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NEWSLETTER

... 2015

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War and Peace

MARIINSKY THEATRE

Telmondis 2014



Opera in two acts by Sergei Prokofiev. Libretto by Sergei Prokofiev and Mira Mendelssohn-Prokofieva after the novel of the same name by Leo Tolstoy. New production directed by Graham Vick. Conducted by Valery Gergiev.

Based on the 19th century novel by Tolstoy, the opera of *War and Peace* tells the story of young Natasha who falls for dashing widower Prince Andrei. But his father disapproves of their proposed union causing the match to be postponed. Meanwhile Natasha's head is turned by the charming Anatole Kuragin who neglects to mention that he is already married. This individual and personal story is overtaken by political events as Napoleon's army closes in on Russia, making war inevitable.

STAGE DIRECTOR: GRAHAM VICK
Musical Director and Conductor: Valery Gergiev |
Production Designer: Paul Brown |
Lighting Designer: Giuseppe Di Iorio |
Choreographer: Maxim Petrov |

STARRING

Andrei Bondarenko: *Prince Andrei Bolkonsky* | Aida Garifullina: *Natasha Rostova* | Yulia Matochkina: *Sonya* | Larisa Diadkova: *Maria Dmitrievna Akhrosimova* | Sergei Aleksashkin: *Count Ilya Rostov* | Yevgeny Akimov: *Pierre Bezukhov* | Maria Maksakova: *Hélène Bezukhova* | Ilya Selivanov: *Anatol Kuragin* | Edward Tsanga: *Dolokhov* | Yekaterina Sergeyeva: *Princess Marya* | Gennady Bezzubenko: *Field-Marshal Mikhail Kutuzov* | Vasily Gerello: *Napoleon* | The Mariinsky Orchestra and Chorus |

PRODUCTION

A coproduction by Telmondis, the Mariinsky Theatre, Mezzo with the participation of France Télévisions, M. MEDIA and the support of the CNC | Directed by Don Kent | Produced by Antoine Perset, Denis Morlière | Running time: 1x270' |

©Photo: N. Razina

Les Parapluies de Cherbourg

THÉÂTRE MUSICAL DE PARIS-CHÂTELET

Telmondis 2014

World Premiere – Symphonic Version

Golden Palm in Cannes in 1964, *Les Parapluies de Cherbourg* is a new genre in the French film world: the musical. A cinematographic revolution, carried by the timeless music of Michel Legrand.

Geneviève lives with her widowed mother, who owns an umbrella shop in Cherbourg. She and Guy, an auto mechanic, are secretly in love and want to marry. Shortly after this, Guy is drafted to serve the Algerian War. Before leaving, Guy and Geneviève consummate their love for each other, which results in her becoming pregnant. While Guy is away at war they drift apart. Geneviève, strongly encouraged by her mother, accepts a marriage proposal from Roland Cassard, a jeweler, who has fallen in love and has promised to bring up her child as his own. Guy is wounded and is discharged before his two-year term is up, but when he returns to Cherbourg Geneviève has already married and moved away. He struggles with depression and anger, but eventually is healed by falling in love with and marrying Madeleine, a young woman who had been caring for his dying aunt. Using an inheritance from his aunt, Guy fulfills his ambition of opening a service station.

Years later, the now conspicuously wealthy Geneviève, travelling with her daughter, Guy's child, accidentally runs into Guy at his service station. While the two have only a brief conversation about the state of their respective lives, the conversation is clearly fraught with unspoken fondness and regret.

MUSICAL DIRECTION: MICHEL LEGRAND

Book: Jacques Demy |
Music: Michel Legrand |
Stage director: Vincent Vittoz |
Set design: Vincent Vittoz and Jean-Jacques Sempé | Costumes: Vanessa Seward |

STARRING

Geneviève: Marie Oppert | Guy: Vincent Niclo | Madame Emery: Natalie Dessay | Roland Cassard: Laurent Naouri | Madeleine: Louise Leterme | Aunt Elise: Jasmine Roy | M. Dubourg & Aubin: Franck Vincent | Orchestre National d'Île-de-France |

PRODUCTION

A coproduction by Telmondis, Théâtre Muscial de Paris-Châtelet with the participation of France Télévisions and the support of the CNC | Directed by Denis Caïozzi | Produced by Antoine Perset, Denis Morlière | Running time: 1x90' |



©Photo: Marie-Noëlle Robert

The Barber of Seville

A Prime Group 2014

OPÉRA NATIONAL DE PARIS

Opera-Buffera in two acts by Gioacchino Rossini | Libretto by Cesare Sterbini from the play of Pierre-Augustin Caron de Beaumarchais.

Undoubtedly the most famous opera buffa in the history of music and an eternal source of delight. Rossini composed it in just a few weeks, borrowing the overture and certain airs from his own serious and comic works. All of the remarkable ensembles, however, are original. *Il barbiere di Siviglia* was also one of the first operatic triumphs in Europe. The premiere, performed on 20 February 1816 in Rome, was a resounding flop, attended by all of Rossini's enemies. But the opera was quickly revived on 22 February when *The Barber* received rapturous applause. And indeed, how could Rossini not have encountered this initial resistance? He pitted the old world (through Bartolo and his authoritarianism) against the new world; old opera against modern opera. With its incredible verve and youthful cheer, this was the work that built Rossini's brilliant international reputation. With this new production of the ever-popular masterpiece, Italian stage director Damiano Michieletto makes his Paris Opera debut.

MUSICAL DIRECTION: CARLO MONTANARO
Stage direction: Damiano Michieletto | Sets: Paolo Fantin | Costumes: Silvia Aymonino | Lighting: Fabio Baretton | Choruses master: José Luis Basso |

STARRING
René Barbera: *Il Conte d'Almaviva* | Carlo Lepore: *Bartolo* | Karine Deshayes: *Rosina* | Dalibor Jenis: *Figaro* | Orlin Anastassov: *Basilio* | Tiago Matos: *Fiorello* | Cornelia Oncioiu: *Berta* | Lucio Prete: *Un Ufficiale* | Paris Opera Orchestra and Chorus |

PRODUCTION
A coproduction by Opéra national de Paris, A Prime Group, with the participation of France Télévisions and the support of the CNC and of La Fondation Orange | Directed by François Goetghebeur | Produced by Charlotte Guénin, Laurent Métivier | Running time: 1x155' |



©Photo: Bernard Coutanty - ONP

Tosca

Act4 Productions 2014

OPÉRA NATIONAL DE PARIS



©Photo: Charles Duprat - OnP

Melodrama in three acts by Giacomo Puccini | Libretto by Giuseppe Giacosa and Luigi Illica from the play of Victorien Sardou.
A singer in love, passionate, jealous and impulsive; a romantic painter, an idealist and a defender of liberty; a police chief with a lust for flesh, power and blood, ready to do anything to achieve his ends. Puccini artfully combines the ingredients of a melodrama written for Sarah Bernhardt and comes up with what might be called the opera of operas, a spectacle at once primitive and decadent. In a mythical yet real Rome, from the shadows of the church of Sant' Andrea della Valle to the terrace of Castello Sant' Angelo, passions collide and tear all apart, mingling the erotic with the sacred, love with possession, theatre with life. Nothing is what it seems in Tosca: beautiful women who come to pray are conspirators, defeats are victories and mock executions are real. A spectacular work which captures the essence of opera as few others do. Pierre Audi signs a new production of this violent and passionate work for the Paris Opera.

MUSICAL DIRECTION: DANIEL OREN
Stage direction: Pierre Audi | Sets: Christof Hetzer | Costumes: Robby Duiveman | Lighting: Jean Kalman | Dramaturgy: Klaus Bertisch | Choruses master: José Luis Basso |

STARRING
Martina Serafin: *Floria Tosca* | Marcelo Alvarez: *Mario Cavaradossi* | Ludovic Tézier: *Scarpia* | Wojtek Smilek: *Cesare Angelotti* | Carlo Bosi: *Spoletta* | André Heyboer: *Sciarrone* | Paris Opera Orchestra and Chorus Maîtrise des Hauts-De-Seine / Paris Opera children's Chorus |

PRODUCTION
A coproduction by Opéra national de Paris, Act4 Productions, with the participation of France Télévisions and the support of the CNC and of La Fondation Orange | Directed by Denis Caïozzi | Produced by Jacques Clément, Alexandra Clément, Laurent Métivier | Running time: 1x128' |

La Traviata

OPÉRA NATIONAL DE PARIS



Opera in three acts by Giuseppe Verdi.
Libretto by Francesco Maria Piave
based on the novel "La Dame aux Camélias" by Alexandre Dumas fils.

Poor Mariette Duplessis is dead... the first woman I ever loved, and now she's in goodness knows which cemetery, abandoned to the maggots of the sepulchre! It's as she said to me fifteen months ago: "I won't live: I'm a strange girl and I won't be able to keep living a life I don't know how to lead and that I don't know how to bear either. Take me, lead me wherever you want; I won't bother you, I sleep all day. In the evening, you'll let me go to the theatre and at night you'll do with me as you wish!" I've never told you of the singular attachment I felt for that charming creature. And now she's dead... And I don't know what strange old elegy echoes in my heart at her memory." Thus spoke Franz Liszt of Marie d'Agoult, the unforgettable ghost of the woman who would become the *Dame aux Camélias*. After Dumas fils, it was Verdi who would give her immortality in his remarkable masterpiece, one of the repertoire's most striking portraits of a woman, at once cruel and sublime. Following on from Werther, Benoît Jacquot directs Diana Damrau in this other opera about love and sacrifice.

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MUSICAL DIRECTION: FRANCESCO IVAN CIAMPA

Stage direction: Benoît Jacquot |
Sets: Sylvain Chauvelot |
Costumes: Christian Gasc |
Lighting: André Diot |
Chorus master: Alessandro di Stefano |

STARRING

Diana Damrau: *Violetta Valéry* |
Anna Pennisi: *Flora Bervoix* |
Cornelia Oncioiu: *Annina* |
Francesco Demuro: *Alfredo Germont* |
Ludovic Tézier: *Giorgio Germont* |
Gabriele Mangione: *Gastone* |
Fabio Previati: *Il Barone Douphol* |
Igor Gnidi: *Il Marchese d'Obigny* |
Nicolas Testé: *Dottore Grenvil* |
Paris Opera Orchestra and Chorus |

PRODUCTION

A coproduction by Opéra national de Paris, Idéale Audience, with the participation of France Télévisions, the support of La Fondation Orange and the CNC | Directed by Benoît Jacquot, Louise Narboni | Produced by Françoise Gazio, Laurent Métivier |
Running time: 1x146'

Le Comte Ory

OPÉRA DE LYON

Opera-comique in two acts by Gioacchino Rossini.
Libretto by Eugène Scribe and Charles-Gaspard Delestre-Poirson. In coproduction with the Teatro alla Scala, Milan.

Rossini's penultimate opera is based on a medieval ballad about randy knights set loose in a convent. This version of the story is a bit more polite, with the nuns turned into a castle full of faithful wives, chastely awaiting the return of their husbands.

