

The Carmen case



opera

Alexandra Lacroix / Diana Soh / Lucie Leguay

Presentation

A **femicide** has taken place, the ex-companion José has confessed to the charges.

The **public opinion**, however, is seemingly unconvinced of the guilt of the perpetrator, therefore let us proceed with the trial: what does the victim have to say? what does the murderer reply?

The **carmen case** is a behind close door hearing where the prosecutor, the victim, the defendant, the defence and witnesses expose the facts, respond to the charges and contest the allegation of defamation.

Testimonies of a loyal audience, who has acclaimed Bizet's work for almost 150 years, will be heard, just like the score. The hearing is open!

An **opera creation from Bizet's masterpiece**, conceived by the stage director Alexandra Lacroix in collaboration with the composer Diana Soh. Creators duo wishing to unveil alternatives from a destiny which shouldn't have been fatal, neither yesterday nor today...

The **stage is divided into 2 parts.**

On one side, a courtroom where we follow a criminal trial proceedings and on the other side, situations extracted from the work of Bizet that serve as vivid reminders of the past.

From both a musical and scenic point of view, the 2 parts intertwine and communicate with each other.

For 9 singers, 13 instruments - flute, clarinet, oboe, bassoon, trumpet, trombone, horn, percussions, piano, violins, viola, violoncello, double bass

Libretto

based on actual procedures in a criminal trial court

Original Music

based on Carmen score from Georges Bizet

Duration 1 hour 45 minutes

Distribution

Libretto Alexandra Lacroix after Carmen by Henri Meilhac & Ludovic Halévy & judgments from criminal procedures in cour d'assises
composition & arrangement Diana Soh after Carmen by G. Bizet

concept & staging Alexandra Lacroix
musical direction Lucie Leguay
vocal coach Yoan Héreau
scenography Mathieu Lorry-Dupuy
costumes Olga Karpinsky
Lights Flore Marvaud
video Jérémie Bernaert

with

Anne-Lise Polchlopek – Carmen
François Rougier – Franck, Don José
René Ramos Premier – Carlos, Escamillo
Angèle Chemin – Micaëla, Avocate de la defense
Xavier de Lignerolles – Ludovic, José l'accusé
Elise Chauvin / Julie Mathevet – Laura, Frasquita, experte
Anne-Emmanuelle Davy – Béatrice, Procureure, experte
Rosie Middleton – Jean-Luc, Mercedes, experte
William Shelton – Président
ensemble Ars Nova / **united instruments of Lucilin**

