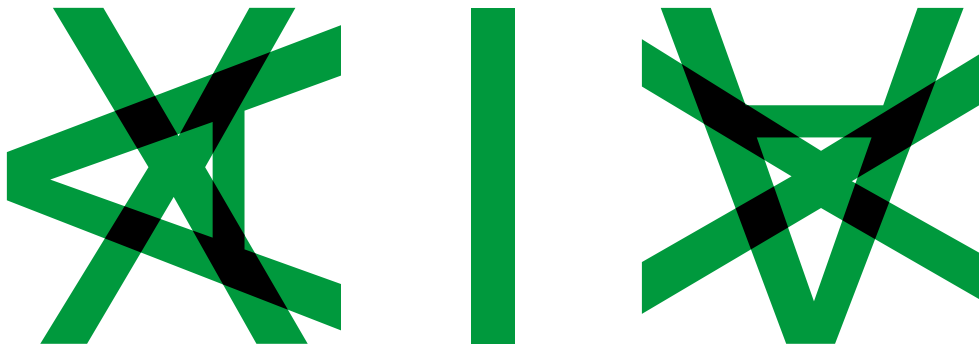


FESTIVAL D'AIX—EN—PROVENCE

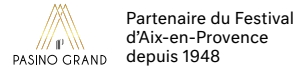


2024 ANNUAL REPORT



WE THANK OUR PUBLIC PARTNERS

The Festival d'Aix-en-Provence would like to thank its partners in the public sector: the French State, the Ville d'Aix-en-Provence, the Métropole Aix-Marseille-Provence, the Département des Bouches-du-Rhône and the Région Sud-PACA, for their vital support from the very beginning, their assistance in the development of the Festival, and their unwavering commitment.



A report on the year 2024 is, first and foremost, a celebration of yet another remarkable edition; but it also offers an opportunity to learn a few lessons from the spectacular way all the partners of this Festival mobilised in response to the economic crisis this past spring.

As the year comes to a close, I wish to highlight the exceptional efforts made by the Festival stakeholders. I must begin with the team itself – from senior management to all members of the staff – who stuck together, and relentlessly endeavoured to ensure that the summer would be a success, and collaborated on a substantial cost-saving programme. I am also thinking of the French State and other public authorities (the Ville d'Aix-en-Provence, the Métropole Aix-Marseille-Provence, the Département des Bouches-du-Rhône, and the Région Sud-PACA) who, in these difficult times, managed to allocate significant resources in a show of commitment to our institution. And finally, I wish to mention the valuable donors and corporate sponsors who were willing to exceed their usual level of support. The 2025 edition has had to be re-thought. The result is well-balanced, and demonstrates a combination of ambition and passion. It aims to deepen our local roots without sacrificing our broader reach. I am struck by the powerful attachment to our Festival shared by all – and, in the end, that is what matters most.

As for this year's edition, how could we not be amazed once again by what was presented? The transition from Aix en Juin to the Festival proper took the form of a memorable stroll through the major works of the Romantic repertoire, along the Cours Mirabeau. The eighteenth century was given pride of place, through such works as Gluck's *Iphigénies*, which opened the Festival and has just recently been named Best Production at the 2024 International Opera Awards; an incredible reimagining of Rameau's *Samson* by Claus Guth and Raphaël Pichon; and, finally, *La Clemenza di Tito* by the illustrious, and ineluctable, Mozart. There is not the space here for me to list every title and every name; but from the baroque (Monteverdi) to contemporary creations, opera enjoyed its rightful place of honour, and was celebrated in front of enthusiastic audiences.

And it is this very enthusiasm that gives meaning to the wondrous efforts of all.

Paul Hermelin,
President of the Board of Directors

MANY THANKS!

This 76th edition of the Festival took place in an economic and political context that affected nearly all cultural organisations. The Festival was no exception. We were indeed confronted with a complex crisis, which we were able to overcome thanks to the help of our loyal partners, and to our audiences as well. That is why I would like to begin by extending my heartfelt thanks, and those of the entire team, to everyone involved.

We thank our public partners: the French State, the Ville d'Aix-en-Provence, the Métropole Aix-Marseille-Provence, the Département des Bouches-du-Rhône, and the Région Sud-PACA, who have always supported us, have helped to promote the Festival's development and have stood by us, this year yet again, in our efforts to deal with this crisis.

We also thank all our donors and corporate sponsors for their loyal and passionate involvement: their unwavering support helped to make this edition a success.

The Festival is looking toward the future, and all the teams are hard at work preparing another great edition for 2025. The Festival's economic model will be reinforced while still ensuring that the Festival's identity, artistic excellence and local roots are respected.

We thank all members of our audiences: you came in great numbers (68,000 attendees) and from diverse backgrounds (40% of tickets sold were priced at under €60, and more than 28,000 festivalgoers attended our free events). Our thanks go to our media partners, Arte and France Musique, who extend the reach of our productions beyond our venues, in an effort that is essential to the Festival's renown. And we thank the national and international press for their continued presence (238 journalists).

This 2024 edition offered the audience true 'festival projects', like *Samson*, a new work by Claus Guth and Raphaël Pichon – and a great public and critical success – freely based on a lost opera by Rameau and a censored libretto by Voltaire; and the extraordinary two-part production formed by Gluck's *Iphigénie en Aulide* and *Iphigénie en Tauride* – which won the prestigious International Opera Awards 2024 prize for Best Production – conducted by Emmanuelle Haïm and staged by Dmitri Tcherniakov. For the centenary of Puccini's death, *Madama Butterfly* entered the Festival's repertoire, with an extraordinary performance by Ermonela Jahò. This year also saw the revival

of Debussy's *Pelléas et Mélisande* in Katie Mitchell's politically-engaged staging, with a largely renewed cast. Monteverdi's *Il Ritorno d'Ulisse*, the final production in a cycle featuring Leonardo García Alarcón, showcased a new generation of promising singers.

Two musical theatre projects attracted special attention: *Songs and Fragments*, in an intense and minimalist staging by Barrie Kosky, and *The Great Yes, The Great No*, a poetic and political fable by William Kentridge, presented as part of a long-term partnership with the Fondation LUMA Arles. Mozart was celebrated with a widely acclaimed concert version of *La Clemenza di Tito*. Alongside these productions was a rich programme of 13 concerts and recitals, a combination of symphonic works and great vocalists, contemporary music and end-of-residency concerts by residents of the Académie, and jazz and Mediterranean music – including a celebration of the 40th anniversary of the Orchestre des Jeunes de la Méditerranée.

Aix en Juin – again entirely free – has become a must-see event. Festivities included participatory performances and projects from the Passerelles department; concerts and masterclasses by the Académie; Mediterranean programming; the 'Voix de Silvacane' weekend; a film cycle in partnership with Aix's cinemas; and, of course, 'Parade[s]' on the Cours Mirabeau, a joyful moment dedicated to great arias from French and Italian operas.

To enrich the audience's experience, the Festival offered nearly 60 other events – meetings with artists, discussions with professionals, and pre-performance talks – which many experienced live, but which can be revisited on #TheDigitalStage along with recordings of Festival operas.

Join us on 6 December for a presentation of our projects for the 2025 edition!

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

MANY THANKS TO OUR SPONSORS AND DONORS

The Festival owes its creation to the mobilisation of major donors. Thanks to their philanthropic spirit, they remain central to our mission and participate directly in our efforts to achieve our ambitions. To support the Festival in all its different activities, thematic circles have been created to unite donors who share similar goals and interests, should they so wish. Through these circles, they become involved in the creative artistic process, the training of young musicians and singers, and efforts to raise public awareness.

They are thus an essential part of the Festival and actively participate in its core mission. They also enjoy exclusive benefits commensurate with their level of support.

Join us: your support is vital!

Aymeric Lavin
Director of Philanthropy and Development
aymeric.lavin@festival-aix.com

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avec le généreux soutien d'
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Created in honour of Countess Pastré, the Festival's first major patron, this circle brings together major donors who share the same passion for opera.

Minimum donation: €50,000

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Each year, the Mécènes Associés follow the genesis of a production every step of the way, like true art commissioners.

Minimum donation: €20,000

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The Club des Mécènes is made up of more than 200 philanthropists of all nationalities who are passionate about the Festival and wish to help improve and promote it.

Minimum donation: €900

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Donors of the Cercle Incises help support the creation of the contemporary repertoire.

Minimum donation: €5,000

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Connected to the Festival's history and Mediterranean identity, this circle supports expression and dialogue among the different Mediterranean aesthetics and cultures.

Minimum donation: €5,000

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The Jeunes Mécènes (under age 40) enjoy a unique relationship with the Festival and with the young artists of the Académie.

Minimum donation: €300

We extend our thanks to international donors who support us from the United States (IFILAF US), the United Kingdom (IFILAF UK), and member countries of the Transnational Giving Europe network.

We thank those donors who have given to the Fondation pour le Festival d'Aix-en-Provence, which is under the aegis of the Académie des beaux-arts.

Any donation to the Festival is eligible for deduction for the purpose of income tax, property wealth tax, or corporate tax.

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IPHIGÉNIE EN AULIDE – IPHIGÉNIE EN TAURIDE

SAMSON

MADAMA BUTTERFLY

PELLÉAS ET MÉLISANDE

IL RITORNO D'ULISSE IN PATRIA

LA CLEMENZA DI TITO

SONGS AND FRAGMENTS

THE GREAT YES, THE GREAT NO

OPERA

OPER

OPE

OP

O

IPHIGÉNIE EN AULIDE — IPHIGÉNIE EN TAURIDE

CHRISTOPH WILLIBALD GLUCK (1714—1787)



Conductor
Emmanuelle Haïm
Stage director and
set designer
Dmitri Tcherniakov
Costume design
Elena Zaytseva
Lighting design
Gleb Filshinsky
Dramaturgy
Tatiana Werestchagina

Choir coach
Richard Wilberforce

Choir and Orchestra
Le Concert d'Astrée

Conductor's assistant
Simon Proust
Vocal coach, harpsichord
Benoît Hartoin*
Vocal and language coach
Emmanuel Olivier*
Staging assistants
**Joël Lauwers, Elisabeth
Fischer**
Fight director
Ran Arthur Braun
Set design assistant
Danila Travin
Costume assistant
Madeline Cramard

IPHIGÉNIE EN AULIDE
Iphigénie
Corinne Winters
Agamemnon
Russell Braun
Clytemnestre
Véronique Gens
Achille
Alexdair Kent
Calchas
Nicolas Cavallier
Diane
Soula Parassidis*
Patrocle
Lukáš Zeman
Arcas
Tomasz Kumięga*

Oreste enfant
Timothé Rieu
Électre enfant
Daphné Guivarch

Extras
**Jacqueline Cornille, Ilda
Chouchana Hamon, Alain
Dumandel, Claudine
Mussawir, Hubert Rollet,
Didier Roussell, Bernard
Traversa, Caroline
Tyranowicz**

IPHIGÉNIE EN TAURIDE
Iphigénie
Corinne Winters
Oreste
Florian Sempey
Pylade
Stanislas de Barbeyrac
Thoas
Alexandre Duhamel
Diane
Soula Parassidis*
Un Ministre, un Scythe
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Laura Jarrell

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NEW PRODUCTION OF
FESTIVAL D'AIX-EN-
PROVENCE

A COPRODUCTION WITH
GREEK NATIONAL OPERA

avec le généreux soutien de
Aline Foriel-Destezet

— WITH THE SUPPORT OF
CERCLE ETEL ADNAN
POUR LA MÉDITERRANÉE

PRIZE FOR BEST
PRODUCTION OF THE
YEAR AT THE 2024
INTERNATIONAL OPERA
AWARDS

THE NEW YORK TIMES

This rare juxtaposition offers an immersion in Gluck's revolutionary innovations – what became known as his reform of opera, paving the way for Wagner and modernity.

