

A photograph of a dancer in a red outfit performing on stage. The dancer is in a dynamic pose, with one arm raised high and the other extended to the side. The lighting is dramatic, highlighting the dancer against a dark background. Another dancer in a red outfit is visible in the background, slightly out of focus.

THE RICHARD B. FISHER CENTER  
FOR THE PERFORMING ARTS AT BARD COLLEGE

# Compagnie Fêtes galantes

July 6–8, 2012

## About The Richard B. Fisher Center for the Performing Arts at Bard College

The Richard B. Fisher Center for the Performing Arts, an environment for world-class artistic presentation in the Hudson Valley, was designed by Frank Gehry and opened in 2003. Risk-taking performances and provocative programs take place in the 800-seat Sosnoff Theater, a proscenium-arch space, and in the 220-seat Theater Two, which features a flexible seating configuration. The Center is home to Bard College's Theater and Dance Programs, and host to two annual summer festivals: SummerScape, which offers opera, dance, theater, film, and cabaret; and the Bard Music Festival, which celebrates its 23rd year in August with "Saint-Saëns and His World." The 2013 festival will be devoted to Igor Stravinsky, with a special weekend focusing on the works of Duke Ellington.

The Center bears the name of the late Richard B. Fisher, the former chair of Bard College's Board of Trustees. This magnificent building is a tribute to his vision and leadership.

The outstanding arts events that take place here would not be possible without the contributions made by the Friends of the Fisher Center. We are grateful for their support and welcome all donations.

The 2012 SummerScape season is made possible in part through grants from the National Endowment of the Arts, the New York State Council on the Arts, and The Cultural Services of The French Embassy in the United States.

The season is also presented thanks to the generous support of the Boards of The Richard B. Fisher Center for the Performing Arts at Bard College and the Bard Music Festival, and the Friends of the Fisher Center.

The Richard B. Fisher Center for the Performing Arts at Bard College

Chair Jeanne Donovan Fisher

President Leon Botstein

*presents*

# Compagnie Fêtes galantes

## *Let My Joy Remain*

*(Que ma joie demeure)*

Music by J. S. Bach

Brandenburg Concertos (2nd, 3rd, 6th)

Recorded by The Amsterdam Baroque Orchestra, directed by Ton Koopman

Duo “Wir eilen mit schwachen, doch emsigen Schritten,” Cantata BWV 78

Recorded by La Chapelle Royale, directed by Philippe Herreweghe

### **Sosnoff Theater**

July 6 and 7 at 8 pm

July 8 at 3 pm

Running time for this performance is approximately 60 minutes without intermission.

The presentation of Compagnie Fêtes galantes is made possible in part through a grant from The Cultural Services of the French Embassy in the United States.

*The use of recording equipment or the taking of photographs during the performance is strictly prohibited.*

# Compagnie Fêtes galantes

**Béatrice Massin** Artistic Director and Choreographer

## **Dancers**

Bruno Benne

Sarah Berreby

David Berring

Laura Brembilla

Olivier Collin

Laurent Crespon

Damien Dreux

Adeline Lerme

Guðrun Skamletz

Diane Soubeyre

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**Dominique Fabregue** Costume Designer

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The producers would like to thank 4Wall Entertainment for its assistance with this production.

# About Compagnie Fêtes galantes

Founded in 1993 by Béatrice Massin, Fêtes galantes elaborates on the many aspects of Baroque dance. The confrontation between Baroque style and contemporary dance gives birth to a specific kind of choreography. By steering clear of any attempt at reconstitution, the company hopes to bring forward, in our time, a form of Baroque dancing that engages a contemporary sensibility.

## Company history

**2011** Revival of Francine Lancelot's choreography for Lully's opera *Atys* (William Christie, Les Arts Florissants); premiere of *La Belle Dame* (Lully, Rameau, Rebel)

**2009** *Songes* (Lully, Charpentier, Vivaldi, Purcell)

**2007** *Un air de Folies* (Marais, Lambert, Guédrón, Bataille, Boesset)

**2006** *Un voyage d'hiver* (Schubert)

**2002** *Que ma joie demeure* (Bach)

**1999** Choreography for Gérard Corbiau's film *Le roi danse*

**1993** Choreography for the opera *Médée* (Charpentier). Stage direction: J. M. Villégier.  
Musical direction: William Christie.