MUSICAL DIRECTION: STEFANO MONTANARI

Staging, sets and costumes: Laurent Pelly | Lighting: Joël Adam | Chorus Master: Alan Woodbridge |

STARRING

Dmitry Korchak: Count Ory |
Désirée Rancatore: Countess Adèle |
Antoinette Dennefeld: Isolier |
Doris Lamprecht: Ragonde |
Philippe Sly: Raimbaud |
Patrick Bolleire: Governor |
Vanessa Le Charlès: Alice |
Orchestra and Chorus of the Opéra de Lyon |

PRODUCTION

A coproduction by Telmondis, Opéra de Lyon, with the participation of France Télévisions and the support of the CNC | Directed by Vincent Massip | Produced by Antoine Perset, Denis Morlière |
Running time: 1x143'



©Photo: Bertrand Stofleth

Telmondis 2014

Capuleti e Montecchi

TEATRO LA FENICE VENISE

Oxymore 2015



©Photo: Foto Ennevi

Opera in two acts by Vincenzo Bellini Libretto by Felice Romani

Vincenzo Bellini wrote two tragic operas for Teatro La Fenice: *I Capuleti e i Montecchi* and *Beatrice di Tenda*. The first, composed in 1830 and to the story of *Romeo and Juliet* but not based on Shakespeare but rather on an early nineteenth-century tragedy by Luigi Scevola in a new production by Arnaud Bernard.

The most famous and ill-starred love story of all times, and made immortal by Shakespeare's play of the same name, *Romeo and Juliet* has often been put to music. One of the most popular versions is the two-act opera *I Capuleti e i Montecchi*, which Teatro La Fenice commissioned Vincenzo Bellini with for the 1830 Carnival, and it debuted on 11 March. Felice Romani was the author of the libretto, as well as of the later *Sonnambula* and *Norma*, and he based the subject on Italian literary tradition, and in particular on a novella by the Renaissance author Matteo Bandello and an early nineteenth-century tragedy

by Luigi Scevola. As in the earlier *Zaira*, once again the protagonists' voices are female and Romeo is a mezzo soprano en travesti.

CONDUCTOR: OMER MEIR WELLBER

Stage director: Arnaud Bernard |
Sets: Alessandro Camera |
Costumes: Maria Carla Ricotti |
Light designer: Fabio Baretin |
Chorus Master: Claudio Marino Moretti |

STARRING

Rubén Amoretti: *Capellio* |
Jessica Pratt: *Giulietta* |
Sonia Ganassi: *Romeo* |
Shalva Mukeria: *Tebaldo* |
Luca Dall'Amico: *Lorenzo* |
La Fenice Opera House
Orchestra and Chorus |

PRODUCTION

A coproduction by Oxymore, Fondazione La Fenice, with the participation of France Televisions and RTBF |
Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x130' |

Alceste

TEATRO LA FENICE VENISE

Oxymore 2015



©Photo: Michele Crosera

Opera in three acts by Christoph Willibald Gluck | Libretto by Ranieri Simone Francesco Maria de' Calzabigi, from *Alceste* by Euripide.

Pier Luigi Pizzi's new prestigious production of *Alceste* by Christoph Willibald Gluck to mark the three hundredth anniversary of the composer's birth (Erasbach, Bavaria 1714 – Vienna 1787).

An exponent of early Viennese classicism, Christoph Willibald Gluck played a decisive role in the reform and simplification of opera seria, which was suffering a period of decline in the eighteenth century.

A key piece in this reform, together with the more famous *Orfeo* ed *Euridice* is *Alceste*, which portrays the heartbreaking story narrated by Euripides: King Admetus is dying and his wife, Alceste offers Apollo her own life in exchange for that of her beloved. The god is moved by this act of extreme devotion and allows the woman to return from the underworld.

There are two versions of this opera, one with an Italian libretto by Ranieri de' Calzabigi, which debuted at the Burgtheater in 1767, and one in French, which was performed in Paris in 1776.

CONDUCTOR: GUILLAUME TOURNIAIRE

Stage direction, sets & costumes: Pier Luigi Pizzi | Lighting: Vincenzo Raponi | Chorus master: Claudio Marino Moretti

STARRING

Carmela Remigio: *Alceste* | Stanislav de Barbeyrac: *Admeto* | Giorgio Misseri: *Evandro* | Zuzana Markova: *Ismene* | Vincenzo Nizzardo: *Apollo, Il gran sacerdote di Apollo* | Armando Gabba: *Un banditore, La voce dell'Oracolo* | La Fenice Opera House Chorus and Orchestra

PRODUCTION

A coproduction by Oxymore, Mezzo, Fondazione La Fenice, with the participation of France Televisions |
Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x140' |

L'Africaine

Oxymore 2013

TEATRO LA FENICE VENISE

Opera in three acts by Giacomo Meyerbeer. Libretto by Eugène Scribe.

The opera is set in Lisbon and on an island in the Indian Ocean during the 16th century. Vasco da Gama has been away from his fiancé Inès for two years. Assuming Da Gama is dead, Inès' father insists that she marry Don Pédro. Surprisingly, Da Gama returns and brings with him two slaves Sélika and Nélusko. When the Grand Inquisitor refuses Da Gama's request for more exploration funds, Da Gama attacks the Grand Inquisitor and is sent to prison. Luckily, Inès purchases Da Gama's freedom by marrying Don Pédro. Inès and Don Pédro now set sail, piloted by the treacherous Nélusko. Da Gama has followed Don Pédro in another ship, and begs him to return to Lisbon. Don Pédro refuses, and a storm breaks out. The local people kill all males on the ships except Da Gama. Sélika is now queen once again and claims Da Gama as her husband. However, when Sélika sees Da Gama secretly with Inès (who survived), she commits suicide followed by Nélusko.

CONDUCTOR: EMMANUEL VILLAUME

Stage director: Leo Muscato |

Sets: Massimo Checchetto |

Costumes: Carlos Tieppo |

STARRING

Jessica Pratt: *Inès* |

Veronica Simeoni: *Sélika* |

Gregory Kunde: *Vasco de Gama* |

Emanuele Giannino: *Don Alvar* |

Angelo Veccia: *Nélusko* |

Luca dall'Amico: *Don Pédro* |

Davide Ruberti: *Don Diego* |

Mattia Denti: *Grand Inquisitor of Lisbon* |

Ruben Amoretti: *High Priest of Brahma* |

Anna Bordignon: *Anna* |

Orchestra e Coro del Teatro La Fenice |

PRODUCTION

A coproduction by Oxymore, Fondazione Teatro La Fenice, with the participation of Medici TV and RAI and the support of the CNC |

Directed by Stéphane Vérité |

Produced by Jean-Romain Sales |

Running time: 1x150' |



©Photo: Michele Croser

Tosca

Oxymore 2014

OPÉRA ROYAL DE WALLONIE



©Photo: ORW-Jacques Croisier

**Opera in three acts by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa (according to Victorien Sardou)**

Tosca is the fifth Puccini's opera and it marks a stylistic turning point. *Bohemia*, his previous opera, can be considered as the first of his masterpieces: it's also the last one with a "verismo" theme, in other words based on people's daily reality.

Tosca returns to the pure tragedy, with historical figures (great names of history). It doesn't mean a step backwards, because the theatrical and musical treatment differs from Verdi's way of composing. It's a dense work, focused on a few characters with very detailed psychology. There is little room for genre scenes or crowd.

Puccini was very strongly influenced by actress Sarah Bernhardt's interpretation in the play *Tosca* by Victorien Sardou. The actress haunts the composition and creates her Floria Tosca's melodic tones.

MUSICAL DIRECTION: PAOLO ARRIVABENI

Staging: Claire Servais |

Sets: Carlo Centolavigna |

Lighting: Olivier Wéry |

Costumes: Michel Fresnay |

Choirmaster: Marcel Seminara |

STARRING

Barbara Haveman: *Floria Tosca* |

Marc Laho: *Mario Cavaradossi* |

Ruggero Raimondi: *Il Barone Scarpia* |

Roger Joakim: *Cesare Angelotti* |

Laurent Kubla: *Il Sagrestano* |

Giovanni Iovino: *Spoletta* |

Marc Tissons: *Sciarrone* |

Pierre Gathier: *Un carciere* |

Orchestra and chorus from Opéra Royal de Wallonie, Liège |

PRODUCTION

A coproduction by Oxymore, Opéra Royal de Wallonie, Jim & Jules, with the participation of France Televisions and RTBF stages sector |

Directed by Arnaud Lalanne |

Produced by Jean-Romain Sales |

Running time: 1x125' |

La Cenerentola

OPÉRA ROYAL DE WALLONIE

Oxymore 2014



©Photo: ORW-Jacques Croisier

**Opera in two acts by Gioachino Rossini |
Libretto by Jacopo Ferretti**

In February 1816, a few days after the creation of *Il Barbiere di Siviglia*, Rossini received a new order from the Teatro Valle in Rome. Curiously, the career of *La Cenerentola* looks like *Barbiere's*: after a rather hostile audience's verdict at the first performance, the work is gaining popularity, receives great acclaim in most Italian theaters and quickly conquers the world with the presence of the greatest glories of romantic song in the cast (Luigi Lablache, Antonio Tamburini, Malibran, Viardot, ...). The opening of *La Cenerentola* is one of the most famous Rossini's ones and is a model of lightness, freshness and spirit. The work is also innovative as it includes a violent contrast produced by the heroin's tenderness and the sentimentalism of the plot, with Rossini's virtuosity of style and unbridled funny side. This virtuosity is present in all his work and doesn't spare any role, appealing by the way to the rebirth of a whole school of singing.

MUSICAL DIRECTION: PAOLO ARRIVABENI

Staging, sets, lighting, costumes and choreography: Cécile Roussat and Julien Lubek |
Choirmaster: Marcel Seminara |

STARRING

Marianna Pizzolato *Angelina, said Cenerentola* |
Bruno De Simone: *Don Magnifico* |
Dmitry Korchak: *Don Ramiro* |
Enrico Marabelli: *Dandini* |
Laurent Kubla: *Alidoro* |
Sarah Defrise: *Clorinda* |
Julie Bailly: *Tisbe* |
Orchestra and chorus from Opéra Royal de Wallonie, Liège |

PRODUCTION

A coproduction by Oxymore, Opéra Royal de Wallonie, Jim & Jules, with the participation of France Televisions, Medici.tv and RTBF stages sector |
Directed by David Mathy |
Produced by Jean-Romain Sales |
Running time: 1x160' |

Luisa Miller

OPÉRA ROYAL DE WALLONIE

Oxymore 2014



©Photo: ORW-Jacques Croisier

**Opera in three acts by Giuseppe Verdi |
Libretto by Salvatore Cammarano (based on Schiller's play Kabale und Liebe)**

As the result of the collaboration between Verdi and the Neapolitan librettist Salvatore Cammarano, Luisa Miller is based on a play written by Friedrich Schiller entitled *Kabale und Liebe*. The work was composed in 1849 for the Teatro San Carlo in Naples. It marks a turning point in Verdi's production and life. Together with his future second wife, Giuseppina Strepponi, the composer has moved back to Busseto, his native village. It stabilizes Verdi, geographically and emotionally with a positive impact on his partitions. For the first time, Verdi distanced himself from patriotic heroism, a typical characteristic of his youth operas. As a consequence, the action is no longer part of great historical events, but a simple Tyrolean village. Each character is nothing more than his own representative: the passions are thereby more individualized and deepened. It is a tragedy of intimacy, where characters' psychology is more subtle than before. Obviously, great masterpieces of the years 1851-1853 are emerging, especially *La Traviata* with which Luisa Miller has more than one common point.

