The HARVARD EARLY MUSIC SOCIETY presents

Les Plaisirs de la Paix
An Entertainment of Opera & Ballet

Les Arts Florissants (1685)
by Marc-Antoine Charpentier

with scenes from

Armide (1686) & Phaëton (1683)
by Jean-Baptiste Lully

Adriana Isabel Colón, stage director
Matthew Hall, music director
Ken Pierce, choreographer
Diana Michta, producer

December 9, 10 & 11, 2010 at 8:00 pm
New College Theatre, Harvard University
Synopsis

Act I: Scenes from Lully’s Armide & Phaëton
Backstage in the dressing room

The players and dancers prepare for a performance for the entertainment of King Louis XIV, singing of his greatness as they do so. Glory and Wisdom debate whether it is Louis’s victories in war or munificence in peace that is more the source of his inestimable majesty. In the end they decide that the King’s glory and wisdom are equally excellent. The players voice their assent: all who behold the King are powerless to resist his domination, and still this subjugation is sublime.

Meanwhile, the King himself has condescended to pop backstage to inspect his players before the show. Wisdom and Glory offer songs to him in thanksgiving; the dancers dance to show their joy. A pair of singers presume to offer a song of their own, which the company must take up for propriety’s sake. The King grows weary of adulation and departs; the company express their embarrassment of being caught unawares by the Sun King. The company finishes in agreement that it is through the King alone that Glory and Wisdom may be united.

The company quickly finish their preparations, praising the kindness and munificence of the King. The curtain closes as the players take their places for the opera.

Act II: Charpentier’s Les Arts Florissants
A salon at Versailles, set as a garden of Versailles

Scene One
Music comforts a troupe of weary Warriors with sweet harmony and encourages the Arts to flourish, now that Discord has been vanquished by Louis XIV. The Warriors are enchanted by the celestial Music which, after the horrible noises of war, is a charming and agreeable change. Some Warriors dance and enact a vision of that past war. The Arts (Poetry, Painting, and Architecture), now flourishing in Peace, offer in turn their comments on their own merits and how they contribute to the glorification of the King. The Warriors are similarly enchanted by this convivial exchange, which banishes their memories of war.
Scene Two
A horrible noise interrupts the peaceable scene; the Arts are frightened and the Warriors all the more so. Discord reappears and speaks of Louis with vulgar malice and curses the peacetime, seeking to conjure up war and enmity again. Under Discord’s influence, the Warriors are possessed by spirits of the Furies and tragically revert to their warring ways.

Scene Three
Peace appears and rebukes Discord, condemning her along with the Furies. Discord retorts that Louis and his subjects will feel the burden of ceaseless labor and innumerable sadness. Peace insists that Discord is powerless to disrupt the idyll which is inherent to Louis’s dominion. Discord is enraged by this affront; and calls down further curses upon Louis. Feeling herself in peril, Peace calls upon Jupiter for aid. He responds from Heaven by casting down thunderbolts which break Discord’s spell. Peace repeats her condemnation of Discord and the Furies, and they are finally banished to Hell in disgrace.

Scene Four
Though Discord has been banished, the effects linger and all is consumed in a cold, dark emptiness. Peace implores first the Sun to come out and warm away the night; then she implores Music and the other Arts to return to console again the warriors. Peace’s entourage dance to show their support.

Scene Five
The Arts and the Warriors are encouraged by Peace’s consoling solicitation and return. They express their thanks in song and dance in a joyful chaconne. Peace offers one final song; her entourage dances. This final consolation raises the Arts and Warriors to a state of ecstasy. They sing a motet in Peace’s honor and pray that Peace will never leave them.