OPERA TODAY

As is usual at the Aix Festival, the casting was of superb singing actors. [...] It was a brilliant, surreal space envisioned and realized by Mr. Tcherniakov.

PLAYS TO SEE

At the Festival d'Aix, these two operas are presented in one evening, creating the impression of a single, cohesive narrative. This ambitious project is made possible by the combined efforts of the Concert d'Astrée orchestra, conducted by the exceptional Emmanuelle Haïm, and the visionary direction of Dmitri Tcherniakov.

OPER!

The Festival d'Aix offers us a powerful opera with this double *Iphigénie* by Gluck. Corinne Winters masters the double title role with enormous theatrical and vocal presence.

DIE-DEUTSCHE-BUEHNE.DE

This night of opera proves to be profoundly relevant. [...] Tcherniakov has managed to find, with great artistic sensitivity, the right balance to reveal the work's relevance without lapsing into didacticism.

SUDDEUTSCH ZEITUNG

Corinne Winters is a passionate Iphigénie, and her elegant voice suits the character perfectly.

MUSICA

It is an artistic success that combines innovating staging and top-level conducting.

LA LIBRE BELGIQUE

Haïm, Tcherniakov and Winters, in a very coherent interpretation of Gluck's two Atréid dramas. [...] With extreme precision in the direction of the actors and a great deal of intelligence and coherence, Tcherniakov plays on the continuities and symmetries.

LE MONDE

With her beautiful tones, the suppleness of her lines, and her prosodic sensitivity, [Corinne Winters] charms and moves us. [...] Emmanuelle Haïm, at the head of Le Concert d'Astrée [...], delivered a true lesson in music over the course of four hours, revealing the shades and hues of a score so alive that it seems to have sprung, fully formed, from the thigh of Gluck.

L'HUMANITÉ

The star was Emmanuelle Haïm with her ensemble, Le Concert d'Astrée. She elevated the score with conducting that was intense but never harsh, feverish yet always supple, and that highlighted the sensual woodwinds, and did justice to the hidden elegance of this music.

LE POINT

In the role of Iphigénie, Corinne Winters achieves a true feat. Tcherniakov plays skilfully on the different versions of the myth.

TÉLÉRAMA

In the pit, Emmanuelle Haïm leads Le Concert d'Astrée with vigour and elegance [...]. [...] Le Concert d'Astrée choir works wonders.

INFERNO-MAGAZINE.COM

Dmitri Tcherniakov's staging is superb.

*Former artists of the Académie







SAMSON

JEAN-PHILIPPE RAMEAU (1683—1764)

Conductor and musical concept
Raphaël Pichon*
Stage direction, concept and scenario
Claus Guth
Set design
Étienne Pluss
Costume design
Ursula Kudrna
Lighting design and video
Bertrand Couderc
Choreography
Sommer Ulrickson
Sound design
Mathis Nitschke
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Yvonne Gebauer

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David Belkovski
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Evie Poaros

Samson
Jarrett Ott
Dalila
Jacquelyn Stucker
Timna
Lea Desandre*
Achisch
Nahuel di Pierro
Elon
Laurence Kilsby
L'Ange
Julie Roset*
Premier juge / Un convive
Antonin Rondepierre
Deuxième convive
René Ramos Premier
La Mère de Samson
Andréa Ferréol
Samson jeune
Gabriel Coullaud-Rosseel
Un sans-abri
Pascal Lifschutz

Dancers
Gal Fefferman, Theo
Emil Krausz, Victoria
McConnell, Manuel Meza,
Rouven Pabst, Francesco
Pacelli, Dan Pelleg, Marion
Plantey, Evie Poaros,
Robin Rohrmann, Victor
Villarreal, Marko Weigert

Extras
Alexandre Charlet, Arnaud
Fiore, Jacky Kumanovic

Choir and Orchestra
Pygmalion

WORLD PREMIERE

A COPRODUCTION WITH
THÉÂTRE NATIONAL DE
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avec le généreux soutien d'
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LA CRÉATION, CERCLE DES
MÉCÈNES ASSOCIÉS

THE NEW YORK TIMES

An intense and moving performance at the Festival d'Aix-en-Provence. [...] Pichon and Guth have conjured a sense of the beauty that made Voltaire so nostalgic about the opera.

OPER-MAGAZIN

Claus Guth and Raphaël Pichon connect Rameau works into a captivating whole.

DE VOLKSKRANT

Raphaël Pichon's and Pygmalion's performances are sublime.

NEUE ZÜRCHER ZEITUNG

This world premiere is extremely well-achieved [...] and stunningly performed.

LE TEMPS

At Aix-en-Provence, *Samson* is reborn from its ashes in a captivating new creation. [...] An unprecedented and bold world premiere. [...] It is impossible not to succumb to the artistic and musical alchemy emanating from this evening.

LE SOIR

It was a risky gamble, but one that paid off. [...] The production is driven by phenomenal energy, and its narrative and way of re-introducing Rameau's music to the audience is captivating.

LES ÉCHOS

Samson brings the house down in Aix. [...] It was a risky gamble, but it has paid off handsomely, thanks to the dazzlingly beautiful and intelligent performances and the admirable musical direction.

LE FIGARO

Censored and then forgotten, the *Samson* imagined by Voltaire and Rameau keeps the Festival d'Aix audience on the edge of their seats. [...] The recreation of this opera [...] is striking, thanks to its force and its unity. [...] The production displays exceptional precision and accomplishment: the set design, lighting and movements are flawless.

LE MONDE

[...] It was an inventive and invigorating world premiere. [...] The direction of the actors is powerful and effective [...], and the sound and light effects are spectacular: the visual storytelling flows smoothly, without interruption. [...] Raphaël Pichon lovingly deploys [...] the enchantments of a rich orchestration, with a generous offering of sensual sounds and dramatic contrasts.

FRANCE INFO

It was a wild but successful gamble.

L'HUMANITÉ

The performance had it all - audibly, visually, theatrically and choreographically - and was a dazzling success.

LE POINT

It is a true miracle! [...] The beauty of the Pygmalion choir and orchestra is admirable.

TÉLÉRAMA

The *Samson* world premiere [...] was a theatrical and musical success. The Pygmalion choir - present in the pit from the outset and the first to utter lines - is magnificent, and remains so every time it appears.

CONCERT CLASSIC

If you are looking for a production worthy of a great festival, *Samson* is it!







MADAMA BUTTERFLY

GIACOMO PUCCINI (1858—1924)

Conductor
Daniele Rustioni
Stage director
Andrea Breth
Set design
Raimund Orfeo Voigt
Costume design
Ursula Renzenbrink
Lighting design
Alexander Koppelman
Dramaturgy
Klaus Bertisch

Conductor's assistant and
language coach
Alessandro Poleggi
Vocal coaches
**Alfredo Abbati, Yulia Luisi-
Levin**
Movements collaborator
Tomoya Kawamura
Artistic collaboration to the
stage direction
**Marcin Lakomicki, Eva Di
Domenico**
Staging assistant
Heide Stock
Costume assistant
Nathalie Pallandre
Lighting assistant
Cécile Giovansili Vissière

Cio-Cio-San
Ermonela Jaho
B. F. Pinkerton
Adam Smith
Suzuki
Mihoko Fujimura
Sharpless
Lionel Lhote
Goro
Carlo Bosi
Lo zio Bonzo
Inho Jeong
Il principe Yamadori
Kristofer Lundin*
Kate Pinkerton
Albane Carrère*
Il commissario imperiale
Kristján Jóhannesson
Lo zio Yakusidé
Alexander de Jong
L'ufficiale del registro
Hugo Santos
La madre di Cio-Cio-San
Karine Motyka
La zia
Sharona Applebaum
La cugina
Marie-Eve Gouin

Actors
**Jun Azuma, Megumi Eda,
Natsuki Katori, Takeo
Ismaera Ishii, Tomoya
Kawamura, Atsushi
Takahashi, Aya Yasuda**

Choir coach
Benedict Kearns

Choir and Orchestra
Opéra de Lyon

NEW PRODUCTION OF
FESTIVAL D'AIX-EN-
PROVENCE

A COPRODUCTION WITH
OPÉRA NATIONAL DE LYON,
KOMISCHE OPER BERLIN,
THÉÂTRES DE LA VILLE DE
LUXEMBOURG

avec le généreux soutien d'
Aline Foriel-Destezet

FRANKFURTER ALLGEMEINE ZEITUNG

A coherent and captivating night of opera, full of tragic power.

THE NEW YORK TIMES

Ermonela Jaho's combination of consummate technique and utter commitment has earned her ovations, critical praise and the adoration of her colleagues.

GBOPERA

The success of this performance, with its pleasant and insightful visuals, relies [...] on Ermonela Jaho's Butterfly. It is also the result of Daniele Rustioni's masterful conducting.

OPERA AMERICA

Few productions of *Madama Butterfly* achieve such intensity.

LE MONDE

With boundless beauty, grace and sensitivity, [Ermonela Jaho] embodies a fragile, gentle and touching character, enhanced by nuanced singing, a pure and silky timbre, sublime legato, and high notes refined with the skill of a calligrapher. Under the precise, lively and vibrantly coloured direction of maestro Daniele Rustioni, in perfect harmony with Puccini's style, the Choir and Orchestra of the Opéra de Lyon were simply captivating.

LES ÉCHOS

Andrea Breth's staging is extremely sober and visually superb, and Daniele Rustioni conducts with passion. [...] Ermonela Jaho's performance [...] is brimming with intensity, fragility, concentration and dramatic subtlety.

WEBTHEATRE

Puccini's opera gives free rein to emotion, with great skill.

TÉLÉRAMA

As usual, Jaho gives it her all without holding back, and moves us, from beginning to end. She finishes, exhausted - and receives a well-deserved ovation. Brava!

TRANSFUGE

What can be said of Ermonela Jaho's performance, other than: It will remain unforgettable for all those who heard her.

OPÉRA MAGAZINE

This *Madama Butterfly* is memorably sincere. Andrea Breth's staging is both simple and refined, and offers a fresh setting for the drama.

DIAPASON

Madama Butterfly at Aix-en-Provence, with Ermonela Jaho's radiant Cio-Cio-San.

LA MARSEILLAISE

Madama Butterfly ignites the audience with passion at the Théâtre de l'Archevêché, and Ermonela Jaho is at the height of her art. Ermonela Jaho lights up the stage by radiating tenderness and pain. Aix's *Butterfly* truly stands out.

LA PROVENCE

A choice that is a sure bet.







PELLÉAS ET MÉLISANDE

CLAUDE DEBUSSY (1862—1918)

Conductor
Susanna Mälkki
Stage director
Katie Mitchell
Set design
Lizzie Clachan
Costume design
Chloe Lamford
Lighting design
James Farncombe
Dramaturgy
Martin Crimp
Movements director
for the 2016 world premiere
Joseph W. Alford

Conductor's assistant
Pierre Mosnier
Vocal and language coaches
Mathieu Pordoy, David Zobel
Movements collaborator
and intimacy coordinator
Ita O'Brien
Staging assistants
Gilles Rico*, Robin Tebbutt
Costume assistant
Marie Szersnovicz

Pelléas
Huw Montague Rendall
Mélisande
Chiara Skerath
Golaud
Laurent Naouri
Arkel
Vincent Le Texier
Geneviève
Lucile Richardot
Yniold
Emma Fekete
Un Médecin, Le Berger
Thomas Dear

Actors
Sarah Northgraves, Kamila Kamińska, Olivia N'Ganga

Choir coach
Benedict Kearns

Choir and Orchestra
Opéra de Lyon

PRODUCTION OF FESTIVAL
D'AIX-EN-PROVENCE 2016

A COPRODUCTION WITH
TEATR WIELKI – POLISH
NATIONAL OPERA, NEW
NATIONAL THEATRE TOKYO

avec le généreux soutien d'
Aline Foriel-Destezet

FINANTIAL TIMES
Five-star feminist reimagining of *Pelléas et Mélisande* at the Festival d'Aix-en-Provence.