MUSICAL DIRECTION: MASSIMO ZANETTI

Staging: Jean-Claude Fall |
Sets: Gérard Didier |
Lighting: Martine André |
Costumes: Agostino Cavalca |
Choirmaster: Marcel Seminara |

STARRING

Patrizia Ciofi: *Luisa* |
Gregory Kunde: *Rodolfo* |
Nicola Alaimo: *Miller* |
Bálint Szabó: *Wurm* |
Luciano Montanaro: *Il Conte Di Walter* |
Alexise Yerna: *Laura* |
Cristina Melis: *Federica* |
Stefano De Rosa: *Un contadino* |
Orchestra and chorus from Opéra Royal de Wallonie, Liège |

PRODUCTION

A coproduction by Oxymore, Opéra Royal de Wallonie, Jim & Jules, with the participation of France Televisions, Medici.tv and RTBF stages sector |
Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x151' |

Attila

Oxymore 2013

OPÉRA ROYAL DE WALLONIE

Opera in three acts by Giuseppe Verdi. Libretto by Temistocle Solera.

In the 5th century, the Huns have just sacked the town of Aquileia. Attila, nicknamed "the scourge of God", celebrates his victory against Odabella, the daughter of the local overlord who has seen her entire family wiped out. Impressed by the courage of the young female warrior, Attila gives her a sword. Odabella goes on to make use of it to avenge her loved ones. Close to a lagoon, a boat arrives carrying the survivors of Aquileia, among them Foresto who laments the fate of his dear Odabella. He then suggests that he and his companions build a new city: Venice.

CONDUCTOR: RENATO PALUMBO

Director: Ruggero Raimondi |
Set designs: Daniel Bianco |
Costume designs: Laura Lo Surdo |
Lighting designs: Albert Faura |
Chorus master: Marcel Seminara |

STARRING

Michele Pertusi: *Attila* |
Makvala Aspanidze: *Odabella* |
Giovanni Meoni: *Ezio* |
Giuseppe Gipali: *Foresto* |
Papuna Tchuradze: *Uldino* |
Pierre Gathier: *Leone* |
Orchestra and chorus of the
Opéra Royal de Wallonie |

PRODUCTION

A coproduction by Oxymore,
Royal Opera House of Wallonia,
Jim & Jules, Koko arrose la
culture, with the participation
of France Télévisions and RTBF,
and the support of the CNC |
Directed by David Mathy |
Produced by Jean-Romain Sales |
Running time: 1x117' |



©Photo: Jacques Croisier

Die Entführung aus dem Serail

Oxymore 2013

OPÉRA ROYAL DE WALLONIE

Opera in three acts by Wolfgang Amadeus Mozart. Libretto by Stephanie Gottlieb.

Konstanze (the fiancée of Belmonte, a Spanish noble), Blondchen (her maid) and Pedrillo (Belmonte's valet and Blondchen's fiancé) are kidnapped by pirates and sold as slaves to the pasha Bassa Selim. The latter keeps the beautiful Konstanze for himself, and while Pedrillo serves him as a gardener, he gives Blondchen to Osmin, the guardian of his seraglio.

In the meantime, Belmonte has found out where his friends are and appears at the palace of Bassa Selim. However, Osmin distrusts this stranger and chases him away. Belmonte returns later and finds Pedrillo who, to get him into the palace, passes him off as a young architect...

CONDUCTOR: CHRISTOPHE ROUSSET

Director: Alfredo Arias |
Set designs: Roberto Platé |
Costume designs: Adeline André |
Lighting designs: Jacques Rouveyrollis |
Chorus master: Marcel Seminara |

STARRING

Maria Grazia Schiavo: *Konstanze* |
Wesley Rogers: *Belmonte* |
Franz Hawlata: *Osmin* |
Elizabeth Bailey: *Blondchen* |
Jeff Martin: *Pedrillo* |
Markus Merz: *Bassa Selim* |
Orchestra and chorus of the
Opéra Royal de Wallonie |

PRODUCTION

A coproduction by Oxymore,
Royal Opera House of Wallonia,
Jim & Jules, with the participation
of France Télévisions and RTBF,
and the support of the CNC |
Directed by Alfredo Arias |
Produced by Jean-Romain Sales |
Running time: 1x135' |



©Photo: Jacques Croisier

Guillaume Tell

Oxymore 2013

OPÉRA ROYAL DE WALLONIE

Opera in three acts by André Ernest Modeste Grétry.
Libretto by Jean-Michel Sedaine after Antoine-Marie Lemierre.

Must one salute a hat at the top of a mast, even it it's an order given by the local lord? Guillaume Tell refuses to do so and he is sentenced to fire an arrow into an apple placed on the head of his own son. But Tell has a secret weapon: he slips a second arrow into his quiver. For whom was it intended?

MUSICAL DIRECTION: CLAUDIO SCIMONE
Stage direction: Stefano Mazzonis di Pralafera | Set: Jean-Guy Lecat | Costumes: Fernand Ruiz | Lighting: Franco Marri | Chorus master: Marcel Seminara |

STARRING
Marc Laho: *Guillaume Tell* | Anne-Catherine Gillet: *Madame Tell* | Lionel Lhote: *Gessler* | Liesbeth Devos: *Marie* | Patrick Delcour: *Melktal senior* | Stefan Cifoletti: *Melktal junior* | Roger Joakim: *the Traveller* | Orchestra and chorus of the Opéra Royal de Wallonie |

PRODUCTION
A coproduction by Oxymore, Royal Opera House of Wallonia, Arte GEIE, Jim & Jules, Web Style Productions, with the participation of RTBF, and the support of the CNC | Directed by Frédéric Caillierez | Produced by Jean-Romain Sales | Running time: 1x88' |



L'Italiana in Algeri

Oxymore 2013

OPÉRA ROYAL DE WALLONIE



Opera in two acts by Gioachino Rossini.
Libretto by Angelo Anelli.

Mustafa, the Bey of Alger, is bored with his wife Elvira. He would really like to meet one of those Italian girls who break the hearts of their suitors. Isabella, the fiancée of Lindoro who is imprisoned in Mustafa's harem, is roaming the seas in search of him. After being captured, will she eventually find Lindoro again and reconcile Mustafa and Elvira?

MUSICAL DIRECTION: BRUNO CAMPANELLA
Stage direction: Emilio Sagi | Set: Enrique Bordolini | Costumes: Renata Schussheim | Lighting: Eduardo Bravo | Chorus master: Marcel Seminara |

STARRING
Enkelejda Shkosa: *Isabella* | Carlo Lepore: *Mustafà* | Daniele Zanfardino: *Lindoro* | Mario Cassi: *Taddeo* | Liesbeth Devos: *Elvira* | Julie Bailly: *Zulma* | Laurent Kubla: *Haly* | Orchestra and chorus of the Opéra Royal de Wallonie |

PRODUCTION
A coproduction by Oxymore, Royal Opera House of Wallonia, Arte GEIE, Jim & Jules, Web Style Productions, with the participation of RTBF, and the support of the CNC | Directed by Frédéric Caillierez | Produced by Jean-Romain Sales | Running time: 1x123' |

Don Giovanni

OPÉRA DE MONTE-CARLO

Wahoo Production 2015



©Photo: Alain Hanel-OMC

Opera in two acts
by Wolfgang Amadeus Mozart |
Libretto by Lorenzo da Ponte |

Underlying his audacity and unrelenting passion for women, it is God and society that Don Giovanni rails against and defies. This is the cause of his downfall and swift punishment. Mozart's opera – a drama giocoso or joyous drama – expresses all this with unrepressed power. Lorenzo da Ponte's brilliant libretto is an adaptation of the play by Tirso de Molina, which also inspired Molière's Don Juan. However, it is Mozart's music, starting with the overture, that gives the work its metaphysical dimension, making the work much more than a simple story. Don Giovanni is the quintessential example of Mozart's genius, where the best and worst of human nature are on display, where the tragic and the grotesque, the sublime and the ridiculous are combined in the pursuit of the most spiritual and earthly desires. All of this comes together in the most beautiful music ever written, to the point that Richard Wagner would claim *Don Giovanni* is "the opera of all operas".

MUSICAL DIRECTION: PAOLO ARRIVABENI

Staging: Jean-Louis Grinda |
Sets and costumes: Rudy Sabounghi |
Lighting: Laurent Castaingt |
Choirmaster: Stefano Visconti |

STARRING

Erwin Schrott: *Don Giovanni* |
Giacomo Prestia: *Il Commendatore* |
Patrizia Ciofi: *Donna Anna* |
Maxim Mironov: *Don Ottavio* |
Sonya Yoncheva: *Donna Elvira* |
Adrian Sampetean: *Leporello* |
Fernando Javier Radó: *Masetto* |
Loriana Castellano: *Zerlina* |
Chorus of the Monte-Carlo Opera
Monte-Carlo Philharmonic Orchestra |

PRODUCTION

A coproduction Wahoo Production, Opéra de Monte-Carlo, with the participation of France Televisions and Medici.tv |
Directed by Stéphan Aubé |
Produced by Odile Carlotti |
Running time: 1x180' |

Il Mondo della Luna

OPÉRA DE MONTE-CARLO

Oxymore 2014

Opera in three acts by Franz Joseph Haydn.
Libretto by Polisseno Fegejo Pastor after Carlo Goldoni.

The bogus astrologer, Ecclitico, wants to trick the protective Buonafede into allowing his daughters Clarice and Flaminia, and their maid Lisetta, to marry the husbands they choose, Ecclitico, the cavalier Ernesto and his servant Cecco respectively. Buonafede is drugged and taken into Ecclitico's garden. In his drugged state, Buonafede thinks the garden is the moon. Cecco, Ernesto and the girls also come to the garden. Buonafede sees Cecco as Emperor and Ernesto as Hesperus. The girls are duly betrothed to the appropriate partners, before Buonafede realizes he has been duped.