Founded in 2003, L'Atelier Baroque was born out of Fêtes galantes' constant preoccupation with education. A tool for research and transmitting knowledge, its main goals are to organize educational programs and train dance professionals. It acts as a bridge between past and future.

Fêtes galantes is supported by the French Ministry of Culture, the Conseil régional d'Île-de-France, and the Conseil général du Val-de-Marne, with the support of the city of Alfortville.

Fêtes galantes is also supported by Fondation BNP Paribas for the development of its projects.

Fêtes galantes is a member of the International Dance Council CID-UNESCO.

The French Institute regularly contributes to international tours of Compagnie Fêtes galantes.

## Béatrice Massin: Artist's Statement

*To me there is no past or future in art. If a work of art does not live in the present, it must not be considered at all.*—Pablo Picasso

Born into a family of musicologists, I grew up with music from the cradle. From the age of 4, I wanted to dance. I believe that I chose to become a dancer as a way to appropriate the music I listened to at home, to experience that music in my own fashion. This is why I danced—for the music. My career path, which started with very contemporary dance, was peppered with adventures—each one more extraordinary than the last—in that period when contemporary dance in France first took off. I had the heady experience of evolving as a performer with Alwin Nikolais and working with Susan Buirge. But I felt at times a great frustration with regard to the music used. I had a sense that all the exploration was about movement, space, time . . .

But the music?

In this context, I discovered Baroque dance, following an unexpected encounter with Francine Lancelot that was infused with the spirit of laughter. She asked me to join her company Ris & Danceries. I thought that this would be a happy digression in my vocation as a contemporary dancer. In reality, from that day forward, Baroque dance and I have never been apart. That is to say, Baroque dance and music will always be a part of me.

The exploration of Baroque dance is inseparable from that of the other arts. First, its relationship to the music fascinated me. In the Baroque period, the two arts were united; the practitioners were the same. It was the same profession, the same artistic essence. I felt at home: my movement was music; the music was movement.

Apart from the music, all sorts of possibilities drew me in. I never imagined that the Baroque could open up so many avenues to matters I had hoped to explore.

This style of dance cannot be dissociated from the political climate at that time, which turned French Baroque dance into a code of social life and eventually into a European language. Above all, dance of that period was inseparable from movement notation. A magnificent dance notation was invented (the Feuillet-Beauchamp notation), which enables us to dance these works. I got a taste of an immense, rare freedom for dancers: the ability to be alone in a studio with a finished dance piece, with no choreographer, under no scrutiny or judgment other than one's own, and to be able to develop a completely personal interpretation.

Without these choreographic texts, I would perhaps never have become a choreographer. My engagement with the material, which grew out of hours of deciphering the texts in the studio, made me a choreographer.

Over time, in my work at Francine Lancelot's side, it appeared more and more clearly to me that to be "in the Baroque period" did not mean that that we were locked away in a museum, but on the contrary, that we could find a multitude of applications for contemporary creation. I realized that in my historical explorations, I was interrogating the present.

Later, in 1993, I created my own company to delve more deeply into the exploration of my personal choreographic language, based on this play of mirrors between the Baroque and the contemporary, a *mise-en-abyme* of overlapping themes, one within the other. I developed a choreographic style that places the Baroque style in dialogue with the dance of today, with the hope of making legible, in our century, a Baroque that is contemporary, that speaks to our time.

The dances of the Compagnie Fêtes galantes upset conventional images of the Baroque. The aesthetic anchoring within the Baroque, far from being a limitation, permitted the invention of new and surprising forms. For me, Baroque themes are not frozen in time; they carry within them the interrogatory spirit and become totally alive. It is this vitality that I want to unfold in my choreography. Baroque dance and contemporary dance are for me in clear relation and indivisible. Baroque themes, explored through the prism of our present, emerge in almost infinite variation and permit us to think a Baroque for the future.

Compagnie Fêtes galantes demonstrates the eternal relevance of the Baroque not only in its dances, but also in the important work of transmission. It followed necessarily that I would create L'Atelier Baroque in 2003, at the moment when the company was just 10 years old, in order to form a new generation of dancers and choreographers. I am very aware that the excellence of the people who surround me make my work and my vision resonate in the world, and I am indebted to them for accompanying me on this path, which has now achieved full recognition. It seems that the world of dance is ready to recognize its own history and its allure for future generations.