EL PAÍS
[...] The magnificent set design is meticulously crafted. [...] Susanna Mälkki, the master of tone, is precise and elegant at every instant.

DIE WELT
Exemplary staging by Katie Mitchell.

SÜDDEUTSCH ZEITUNG
Although eight years old, this production is a refreshing example of what staging can add to the current understanding of a piece of theatre.

PODIUMKUNST
An absolute success at the Festival d'Aix-en-Provence.

L'HUMANITÉ
A virtuosic and resolutely feminist production by Katie Mitchell.

LES ÉCHOS
The *Pelléas et Mélisande* of your dreams at Aix. This world in which dream and reality intersect has given rise to a strikingly beautiful on-stage architecture. Mélisande, a conqueror with a hundred faces, finds in Chiara Skerath a performer who is both determined and seductive.

LA CROIX
Chiara Skerath embodies an increasingly endearing Mélisande, alongside Huw Montague Rendall's gracefully subtle Pelléas. Together they form a musical duo marked by an intense and melancholic tenderness.

LA MARSEILLAISE
Katie Mitchell's production of *Pelléas et Mélisande*: a successful revival, an aesthetic shock, and a much-anticipated return!

LA PROVENCE
A beautiful, powerful and poetic *Pelléas et Mélisande*. The opera combines a splendid cast with the visual beauty of Katie Mitchell's staging at the Grand Théâtre de Provence. [...] It is a masterpiece of emotion, driven by an exceptional collection of talents.

SCENEWEB.FR
The Festival d'Aix-en-Provence reprises Debussy's masterpiece with this revival of Katie Mitchell's 2016 production, in which the suffocating beauty and eerie mystery remain intact.

NOUVELLES DU MONDE
[Susanna Mälkki's] musical offering achieves the miraculous and borders on the unheard of, [...] and always supports the action while tending to the voices and the 'formless' structure that so unsettled Debussy's contemporaries.







IL RITORNO D'ULISSE IN PATRIA

CLAUDIO MONTEVERDI (1567–1643)

Conductor
Leonardo García Alarcón
Stage director
Pierre Audi
Set and lighting design
Urs Schönebaum
Costume design
Wojciech Dziedzic
Dramaturgy
Klaus Bertisch

Musical assistant
and vocal coach
Jacopo Raffaele
Musical assistant and
language coach
Fabián Schofrin
Musical score assistant
Jérôme Vasseur
Fight director
Ran Arthur Braun
Staging assistant
Frans Willem de Haas
Set design assistant
Thomas Boudewijn
Costume assistants
Louise Watts

Ulisse
John Brancy
Penelope
Deepa Johnny
Telemaco
Anthony León*
Amore, Minerva
Mariana Flores*
Tempo, Antinoo, Nettuno
Alex Rosen*
L'Umana Fragilità,
Anfinomo, Feacio 1
Paul-Antoine Bénos-Djian*
Pisandro, Feacio 2
Petr Nekoranec
Iro
Marcel Beekman
Eumete, Giove, Feacio 3
Mark Milhofer
Fortuna, Melanto
Giuseppina Bridelli
Eurimaco
Joel Williams

Orchestra
Cappella Mediterranea

NEW PRODUCTION OF
FESTIVAL D'AIX-EN-
PROVENCE

avec le généreux soutien d'
Aline Foriel-Destezet

THIS PRODUCTION WAS
MADE POSSIBLE THANKS
TO THE SUPPORT OF
ELIZABETH AND VINCENT
MEYER

LE SOIR

This offering combines pared down scenic aesthetics and devouring musical energy. [...] It was a grand moment of music and theatre, to which the magnificent setting of the Théâtre du Jeu de Paume lends the perfect consonance.

OLYRIX

Conductor Leonardo García Alarcón masterfully handles both the sudden moments of unpredictability and the overall unfolding of the work, as he unifies the myth's overarching progression and the dance of waves upon the shore. Cappella Mediterranea truly embodies a miniature Mediterranean – an unpredictable enclosed sea with formidable storms. The tightly-packed audience applauded at length, acclaiming this production, which, structured by the timeless and austere set design, invites the observers' senses to the grand Baroque feast.

CONCERT CLASSIC

This new production of Monteverdi's work lived up to all expectations, and was supported to perfection by the talented artists and craftsmen assembled for the occasion. Pierre Audi and his team opted for tasteful simplicity, with an extraordinary lighting design by Urs Schönebaum that added a dreamlike dimension to the production. [...] It deserved a triumphant response - which it received, at both the conclusion of the first part and the end of the entire performance!

PREMIÈRE LOGE

The vocal performance is consistently excellent, and a continual delight for the ears.

LA MARSEILLAISE

A true triumph. [...] The Baroque score, with its sublime madrigals and the astonishingly contemporary tensions and dissonances, finds its match in the beautiful and timeless setting!

* Former artists of the Académie







SONGS AND FRAGMENTS

PETER MAXWELL DAVIES (1934—2016) / GYÖRGY KURTÁG (1926)

INCISES
INCISE
INCISE
INCISE
IN
I

Stage director
Barrie Kosky
Lighting design and
semistaging
Urs Schönebaum
Staging assistant
Dagmar Pischel

EIGHT SONGS FOR A MAD KING
Conductor
Pierre Bleuse
Conductor's assistant
Levi Hammer
Un homme
Johannes Martin Kränzle
Orchestra
Ensemble Intercontemporain

KAFKA-FRAGMENTE
Une femme
Anna Prohaska*
Une violoniste
Patricia Kopatchinskaja

MUSIC THEATRE

NEW PRODUCTION OF
FESTIVAL D'AIX-EN-
PROVENCE

avec le généreux soutien d'
Aline Foriel-Destezet

WITH THE SUPPORT OF
AMMODO, CERCLE INCISES
POUR LA CRÉATION
CONTEMPORAINE AND
JEAN-FRANÇOIS DUBOS

THIS PRODUCTION WAS
MADE POSSIBLE THANKS
TO THE SUPPORT OF
ELIZABETH AND VINCENT
MEYER

EL PAÍS

Yet another successful contemporary music project in Aix.

DIE WELT

Brief, concise and focused, yet fascinating and essential.

FRANKFURTER ALLGEMEINE ZEITUNG

Three musicians who display an impressive mastery and a rich expressive range. [...] Staged by a star.

OPERA TODAY

It was a splendid evening!

LE MONDE

An absolute success for the world premiere of a two-part presentation combining Peter Maxwell Davies' *Eight Songs for a Mad King* and György Kurtág's *Kafka-Fragmente*. [...] After an extremely intense hour and a half, you emerge feeling devastated, admiring, and deeply moved.

LES ÉCHOS

Exceptional artists with expressive power take the audience on a turbulent journey between madness and hallucination. We want more.

LE FIGARO.FR

This musical drama, staged by Barrie Kosky and marvellously performed, is enchanting. [...] The very essence of a festival production.

LA CROIX

A breath-taking tribute to madness, with a dazzling performance by exceptional artists. [...] In just an hour and a half, singers and instrumentalists convince [the audience] that – even when bold and experimental – the best music from the second half of the twentieth century can touch our sensibility, and never come close to harming it, as people sometimes fear.

TÉLÉRAMA

Songs and Fragments, or a tribute to performance. This production [...] employs a minimalist set design to support its astounding performers. And it is to their advantage. [...] The promise is fulfilled beyond all expectations.

OLYRIX

The audience expressed its great enthusiasm [...] with a special ovation for the night's two vocal soloists, valiant champions of a radical repertoire that has found its place in the Festival d'Aix-en-Provence's line-up.

OPÉRA MAGAZINE

By paring down to the absolute minimum, the director delivers an extraordinarily effective production with wild clarity. [...] Thanks to the phenomenal commitment of the singers and musicians, and to the more-than-daring theatrical proposal, this production stands out for its intelligence and fearlessness.

FORUM OPERA

The convergence of the two works – each one of which seemingly prepares the audience for the other – is a great success for both the artists and the Festival d'Aix.

LA PROVENCE

The impressive performance by [Johannes Martin Kränzle] is captivating, while the Ensemble intercontemporain, conducted by Pierre Bleuse, adeptly delivers the extremely precise score.

LA MARSEILLAISE

To bind it and form a whole, Barrie Kosky's spatial staging embraces minimalism, while Urs Schönebaum's ingenious lighting evokes intense emotion.

* Former artist of the Académie









THE GREAT YES, THE GREAT NO

WILLIAM KENTRIDGE (1955)

Stage director and concept

William Kentridge

Associate directors

Nhlanhla Mahlangu, Phala O. Phala

Choral composer

Nhlanhla Mahlangu

Costume design

Greta Goiris

Set design

Sabine Theunissen

Lighting design

Urs Schönebaum, Elena Gui

Music director

Tlale Makhene

Dramaturg

Mwenya Kabwe

Projection editing,
compositing

Žana Marović, Janus

Fouché, Joshua Trappler

Cinematography

Duško Marović

Video control

Kim Gunning

Chorus

Anathi Conjwa, Asanda

Hanabe, Zandile

Hlatshwayo, Khokho

Madlala, Nokuthula

Magubane, Mapule Moloi,

Nomathamsanqa Ngoma

Accordion, banjo

Nathan Koci

Percussion

Tlale Makhene

Piano

Thandi Ntuli

Cello

Marika Hughes

Performers

Xolisile Bongwana,

Hamilton Dhlamini, William

Harding, Tony Miyambo,

Nancy Nkusi, Luc de Wit

Dancers

Thulani Chauke, Teresa

Phuti Mojela

WORLD PREMIERE

COMMISSION LUMA
FOUNDATION
IN PARTNERSHIP WITH
FESTIVAL D'AIX-EN-
PROVENCE

CO-COMMISSION
ADRIENNE ARSHT CENTER
FOR THE PERFORMING
ARTS - MIAMI USA,
CAL PERFORMANCES
- BERKELEY USA,
CENTRE D'ART BATTAT -
MONTREAL CANADA

FOUNDATIONAL
COMMISSIONING
SUPPORT FOR THE
DEVELOPMENT AND
CREATION OF *THE GREAT
YES, THE GREAT NO* IS
PROVIDED BY BROWN
ARTS INSTITUTE AT
BROWN UNIVERSITY, USA.

NEW PRODUCTION THE
OFFICE PERFORMING
ARTS + FILM
A PROJECT OF THE
CENTRE FOR THE LESS
GOOD IDEA

A COPRODUCTION WITH
LES THÉÂTRES DE LA
VILLE DE LUXEMBOURG,
RUHRFESTSPIELE
RECKLINGHAUSEN -
GERMANY

DE VOLKSKRANT

An edifying plea.

CRAH MAGAZINE

A powerful inventiveness of signs and forms, which William Kentridge manipulates, as always, with exceptional dexterity.

