



**THURSDAY APRIL 17 // 21H00**

FRICHE LA BELLE DE MAI - LA CARTONNERIE  
41, RUE JACOBIN 13003 MARSEILLE - 04 95 04 95 04

MULTIMÉDIA THEATRE

JOJI INC

# LOLITA < world premier >

an imaginary opera based on the novel by Vladimir Nabokov

JOSHUA FINEBERG

music

JIM CLAYBURGH

AND JOHANNE SAUNIER

stage direction, choreography  
and scenography

KURT D'HAESELEER

video

WITH

L'ENSEMBLE FA

3 flutes, clarinet, piano/

electronic keyboard, 2 violons, viola, cello and double-bass

DOMINIQUE MY

conductor

JOHANNE SAUNIER

ANNA MASSONI

JULIE VERBINNEN

dancers

FRANÇOIS BEUKELAERS

actor

# LOLITA

## OVERVIEW

*Lolita* is a collective project for an ensemble of musicians, electronic sounds and treatments, a narrator, video images and three dancers, inspired by Vladimir Nabokov's novel *Lolita*. This opera is constructed entirely within the mind of its narrator Humbert Humbert, who is writing his memoir/ novel. All the 'sung' voices heard by the audience are the result of computer transformations of the narrator's spoken voice: they are simply manifestations of his speech/writing. All that is shown on stage are the projections of his visions/fantasies. This will place us in the heart of Humbert's perspective and allow us to witness the unfolding of his delusions. This movement from internal to external perspective places the audience in the deeply uncomfortable situation of feeling simultaneously attracted to and revolted by this most seductive monster.

The various dramatic realizations of Nabokov's work have generally focused on what is perhaps the most superficial aspect of the novel – its plot: An older man obsessively attracted to an adolescent girl. For us the really essential idea of the work is the inherently destructive nature of the artistic transcription of a character, event, scene or sound.

By translating an actual adolescent girl into Humbert's artistic vision of that girl, he has in effect killed her and placed a doppelganger in her stead. The real girl is only seen occasionally and through furtive glimpses. We are never sure what is real and what is delusion. This is increasingly clear as the novel progresses and from that point of view one can see the novel as a descent into madness. Whether real or fantasy, over the course of the novel, Lolita progressively escapes from Humbert's control. Thus obligating him to "literally" "kill" her a second time, by having her older, pregnant, married to a man she cannot possibly love, etc.: she becomes all that he most despises, the most banal rural "white trash." Thereby allowing Lolita's continued existence as his sublime fantasy within his work of art.

*the choreography* : The projection of a fantasy, is the aspect of *Lolita* that strikes most strongly Johanne. Humbert projects his vision of perfection onto the body of LOLITA.

The choreography is built on the 3 female bodies of Anna, Julie and Johanne. There are infinitely many independent pieces that try to capture an ideal: theirs or the narrators (?), by doing so, they are faced with subjective choices of movements directly (or indirectly) connected with Humbert's discourse or the rejection of it or with their own fantasies. At times, the dancers recite bits of text, stealing the stage from the narrator who wants them mute. The sound engineer controlling the electronics, and the video technician are also on stage like alter-egos of Humbert. They manipulate in real-time the voice and the filmed facial image of the narrator. The confrontation between the interpretations of each participant and the narration incarnate the violence of Nabokov's magnificent text.

*the music*: To create the music, Joshua Fineberg thought of the work like an opera, but one that occurs completely within the mind of the narrator. All the 'sung' voices are the result of computer transformations of the narrator's spoken voice. To transform the narrator's 'real' voice into this exalted song, a specially developed computer program separates his speech into two components: A source - the sound as if the computer could directly capture the uncolored vocalizations made by the narrator's glottis -- and a filter that reproduces the effect of his body (vocal cavity and sinuses, etc.). This allows the narrator's actual voice to be twisted and pulled into various new lines while retaining much of its original color. It can then be 'sung' through a hybrid, imaginary body calculated by the computer that contains some parts of the narrator himself and some parts from anything else he might imagine. We recorded many of the same phrases sung by singers of different genders and ages to create material for these hybrids. With these 'filters' from other bodies our Humbert tries to sing

through the bodies he imagines, though he can never completely eliminate the solipsistic sound of his own voice. These voices are not intended to sound like the voices of « real » singers. However, they should not sound like electronic transformations either. They are meant to evoke the unreality and strangeness of a fantasy, the sound of voices in our heads.