Co-Production

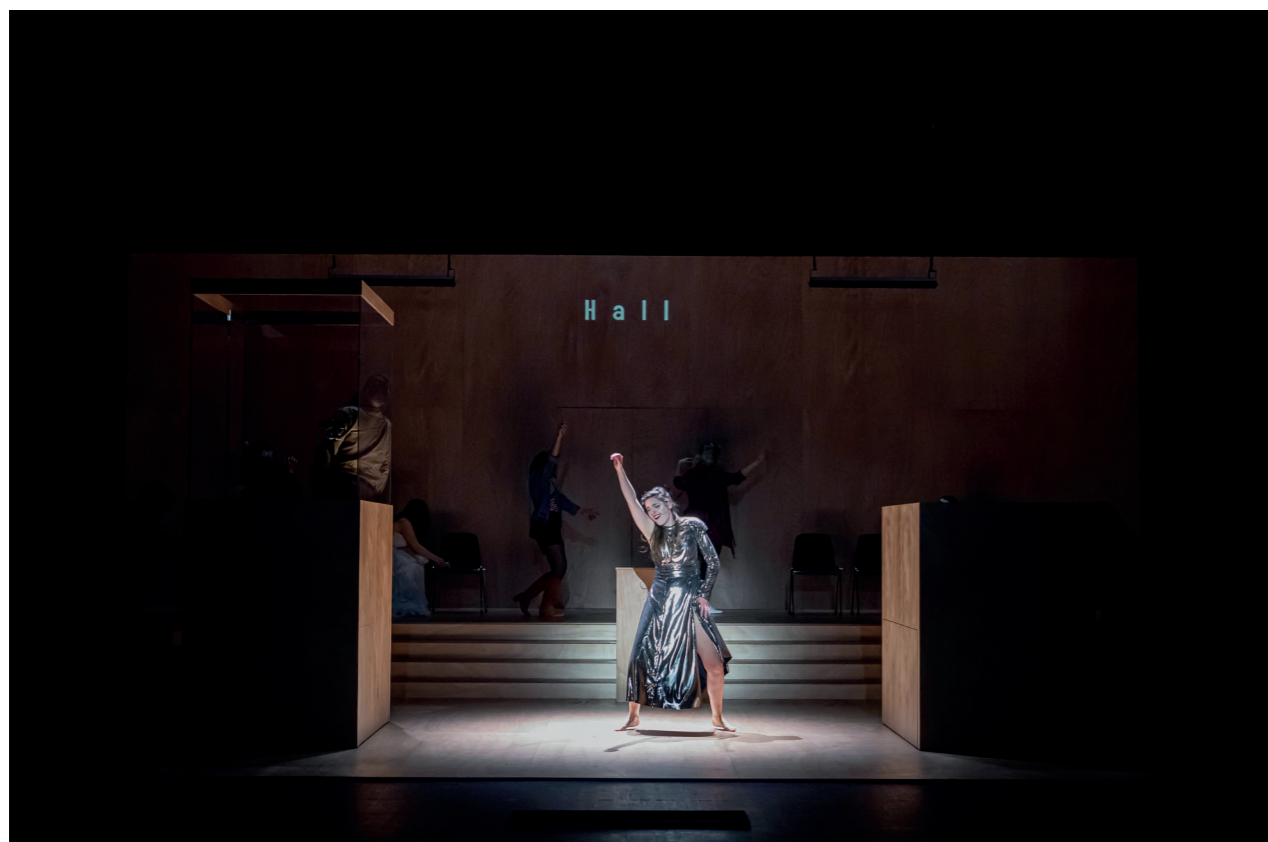
producer Queen Elisabeth Music Chapel & Les Théâtres de la Ville de Luxembourg
executive production Ars Nova ensemble
coproducer in charge of artistic direction and coordination Cie MPDA
co-producers Théâtre Auditorium de Poitiers, Calouste Gulbenkian Foundation, La Monnaie / De Munt, OARA, united instruments of Lucilin
set construction Les Ateliers des Théâtres de la Ville de Luxembourg
with the support of enoa and the programme Creative Europe of European Union

thanks to Fondation Royaumont, Fondation Singer-Polignac, Mains d'œuvres, CNSMDP, TAP - Auditorium de Poitiers, Opéra de Limoges, Andreas Westphalen, Joseph Bolger & Elena Schwarz for their support and collaboration on this project





crédit photos : pascal gély



Press

une mise en scène crédible et très bien pensée.

une distribution francophone très convaincante et un orchestre très en forme.

Lucie Leguay dirige les treize musiciens d'une main ferme et nerveuse.

toutelaculture.com (Hélène Biard)

La démarche d'Alexandra Lacroix est éminemment subtile. Plutôt que de tripa-touiller une œuvre célèbre comme certains ne se privent pas de le faire en d'autres occasions, elle l'a en quelque sorte recréée. son « The carmen case » est ainsi une œuvre inédite (...) si le propos et la mise en scène d'Alexandra Lacroix sont convaincants, la partition, à la fois réinventée et « inouïe », de Diana Soh est tout aussi pertinente. (...) c'est brillant! D'autant que Lucie Leguay, la cheffe, et l'orchestre United Instruments of Lucilin l'expriment au mieux, dans ses effets, dans ses nuances, dans ses climats.

[Luxemburger wort](http://luxemburger.wort) (Stéphane Gilbert)

Pour sonder le présent et mieux se projeter ensemble dans l'avenir, le patrimoine culturel subit ces derniers temps un dépoussiérage forcé, confronté qu'il est aux préoccupations sociétales modernes. Forcément, ça fâche, entre les traditionalistes qui le considèrent comme indéboulonnable, et ceux qui veulent le raturer, voire l'effacer totalement des ardoises («canceller» comme on dit), car il reste le témoin et le passeur d'idées fanées. Au milieu, l'intelligence, la finesse et la mesure restent toujours les meilleures alliées pour trouver un juste équilibre dans la cohue, comme l'a fait Alexandra Lacroix dans sa relecture de Carmen. (...) Physiquement et lyriquement engagés, les acteurs-chanteurs ne souffrent d'aucune faiblesse, tout comme le discours d'Alexandra Lacroix.

