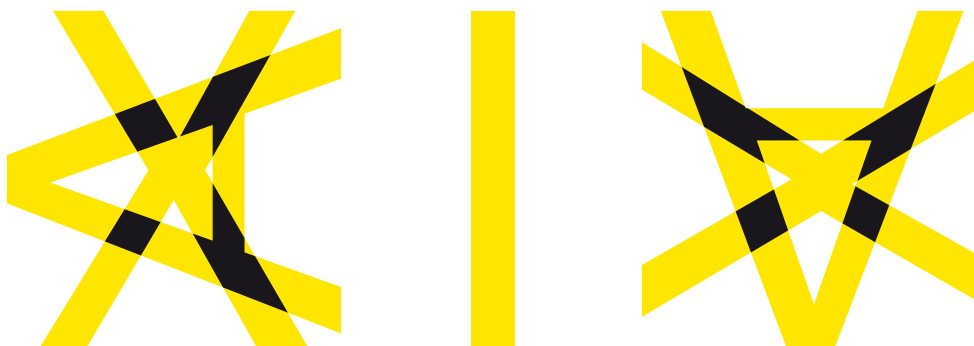




FESTIVAL D'AIX—EN—PROVENCE

2025 ANNUAL REPORT



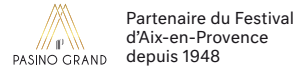


## THE 77<sup>TH</sup> EDITION OF THE FESTIVAL D'AIX-EN-PROVENCE WAS DEDICATED TO THE MEMORY OF PIERRE AUDI

Pierre Audi passed away suddenly on 3 May 2025, just two weeks before the arrival of the artists and the start of rehearsals. This edition was conceived and shaped by him in every detail, in close collaboration with the creative teams, the performers, and the Festival staff. Through the choice of the works and the artists involved, this edition perfectly reflects his artistic affinities and deep programming expertise, which were always attuned to what has defined the identity of the Festival d'Aix-en-Provence since its inception. As the custodians and stewards of a project he was unable to see through to completion, we are determined to realize his vision in the best possible conditions — and to present it to you today just as he would have wished. We have dedicated this edition to his memory, both as a tribute and as a mark of our gratitude.

## 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.



It will be impossible to forget the year 2025.

After the upheavals of 2024, Pierre Audi was determined to show that the Festival was setting off again on the right foot, even in a readjusted format. He cherished the hope of a future full of promise: rumours of a prestigious distinction were circulating, the renewal of his term seemed within reach, and he was already looking ahead, inspired and energised by new projects.

The terrible news of his death, which came in early May, was a profound shock to us all. The team, the partners, everyone, felt the immensity of the void he left behind. And yet, it was necessary to rally at once to prepare the summer productions and bring to life the Festival he had conceived. We worked tirelessly, guided by the desire to remain true to his vision. I also wish to thank Bernard Foccroulle, who did not hesitate to take up the torch and immediately set to work.

Thanks to this collective mobilisation, the Festival enjoyed great success, with our audiences, our partners, the press, and the profession alike. The operas presented this year combined boldness and elegance, intensity and refinement, bringing together diversity of form with artistic rigour. They provoked a measure of controversy, as befits any true festival, and offered some delightful surprises, bearing witness to the Festival's vitality and to the richness of its legacy. Finally, the awarding of the Birgit Nilsson Prize crowned not only this edition, but also years of excellence, creativity, and collective endeavour.

This edition will remain forever marked by Pierre's absence, but also by the strength of the legacy he has left us, and by the determination to continue his work.

Paul Hermelin  
President of the Board of Directors

BIRGIT  
NILSSON  
PRIZE  
2025

*décerné au*

FESTIVAL  
D'AIX-EN-  
PROVENCE

La récompense la plus élevée au monde dans le domaine de la musique classique honore le Festival d'Aix-en-Provence pour sa réussite artistique exceptionnelle, avec une reconnaissance particulière pour la première mondiale de l'opéra *Innocence* de Kaija Saariaho.

Susanne Rydén, présidente du Birgit Nilsson Stiftelsen, a annoncé le 21 mai que le Birgit Nilsson Prize 2025 – la récompense la plus élevée au monde dans le domaine de la musique classique, d'un montant de 1 million de dollars – est décerné au Festival d'Aix-en-Provence. Le prestigieux festival français d'opéra, qui célèbre cet été sa 77e édition, devient le premier festival à recevoir le Prix.

