



FESTIVAL D'AIX—EN—PROVENCE



ANNUAL REPORT 2022



It is becoming a (healthy) habit: the 2022 edition of our dear Opera Festival will not be forgotten. Oh, admittedly, the pressure from COVID turned out in the end to be less harrowing than the year before, but it still required specific procedures and attention. With a record number of premieres, including a new opera commissioned from a well-known French composer; with the opening of a spectacular new venue — the famous Stadium de Vitrolles — and with three operas in concert version, the Festival's team, led by Pierre Audi, had a memorable summer in store for us. The opening on 4 July — Mahler's second symphony, *Resurrection* — was astounding; the boldness of performing this work in such an (a priori) incongruous space, the aptness of Romeo Castellucci's tremendous staging, and the enthusiasm of the Orchestre de Paris, with its 130 musicians and 200 choristers conducted by the great Esa-Pekka Salonen, immediately placed this 2022 edition among the most ambitious and the most memorable there have been.

What came afterwards was a blazing display of inventiveness and talent, always accompanied by the most rigorous musical quality. The Festival team (both permanent and seasonal) quickly realized that something powerful was happening, that the Festival d'Aix was writing one of its most beautiful chapters. I could sense they were diligently at work and enthused at the same time. The audiences, and then the press, did as well.

None of this could have been possible without the support of our partner. I am thinking first of the French government, who rallied behind us so that we could include Pascal Dusapin's *Il Viaggio, Dante* in the repertoire; of the city of Aix; and of the other local governments (the *metropole*, the department and the region). But also of the incredible sponsors who united around our General Director, Pierre Ardi, and swung into action to make 2022 an exceptional year. 2023, here we come!

Paul Hermelin
President of the Board of Directors
of the Festival d'Aix-en-Provence

AUDIENCE AND CRITICAL ACCLAIM FOR A PARTICULARLY RICH AND VARIED EDITION

This 74th edition of the Festival d'Aix-en-Provence was characterised by the theme of trial and renewal, and thus reflected the period we are currently experiencing and the hope we have for the future. Although the health and geopolitical crises had an impact on our teams and on the productions, they did not affect the smooth running of the Festival, which achieved the remarkable feat of presenting seven new opera productions — including two world premieres — in seven days and five different theatres, while also offering three operas in concert version and 14 concerts, with seven guest orchestras and four guest choruses.

The emblematic event of this edition was *Resurrection* — based on Mahler's symphony — for the reopening of the Stadium de Vitrolles, a building that had been left in disrepair for 23 years. This offering, which combined Romeo Castellucci's powerfully humanist staging with Esa-Pekka Salonen's intense musical direction of the Orchestre de Paris and its chorus, reflected the Festival's desire to revitalize the relationship that exists between a work, a venue, the artists and the audience.

The opera programme as a whole stood out for the variety and complementarity of the repertoires and approaches, from the joyful vitality of *L'incoronazione di Poppea* to the postmodern dreamlike atmosphere of *Il Viaggio, Dante*, the archaistic stylisation of *Idomeneo*, the dark, updated vision of *Moses and Pharaoh*, the crepuscular aestheticism of *Salome*, and the engaged feminism of *Woman at Point Zero*. It was an opportunity to reunite with some of the Festival's key partners, like Cappella Mediterranea, the Pygmalion chorus and orchestra, and the chorus and orchestra of the Opéra de Lyon; to watch leading artists take on major roles for the first time, including Elsa Dreisig as Salome and Karine Deshayes as Norma; and to enjoy the promising talent of newcomers, like Pene Pati, Bushra El-Turk, and artists from the various residencies of the Académie.

Audiences, up 12% this year, responded with equal interest to all the Festival had to offer — its concerts, including socially-engaged recitals; the strong focus on creation; and the Mediterranean theme all proved particularly popular. Audience attendance by foreign festivalgoers, who came from 60 different countries, exceeded pre-pandemic levels. And this year, the

international press, led by *The New York Times*, especially praised the energy and inventiveness of the institution.

The tenth edition of Aix en Juin, which was entirely free of charge, gave top billing to baroque and Mediterranean music; included a programme of films and events organised by Passerelles, the educative and socio-artistic services of the Festival; and ended with the traditional Parade[s] concert on Cours Mirabeau, dedicated to Rossini. And #TheDigitalStage now extends the Festival by making recordings of the operas and interviews with the artists available on line.

Finally, this edition's success would never have been impossible were it not for the unfailing support of the Ministry of Culture, the Mairie d'Aix-en-Provence, the Métropole Aix-Marseille Provence, the Conseil départemental and Conseil régional Provence-Alpes-Côte d'Azur, and the European Union; the passionate commitment of our sponsors and partners; and the total involvement of the Festival teams. We thank you all, wholeheartedly! And let us look forward to next summer, for an anniversary edition that promises to be exceptional in all respects.

Pierre Audi
General Director of the Festival d'Aix-en-Provence

MANY THANKS TO OUR SPONSORS

As with wine, we could speak of crus or even grands crus for the editions Festival editions; and, without a doubt, 2022 will have been a great year!

And, as with wine, this success was the result of a complex and subtle alchemy this is to be consumed in moderation, but also with passion. This excellence is made possible by that extra measure of soul known as 'philanthropy', and the extraordinary act of supporting a cultural project as ambitious as the Festival d'Aix-en-Provence.

It is therefore vital that we thank all the sponsors, individuals, businesses, foundations and partners who bring the energy to make our festival a true celebration.

On the eve of 2023, an exceptional year that will mark the Festival's 75th anniversary, we thank you all!

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5 "CIRCLES OF DONORS"

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The Festival d'Aix owes its creation to the efforts of a great patron. Thanks to their philanthropic spirit, our donors are at the very heart of our commitment and participate directly in the realisation of our ambitions. Join us: your support is vital!

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Named in honour of Countess Pastré, the first patron of the Festival, the Cercle Lily Pastré unites philanthropists who share a common love of opera and who, through their substantial and ongoing contributions, commit to supporting the Festival and any of its projects of their choosing.

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For more than a decade, the Club des Mécènes has united a group of nearly 200 donors of all nationalities who are passionate about the Festival and wish to help promote it in France and abroad. The mécènes, or individual donors, of the Festival are at the heart of its commitment and actively participate in its very reason for existing.

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The Cercle Etel Adnan pour la Méditerranée — created in honour of the great artist who recently passed away — gives philanthropists a means to foster intercultural dialogue and promote the dissemination of productions related to the history and musical identities of the Mediterranean Basin, and to become involved in projects and productions at the Festival in this area.

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The Cercle Incises for Contemporary Creation allows philanthropists and art lovers to get a close-up, step-by-step view of the artistic process involved in creating a new opera.

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Pene Pati — following in the footsteps of Jakub Józef Orliński — will be working with the young sponsors of the Festival d'Aix-en-Provence in their efforts to promote the opera of tomorrow. The career of this young tenor from Samoa reflects a new generation of opera singers who strive for more diversity in the world of opera. The Jeunes Mécènes du Festival is made up of young donors under the age of 40. For a minimum donation of €300, they have access to a variety of special benefits.

For more information, contact
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Many of our supporters wish to remain anonymous. List as of 1 July 2022

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Created in 2016 for the purpose of receiving major donations and multiannual pledges, this fund helps ensure the future of the Festival and allows it to make long-term artistic commitments.

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SALOME

IDOMENEO, RE DI CRETA

MOSES AND PHARAOH

IL VIAGGIO, DANTE

L'INCORONAZIONE DI POPPEA

WOMAN AT POINT ZERO

NORMA

L'ORFEO

ORFEO AND EURIDICE

OPERA

OPER

OPE

OP

O

RÉSURRECTION

GUSTAV MAHLER (1860 — 1911)

Conductor
Esa-Pekka Salonen
Stage director, Stage,
costume and lighting
designer
Romeo Castellucci
Dramaturgy
Piersandra Di Matteo

Conductor's Assistant
Aliisa Neige Barrière
Stage Director
Collaborator
Filippo Ferraresi
Set Design Artistic
Collaborator
Alessio Valmori
Lighting Artistic
Collaborator
Marco Giusti
Stage Sculpture
Construction
**Giovanna Amoroso &
Istvan Zimmermann**

Soprano
Golda Schultz
Alto
Marianne Crebassa

Actors
**Maïlys Castets, Simone
Gatti, Michelle Salvatore,
Raphaël Sawadogo-Mas**

Extras
**Isabelle Arnoux, Matthieu
Baquey, Andrea Barki,
Bernard Di Domenico,
Jean-Marc Fillet, Emma
Hernandez, Romain
Lunitier, Sarah Namata,
Francis Vincenty, Emile
Yebdri**

Chorus
**Chœur de l'Orchestre de
Paris, Jeune Chœur de
Paris**
Vocal Coach
Marc Korovitch

Orchestra
Orchestre de Paris

NEW PRODUCTION OF
THE FESTIVAL D'AIX-EN-
PROVENCE

IN COPRODUCTION WITH
ABU DHABI FESTIVAL AND
PHILHARMONIE DE PARIS,
LA VILLETTE – PARIS

THE NEW YORK TIMES

Aix and Salzburg went head-to-head this summer, both offering productions by the in-demand auteur Romeo Castellucci. It was a showdown that Salzburg soundly lost. Aix got a huge, haunting staging of Mahler's Second Symphony as the exhumation of a masse grave.

FINANCIAL TIMES

A gut-wrenching *Resurrection*.

SÜDDEUTSCHE ZEITUNG

[...] you cannot take your eyes off the sprawling action, this tableau vivant which develops, step by step, with a great suggestive power.

LIBÉRATION

At the Festival d'Aix, Castellucci hits not a single wrong note.

LE FIGARO

Opera: At Aix-en-Provence, A True Festival Opening Castellucci has a sense of both space and time. [...] Castellucci's strength lies in his ability to take the rawest reality and turn it into poetry, his ability to make the present timeless.

