

NO(S) DAMES

THEOPHILE ALEXANDRE & QUATUOR ZAÏDE

Théophile Alexandre
& Quatuor Zaïde



NO(S) DAMES

ALCINA | AMINA | CARMEN | DALILA | EURYDICE |
MANON | MARIA | NORMA | SALOMÉ | VIOLETTA (..)



NEW ALBUM 21.01.22
& NEW SHOWON TOUR
21/22 & 22/23

LABEL | NOMAD MUSIC & PIAS

STAGE DIRECTION | PIERRE-EMMANUEL ROUSSEAU

CO-PRODUCTION | OPÉRA DE LIMOGES & LE VOLCAN DU HAVRE

THE PITCH

Stabbed, poisoned, eviscerated, burnt alive, strangled, suicidal... In 4 centuries of masculine operas, heroines' fate have been as tragic as their arias are sublime... In 2022, what if we stopped perpetuating these gender clichés? What if Drama no longer rhymed with Diva? What if we reversed the roles?

NO(S) DAMES

GENDERLESS TRIBUTE TO OPERAS' DIVAS

To women the musical direction, to man the love agonies... By reversing the roles, NO(S) DAMES sign a singular reinvention of the arias of divas : a universal tribute to these opera's heroines, celebrating for the first time the beauty of this music without perpetuating its gender stereotypes.



THE ARTISTS

French countertenor revealed by J-C. Malgoire, Théophile has performed for the past 15 years on prestigious stages (Paris Philharmony, New-York Lincoln Center, Venise Fenice, Amsterdam Concertgebouw, Operas of Versailles, Lille, Bordeaux, Bern, Ottawa...), shining in baroque music (Vivaldi, Bach, Haendel...), classical music (Gluck, Mozart, Haydn...) et contemporary creations (Lavandier, Escaich, Moultaka...). With a double degree in singing & dancing from the Lyon CNSM, he has collaborated with renowned conductors (W. Christie, G. Garrido, S. d'Hérin, P. Agnew, C. Grapperon, associate of L. Equilbey...) and choreographers (J-C. Gallotta, L. Scozzi, P. Bausch, Montalvo-Hervieu...). His 1st album ADN BAROQUE cumulates more than 3.5 millions of streams, 35 dates on tour and more than 17 000 spectators during 3 seasons.



SINGING
THÉOPHILE ALEXANDRE



MUSICAL DIRECTION
QUATUOR ZAÏDE

Founded in 2009 and winner of many prizes, QUATUOR ZAÏDE performs in prestigious stages (Berlin & Paris Philharmonies, London's Wigmore Hall, Amsterdam's Concertgebouw, Vienna Musikverein, Théâtre des Champs-Élysées, Beijing Concert Hall, Boston Jordan Hall...). They perform works by diverse composers and collaborate with great artists such as Jérôme Pernoo, Alexandre Tharaud, Bertrand Chamayou, David Kadouch, Jonas Vitaud and Beatrice Rana, but also rap performers Fianso, Chilla and Lord Esperanza and pop singers Camélia Jordana and Bénabar. Following their Haydn and Chausson albums, both acclaimed by the media, their latest Mozart album, Amadeus, is also a huge succes (Choc Classica, 4F Télérama).

NO(S) DAMES is their 7th album and their first show as co-producers next to UP TO THE MOON, the company founded by Théophile Alexandre.

THE ALBUM NO(S) DAMES

By reversing the roles, NO(S) DAMES sign a genderless reinterpretation of 23 divas' arias, both vocal and instrumental, transforming them into universal allegories of human suffering rather than feminine love agonies, orchestrated by men. Other singularity : NO(S) DAMES reinvent these 23 icons in an *exquisite corpse*, uniting them musically and exploring the tragic sorority of these heroines, from Cavalli to Piazzolla, beyond their continents or centuries of creation.



