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13/06	19h	Le Prince et la Princesse
14/06	19h	Le Prince et la Princesse
15/06	19h	Le Prince et la Princesse
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05/07	19h	Le Prince et la Princesse
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07/07	19h	Le Prince et la Princesse

plaisir l'aidait à supporter la tristesse de son existence.

Or, il advint qu'un jeune prince, au retour de la chasse, fit halte dans la cour de cette ferme. Ayant par hasard aperçu la merveilleuse jeune fille, il en demeura ébloui. Il revint à la ferme, mais lorsqu'il posait des questions personne ne semblait connaître cette jeune beauté.

Il n'y a que Peau d'âne qui vive là, et elle est plus laide qu'une taupe. Le Prince se retira chez lui et il était si abattu qu'il perdit l'appétit et ne voulut plus voir personne. Sa mère se désola. Pressée par elle, le jeune homme déclara enfin que la seule chose qui lui ferait plaisir serait un gâteau confectionné pour lui par cette Peau d'âne.

Sur l'ordre de la Reine, Peau d'âne prit la farine la plus fine, du beurre, des œufs frais et pétrit le gâteau. En travaillant la pâte, hasard ou non, une de ses bagues y tomba..... Le Prince trouva la galette si bonne qu'il faillit avaler le mince anneau d'or. En le voyant, il sentit son cœur se gonfler de joie.

Qu'on me donne pour épouse, dit-il, la jeune fille

qui pourra glisser cet anneau à son doigt. La nouvelle s'ébruita et l'on vit bientôt accourir des jeunes filles de tout rang. Aucune d'elles n'avait la main assez fine, Princesses, courtisanes, baronnes, tout à tour présentèrent leur main. Leurs doigts étaient trop gros. Vintrent des demoiselles bourgeoises, des couturières, des dentellières. La bague était toujours trop petite. Après les servantes, les cuisinières, il ne resta que Peau d'âne au fond de sa basse-cour.

Couverte de sa peau d'âne, elle apparut devant le Prince.

Malgré cet accoutrement, il trouva que sa beauté était telle qu'il trembla de joie. Il reconnut celle, qu'un jour, il avait vu au fond de la basse-cour.

Il lui passa la bague au doigt sans effort et déclara que le mariage aurait lieu sans tarder. Le père de la jeune Princesse, pris de remords, accourut avec la fée sa marraine.

Le Prince et la Princesse se marièrent, eurent beaucoup d'enfants et furent heureux jusqu'à la fin de leurs jours.

Charles Perrault (1628 - 1703)

Il est très connu pour ses nombreux contes encore racontés de nos jours, comme par exemple Le Petit Chaperon rouge ou Cendrillon.

Charles Perrault est né dans une famille bourgeoise. Il fait des études littéraires au collège de Beauvais à Paris. Il devient avocat en 1651, mais ce métier l'ennuie.

Plus tard, en 1663, il est chargé par Louis XIV de la politique artistique et littéraire. C'est en 1693 qu'il publie son premier conte: Les Souhaits ridicules.

La plupart des contes écrits par Charles Perrault sont encore connus aujourd'hui comme il les avait racontés alors. Pourtant, ces contes ne viennent pas de son imagination, ce sont des contes que l'on racontait, et qu'il a choisis d'écrire.