LE TEMPS

A lively, imaginative, baroque, and moving production that you should hurry to see.

LE MONDE

The Great Yes, The Great No is an invigorating and virtuosic exercise in humour, solemnity and emotion, inspired by the collage technique of Dadaism.

L'HUMANITÉ

A work of musical theatre that couldn't be more timely.

TÉLÉRAMA

A gripping work that blends politics and dreams. To William Kentridge's performance, we wish long life and a wide reach.

ART PRESS

This colourful, swaying piece of musical theatre celebrates the power of imagination to rethink the world.

LE QUOTIDIEN DE L'ART

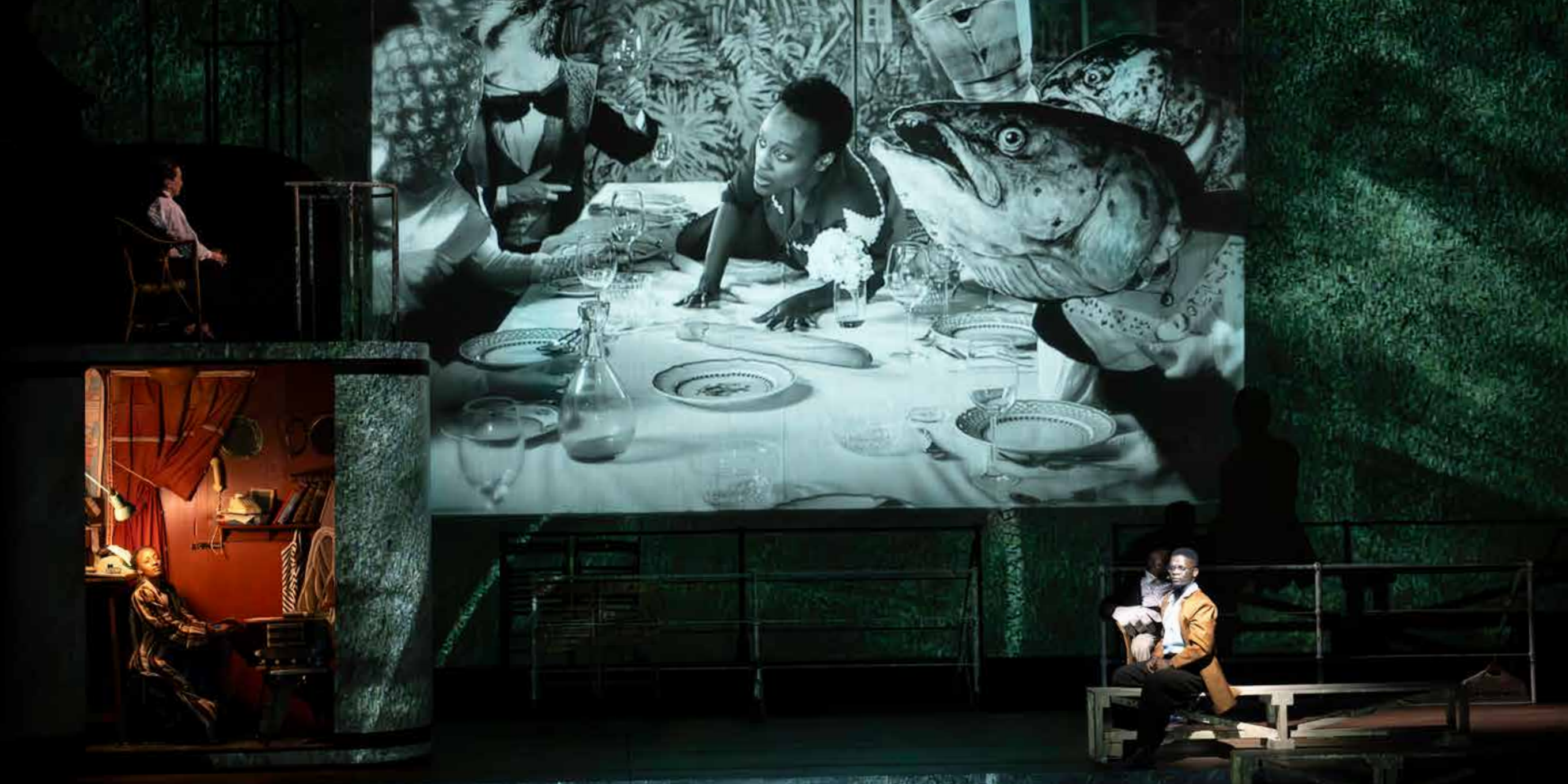
Kentridge takes us on an imaginary ark, which he interweaves with breath-taking surrealist images and dazzling songs and dances by the artists.

LA MARSEILLAISE

Kentridge's plastic and imaginative genius is at its best.

A work of total entertainment, with great vocal, aesthetic, and theatrical beauty.







THE FUTURE
YOU SHALL KNOW IT
WHEN IT COMES

Travelling

LA CLEMENZA DI TITO

WOLFGANG AMADEUS MOZART (1756—1791)

Conductor
Raphaël Pichon*
Semi-staging
Romain Gilbert
Lighting design
Cécile Giovansili Vissière

Tito
Pene Pati
Vitellia
Karine Deshayes
Sesto
Marianne Crebassa
Annio
Lea Desandre*
Servilia
Emily Pogorelc*
Publio
Nahuel di Pierro

Choir and Orchestra
Pygmalion

SEMI-STAGED CONCERT
VERSION

BACHTRACK.COM

A premium *Clemenza di Tito* at the Festival d'Aix-en-Provence. [...] Conducting the choir and orchestra of Pygmalion, his ensemble, Raphaël Pichon maintains a constant, infectious energy, as he dares unique touches that land perfectly, always in phase with the libretto's action.

OPÉRA MAGAZINE

The work at its finest, graced by a sensational cast.

OLYRIX.COM

The semi-staged version of the opera seria *La Clemenza di Tito* – the only work by Mozart at Aix this year – at the Grand Théâtre de Provence closed the 2024 edition of the Festival in a blaze of glory.

FORUMOPERA.COM

A gold medal for Raphaël Pichon, who achieved a true feat tonight with his ambitious conducting, which perfectly matched the prestigious cast. [...] The clear, understated, yet effective staging by Romain Gilbert also contributed to the overall success of the performance.

AVANT-SCÈNE OPÉRA

Raphaël Pichon [...] breathed theatricality and liveliness into the work, and highlighted its introspective tones. The evening was a triumph.

RESMUSICA.COM

Vocal luxury, for Mozart's *La Clemenza di Tito* at Aix-en-Provence. [...] All roles are performed superbly by singers at the height of their skills: Pene Pati, Marianne Crebassa and Karine Deshayes. [...] The choir [...] sings with great precision and commitment, expressing subtlety or drama depending on the moment in the plot. Romain Gilbert's discreet and effective staging is enhanced by Cécile Giovansili Vissière's exquisite lighting, which skilfully supports the development of the story and the characters.

GBOPERA.IT

[...] Tonight, we were treated to the cast of our dreams, accompanied by the excellent Pygmalion choir and orchestra. [...] The evening met with sustained applause – a testament to each of the performers, whose talents shone throughout the concert. Talent itself was the staging. An immense 'Bravo'!





JACK QUARTET

SORA ELISABETH LEE –
ENSEMBLE INTERCONTEMPORAIN

CONCERT-PERFORMANCE MULTIDISCIPLINARY
RESIDENCY

LEA DESANDRE – THOMAS DUNFORD

FINAL CONCERT VOICE RESIDENCY

HIROMI – SONICWONDER

FABRIZIO CASSOL – ORCHESTRE DES JEUNES
DE LA MÉDITERRANÉE

KLAUS MÄKELÄ – ORCHESTRE DE PARIS

SONDRA RADVANOVSKY – ANTHONY MANOLI

ELĪNA GARANČA – MALCOLM MARTINEAU

KINAN AZMEH'S CITY BAND

EVAN REGISTER – ORCHESTRE DES JEUNES
DE LA MÉDITERRANÉE

CONCERTS
CONCER
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LEA DESANDRE – THOMAS DUNFORD

CLASSIQUEENPROVENCE

[...] Thomas Dunford's musical accompaniment fluctuates, depending on the music, between delicate nuances and more pronounced rhythms, [...] Lea Desandre, seems to be at the pinnacle of her art: her powerful voice has become even stronger [...] and displays her constant attention to the quality of her diction.

LA MARSEILLAISE

Thomas Dunford [...] plays the 14 strings of his archlute with virtuosic elegance, moving from pearly and luminous baroque tones to pop-rockabilly flourishes on the acoustic guitar, as he complements the sublime low notes and crystal-clear highs of his companion [Lea Desandre]. [...] It is utter bliss!

VOICE RESIDENCY'S FINAL CONCERT

REVUE MUSICALE SUISSE

[...] The traditional Voice Residency once again proves to be an epicentre of contemporary vocal creation.

OLYRIX

The audience never tires of this vocal explosion, culminating with a majestic ten-person choir at the front of the stage. They are supported by the dense grove of musicians of Le Concert d'Astrée, who are visibly charmed, as this evening – conducted with skilful ease by Emmanuelle Haïm, and the sure-handed liveliness of Camille Delaforge – comes to an end.

ZÉBULINE

The young singers had selected pieces that were ideally suited to their timbres. The whole performance was accompanied, with subtle intelligence, by resident pianists Gracie Francis and Honoka Kobayashi, and harpsichordist Nicolò Pellizzari.

HIROMI – SONICWONDER

LA MARSEILLAISE

Hiromi Uehara had the Grand Théâtre de Provence on its feet. [...] She invited us to take part in an amazing musical adventure that was both original and fascinating. [...] The bubbly pianist orchestrated the ensembles and the solos with humour, and brought a sense of freedom to each of her compositions.

JAZZ MAGAZINE

From the first moments of the concert, beginning with 'Wanted' – a musical exposition of her project and introduction to the members of her band – we were propelled into rapid orbit, between spirited passages hammered out by a strong rhythm section and rarer interludes that allowed us time to breathe, in dizzying ups and downs as if on a rollercoaster. [...] [Hiromi] gave free rein to her musical versatility, embracing, to varying extremes, her virtuosity and sharp sense of improvisation.

ZÉBULINE

[Hiromi Uehara] approaches music with dazzling maturity and inventiveness.

FABRIZIO CASSOL – ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

LA MARSEILLAISE

Under the guidance of Fabrizio Cassol, the orchestra, in less than a week, presented a collective creation that lifted the entire audience as if it was of one mind.

[...] 'European' and 'Oriental' scales came together, mingled, enriched each other, and were played masterfully, with enthusiasm. The orchestrations fluctuated between superb ensembles and frenzied solos, with a cappella moments during which the voices of Fabiana Manfredi, Alessandra Soro, Wafa Abbès, Jawa Manla and other instrumentalists rose up. [...] All technical possibilities were explored, and were invigorated by an ever-evolving harmony.

KLAUS MÄKELÄ – ORCHESTRE DE PARIS

GBOPERA

Concerts conducted by Klaus Mäkelä [...] are always a hit with the general public, and the night of 13 July was no exception.

OLYRIX

[...] Klaus Mäkelä set afire the symphonic flares of the Orchestre de Paris, in a fireworks display that paid tribute to the lyric voice of soprano Christiane Karg.

LA MARSEILLAISE

For those who are still wondering why there is such an infatuation with the young conductor Klaus Mäkelä, who has lit up the world of music, the two concerts at the [Grand Théâtre de Provence], part of the Festival d'Aix programme, provided an awe-inspiring response. [...] Klaus Mäkelä took the audience and the orchestra into the very flesh of the work.