LA CROIX

The regularity of their precise and attentive gestures 'clashes' with the luxuriant — sometimes elegiac, sometimes attentive — explosion of the music.

LE MONDE

Directing the Orchestre de Paris — in top form for the big evening — Esa-Pekka Salonen navigates the Scherzo perfectly. Driven by the sublimely carnal voice of Marianne Crebassa, the arrival of "Urlicht" ("Primal Light) is like an opening towards hope. Eyes turn away for the ground and examine the sky. On stage, the dead (dressed in a muddy white) and

the living (stained with soil) share the same mental space as a resurrection without transcendence, which from this point forward will be carried by the music.

TELERAMA.FR

Mahler and Castellucci's *Resurrection* rattled both bodies and minds.

BACHTRACK

After his Requiem at Aix-en-Provence in 2019, and at a time when kitsch dominates opera, Castellucci surprises us this with his pared-down approach and, hence, by the humility of his gesture, as he offers the audience an opportunity to hear the music. [...] We are forcefully reminded that, far from romanticism, live art remains a thing to be experienced.

OPERATODAY.COM

Esa-Pekka Salonen is a conductor of exquisite refinement. From within the sense of absolute intellectual control he imposes, the full expressive power of music emerges — immediate and pure. With the Castellucci intelligence, Salonen created a highly estimable work of theater art for the Aix Festival.

DIAPASON

We were certainly affected, perhaps as intensely as the first time we heard the work.

RESMUSICA

For his return to Aix, Romeo Castellucci's succeeds in the twofold challenge: resurrecting an abandoned cultural venue, and offering a sequel to his astounding Requiem from 2019. This hard-hitting production seals yet again the leading position of this French opera festival.

WITH THE SUPPORT OF **MADAME ALINE FORIEL-DESTETZET**,
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SALOME

RICHARD STRAUSS (1864 — 1949)

Conductor
Ingo Metzmacher
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Salome
Elsa Dreisig*
Jochanaan
Gábor Bretz
Herodes
John Daszak
Herodias
Angela Denoke
Narraboth
Joel Prieto
Ein Page der Herodias
Carolyn Sproule
Erster Jude
Léo Vermot-Desroches
Zweiter Jude
Kristofer Lundin
Dritter Jude
Rodolphe Briand
Vierter Jude
Grégoire Mour
Fünfter Jude / Zweiter Soldat
Sulkhan Jaiani
Erster Nazarener / Ein Kappadozier
Kristján Jóhannesson
Zweiter Nazarener
Philippe-Nicolas Martin
Erster Soldat
Allen Boxer*
Eine Sklavin
Katharina Bierweiler

Dancers
Martina Consoli, Beatriz De Oliveira Scabora, Jacqueline Lopez, Alessia Rizzi

Orchestra
Orchestre de Paris

NEW PRODUCTION OF
THE FESTIVAL D'AIX-EN-
PROVENCE

THE NEW YORK TIMES

[...] aided by Ingo Metzmacher's delicate, languid, sometimes muted conducting of the Orchestre de Paris, she acquitted herself admirably on Tuesday, singing with sweetness and, yes, a girliness that you rarely hear from those who play this teenage princess.

LA LIBRE BELGIQUE

Elsa Dreisig triumphs at Aix

LE SOIR

A festival is by nature a place where you go to see what you cannot see elsewhere. That gamble paid off in Aix with *Resurrection* [...] and *Salome* [...], revisited by Castellucci and Breth.

SÜDDEUTSCHE ZEITUNG

What strikes us at once is how Breth takes things seriously. [...] This is a very finely balanced work that reveals a thorough and precise direction of the characters that one does not experience every day in opera.

LE TEMPS

[...] The final scene is masterful [...]. In his enigmatic smile, which combines satisfaction and madness, we can measure the talent of the performer.

LE MONDE

At the Festival d'Aix-en-Provence, youth triumphs with Elsa Dreisig's *Salome*. Under the stage direction of Andrea Breth, whose poetic and quirky vision is appealing, the Franco-Danish soprano offers the audience a beautiful portrayal as she takes on the role for the first time. The Orchestre de Paris is elevated by Ingo Metzmacher's refined, highly-charged conducting.

LES ÉCHOS

More subtle and sensual than booming and decadent, Andrea Breth's production of *Salome* provides a first-class opening to the Festival.

LA CROIX

Elsa Dreisig brings out the languid phrasing and sensual undulations of the score as we rarely hear them, offering in particular, during the final scene, a song of love and death that reaches the height of expressiveness. Plunged in darkness, Andrea Breth's staging glows. The young French-Danish soprano Elsa Dreisig performs the role of Salome with brio.

TÉLÉRAMA

Another moment of grace was the feat accomplished by Elsa Dreisig in the title role of Richard Strauss's *Salome*: the young soprano [...] achieved the full dimension of her voice, with the support of stage director Andrea Breth, conductor Ingo Metzmacher, and the Orchestre de Paris, which vibrated with colour and energy.

DIAPASON

Andrea Breth's production carries us away into her dreamy, mysterious world — thanks also to its high-calibre cast and musical direction.

OPERATODAY.COM

A radiant *Salome*, an unleashed Herod. Unsettling, sentient scenography. Unexpected magnificence.

TOUTELACULTURE.COM

Salome astounds at the Festival d'Aix-en-Provence

* Former artists of the Académie







IDOMENEO, RE DI CRETA

WOLFGANG AMADEUS MOZART (1756 — 1791)

Conductor
Raphaël Pichon*
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Alexandros Stavrakakis

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Adèle Carlier, Anaïs Bertrand, Clémence Vidal, Constantin Goubet, René Ramos Premier

Dancers
Sophie Blet, Idir Chatar, Apolline Di Fazio, Anaïs Michelin, Yumi Osanai, Ken Sugiyama

Chorus
Pygmalion with participation of the
Chorus of the Opéra de Lyon
Orchestra
Pygmalion

NEW PRODUCTION OF
THE FESTIVAL D'AIX-EN-PROVENCE

IN COPRODUCTION WITH
THE OPÉRA NATIONAL DU
CAPITOLE DE TOULOUSE

THE NEW YORK TIMES

Mozart's *Idomeneo* has been the best played, with Raphaël Pichon conducting his ensemble, Pygmalion with longing sensitivity [...]. Satoshi Miyagi's production has an air of ritual ; the main characters stand in place atop plinths that slide gently around the stage. The lighting on occasion suddenly shifts to show the huddled masses working endlessly to keep this royal family in motion.

OPERA

Satoshi Miyagi's Kabuki-inspired production [...] made for a gorgeous night of theatre.

IL MANIFESTO

[A] two-dimensional and ritualistic vision of the work that does not detract from the fluidity of the narrative.

LA LIBRE BELGIQUE

Miyagi knows how to [...] stage human passions.

LESECHOS.FR

Raphael Pichon manages to bring out the astonishing originality of this score — with the help of the Pygmalion ensemble — as well as its moments of infinite tenderness and its instants of anger.

LE SOIR

This production of *Idomeneo* is beautifully pared-down to the bare essentials; each moment is the object of meticulous focus, forming intimate relationships between the orchestral solos and the main characters' singing.

RTBF

Musically, the result is splendid: it is rich in contrasts between tempos and intensity, rich in the development of the sound (a pianoforte and a cello, and a double bass for the continuo), and rich in the flourishes of the soloists. And what soloists! Michael Spyres, in the title role, is more baritone than ever; Sabine Devieille makes for a sumptuous Ilia; and Nicole Chevalier is an ebullient Elettra.

CRESCENDO MAGAZINE

You hear exactly what you need to hear. It is magnificently accentuated, as well as magnificently lit.

DIAPASON

Sabine Devieille is pure grace as Ilia. Nicole Chevalier is impressive, with the hysteria of her two furious arias. Anna Bonitatibus's Idamante, a role that is vocally problematic, continues to win us over, with her beautiful timbre, the consistency of her range, the contours of her cantabile curves, and the precision of her vocalizations.

OLYRIX

Tenderness, ardour and tension fill [Raphaël Pichon's] musical direction.

ASOPERA.FR

Satoshi Miyagi's stark stage design complements the lush theatrical sound. [...] This beautiful starkness plunges the audience into a unique theatrical and aesthetic universe: from the top of the platforms, the characters act as archetypes addressing the gods; and their bases move, as they are manipulated by the soldiers who died while fighting for Idomeneus. Deeply inspired by the history and art of his country, Satoshi Miyagi creates a fascinating aesthetic universe [...].



WITH THE SUPPORT OF **MADAME ALINE FORIEL-DESTEZET**,
GRANDE DONATRICE D'EXCEPTION DU FESTIVAL D'AIX-EN-PROVENCE

*Former artists of the Académie
**Recorded voice







MOSES AND PHARAOH

GIOACCHINO ROSSINI (1792 — 1868)

Conductor
Michele Mariotti
Stage director
Tobias Kratzer
Stage and Costume designer
Rainer Sellmaier
Lighting designer
Bernd Purkrabek
Choreographer
Jeroen Verbruggen
Video
Manuel Braun

Assistant to the conductor
Alessandro Bombonati
Vocal coach
Giulio Zappa
Vocal Coach and Language Coach
Mathieu Pordoy
Staging Assistant
Ludivine Petit
Staging Assistant
Stefan Czura
Costumes Assistant
Nathalie Pallandre
Set Design Assistant
Clara-Luisa Hertel
Video Collaborator
Jonas Dahl

Moïse
Michele Pertusi
Pharaon
Adrian Sâmpetrea
Anai
Jeanine De Bique
Aménophis
Pene Pati
Sinaïde
Vasilisa Berzhanskaya
Eliézer
Mert Süngü
Marie
Géraldine Chauvet
Osiride, A mysterious voice
Edwin Crossley-Mercer*
Aufide
Alessandro Luciano
Elegyne, Syrian Princess
Laurène Andrieu

Dancers
Martin Angiuli, Guido Badalamenti, David Cahier, Clémentine Herveux, Lou Thabart, Emiel Vandenberghé, Chiara Viscido