01. SOLVEIG: FORSAKEN I SOLVEIG'S SANG I PEER GYNT, GRIEG
02. EURYDICE: IN HELL I CHE FIERO MOMENTO I ORFEO & EURIDICE, GLUCK
03. AMINA: POSSESSED? I AH NON CREDEA MIRARTI I LA SONNAMBULA, BELLINI
04. JEANNE: BURNT ALIVE I ADIEUX FORÊTS I LA PUCELLE D'ORLÉANS, TCHAIKOVSKY
05. GIULIETTA: POISONED I BARCAROLLE I LES CONTES D'HOFFMANN, OFFENBACH
06. CARMEN: STABBED I L'AMOUR EST UN OISEAU REBELLE I CARMEN, BIZET
07. MARIA: SHOT DEAD I YO SOY MARIA I MARIA DE BUENOS AIRES, PIAZZOLLA
08. AMALIA: STABBED I PRELUDE I I MASNADIERI, VERDI
09. ZAÏDE: DEATH SENTENCE I TIGER I ZAÏDE, MOZART
10. MÉDÉE: INFANTICIDE I DELL'ANTRO MAGICO I IL GIASONE, CAVALLI
11. THE NIGHT QUEEN: DEFEATED I DER HÖLLE RACHE I DIE ZAUBERFLÖTE, MOZART
12. JULIETTE: SUICIDE I O QUANTE VOLTE I I CAPULETI & I MONTECCHI, BELLINI
13. BARBERINE: DÉFLOWERED? I L'HO PERDUTA I LE NOZZE DI FIGARO, MOZART
14. LEONORA: STABBED I PRELUDE I LA FORZA DEL DESTINO, VERDI
15. ARMIDE: ABANDONNED I ODIO, FUROR I ARMIDA, HAYDN
16. ALCINA: BETRAYED I AH MIO COR I ALCINA, HAENDEL
17. ANNA: SUICIDE I GIUSTO CIEL I MAOMETTO II, ROSSINI
18. SALOMÉ: CRUSHED I SALOMES TANZ I SALOMÉ, STRAUSS
19. MANON: EXHAUSTION I ADIEU NOTRE PETITE TABLE I MANON, MASSENET
20. VIOLETTA: SICK I ADDIO DEL PASSATO I LA TRAVIATA, VERDI
21. NORMA: BRUNT ALIVE I DEH NON VOLÉRLI VITTIME I NORMA, BELLINI
22. DALILA: CRUSHED I PRELUDE I SAMSON & DALILA, SAINT-SAENS
23. MARIE: SHOT DEAD I YOUKALI I MARIE-GALANTE, WEILL

ARRANGEMENTS FOR COUNTERTENOR AND STRING QUARTET I ERIC MOURET

TOTAL DURATION: 76MN

THE ARTISTS' INTENTIONS

No(s) Dames (Our/No Ladies) were created to honour the heroines of four centuries of masculine operas, in order to celebrate their musical beauty while deconstructing their gender roles. Indeed, in this patriarchal heritage, the role of women is at the very least ambiguous, combining the sumptuous and the monstrous, divine arias and mistreating roles. Under all the velvet and the gildings, the diva aria often signals impending death, the woman is a queen only in the arena, pretended to be adored when she is more « matadored », as if it were madly romantic to equate 'dames' and 'dramas'; as if for them, love could only be orchestrated to death under the wand of these gentlemen... Dame! By forcing his male words in your mouth, the librettist of Carmen had warned you: "If I love you, beware!".

In the face of the deceitfulness of this heritage, what to do? "Prima la musica" and turn a blind eye to the rest? Rewrite the librettos? Warn the spectator that the masculine work presented reflects an era advocating values that are unconscionable today?... We have chosen to invert the roles, by entrusting for the first time the musical direction to a quartet of women and the diva's agonies to a man, in order to universalize these arias and make them live as allegories of human suffering rather than gender ill-fates reserved to women.

In 2022, here are No(s) Dames: a genderless reinterpretation of 23 operatic icons and their series of multiple massacres; 23 stereotypes of madonnas, bitches and witches, inverted then assembled in a surreal musical collage. In No(s) Dames, Manon's farewell then blends with that of Violetta ; Marie's dreams of escape echo Amina's nightmares; Giulietta, Carmen and Maria become a sole temptress; Armide's hysteria bodes Alcina's fall! By connecting these women substitutes in their morbid sisterhood, No(s) Dames plays to the exquisite corpse, underlining the repetition of tragic destinies for these masculine heroines and drawing in undertones the portrait of a one and only idol: the DAME, as fantasized, created and imposed on women by men throughout centuries or continents.

Musically, we chose to give the arrangements of these macabre rituals to the talented Eric Mouret, with the crazy mission of transforming these epics for soprano and orchestra into quintets for string instruments and countertenor voice! Worse, we wanted to keep their orchestral flamboyance whilst injecting our chamber music intimacy. And even worse, we wanted to turn the Barcarolle into a tango that

announces Carmen; give back to Juliette the original cords of her theme already written by Bellini in Adelson e Salvini; cut variations of the I masnadieri prelude or of Joan of Arc to tighten the argument.

There followed 9 months of creative laboratories to bring to life the unity of sound of No(s) Dames, while playing with the juxtaposition of styles to create an extreme contrast in between all our reinterpretations. For the string instruments: from stretching to the maximum the bel canto to the baroque attacks that snap like consonants; from the « lush » sound of the old Hollywoodian violins in Youkali to the shrillness of Alcina, resembling the lacerations in Psycho; from the brutality of the "sidewalk" wind instruments of Maria to the possessed agogues of Salome... For the voices: from the deprivation of Manon to Zaïde's revolt; from the dreamy nostalgia of Marie to the maternal despair of Norma; from the gutturalness of the suburbs of Maria to the tightrope vocalicity of Amina...