[...] In the final movement, soprano Christiane Karg's voice expressed the 'joys of the heavenly life' so skilfully and naturally that their beauty was self-evident.

ELĪNA GARANČA — MALCOLM MARTINEAU

FORUMOPERA.COM

A tailor-made programme for a true grand dame of song. [...] It is worth repeating: she has an enchanting middle register, impeccable diction in all languages, deep low notes and vigorous fortissimos. Everything's there, everything's in place, everything's perfectly under control.

AVANT-SCÈNE OPÉRA

Elīna Garanča's voice is an instrument upon which nothing seems to leave a mark, and whose aurora-coloured timbre imbues depth in every word.

RÉSONNANCES-LYRIQUES.ORG

[...] Elīna Garanča is particularly adept at blending [...] the power and the bronze glow of her instrument, accompanied – or even preceded! – by Malcolm Martineau, whose piano resounds like a full-fledged orchestra: it was one of the most exciting moments of the evening, in which there were many!

KINAN AZMEH'S CITY BAND

ZÉBULINE

Soloist, composer and improviser Kinan Azmeh delivered one of his rare concerts in Europe, in a virtuosic and moving evening with his City Band at the Festival d'Aix.

EVAN ROGISTER — ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

DESTIMED

[...] Under the musical direction of Evan Rogister, [...] the hundred musicians from throughout the *Mare Nostrum* celebrated the ensemble's 40th anniversary before a full house.

[...] One thing is clear: the orchestra's solidarity during this concert testifies to the quality of the work they have achieved, and especially to their mutual listening, which is essential, and without which no score can be performed with a degree of excellence.

LA MARSEILLAISE

The Orchestre des Jeunes de la Méditerranée set the Grand Théâtre de Provence ablaze with a collective composition. Under a new conductor, Evan Rogister [...], the [Orchestre des Jeunes de la Méditerranée] embarked on a journey through a new musical world! [...] Bernstein's glorious *Candide* overture provided an energetic start, and Dvořák's renowned *New World Symphony* made for a first-rate conclusion to an evening rich in music. Berlioz's *Death of Cleopatra*, brought to life with emotion by mezzo-soprano Astrid Nordstad, was memorable.



Sora Elisabeth Lee – Ensemble intercontemporain concert



Concert-performance multidisciplinary residency





Final concert voice residency



Hiromi - Sonicwonder concert



Orchestre des Jeunes de la Méditerranée Concert – Fabrizio Cassol – Compositions collectives



Orchestre de Paris – Klaus Mäkelä concert



Sondra Radvanovsky – Anthony Manoli concert



Eliša Garanča – Malcolm Martineau concert



Kinan Azmeh's City Band concert



Orchestre des Jeunes de la Méditerranée – Evan Rogister concert

PANORAMA

LA MÉCANIQUE DES SENTIMENTS

CINEMA CYCLE

EV'AMU – WALID BEN SALIM

LES VOIX DE SILVACANE

MASTER CLASSES

NINA – CLARON MCFADDEN

ARTISTIC AND CREATIVE WORKSHOPS

MUSIC CREATION – 1984-2024

40 YEARS OF OJM / PASSERELLES

GABRIEL DUSSURGET PRIZE

JAWA MANLA – DISTANT ROOTS

ACADÉMIE CONCERT – VOCAL MUSIC RESIDENCY

PARADE[S] CONCERT

AIX EN JUIN
AIX EN JUI
AIX EN JU
AIX EN J
AIX EN
AIX E
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LA MÉCANIQUE DES SENTIMENTS

LA MARSEILLAISE

The quality of the production, its variety, its seamless rhythm, its humour, and the expressiveness of the singers/musicians/actors captivated an audience of all ages. [...] Those present experienced a rich range of emotions. And with a satisfied soul, they reluctantly left behind this moment outside of time.

LES VOIX DE SILVACANE

LA PROVENCE

The deep voice of Algerian singer Houria Aïchi [...] resonated in the exquisite Cistercian Silvacane abbey.

JAWA MANLA – DISTANT ROOTS

ZÉBULINE

The fusion of sounds from instruments of different origins, the profundity of the message, and the accuracy in her approach to a sophisticated yet popular music, are captivating, luminous and sensitive.

CONCERTS ACADEMIE RÉSIDENCE VOIX

OLYRIX

The audience, as if put into a trance by the succession of dense and fiery meteors charged with their primordial essence, with every work, fervently applauded the entire concert, performed, on a microphone, by Barbara Hannigan.

LA MARSEILLAISE

The young singers had selected pieces that were ideally suited to their timbres. The whole performance was accompanied, with subtle intelligence, by resident pianists Gracie Francis and Honoka Kobayashi, and harpsichordist Nicolò Pellizzari.

CONCERT PARADE[S]

LA PROVENCE

With the greatest international soloists of the Festival d'Aix, 25°C weather, and the finest scores from the Italian and Romantic opera repertoire, all the elements were in place to make this Parade[s] – the closing event of the free prelude to the Festival d'Aix – an intensely emotional moment.



Panorama



Nina – Claron McFadden



Les Voix de Silvacane – Houria Aïchi & Philippe Botta – Chant de L'Aurès



Les Voix de Silvacane – Deepa Johnny – Alphonse Cemin









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42 PARTICIPANTS
10 MENTORS
24 NATIONALITIES AND DOUBLE-NATIONALITIES
4 RESIDENCE PROGRAMMES (INCLUDING 1 CANCELED BEFORE EXPLOITATION)
9 CONCERTS IN AIX
2 COMMISSIONS TO FEMALE COMPOSERS FOR WORLD PREMIERES IN AIX
4 PUBLIC MASTER CLASSES
2 PASSERELLES INITIATIVES
1 DAY OF MEETINGS WITH PROFESSIONALS, FOR ARTISTS FROM THE
ACADÉMIE AND RECRUITERS
227 TOTAL HOURS OF TRAINING
15 ARTISTS FROM PREVIOUS ACADEMY RESIDENCIES WERE FEATURED
IN THE OPERA PRODUCTIONS OF THIS FESTIVAL EDITION

The Académie du Festival d'Aix-en-Provence is a unique international centre for artistic development and creation. Acting as a professional springboard for early and mid-career artists, it operates closely with strong professional networks, which has secured its status as a benchmark for the discovery of new talent. The distinctiveness of the Académie lies in its presence within the Festival, where it contributes to artistic renewal and advocates for their shared values of equity, diversity and inclusion.

Since its creation in 1998, the Académie has become an unparalleled hub of talent. Each year, singers, instrumentalists, composers, stage directors, dramaturges and multidisciplinary artists from around the globe benefit from exchanges and training sessions with international mentors, who are among the most experienced and specialised figures in the fields of opera, musical theatre, chamber music and creation. Its multiple residencies encourage reflection, debate, discovery, the breaking down of barriers, openness, commitment, and a bold approach, and help to develop artistic and professional skills adapted to a changing world.

This year, the Académie has continued in its role as a laboratory for twenty-first-century opera by fostering multidisciplinary experimentation, supporting long-term research, and providing creators with the expertise and artistic and professional tools to bring their projects to fruition. The singers of the Voice Residency, with the guidance of Darrell Babidge and Barbara Hannigan, performed under the musical direction of conductor Emmanuelle Haïm and resident conductor Camille Delaforge. A truly multidisciplinary offering was presented at the Hôtel Maynier d'Oppède under the artistic supervision of Piersandra di Matteo and with a performance by the 13 artists of the Multidisciplinary Residency. Lastly, the Opera Makers meetings held during the Festival's professional days attracted a record number, and increasingly diverse selection, of industry professionals.

RESIDENCIES AND TRAINING SESSIONS

— WOMEN OPERA MAKERS & MENTORSHIP FOR WOMEN CONDUCTORS

15 – 19 April 2024

Mentors: Katie Mitchell, Julia Bullock, Diana Soh

15 participants: 5 composers, 4 stage directors, 1 choreographer, 1 conductor, 2 singers, 1 actress

— VOICE RESIDENCY

20 June – 9 July 2024

Mentors: Barbara Hannigan, Darrell Babidge, Alphonse Cemin, Emmanuelle Haïm, Benoît Hartoin

14 participants: 10 singers, 2 pianists vocal coaches, 1 clavecinist vocal coach, 1 conductor

— MULTIDISCIPLINARY RESIDENCY

24 June – 8 July 2024

Mentors: Piersandra Di Matteo, Claron McFadden

13 participants: 4 composers, 2 choreographers, 1 curator, 1 singer, 2 dramaturgs, 1 performer, 1 sound artist, 1 video artist

— IMMERSIVE RESIDENCY

January 2023 – March 2024

1 participating video artist

— OPERA MAKERS AND SACEM MEETINGS

8 July 2024

Participants: 22 artists and 49 professionals, including 4 winners of the Prix Pulsations SACEM and 7 speakers for the SACEM Meetings

WITH THE SUPPORT OF





Master class Barbara Hannigan

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ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

For nearly 40 years, the Orchestre des Jeunes de la Méditerranée (Mediterranean Youth Orchestra / OJM) has been creating large orchestral ensembles to support the development of, and make a lasting impact on, the most talented young artists from the Mediterranean basin.

Throughout its history, the OJM has been deeply committed to fostering intercultural dialogue and to bringing Mediterranean cultures closer together. The cultural diversity of the Mediterranean helps shape the OJM, which challenges conventional orchestral boundaries by combining Mediterranean cultural heritage, collective composition, improvisation, orality and memory, and symphonic writing. To date, the OJM is the only musical force whose artistic excellence influences and unites such a large number of Mediterranean countries, around a common project and through the dialogue it inspires.

In 2024, to better support over a hundred young artists in their career trajectories, the OJM has developed training sessions on symphonic skills and collective composition, offered additional opportunities to perform, and inspired exceptional artistic collaborations within the Festival d'Aix. To celebrate the orchestra's 40th anniversary, an album was released, and audiences in London were finally introduced to the OJM after 15 years of collaboration with the London Symphony Orchestra.

— SYMPHONIC SESSION

Eighty-seven young artists from 23 countries formed an exceptional symphony orchestra, following auditions organised in the Mediterranean region, and thanks to the mentorship of Evan Rogister, music director; Quentin Hindley, associate conductor; and 10 musicians of the London Symphony Orchestra.

— COLLECTIVE COMPOSITION SESSION

This unique assembly of diverse musical aesthetics is woven together by young successors to centuries-old Mediterranean and jazz traditions, under the mentorship of Fabrizio Cassol; from this ensemble, new, collectively-composed repertoires have emerged that privilege orality and memory over notation.

— SESSIONS – OUTREACH / AU GRAND AIR

Thirteen young artists committed to making music available to the widest audience possible, honed their creative instincts for interaction with audiences from all walks of life, thanks to the mentorship of Violaine Fournier and Mark Withers, and in association with Passerelles.