Stage Extras
Paule Aglietti, Justine Assaf, Loïc Basille, Laetitia Beauvais, Alex Boulin, Maëlle Charpin, Sara Chiostergi, Laura Colin, Gilbert Cordier,

Robin Denoyer, Tibo Drouet, Azani Ebengou, Pascal Gabit, Bastien Girard-Lucchini, Anna Kucheva, Perrine Livache, Ali Nadali, Sébastien Raymond, Maxime Robert, Camille Roesch, Capucine Roget, Léo Rosset, Ema Todorovic, Bernard Traversa, Nathalie Vallée, Franck Ziatni

Video Extras
Bernard Asset, Mickey Aubertin, Loïc Basille, Florence Bonanno, Kilian Chapput, Laurence Galindo, Marjorie Garraud, Simon Gillet, Éric Grimigni, Mathieu Imbert, Léa Keiflin, David Krief, Patrick Marconi, Philippe Martel, Alice Moinet, Matthieu Mora, Franck Nouzies, Stephan Pastor, Fabrizio Pecorella, Anthony Perroy, Marguerite Pinatel, Marlène Rabinel, Jean Pierre Reginal, Ophélie Rehm, Cyrielle Voguet

Chorus of the Opéra de Lyon
Chorus Master
Richard Wilberforce
Orchestra of the Opéra de Lyon

NEW PRODUCTION OF THE FESTIVAL D'AIX-EN-PROVENCE

IN COPRODUCTION WITH OPÉRA NATIONAL DE LYON, TEATRO REAL MADRID

NEW YORK TIMES

[...] Kratzer does not seem interested in angry indictments, or pat accusations of complicity. His staging is, more subtly and powerfully, a sad, unsettling suggestion of our unmalicious but all-too-willing forgetfulness.

FINANCIAL TIMES

A spellbinding *Moses and Pharaoh*. Tobias Kratzer's new staging of Rossini's *Moses and Pharaoh* for the Aix-en-Provence Festival is so up-to-the-minute, so clever and so relevant that it's all too easy to see current events in the 1827 opera seria. Kratzer and his team have turned over every line of the libretto again and again, and the level of insight is boogling.

FRANKFURTER ALLGEMEINE ZEITUNG

In addition to Michele Pertusi, a seasoned performer, in the role of Moses, the young band of up-and-coming artists also stands out: mezzo soprano Vasilisa Berzhanskaya, operatic tenor Pene Pati, and coloratura soprano Jeanine De Bique [...], who moves the hearts of the audience with the breath-taking confidence of her singing.

ÓPERA ACTUAL

The conductor from Pesaro — and specialist in romantic bel canto — Michele Mariotti offered a mystical and vibrant reading, as he brought the choruses into play while still paying close attention to the soloists and their phrasing.

LE MONDE

Vasilisa Berzhanskaya's explosive Sinaïde [...] triumphantly succeeds over the Rossinian hurdles. The 28-year-old Russian mezzo, with her steady, drawn-out singing, straddles octaves, high notes and dizzying vocalisations with galvanising ease, and elicited a well-deserved ovation.

LIBÉRATION

What a thrill to see Michele Pertusi once again in his breakthrough role as Moses. The Italian bass made the art of French declamation his own, as his singing, free of all affectation, took the chorus to stratospheric heights of expressiveness. Awaited like the messiah of this edition, [...] the tenor Pene Pati delighted all those who see him as the next Pavarotti.

SCENEWEB.FR

Rarely performed, *Moses and Pharaoh* features an enthusiastic musical direction by Michele Mariotti, who [...] defends, with equal parts panache as elegance, both the joy and the gravity of the score.

CONCERTCLASSIC.COM

The orchestral tone colour is perfect, and the chorus of the Lyon Opera House is excellent [...], sumptuous, dense and precise — and, what is more, it perfectly executes the stage work required.



WITH THE SUPPORT OF **MADAME ALINE FORIEL-DESTÉZET**,
GRANDE DONATRICE D'EXCEPTION DU FESTIVAL D'AIX-EN-PROVENCE













L'INCORONAZIONE DI POPPEA

CLAUDIO MONTEVERDI (1567 — 1643)

Conductor
Leonardo García Alarcón
Stage director
Ted Huffman*
Stage designer
Johannes Schütz
Stage designer, additional
creations
Anna Wörl
Costume designer
Astrid Klein
Lighting designer
Bertrand Couderc
Movements Collaborator
and maître d'armes
Pim Veulings
Dramaturgy
Antonio Cuenca Ruiz

Poppea
Jacquelyn Stucker
Nerone
Jake Arditti
Ottavia / Virtù
Fleur Barron*
Ottone
**Paul-Antoine Bénos-
Djian***
Seneca / Tribuno
Alex Rosen*
Arnalta / Nutrice /
Famigliare I
Miles Mykkanen
Fortuna / Drusilla
Maya Kherani
Amore / Valletto
Julie Roset*
Lucano / Soldato I /
Famigliare II / Console
Laurence Kilsby
Liberto / Soldato II /
Console
Riccardo Romeo
Littore / Famigliare III /
Tribuno
Yannis François

Assistant to the Conductor
and Language Coach
Fabián Schofrin
Assistant to the Conductor
and Vocal Coach
Jacopo Raffaele
Pianiste répétiteur
Frédéric Isoletta
Staging Assistant
Maud Morillon
Set Design Assistant
Eleni Arapostathi
Costumes Assistant
Louise Watts

Orchestra
Cappella Mediterranea

NEW PRODUCTION OF
THE FESTIVAL D'AIX-EN-
PROVENCE

IN COPRODUCTION WITH
OPÉRA DE RENNES,
PALAU DE LES ARTS
REINA SOFÍA, VALENCIA



THIS PRODUCTION WAS MADE POSSIBLE THANKS TO **VINCENT MEYER**,
GRAND DONATEUR DU FESTIVAL D'AIX-EN-PROVENCE

*Former artists of the Académie
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THE NEW YORK TIMES

[...] Huffman has guided his cast in scenes that are genuinely seductive, heated by Monteverdi's exquisitely sensual music. To hear young, fresh artists in this piece, in this theater, was a joy. [...] When it is performed at this level, *Poppea* is acidic and exhilarating.
[...] *L'Incoronazione di Poppea* was the highlight of a week of opera.

OPERNWELT

Ted Huffman displays a keen sense for the frivolity of power relations. [...] It is a true orchestral delight; Capella Mediterranea, under the direction of Leonardo García Alarcón, plays incisive music with joyful vibrancy and an energetic rhythm. It is brilliant!

LETEMPS.CH

Poppea being crowned at Aix: the gem of the Festival.

LE FIGARO

In Aix, youth makes its mark on stage. No one imagined that the most purest joy of the 2022 Festival would come from Monteverdi's *L'incoronazione di Poppea* at the Théâtre du Jeu de Paume, enhanced by the company of performers and their sparkling youth.

LA CROIX

This splendour — based on the pleasure of the theatre of emotions — rejoices in the pit as well, with Leonardo García Alarcón greedily unleashing the colours and flavours of his Cappella Mediterranea. And if the conductor gets up to a few musical antics, by treating the score like a comic strip, it is only to give a better taste of gentle or unbridled inventions.

TÉLÉRAMA

A dazzling team of young singer-actors, guided with finesse and imagination by [...] Ted Huffman and Leonardo García Alarcón.

BACHTRACK

In the pit, with only twelve musicians, 400 years of opera gaze upon us; and the music is played with such natural clarity, joy and inventiveness by Capella Mediterranea and its conductor Leonardo García Alarcón, that it seems to have been composed today. It is all further embellished by the young singing cast; it would be futile to list the qualities of each one, as they are shared so unanimously by all.

OPERATODAY.COM

It is difficult to tell what was most impressive [...]: the musical edition of Monteverdi's masterpiece conducted by [...] Leonardo García Alarcón, the staging [by] Ted Huffman, or the performance delivered by 11 singers and a musical ensemble of 17 musicians.

OLYRIX

The coronation of *Poppea*, and of youth, at the Festival d'Aix-en-Provence

CONCERTCLASSIC.COM

Ted Huffman knows what perfection is!

LA MARSEILLAISE

To put it bluntly, Leonardo García Alarcón is the best performer of the Mantuan master today.













NORMA

VINCENZO BELLINI (1801 — 1835)

— OPERA IN CONCERT VERSION

Conductor
Riccardo Minasi

Norma
Karine Deshayes
Pollione
Michael Spyres
Adalgisa
Amina Edris
Oroveso
Krzysztof Bączyk*
Flavio
Julien Henric
Clotilde
Marianne Croux*

Chorus
Pygmalion
Chorus Coach
Lionel Sow

Orchestra
Ensemble Resonanz

OPÉRA MAGAZINE

We must commend Karine Deshayes' total commitment, her ability to vary emotion, her sensitivity, and her acute sense of modulation and of the *coup d'éclat*. [...] The Italian conductor and violinist Riccardo Minasi does [...] wonderful work with the orchestra. His suave and volcanic directing galvanises the musicians of Ensemble Resonanz. Under his baton, the strings crackle, the brass electrify, the winds yowl, the woodwinds enchant, and the percussions quake. It is pure joy!

OLYRIX

A standing ovation for Karine Deshayes' *Norma* at the Festival d'Aix-en-Provence. [...] The duets formed by the two singers [Amina Edris and Karine Deshayes] are moments of delight.

LYRIK.FR

Like Cecilia Bartoli and Joyce DiDonato, Karine Deshayes maintains her balance, with as much finesse as dexterity, on the sometimes-tenuous edge between mezzo and soprano.

FORUMOPERA.COM

Spurred by the spirited direction, Ensemble Resonanz crackles.
[...] It is the birth of a great druidess that we witness, with admiration and emotion.