The technology involved in creating the music for this work was developed over three periods of research and development at IRCAM beginning in 2003

**the video:** The video for *Lolita* is an idealized vision, an illusory world conceived by Humbert, in which his reality is deformed to make it fit with his perverse personal morality. From the hall where he is seated, Humbert watches with the spectators, a carefully constructed image of himself and events in his past, shown in part by pre-recorded images and in part by « live » images manipulated in real-time. This interpretation of the facts is constantly threatened, disturbed by the naked truth hiding behind the surface of what he shows; ultimately and painfully this will infect the video images.

## JOHANNE SAUNIER, choreographer

Johanne Saunier was from 1986 to 1996 a member of the ROSAS Company of Anne Teresa de Keersmaeker (Bartok, Mikrokosmos, Ottone Ottone, Stella, Achterland, Toccata.) Then she worked with the companies of Michele Anne de Mey, Fatou Traoré, Claudio Bernardo and performed in 21 Etudes à Danser a film directed by Thierry de Mey. 1998 for Joji Inc her association with the scenographer Jim Clayburgh, she has created Sans la voix des Maîtres (1998), Chorée/Salto (1999), Final Scene (2000) won the choreographic prize Bagnolet, Landscape with 4 Figures (2001) with the viola player Garth Knox, It's like.(2002), It's like...(film +Installation) 2003, You are here/SWOT a solo with a rope, ERASE-E(X)1 (festival Avignon 2004), ERASE-E(X)1,2,3 (festival Avignon 2005)

Since 2000 she sang in the operas of P. Boesmans Winter Tale staged by Luc Bondy, W. Hus Bloetwollefduivel staged by Guy Cassiers, Paysage sous surveillance and Avis de Tempete from Ictus/G. Aperghis.

Since 2004, Johanne's principle project has been the continuation of ERASE-E(x) which currently has 6 parts). After the pieces with The Wooster Group, Anne-Teresa de Keersmaeker, and Isabella Soupart, Johanne collaborated with video artist Kurt D'Haeseleer on part 4, a piece with live and recorded video and sound and then with composer Georges Aperghis on part 5, a piece for voice and movement. Johanne created and choreographed Part 6 herself, wrapping up and finishing the cycle.

## JIM CLAYBURGH, scenographer

Jim Clayburgh is a founding member of The Wooster Group and has been their resident designer from 1976 to 1995. His designs are " The Hairy Ape ", " Finished Story ", " Emperor Jones " and " Brace Up ". Before that there were the 3 sections of " The Road to Immortality " which include " Route 1 & 9 (The last act)", "L.S.D . ( Just the high points ...)" and " Frank Dell's , The Temptation of St. Antony ". Before that was " Pt. Judith " and the trilogy " Three Places in Rhode Island ". His work with them has included designs for about 80 venues in Europe, Asia and South America.

In addition to his work with The Wooster Group, Mr. Clayburgh has designed theater pieces at the Salzburg Festival, Pepsico Festival, The New York Shakespeare Festival, The Ontological-Hysteric Theater, Creation Company, Mabou Mines and Second Stage including work directed by Richard Foreman, David Rabe, Des McAnuff, Wilford Leach, Matthew Maguire, Hal Hartley, Isabella Soupart, and Jeffrey M. Jones. He has also recently designed lighting for dance pieces by Rosas, Compagnie Michele Anne de Mey, Compagnie Pierre Droulers, Joji Inc. and Wim Vandekeybus, Cie Isabella Soupart, all Belgian companies. Mr Clayburgh received an Obie Award for Sustained Achievement in the field of design. He has had photographs of his work appear in several theatrical design. Recently he was part of the renovation design team for 2 concert hall complexes in Brussels: La Maison de la Radio Flagey and for Le Palais des Beaux Arts. .He is the co-founder of Joji Inc ( the ji) and has designed the sets and lighting for all their productions.

