam Crowe, Tim Godin, Steve Runk, Jamie Saxon, Tracy Patterson, Jaclyn Sweet, Hope VanCleaf, Justin Goldberg, Torrey Drum, Nicolas Truong, Annie Le Brun, Le Montfort Théâtre, CDN Orléans Loiret Centre, Théâtre de l'Incrédule, Compagnie des Petits Champs, ODIA Normandie, Arthur Nauzyciel, Anne Cuisset, Emilie Leroy, Emmanuelle de Varax, Laurence de Magalhaes, Stephane Ricordel, Benjamin Lazar, Clément Hervieu-Léger, Daniel San Pedro, Ronnie Pardo, Whitman College, Karen Sisti, Fanny Chouinard, Katherine Brown, Kate Dreyfuss, Noé Chapolard, Christophe Litwin, Anne Hoppenot, Sophie Orloff & John Leger, Elizabeth & Louis Calvarin, Corine André-Hessig & Édouard André, Isabelle & Giovanni Caforio.

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Tom Tresize, Katie Chenoweth, Natasha Lee, Pietro Frassica, Simone Marchesi, Fiorenza Weinapple, Vincent Chanethom, Rachel Hart, Topher Davis, Meaghan Gottschall, Kathleen Varra, Crystal Arrington, Sam Evans, Nancy Blaustein, Sandie Bermann, Rebecca Graves-Bayazitoglu, Kristin Frasier, Rockefeller Collge, Paul Muldoon, Jeff Nunokawa, Perla & Sam Van Chama, Keating Helfrich, Rob Del Colle, Carmelita Becnel, Mary O'Connor, Joe Fonseca, Guillaume Vincent, Laure Duqué, Emilie Incerti Formentini, Bertrand Couderc, Stanislas Siwioerek, Céline Schaeffer, Anne Caswell-Klein, Mary Harper, Jonny Thakkar, Oliver Avens, Amy Ham Johnson, Clayton Marsh, Michael Barry, Antoine Kahn, Roland Benabou, Sophie Meunier, Emmanuel Abbe, Edgar Choueiri, Bernard Haykel, Caroline Harris, James Steward, Olga Hasty, Thomas Hare, Jill Dolan, Stacy Wolf, Sophier Meunier, Russ Leo, Ezra Suleiman, Caryl Emerson, Bob Sandberg, Rebecca Lazier, Brian Hereira, Susan Marshall, Leonard Barkan, Nigel Smith, Tom Bishop, Christian Biet, Judith Miller, Benoît Bolduc, Lili Chopra, Jacqueline Chambord, Laura Zawadski, Lucien Nouis, Rose Gardner, Ella Brians, Michael Rivera, Cass Garner, Crystal Sada, Isabelle Darnis-Wilhelm, Pascale Voilley, Martha Toma, Laurence Chausson, Association Francophone de Princeton, Catherine Arnoux, Alliance Française de Princeton, Corinne Gungor, École Française de Princeton, Laurence Marie, Émilienne Baneith-Nouailhetas, Mériam Korichi, Claire Lasne Darcueil, Sébastien Lenglet, Grégory Gabriel, Acting in English '13-14 Students, Steven Dreyfuss '71 and Lilian Pliner, Jackie and Tom Planeix-Crocker, Elizabeth Le Breton, Steven & Véronique Bawol, Ruth and Tony Rosenthal, Marian and Richard Bott '69, Batia Zareh, Hervé Dubrulle, Jay Caplan, Francine Goldenhar, Isabelle Milkoff, Vincent Dozol, Manisha Snoyer, Doris Mirescu, Philippa Wehle, Joelle Aden, Hiroyuki Tanaka '06, Aaron Cooper '05, Laurent Pueyo GS '07, Antoine Toussaint GS '07, Camille Bres GS '07, Mina Morova '07, David Rosenthal '07, Christian Thériault '07, Jireh Li '08, Michael Cutright '08, Hicham Allaoui '08, Tavi Méraud '09, Zack Wieder '10, Alexandre Ekierman '10, Roby Sobieski '10, Veda Sunassee '10, Camille François '12, Caroline Boulos '11, Nick DeVeaux '11, Jérémy Ley '11, Khameer Kidia '11, Adam Tanaka '11, Amelia Wells '11, Elena Garadja '12, Ankit Panda '12, Tal Eisenzweig '12, William Ellis '12, Alexandra Deprez '12, Céline Stein GS, Matthieu Roché, Joel Zinn '13, Tamara Kavar '13, Carolina Nunez '13, Jacob Meister '13, Christina Bott '13, Christian-David Martin '14, David Djaiz, Jim Gabaret, Macs Smith GS '16, Alex Raiffe GS '18, Marius Constantin '14, Raphaëlle Benabou '14, Simone Sasse '14, Igor Zabukovec GS '14, Cole Freeman '14, Remi Yamazaki '14, Mikhail Tikhonov GS '14, Tanyaradzwa Tawengwa '14, Noé Chapolard '14 and Kate Dreyfuss '14.

### PENSÉES SPÉCIALES

Les élèves-acteurs de L'Avant-Scène '15-18, Guillaume et Amandine Gallienne, Stanislas Roquette, Denis Guénoun, Louis Arène/Clément Hervieu-Léger/Loïc Corbery de la Comédie-Française, Victoire Du Bois, Elie Triffault, Audrey Bonnet, Seuls en Scène 2013, Le CNSAD, La Comédie-Française, Sandy Ouvrier, Anne de Amézaga, Daniel Mesguich, Shirley Tilghman, François Delattre, Lill et André Maman, Lynn Shostak et David A. Gardner '69, Ronnie Pardo, Marie-Hélène Huet et Jay Caplan, Carol et François Rigolot, Axel Wehr '09, Christian Hostetter '09, Grant Bermann '09, Holger Staude '09 et Pierre Gendronneau.