L'ORFEO

CLAUDIO MONTEVERDI (1567 — 1643)

— OPERA IN CONCERT VERSION

Conductor
Leonardo García Alarcón

Orfeo
Valerio Contaldo*
La Musica, Euridice
Mariana Flores*
La Messaggiera
Coline Dutilleul
La Speranza, Proserpina
Anna Reinhold
Plutone
Alejandro Meerapfel
Caronte
Salvo Vitale
Pastore I, Spirito III, Eco
Nicholas Scott
Pastore III, Apollo
Alessandro Giangrande
Pastore II
Leandro Marziotte
Ninfa
Julie Roset*
Pastore IV
Matteo Bellotto

Chorus
Chœur de chambre de Namur
Chorus Coach
Thibaut Lenaerts
Orchestra
Cappella Mediterranea

ELIZABETH ET VINCENT MEYER SUPPORT THE SERIES OF OPERAS
IN CONCERT VERSION

LA MARSEILLAISE

From one Monteverdi to the next, the triumph is the same. After *L'incoronazione di Poppea* at the Jeu de Paume, the miracle is renewed at the Grand Théâtre with *Orfeo*. Same causes, same effects.

CLASSIQUEENPROVENCE.FR

Alarcón and his Cappella Mediterranea orchestra serve up beautiful and lively music yet again.





ORFEO AND EURIDICE

CHRISTOPH WILLIBALD GLUCK (1714 — 1787)
HECTOR BERLIOZ'S VERSION (1803 — 1869)

— OPERA IN CONCERT VERSION

Conductor

Raphaël Pichon*

Orphée

Emily D'Angelo

Eurydice

Sabine Devieille*

Amour

Lea Desandre*

Chorus and Orchestra

Pygmalion

OLYRIX

This extraordinary moment was received accordingly by the audience of the Grand Théâtre de Provence, who had reserved their second standing ovation for this opera in concert version [...].

OPÉRA MAGAZINE

The chorus is especially impressive (it even moves among the instrumentalists); it shines with its ductile interventions, is always sonorous, always homogeneous. This *Orfeo and Euridice* [...] is musically exquisite.





ORCHESTRE DE PARIS

LES TALENS LYRIQUES

MEDITERRANEAN YOUTH ORCHESTRA

JULIA BULLOCK

KARINE DESHAYES – FLORIAN SEMPEY

ABEER NEHME

GOLDA SCHULTZ

ANNA PROHASKA – NICOLAS ALTSTAEDT –
FRANCESCO CORTI

BENJAMIN BERNHEIM

QUATUOR DIOTIMA

JOÃO BARRADAS

TAREK YAMANI

CONCERTS
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JULIA BULLOCK RECITAL

FORUMOPERA.COM

Julia Bullock is back this year in a recital of mélodies [and] has added to the charm of these summer nights.

ZÉBULINE

Julia Bullock takes us *From Lied to Jazz*, and then to the lands of *Harawi* at the Pavillon Noir, in yet another beautiful journey.

KARINE DESHAYES – FLORIAN SEMPEY

FORUMOPERA.COM

Two of our most beautiful French voices, Karine Deshayes and Florian Sempey, sing Rossini under the Provence sky in the charming setting of the courtyard of the Hôtel Maynier d'Oppède, in Aix-en-Provence: that is the recipe for a successful recital.

ASOPERA.FR

Karine Deshayes and Florian Sempey, accompanied by Daniela Pellegrino on the piano, made their debut at the Festival d'Aix-en-Provence, in a recital created in their own image: generous, funny, and of the highest calibre.

ANNA PROHASKA – NICOLAS ALTSTAEDT – FRANCESCO CORTI

OLYRIX

This new scenic/operatic composition, with all its energy, virtuosity and imagination, amazed the curious audience, who applauded and welcomed the offering like a fresh summer shower.

BENJAMIN BERNHEIM

OLYRIX.COM

The two musicians [Benjamin Bernheim and Mathieu Pordoy], in perfect sync, seem poised at the moment sound is born and becomes poetic text, capturing its expressive nature without discontinuity. [...] An especially attentive and well-informed audience applauded this moment of grace, this journey towards a dreamed continent where everything is order and beauty.

JOÃO BARRADAS

LA MARSEILLAISE

The young Portuguese accordionist João Barradas is the surprise guest of the Festival.

MEDITERRANEAN YOUTH ORCHESTRA

LIBÉRATION

Medinea [...] helps professionalise musicians on both sides of the sea, through creative sessions based on intercultural dialogue. [...] Back in Aix, [...] these young people — sailing like Ulysses in this immense pond — paid tribute to the great Penelope. [...] In the courtyard of the Hôtel Maynier d'Oppède, in the heart of historic Aix, the intertwined strings of the oud, the guitar, the guembri and the double bass, illustrated this perfectly.

LA PROVENCE

The Mediterranean Youth Orchestra team wanted to create a human and musical adventure you will not soon forget.

DESTIMED

This concert, passionately performed by the 103 musicians, allowed Duncan Ward to offer a flamboyant, dynamic and harmonically rich *Rite of Spring*. [...] Lili Boulanger's *D'un matin de printemps* opened the festival with joy, followed by mezzo soprano Adriana Bignagni Lesca's rendition of five vibrant *canciones negras*, delivered with power and passion.

MARITIMA.INFO

For several years now, the Festival d'Aix has built an entire section of its programme around the Mediterranean. Through this programming, the Festival has opened up to a great diversity of musical styles and aesthetics, and welcomes artists, both men and women, from throughout the Mediterranean Basin. The Mediterranean Youth Orchestra, which has been attached to the Festival since 2014 [...], embodies this diversity.

















PANORAMA

CINEMA CYCLE

LES VOIX DE SILVACANE

YOUNG AUDIENCE PERFORMANCE *TOUT NEUF!*

MASTER CLASSES

OPÉRA DE-CI DE-LÀ

GABRIEL DUSSURGET PRIZE

ASMÂA HAMZAOUÏ – BNAT TIMBOUKTOU
CONCERT

CONCERTS ON TOUR – VOCAL RESIDENCY
OF THE ACADEMIE

ACADEMIE CONCERTS – VOCAL AND CHAMBER
RESIDENCIES

HORS LES MURS CONCERT

PARADE[S] CONCERT

AIX EN JUIN
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AIX EN JUIN

ZÉBULINE

Like every year, the most famous opera festival opens with a charming prelude. The Aix en Juin programme remains faithful to its founding principle, by offering a wide public a series of free events structured around the main programme.

LES VOIX DE SILVACANE – LAMENTI E SOSPIRI

CONCERT CLASSIC.COM

By rejecting the traditional immobility of concerts, and sending singers and instrumentalists to explore the multiple zones of the church [...], Leonardo García Alarcón [...] elevate the combined work of the vocal, instrumental and acoustic material.

Capella Mediterranea has an inexplicable knack for combining the scholarly and the popular, for making the bass swing, and for suspending emotions.

ASMÂA HAMZAOUI – BNAT TIMBOUKTOU CONCERT

ZÉBULINE

With her accomplices from Bnat Timbuktou, Asmâa Hamzaoui, a young virtuoso of the guembri (the Gnawa cousin of the lute), explores some fascinating pages of this repertoire from sub-Saharan Africa.

RESIDENCIES AND MASTER CLASSES OF THE ACADEMIE

LA PROVENCE

Every summer, [the concerts] of the Académie du Festival are a chance to hear the vocal and instrumental stars of the future, and this edition will be no exception. Among other things, a stay at the Académie is also the opportunity to discover the mysteries of making opera, thanks to public master classes.

PARADE[S]

DESTIMED.FR

A lovely Rossinian prelude to the Festival d'Aix-en-Provence. [...] Parade[s] delighted the hundreds of festivalgoers who came [...] to enjoy the first night of the summer festival.

LAPROVENCE.FR

It is the must-see event of the International Festival of Opera in Aix-en-Provence. On the Cours Mirabeau [...], several hundred Aix-en-Provence residents and visiting tourists marvelled as they watched Parade[s]. [...] It was a great, festive, popular experience, and offered loyal festivalgoers and newcomers the possibility of discovering, free of charge, some of the leading artists of the 2022 programme as they performed works by great composers such as Rossini.













ACADÉMIE
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The Académie du Festival d'Aix-en-Provence is the only international centre for artistic development and creation of its kind. The centre — a veritable springboard for early- and mid-career artists — is active within strong professional networks, thus making it a major source of new talent in the sector. What sets it apart is its presence in the heart of the Festival, which in turn enriches by fully participating in the Festival's artistic renewal and in the defence of its core values of equity, diversity and inclusion.

— Every year since its creation in 1998, extraordinary artists from the world over — including singers, instrumentalists, composers, stage directors, and playwrights — have benefited from opportunities to dialogue with leading professionals in the fields of opera, musical theatre, chamber music, and creation. Its cycle of residencies offers artists the opportunity to reflect, debate, discover, break down barriers, and broaden the participants' sense of engagement with audiences and their willingness to dare, while also developing their artistic and professional skills in order to keep up with a world that is constantly evolving.

— The Académie is also a laboratory for twenty-first-century opera. From the conception phase to the performance, it encourages experimentation across disciplines, and accompanies creators throughout the process by providing them with the necessary tools to implement their projects. Each year, it enables the creation of new works, with formats and narratives that are strongly rooted in contemporary society. This initiative relies on the strength of *enoa* (European Network of Opera Academies), a group of 11 European opera academies that serves as a powerful tool for the production and distribution of their works.

