

LE DOMINO NOIR

Composer: Daniel-François-Esprit Auber

Libretto: Eugène Scribe

Stage directors: Valérie Lesort and Christian Hecq*

*member of the Comédie Française

Category: Opéra-comique in three acts

Language: French

Running times: 2h35 (including interval)

Premiered: 1837, Opera Comique

New production: 23 February 2018, Opéra Royal de Wallonie, Liège

Choreography: Glyslein Lefever

Set designer: Laurent Peduzzi

Costume designer: Vanessa Sannino

Lighting designer: Christian Pinaud

Sound designer: Dominique Bataille

Puppet designers: Valérie Lesort and Carole Allemand

Cast

Number of Principals : 8 + 2 members of the choir

Chorus / parts (S/A/T/B) : 32 (8/6/9/9)

Extras : 6 dancers

Instrumentation

49

2.2.2.2 / 4.2.3.0 / 1.2.1.0 / 8.6.5.4.3 + 1 perc + 1 organ

Volume of the production

Set and props 4 containers

Other info

Last performed : Opéra de Lausanne, March 2023

Coproduction : Opéra Royal de Wallonie, Opéra de Lausanne

CONTACT

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In a few words

Just before taking the veil, the niece of the Queen of Spain leaves the convent incognito to dance one last time at the ball. But on her way home, she finds herself locked out. In the course of a crazy night, she has to change her identity and her plans multiple times... and, finally, her vocation.

An award-winning performance

Grand Prix de la Critique for best opera performance 2018 - Professional Association of Theatre, Music and Dance Critics

Concept

“From the beginning of the rehearsals, we agreed with the singers that psychology had no place in this mechanism. *Le Domino Noir* is presented as Feydeau's rewriting of the Cinderella tale with, to amuse the audience of the July Monarchy, slamming doors, misunderstandings, deceived husbands and lovers, and a satirical look at human failings.”

Christian Hecq and Valérie Lesort, directors

Press review

“The comic opera *Le Domino noir*, created in 1837, is a lively production that rediscovers Daniel-François-Esprit Auber, an unjustly forgotten musician. [...] The art of directors Valérie Lesort and Christian Hecq was to bring [the story] up to date. [...] With new set elements and superb costumes, everything has been designed to transform the play without altering the story.”

Le Figaro, 1st of April 2018, François Délétraz

“The sets are pleasing to the eye, one per act, as a nod to the austerity that today's stagings have come to impose as the norm by dint of simplicity and economy; imaginative and colourful costumes; enough gags to amuse without distracting attention; spoken dialogue - the Achilles heel of the genre - adapted with respect, without visible seams or heavy allusions to current events. What more could you ask for?”

Forum Opéra, 25 February 2018, Christophe Rizoud

“The staging of the duo composed of Valérie Lesort and Christian Hecq makes up for the fragility of the libretto with a great deal of wit and humour that most often works. Not only in the hilarious scenes [...] but also by the diffuse presence of a second degree, by a choreography that constantly sets the characters in motion at the same time, by the sets, one per act, that possess a certain magic.”

France Culture, 28 March 2018, Lorenzo Ciavarini Azzi