MUSICAL DIRECTION: JÉRÉMIE RHORER

Staging: Emilio Sagi | Sets: Daniel Bianco |
Costumes: Pepa Ojanguren | Lighting: Albert Faura |

STARRING

Philippe Do: *Ecclitico* | Giuseppina Bridelli: *Ernesto* |
Roberto De Candia: *Buonafede* | Hélène Le Corre: *Clarice* |
Alessandra Marianelli: *Flaminia* | Annalisa Stroppa: *Lisetta* |
Mathias Vidal: *Cecco* | Chorus of the Opéra de Monte-Carlo
Orchestra Le Cercle de l'Harmonie |

PRODUCTION

A coproduction by Oxymore, Opéra de Monte-Carlo, Cercle de l'Harmonie, Mezzo, France Télévisions, with the support of the CNC | Directed by David Mathy | Produced by Jean-Romain Sales | Running time: 1x142' |

©Photo: Opéra de Monte Carlo



Ernani

Wahoo Production 2014

OPÉRA DE MONTE-CARLO

Opera in four acts by Giuseppe Verdi |
Libretto by Francesco Maria Piave
after "Hernani" by Victor Hugo.

Three men vie for the hand of the beautiful, young Elvira: Ernani, the outlawed nobleman reduced to banditry; Don Ruy Gomez de Silva, Elvira's guardian and unwelcome prospective husband, and Don Carlo, the King of Spain and future Holy Roman Emperor.

MUSICAL DIRECTION: DANIELE CALLEGARI

Staging: Jean-Louis Grinda |
Sets: Isabelle Partiot-Pieri |
Costumes: Teresa Acone |
Lighting: Laurent Castaingt |
Chorus Master: Stefano Visconti |

STARRING

Ramon Vargas: *Ernani, the bandit* | Ludovic Tézier: *Don Carlo, King of Spain* | Alexander Vinogradov: *Don Ruy Gomez de Silva* | Svetla Vassileva: *Elvira, his niece and fiancée* | Karine Ohanyan: *Giovanna, her nurse* | Maurizio Pace: *Don Riccardo, Don Carlo's equerry* | Gabriele Ribis: *Jago, Don Ruy's equerry* | Philharmonic Orchestra of Monte-Carlo and Chorus of the Opéra de Monte-Carlo |

PRODUCTION

A coproduction by Wahoo production, Opéra de Monte-Carlo, with the support of the CNC
Directed by Stéphan Aubé | Produced by Odile Carlotti | Running time: 1x120' |



©Photo: Opéra de Monte Carlo

Orfeo Chaman

Les Films Figures Libres 2014

TEATRO MAYOR – BOGOTA, COLOMBIA



©Photo: Les Films Figures Libres

Through this baroque opera in five acts, Christina Pluhar, art director of the Arpeggiata Ensemble, Rolf and Heidi Abderhalden from the MapaTeatro, recreate the myth of Orpheus and endow it a surprising dimension, unique and truly original.

By confronting Mediterranean and Amerindian mythologies, they reveal the mystic and symbolic part of this harrowing drama, in a journey during which Orpheus learns the animal language, speaks to the spirit guards about the plants and perform magic with his music. At once initiatory travel and spiritual quest, the spectators will rediscover the timeless story of an impossible love, underlined by a direction and a musical work both original and sublime.

Interpreted for the occasion by artists from all over the world stemming from varied universes, this opera gathers on stage singers and musicians used to the baroque repertoire and the opera, whereas the traditional musical sphere is well represented too. Besides the music, the

scenic aspect is not outdone, since a set of acrobats and dancers, integral part of the show, gives to the opera a great scale. A whirl of artists from multiples horizons, who meet for an extraordinary show. Impossible not to succumb!

MUSICAL DIRECTION: CRISTINA PLUHAR

Staging: Heidi and Rolf Abderhalden, Mapa Teatro - Colombia | Costumes: Elizabeth Abderhalden | Lighting: Jef Dubois | Scenography: Pierre Magnin |

STARRING

Orpheus: Nahuel Pennisi, *singer* |
Luciana Mancini, *singer* |
Bernadette Mazucato, *mezzo-soprano* |
Hana Blazicova, *soprano* |
Joao Fernandez, *bass* |
Vincente Caperruto, *alto* |
Arpeggiata Ensemble |

PRODUCTION

A coproduction by Les Films Figures Libres, L'Arpeggiata, Mapa Teatro, Teatro Mayor, with the participation of France Televisions |
Directed by Sonia Paramo |
Running time: 1x130' |

Dido and Aeneas

Oxymore 2014

OPÉRA DE ROUEN HAUTE-NORMANDIE

Opera in three acts by Henry Purcell | Libretto by Nahum Tate.

Queen Dido's lady-in-waiting Belinda attempts to cheer up the lovelorn queen: surely the Trojan hero Aeneas returns her love. Dido admits her infatuation, and Aeneas enters to renew his love-suit. Belinda and the chorus encourage Dido's acquiescence and predict a happy outcome. At their cave, however, witches plot Dido and Carthage's downfall. Their spirit, dressed as Mercury, will impress upon Aeneas the need for him to leave immediately and complete his destiny to found Rome as the new Troy. During a hunt, a storm sends Dido and the courtiers back to the city, but Aeneas is held back by Mercurcy and submits to his commands. The following day, Aeneas's sailors prepare to leave port. The witches are thrilled, but Dido distraught and angry. Even Aeneas's offer to disobey the gods and stay does not move her: she rejects him. He leaves, and before taking her life she asks Belinda to remember her, but not her fate. The chorus calls on cupids to scatter roses on her tomb.

MUSICAL DIRECTION: VINCENT DUMESTRE

Staging, choreography, sets, costumes: Cecile Roussat, Julien Lubek |

STARRING

Vivica Genaux: *Dido* |
Henk Neven: *Aeneas* |
Ana Quintans: *Belinda* |
Marc Mauillon: *Sorceress, Sailor* |
Tatyana Ilyin: *First Witch* |
Caroline Meng: *Second Witch* |
Lucile Richardot: *Spirit* |
Jenny Daviet: *Second Woman* |
Orchestra of the Poeme Harmonique |
Chorus Accentus | Opera de Rouen Haute-Normandie |

PRODUCTION

A coproduction by Oxymore, Opéra de Rouen Haute-Normandie, Mezzo, Alpha Productions, France Télévisions, Poeme Harmonique, with the support of the CNC |
Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x80' |



©Photo: Jean Pouget

La Damnation de Faust

Oxymore 2014

OPÉRA DE ROUEN HAUTE-NORMANDIE

Opera in four acts by Hector Berlioz. Libretto by Hector Berlioz and Almire Gandonnière.

Conventional and moderate he was not, in life as in art, and so it is with Hector Berlioz' musical rendition of the Faust myth, which explodes all conventions and genres. Berlioz initially called his *Damnation of Faust* an “opera concertante”, then a “dramatised legend”. Ultimately, the work is one thing above all else – a grand spectacle incorporating all conceivable forms. Here we are presented with a score made up of opera, oratorio and symphonic elements, lieder, dances, marches, drinking songs, large-scale chorus pieces, a fugue parody and a quodlibet of superimposed troopers' songs. Musically speaking, a composition from the mid 19th century could hardly be more heterogeneous.

MUSICAL DIRECTION: NICOLAS KRÜGER

Staging: Frédéric Roels, assisted by Gilles Rico |
Sets: Bruno de Lavenère |
Costumes: Lionel Lesire |
Lighting: Laurent Castaingt |
Choreography: José Besprosvany |
Chorus master: Christophe Grapperon |

STARRING

Erik Fenton: *Faust* |
Sir Willard White: *Méphistophélès* |
Marie Gautrot: *Marguerite* |
Alain Herriau: *Brander* |
Orchestra of the Opéra de Rouen Haute-Normandie | Chorus Accentus | Opera de Rouen Haute-Normandie | Ballet of the Opéra-Théâtre de Limoges |

PRODUCTION

A coproduction by Oxymore, Opéra de Rouen Haute-Normandie, with the participation of France Télévisions, and the support of the CNC |
Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x130' |



©Photo: Oxymore

Doctor Atomic

Oxymore 2014

OPÉRA NATIONAL DU RHIN



French creation – New production
Opera in two acts by John Adams.
Libretto by Peter Sellars.

Doctor Atomic arose from a series of orders of the Opera of San Francisco on the theme of Faust in a country as the United States. John Adam and his librettist Peter Sellars then had the idea to connect Faust with the Project Manhattan (the elaboration of the atom bomb). Its inventor, the physicist Julius Robert Oppenheimer, makes the world fall over in the era of nuclear power. A man who puts in danger the whole humanity, embodied by the concerns of his wife, Kitty. Attached to the reality, several of the present texts in the opera were adapted by documents declassified by the government of the United States. They resume the dialogues between the scientists, the officials and the military staff.

Lucinda Childs signs an un-spectacular approach to staging, close to the cinema, for this countdown in the form of thriller. "... Now I am Shiva the destroyer of the worlds" said Oppenheimer at the time of the explosion of Gadget, the bomb

of the first essay. And his assistant Bainbridge to answer him: "from now on, we are all sons of a bitch".

MUSICAL DIRECTION: PATRICK DAVIN

Staging: Lucinda Childs |
Sets and costumes: Bruno de Lavenère |
Lighting: David Debrinay |
Video: Etienne Guiol |

STARRING

Dietrich Henschel: *J. Robert Oppenheimer* |
Robert Bork: *Edward Teller* |
Marlin Miller: *Robert Wilson* |
Anna Grevelius: *Kitty Oppenheimer* |
Jovita Vaskeviciute: *Pasqualita* |
Peter Sidhom: *General Leslie Groves* |
Brian Bannatyne-Scott: *Jack Hubbard* |
John Graham-Hall: *Captain James Nolan* |

PRODUCTION

A coproduction by Oxymore, Opéra national du Rhin, with the participation of France Télévisions and Medici TV, and the support of the CNC | Directed by Stéphane Vérité |
Produced by Jean-Romain Sales |
Running time: 1x168' |

Le Concert de Paris

Electron Libre prod. 2014

EIFFEL TOWER, PARIS

Conducted by maestro Daniele Gatti, this show has been filmed on Bastille Day (July 14th) at the Eiffel Tower in front of 600.000 spectators.

It brings together 220 classical musicians and some of the world's greatest soloists including Natalie Dessay, Anna Netrebko, Olga Peretyatko, Elina Garanča, Piotr Beczala, Lawrence Brownlee and Laurent Naouri.

On the occasion of the centenary of the First World War, the musical programme evokes themes such as *War and Peace* and pieces by well known composers such as Berlioz or Tchaikovsky, as well as works from the great opera repertoire from Verdi to Gounod, or Donizetti.