There will be one fifteen-minute intermission. We respectfully request silence in the house during the intermission to allow for the orchestra to retune. Thank you.
**Cast**

- La Gloire: Douglas Dodson
- La Sagesse: Julia Cavallaro
- Suite de la Gloire: Claire Raphaelson, Paul Halverson, Ari Nieh
- Suite de la Sagesse: Robin Worth Reinert, Jessica Rossi, Teri Kowiak, Saee Paliwal
- Ensemble: Kaethe Kaufman, Salome Sandoval McNutt
- La Musique: Kaethe Kaufman
- La Poésie: Teri Kowiak
- La Peinture: Paul Halverson
- L’Architecture: Jessica Rossi
- La Discord: Julia Cavallaro
- La Paix: Salome Sandoval McNutt
- Guerriers/Furies: Robin Worth Reinert, Claire Raphaelson, Douglas Dodson, Saee Paliwal, Ari Nieh
- Dancers: Camilla Finlay, Thomas Hecht, Antonia Pugliese, Shayna Skal, Kit Tempest
- Louis XIV: Eduardo Perez

**Orchestra**

- Violin: Marika Holmqvist, concertmaster
  Meghan Titzer
- Viol: David Miller, assistant direction & continuo
  Kirsten Lamb
- Violoncello: James Williamson

- Traverso & Recorder: Janna Stauffer
  Kateri Chambers
- Recorder: Emily Malkin

- Theorbo & Guitar: Ryaan Ahmed, assistant direction & continuo
  Douglas Freundlich
- Theorbo & Lute: Matthew Hall, direction & continuo
  Tamar Hestrin Grader
- Harpsichord: Matthew Hall, direction & continuo
  Tamar Hestrin Grader
Design & Production Staff

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Producer</td>
<td>Diana Michta</td>
</tr>
<tr>
<td>Stage Director</td>
<td>Adriana Isabel Colón</td>
</tr>
<tr>
<td>Music Director</td>
<td>Matthew Hall</td>
</tr>
<tr>
<td>Assistant Music Directors</td>
<td>Ryaan Ahmed, David Miller</td>
</tr>
<tr>
<td>Choreographer</td>
<td>Ken Pierce</td>
</tr>
<tr>
<td>Technical Director</td>
<td>Bartley J. Stevens</td>
</tr>
<tr>
<td>Stage Manager/Set Designer</td>
<td>Chappell Sargent</td>
</tr>
<tr>
<td>Set/Costume Designer</td>
<td>Janice He</td>
</tr>
<tr>
<td>Lighting Designer</td>
<td>Matthew Warner</td>
</tr>
<tr>
<td>Supertitles</td>
<td>Pamina Smith</td>
</tr>
<tr>
<td>Projectionist</td>
<td>Levi Roth</td>
</tr>
<tr>
<td>Props Designer</td>
<td>Ashley Kaupert</td>
</tr>
<tr>
<td>Run Crew</td>
<td>Eddie Horgan, Harleen Gambhir, Sarah Pierce</td>
</tr>
<tr>
<td>Ticket Manager</td>
<td>Sophie Duvernoy</td>
</tr>
<tr>
<td>Publicity Manager</td>
<td>Chappell Sargent</td>
</tr>
<tr>
<td>Graphic Designer</td>
<td>Julia Cavallaro</td>
</tr>
</tbody>
</table>

Acknowledgements

Special thanks to Thomas Forrest Kelly, Edward Elwyn Jones, Peter Sykes, William Christie, Anne Miller, the Consulat Général de France à Boston, Kaye Denny, Charles Stillman, Peter Geiersbach, Jane Hershey, The Memorial Church, the Harvard University Department of Music, the Office for the Arts at Harvard, the Harvard Box Office, and the staff of the New College Theatre for helping to make this production possible.
Donors

The Harvard Early Music Society wishes to gratefully acknowledge here its 2008–2010 donors, whose generosity has made projects like this possible, and has ensured that many more years of early music and scholarship will be available to the Harvard community.