## KURT D'HAESELEER, video creator

Kurt d'Haeseleer studied Audiovisual Arts at the Sint-Lukas institute of Arts in Brussels. Before that he studied Modern History at the University of Brussels and Vienna.

In 1999 he started working at de Filmfabriek, an artists-collective situated in Bierbeek, Belgium. De Filmfabriek focuses on artistic projects in the field of graphic design, video and theatre. His work exists of experimental videos and video installations as "File" (2000), "Lullaby" (2003), "Another Dresscode" (2003) "S\*CKMYP" (2004), "Fossilization" (2005) and "Pop Steroids" (2005). His works has been shown in exhibitions, major video festivals as well as in independent festivals in Europe, America and Japan.

He also created the video for several theatre, dance and opera productions. These works include amongst others "The Woman Who Walked Into Doors" (Ro theater - 2001), "Paysage sous Surveillance" (Ictus - 2002), "Avis de tempête" (Opera de Lille - 2004), "Der Fliegende Holländer" (De Munt Brussels - 2005), "Bluebeard" (Transparant - 2006) and "Vous Permettez" (Inti - 2006), Erase- E(x) (Joji Inc – 2006)

He also tours around Europe with the musician TUK (aka Guillaume Graux). On this "Never Ending Laptop Tour", Kurt provides the visuals for the electronic sounds of Tuk.

## FRANÇOIS BEUKELAERS, actor

François Beukelaers is an actor with many years of experience acting on stage, in films and on television performing in French, Dutch, and English. After completed a degree in Architecture at La Cambre in Brussels, he started a career as an actor and a director. "Brussels by Night" (1983) directed by Marc Diddens was a film that brought him an international reputation and he has since done more than 35 films. In 2005, He performed on stage for the opening of the Avignon Festival "The History of Tears" by Jan Fabre and last season 4 plays at the Royal Flemish Theater (KVS) in Brussels.

## JOSHUA FINEBERG, composer

Born in Boston in 1969, Joshua Fineberg began his musical studies at the age of five; (violin, guitar, piano, harpsichord, conducting, and composition). After studying composition at the Peabody Conservatory, he moved to Paris where he studied with Tristan Murail and took the composition and technology course at l'IRCAM. He has won numerous prizes and scholarships and taught at Harvard University for seven years.

He is currently a professor of Composition at Boston University and the director of their electronic and computer music studio. In parallel with his composition and pedagogy, Joshua Fineberg actively collaborates with computer scientists and music psychologists to help develop tools for computer assisted composition, acoustic analysis and sound modification and in music perception research.

Joshua Fineberg's music has been described as a music of paradoxes: at once turbulent and contemplative, simultaneously active and reflective. The sound world is colorful and seemingly decorative, yet rigorously constructed and the consequence of careful acoustic observation and research. Fineberg belongs to the second generation of composers influenced by the so-called 'spectral' school of Frenchmen Gerard Grisey and Tristan Murail. In his music, however, the relationship between acoustical models and the resultant music is more elusive and sophisticated. Fineberg considers the use of models as being fundamental to his entire compositional approach. They may be poetic models as much as concrete technical ones – indeed the two may be directly related to each other.

## ENSEMBLE FA

Created in 1987 by the French Institutes in Bonn and Bremen, the Ensemble FA with the musical direction of Dominique My has commissioned and premiered new works, as well as performing and promoting contemporary instrumental, lyrical, and theatrical works.

The ensemble has performed works by over 70 different composers. Their goal has not been to perform as many premieres as possible (though they have premiered many works), but to continue replaying certain composers and scores. This has allowed the Ensemble FA to accompany these composers in their work and establish a real

complicity between composer and performer - in an attempt to create a new repertoire.