MUSICAL DIRECTION: DANIELE GATTI

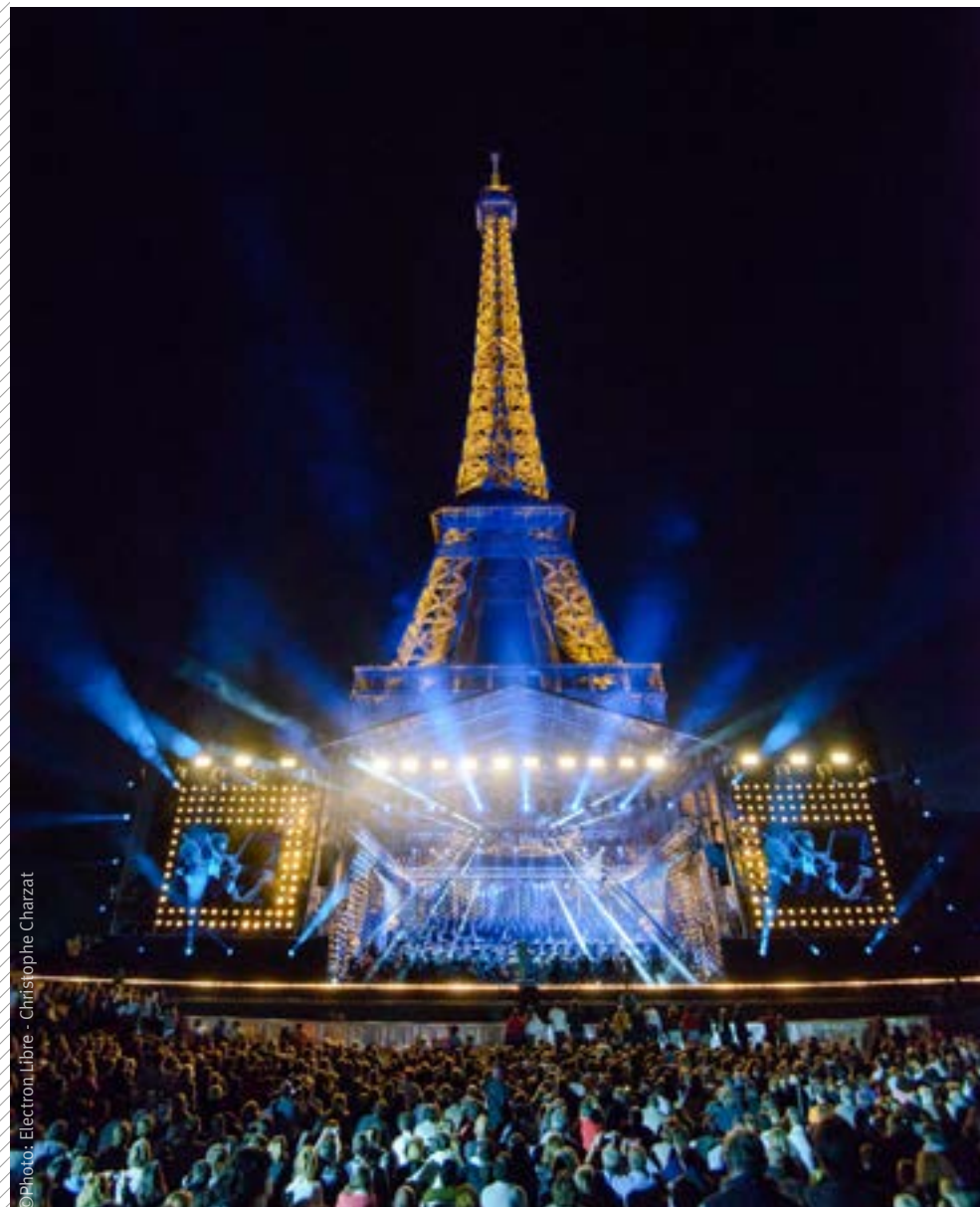
Chorus masters: Morgan Jourdain, Matthias Brauer |

STARRING

Natalie Dessay, soprano | Anna Netrebko, soprano | Olga Peretyatko, soprano | Elina Garanča, mezzo soprano | Piotr Beczala, tenor | Lawrence Brownlee, tenor | Laurent Naouri, barytone | Maîtrise de Radio France | Chorus of Radio France | Orchestre National de France |

PRODUCTION

A coproduction by Electron Libre Productions, in association with Radio France, Lagardère Entertainment, France Télévisions, with the support of the CNC | Directed by François Goetghebuer | Produced by Yannis Chebbi, Michaël Kazan | Running time: 1x90' |



La Bayadère

Telmondis 2014

MARIINSKY THEATRE

Ballet in three acts by Marius Petipa. Music by Ludwig Minkus. Libretto by Marius Petipa and Sergei Khudekov.

The premiere of *La Bayadère* in 1877 was a triumph for Marius Petipa, and this success has accompanied the ballet throughout its theatrical life. The sad love story of the noble warrior Solor and the temple dancer Nikia, who is poisoned by her rival, Princess Gamzatti, formed the basis for Petipa's grand spectacle.

La Bayadère is a picturesque, 19th century encyclopaedia of India; cool temples in the shade of palm-trees, majestic palace walls, frenetic fakirs flagellating themselves during sacred dances, lithe dancers, colourful veils, elephants, cobras and opium hookahs. This Indian exoticism was created, however, using conventional ballet techniques of the 19th century. The decorative luxuriance of the first two acts contrasts with the third – the “white” act of the Shades – a triumph of virtuoso classical dance.

CONDUCTOR: BORIS GRUZIN

Choreography: Marius Petipa revised by Vladimir Ponomarev, Vakhtang Chabukiani with dances by Konstantin Sergeyev, Nikolai Zubkovsky | Set design: Mikhail Shishliannikov after set designs by Adolf Kvapp, Konstantin Ivanov, Pyotr Lambin and Orest Allegri | Costumes: Yevgeny Ponomarev | Lighting Design: Mikhail Shishliannikov |

STARRING

Viktoria Tereshkina: *Nikia* | Anastasia Matvienko: *Gamzatti* | Vladimir Shklyarov: *Solor* | Vladimir Ponomarev: *The High Brahmin* |

PRODUCTION

A coproduction by Telmondis, the Mariinsky Theatre, Mezzo with the participation of M_MEDIA and the support of the CNC | Directed by Vincent Massip | Produced by Antoine Perset, Denis Morlière | Running time: 1x150' |



©Photo: N. Razina

Anna Karenine

Telmondis 2014

MARIINSKY THEATRE

Ballet in two acts after the novel by Lev Tolstoy. Music by Rodion Shchedrin. Choreography by Alexei Ratmansky.

Anna Karenina is the tragic story of a married aristocrat/socialite and her affair with the affluent Count Vronsky. The story starts when she arrives in the midst of a family broken up by her brother's unbridled womanizing — something that prefigures her own later situation, though she would experience less tolerance by others.

A bachelor, Vronsky is eager to marry her if she would agree to leave her husband Karenin, a government official, but she is vulnerable to the pressures of Russian social norms, her own insecurities, and Karenin's indecision. Although Vronsky and Anna go to Italy, where they can be together, they have trouble making friends. Back in Russia, she is shunned, becoming further isolated and anxious, while Vronsky pursues his social life. Despite Vronsky's reassurances, she grows increasingly possessive and paranoid about his imagined infidelity, fearing loss of control.

MUSICAL DIRECTION: VALERY GERGIEV

Choreographer: Alexei Ratmansky | Sets and Costumes: Mikael Melbye | Graphic / Video designer: Wendall Harrington | Lighting: Jørn Melin | Dramaturgy: Martin Tulinus | Assistant Choreographer: Tatiana Ratmanskaya |

STARRING

Ulyana Lopatkina: *Anna Karenina* | Victor Baranov: *Alexei Karenin* | Andrei Ermakov: *Count Vronsky* | Svetlana Ivanova: *Princess Shcherbatskaya (Kitty)* | Dmitry Pykhachov: *Stepan Oblonsky (Steve)* | Xenia Ostreikovskaya: *Daria Oblonskaya (Dolly)* | Filipp Stepin: *Konstantin Levin* | Sofia Gumerova: *Princess Betsy* |

PRODUCTION

A coproduction by Telmondis, the Mariinsky Theatre, Mezzo with the participation of France Télévisions, M_MEDIA and the support of the CNC | Directed by Vincent Massip | Produced by Antoine Perset, Denis Morlière | Running time: 1x85' |



©Photo: V. Baranovsky

Les Enfants de Scaramouche

François Roussillon et Associés 2014

OPÉRA NATIONAL DE PARIS

A dancing tale from the ballet «Scaramouche»
Loosely based on the ballet «Scaramouche» and created by José Martinez in 2005 for the young pupils at the Opera de Paris School of Dance, «The children of Scaramouche» draws us into a dream, that of a pupil who imagines becoming a “danseur étoile”. This choreographic fiction, shot in real-life settings ranging from the Nanterre School of dance to the magical Palais Garnier, takes wing the streets of the capital. With the school’s pupils as the main protagonists, the story – in the manner of a coming of age tale – plunges us into the dreams and fears of childhood.
CHOREOGRAPHED: JOSÉ MARTINEZ
Music: Darius Milhaud
Scenario: François Roussillon with the collaboration of José Martinez
Costumes: Agnès Letestu
STARRING
Children of the Paris Opera Ballet School
PRODUCTION
A coproduction by Opéra national de Paris, François Roussillon et Associés, Arte France, with the support of the CNC and of La Fondation Orange
Directed by François Roussillon
Produced by Toni Hajal, Laurent Métivier
Running time: 1x57’



©Photo: FRA Production / Francette Leveux – OnP

Rain

Idéale Audience 2014

OPÉRA NATIONAL DE PARIS



©Photo: Benoîte Fanton – OnP

With <i>Rain</i> , Anne Teresa de Kersmaeker, a major figure on the choreographic scene,gives us a work of rare intensity and refined purity. The choreographer leads the dancers to transmit the rhythmic pulsations of <i>Music for Eighteen Musicians</i> , by Steve Reich, a quintessential work performed here by the Ensemble Ictus. On stage, music and dance sweep the performers along in a perpetual surge of movement, a dizzying and joyful race which seems to “overflow with life”
CHOREOGRAPHY: ANNE TERESA DE KEERSMAEKER
Music: Steve Reich (music for Eighteen Musicians, for ensemble and voices)
Sets and lighting: Jan Versweyveld
Costumes: Dries Van Noten
STARRING
Dancers from the Paris Opera Ballet: Valentine Colasante, Muriel Zuspereguy, Christelle Granier, Sae Eun Park, Léonore Baulac, Amélie Lamoureux, Laura Bachmann, Vincent Chaillet, Nicolas Paul, Daniel Stokes Ensemble Ictus Synergy Vocals
PRODUCTION
A coproduction by Opéra national de Paris, Idéale Audience, Arte France with the participation of Mezzo, and the support of the CNC and of La Fondation Orange
Directed by Louise Narboni
Produced by Pierre-Olivier Bardet, Laurent Métivier
Running time: 1x74’

Ballet Evening at the Paris Opera

OPÉRA NATIONAL DE PARIS

Telmondis & Fra Productions 2014



©Photo: E. Bauer – OnP

Défilé of the Corps de Ballet (15 min) Music by Hector Berlioz, “Marche” extract from the opera Les Troyens The first “défilé” was directed by Leo Staats in 1926 on the “March” from Wagner’s opera Tannhäuser. It was performed only two times. In 1945, Serge Lifar wanted to adapt the “Défilé”, and chose another music: “Trojan March” by Hector Berlioz. The ballet master Albert Aveline was responsible for rehearsing the dancers, and the premiere of this new version was presented November 8th, 1946. Performed only at the occasion of galas or special events, the “Grand Défilé” of Paris Opera Ballet is a unique parade in the world of dance.