116 YOUNG ARTISTS

15 MENTORS

1 SYMPHONIC SESSION

1 COLLECTIVE COMPOSITION SESSION

3 OUTREACH SKILLS SESSIONS

4 CONCERTS

11 OUTREACH INITIATIVES

1 RADIO RE-BROADCAST OF A CONCERT

1 ALBUM RELEASED

LIVE AT FESTIVAL D'AIX – MEDINEA SESSION, Label Outhere Music

— SYMPHONIC SESSIONS

5 – 27 July 2024

Conductor: Evan Rogister

LEONARD BERNSTEIN – *Candide: Ouverture*

HECTOR BERLIOZ – *Cléopâtre*

COLLECTIVE COMPOSITION BY THE OJM

FLORENCE PRICE – *Adoration*

ANTONÍN DVOŘÁK – *Symphony No. 9 in E minor*, aka the 'New World Symphony'

Concerts

19 July – Le Silo, Marseille Concerts

20 July – Grand Théâtre de Provence, Festival d'Aix

27 July – Bold Tendencies, Londres

— COLLECTIVE COMPOSITION SESSION

1 – 12 July 2024

Conductor: Fabrizio Cassol

Collective compositions – In celebration of the 40th anniversary of the OJM

Concert

12 July – Auditorium du Conservatoire Darius Milhaud, Festival d'Aix

— SESSIONS – OUTREACH / AU GRAND AIR

4 – 7 December 2023 – Mentor: Mark Withers

Performances on 7 December at the Ateliers de Venelles

10 – 19 May 2024 – Mentor: Violaine Fournier

16 and 17 May: musical walks for Passerelles audiences

19 May: musical walks open to the public, as part of the 2024 Biennale d'Aix

10 – 22 June 2024 – Mentor: Mark Withers

Performances on 21 June at the Collège Jas de Bouffan and the Jas de Bouffan assisted living residence in Aix, and at the Foyer de l'Astrée in Marseille; and on 22 June at Place des Martyrs de la Résistance in Aix.

LE MONDE

The Orchestre des Jeunes de la Méditerranée: forty years of perpetual rebirth. Founded in 1984, the musical ensemble, which was integrated into the Festival d'Aix-en-Provence a decade ago, continues to uphold the values of unity, peace and reconciliation.

EURO-MEDITERRANEAN COOPERATION

Through musical exchange, dialogue, circulation and collaboration, the Orchestre des Jeunes de la Méditerranée has placed Euro-Mediterranean cooperation and partnerships at the heart of its activities.

Over the past 40 years, the OJM's initiatives have brought together musical institutions from all of the countries around the Mediterranean; these structures consist mainly of institutes of higher education, cultural centres, and festivals that initially served as annual audition locations for the OJM throughout the region. With time, research centres and foundations have joined this initial network, and have hosted festivals, professional meetings and artist residencies. Thanks to this broad diversity of partners, whose expertise covers different aesthetics and cultural influences (e.g. traditional Mediterranean, jazz, baroque, classical and contemporary music), the OJM is truly a unique adventure involving artists and cultural professionals from across the Mediterranean basin.

Founded under the aegis of the Festival d'Aix-en-Provence in 2014, Medinea includes roughly 30 partners of the OJM from 21 different countries. This network formalises support for OJM activities around a manifesto that presents the values to which all members adhere; the manifesto also lays out the need for dialogue between musical institutions in the Mediterranean basin so that they can effectively structure the sector and thereby develop training opportunities for the benefit of young musicians.

WITH THE SUPPORT OF



SOFRONIE FOUNDATION



As a founding member and coordinator of *enoa* (European Network of Opera Academies) since 2009, the Festival d'Aix is committed, alongside the 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 of today.

The 2024 edition hosted several *enoa* activities:

— *enoa* supported two workshops by the Académie du Festival: the iconic Women Opera Makers Workshop, led by stage director Katie Mitchell; and the Multidisciplinary Residency of the Académie du Festival, which enabled 13 multidisciplinary artists to explore new aesthetics centred around the voice. This Collective concluded their residency with a concert-performance on 7 July in front of a Festival audience.


— The *enoa* Summer Board Meeting took place on 8 and 9 July, during the Festival's Professional Days. It was the final meeting for the 'Empowering Opera' programme and allowed Festival partners to take stock of the four-year programme, which yielded 8 opera commissions and 6 world premieres; 35 training workshops for artists; 29 creation laboratories; 25 training sessions on equality,


diversity, and inclusion for the network's teams; and the participation of 600 artists in the programme's activities.


'It was a very enriching professional and personal experience. This residency opened up many doors and sparked reflection on opera creation, as well as on collaborative practices and experiences. From my first enoa residency up through this one, at every stage, I've found my own voice, and it has become clearer and stronger.'


Rosana Antoli, artist, participant in the Multidisciplinary Residency of the Académie du Festival d'Aix-en-Provence, and an *enoa* Immersive Resident.


www.enoa-community.com

 @enoacommunity

 @European network of opera academies - enoa

 @enoa_community

 @european-network-of-opera-academies

#EmpoweringOpera by 

WITH THE SUPPORT OF



Concert-performance multidisciplinary residency

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For more than 15 years, Passerelles, the department of cultural initiatives of the Festival d'Aix-en-Provence, has worked towards the inclusion of a wide range of audiences in the life of the Festival and offered numerous outreach, awareness-raising and amateur artistic activities connected to the region. Through an ongoing and lasting collaboration with its partners, Passerelles engages throughout the year with more than 5,300 children, teenagers and adults across the entire region (37 towns in the Région Sud-PACA) and in over 188 community, educational, health and social organisations.

— AU GRAND AIR – Third Edition

A musical walk in natural spaces led by Violaine Fournier: this musical walk offered four young artists of the Orchestre des Jeunes de la Méditerranée (OJM) from diverse musical backgrounds an experience in the creative process. Inspired by the Bibémus quarries near Montagne Sainte-Victoire, the musicians composed and improvised in interaction with this natural environment. The resulting musical experience, immersed in nature and outside the realm of time, was designed for audiences from schools and medico-social organisation, and welcomed attendees of the Biennale d'Aix.

— IN PARTNERSHIP WITH THE BIENNALE D'AIX

On 22 June, in partnership with the Biennale d'Aix, the general public was invited to participate in opera-related art workshops (vocalisation and singing, theatre, and the visual arts). On the same day, to celebrate the OJM's 40th anniversary, a collective creation titled '1984–2024' was performed for the public in the Place du Théâtre de l'Archevêché.

— MUSICAL CREATION: '1984–2024'

Aix en Juin | 22 June 2024, Place de l'Archevêché

Combining artistic work and outreach, this musical creation was the product of a meeting between and the collaboration of nine OJM artists and roughly sixty residents from the Aix-Marseille area, who became 'amateur artists' for the time of the project.

Over ten days, the young musicians from throughout the Mediterranean area participated in a creative residency at four schools and medico-social institutions in Aix-en-Provence and Marseille – all Passerelles partners – under the mentorship of Violaine Fournier and Mark Withers, who guided them in the creative process. Together, the artists, amateurs, and everyday citizens shared perspectives, examined the values that structure society, and pondered the future.

— EV'AMU

Aix en juin | 13 June 2024, Hôtel Maynier d'Oppède

The Vocal Ensemble of Aix-Marseille University (EV'AMU), open to Aix-Marseille University students, honed their skills under the direction of Philippe Franceschi. The 22 choristers blended the seventeenth century Italian baroque repertoire and the deeply spiritual and musical language of Khalil Gibran, in a collaborative effort with singer-composer Walid Ben Selim, a native of Casablanca, who explored Gibran's *The Processions*, a true gem of classical Arabic poetry, through music.

5 361 PARTICIPANTS

188 PARTNER INSTITUTIONS INVITED TO 30 REHEARSALS, PERFORMANCES AND MUSICAL GROUP EVENTS

37 PARTNERING TOWNS AND MUNICIPALITIES

899 OPERA ON* MEMBERS

363 INTRODUCTORY WORKSHOPS AND PRESENTATIONS OF ARTISTIC WORKS

66 BACKSTAGE TOURS OF THE FESTIVAL

1 OPEN DAY

*An introductory programme to opera for adults under the age of 30.

WITH THE SUPPORT OF



Music creation – 1984–2024
40 years of OJM / Passerelles



INTERNATIONAL DEVELOPMENT

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 2024 operas of the Festival d'Aix-en-Provence will be traveling around the world thanks to its co-productions, which have become an essential part of the Festival:

IPHIGÉNIE EN AULIDE — IPHIGÉNIE EN TAURIDE

This Opera Awards-winning production, the result of an extraordinary artistic journey, marks the first co-production with the Greek National Opera, which will present seven performances in Athens in October 2024.

MADAMA BUTTERFLY

A new production co-produced with our loyal partners: the Opéra de Lyon, who will host seven performances from 22 January to 3 February 2025; the Komische Oper Berlin; and the Théâtre de la Ville de Luxembourg.

SAMSON

This highly anticipated world premiere was co-produced with the Théâtre National de l'Opéra-Comique, at which four performances will take place from 17 to 23 March 2025.

In 2024, revivals of 12 Festival productions, which had premiered between 2012 and 2024, are being performed throughout the world, with 88 performances in 11 cities: Athens, Paris*, Luxembourg, Berlin**, Copenhagen, Basel, San Francisco, Toulon, Rennes, Cologne, Toulouse and Strasbourg.

*Paris: the Théâtre du Châtelet, the Théâtre National de l'Opéra-Comique, the Philharmonie de Paris, and La Villette (in coproduction with the Philharmonie de Paris).

**Berlin: the Deutsche Oper and the Komische Oper.



Iphigénie en Aulide — Iphigénie en Tauride

A FESTIVAL FOR EVERYONE

— THE FESTIVAL – 76th EDITION
68,419 AUDIENCE MEMBERS IN TOTAL

Yet again this year, the Festival drew in enthusiastic and ever-growing audiences. With an overall fill rate of 90%, 40,240 festivalgoers attended the operas and concerts programmed in July, and 28,179 enjoyed the Festival's free events – including Aix en Juin, the OJM's touring concerts, screenings, public rehearsals, the Midis du Festival, and the Tête-à-Têtes with the artists.

IN JULY
5 OPERA PRODUCTIONS, INCLUDING 1 WORLD PREMIERE
2 MUSICAL THEATRE PRODUCTIONS
1 OPERA IN SEMI-STAGED CONCERT VERSION
13 CONCERTS AND RECITALS
7 GUEST ORCHESTRAS

AIX EN JUIN
The 12th edition of Aix en Juin took place from 10 to 29 June 2024. This prelude to the Festival registered a total attendance of 15,317.
FREE PUBLIC EVENTS INCLUDING
18 CONCERTS
4 MASTER CLASSES
1 PRODUCTION FOR YOUNG AUDIENCES
6 ART WORKSHOPS
1 FILM CYCLE WITH 5 FILMS

A DAY IN PARTNERSHIP WITH THE BIENNALE D'AIX
On 22 June, in partnership with the Biennale d'Aix, the general public was invited to participate in various opera-related art workshops. On the same day, in celebration of the OJM's 40th anniversary, a collective creation titled '1984–2024' – the product of exchanges among 9 musicians of the OJM and members of Passerelles audiences – was performed for the public in the Place du Théâtre de l'Archevêché.

— AFFORDABLE PRICES: 39% OF TICKETS SOLD FOR UNDER 60€
The Festival continued its policy towards greater accessibility and offered a variety of pricing options, with major emphasis on the most affordable rates.

PRICE BREAKDOWN OF TICKETS SOLD

39 % of the ticket at under €60
26 % of the ticket from €61 to €135
17% of the ticket from €136 to €200
18% of the ticket from €201 to €300

BREAKDOWN OF AUDIENCES BY GEOGRAPHIC ORIGIN

With 69 nationalities represented, the number of non-French Europeans attending Festival performances has continued to grow, and accounted this year for 64% of all international attendees.

45,2% Région Sud-Provence-Alpes-Côte d'Azur
32,3% Other regions in France
22,3% Abroad (including 14,3% from Europe)

— A GROWING YOUNG AUDIENCE

The Festival attracted many young people, who made up 19.8% of the total audience. In July, 3,412 people under the age of 30 – nearly 9% of the total attendance – were able to go to an opera or concert.