For each one, we wanted to give a meaning to the sound and re-humanize these arias - an endeavour that can't be separated from the articulateness of the text, as in songs -, thus excluding the whirls of coloratura in these high pitches where the language is no longer humanly possible.

For all of them, we wanted to explore the strength of the feminine and the fragility of the masculine, as opposed to all caricatures, by playing on the ambiguity of the countertenor's voice and the earthbound strength of our strings' matrix. Last but not least : we wanted the sound recording to be raw, unvarnished, with an intimate proximity, to better tell you the truth of each story under the sublime of the music.

On a more personal level, No(s) Dames is for us a project of maturity, artistic already, by asserting ourselves more as artists than performers, with this creative audacity and that quest for meaning that both challenge the status quo - especially in classical music where restitution is most important - without daring to question too much the substance of what we are restituting; human maturity as well, by assuming our responsibilities, in particular that of conscientiously choosing what we in turn transmit to our children who ask us at the opera: «Tell me mom, tell me dad, why is the lady screaming? Why is she crying? Why is she dying ». We no longer want to answer: «Because a man loves her...».

So... are No(s) Dames feminists? They are above all humanists, since untying the corsets of gender is left up to all of us, women and men united, so each one of us will be respected. In that sense, No(s) Dames is a lyric manifest of love, empathy and collective hope: raising fists but holding hands, and now on reaching out to you.

Théophile & les Zaïde.

MEDIA PLAN

ALBUM NO(S) DAMES

21.01.22 | DIGITAL RELEASE

04.02.22 | PHYSICAL RELEASE



1ST MEDIA WAVE DEC 21 TO MARCH 22

- 7 mini-videos of 45s of different excerpts
- 4th cover of Diapason, Opéra mag, Cadences + 2 luxury SP in Classica mag
- 30 spots on Radio classique
- 30 Spots MEZZO + Le Divan by Diapason
- 15 digital banners (Amazon, Deezer...)
- Push YOUTUBE & social networks

2ND MEDIA WAVE OCT TO DEC 22

- New choreographed video on *Youkali*
- 4th cover of Diapason, Classica, Opéra mag, Cadences + Insert in La Terrasse
- 90 spots on Radio classique
- 90 TV Spots MEZZO
- BILLBOARDING 2500 FACES + Flyers
- 15 digital banners (Amazon, Deezer...)
- Push YOUTUBE & social networks

03.12.21 : 1st single « YO SOY MARIA » followed by several singles released



THE SHOW NO(S) DAMES

5 black silhouettes freed from gender attributes, a long blood-red glove, a golden wall...

On stage, NO(S) DAMES come alive in an operatic curiosity cabinet, mixing divas' accessories and fantasized videos to expose the morbid fetichisms linked to these *Divanities*, blending glamour and death, adoration and slaughter, as in many male masterpieces of Romanticism.

In 3 acts, No(s) Saints, No(s) Bitches, No(s) Witches, the 5 artists deconstruct together these sexist clichés and give a new life to the sublime arias of the greatest tragic heroines.

Duration: 1h10, without intermission.



STAGE DIRECTION | PIERRE-EMMANUEL ROUSSEAU

CO-PRODUCTION | LIMOGES OPERA & LE VOLCAN DU HAVRE

SUPPORT | RÉGION NORMANDIE, RÉGION PACA, SEINE-MARITIME, MAIRIE DU HAVRE

THE SHOW NO(S) DAMES

COSTUMES, SET DESIGN & STAGE DIRECTION | PIERRE-EMMANUEL ROUSSEAU



NO(S) DAMES ON TOUR

1ST TOUR SEASON 21|22

Musicales : Festival Lubéron & Pamiers

18/01/22 : Première au Volcan du Havre

20/01/22 : Théâtre de Vesoul

08/02/22 : Théâtre de Courbevoie

15/02/22 : Théâtre de Marcoussis

18/02/22 : Opéra de Limoges

18/03/22 : Le Tangram d'Evreux

2ND TOUR SEASON 22|23

In construction

+ Special night in Paris at the Trianon.

3^D TOUR SEASON 23|24

In construction

+ Release of the video of the show



SENSITIZING TO THE GENDER CORSETS



THE INTERVIEWS BOOK NO(S) DAMES



Interviews by Arièle Butaux of female artists on the gender corsets of our culture put in perspective with photos of Théophile endorsing clichés of feminities.

Testimonials of Catherine Clément, Pauline Delabroy-Allard, Camille Pépin, Laurence Equilbey, Débora Waldman, Brigitte Lefèvre, Carole Martinez, Astrig Siranossian, Juliette, Macha Makeïeff, Julie Fuchs, Maguy Marin.