Etudes (45 min) Choreography by Harald Lander. Music by Carl Czerny adapted and orchestrated by Knudage Riisager. Etudes transposes a dance class to the stage. Conceived by Harald Lander who was a choreographer, ballet master and director of the Opera’s Ballet School, this ballet can be seen as a manifesto of classical technique, of its purity, rigour and exactingness.

Aunis (12 min) Choreography by Jacques Garnier. Music by Maurice Pacher. From the traditional music of the region of La Rochelle (the Aunis), the ballet has no other ambition than to recover the childhood memory lulled by the wind. Aunis’ creation at La Rochelle in 1979 was a solo version – with Jacques Garnier himself – and the version for three dancers was created the following year at Theatre du Silence.

In 1981, Aunis was part of the GRCOP’s repertoire (Choreographic Research Group of the Paris Opera). At the occasion of the Lyon Biennale in 1988, Jacques Garnier chose Kader Belarbi, Jean-Claude Ciappara and Wilfried Romoli Aunis for a new performance.

Suite de Danses (8 min) Choreography by Ivan Clustine. Music by Frédéric Chopin Creation on June 23rd 1913 at Paris Opera, part of the repertoire since June 23rd 1913, created by Carlotta Zambelli and Albert Aveline.

MUSICAL DIRECTOR: PHILIPPE JORDAN
Musical direction: Frédéric Laroque

STARRING
Défilé du Corps de Ballet: Étoiles, Premiers Danseurs, Corps de Ballet and Students of the Paris Opera Ballet School | **Etudes:** Dorothée Gilbert, Karl Paquette, Josua Hoffalt, and the Corps de ballet of Paris Opera | **Aunis:** Julien Guillemard, Pablo Legasa, Paul Marque | **Suite de Danses:** Students of the Paris Opera Ballet School Orchestra and Chorus of Paris Opera

PRODUCTION
A coproduction by Opéra national de Paris, Telmondis, François Roussillon et Associés, France Télévisions, Mezzo, with the support of the CNC | Directed by François Roussillon | Produced by Antoine Perset, Denis Morlière, Laurent Métivier, Tony Hajal | Running time: 1x80’ |

Daphnis et Chloé

OPÉRA NATIONAL DE PARIS

Telmondis 2014

Creation – Choreography by Benjamin Millepied | Music by Maurice Ravel.

Benjamin Millepied’s third creation for the Paris Opera Ballet, in collaboration with the conceptual artist Daniel Buren, revisits the myth of *Daphnis and Chloe*. In the tradition of Balanchine, Millepied draws his inspiration from the rhythms and colours of Ravel’s “choreographic symphony” for chorus and orchestra. Accompanying the dancers of the Paris Opera Ballet for the first time, Philippe Jordan, Musical Director of the Opéra national de Paris, conducts this masterpiece of French music.

CONDUCTOR: PHILIPPE JORDAN
Scenography: Daniel Buren |
Costumes: Holly Hynes |
Chorus master: Alessandro di Stefano |
Lighting: Madjid Hakimi |

STARRING
Étoiles: Aurélie Dupont, Hervé Moreau, Eleonora Abbagnato |
Premiers danseurs: François Alu, Alessio Carbone |
and Le Corps de Ballet de l’Opéra national de Paris

PRODUCTION
A coproduction by Opéra national de Paris, Telmondis, Mezzo, with the participation of France Télévisions and the support of the Fondation Orange and the CNC |
Directed by François Goetghebuer |
Produced by Antoine Perset, Denis Morlière, Laurent Métivier |
Running time: 1x65’ |

©Photo: A Poupeney-OnP



Le Palais de Cristal

OPÉRA NATIONAL DE PARIS

Telmondis 2014

[illegible]

Choreography by George Balanchine. Music by Georges Bizet.

In 1947, George Balanchine paid tribute to the company and to the French tradition with his first production for the Paris Opera Ballet, *Le Palais de Cristal*, in which he choreographed an early work by Georges Bizet, the *Symphony in C*. Characterised by its architectural design and sense of dialogue with the music, this ballet is a model of academic virtuosity, to which Christian Lacroix, an artisan of light and colour, has brought new shape. Accompanying the dancers of the Paris Opera Ballet for the first time, Philippe Jordan, Musical Director of the Opéra national de Paris, conducts this masterpiece of French music.

CONDUCTOR: PHILIPPE JORDAN

Costumes: Christian Lacroix

STARRING

Etoiles: Amandis Albiisson, Amandine Albiisson,
Ludmila Pagliero, Mathieu Ganio, Karl Paquette |
Premiers danseurs: Nolwenn Daniel, Audric Bezard, Vincent
Chaillet, Pierre-Arthur Raveau, Emmanuel Thibault
and Le Corps de Ballet de l'Opéra national de Paris |

PRODUCTION

A coproduction by Opéra national de Paris, Telmondis, Mezzo, with the participation of France Télévisions and the support of the Fondation Orange and the CNC | Directed by François Goetghebuer | Produced by Antoine Perset, Denis Morlière, Laurent Métivier | Running time: 1x35' |

Dances at a Gathering

La Belle Télé 2014

OPÉRA NATIONAL DE PARIS



Photo: Sébastien Mathé / Opéra national de Paris

Choreography by Jerome Robbins

Created in 1969, *Dances at a Gathering* brings together five pairs of dancers who meet, pass and intermingle to the rhythm of Chopin's waltzes and mazurkas for piano. The precise choreography seems to spring from the music itself and creates a romantic atmosphere tinged with nostalgia.

CONDUCTOR: FELIX KRIEGER

Musical director: Choeur Accentus

- Laurence Équilbey |

Music: Frédéric Chopin |
Choreography: Jerome Robbins |

Costumes: Joe Eula |

Lighting: Jennifer Tipton |

STARRING

Ludmila Pagliero | Amandine Albisson |
Nolwenn Daniel | Aurélie Dupont | Charline
Giezendanner | Mathieu Ganio | Karl Paquette |
Josua Hoffalt | Emmanuel Thibault | Christophe
Duquenne | Paris Opera Orchestra

PRODUCTION

A coproduction by Opéra national de Paris,
La Belle Télé, with the participation of France
Télévisions, and the support of the CNC |
Directed by Thierry Teston |
Produced by Olivier Drouot and Sébastien Folin |
Running time: 1x63' |

Psyché

La Belle Télé 2014

OPÉRA NATIONAL DE PARIS



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Choreography by Alexei Ratmansky

In *Psyché* (2011), his first work for the company, Alexei Ratmansky revisits the realm of the supernatural and plunges into the enchanting world of Apuleius' tale. Drawing inspiration from the symphonic poem for orchestra and chorus by César Franck, he has created a work of profound lyricism and, with the complicity of the painter and installation artist, Karen Kilimnik, he unveils a dreamlike world that lends itself to reverie.

CONDUCTOR: FELIX KRIEGER

Musical director: Chœur Accentus – Laurence Équilbey | **Music:** César Franck (Symphonic poem for orchestra and chorus) | **Choreography:** Alexei Ratmanský (Opéra national de Paris, 2011) | **Sets:** Karen Kilimnik | **Costumes:** Adeline André | **Lighting:** Madjid Hakimi |

STARRING

Laëtitia Pujol: *Psyché* | Marc Moreau: *Eros* |
Alice Renavand: *Vénus* | Christelle Granier,
Caroline Robert : *two sisters* | Paris Opera Orchestra |

PRODUCTION

A coproduction by Opéra national de Paris,
La Belle Télé, with the participation of France
Télévisions, and the support of the CNC | Directed
by Thierry Teston | Produced by Olivier Drouot
and Sébastien Folin | Running time: 1x60'

El Amor Brujo

TEATRO EUGENIA, SAN SEBASTIAN

Ballet by Victor Ullate |
Music by Manuel de Falla | Based on
the book of Vicente Molina Foix.

This ballet is a new creation of the Victor Ullate pièce, created in May 28 1994 at the Maestranza in Seville. It follows the Vicente Molina Foix scenario. In this new creation, Ullate took the opportunity to not only change the choreography, but also light and costumes. Everything is much more inventive! In seeking to give more importance to light, he highlights the famous Andalusian singer Estrella Morente present throughout the plot. Written by Falla in the early part of the twentieth century, « Sorcerer love » has a strong Andalusian character. This Artwork takes us into the gypsy mysticism, approaching love in its most primitive and essential form. It tells the story of Candela, a gypsy whose love for Carmelo. She is haunted by the ghost of his former lover. A story of love and passion, tears and grief, sorcery and seduction, death and dancing. The choreography contains moments of great beauty, such as « bitter love song », « Fisherman Romance », « dance and song of the witch ».

It should also be noted that in the present ballet three popular songs written by Manuel de Falla will be present: Nana and Polo Asturiana. A new version of « El Amor Brujo », different in form, but in its essence always eternal.

ARTISTC DIRECTION: EDUARDO LAO

Music: Manuel de Falla |
Singer: Estrella Morente |
Lights: Paco Azorin |
Costumes: Maria Araujo |

STARRING

Marlen Fuerte: *Candela* | Ksenia Abbazova: *Lucía* | Dorian Acosta: *José-Spectre* |
Josué Ullate: *Carmelo* | Leyre Castresana: *Pitonisa* | Laura Rosillo: *Gypsy Woman* |
Rubén Olmo: *Gypsy* | José Becerra: *Pretender* | Mariano Cardano and Cristian Oliveri: *Angels* | Teatro Real Orchestra

PRODUCTION

A coproduction by Les Films Figures Libres, Victor Ullate Ballet-Comunidad de Madrid, Teatro Real, TVE, Mezzo |
Directed by Sonia Paramo |
Running time: 1x100' |

© Les Films Figures Libres



Pneuma

OPÉRA NATIONAL DE BORDEAUX

Oxymore 2014



©Photo: Sigrïd ColomYes

Choreography by Carolyn Carlson | Music by Gavin Bryars

In March 1999, Carolyn Carlson and the Opéra de Bordeaux ballet premiered *Hydrogen Jukebox*, a fascinating choreography with music by Philip Glass. The choreographer is back this season with an exciting project drawing its inspiration from an essay by French philosopher Gaston Bachelard, *Air and dreams*. This time the music is by Gavin Bryars, a 'post-minimalist' composer who previously worked with William Forsythe, Lucinda Childs, Maguy Marin, Jirí Kylián and Merce Cunningham. Carlson's choreography explores the duality of the human being, between body and soul, gravity and elevation, matter and mind. An ode to human nature, at once passionate and poetic.