75 YOUNG ARTISTS
26 NATIONALITIES
9 COMPOSERS
8 RESIDENCIES
12 CONCERTS AT AIX (INCLUDING 4 IN THE REGION)
6 PUBLIC MASTERCLASSES
4 PASSERELLES EVENTS
2 DAYS OF PROFESSIONAL CONFERENCES FOR ARTISTS FROM THE
ACADÉMIE AND FOR RECRUITERS
2,364 HOURS OF TRAINING PROVIDED

2022 RESIDENCIES AND TRAINING SESSIONS

OPÉRA DE-CI DE-LÀ RESIDENCY

7 and 8 February 2022, and then 13–18 June 2022

Mentor — Anthony Heidweiler

Participants — 2 composers, 2 authors, 2 stage directors, 2 singers and 2 instrumentalists

VOCAL RESIDENCY

21 June–7 July 2022

Mentors — Stéphane Degout, Marcelo Amaral, Edith Wiens and Korneel Bernolet

Participants — 3 sopranos, 1 mezzo-soprano, 2 countertenors, 1 tenor, 1 baritone, 2 basses, 2 pianists–vocal coaches, and 1 harpsichordist–vocal coach

CHAMBER MUSIC RESIDENCY

22 June–7 July 2022

Mentors — Quatuor Diotima and Pascal Dusapin

Participants — Quatuor Diotima, Quatuor Mona, Kandinsky Quartet, Atenea Quartet, Amy Crankshaw

YOUNG WOMEN OPERA MAKERS RESIDENCY — Music Moves Europe

1 February 2021–31 March 2022, and then 10–12 July 2022

Mentor — Katie Mitchell

Participants — 12 women composers, stage directors, authors and conductors

WOMEN OPERA MAKERS WORKSHOP — enoa

7–12 July 2022

Mentor — Katie Mitchell

Participants — 15 women composers, stage directors, authors and conductors

IMMERSIVE RESIDENCY — enoa

15 February 2021–12 July 2022

Participant — 1 performer

CLOSING OF THE IMMERSIVE RESIDENCY — enoa

10–12 July 2022

Mentor — Katherine Wyatt

Participants — 7 multidisciplinary artists

PROFESSIONAL DAYS: OPERA MAKERS — enoa

11 and 12 July 2022

With participants from the Immersive Residency, the Young Women Opera Makers Residency, and the Women Opera Makers Workshop



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MEDITERRANEAN YOUTH ORCHESTRA

The Mediterranean Youth Orchestra offers young, talented musicians from the Sud Provence-Alpes-Côte d'Azur region and the Mediterranean Basin a professional experience as a member of an ensemble or orchestra.

For more than 30 years now, the MYO has shared the pleasure of performing a symphonic repertoire composed for large orchestras, and has placed creation and intercultural exchanges at the heart of its programmes.

With a desire to assist today's young musicians in their transition towards professional life, the MYO also offers its participants year-round training programmes in career development, including the creation in 2022 of "Medinea On Air" webinars, with the support of the Medinea network.

The Mediterranean Youth Orchestra is committed to fostering the expression and the dialog of cultural diversity in the Mediterranean, the creation of new repertoires, and the involvement in that creation of the broadest and most diverse communities possible, through its outreach skills training programmes.

1 SYMPHONIC SESSION
3 MEDINEA SESSIONS
3 OUTREACH SKILLS SESSIONS
2 CREATIVE RESIDENCIES FOR THE EMERGING SEXTET "MOSAÏC"
9 "MEDINEA ON AIR" WEBINARS
296 YOUNG ARTISTS TAKING PART IN MYO'S 2022 PROGRAMMES
23 NATIONALITIES REPRESENTED AMONG THE PARTICIPANTS (ALL SESSIONS COMBINED)
16 MENTORS
9 CONCERTS AND 13 OUTREACH EVENTS
2 LIVE RADIO BROADCASTS, ON FRANCE MUSIQUE AND KLARA RADIO

SYMPHONIC SESSION

In 2022, musical director Duncan Ward, associate conductor Quentin Hindley, and nine musicians of the London Symphony Orchestra coached 103 young artists — selected during auditions held throughout the Mediterranean area — in the symphonic session. Works included Stravinsky's *The Rite of Spring*; Lili Boulanger's *D'un matin de printemps*; Montsalvatge's *Cinco canciones negras*, with the soloist Adriana Bignagni-Lesca (mezzo-soprano); and a brand-new creation — the product of collective composition between classical musicians and the artistic successors of centuries-old musical traditions from the Mediterranean, who were brought together for the first time on stage for three concerts (at the Festival d'Aix, the Festival de Radio France Occitanie Montpellier, and the Friche la Belle de Mai in Marseille).

'It is 5 p.m. at the Grand Théâtre de Provence. In the rehearsal room, another world is playing. Voices, woodwinds, strings, brass, keyboards and percussion blend together as if they've known each other forever. If this work in progress gives us the chills, it is thanks to the young musicians who are creating and playing with passion.'

LA PROVENCE

MEDINEA SESSIONS

The Medinea sessions of the Mediterranean Youth Orchestra are innovative residencies for musical composition. They host a wide variety of young artists who are the heirs of centuries-old musical traditions from the Mediterranean and of jazz. What sets these sessions apart is that participants compose without using musical notation, the young artists work via oral transmission and memorisation specific to traditional Mediterranean practices, and are incited to utilize their improvisational talents. Fabrizio Cassol is the mentor of these sessions and has supported the emergence of numerous works that were created by these young artists and then shared in concert. In 2022, 37 young artists participated in different Medinea sessions, including nine in Gozo (Malta) from 17 March to 22 April, 24 in Aix-en-Provence (France) from 6 to 12 April and then from 1 to 16 July, and eight in Nuoro (Italy) from 17 to 30 August.

'With elements of jazz in the rhythmic, oriental modulations, furtive improvisations, fragments of groove, echoes of rock, some folk as well, interwoven strings, inserted codes, the musical track developed in this broth of hybridisation drifts from one musical continent to another, and is as exhilarating as it is contemplative.'

LIBÉRATION

OUTREACH SKILLS SESSIONS

Mark Withers and Violaine Fournier were the mentors of 13 young artists who participated in the three outreach skills and public-awareness raising sessions in 2022, and led 12 outreach events. In addition to providing a unique training programme in educational skills and in participatory creation and interaction with the environment, these sessions lead to the professional recruitment of these young participants as creative facilitators who work with a wide range of groups, as part of the Festival's cultural initiatives led the Passerelles department.

SUPPORTING EMERGING MUSICAL ENSEMBLES

In 2022, the first album by Cairo Jazz Station, a quartet composed of former participants of Medinea sessions, was released by the Alpha record label, with the support of the Abu Dhabi Music and Art Foundation.

The Mosaïc Sextet, also made up of Medinea session participants, benefited from two creative residencies, one in Marseille, and the second in Tunisia (in Hammamet and Sidi Bou Said).

WITH THE SUPPORT OF





ENOA

As a founding member and coordinator of enoa (European Network of Opera Academies) since 2009, the Festival d'Aix is committed, alongside 11 other members and 11 associated partners of enoa, to training, career integration, and creation. Launched in September 2020 for a four-year period, the enoa programme "Empowering Opera" aims to open up the sector of opera to a greater diversity of artists, of forms and of stories, in an effort to represent the society and issues today.

The 2022 edition of the Festival offered a wealth of activities in collaboration with this network:
— The production *Woman at Point Zero*, which made its world premiere at the Festival, is an enoa-labelled production. It had been developed within the network beginning in 2019.


— enoa supported two workshops of the Académie du Festival: the emblematic Women Opera Makers Workshop, led by stage director Katie Mitchell; and the closing workshop of the eight artists in the immersive residency within the network.


— enoa's summer board meeting took place in Aix during the Festival's Professional Days, and was an occasion for the partners to reunite, make a progress report halfway through the programme, and attend the premiere of *Woman at Point Zero*.


"The atmosphere of our Immersive Residency workshop was wonderful. Kate Wyatt is an excellent facilitator. Speaking with Peter Sellars was a wonderful opportunity. All staff from Aix were friendly and helpful and very well organised."


Caitlin Smith, artist in residence at the Festival d'Aix as part of the enoa immersive residencies


www.enoa-community.com

 @enoacommunity

 @European network of opera academies - enoa

 @enoa_community

 @european-network-of-opera-academies

#EmpoweringOpera par 

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MEDINEA





Founder of the Medinea network, which comprises 30 institutions from 17 Euro-Mediterranean countries, the Festival d'Aix supports, through the activities of the Mediterranean Youth Orchestra, the professional integration of young Mediterranean musicians, by developing intercultural projects that promote dialogue and the feeling of belonging to a common culture. Medinea also encourages exchanges between professionals in the field of culture in order to ensure the expansion of creative approaches in the Euro-Mediterranean region, in accordance with the core values of inclusion, diversity and equality.

Launched in 2021 with the support of Erasmus+, the *Medinea On Air* e-learning programme aims to fight against the barriers to mobility that young Euro-Mediterranean artists are facing in the current post-pandemic context. Drawing on the educational resources of the network's member institutions, this programme allows hundreds of young artists to train with high-level contributors during online meetings within the Medinea community. In April 2022, the first session produced nine webinars. Eventually, the programme will comprise 38 webinars, which can be accessed for free on Medinea's YouTube channel.

In addition, three sessions of collective creation led by Fabrizio Cassol took place this year thanks to the support of Erasmus+: one in Gozo (Malta), a second in Aix-en-Provence (France), and the third in Nuoro (Italy). And finally, Medinea professional meetings were held in Aix-en-Provence in July, allowing members of the network two reunite after a two-year hiatus due to the pandemic.

- 30 MEMBER INSTITUTIONS
- IN 17 EURO-MEDITERRANEAN COUNTRIES
- 9 "MEDINEA ON AIR" WEBINARS
- 3 MEDINEA SESSIONS: GOZO (MALTA), AIX-EN-PROVENCE (FRANCE) AND NUORO (ITALY)
- 2 PROFESSIONAL MEETINGS

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Fondation 



PASSERELLES
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3,419 PARTICIPANTS IN AWARENESS-RAISING INITIATIVES
74 SCHOOLS AND 99 PARTNERING ASSOCIATIONS AND SOCIAL AND HEALTH ORGANISATIONS

2,449 FREE TICKETS (TO OPERA REHEARSALS AND PERFORMANCES)

900 MEMBERS OF "OPÉRA ON"*

*An opera discovery programme for people under age 30.