BIRGITNILSSON.COM



BIRGIT  
NILSSON  
PRIZE  
2025

*awarded to*

FESTIVAL  
D'AIX-EN-  
PROVENCE

The world's largest classical music prize honours the Festival d'Aix-en-Provence for outstanding artistic achievements, giving special recognition to the 2021 premiere of Kaija Saariaho's opera *Innocence*.

President of the Birgit Nilsson Stiftelsen, Susanne Rydén announced on May 21st that the 2025 Birgit Nilsson Prize – the world's largest prize in classical music at 1 million US dollars – is awarded to the Festival d'Aix-en-Provence. The prestigious French Opera Festival, which is currently presenting its 77th edition this summer, becomes the first festival to receive the Prize.

BIRGIT NILSSON STIFTELSEN

## MANY THANKS TO OUR SPONSORS AND DONORS

Once again, our sponsors and partners have enabled the Festival d'Aix-en-Provence to bring all its ambitions to life in 2025. We were delighted to welcome them throughout the year, offering them the opportunity to discover, in an exclusive way, the behind-the-scenes world of the Festival.

The training of the young artists of the Académie, the welcome extended to the musicians of the l'Orchestre des Jeunes de la Méditerranée, the world premières of *The Story of Billy Budd*, *Sailor* and *The Nine Jewelled Deer*, as well as the Passerelles socio-educational programme, all these projects have directly benefited from the support of our sponsors.

Thank you to all the individual donors, companies, and foundations — regional, national, and international — who made the 2025 season possible!

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

- 
- 6.3 MILLION EUROS IN DONATIONS TO SUPPORT THE 2025 EDITION OF THE FESTIVAL
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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: €1 000

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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

### — JEUNES MÉCÈNES

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.

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Mme Cécile Albisser  
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List as of 26/09/2025

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DON GIOVANNI

LOUISE

LA CALISTO

THE NINE JEWELLED DEER

THE STORY OF BILLY BUDD, SAILOR

LES PÊCHEURS DE PERLES

LA FORZA DEL DESTINO

OPÉRA  
OPÉR  
OPÉ  
OP  
O

# DON GIOVANNI

## WOLFGANG AMADEUS MOZART (1756–1791)

Conductor  
**Sir Simon Rattle**  
Stage direction  
**Robert Icke**  
Set design  
**Hildegard Bechtler**  
Costume design  
**Annemarie Woods**  
Lighting design  
**James Farncombe**  
Choreography  
**Ann Yee**  
Video  
**Tal Yarden**  
Sound  
**Mathis Nitschke**  
Dramaturgy  
**Klaus Bertisch**

Conductor assistant,  
language coach, continuo  
**Luca Guglielmi**  
Vocal coach  
**David Zobel**  
Illusions  
**Chris Fisher**  
**Will Houstoun**  
Stuntwork coordinator  
**Ran Arthur Braun**  
Staging collaborator  
**Gilles Rico\***  
Staging assistant  
**Eleanor Burke**  
Set design assistant  
**Helen Hebert**  
Costume assistant  
**Louise Watts**  
Lighting assistant  
**Cécile Giovansili Vissière**

Don Giovanni  
**Andrè Schuen**  
Leporello  
**Krzysztof Bączyk\***  
Donna Anna  
**Golda Schultz**  
Donna Elvira  
**Magdalena Kožená**  
Don Ottavio  
**Amitai Pati\***  
Il Commendatore  
**Clive Bayley**  
Zerlina  
**Madison Nonoa\***  
Masetto  
**Paweł Horodyski\***

Stuntman  
**Marc Sonnleitner**

Extras  
**Laurène Andrieu, Nastia Bagaeva, Caitlin Dailey, Maëlle Desclaux, Chloé Lendormy, Ivana Testa, Emilie Vaudou, Jean-Baptiste Cautain, Victor Martinez Caliz**

Child  
**Daphné Guivarch**

Choir  
**Estonian Philharmonic Chamber Choir**  
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**Aarne Talvik**  
Orchestra  
**Symphonieorchester des Bayerischen Rundfunks**

**GRAND THÉÂTRE DE PROVENCE**  
4, 6, 8, 10, 12, 14, 15, 18 July 2025

NEW PRODUCTION  
FESTIVAL D'AIX-EN-PROVENCE

avec le généreux soutien d'  
**Aline Foriel-Destezet**

\*Former artists of the Académie

NEW YORK TIMES

Icke is known for his intelligent, liberal adaptations of theater classics, and he was similarly bold, if sometimes overflowing with ideas, in taking on one of the most difficult operas in the canon.