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Molière

Le Bourgeois gentilhomme

Edition augmentée



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Orchestral suite This article is about Strauss's orchestral suite, for Molière's 1670 comédie-ballet. See Le Bourgeois Gentilhomme. Le bourgeois gentilhommeorchestral suite by Richard StraussM. Jourdain, Le bourgeois gentilhomme, the title character in the play.EnglishThe merchant gentlemanCatalogueTV 228eOpus60Composed25 December 1917ScoringChamber orchestraPremiereDateApril 9, 1918 Strauss in London, June 1914 after receiving his honorary Doctorate from Oxford University Le bourgeois gentilhomme (in German, Der Bürger als Edelmann), Op. 60, is an orchestral suite compiled by Richard Strauss from music he wrote between 1911 and 1917. The work has a complex genesis. Originally, Strauss collaborator Hugo von Hofmannsthal had the idea of reviving Molière's 1670 play Le bourgeois gentilhomme, simplifying its plot, introducing a commedia dell'arte troupe, adding incidental music, and concluding what would be a long evening with a newly written one-act opera called Ariadne auf Naxos. This idea did materialize, as planned, in Stuttgart on 25 October 1912. But it was apparent that the result was too long and expensive and that many in the audience for the play were uninterested in the opera, and vice versa. Strauss and Hofmannsthal accordingly opted to separate the two works entirely. In the case of the opera, this meant Strauss composing a new "Prologue" for it to explain the presence of the comic Ariadne on Naxos (the comic of four years later and has been a success ever since.) As regards the play, Hofmannsthal devised an ending closer to Molière's original, with Strauss adding to his existing incidental music to support the new conclusion. This premiered in 1917. An adaptation of Moliere's play by Peter Ustinov was presented and recorded in 1997 with Ustinov narrating and playing the parts, incorporating Strauss' music. It was from the now-lengthened incidental music that Strauss compiled his orchestral suite. He finished this task on Christmas Day 1917, and the resulting concert work received its premiere in Berlin on 9 April 1918 with Strauss himself conducting.[1] The suite lasts half an hour and is in nine sections: Ouverture (Overture) Menuett (Minuet) Der Fechtmeister (The Fencing Master) Auftritt und Tanz der Schneider (Entry and Dance of the Tailors) Menuett des Lully (Lully's Minuet) Courante Auftritt des Cléonte (Entry of Cléonte; after Lully) Vorspiel (Intermezzo) Das Dinner (The Dinner) Omitted from the suite were ballets added for the 1917 version of the play: one for sylphs, another for pretend-Turks. Strauss's Opus 60 is unusual among his works in having a distinct Baroque flavor. In fact he based sections 5 to 7 on music by Jean-Baptiste Lully, who had provided the original incidental music in 1670 and was as much a collaborator with Molière as Strauss and Hofmannsthal were centuries later. The few other so-called Neo-Classical works by Strauss also found inspiration in the French Baroque; his 1923 Dance suite after keyboard pieces by François Couperin and his 1942 Divertimento for chamber orchestra after keyboard pieces by Couperin, Opus 86. Instrumentation Woodwind: 2 flutes (1 doubling piccolo), 2 oboes (2 with English horn), 2 clarinets, 2 bassoons (2nd doubling contrabassoon) Brass: 2 horns, 1 trumpet, 1 bass Trombone Timpani and the following percussion (3 players): cymbals, tambourine, triangle, bass drum, snare drum, glockenspiel piano, harp, strings References ~ Trenner, page 392 and 394. Sources Program notes by Stephen Ross to Christopher Hogwood's recording with the Kammerorchester Basel (Arte Nova Classics 82876 61103-2) David Nice "Between Two Worlds" pp. 13–18 of the programme to the 2008 Royal Opera House production of Ariadne auf Naxos. Trenner, Richard Strauss Chronik, Verlag Dr. Richard Strauss GmbH, Wien, 2002. ISBN 3-901741-14-8. Retrospective Comedy-Ballet presented at Chambord, for the entertainment of the King, in the month of October 1670, and to the public in Paris for the first time at the Palais-Royal Theater 23 November 1670. Monsieur Jourdain, bourgeois. Madame Jourdain, his wife. Lucile, their daughter. Nicole, maid. Cléonte, suitor of Lucile. Covielle, Cléonte's valet. Dorante, Count, suitor of Dorimène. Dorimène, Marchioness. Music Master. Pupil of the Music Master. Dancing Master. Fencing Master. Master of Philosophy. Tailor. Tailor's apprentice. Two lackeys. Many male and female musicians. instrumentalists, dancers, cooks, tailor's apprentices, and others necessary for the interludes. The scene is Monsieur Jourdain's house in Paris. SCENE I (Music Master, Dancing Master, Musicians, and Dancers) (The play opens with a great assembly of instruments, and in the middle of the stage is a pupil of the Music Master seated at a table composing a melody which Monsieur Jourdain has ordered for a serenade.) MUSIC MASTER: (To Musicians) Come, come into this room, sit here and wait until he comes. DANCING MASTER: (To dancers) And you too, on this side. MUSIC MASTER: (To Pupil) Is it done? PUPIL: Yes. MUSIC MASTER: Let's see. . . This is good. DANCING MASTER: Is it something new? MUSIC MASTER: Yes, it's a melody for a serenade that I set him to composing here, while waiting for our man to awake. DANCING MASTER: May I see it? MUSIC MASTER: You'll hear