YOUTH TICKET PRICES

For the second year, all ticket categories were available to people under age 30, with prices ranging from €8 to €90, i.e. just 30% of the full price. This offer continues to be a hit among young festivalgoers, who purchased a total of 2,709 tickets.

OPERA ON

The OPERA ON programme, led by the Passerelles department, is aimed at people under 30. It offers them the opportunity to attend unique events and conferences throughout the year, and to benefit from prices in higher seat categories, starting at €10 for operas and €8 for concerts. In 2024, this initiative led to the sale of 703 tickets.

A SPECIAL EVENING EVENT FOR YOUNG FESTIVALGOERS

The OJM anniversary concert was aimed primarily at audience members under the age of 30, with tickets priced at €8. The event united 343 young festivalgoers. They were invited for aperitifs on the terrace of the Grand

Théâtre de Provence and had an opportunity to meet and discuss with the Opera ON team.

AU GRAND AIR – A musical walk in the Bibémus quarries

Four young OJM artists from diverse musical backgrounds designed an entirely original musical stroll in the Bibémus quarries, spotlighting the natural surroundings and nurturing an important interaction with the public.

Inaugurated on 16 and 17 May for Passerelles audiences, this walk was offered for the first time on 19 May to attendees of the Biennale d'Aix.

— GROUP EVENTS WITH FESTIVALGOERS

Throughout the edition, a series of free events with festivalgoers punctuated the programme of operas and concerts:

33 PRELUDES TO PERFORMANCES

17 TÊTE-À-TÊTES WITH THE ARTISTS

6 MIDIS DU FESTIVAL (PANEL DISCUSSIONS AND GROUP EVENTS)

PROFESSIONAL MEETINGS

For its 2024 edition, the Professional Days of the Festival d'Aix-en-Provence offer artists and professionals from the world of opera and live performance an exceptional programme of discussion and exchange, thus allowing individuals from the sector to come together. In the dynamic setting created by the Festival and its programming, three days of themed meetings were held on 7, 8 and 9 July, to encourage this interprofessional dialogue.

— The Opera Makers meetings of the Académie: this day of discussion between international artists and industry professionals concluded with the awarding of Sacem's 'Pulsations Contemporaines' prize.

— Accord Majeur national meetings: the programme for this day was changed due to ongoing political events, and was ultimately renamed 'Music and Society after 7 July'.

— enoa (European Network of Opera Academies) Board Meeting: a final board meeting and a review of the four-year "Empowering Opera" programme, supported by the European Union.

#THEDIGITALSTAGE

A completely free digital platform accessible to all – offers an expanded selection of videos as part of the Festival.

29% MORE USERS AND NEARLY 15,000 VIEWS IN JUNE–JULY 2024*

6 PRELUDES

3 OPERAS FROM 2024 AVAILABLE ONLINE

AND 4 OPERAS FROM PREVIOUS EDITIONS

3 NEW DOCUMENTARIES

17 TÊTE-À-TÊTES

6 MIDIS DU FESTIVAL

*figures as of September 2024

RECORDINGS AND BROADCASTS

ARTE

3 OPERAS RECORDED

2 OPERAS BROADCAST LIVE, 1 PRE-RECORDED AND AVAILABLE ONLINE AT ARTE AND ARTE.TV

OVER 110,000 TELEVISION VIEWERS

FRANCE MUSIQUE

5 OPERAS RECORDED

1 CONCERT RECORDED WITH THE ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

2 SPECIAL PROGRAMMES BROADCAST LIVE

BIG-SCREEN PROJECTIONS

15 SCREENINGS OF OPERAS IN 12 TOWNS IN THE PACA REGION

TWO RECORDINGS RELEASED: *LE PROPHÈTE*, UNDER THE LSO LIVE LABEL
LIVE AT FESTIVAL D'AIX – MEDINEA SESSION, UNDER THE OUTHERE MUSIC LABEL

MEDIA COVERAGE

546 ARTICLES

173 INTERVIEWS

238 ACCREDITED JOURNALISTS (INCLUDING 115 FRENCH JOURNALISTS AND 123 INTERNATIONAL JOURNALISTS WITH 21 DIFFERENT NATIONALITIES)

61 RADIO AND TV PROGRAMMES







LE BUDGET DU FESTIVAL

— 2024 BUDGET: €26,2 M*

At the beginning of the year, the strained financial situation forced the Festival to begin implementing corrective measures.

At the same as the Festival's ambitious cost-savings plan was being launched, the institution's public partners – the French State and the four regional authorities (i.e. the City, the Metropolitan Area, the Department and the Region) – and a circle of private donors rallied around the Festival.

This exceptional support made it possible for the Festival to maintain the 2024 edition as planned while also initiating the necessary recovery actions for the coming years.

— MAIN EXPENDITURE ITEMS

██████████ Artist-related expenditure: €10,8 M (42%)

██████████ Fixed costs: €7,1 M (27%)

██████████ Operating expenses: €7,7 M (29%)

| Other expenses: €0,6 M (2%)

— MAIN REVENUE ITEMS

██████████ Subsidies and other structural funding: €11,8 M (46%)

██████████ Ticket sales and co-productions: €5,0 € (20%)

██████████ Individual and corporate sponsorship and other operating revenue: €7,9 M (31%)

| Other revenue: €0,7 M (3%)

**The 2024 figures presented here correspond to the provisional projected budget as of the end of September 2024.*

THE TEAMS

In 2024, over 1,000 professionals in administrative, technical and artistic fields contributed to the Festival d'Aix-en-Provence in various capacities. A place of innovation and excellence, the Festival counts more than a hundred professions, and combines traditional know-how (from the performing arts) and cutting-edge skills of today (e.g. sound and video, web mastering).

The edition's specific programme determined the format of the teams, which were tailor-made to the artistic and technical projects scheduled.

— THE FESTIVAL: A MAJOR PROVIDER OF LOCAL EMPLOYMENT

With 458 artists, 158 employees on temporary contracts, 63 permanent staff members, and 335 *intermittents* in 2024, the Festival is a major local employer. Spread across three sites - Aix-en-Provence, Venelles and Paris - the Festival recruits the majority of its employees from the PACA region for its seasonal needs.

In addition, the Festival is committed to broadening the channels it uses to advertise job opportunities, in order to diversify the profiles of its workforce. Special effort is being given to recruit employees with disabilities.

— SKILLS DEVELOPMENT AND KNOWLEDGE TRANSFER

Given the high level of expertise within its teams and the awareness of how critical it is to perpetuate the professions and the know-how in the performing arts, the Festival endeavours to support the development of its staff's skills, and organises training plans, apprenticeships and internships throughout the year, presentations of technical professions during the open days at the workshops in Venelles, and much more.



Setting up the set for Samson at the Theatre de l'Archeveche

SOCIAL RESPONSIBILITY

In 2024, the Festival d'Aix continued, and expanded, its work on environmental and societal issues. Its Non-profit Social Responsibility policy, now an integral part of operations for Festival teams, has been reinforced through a structured approach that is reflected in the institution's action plans and regular evaluations.

— RENEWAL OF AFNOR 'EQUALITY AND DIVERSITY' CERTIFICATION

Two years after the Festival received certification for 'Gender Equality in the Workplace' and 'Diversity', the two labels were renewed following an interim audit by AFNOR. The evaluation assessed the Festival's progress across more than forty criteria, measuring the quality of its commitment and the outcomes of actions it had undertaken.

— PROTOCOL AGAINST GENDER-BASED AND SEXUAL VIOLENCE AND DISCRIMINATION

For the 2024 edition, the protocol to combat discrimination and gender-based and sexual violence was expanded to include: a poster campaign ('Speaking Up Can Change Everything'), displayed at all Festival venues; training and awareness-raising activities for all teams; and reactive support services maintained by a listening unit and an expanded network of on-site liaisons. A large-scale survey is being sent to artists who participated in the 2024 edition to determine the effectiveness of the system in place.

— PUBLICATION OF THE 2024-2027 ENVIRONMENTAL ROADMAP

After a year of work by all teams based on collective intelligence, the Festival d'Aix published its climate transition plan in early 2024, comprising more than 70 specific actions to be implemented over the next four years.

The document covers nine areas of intervention, from general strategy to artistic creation, and including buildings, artist travel, waste management, and food.

One of the main elements of the approach is a focus on stakeholder awareness. In 2024, a 'Guide for Green Festival-Goers' was published on the Festival's website. These commitments are also widely communicated to artists, Festival teams, and certain service providers.

One of the issues being addressed this year has been a topic of discussion with our catering partners: namely, reducing the impact of our food services – and in particular, excluding beef from meals. In addition, a study conducted with the support of the consulting firm Ekodev has assessed commuting practices; an internal committee reviewed the information and has proposed a variety of actions, including a communication campaign to encourage changes in specific methods and approaches.

— TRAINING PLAN

Teams are being trained on the top issues laid out in the non-profit CSR action plan. In 2024, almost a dozen employees have received training on sustainable food systems, and roughly thirty staff members have been trained on responsible computing.



Sets construction Workshops in Venelles

2024 PROGRAMME

OPERAS

IPHIGÉNIE EN AULIDE – IPHIGÉNIE EN TAURIDE

CHRISTOPH WILLIBALD GLUCK
Emmanuelle Haïm – Dmitri Tcherniakov

SAMSON – WORLD PREMIERE

JEAN-PHILIPPE RAMEAU
Raphaël Pichon – Claus Guth

MADAMA BUTTERFLY

GIACOMO PUCCINI
Daniele Rustioni – Andrea Breth

PELLÉAS ET MÉLISANDE

CLAUDE DEBUSSY
Susanna Mälkki – Katie Mitchell

IL RITORNO D'ULISSE IN PATRIA

CLAUDIO MONTEVERDI
Leonardo García Alarcón – Pierre Audi

SEMI-STAGED CONCERT VERSION

LA CLEMENZA DI TITO

WOLFGANG AMADEUS MOZART
Raphaël Pichon – Romain Gilbert

MUSIC THEATRE

SONGS AND FRAGMENTS

PETER MAXWELL DAVIES / GYÖRGY KURTÁG
Barrie Kosky – Urs Schönebaum

THE GREAT YES, THE GREAT NO – WORLD PREMIERE

WILLIAM KENTRIDGE
William Kentrige – Nhlanhla Mahlangu, Phala O. Phala

CONCERTS

JACK QUARTET

SORA ELISABETH LEE – ENSEMBLE INTERCONTEMPORAIN

Conductor Sora Elisabeth Lee, resident woman conductor

CONCERT-PERFORMANCE MULTIDISCIPLINARY RESIDENCY

Mentor artist Piersandra di Matteo

LEA DESANDRE – THOMAS DUNFORD

FINAL CONCERT VOICE RESIDENCY

Le Concert d'Astrée – Conductors Emmanuelle Haïm et Camille Delaforge, resident woman conductor

HIROMI – SONICWONDER

ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

Music director Fabrizio Cassol

ORCHESTRE DE PARIS

Conductor Klaus Mäkelä

SONDRA RADVANOVSKY – ANTHONY MANOLI

ELĪNA GARANČA – MALCOLM MARTINEAU

KINAN AZMEH'S CITY BAND

ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

Conductor Evan Rogister

AIX EN JUIN

PANORAMA

LA MÉCANIQUE DES SENTIMENTS

CINEMA CYCLE

SANDRA by Luchino Visconti
PINA by Wim Wenders
LE REGARD D'ULYSSE by Theo Angelópoulos
NITRAM by Justin Kurze
DERNIERS CHRYSANTHÈMES by Mikio Naruse