Are we creating a new Baroque age?

—Translated by Tabetha Ewing, Associate Professor of History, Bard College

## Who's Who

### **Béatrice Massin** Artistic Director, Choreographer

Béatrice Massin is a revered specialist of Baroque dance. A dancer in several contemporary dance companies, she met Francine Lancelot in 1983 and joined her company, Ris & Danceries, for which she was, successively, a dancer, Lancelot's assistant (*Atys*, 1986), artistic collaborator (*Fairy Queen*, 1989; etc.), and choreographer (*Water Music*, 1990), before creating her own dance company, Fêtes galantes, in 1993.

Upon her encounter with Lancelot, she immediately started appropriating the Baroque language. For Massin, the discovery of Baroque choreographic writing and its stage codes defines a framework, the limits of which she plays with.

Among her works that have been performed around the world are *Let My Joy Remain* (2002), a dialogue of pleasure between music of J. S. Bach and the musical quality of dance; *Un air de Folies* (2007), a choreographic and musical performance that mixes the *airs de cour* and the *Folies d'Espagne* of Marin Marais; and *Songes* (2009), a Baroque dream for the 21st century.

Massin has received commissions for *Le roi danse*, a film directed by Gérard Corbiau (1999); *La parade Baroque*, official opening of the Centre National de la Danse, Paris (2004); the European duet for the *KoresponDance Europe* project, dedicated to the support of young choreographers (2010); and the creation of a new show for Opéra national de Paris, for the celebration of the 300th anniversary of the ballet school (2013). In 2003, Massin created L'Atelier Baroque, a workshop in which she trains a new generation of dancers and choreographers.

### **Bruno Benne** Dancer

After studying classical and contemporary dance at the conservatories of Toulouse and Paris, Bruno Benne worked with several contemporary choreographers such as Lionel Hoche, Laura Scozzi, and Blanca Li. In 2004 he discovered Baroque dance with Béatrice Massin and was invited to perform in *Un voyage d'hiver* (Schubert) and then in *Let My Joy Remain*, *Songes*, and in the revival of Lully's opera *Atys*, in collaboration with William Christie's ensemble Les Arts Florissants. With Marie-Geneviève Massé of L'Eventail he took part in the historical reenactment of Mozart's *Ballet des petits riens* at the Royal Opera of Versailles, as well as in Lully's *Ballet des Arts* at the Orangerie in Versailles. Through L'Atelier of Compagnie Fêtes galantes, he leads many workshops to make the public aware of Baroque dance.

### **Sarah Berreby** Dancer

After graduating from the National Conservatory for Music and Dance of Paris in 1991, Sarah Berreby joined the Ballet du Nord in 1993, where she performed a varied repertoire,



from the classical *Coppélia* to several ballets by George Balanchine (*Rubies, Quatre Tempéraments*), Paul Taylor (*Esplanade*), Jennifer Muller (*Lovers*), Robert North (*Entre dos aguas*), and in a few plays by Maryse Delente, such as *Canto Despedida, Giselle, Nina Nina*, and *Romeo and Juliette*.

Since 1997 she has been exploring Baroque dance and performing with Compagnie Fêtes galantes. She has also worked with Marie-Geneviève Massé and her company L'Eventail since 1999, and with Christine Bayle from company L'Eclat des Muses.

### **David Berring** Dancer

David Berring began his career as a dancer in 1992 with Jeune Ballet de France, led by Robert Berthier, where he worked with choreographers such as Claude Brumachon, Philippe Trehet, and Daniel Larrieu. He joined Thierry Malandain's Temps Présent and worked with the company from 1993 to 1997. He then worked for three years at the National Choreographic Center of Caen with Karine Saporta, where he was spotted by Béatrice Massin and chosen to be the body double of Benoît Magimel in Gérard Corbiau's movie *Le roi danse* (The King Dances), released in 2000. From 2000 to 2002 Berring worked briefly with the choreographers Didier Deschamps, Ricardo Rozo, Abdoul Djouri, and Giovanni Louvet. He then joined Béatrice Massin's creative team for *Que ma joie demeure* (2003), *Songes* (2009), and *Atys* (2011). He also works with companies L'Eventail and A/Corps.