Post shows diffusion

EDUCATIVE WORKSHOPS NO(S) DAMES



NO(S) PETITES DAMES (children) : singing & dancing workshop on the theme of Witches & discovery of Opéra / Duration 1h30

NO(S) GRANDES DAMES (teenagers) : Workshop on the tragic romantic heroines imagined by men in our literature and at the opera.

NO(S) DAMES OUBLIÉES (music students) : Sensitizing to forgotten female composers put in perspective with male masterpieces

Singing | Théophile ALEXANDRE
Musical Direction | Quatuor ZAÏDE
Arrangements for countertenor & string quartet | Eric MOURET

Stage direction, outfit & set design | Pierre-Emmanuel ROUSSEAU
Stage direction assistant & choreographies | Béatrice WARRAND
Stage Videos | Charlotte ROUSSEAU

Photographies of the Album & the book | Julien BENHAMOU
Photographies of the show | Edouard BRANE
Trailer direction | Manon GICQUEL
Interviews | Arièle BUTAUX

Conception & global artistic direction | Emmanuel GREZE-MASUREL

Sound engineers | Hannelore GUITTET & Lucas JOSEPH
Label Manager | Adélaïde CHATAIGNER for NoMad Music
PR | Mathilde ROUXEL, WILDKAT mathilde@wildkatpr.com

PRODUCTION | Cie lyrique UP TO THE MOON
CO-PRODUCTION | Limoges Opera, Le Volcan du Havre & le Quatuor ZAÏDE

SUPPORT | Région Normandie, Région PACA, Département Seine-Maritime & Mairie du Havre

SPECIAL THANKS | Théâtre National de Chaillot, Théâtres de Lisieux, Mimizan, Courbevoie, Meudon

Tour booker | Fanny PREVET, Accès Concert fanny@accesconcert.com



ALL INFOS & VIDEOS ON
WWW.THEOPHILEALEXANDRE.COM



CÉLEBRATING THE BEAUTY OF DIVAS' ARIAS
WITHOUT PERPETUATING THE GENDER FATE?

TOGETHER, WE CAN DO IT !

NO(S) DAMES
THEOPHILE ALEXANDRE & QUATUOR ZAÏDE



ADN BAROQUE | AN IMPRESSIVE FIRST SUCCESS

THE SHOW : 35 dates, more than 17 000 spectators

THE ALBUM : More than 3,5 millions of streams on all platforms

Best lyric french album 18/19 on Spotify

3d international countertenor album 18/19 on Spotify

NEW TOUR COMING FOR SEASON 22/23



MOST STREAMED FRENCH LYRIC ALBUM 18/19 ON SPOTIFY

1. ADN Baroque, Théophile Alexandre | KLARTHE 2018 : 1 959 247 streams
2. Orfeo, Gluck, Philippe Jaroussky | ERATO 2018 : 1 361 974 streams
3. Cantates, S. Devieihle & L. Desandre | ERATO 2018 : 1 280 966 streams
4. Puccini in love, Roberto Alagna | SONY 2018 : 438 829 streams
5. Offenbach Colorature, Jodie Devos | ALPHA 2019 : 262 552 streams
6. Perpetual night, Lucile Richardot | HARMONIA MUNDI : 255 907 streams
7. Chimère, Sandrine Piau | ALPHA CLASSICS : 171 039 streams
8. Mademoiselle, Julie Fuchs | D.G 2019 : 167 966 streams
9. Miroirs, Elsa Dreisig | ERATO 2018 : 156 660 streams
10. Liszt, Cyrille Dubois | APARTÉ 2019 : 57 821 streams

3^D MOST STREAMED COUNTERTENOR ALBUM 18/19 ON SPOTIFY

1. Anima Sacra, Jakub Josef Orlinsky | ERATO 2018 : 3 712 964 streams
2. Family song book, Andreas Scholl | Berlin Classics 2018 : 2 291 545 streams
3. ADN Baroque, Théophile Alexandre | KLARTHE 2018 : 1 959 247 streams
4. Orfeo, Gluck, Philippe Jaroussky | ERATO 2018 : 1 361 974 streams
5. Haendel Arias, Franco Fagioli | D.G 2018 : 1 038 360 streams
6. Purcell songs & dances, Tim Mead | ALPHA 2018 : 778 839 streams
7. Porpora Arias, Max Emanuel Cencic | DECCA 2018 : 146 144 streams
8. Cantata, Bejun Mehta | PENTAGONE 2018 : 141 037 streams
9. Caro Gemelo, Valere Sabadus | SONY 2018 : 44 738 streams
10. L'Alessandro amante, Xavier Sabata | APARTÉ 2018 : 43 034 streams