The Ensemble FA has been invited to major festivals such as Musica Strasbourg, Biennale de Venise, Villa Medici, Présences Radio-France, Théâtre du Châtelet, Ars Musica Bruxelles, Archipel Genève, Ultima Oslo, Festival d'Automne à Paris, Musée Guggenheim New York, etc...

The first CD recorded by the group (a monographic CD of Murail's music) received the Grand Prize of the Académie Charles Cros.

The Ensemble FA is subsidized by the French Ministry of Culture (D.R.A.C. Ile de France).

### **Dominique My, music director**

After finishing her studies at the Conservatoire National supérieur de Musique de Paris, Dominique MY was hired by Rolf Liebermann as Chef de Chant at the Opera de Paris from 1980-1982. Her work with creators, including Pierre Barrat, Peter Brook, Daniel Mesguish, Antoine Vitez, led her to join with Patrice Bocquillon in founding the Ensemble FA. Her taste for precision, allied with her tremendous musicality and artistic flexibility led composers like Antoine Bonnet, Hugues Dufourt, Philippe Félou, Henry Fourès, Joshua Fineberg, Jacques Lenot, Tristan Murail, Gérard Pesson, Jean-Marc Singier, etc. to write solo or ensemble pieces for her. She has recorded most of these works for CDs on the Aeon, Una Corda and MFA Radio France labels. In addition to her work at the head of the Ensemble FA, Dominique My has been invited by national and regional orchestras in France such as the Philharmonie de Lorraine (Metz), L'Opéra de Nancy Lorraine, Léonard de Vinci Opéra de Rouen, l'Orchestre Philharmonique and the Chorus of Radio France; outside of France she has led Klangforum Wien, the Orchestre Philharmonique Belge, the Sudwestrundfunk Chor, the Ensemble Elision Melbourne, etc. She is a regular invited conductor of the Ensemble Modern (Frankfurt). Dominique My has been invited by major festivals and institutions such as: Présences Radio France, Théâtre du Châtelet, Opéra de Paris, Festival d'Avignon, Musica Strasbourg, Inventionen Berlin, Ars Musica Bruxelles, Concertgebouw Amsterdam, etc... Since the 1998-1999 season, Dominique My has enlarged her programming towards lyrical and theatrical works (both premieres and repertoire pieces). Her CD "Jagden und Formen" recorded for Deutsche Grammophon with the Ensemble Modern has won numerous prizes including the Grand Prize from the Académie Charles Cros, the Caecilia de Belgique Prize, and the Deutsche Platten Preiss in 2002. Dominique My is a Chevalier des Arts et Lettres.

### **ANNA MASSONI, dancer**

En 2002/ 03, elle suit, une formation et des stages en Aix en Provence au Ballets Preljocaj, et en 2004/ 05, une formation au CNSMD de Lyon. Elle présente en 2006 un projet personnel dans le cadre de la Biennale de la Danse off de Lyon. Au cours de la saison 2006/ 07 elle est assistante chorégraphique de Johanne Saunier sur le projet Erase-E(x) part 4 de Joji Inc et du vidéaste Kurt d'Haeseleer et devient interprète sur les parties 5 et 6 du compositeur Georges Aperghis et Joji Inc. En 2007 elle participe au programme DANCEWEB/ImPulsTanz à Vienne et est interprète dans les projets IM-aginee et LOLITA de Joji Inc. En 2008, elle rejoint la nouvelle création de Yuval Pick.

### **JULIE VERBINNEN, dancer**

Elle suit des études secondaires à l'école artistique de Louvain-La-Neuve, et de 2001 à 2004, aux Pays-Bas à l'"Hogeschool voor de Kunsten - ArtEZ" à Arnhem où elle obtient son diplôme. En 2003 elle suit une formation de 4 mois à LADMMI à Montréal et participe à des nombreux spectacles en Belgique, Hollande, Allemagne et Montréal. En 2005 pour Joji Inc elle assiste Johanne saunier dans la mise en place du spectacle ERASE-E(X) et interprète les parties 5 et 6 créées par Georges Aperghis et JOJI INC. En 2008 Elle est interprète dans Im-aginee et LOLITA de Joji Inc.

PRODUCTION : JOJI INC

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