### **Laura Brembilla** Dancer

Laura Brembilla attended classical and contemporary classes in Italy (her native country) and in France. Her professional experiences as a dancer led her to work with José Montalvo, Jean-François Duroure, Richard Mouradian, and Marion Bati. Since 1997 she has been performing in Béatrice Massin's Compagnie Fêtes galantes. She acted as a dancer in several movies, including *Le roi danse* (with choreography by Massin, 2000). She created and performed the solo dance *Soffio di Vita*, for which she received the interpretation award (Défi Chorégraphique de Pontoise, 1999). Today Brembilla is carrying on her work with Béatrice Massin and is involved in Massin's latest creation, *Un voyage d'hiver* (music by Schubert). She is a certified yoga teacher in the B. K. S. Iyengar method.

### **Olivier Collin** Dancer

Olivier Collin started studying classical and contemporary dance at the Conservatory of Caen. After being awarded for his performance in contemporary dance at the Music and Dance Conservatory of Paris in 1997, he entered the National Choreographic Center of Basse-Normandie, where he worked for six years on Karine Saporta's creations. Passionate about ancient music, he trained himself in Baroque dance and began to work with Béatrice Massin, Marie-Geneviève Massé, and Ana Yepes. At the same time, he worked on contemporary creations and collaborated with choreographer Charles

Cré-Ange, Mélanie Marie, and Nicolas Maurel (company A/Corps), for which he created the solo dance *aiR*, accompanied by two violas da gamba (2011). Collins's particular interest for scenic work and living music pushed him to develop his own artistic projects, such as working with the the Clérambault Ensemble in Mexico City.

### **Laurent Crespon Dancer**

After completing his training in classical and contemporary dance at the Conservatories of Tours and Lyon, Laurent Crespon joined the Ballet du Rhin (now the Ballet of the Opéra national du Rhin), where he worked on the company's repertoire. Soon after, he discovered Baroque dance with Béatrice Massin, and worked during several seasons for L'Opéra de Rouen Haute-Normandie Théâtre des Arts, in choreographic works by Philip Lansdale and Anna Ventura. In 1998 Crespon interpreted works by Andy Degroat (*Tangos, Red Notes, Piccoli Pezzy, Empire*) and participated in *La flûte enchantée* at the Opéra Bastille, directed by Robert Wilson, as well as Christian Gangeron's *Anacréon* at the Fenice. He also participated in Gérard Corbiau's film *Le roi danse*. Since 2002 he has been performing with Compagnie Fêtes galantes.

### **Damien Dreux Dancer**

Damien Dreux is a dancer, choreographer, and teacher. He holds a master's degree in contemporary dance and has attended several workshops at Fondation Royaumont—choreographic composition with Susan Buirge, Korean Confucian dance with Hak-Sun Lim, and a larger workshop with choreographers and composers. He has performed for Dominique Brun, Patrick Le Doaré, Marilén Breuker, Régis Rasmus, and Jung Young Doo. In 2009 he entered Béatrice Massin's Compagnie Fêtes galantes and took over a role in *Let My Joy Remain*. Since 2004 Dreux has been involved with Danse au cœur, which brings dance into schools. He also teaches in several professional training institutes for contemporary dance in Paris.

### **Adeline Lerme Dancer**

After graduating from the National Center of Contemporary Dance in Angers, France, in 1999, Adeline Lerme joined the Sosana Marcelino company. In 2000 she met Thomas Duchatelet; she worked with him until 2008, taking part in many projects. At the same time, she entered the Cré-Ange company and participated in works such as *I wanna be your dog* and *Favorite Things*. She met Béatrice Massin in 2004 and joined the creative team for *Que ma joie demeure* in Compagnie Fêtes galantes, later participating in *Un voyage d'hiver, Un air de Folies, Songes, La belle dame, and Atys*, at the Opéra-Comique of Paris. Since 2008, Adeline Lerme has been performing for Marie-Geneviève Massé's company, L'Eventail.