CHOREOGRAPHY: CAROLYN CARLSON

Conductor: Pieter-Jelle de Boer |
Scenography and lighting: Rémi Nicolas |
Sets and costumes: Opéra national de Bordeaux' workshops |

STARRING

Ballet of the Opéra national de Bordeaux |
Orchestre National Bordeaux Aquitaine |

PRODUCTION

A coproduction by Oxymore, Opéra national de Bordeaux, Mezzo, with the participation of France Télévisions |
Directed by Yan Proefrock | Produced by Jean-Romain Sales |
Running time: 1x85' |

The Orangery Nights

Wahoo Production 2014

CHÂTEAU DE VERSAILLES



©Photo: Lauren Paschet

BOLERO

Music by Maurice Ravel | Creation: Théâtre Royal de la Monnaie/die Munt, January 1961 | Maurice Béjart, in a very different style, meets the spirit of the Rite of Spring, in the sense that, unlike most of those who choreographed the *Bolero* before him, he rejects all picturesque tricks, to express only, but how strongly, what is essential. Maurice Béjart gives the main role, Melody, sometimes to a woman sometimes to a man. Rhythm is interpreted by a group of dancers.

SEVEN GREEK DANCES

Music by Mikis Theodorakis | Creation: City Center, New York, 1983 | The choreographies where worked in a mathematical precision (certain dances are composed as the fugues of Bach) to become this ballet where Greece – as Greeks state it - is all as more so present as the folklore is faint and the costumes, stripped, are almost nonexistent, similar to what the dancers wear in the studio.

ETUDE POUR UNE DAME AUX CAMELIAS

Music by Frédéric Chopin and Francesco Cilea | Creation: Lausanne, December 2001 |

BHAKTI III

Traditional Indian music | Creation: Festival d'Avignon, July 1968 | Through love, the adorer identifies with the divinity and relives the legend of his God each time, this God that is but one of the nameless faces of reality. Shiva, the third entity of the Hindu Trinity (Brahma, Vishnu, Shiva), The God of Destruction (who is moreover the destruction of illusion and personality), The God of Dance. His wife, Shakti, is nothing other than his vital energy, which emanates from him and returns to him, immobile and yet eternally in movement.

CHOREOGRAPHY: MAURICE BÉJART

STARRING

Béjart Ballet Lausanne |

PRODUCTION

A coproduction by Wahoo Production, Château de Versailles Spectacles, Foundation Maurice Béjart, Foundation Béjart Ballet Lausanne, Mezzo, France Télévisions, and the support of the CNC | Directed by Stéphan Lebard | Running time: 1x80' |

The Golden Horde

Telmondis 2014

TATAR STATE ACADEMIC OPERA, KAZAN



©Photo: Nikolay Chumakov

Music by Rezeda Akhiyarora. Choreography by Georgiy Kovtun. Libretto by Renat Kharis.

Besieged by worries, the Spirit of Khan Batyi wanders throughout his immense kingdom, dragging behind him an “arba” or wagon bearing the destiny of the rich and powerful Golden Horde.

Tokhtamych, Khan of the Golden Horde appears, with his advisor the Vizir and Murza, the Khan's invincible general. The Spirit of Khan Batyi urges them not to forget their duties in relation to the magnificent empire they govern. Beside them two children are playing. The little girl is Djanike, the Khan's daughter. The little boy is called Nuradin; he is the son of general Murza. Both have been brought up together in the Khan's court. Meanwhile another civil war is growing within the boundaries of the empire... The Spirit of Khan Batyi is devoured by fear: what future awaits his empire? Who will accede to the power personified by the golden helmet of Khan Batyi? The ingenious and wily Vizir has long dreamt of taking control of the country. He is hatching evil projects...

MUSICAL DIRECTION: RUSTEM ABYAZOV

Conductor: Renat Salavatov |
Scenography: Andrey Zlobin |
Costumes: Anna Ipateva |
Lighting: Sergei Shevchenko |
Chorus master: Nuria Djuraeva |

STARRING

Maxim Potseluiiko: *Tokhtamych, Khan from the Golden Hord* |
Anton Polodyuk: *Murza, a General* |
Kristina Andreeva: *Djanike, the Khan's daughter* |
Oleg Ivenko: *Nuradin, the General's son* |
Nurlan Kanetov: *Vizir, the Khan's advisor* |
Gleb Korablev: *Timur, Emir of Samarkand* |
Mikhail Timaev: *the Spirit of Khan Batyi* |

PRODUCTION

A coproduction by Telmondis, Mezzo, with the support of the CNC |
Directed by Vincent Massip |
Produced by Antoine Perset, Denis Morlière |
Running time: 1x120' |

Dmitri Shostakovich – A Man of Many Faces

Telmondis 2014



Dmitri Shostakovich is arguably one of the greatest composers of the 20th century. The commemoration of the 40th anniversary of his death in 2015 offers the opportunity to revisit his life and works.

Never before has any filmmaker had the chance to draw on the complete cycle of the composer's 15 symphonies and all of his 6 concertos brilliantly performed by Valery Gergiev, the Mariinsky Orchestra and top soloists including Daniil Trifonov. Never before has there been an interview partner like Valery Gergiev who knows the works of Shostakovich inside out. In addition, there is rare footage with the composer himself talking and performing his *Concerto for Piano, Trumpet*

and *Strings*. The documentary will focus on two major events which shattered the composer's life: the banning of the very successful Opera *Lady Macbeth* in 1936 and the branding as "formalist and cosmopolitan" in 1948.

A Man of Many Faces will prove that you can maintain creative freedom even under the terror regime of a dictator like Stalin.

PRODUCTION

A production by Telmondis in association with RM Creative | Directed by Reiner Moritz, in collaboration with Bertrand Dermoncourt and Antoine Perset | Running time: 1x56' |

Ma mère adorait la danse

La Belle Télé 2014

"Ma mère adorait la danse" is a portrait of Brigitte Lefèvre, who has been Director of Dance at the Paris Opera for more than 20 years. This dancer with an exceptional destiny, who joined the Paris Opéra at the age of 8, has contributed to a worldwide dance revolution. Director Thierry Teston followed Brigitte Lefèvre for a year. From Paris to Tokyo, a behind-the-scenes glimpse of her life and that of the Opera. She will leave the house in November 2014 and

hand over the reins to Benjamin Millepied, the future director of an institution that has become the world's most prestigious dance company.

PRODUCTION

A coproduction by La Belle Télé, Opéra national de Paris, France 3, CNC, AROP, Mezzo, Telmondis Distribution | Directed by Thierry Teston | Running time: 1x52' |



A Rose for Antonio Soler

López-Li Films 2014

Antonio Soler was the most important composer of Spanish music in the 18th century. This documentary film introduces us to the life and work of Soler who lived as a monk in the Escorial Monastery. The story is set forth by musical historians and by some of the most important Spanish contemporary interpreters of Soler's work. These contemporary musicians, some of them taking exquisite care with Soler's

original scores, some of them breaking loose in flights of fancy, all pay tribute to a man who, from his cold cell in the Escorial, gave the world luminous examples of music composed in the best Spanish tradition.

PRODUCTION

A production by López-Li Films, with the support of the CNC | Directed by Arantxa Aguirre | Running time: 1x56' |



Carnivals around the World

Art 2 Voir 2009-2013



In Paris, Tel Aviv, London or Santiago de Cuba, the gestures are the same. Fingers busy themselves, looks are focused. All are preparing their costumes for the big day. Kids and adults alike take this event seriously. Nevertheless the Carnival is not a serious matter! We have to laugh, drink and dance. Forget and shout out our freedom. To steel band music, reggae or drums, each people recounts what makes it different, its history and its struggle. Yes, the Carnival is always a struggle, a moment of freedom in a tough year of danger and oppression. An eminently popular event, the Carnival is a cry of freedom, rich in culture and sharing between generations and communities. The Carnivals around the World series remind us that although our stories are always

different, all over the world, men and women feel the same desire: to share in freedom.

- 1st EPISODE: "WANNA BE FREE"**, Notting Hill, a carnival as a mirror
- 2nd EPISODE: "ALLONS ENFANTS"**, the caribbean carnival of Paris
- 3rd EPISODE: "AD LO YADA"**, Pourim, the carnival of Tel Aviv
- 4th EPISODE: "SOMOS CUBA"**, the carnival of Santiago de Cuba

PRODUCTION

A coproduction by Art2Voir, Telmondis, Commune image media, with the participation of France Ô and the support of the CNC | Directed by David Rybojad | Running time: 4x52' |

International Piano Festival

Telmondis 2014

MARIINSKY THEATRE

December 22nd 2014 (115')
Soloist: Daniil Trifonov
Sergei Rachmaninoff: *Symphonic Dances, Op. 45* | *Piano Concerto No 1 in F Sharp Minor, Op. 1* | **Alexander Scriabin:** *Piano Concerto in F Sharp Minor, Op. 20* | *Le Poème de l'extase, Op. 54* |

December 23rd 2014 (105')
Soloist: Alexei Volodin
Nikolai Rimsky-Korsakov: *Suite from the opera The Golden Cockerel* | *Suite from the opera The Tale of Tsar Saltan, Op. 57* | **Frédéric Chopin:** *Piano Concerto No 1 in E Minor, Op. 11* | *Piano Concerto No 2 in F Minor, Op. 21* |

MUSICAL DIRECTION: VALERY GERGIEV

PRODUCTION
A coproduction by Telmondis, Mariinsky Theatre, in association with Mezzo and M_Media, with the support of the CNC | Directed by Vincent Massip | Running time: 1x115' + 1x105' |

Concert at the Tchaikovsky Hall Telmondis 2014

TCHAIKOVSKY HALL, MOSCOW

Claude Debussy
La Mer(24')
Afternoon of a Faun (10'30")

Modest Mussorgsky
Pictures at an Exhibition (32'30")

MUSICAL DIRECTION: VALERY GERGIEV

STARRING
Mariinsky Orchestra |

PRODUCTION
A coproduction by Telmondis, Mariinsky Theatre, in association with Mezzo and the Valery Gergiev Foundation | Directed by Don Kent | Running time: 1x77' |

Ludwig Van Beethoven Cycle Telmondis 2014-15

OPÉRA NATIONAL DE PARIS

The Nine Symphonies
September 2014: Symphony no. 2 in D major, op. 36 (32') | Symphony no. 7 in A major, op. 92 (36') | **Novembre 2014:** Symphony no. 1 in C major, op. 21 (26') | Symphony no. 3 in E flat major, "Eroica", op. 55 (47') | **December 2014:** Symphony no. 4 in B flat major op. 60 (34') | Symphony no. 5 in C minor op. 67 (31') | **May 2015:** Symphony no. 8 in F major op. 93 (26') | Symphony no. 6 in F major "Pastoral" op. 68 (39') | **June/July 2015:** Fantasy for Piano, Chorus and Orchestra op. 80 | Symphony no. 9 in D minor op. 125 (65') |

CONDUCTOR: PHILIPPE JORDAN

STARRING
Paris Opera Orchestra | **June/July 2015:** Ricarda Merbeth, soprano | Daniela Sindram, mezzo-soprano | Robert Dean Smith, tenor | Günther Groissböck, bass | Jean-Yves Thibaudet, piano | Paris Opera Chorus |

PRODUCTION
A coproduction by Opéra national de Paris, Telmondis, Arte France, M_Media, with the support of the CNC | Directed by Vincent Massip | Produced by Antoine Perset, Denis Morlière, Laurent Métivier | Running time: 5h36' |

St Matthew Passion

Oxymore 2014

GULBENKIAN FOUNDATION GRAND AUDITORIUM, LISBON



In his journey to the other side, Michel Corboz would only bring three musical works, including the *St Matthew Passion*.