Passerelles groups together all of the outreach, awareness-raising, and arts initiatives led all year round by the educational and socio-artistic services of the Festival d'Aix. For 15 years, Passerelles has operated throughout the entire region with a variety of partners (e.g. associations, social institutions, medico-educational organizations, health organizations and conservatories) and with educational establishments, from preschools to universities. Every year, nearly 5,000 children, teenagers and adults discover the world of opera thanks to constantly-renewed and tailor-made projects built around the Festival programme, offering an active experience of opera and of artistic creation.

SHORT-FORM PRODUCTIONS

Since 2015, Passerelles has supported the emergence of educational short-form 'productions', complete with an adaptable set design and dramatic structure. This year, two short-form productions were performed for Passerelles partners.

Envisioned by Compagnie Minute Papillon as a musical and sensory journey inspired by the great classics, **Tout Neuf!** was aimed at young audiences ages two and up. Programmed as part of Aix en Juin, this show was performed by a trio of singers accompanied by unusual instruments, and was seen by 670 people. With **Cabaret Dionysiaque!**, opera singer Marion Gomar, pianist Benjamin Laurent, and stage director Julie Timmerman play with the codes of opera. This show, for all audiences, was specially adapted to be performed on tour for Passerelles audiences throughout the Sud-Provence-Alpes-Côte d'Azur region. A total of nine performances in unique locations, such as the bottom of an apartment building, under a marquee, or in a multimedia library, reached a combined audience of nearly 800 people.

AMATEUR EXPERIENCES

Through participatory and creative projects, Passerelles creates spaces for professional and amateur artists of all levels and all ages to meet. In 2022, three projects focussing on the notion of group and of co-creation were conducted throughout the year. A public performance in the form of a concert-event took place on 2 July at 6MIC, in the new Salle de Musiques Actuelles du Pays d'Aix, as part of Aix en Juin. That evening, entitled *Hors les Murs*, brought together 129 amateur and 29 professional artists in front of an audience of 400 people.

Nausicaa XXI, the first project presented, examined notions of hospitality and the vestiges of exile in the Mediterranean region. The audience introduced to a repertoire co-developed by the participants — 7 young men living at the M.E.C.S. (Maison d'enfants à caractère social) SAME, a children's home in Marseille — from songs, dances and percussion music from their native cultures, in collaboration with singers and percussionists Sylvie Paz and Maura Guerrera from the association Sublimes Portes.

The second project, **Rituels / Célébration**, was the result of a joint effort by the companies Bayou and Rara Woulib that combined singing, music and dance, even to the point of trance. The audience was invited to participate in a group celebration initiated by the participants: i.e. newly-arrived young immigrants, members of the MODAC class from Lycée Gambetta, the MECS ACTE 13 in Aix-en-Provence, the École de la Deuxième Chance from Marseille, and the amateur chorus Afrimayé.

To close the evening, The Very Big Experimental Toubifri Orchestra and three orchestra classes from secondary schools in the region (Collège Versailles de Marseille, Collèges Charloun Rieu de Saint Martin de Crau, and Collège Leï Garrus de Saint-Maximin-la-Sainte-Beaume) performed an off-the-wall concert entitled **Dieu Poulet**.

AU GRAND AIR

Programmed for the first time this year, **Au Grand Air** is a musical foot tour through suburban areas, imagined by Passerelles for its audiences, in partnership with the Bureau des Guides GR2013.

This project was the subject of a new advanced training programme for young artists of all backgrounds, offered by the Mediterranean Youth Orchestra (MYO) and mentored by Violaine Fournier, founder of the Compagnie Minute Papillon, opera singer, actress, author, stage director, and librettist.

With urbanist and storyteller Nicolas Memain as the guide, this journey '*Du ruisseau à la mer*' ('From the stream to the sea') was interspersed with musical creations inspired by the environment and performed by three young Mediterranean artists who had participated in the programme. Nearly 120 participants took part in the foot tour, which was conducted four times on 23 and 24 May.

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DEVELOPMENT AND INTERNATIONAL CO-PRODUCTIONS

The Festival is internationally renowned: its celebrated artists, leading guest orchestras and choruses, international co-producers, and the circulation of its productions all contribute to its global reputation every year.

The 2022 operas of the Festival d'Aix will be traveling around the world via co-productions and tours over the next few years:

MAHLER'S *RESURRECTION*

This extraordinary production presented at the Stadium de Vitrolles was co-produced by the Philharmonie de Paris / Cité de la Musique et La Villette – Paris and the Abu Dhabi Festival, following their first co-production in 2016, Moneim Adwan's *Kalila wa Dimna*.

Other international revivals are under discussion.

ROSSINI'S *MOSES AND PHARAOH*

This opera will be hosted by its co-producers at the Opéra national de Lyon — which had already invited Rimsky-Korsakov's *The Golden Cockerel* in 2021 and Puccini's *Tosca* in 2019 — and at the Teatro Real in Madrid.

PASCAL DUSAPIN'S *IL VIAGGIO, DANTE*

This world-premiere production will be hosted by the following coproducers: the Opéra national de Paris; the Saarländisches Staatstheater, in Saarbrücken; and Les Théâtres de la Ville de Luxembourg, which has been a partner of the Festival for over twenty years.

MONTEVERDI'S *L'INCORONAZIONE DI POPPEA*

The Opéra de Rennes, the Palau de les Arts Reina Sofía, and the Opéra de Toulon co-produced this production, which has been unanimously praised by critics and audiences alike.

The opera will on tour at Versailles in January 2023, and promises other opportunities for revivals.

IN 2022:

9 PRODUCTIONS FROM PREVIOUS EDITIONS OF THE FESTIVAL (2013–2021)
IN REVIVAL THROUGHOUT THE WORLD
WITH 72 PERFORMANCES IN 11 CITIES: ADELAIDE, HELSINKI, BERLIN, CAEN,
ANTWERP, GHENT, LUXEMBOURG, VIENNA, BRUSSELS, TOKYO AND NEW
YORK



AUDIENCES

FESTIVAL: 71,399 AUDIENCE MEMBERS

OPERAS + CONCERTS: 43,411 AUDIENCE MEMBERS

AIX EN JUIN: 13,821 AUDIENCE MEMBERS

including PARADE[S]: 3,800 AUDIENCE MEMBERS

1,619 TICKETS AT €8 OR €9 PURCHASED BY PEOPLE AGED 18–30 *

TICKET SALES: €4.047 MILLION (excluding VAT)

**including nearly 800 tickets through the Opéra ON initiative*

The 74th edition of the Festival was a great success, with the number of tickets sold for paid events in July up 13.2% overall and, more specifically, up 20% for the increasingly popular programme of concerts. Operas in concert version in particular drove this development, with a fill rate of up to 99%.

Aix en Juin, which had suffered from the constraints imposed by the health crisis, also returned to its pre-Covid attendance rate.

The scope and diversity of the programme — with 7 new opera productions, 3 operas in concert version and 14 concerts — made this edition especially appealing, thereby attesting to the loyalty and trust of our audiences while also demonstrating the influx of new festivalgoers.

International festivalgoers were able to return on site to the Festival. The number of foreign audience members rose by 33% between 2019 (the last year spared by the health crisis) and 2022, with the return in particular of American and English ticketholders, who had been especially affected by health constraints implemented last summer in the fight against COVID.

BREAKDOWN OF AUDIENCES BY GEOGRAPHIC ORIGIN

44,9%	Région Sud-Provence-Alpes-Côte-d'Azur
34,3%	Other regions in France (including 20.7% from Paris and the Parisian area)
19,4%	Abroad (including 12.4% from Europe)
1,4%	Origin unknown



A FESTIVAL FOR EVERYONE

7 NEW OPERA PRODUCTIONS
INCLUDING 2 WORLD PREMIERES
3 OPERAS IN CONCERT VERSION
38 OPERA PERFORMANCES
14 CONCERTS
7 GUEST ORCHESTRAS AND 4 GUEST CHORUSES
29 AIX EN JUIN EVENTS

In order to help ensure that opera is accessible to as many people as possible, the Festival maintains a pricing policy adapted to audiences' needs and expectations.





Thus, the subscription package implemented two years ago, which offers preferential rates to the most passionate festivalgoers, has been a resounding success, with nearly 7,000 tickets sold and a 25% increase in the number of subscriptions between 2021 and 2022.

Because introducing contemporary creation to the largest audience possible is also one of the Festival's key missions, a different pricing structure was put into place – for example, for the opera *Il Viaggio, Dante* – allowing all individuals to enjoy new repertoires.

Finally, the Festival is intent on continuing to open up its offer of operas and concerts to as many people as possible, with 33.5% of tickets sold for less than €60, and 1,619 tickets priced available for €8 or €9 for young people aged between 18 and 30.

Among these youth tickets, nearly 800 were sold thanks to the Opéra ON initiative. The Opéra ON programme, which offers its members the possibility to attend events and exclusive meetings all year long, also allows them to discover Festival productions under preferential conditions (with tickets at €8 or €9 for top-category seats).

PRICE BREAKDOWN OF TICKETS SOLD

	33.5 % of the tickets at under €60
	16.3 % of the tickets from €61 to €120
	11.4 % of the tickets from €121 to €200
	38.8 % of the tickets from €201 to €297

PROFESSIONAL DAYS

For its 2022 edition, the Festival d'Aix-en-Provence consolidated its vocation as a meeting place for professionals from the world of music and opera. Four international conferences were held in the period from 10 to 13 July in order to expand the possibilities of professional encounters and dialogues:

- enoa (European Network of Opera Academies) board meeting
- Opera Makers Professional Day – with young opera makers from the Académie du Festival
- “Accord Majeur” Professional Day
- Medinea (MEDiterranean INCubator of Emerging Artists) Professional Days

MEDIA COVERAGE

139 JOURNALISTS FROM 14 COUNTRIES (TV, RADIO, PRINTED PRESS)
47 RADIO REPORTS AND RADIO PROGRAMMES
5 TV AND INTERNET REPORTS
3 OPERAS BROADCAST LIVE AND AVAILABLE ON LINE (ARTE AND ARTE.TV)
7 LIVE AND PRE-RECORDED EVENING EVENTS ON FRANCE MUSIQUE
2 LIVE BROADCASTS AT THE FESTIVAL
FRANCE MUSIQUE - MUSIQUE MATIN / CHRISTEL LOETZSCH AND MICHAEL SPYRES
FRANCE MUSIQUE - MUSIQUE MATIN / ELSA DREISIG
AND LEONARDO GARCÍA ALARCÓN



THE FESTIVAL BUDGET

With the exceptional 2022 programme, the Festival continued its strategy of recovery after the health crisis, with a budget of €27.5 million, an increase of 18% compared to the previous year.