### **Gudrun Skamletz** Dancer

After multidisciplinary training in Germany and France, Gudrun Skamletz committed herself to a career as a dancer, performing in contemporary circles (J. F. Duroure, Eric Stieffatre, Gilles Baron, David Lerat, Anne Dreyfus), as well as in ancient dance styles such as Renaissance and Baroque (Christine Bayle, Béatrice Massin, Cécile Roussat). She received an award at the 1999 Volinine International Contest for her interpretation in David Lerat's choreography *Drosera*. Since 2008, Skamletz has choreographed several operas, including *Cadmus et Hermione* (Lully) at the Opéra-Comique of Paris. She also worked with Prague musician Jana Semeradová and her ensemble, Collegium Marianum; with the visual artist Marie-Laure Colrat (Frasq Festival); and with the storyteller Frida Morrone. She is interested in working with and researching improvised movement, and she promotes dance by leading workshops and educational projects.

### **Diane Soubeyre** Dancer

A graduate of the National Superior Music and Dance School of Paris, she has worked with many choreographers: Elio Gervasi, Gilles Schamber, Brigitte Dumez, Guillermo Bothelo, Charles Cré-Ange, Laurence Levasseur, and Antonio Gomez. Since 2003, she has danced featured roles for Pascal Montrouge in *Histoire de Melody Nelson*, *L'histoire des enfants des voisins d'à côté*, and the re-creation of *La theorie d'Antoine*. She began collaborating with Béatrice Massin and Compagnie Fêtes galantes in 2007; she also gives workshops for the company. Soubeyre holds a French state degree and teaches contemporary dance.

We honor the late Richard B. Fisher for his generosity and leadership in building and supporting this superb center that bears his name by offering outstanding arts experiences. We recognize and thank the following individuals, corporations, and foundations that share Dick's and our belief in presenting and creating art for the enrichment of society. Ticket sales cover less than 15 percent of our presentation of outstanding art experiences. Help us sustain the Fisher Center and ensure that the performing arts are a part of our lives. We encourage and need you to join our growing list of donors.

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Founded in 1860, Bard College in Annandale-on-Hudson, New York, is an independent, non-sectarian, residential, coeducational college offering a four-year B.A. program in the liberal arts and sciences and a five-year B.A./B.S. degree in economics and finance. The Bard College Conservatory of Music offers a five-year program in which students pursue a dual degree—a B.Music and a B.A. in a field other than music—and offers an M.Music in vocal arts and in conducting. Bard also bestows an M.Music degree at Longy School of Music of Bard College in Cambridge, Massachusetts. Bard and its affiliated institutions also grant the following degrees: A.A. at Bard High School Early College, a public school with campuses in New York City (Manhattan and Queens) and Newark, New Jersey; A.A. and B.A. at Bard College at Simon’s Rock: The Early College, in Great Barrington, Massachusetts, and through the Bard Prison Initiative at five correctional institutions in New York State; M.A. in curatorial studies, and M.S. in environmental policy and in climate science and policy at the Annandale campus; M.F.A. and M.A.T. at multiple campuses; M.B.A. in sustainability in New York City; and M.A., M.Phil., and Ph.D. in the decorative arts, design history, and material culture at the Bard Graduate Center in Manhattan. Internationally, Bard confers dual B.A. degrees at the Faculty of Liberal Arts and Sciences, St. Petersburg State University, Russia (Smolny College), and American University of Central Asia in Kyrgyzstan; and dual B.A. and M.A.T. degrees at Al-Quds University in the West Bank.

Bard offers nearly 50 academic programs in four divisions. Total enrollment for Bard College and its affiliates is approximately 3,900 students. The undergraduate college has an enrollment of more than 1,900 and a student-to-faculty ratio of 10:1. For more information about Bard College, visit [www.bard.edu](http://www.bard.edu).



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**A COPRODUCTION WITH**  
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**AMERICAN SYMPHONY ORCHESTRA**  
Conducted by  
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**DIRECTOR**

Thaddeus Strassberger

**SET DESIGNER**

Kevin Knight

**COSTUME DESIGNER**

Mattie Ullrich

**LIGHTING DESIGNER**

Simon Corder

A very reluctant Henri de Valois is chosen to be the king of Poland. This production of Chabrier's comic opera is the first to be staged in New York, and the first staged revival of the 1887 version.

**SOSNOFF THEATER**

July 27 and August 3 at 7 pm  
July 29 and August 1 and 5 at 3 pm  
\$30, 60, 70, 90

Premium seating is available for this program. Benefits include reserved parking for all your SummerScape 2012 performances.