Conducting the Orchestra and the Choir of the Foundation Gulbenkian, as well as the Children Choir of the University of Lisbon, Michel Corboz offers us one of the leading pieces in the history of music. *The St Matthew Passion* has inspired to Johann Sebastian Bach his most sublime lines. Each word and each sentence reveal a precise musical intention, confirming that musical language can express any human emotion.

CONDUCTOR: MICHEL CORBOZ

STARRING

Sandrine Piau (*soprano*) | Carlos Mena (*contratenor*) | Vincent Lièvre-Picard (*tenor*) | Christoph Genz (*tenor*) | André Baleiro (*bass*) | Peter Harvey (*bass*) | Matthias Spaeer (*oud*) | Marcelo Giannini (*órgão*) | Gulbenkian Orchestra & Choir | Coro Infantil da Universidade de Lisboa |

PRODUCTION

A coproduction by Oxymore, Mezzo, Gulbenkian Foundation, with the participation of France Télévisions | Directed by Michel Corboz | Running time: 1x165' |

War Requiem

Oxymore 2014

GULBENKIAN FOUNDATION GRAND AUDITORIUM, LISBON



© DR Oxymore / Fundação Gulbenkian

Commissioned for the consecration of the Coventry Cathedral destroyed during World War Two, the *War Requiem*, *Opus 66* is an anthem for reconciliation, inspired by the acoustic and the register specific to the Church, building a dialogue between choirs, orchestras and soloists, which alternate the requiem mass in latin and nine poems of the English soldier Wilfred Owen, who died during the First World War.

CONDUCTOR: PAUL MCCREECH

Composer: Benjamin Britten from nine poems by Wilfred Owe |

STARRING

Tatiana Pavlovskaya (*soprano*) | John Mark Ainsley (*tenor*) | Hanno Müller-Brachmann (*bass*) | Gulbenkian Orchestra & Choir | Coro Infantil da Academia de Musica de Santa Cecilia |

PRODUCTION

A coproduction by Oxymore, Mezzo, Gulbenkian Foundation, with the participation of France Télévisions | Directed by Yan Proefrock | Running time: 1x77' |

Armenian Legends

Wahoo Production 2014

OPÉRA COMIQUE, PARIS



©Photo: Fred Toulet

In Armenia today like yesterday music is a factor of identity and openness to the world. First performed in Paris in 1994, Aprikian's oratorio celebrates the founding hero of Armenian culture.

Sergei Prokofiev, *Classical Symphony* | Aram Khachaturian, *Suite from Masquerade* | Garbis Aprikian, *Naissance de David de Sassoun* |

CONDUCTOR: ALAIN ALTINOGLU

STARRING

Naïra Abrahamyan (*soprano*) | Stella Grigorian (*mezzo*) | Wiard Witholt (*baritone*) | Maîtrise des Hauts-de-Seine | Choir and orchestra Gulbenkian |

PRODUCTION

A coproduction by Wahoo Production, Opéra Comique, Calouste Gulbenkian Foundation, France Télévisions, and the support of the CNC | Directed by Stephan Aubé | Running time: 1x110' |

36th Tomorrow's Circus World Festival Telmondis 2015

PHÉNIX CIRCUS

The Tomorrow's Circus World Festival is a unique event in the world. Over the last 35 years it has enabled young artistes from the world over to show off their talent to enthusiastic and spellbound audiences. Since 1977 more than 1000 acts have contributed to writing the new pages of circus history. These exceptional encounters are an opportunity for numerous performers from all cultures and backgrounds to compare, enrich and widen their talents. Be they from Ethiopia, Russia, Finland, Colombia/Uruguay, Japan, Canada, China, Spain or USA, performers from the entire planet are guests under the big top of the Cirque Phénix in Paris, the biggest circus in the world. Over the years, the Tomorrow's Circus World Festival has become the essential reference for all circus lovers.

STARRING
Aleksandra Savina | Antoine & Aurore | Anton Graaf & Einar Kling | Arthur Cadre (Lil Crabe) | Biniyam & Remedan | Cie XY | Dmitry Ikin (Idol) | Duo Catalexi | Duo de la Troupe de Guandong | Duo Gold Art | Duo Kiebre | Duo Unity | Felix & Flow | Jacob Stein | Jimmy Gonzalez Palacios | Kerol | Kinetic Art | Kristian Kristov | Li Tong | Lift | Matthew Richardson | Ronja, Valpuri & Maria | Sascha Bachmann | Troupe de Guandong | Suren & Karyna | Troupe Skokov |

PRODUCTION
A coproduction by Telmondis, Cirque Phénix, Arte, Arte Concert | Directed by Roberto Maria Grassi | Produced by Antoine Perset, Denis Morlière | Running time: 1x90' |



©Photo: B Guay

39th Monte Carlo Circus Festival

Telmondis 2015

FONTVIEILLE - PRINCIPAUTÉ DE MONACO



©Photo: EdWright Images

Created in 1974 by H.S.H. Prince Rainier III of Monaco, the International Circus Festival of Monte-Carlo has become the largest and most prestigious circus event in the world. It awards the most respected prize in the world of the circus, namely the «Golden Clown» (Clown d'Or) award. Organized and presided by H.S.H. Princess Stéphanie of Monaco, a selection of the best international acts is presented each year at the Festival which is broadcasted around the globe. Under the theme of "Both modern and traditional acts in the ring!", this edition includes around thirty spectacular acts.

STARRING
Pyongyang National Troupe | China National Acrobatic Troupe | Anastasia Fedotova-Stykan and her horses | Fumagalli and Daris | Shatirov Troupe | Pronin Troupe | Yakov Ekk Troupe | Tianjin Acrobatic Troupe...

PRODUCTION
A coproduction by Telmondis, France Télévisions, Rai 3, Das Erste, SRF, RSI, RTBF, KRO, SIC | Directed by Massimo Manganaro | Produced by Antoine Perset, Denis Morlière | Running time: 2x52' |

Golden Mandrakes 2014 Mega Magie 2014
THÉÂTRE DES BOUFFES PARISIENS



©Photo: MIKELKL

The Greatest Magicians in the World
25th International Festival of Illusion and Magic

STARRING Lukas (South Korea) | Vincent C. (Canada) | Rémi Larrousse (France) | Erix Logan (Italia) | Les Chapeaux Blancs (France) |

PRODUCTION Doble Mandoble (Belgium) | Erick Lantin & Valérie (France)

A coproduction by Mega Magie, Paris Première | Directed by Laurent Brun | Produced by Gilles Arthur | Running time: 1x105’ |

The Olympia does its Magic! Mega Magie 2014
L’OLYMPIA, PARIS



©Photo: Mega Magie

An exceptional evening at the Olympia with the greatest magicians in the world: humor, magic, laughter and even laughter!

PRODUCTION A coproduction by Mega Magie, Paris Première | Directed by Laurent Brun | Produced by Gilles Arthur | Running time: 1x90’ |

The Sleeping Beauty MARIINSKY THEATRE Telmondis 2015

ARTISTIC INFORMATION Ballet-féerie in three acts by Pyotr Tchaikovsky | Libretto by Ivan Vsevolozhsky, Marius Petipa after tales of Charles Perrault | Choreography by Marius Petipa revised version by Konstantin Sergeev (1952) |

MUSICAL DIRECTION: Valery Gergiev | **SET AND COSTUME DESIGNER:** Simon Virsaladze | **STARRING** Alina Somova, Vladimir Shklyarov, Vladimir Ponomarev, Elena Bazhenova, soloists and corps de ballet of the Mariinsky Theatre |

PRODUCTION A coproduction by Telmondis, Mariinsky Theatre, Mezzo and the participation of France Télévisions | **DIRECTED BY** Olivier Simonnet | **RUNNING TIME:** 1x170’ |



©Photo: Valentin Baranovsky

Atvakhbar Rhapsodies OPÉRA DE LYON Telmondis 2015

ARTISTIC INFORMATION Ballet by Karl Biscuit and Marcia Barcellos | **CHOREOGRAPHY:** Marcia Barcellos | **STAGING, MUSIC AND VISUAL DESIGN:** Karl Biscuit | **SETS:** Jean-Luc Tourné | **COSTUMES:** Christian Burle | **LIGHTING:** Patrice Besombes | **STARRING** Ballet of the Opéra de Lyon |

PRODUCTION A coproduction by Telmondis, Opéra de Lyon, Mezzo and the participation of France Télévisions | **DIRECTED BY** Vincent Massip | **RUNNING TIME:** 1x90’ |



©Photo: Jaime Roque de la Cruz

Tatjana HAMBURG BALLETT – JOHN NEUMEIER Telmondis 2015

ARTISTIC INFORMATION Ballet of John Neumeier after “Eugene Onegin” by Alexander Pushkin | **ORIGINAL MUSIC – WORLD CREATION:** Lera Auerbach | **CHOREOGRAPHY AND STAGING:** John Neumeier | **SETS AND COSTUMES:** John Neumeier | **STARRING** Tatjana: Hélène Bouchet | Eugene Onegin: Edvin Revazov | Olga Larina: Leslie Heylmann | Vladimir Lensky: Alexandr Trusch | Prince N: Carsten Jung |

PRODUCTION A coproduction by Telmondis, Hamburg Ballett, Mezzo and the participation of France Télévisions | Directed by Thomas Grimm | **RUNNING TIME:** 1x145’ |



©Photo: Holger Badekow

Casse-Noisette Compagnie GRIMALDI FORUM, MONACO Telmondis 2015

ARTISTIC INFORMATION Ballet by Jean-Christophe Maillot | Music by Pyotr Ilyich Tchaikovsky | **STARRING** Les Ballets de Monte-Carlo |

PRODUCTION A coproduction by Telmondis, Les Ballets de Monte-Carlo | **RUNNING TIME:** 1x110 |



©Photo: Hans Gerritsen

PRODUCTION A coproduction by Productions,
in association with Radio France, Lagardère
Entertainment, France Télévisions |
RUNNING TIME: 1x90' |

LIVE IN CINEMA ON DECEMBER 31ST 2015

Casse-Noisette Compagnie

SOUS LA PRÉSIDENCE DE S.A.R. LA PRINCESSE DE HANOVRE

Choreography by Jean-Christophe Maillot
Music by Pyotr Ilyich Tchaikovsky

A coproduction by Telmondis and Les Ballets de Monte-Carlo

**LES
BALLETS
DE
MONTE CARLO**
JEAN-CHRISTOPHE MAILLOT



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