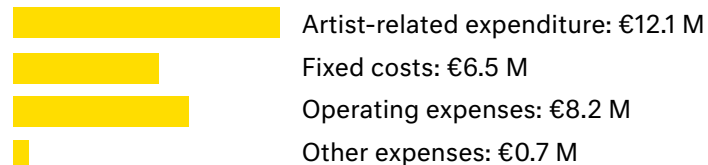
2021 EXPENDITURE BUDGET: €23,303,000

2022 EXPENDITURE BUDGET: €27,493,000

With an economic model that is unique in the French cultural sector, the budget of the Festival d'Aix is characterised by the size of its artistic expenditure and the high level of self-generated income (individual and corporate sponsorship, ticket sales, and co-productions).

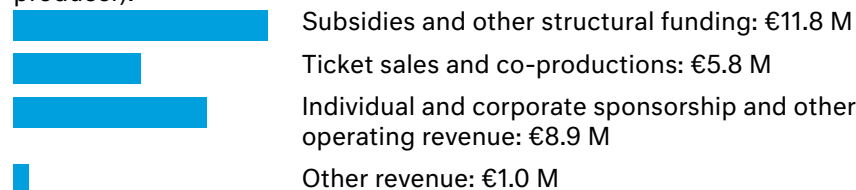
EXPENDITURE

Artist-related expenditure represents the largest item in the budget (€12.1 M, or 44% of expenses), of which €8.7M are affected to operas. The other budget items are fixed costs (permanent staff, overheads) at 24% of expenditure, and operating expenses (technical, communication, etc.) for 30%.



REVENUE

With a rate of public funding of 36% of its overall budget, the Festival d'Aix remains heavily dependent on self-generated revenue (sponsorship, ticket sales and co-productions), which represent more than half of its total revenues. However, the outbreak of war in Ukraine affected the Festival's budget by reducing co-production revenues (with the withdrawal of one Russian co-producer).



The 2022 figures presented here correspond to the provisional projected budget as of the end of September 2022.

THE TEAMS

The success of the Festival's ambitious project is made possible by the involvement and quality of all of its teams. Human resources therefore represent one of the major, and central, aspects of the Festival's policy, especially as it relates to the social responsibility strategy.

This year, the Festival was awarded two AFNOR labels — 'Gender Equality in the Workplace' and 'Diversity' — for the entirety of its actions in terms of social dialogue and management.

A WEALTH AND DIVERSITY OF PROFESSIONS

The Festival — a place for innovation and artistic excellence — counts more than 100 professions, among which traditional know-how coexists with highly-specialised skills:

- Technical staff: research engineers, workshop technicians (e.g. carpentry, locksmithing, costumes, props), stage technicians (machinery, lights, sound, video, dressing), etc.
- Administrative staff: professions in the production of live performances, communication, in public relations (e.g. reception, box office, educational and socio-artistic services) and, more broadly, in administration (e.g. information services, accounting, HR, logistics).
- Finally, the artists: members of the orchestras and choruses, conductors and soloists, stage directors, dancers, extras, etc.

WORK CONDITIONS

As part of its commitment towards social responsibility, the Festival is focusing on improving the quality of working life for its employees. A charter on remote working and a collective agreement on gender equality in the workplace, therefore, have been implemented in 2022.

RECRUITMENT

Located on three sites — in Aix-en-Provence, Venelles and Paris — the Festival recruits a large majority of its employees in the PACA region to fill its seasonal needs. Therefore, in 2022, 63% of the *techniciens intermittents* (i.e. industry technicians on short-term contracts) were hired locally.

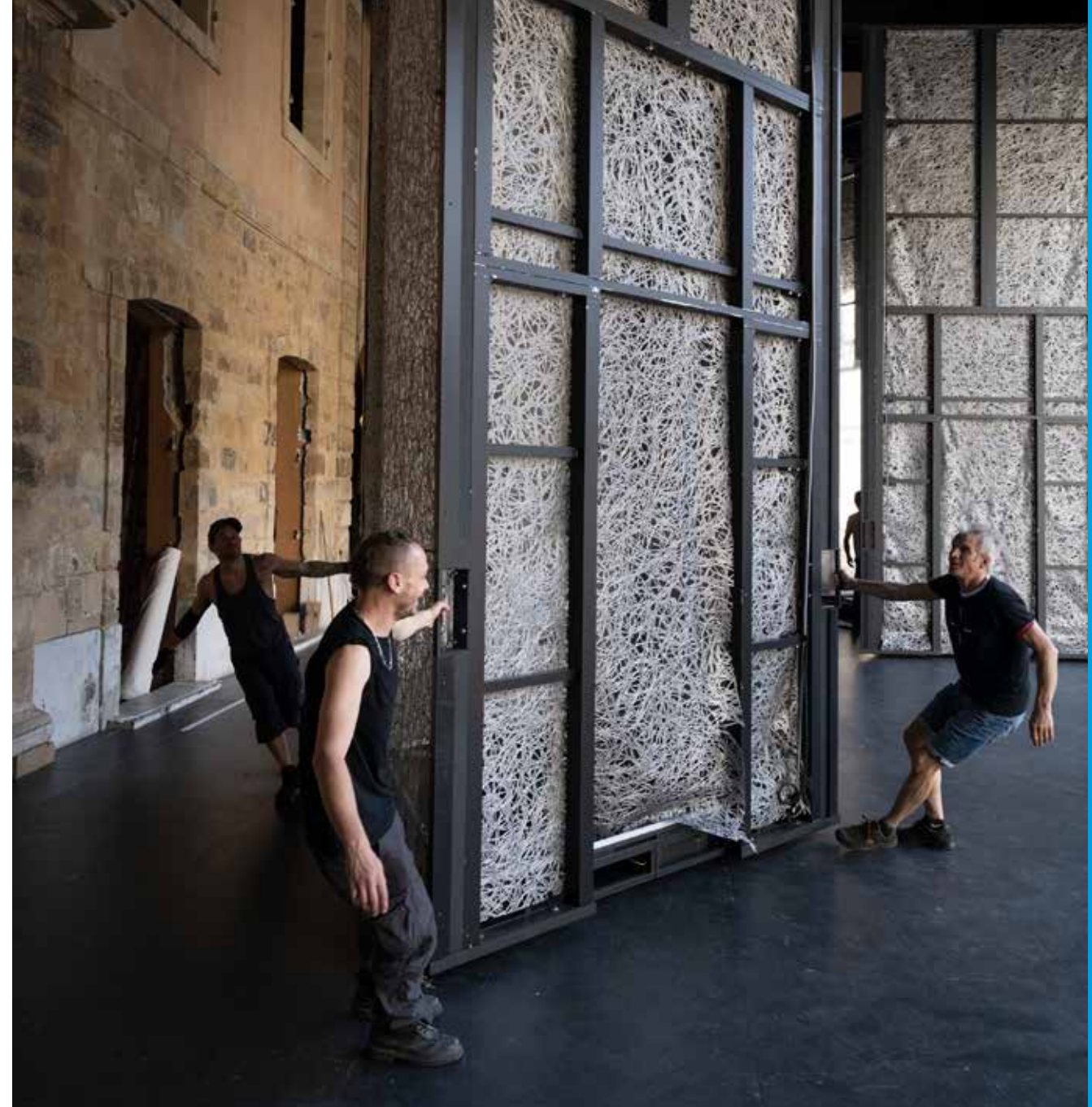
In addition, the Festival is concentrating on expanding the communication channels for job offers, in order to diversify the profiles of its employees. Special attention has been paid this year to promote the hiring and improve the general conditions of employees with disabilities.

TRANSMISSION AND DEVELOPMENT OF SKILLS

With its highly-skilled teams, the Festival is aware of the need to keep the occupations and know-how of the performing arts alive, and endeavours to support the development of its employees' skills, by adapting its training plan, hosting trainees and interns all year round, presenting the various technical professions during the open days at the workshops at Venelles, etc.

AVERAGE ANNUAL NUMBER OF EMPLOYEES: ROUGHLY 180 FULL-TIME EQUIVALENT

IN 2022: 1,400 ADMINISTRATIVE STAFF, TECHNICIANS AND ARTISTS
220 ADMINISTRATIVE STAFF, OF WHICH 69 ON A PERMANENT CONTRACT
350 *TECHNICIENS INTERMITTENTS*
800 ARTISTS (SOLOISTS, MEMBERS OF GUEST ORCHESTRAS AND CHORUSES, ARTISTS IN THE MYO AND THE ACADEMIE, ETC.)



SOCIAL AND ENVIRONMENTAL RESPONSIBILITY

AN EVER-GROWING COMMITMENT

Since the inclusion of NSR (Nonprofit Social Responsibility) in its statutes in 2020, the Festival has been working in depth with all of its teams to integrate the human, social and environmental aspects of this model in all its missions. In 2022, the Festival has actively continued this approach by relying on three working groups made up of volunteer employees: “Gender Equality”, “Diversity – Disability”, and “Environment – Eco Habits”.

An NSR charter was drawn up and adapted for each major sector or stakeholder (artists, catering, etc.) in order to translate the Festival’s commitments into clear and concrete objectives.

