

FRANÇOIS RACINE STAGE DIRECTOR

REVIEWS

BEST ARTIST, 2008/9 SEASON, SEATTLE OPERA

"François Racine, warmly remembered for his sparkling treatment of Johann Strauss' *Die Fledermaus*, mounted the current staging, which did not disappoint. He mined his singers' acting skills successfully, making the spoken dialogue and the stage action he devised for them fully credible."

Die Fledermaus, Opera de Quebec
Irene Brisson, (trans. Raynald Desmeules) Opera Canada

"Director François Racine has infused the production with a sweet quality that allows the audience to fall in love with the heroine. By setting the table in such a way it makes the coming tragedy grander and *Butterfly* an even more compelling figure."

Madama Butterfly, Opera Lyra Ottawa
Charlesbois Post

"Once more, the University of Montréal offers the sound and substance of music theatre presented with taste, cleverness, delicacy and efficiency. Both the set designer Carl Pelletier and the lighting designer Nicolas Descoteaux provided a functional setting that was just right for the excellent director François Racine. To do so much so well with such simple resources is brilliant."

Les Dialogues des Carmelites, University of Montréal
Christophe Huss, *Le Devoir*

"Stage director François Racine cleverly exploited the many comic triggers of the work. In Act One, new developments occur at a quick pace, constantly eliciting bursts of laughter from the audience. A number of spectators with a particularly happy disposition could hardly control their giggling. Several scenes were received with thunderous applause, leaving no doubt. The most appreciated gags, however, did not originate from the libretto but from the imagination of the creative team assembled by (GM) Grégoire Legendre, including two or three delectable allusions to current local politics that are yours to discover..."

Die Fledermaus, l'Opéra de Québec
Richard Boisvert, *Le Soleil*

"From an aesthetic point of view, François Racine's staging is a gem. The subtle lighting effects, using a colour palette that seems to reflect the characters' very soul, the coherent style and the use of a refined body language (choreography by Etienne Frey) make this a mesmerizing show... *Dido and Aeneas* was preceded by some of Monteverdi's most sublime pages. To enhance these marvellous compositions, François Racine called upon the golden architecture of the Italian-style theatre. Positioned in the upper boxes, seven voices delivered substantial musical selections that transcended the mere madrigal."

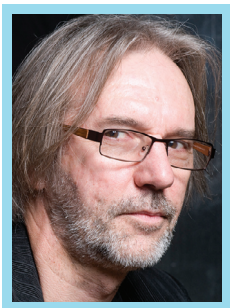
(*Dido and Aeneas*, Theatre Bleue, Switzerland) Denise de Ceuninck, *L'Express*

"...quelqu'un qui me comprend très bien, que j'aime beaucoup et en qui j'ai pleinement confiance."

(*Double Bill*, Montréal) Robert Lepage, *Le Devoir*

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REVIEWS (CONTINUED)

“Tosca director Francois Racine’s skilfull handling of the material includes the shockingly realistic scene in which Scarpia attempts to rape Tosca. It could have been grotesque or ridiculous, but is horrifying.”

James Reaney, The London Free Press

“Director François Racine treats Lorenzo da Ponte’s libretto as the masterpiece it is... The simulated suds of Dorabella in her bath rank among the theatrical masterstrokes of the season.”

(Cosi fan tutte, Atelier Lyrique, Opéra de Montréal) Arthur Kaptainis, The Gazette

“Racine’s able and fluid direction not only illuminated the drama, but also coaxed performances of natural grace and authority from his student cast.”

(Louis Riel, McGill University) Richard Turp, Opera Canada

“Opera de Montréal added a powerful and commendably cohesive production of Verdi’s Macbeth to the company’s list of recent successes. A great deal of credit for this fine production goes to Montrealer François Racine.”

Carl Urquhart, Opera Canada

“Racine handles the crowds of the second act with a choreographer’s nerve.”

(La Bohème, Pacific Opera Victoria) David Lenman, Times Colonist

“Director Racine’s approach is appropriately cheeky and irreverent. The stage direction is playful and carefully choreographed.”

(The Abduction from the seraglio, POV) Adrian Chamberlain, Times Colonist

“From the very top of the show, Racine puts his audience on notice that life in this time is a tenuous thing. And he never lets us forget it, underscoring at every turn the immediacy of the passions which inflame his timeless and tragic heroine.”

(Carmen-COC) John Coulbourn, Sunday Sun

“François Racine should therefore be given full marks for his inspired and inventive staging.”

(Louis Riel, McGill University) Dean Burry

“...but a fiery production such as this, directed with keen understanding and real passion by François Racine, is nothing less than pleasurable.”

(Carmen, Pacific Opera Victoria) Robert Jordan, Opera Canada

“Stage director François Racine combined symbolism with verismo to great effect.”

(Louis Riel, McGill University) Arthur Kaptainis, The Gazette

“François Racine’s direction stressed balletic beauty.”

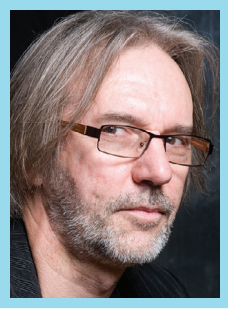
(Dido and Aenas, Atelier Lyrique, Opéra de Montréal) Arthur Kaptainis, The Gazette

“Racine creates a production that shimmers in clarity... the visual is also a clean reading that cuts to the heart of the plotline and relationships.”

(La Traviata, COC) Paula Citron

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REVIEWS (CONTINUED)

“La mise en scène de François Racine... allie la sobriété, l’intelligence et une réelle compréhension de l’Art Lyrique.”
(*Macbeth*, Opéra de Montréal) Dominique Olivier, Voir

“Reste à parler de la magistrale mise en scène de François Racine. Cet artiste sait exactement quoi faire dans les ensembles, créant tour à tour des images fortes ou tendres.”
(*Macbeth*, Opéra de Montréal) François Tousignant, Le Devoir

“...le travail de Racine est prodigieux.”
(*Macbeth*, Opéra de Montréal) Claude Gingras, La Presse

“Louis Riel: très fort! Cette impressionnante réussite, on la doit principalement au metteur en scène François Racine.”
(*Louis Riel*, McGill University) Claude Gingras, La Presse

“Impressionnant Louis Riel! La mise en scène sobre et radicalement provocante de Racine gomme les trous et ajoute à la réussite.”
(*Louis Riel*, McGill University) François Tousignant, Le Devoir

“La mise en scène tient de la haute voltige zen.”
(*Dido and Aenas*, Atelier Lyrique, Opéra de Montréal) François Tousignant, Le Devoir

“François Racine prend bien garde de tomber dans le cliché, ne retenant que l’essence, sculptant des mouvements et des images archétypales naïves, originelles dans leurs aspirations.”
(*Dido and Aenas*, Atelier Lyrique, Opéra de Montréal) François Tousignant, Le Devoir

“Mais c’est par sa mise en scène que cette Bohème est, pour moi, la meilleure de toutes celles que j’ai vues à ce jour; nous le devons à François Racine, dont c’est la première prestation à l’Opéra de Québec.”
(*La Bohème*, Opéra de Québec) Planète Québec

“Une excellente mise en scène de François Racine, une réussite!”
(*La Bohème*, Opéra de Québec) Isabelle Guilbault CBV-R

“Et chapeau au metteur en scène, vraiment, François Racine a démontré beaucoup de maîtrise.”
(*La Bohème*, Opéra de Québec) Lynda Tremblay CITF-FM

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