The Jeffrey C. Hughes Foundation
The Microsoft Foundation
Peggy Badenhausen
Philip Bird
John and Harriet Carey
Raffael Cavallaro and Hemmie Chang
Sarah Eggleston
Walter and Olive Kerr
Lois and Butler Lampson
Robert Levin
Joan and Cecile Macdonald
Chester and Edith Pearlman
John and Joy Pratt
Murray and Hazel Somerville
The Harvard Early Music Society was founded in 1997 with the purpose of supporting performances of early music at Harvard by engaging issues of performance practice while concurrently fostering an appreciation of such music in the community. Please visit our website at http://www.hcs.harvard.edu/~earlymus/ or contact Ryaan Ahmed (rahmed@fas.harvard.edu) for more information.

Officers
Ryaan Ahmed ’11, President
Janice He ’11, Treasurer
Tamar Grader ’11, Director of Fund-raising
Julia Cavallaro ’08, Publicity Manager
Chappell Sargent ’12, Publicity Manager
Matthew Hall ’09, Member At-large
Robin Reinert ’10, Member At-large

Members
Matthew Bird ’10, President Emeritus
Victoria Crutchfield ’10, Member Emeritus
Lily Kass ’10, Member Emeritus
Julia Carey ’08
Kathy Gerlach GSAS ’13
Pamina Smith ’11

Advisory Board
Wesley Chinn ’98, Associate, Artistic Projects, Carnegie Hall and Founding HEMS President
William Christie ’66, Artistic Director, Les Arts Florissants
Joel Cohen, Artistic Director, Boston Camerata
Kathleen Fay, Executive Director, Boston Early Music Society
Christopher Hogwood, Artistic Director, Academy of Ancient Music
Thomas Kelly PhD ’73, Morton B. Knafel Professor of Music, Harvard University
Robert Levin ’68, Dwight P. Robinson, Jr. Professor of Music, Harvard University
Robert Mealy ’85–’87, Music Director, Gotham Baroque Chamber Orchestra
Ken Pierce, Faculty, Longy School of Music
Mark Risinger PhD ’96, Professional Opera Singer
Murray Forbes Somerville, Director of Music, St. George’s Episcopal Church
Christoph Wolff, Adams University Professor, Department of Music, Harvard University
The New College Theatre is managed by the Office for the Arts at Harvard. Inquiries may be addressed to:
Production Coordinator, New College Theatre
10–12 Holyoke Street
Cambridge, MA 02138
Phone: 617.495.8727, Fax: 617.495.8728

Latecomers
Latecomers will be seated at the discretion of the management.

Restrooms
Located on the Lower Level One (LL1). Access via the elevator and main stairway on the south side of the building.

Access for Patrons with Disabilities
The building is fully accessible. Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. The New College Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time. For information about parking for disabled patrons, call Marie Trottier, University Disability Coordinator, at 617.495.1859, TTY 617.495.4801, Monday through Friday 9am to 5pm. Please call at least two business days in advance.

Smoking
Smoking is prohibited throughout the building.

Photography and Recording
Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

Ticketing and Calendar Information
Harvard Box Office
Phone: 617.496.2222; TTY: 617.495.1642
www.boxoffice.harvard.edu

Advance Sales
Holyoke Center Arcade, Harvard Square
Call for hours.

On-Site Day of Performance Sales
Typically open an hour and a half prior to and one-half hour following start time.

Lost and Found
Call 617.495.8726 or visit the Administrative Offices. Harvard University is not responsible for lost or stolen property.

Office for the Arts Theater Staff
Eric C. Engel, Director, Memorial Hall and College Theater Venues
Raymond Traietti, Assistant Director, Memorial Hall; Facilities Manager, New College Theatre
Thomas P. Morgan, Technical Director for College Theater
Dana Knox, Production Coordinator, New College Theatre
Andrew Gitchel, Technical Supervisor, New College Theatre
Elizabeth Dean, Assistant Technical Director for College Theater
Tina Smith, Manager, Harvard Box Office
Jason Govostes, Manager of Student Ticketing Services and Associate Box Office Manager