In addition, internal awareness-raising tools are being deployed to reach all employees: a monthly newsletter presents the main NSR projects underway, and monthly lunchtime video-conference meetings (“les Midis de la RSO”) are organised with inspiring figures on subjects such as disability, audience mobility, and diversity.

12 MEETINGS OF THEMATIC WORK GROUPS

4 NSR LUNCHTIME MEETINGS

4 NEWSLETTERS

EQUALITY AND DIVERSITY

In 2021, the Festival launched two internal guides on the prevention of discrimination and on gender-based and sexual violence; in 2022, it is now implementing a comprehensive programme to address these issues. A special training plan for staff is making it possible to create local drop-in centres for the Listening Unit: with this on-site presence, members of the unit will be able to identify victims and orient them to existing services as necessary. A communication campaign has also been implemented to raise awareness among all teams, administrative staff, technicians, and artists, thanks to presentations and workshops on all sites, a specific MOOC for reception staff, and a poster campaign in French and English.

At the same time, there will be a focus on disability during the last quarter of 2022, as part of the ‘European Week for the Employment of People with Disabilities’, with several awareness-raising sessions for teams, as well as support on the specific recruitment policy that should be implemented.

59 PEOPLE TRAINED

1 LISTENING UNIT / 2 INTERNAL CONTACTS

The Festival d’Aix is engaged in an active reflection around the promotion of women in the opera sector; this effort is apparent in various forms in the programming of operas, concerts and musical theatre. For the past 20 years, the Festival — along with the Académie and the Mediterranean Youth Orchestra, who are also focused on these issues — has helped women and artists from diverse backgrounds to achieve their rightful place in the sector.

ASSESSMENT

In order to evaluate and improve the actions being implemented, the Festival has carried out an audit in 2022 with all the teams that worked on the 2021 edition. The survey, conducted among approximately 500 people, showed that 94% of respondents believed that the Festival does indeed integrate the fight against discrimination and the promotion of diversity into its missions. In addition, 83% confirmed that they believe that women and men employees of the Festival are treated fairly and equally. A similar assessment will be carried out at the end of this year with the artists who participated in the 2022 edition.

ENVIRONMENT

The Festival, which has been working on ecological issues for more than a decade, is currently calculating its carbon footprint so that it can devise and implement a precise action plan to reduce its impact on the environment. Having developed extensive expertise in the life cycle of opera sets, the Festival is now integrating into its operations the proper methods and processes to ensure that all the materials it uses can be recycled.

The Festival is pursuing this reflection via a collective that unites several opera houses in France and Belgium around the issue of sustainability. A large-scale project is being carried out in the collective in order to implement ‘standard structures’, which will allow participating partners to be equipped with identical set structures and thus limit the number of elements that need to be transported, especially for co-productions and tours.

Internally, an inter-departmental study is being carried out on waste management, sustainable purchasing, food services, and green IT.



2022 PROGRAMME

OPERAS

RESURRECTION

Gustav Mahler
ESA-PEKKA SALONEN – ROMEO CASTELLUCCI

SALOME

Richard Strauss
INGO METZMACHER – ANDREA BRETH

IDOMENEO, RE DI CRETA

Wolfgang Amadeus Mozart
RAPHAËL PICHON – SATOSHI MIYAGI

MOSES AND PHARAOH

Gioacchino Rossini
MICHELE MARIOTTI – TOBIAS KRATZER

IL VIAGGIO, DANTE – WORLD PREMIERE

Pascal Dusapin
KENT NAGANO – CLAUS GUTH

L'INCORONAZIONE DI POPPEA

Claudio Monteverdi
LEONARDO GARCÍA ALARCÓN – TED HUFFMAN

WOMAN AT POINT ZERO

Bushra El-Turk
KANAKO ABE – LAILA SOLIMAN

OPERA IN CONCERT VERSION

L'ORFEO

Claudio Monteverdi
Conductor LEONARDO GARCÍA ALARCÓN

NORMA

Vincenzo Bellini
Conductor RICCARDO MINASI

ORFEO AND EURIDICE

Christoph Willibald Gluck
Conductor RAPHAËL PICHON

CONCERTS

ORCHESTRE DE PARIS

Conductor ESA-PEKKA SALONEN

LES TALENS LYRIQUES

Conductor CHRISTOPHE ROUSSET

MEDITERRANEAN YOUTH ORCHESTRA / SYMPHONIC SESSION

Conductor DUNCAN WARD

JULIA BULLOCK

HARAWI, SONG OF LOVE AND DEATH

KARINE DESHAYES – FLORIAN SEMPEY

ABEER NEHME

GOLDA SCHULTZ

ANNA PROHASKA – NICOLAS ALTSTAEDT – FRANCESCO CORTI

BENJAMIN BERNHEIM

DIOTIMA QUARTET

JOÃO BARRADAS TAREK YAMANI

MEDITERRANEAN YOUTH ORCHESTRA / MEDINEA SESSION

Conductor FABRIZIO CASSOL

AIX EN JUIN

PANORAMA

CINEMA CYCLE

LOST HIGHWAY BY DAVID LYNCH (1997)
FUOCOAMMARE BY GIANFRANCO ROSI (2016)
SALOMÉ BY CHARLES BRYANT (1923)
LA FAVORITE BY YÓRGOS LÁNTHIMOS (2019)
INFERNO BY ROMEO CASTELLUCCI (2008)

LES VOIX DE SILVACANE

PHONO ENSEMBLE: REBETIKO OF AMERICA
LAMENTI E SOSPIRI – CAPPELLA MEDITERRANEA
Conductor LEONARDO GARCÍA ALARCÓN
ENSEMBLE VOCAL AIX-MARSEILLE UNIVERSITÉ,
ENSEMBLE C'BARRÉ CONCERT

YOUNG AUDIENCE PERFORMANCE *TOUT NEUF!*

MASTER CLASSES ANTHONY HEIDWEILLER, STÉPHANE DEGOUT, DIOTIMA QUARTET, PASCAL DUSAPIN, EDITH WIENS

OPÉRA DE-CI DE-LÀ

GABRIEL DUSSURGET PRIZE – ORCHESTRE DU CONSERVATOIRE

ASMÂA HAMZAOUÏ – BNAT TIMBOUKTOU CONCERT

CONCERTS ON TOUR – VOCAL RESIDENCY OF THE ACADEMIE - LE PARADOU, ISTRES, LES- SAINTES-MARIE-DE-LA-MER

ACADEMIE CONCERTS – VOCAL AND CHAMBER RESIDENCIES

PARADE[S] CONCERT

SINGERS FROM THE PRODUCTION OF *MOSES AND
PHARAOH*
AVIGNON ORCHESTRA
Conductor MICHELE MARIOTTI

HORS LES MURS CONCERT – THE VERY BIG EXPERIMENTAL TOUBIFRI ORCHESTRA, LA CIE RARA WOULIB, SUBLIMES PORTES

#THEDIGITALSTAGE

OPERAS

RESURRECTION

Gustav Mahler
ESA-PEKKA SALONEN – ROMEO CASTELLUCCI

IDOMENEO, RE DI CRETA

Wolfgang Amadeus Mozart
RAPHAËL PICHON – SATOSHI MIYAGI

MOSES AND PHARAOH

Gioacchino Rossini
MICHELE MARIOTTI – TOBIAS KRATZER

CONCERTS

TAREK YAMANI

TÊTE-À-TÊTE

4 JULY – ROMEO CASTELLUCCI
Resurrection's stage director, stage costume and
lighting designer
Moderator: Timothée Picard

5 JULY – TOBIAS KRATZER
Moses and Pharaoh's stage director
Moderator: Raphaëlle Blin

6 JULY – **ANDREA BRETH AND GÁBOR BRETZ**
Salome's stage director and Jochanaan in *Salome*
Moderator: Raphaëlle Blin

7 JULY – **CLAUS GUTH AND ETIENNE PLUS**
Il Viaggio, Dante's stage director and choreographer
and *Il Viaggio, Dante's* stage design
Moderator: François Delécluse

8 JULY – **BUSHRA EL-TURK AND BISSANE AL CHARIF**
Woman at Point Zero's composer and *Woman at Point Zero's* stage design and video
Moderator: Raphaëlle Blin

9 JULY – **TED HUFFMAN**
L'incoronazione di Poppea's stage director
Moderator: François Delécluse

11 JULY – **JULIA BULLOCK**
Soprano who dedicates the second part of her portrait to Harawi, *Chant d'amour et de mort* by Olivier Messiaen
Moderator: François Delécluse

12 JULY – **RAPHAËL PICHON AND SABINE DEVIEILHE**
Idomeneo, Re di Creta's conductor and Ilia in *Idomeneo, Re di Creta*
Moderator: Timothée Picard

13 JULY – **SATOSHI MIYAGI**
Idomeneo, Re di Creta's stage director
Moderator: Timothée Picard

14 JULY – **ELSA DREISIG**
Title role of *Salome*
Moderator: Timothée Picard

15 JULY – **KARINE DESHAYES**
Title role of *Norma*
Moderator: Timothée Picard

16 JULY – **CHRISTEL LOETZSCH, DOMINIQUE VISSÉ AND JEAN-SÉBASTIEN BOU**
Giovane Dante, Voce dei dannati and Dante in *Il Viaggio, Dante*
Moderator: Raphaëlle Blin

18 JULY – **PENE PATI AND JEANINE DE BIQUE**
Aménophis and Anaï in *Moïse et Pharaon*
Moderator: Raphaëlle Blin

19 JULY – **LEONARDO GARCÍA ALARCÓN, JAKE ARDITTI AND JULIE ROSET**
L'incoronazione di Poppea's conductor, Nerone in *L'incoronazione di Poppea* and Amore/Valletto in *L'incoronazione di Poppea*
Moderator: François Delécluse

20 JULY – **ANNA BONITATIBUS AND MICHAEL SPYRES**
Idamante and title role in *Idomeneo, Re di Creta*
Moderator: Timothée Picard

22 JULY – **TAREK YAMANI**
Lebanese-American keyboardist and composer
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