**OPERA TALK WITH LEON BOTSTEIN**

Sosnoff Theater, July 29 at 1 pm

Free and open to the public.

Opera Talks are presented in memory of Sylvia Redlick Green.

Special support for this program is provided by  
Emily H. Fisher and John Alexander.

IMAGE *Emmanuel Chabrier*, Edouard Manet, 1881. Fogg Art Museum,  
Harvard University Art Museums, USA/Bequest of Grenville L. Winthrop/  
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## THE BARD MUSIC FESTIVAL

presents

# Saint-Saëns and His World

AUGUST 10–12 AND 17–19

The Bard Music Festival presents two extraordinary weeks of concerts, panels, and other special events that will explore the musical world of Camille Saint-Saëns.



### WEEKEND ONE

#### Paris and the Culture of Cosmopolitanism

- Friday, August 10 PROGRAM ONE *Saint-Saëns and the Cultivation of Taste*  
Chamber works by Saint-Saëns
- Saturday, August 11 PROGRAM TWO *Performing, Composing, and Arranging for Concert Life*  
Chamber works by Saint-Saëns, Sarasate, Liszt, and others
- PROGRAM THREE *Saint-Saëns, a French Beethoven?*  
American Symphony Orchestra, Leon Botstein, conductor  
Orchestral works by Saint-Saëns
- Sunday, August 12 PROGRAM FOUR *The Organ, King of Instruments*  
Works for organ by Saint-Saëns, Adam, Widor, Franck, and others
- PROGRAM FIVE *Ars Gallica and French National Sentiment*  
Chamber works by Saint-Saëns, Lalo, Chausson, Magnard, Duparc, and others
- PROGRAM SIX *Zoological Fantasies: Carnival of the Animals Revisited*  
Chamber works by Saint-Saëns, Ravel, Fauré, Poulenc, and others

### WEEKEND TWO

#### Confronting Modernism

- Friday, August 17 PROGRAM SEVEN *Proust and Music*  
Chamber works by Saint-Saëns, Franck, Fauré, Debussy, and Hahn
- Saturday, August 18 PROGRAM EIGHT *La musique ancienne et moderne*  
Chamber works by Saint-Saëns, Rameau, d'Indy, Dukas, and others
- PROGRAM NINE *The Spiritual Sensibility*  
American Symphony Orchestra, Leon Botstein, conductor  
Orchestral works by Saint-Saëns, Schmitt, Boulanger, and others
- Sunday, August 19 PROGRAM TEN *From Melodrama to Film*  
Chamber works by Saint-Saëns and Berlioz
- PROGRAM ELEVEN *Unexpected Correspondences: Saint-Saëns and the New Generation*  
Chamber works by Saint-Saëns, Debussy, and Stravinsky
- PROGRAM TWELVE *Out of the Shadow of Samson et Dalila: Saint-Saëns's Other Grand Opera*  
American Symphony Orchestra, Leon Botstein, conductor  
Concert performance of Saint-Saëns's opera *Henry VIII*



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PHOTO: Camille Saint-Saëns, c. 1875. Adoc-photos/Art Resouce, NY

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## BARD SUMMERSCAPE 2012

**THEATER** JULY 13–22

Molière's

### *The Imaginary Invalid*

The last play by a comic master

**OPERA** JULY 27 – AUGUST 5

Emmanuel Chabrier's

### *The King in Spite of Himself*

A classic comic opera with a brilliant score

**FILM FESTIVAL** JULY 12 – AUGUST 12

### France and the Colonial Imagination

The legacy of French rule in Africa and Southeast Asia

**SPIEGELTENT** JULY 6 – AUGUST 19

### Cabaret, music, fine dining, and more

*and*

**THE 23RD ANNUAL BARD MUSIC FESTIVAL**

### *Saint-Saëns and His World*

AUGUST 10–12 and 17–19

The 2012 SummerScape season is made possible in part through the generous support of the Board of The Richard B. Fisher Center for the Performing Arts at Bard College, the Board of the Bard Music Festival, and the Friends of the Fisher Center, as well as grants from the National Endowment for the Arts, the New York State Council on the Arts, and The Cultural Services of the French Embassy in the United States.

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