[Le quotidien du Luxembourg](http://lequotidien.du.luxembourg)(Grégory Cimatti)

Dans « Carmen, cour d'assises », il s'agit de considérer et d'écouter autrement le chef d'œuvre de Bizet. Le travail de la librettiste passe par une relecture en profondeur du livret de Henri Meilhac et Ludovic Halévy et une immersion dans le milieu des tribunaux pour vivre de l'intérieur le déroulé d'un procès en cour d'assises. Fort réussi, le prélude instrumental flirte avec la musique de Carmen et donne un avant-goût des tours et détours de l'écriture facétieuse de Diana Soh dont Lucie Leguay et les musiciens d'Ars Nova nous font apprécier toutes les subtilités.

[Resmusica](http://resmusica) (Michèle Tosi)

Biographies



Alexandra Lacroix, librettist & stage director

she studied at the 'École nationale supérieure des Arts Décoratifs' in Paris, while also working in different collaborations with stage directors, light designers and videographers, especially in opera de Paris & Theatre national de Strasbourg.

At the end of her studies, her passion for music leads her to the direction of music and art performances: she created performances at the Bibliothèque nationale de France (2005), at the Fondation Avicenne (2005), CNSMDP (2006), at The Box in Paris (2010). voi[e.x.s] in the frame of Nuit Blanche Paris 2019.

In 2007, she co-founded the musical theater company MPDA, of which she is the artistic director. She is experimenting with innovative ways of presenting opera by questioning the scene / theatre hall relationship, a deeper connection with the audience and the free movement of the musicians.

she has created 22 shows (staging, scenography, dramaturgy), including Britten's Illuminations (directed by Adrien Peruchon) with the Paris Chamber Orchestra, L'Arlésienne at the Opéra Comique with the Orchestra Pelléas, La Chatte métamorphosée en femme (directed by Benjamin Lévy) at the Musée d'Orsay, a trilogy after Bach's Les Passions (directed by Christophe Grapperon): Et le coq chanta ... at the Théâtre de l'Athénée, D'autres le giflèrent at the Carreau du Temple, Puis il devint invisible at the Jean-Vilar Theater in Vitry, Trauma at the Maison des Métallos, Voix intimes 14-18 and Ravel Croisière intime at the Limoges Opera House,

In 2019, she made the concept, the adaptation of the libretto, the stage direction and the scenography of *Be My Superstar*, a contemporary tragedy, an opera about bullying for 14+, produced by LOD muziektheater and ENOA's network. It is touring during 2020 in Europe (Opera Vlaanderen, Snape Maltings, Grands Théâtres de la Ville de Luxembourg, Festival Aix-en-Provence, Dutch National Opera, Helsinki Festival...).

In 2021, she created *Persées*, after Camille Saint-Saëns in dialogue with refugees testimonies.

In Nov. 2022, she staged *La Princesse Jaune et autres fantômes à l'Opéra de Limoges* where she is artist in residency.

In Nov. 2023, she staged 4 seasons (Vivaldi) in Carreau du Temple, Paris.

In Feb. 2024, she will stage *Belboul* (Massenet/Modarresifar) at Opéra de Reims.

www.ciempda.com



Diana Soh, composer

Diana Soh (b. 1984) is a Singaporean composer based in Paris. Her musical interest is currently directed at exploring performance interactivity as well as obtaining specific sound colours from the intimate collaboration with performers. Known for integrating the use of technology and interested in theatre, she often surprises her audiences and finds ways to address social issues of our times in her work and "composes the impossible" (concert classic)

described as "a composer to follow" (Diapason) and her music "very energetic and (with) galvanising flow" (ResMusica) Diana is the recipient of the National Arts Council Singapore's Young Artist Award, the Impuls Composition Competition (Austria), and has received commissions from institutions and festivals like the Barlow Endowment for Music, Festival d'Aix en Provence, IRCAM, Ministry of Culture France, Royumont Foundation, Klang Festival Copenhagen, Ernst von Siemens Foundation amongst others.