it, with the dialogue, when he comes. He won't be long. DANCING MASTER: Our work, yours and mine, is not trivial at present. MUSIC MASTER: This is true. We've found here such a man as we both need. This is a nice source of income for us—this Monsieur Jourdain, with the visions of nobility and gallantry that he has gotten into his head. You and I should hope that everyone resembled him. DANCING MASTER: Not entirely. I could wish that he understood better the things that we give him. MUSIC MASTER: It's true that he understands them poorly, but he pays well, and that's what our art needs now more than anything else. DANCING MASTER: As for me, I admit, I feed a little on glory. Applause touches me, and I hold that, in all the fine arts, it is painful to produce for dolts, to endure the barbarous opinions of a fool about my choreography. It is a pleasure, don't tell me otherwise for people who can appreciate the fine points of an art, who know how to give a sweet reception to the beauties of a work and, by pleasurable approbations, gratify us for our labor. Yes, the most agreeable recompense we can receive for the things we do is to see them. . . Now. . . how does it go? DANCING MASTER: By my faith, I don't know. Monsieur Jourdain: There are sheep in it. DANCING MASTER: Sheep? Monsieur Jourdain: Yes. Ah! (He sings) I thought my Jeanneton As beautiful as sweet; I thought my Janneton Far sweeter than a sheep. Alas! Alas! She is a hundred times. A thousand times, more cruel Than tigers in the woods! Isn't it pretty? MUSIC MASTER: The prettiest in the world. DANCING MASTER: And you sing it well. Monsieur Jourdain: I's without having learned music. MUSIC MASTER: You ought to learn it, Sir, as you are learning dancing. They are two arts which have a close connection. DANCING MASTER: And which open the mind of a man to fine things. Monsieur Jourdain: And do people of quality learn music, too? MUSIC MASTER: Yes, sir. Monsieur Jourdain: I'll learn it then. But I don't know when I can find time; for besides the Fencing Master who's teaching me, I have also engaged a master of philosophy who is to begin this morning. MUSIC MASTER: Philosophy is something; but music, sir, music. . . DANCING MASTER: Music and dancing, music and dancing, that's all that's necessary. MUSIC MASTER: There's nothing so useful in a State as music. DANCING MASTER: There's nothing so necessary to men as dancing. MUSIC MASTER: Without music, a State cannot subsist. DANCING MASTER: Without the dance, a man can do nothing. MUSIC MASTER: All the disorders, all the wars one sees in the world happen only from not learning music. DANCING MASTER: All the misfortunes of mankind, all the dreadful disasters that fill the history books, the blunders of politicians and the faults of omission of great commanders, all this comes from not knowing how to dance. Monsieur Jourdain: How is that? MUSIC MASTER: Does not war result from a lack of agreement between men? Monsieur Jourdain: That is true. MUSIC MASTER: And if all men learned music, wouldn't that be a means of bringing about harmony and of seeing universal peace in the world? Monsieur Jourdain: You are right. DANCING MASTER: When a man has committed a mistake in his conduct, or in affairs of government of a state, or in the command of an army, do we not always say: "He took a bad step in such and such an affair?" Monsieur Jourdain: Yes, that's said. DANCING MASTER: And can taking a bad step result from anything but not knowing how to dance? Monsieur Jourdain: It's true, you are both right. DANCING MASTER: It makes you see the excellence and usefulness of music and the dance. Monsieur Jourdain: I understand that, now. MUSIC MASTER: Do you wish to see our pieces? Monsieur Jourdain: Yes. MUSIC MASTER: I have already told you that this is a little attempt I have made to show the different passions that music can express. Monsieur Jourdain: Very good. MUSIC MASTER (To musicians) Here, come forward. (To Monsieur Jourdain) You must imagine that they are dressed as shepherds. Monsieur Jourdain: Why always as shepherds? You see nothing but that everywhere. MUSIC MASTER: When we have characters that are to speak in music, it's necessary, for believability, to make them pastoral. Singing has always been assigned to shepherds; and it is scarcely natural dialogue for princes or merchants to sing their passions. 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is nothing so sweet as the loving fires that make two hearts beat as one. One cannot live without amorous desires; Take love from life, you take away the pleasures. SECOND MAN: It would be sweet to submit to love's rule, if one could find faithful love, But, alas! Oh cruel rule! No faithful shepherdess is to be seen, And that inconstant sex, much too unworthy, Must renounce love eternally. FIRST MAN: Pleasing art! Monsieur Philosopher! PHILOSOPHY MASTER: Rousseau! Scoundrel! Insolent dog! Monsieur Jourdain: Monsieur Philosopher! FENCING MASTER: A pox on the beast! Monsieur Jourdain: Gentlemen! PHILOSOPHY MASTER: Impudent rogues! Monsieur Jourdain: Monsieur Philosopher! DANCING MASTER: The devil take the order to defend our reputation, I want to offer you my heart! FIRST MAN: But, shepherdess, can I believe that it will not be deceitful? WOMAN: We'll see through experience. Who of the two loves best. SECOND MAN: Who lacks constancy. May the gods destroy! 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