

# TITON ET L'AURORE

Composer: Jean-Joseph Cassanéa de Mondonville

Libretto: Abbé de Voisenon

Stage director: Basil Twist

Category: Heroic pastoral in a prologue and three acts

Language: French

Running times: 2h (no intermission)

Premiered: 1753 in Académie royale de musique, Paris

New production: 18 January 2021, Opéra Comique

Set, costume and puppet designer: Basil Twist

Video creation: Daniel Brodie

Lighting designer: Jean Kalman

## Cast

Number of Principals: 6 + 3 members of the choir

Chorus / parts (S/Haute-Contre/Taille/B): 16 (6/3/3/4)

Extras: 9 puppeteers

## Instrumentation

24

9.0.4.2 / 2.3.0.2 / 1 perc, 1 harpsichord

Volume of the production

Set and props 1 container

## Other info

Last performed: Versailles, 2022

Adapted version in Thiré, 2023

Coproduction: Les Arts Florissants, Opéra Royal- Château de Versailles  
Spectacles

## CONTACT

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## In a few words

*Titon et l'Aurore* is a tale and an allegory. The shepherd Titon and the fugitive Aurore fall in love, despite the passage of time and the jealousy of the gods. The climate becomes turbulent, nymphs and fauns get involved.

## Concept

“The active role of deities and natural phenomena allows me to mobilise my specialty, the development of visual effects. [...] It's all about creating atmosphere and balancing the ingredients that make up each scene. For example, you have to transfer the movement from the character to the set, from the costume to the curtain. It's an organic whole and you have to master the overall balance. Hence my position as director, set designer and costume designer.”

Basil Twist, director

## Press review

“The baroque spirit is perfectly respected with a zany approach to the idea of "pastoral" at the appearance of the nymphs in Act II, between a gavotte performed by two sheep mixing jazz and hip-hop dance steps, and a shower of their congeners in the following dance. The smiles generated by this tableau will not make us forget the poetry of the aerial choreography of the string puppets of the three Graces, and the subtle approach of the nudity of the statues in the prologue. Whether in depth or in height, in light or in shadow - or even total darkness in the last act - Basile Twist masters his subject.”

*Res Musica*, 20 January 2021, Charlotte Saulneron

“Transposing such a fragile universe was risky and Basil Twist preferred to reinvent an 18th century. If the shepherds and peasants seem to come from paintings and engravings of the time, the gods benefit from the imagination of the American director and puppeteer, who also created the sets and costumes.”

*Les Echos*, 20 January 2021, Philippe Venturini

“String puppets, magic tricks, lighting effects, grandiose costumes: all the ingredients are brought together to resurrect the baroque splendours.”

*La Terrasse*, 15 December 2020, Isabelle Stibbe