Diana has written for a wide range of instrumentation from chamber music, to orchestra, dance, film, choral and vocal music, and multi-media site-specific works. Her works have been broadcasted on Deutschlandfunk (Cologne Radio), ORF (Austrian TV/Radio) Danish Broadcasting Corporation, BBC Radio 3 and France Musique and performed by ensembles including Ensemble Court-Circuit, and Klangforum Wien, the Arditti Quartet, Singapore Symphony Orchestra, Athelas Sinfonietta, Bit20, Mettis Quartet, Quartet Adastra, SYC Ensemble Singers, Les Métaboles, Berlinpiano and Percussion, Ensemble Phoenix Basel, E-MEX Ensemble, Trio KDM, Helsinki Chamber Choir, Ensemble Multilatérale, Emmanuel Orphèle of Ensemble Intercontemporain and championed by others soloists and conductors like Elise Chauvin, Jean Deroyer, Pierre André Valade, Sandro Gorli etc.

she studied composition at the Yung Siew Toh Conservatory with Ho Chee Kong, Peter Edwards, University at Buffalo with Jeff Stadelman, David Felder and IRCAM with Mauro Lanza as well as participated in masterclasses and workshops with Peter Eötvös, Wolfgang Rihm, Salvatore Sciarrino, Brian Ferneyhough, Isabel Mundry, Misato Mochizuki and Beat Furrer. Her upcoming season sees her venturing into the music theatre world, working with Richard Dubelski on an opera tragic ways of killing a woman and Carmen with Alexandra Lacroix, a new piece for Laura Bowler for voice and electronics, and a chamber work of smaller things for Schallfeld



ensemble. she will also be writing for l'orchestre français des jeunes and ensemble multilaterale. Last year she was the composer-in-residence with divertimento ensemble and will be releasing her monographic cd in end 2019 / early 2020 under the label stradivarius. .

www.dianasoh.com



Lucie Leguay, conductor

Lucie Leguay wins the 2023 victoires de la musique classique in the «Revelation conductor» category.

This season she will make her debut with the orchestre de la suisse romande and the orchestre de paris.

she will also conduct the stravinsky/poulenc diptych «Le rossignol/Les mamelles de tirésias», directed by olivier py at the opéra de nice.

during a european tour, Lucie will conduct the new production of Bizet and Diana soh's «The Carmen case» in collaboration with the queen Elisabeth music chapel.

At the festival d'Aix, she was invited to conduct the balthasar neumann orchestra in collaboration with conductor thomas Hengelbrock.

Lucie multiplies her collaborations as guest conductor with the konzerthausorchester berlin, the brussels philharmonic, the orchestre national du capitol de toulouse, the orchestre national de bordeaux Aquitaine, the zürcher kammerorchester at the tonhalle zürich, the nordwestdeutsche philharmonie at the concertgebouw in Amsterdam, the orchestre philharmonique de strasbourg, the orchestre national de Lyon, Les siècles, the dortmunder philharmoniker and the opéra de Lille.

since 2021, she has been mikko Franck's assistant conductor at the orchestre philharmonique de radio France. At the verbier festival, she assists conductors valery gergiev, daniel Harding, klaus mäkelä and Lahav shani. she was also assistant conductor for three years with the ensemble intercontemporain (Matthias Pintscher), the orchestre national d'île de France (Case Scaglione), the orchestre national de Lille (Alexandre Bloch) and the orchestre de picardie (Arie van Beek).



passionate about the French repertoire, in 2021 she will record works by saint-saëns and Poulenc for Alpha classics with the orchestre national de Lille, the duo Jatekok and Alex vizorek. revealed in 2018 at the tremplin pour jeunes confes d'orchestre at the philharmonie de paris, Lucie was trained by Jean-sébastien Béreau, and holds a master's degree in orchestral conducting from the Haute école de musique de Lausanne in the class of Aurélien Azan Zielinski.

www.lucieleguay.com



contacts

Artistic

Alexandra Lacroix

alexandra.lacroix@gmail.com - +33 6 10 52 08 98

ciempda@gmail.com

Diana Soh

dianasoh@gmail.com - +33 7 86 03 02 31

production

Charlotte Vallé (Théâtres de la ville de Luxembourg)

cvalle@vdl.lu - +352 691 96 39 53

Béryl Begon (Ars Nova)

begon@ars-nova.fr - +32 5 49 30 09 25

Apolline Billard (Cie MPDA - Alexandra Lacroix)

ciempda.prod@gmail.com - +33 7 61 59 58 39