EV'AMU – WALID BEN SALIM

LES VOIX DE SILVACANE

HOURIA AÏCHI & PHILIPPE BOTTA – CHANT DE L'AURÈS CONCERT
MÂTRISE DES BOUCHES-DU-RHÔNE CONCERT
DEEPA JOHNNY – ALPHONSE CEMIN CONCERT

MASTER CLASSES

ALPHONSE CEMIN
BARBARA HANNIGAN – GOLFAM KHAYAM
DARRELL BABIDGE
DIANA SOH – CLARON MCFADDEN

NINA – CLARON MCFADDEN – FANNY & ALEXANDER

ARTISTIC AND CREATIVE WORKSHOPS

MUSIC CREATION – 1984-2024

40 YEARS OF OJM / PASSERELLES

GABRIEL DUSSURGET PRIZE

JAWA MANLA – DISTANT ROOTS

ACADÉMIE CONCERT – VOCAL MUSIC RESIDENCY

PARADE[S] CONCERT

WITH ERMONELA JAHO, FLORIAN SEMPEY, STANISLAS DE BARBEYRAC, LIONEL LHOTE AND ADAM SMITH
ORCHESTRE NATIONAL AVIGNON-PROVENCE
Conductor Giacomo Sagripanti

#THEDIGITALSTAGE

OPERAS

IPHIGÉNIE EN AULIDE – IPHIGÉNIE EN TAURIDE

CHRISTOPH WILLIBALD GLUCK
Emmanuelle Haïm – Dmitri Tcherniakov

SAMSON – WORLD PREMIERE

JEAN-PHILIPPE RAMEAU
Raphaël Pichon – Claus Guth

MADAMA BUTTERFLY

GIACOMO PUCCINI
Daniele Rustioni – Andrea Breth

DOCUMENTARIES

THREE ACTS – PIERRE AUDI, OPERA STAGE DIRECTOR

BEHIND THE SCENES AT THE FESTIVAL

From sketch to stage, costume design
The opera set factory

TÊTE-À-TÊTE

4 JULY – **CHIARA SKERATH**
Mélisande in *Pelléas et Mélisande*

5 JULY – **BARRIE KOSKY**
Stage director of *Songs and Fragments*

6 JULY – **WILLIAM KENTRIDGE**
Concept and stage director of *The Great Yes, The Great No*

8 JULY – **DANIELE RUSTIONI AND ANDREA BRETH**
Daniele Rustioni, conductor and Andrea Breth, stage director of *Madama Butterfly*

9 JULY – **JAWA MANLA**
Singer and oud player

10 JULY – **JOHANNES MARTIN KRÄNZLE AND ANNA PROHASKA**
Un homme and Une femme in *Songs and Fragments*

11 JULY – **JOHN BRANCY AND DEEPA JOHNNY**
Ulisse and Penelope in *Il ritorno d'Ulisse in patria*

12 JULY – **LAURENT NAOURI**
Golaud in *Pelléas et Mélisande*

13 JULY – **CORINNE WINTERS**
Iphigénie in *Iphigénie en Aulide* — *Iphigénie en Tauride*

15 JULY – **JARRETT OTT AND JACQUELYN STUCKER**
Samson and Dalila in *Samson*

16 JULY – **KARINE DESHAYES AND FLORIAN SEMPEY**
Vitellia in *La clemenza di Tito* and Oreste in *Iphigénie en Tauride*

17 JULY – **ANDRÉA FERRÉOL**
La Mère de Samson in *Samson*

18 JULY – **URS SCHÖNEBAUM**
Set and lighting design of *Il ritorno d'Ulisse in patria*, lighting design and semistaging of *Songs and Fragments* and lighting design of *The Great Yes, The Great No*

19 JULY – **KINAN AZMEH**
Compositor and clarinetist

20 JULY – **SOPHIE RAGOT**
Secretary general of the Festival d'Aix-en-Provence

22 JULY – **ERMONELA JAHO**
Title role in *Madama Butterfly*

23 JULY – **LEONARDO GARCÍA ALARCÓN AND PIERRE AUDI**
Leonardo García Alarcón, conductor and Pierre Audi, general director of the Festival d'Aix and stage director of *Il ritorno d'Ulisse in patria*

MIDIS DU FESTIVAL

4 JULY – **THE MAKING OF SAMSON**
Moderator: Timothée Picard

8 JULY – **A MULTIDISCIPLINARY WORKSHOP FOR TOMORROW'S CREATION**
Moderator: Claire Fraysse

9 JULY – **TODAY'S BAROQUE MUSIC**
Moderator: Timothée Picard

13 JULY – **FOCUS ON A PROFESSION: STAGE MANAGERS**
Moderator: David Christoffel

16 JULY – **A NEW GOLDEN AGE OF FRENCH SINGING**
Moderator: Timothée Picard

20 JULY – **40TH ANNIVERSARY OF THE ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE**
Moderator: Aurore Flamion

PRELUDES

PRELUDE – **IPHIGÉNIE EN AULIDE – IPHIGÉNIE EN TAURIDE**
By Timothée Picard

PRELUDE – **SAMSON**
By Timothée Picard

PRELUDE – **MADAMA BUTTERFLY**
By Claire Fraysse

PRELUDE – **PELLÉAS ET MÉLISANDE**
By Claire Fraysse

PRELUDE – **SONGS AND FRAGMENTS**
By Aurore Flamion

PRELUDE – **IL RITORNO D'ULISSE IN PATRIA**
By Aurore Flamion

THE ARTISTS TALK ABOUT THE FESTIVAL

IPHIGÉNIE EN AULIDE – IPHIGÉNIE EN TAURIDE
INTERVIEW WITH THE CONDUCTOR EMMANUELLE HAÏM
By Timothée Picard
INTERVIEW WITH THE STAGE DIRECTOR DMITRI TCHERNAKOV
By Timothée Picard

SAMSON
INTERVIEW WITH THE CONDUCTOR RAPHAËL PICHON
By Timothée Picard
INTERVIEW WITH THE STAGE DIRECTOR CLAUS GUTH
By Timothée Picard

MADAMA BUTTERFLY
INTERVIEW WITH THE CONDUCTOR DANIELE RUSTIONI
By Timothée Picard
INTERVIEW WITH THE STAGE DIRECTOR ANDREA BRETH
By Timothée Picard

PELLÉAS ET MÉLISANDE

INTERVIEW WITH THE CONDUCTOR SUSANNA MÄLKKI
By Timothée Picard
INTERVIEW WITH THE STAGE DIRECTOR KATIE MITCHELL
By Timothée Picard

IL RITORNO D'ULISSE IN PATRIA
INTERVIEW WITH THE CONDUCTOR LEONARDO GARCÍA ALARCÓN
By Timothée Picard
INTERVIEW WITH THE STAGE DIRECTOR PIERRE AUDI
By Timothée Picard

THE GREAT YES, THE GREAT NO
INTERVIEW WITH THE STAGE DIRECTOR WILLIAM KENTRIDGE
By LUMA Arles

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List as of 23 July 2024

PHOTO CREDITS

Pages 18 - 21

Iphigénie en Aulide by Christoph Willibald Gluck – Conductor Emmanuelle Haïm – Stage director and set designer Dmitri Tcherniakov – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 22 - 23

Iphigénie en Tauride by Christoph Willibald Gluck – Conductor Emmanuelle Haïm – Stage director and set designer Dmitri Tcherniakov – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 26 - 31

Samson by Jean-Philippe Rameau – Conductor and musical concept Raphaël Pichon – Stage direction, concept and scenario Claus Guth – World premiere – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 34 - 39

Madama Butterfly by Giacomo Puccini – Conductor Daniele Rustioni – Stage director Andrea Breth – Festival d’Aix-en-Provence 2024 © Ruth Walz

Pages 42 - 47

Pelléas et Mélisande by Claude Debussy – Conductor Susanna Mälkki – Stage director Katie Mitchell – Festival d’Aix-en-Provence 2024 © Jean-Louis Fernandez

Pages 50 - 55

Il ritorno d’Ulisse in patria by Claudio Monteverdi – Conductor Leonardo García Alarcón – Stage director Pierre Audi – Festival d’Aix-en-Provence 2024 © Ruth Walz

Pages 58 - 61

Eight Songs for a Mad King (Songs and Fragments) by Peter Maxwell Davies – Conductor Pierre Bleuse – Stage director Barrie Kosky – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 62 - 65

Kafka Fragmente (Songs and Fragments) by György Kurtág – Stage director Barrie Kosky – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 68 - 73

The Great Yes, The Great No by William Kentridge – Conductor Tlale Makhene – Stage director and concept William Kentridge – World premiere – Commission Luma Foundation in partnership with Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 76 - 79

La Clemenza di Tito by Wolfgang Amadeus Mozart – Conductor Raphaël Pichon – Semi-staging Romain Gilbert – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 86 - 87

Sora Elisabeth Lee – Ensemble Intercontemporain concert – Conductor Sora Elisabeth Lee – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 88 - 89

Concert-Performance – Multidisciplinary Residency – Mentor artist Piersandra Di Matteo – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 90 - 91

Lea Desandre – Thomas Dunford concert – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 92 - 93

Final concert Voice Residency – Le Concert D’astrée – Conductor Emmanuelle Haïm and Camille Delaforge – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 94 - 95

Hiroimi Concert – Sonicwonder – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 96 - 97

Orchestre des Jeunes de la Méditerranée concert – Music director Fabrizio Cassol – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 98 - 99

Orchestre De Paris concert – Conductor Klaus Mäkelä – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 100 - 101

Sondra Radvanovsky – Anthony Manoli concert – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 102 - 103

Elina Garanča – Malcolm Martineau concert – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 104 - 105

Kinan Azmeh’s City Band concert – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 106 - 107

Orchestre des Jeunes de la Méditerranée concert – Conductor Evan Rogister – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Page 111

Panorama – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 112 - 113

Nina – Claron Mcfadden concert – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 114 - 115

Les Voix De Silvacane – Houria Aïchi & Philippe Botta – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 116 - 117

Les Voix De Silvacane – Deepa Johnny – Alphonse Cemin – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 118 - 119

Music creation – 1984-2024 40 years of OJM / Passerelles – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 120 - 121

Jawa Manla – Distant Roots – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 122 - 123

Académie concert – Vocal Music Residency – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 124 - 125

Parade[s] – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 130 - 131

Master class Barbara Hannigan © Vincent Beaume

Pages 136 - 137

Orchestre des Jeunes de la Méditerranée concert – Conductor Evan Rogister – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Page 139

Concert-Performance – Multidisciplinary Residency – Mentor artist Piersandra Di Matteo – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Page 143

Music creation – 1984-2024 40 years of OJM / Passerelles – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 144 à 145

Au Grand Air – Musical Journey at the carrières de Bibémus – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Page 147

Iphigénie en Tauride by Christoph Willibald Gluck – Conductor Emmanuelle Haïm – Stage director and set designer Dmitri Tcherniakov – Festival d’Aix-en-Provence 2024 © Monika Rittershaus

Pages 152 - 153

Parade[s] – Aix en juin – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 154 - 155

Audience at the Grand Théâtre de Provence – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 156 - 157

Audience at the Théâtre de l’Archevêché – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 160 - 161

Setting up the set for *Samson* at the Théâtre de l’Archevêché – Festival d’Aix-en-Provence 2024 © Vincent Beaume

Pages 163

Sets construction Workshops in Venelles – Festival d’Aix-en-Provence 2024 © Vincent Beaume

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