FRANKFURTER ALLGEMEINE ZEITUNG

A special prize would have been deserved for this year's opening production: Mozart's *Don Giovanni*.

OPERA TODAY

Pierre Audi, general director of the Aix Festival for these last seven festivals, matched renowned conductors and stage directors to create monumental staging of the gamut of the repertory. None have been more monumental than this staging of Mozart's *Don Giovanni*.

FINANCIAL TIMES

A radical rethink of a blockbuster opera.

LE TEMPS

Among the singers, the soprano Golda Schultz as Donna Anna, with her dramatic vocal colour, is sublime in the role [...] ; the return of mezzo-soprano Magdalena Kožená as Donna Elvira, expresses the character's fervour with spectacular vocal intelligence. And finally, the excellent Italian baritone Andrè Schuen in the title role, with his darkly handsome presence and beguiling voice.

TÉLÉRAMA

[...] The cast is of a very high level. Already having made his mark as Masetto in the Aix Don Giovanni in 2017, Krzysztof Bączyk earns a well-deserved promotion here, with a Leporello of commanding presence and a dark, powerful, burnished tone. [...] The radiant soprano of Golda Schultz makes Donna Anna a charismatic figure

[...] Magdalena Kožená, her mezzo-soprano still robust, lends Donna Elvira the accents of a true tragedienne [...]

LE MONDE

[...] a vocal cast as committed dramatically as it is musically, under the radiant conducting of Sir Simon Rattle [...]

LE FIGARO

A triumph for Golda Schultz's brilliant Donna Anna — a generous timbre and flawless technique serving profound expressiveness.

DIAPASON

A vision of the work and its myth that is often captivating ; and modern in a way that is anything but superficial.

LES ÉCHOS.FR

[...] Magdalena Kožená endows Donna Elvira, Don Giovanni's repudiated wife, with a warm timbre and sovereign musicality.

LA MARSEILLAISE

[...] An exceptional musical accompaniment: The Bavarian Radio Symphony Orchestra is entrusted to Sir Simon Rattle's bewitching baton.

OLYRIX

Staging choices (by Robert Icke) that push the boundaries of transgression, driven by a cast as dramatically committed as it is vocally powerful, conducted by Sir Simon Rattle.

LA PROVENCE

Defying the romantic or metaphysical readings of the myth, Icke opts, as he does in the theatre for an introspective and deeply psychological interpretation. [...] Demanding, yet exhilarating.











# LOUISE

## GUSTAVE CHARPENTIER (1860–1956)

Conductor  
**Giacomo Sagripanti**  
Stage direction  
**Christof Loy**  
Set design  
**Etienne Pluss**  
Costume design  
**Robby Duiveman**  
Lighting design  
**Valerio Tiberi**  
Dramaturgy  
**Louis Geisler**

Conductor assistant  
**Romain Dumas**  
Vocal and language coach  
**Mathieu Pordoy**  
Vocal coach  
**Sylvaine Carlier**  
Staging and movements  
assistant  
**Jean-François Kessler**  
Staging assistant  
**Dagmar Pischel**  
Set design assistant  
**Eleonora Rodigari**  
Costume assistant  
**Madeline Cramard**

Louise  
**Elsa Dreisig\***  
Julien, Le Noctambule  
**Adam Smith**  
La Mère, La Première  
d'atelier  
**Sophie Koch**  
Le Père, Le Chiffonnier  
**Nicolas Courjal**  
Un Marchand d'habits,  
Le Pape des fous  
**Grégoire Mour**  
La Balayeuse  
**Annick Massis**  
Irma  
**Marianne Croux\***  
Gertrude  
**Carol Garcia**  
Camille  
**Karolina Bengtsson**  
Madeleine  
**Marie-Thérèse Keller**  
Marguerite, La Laitière  
**Julie Pasturaud\***  
Élise, La Petite  
Chiffonnière  
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de charbon  
**Marion Lebègue**  
Blanche, La Plieuse  
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5, 9, 11, 13 juLY 2025

NEW PRODUCTION  
FESTIVAL D'AIX-EN-  
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### EL PAÍS

Loy directs his characters with a mastery that borders on virtuosity in the ensemble scenes.

### LE TEMPS

Soprano Elsa Dreisig is breathtaking in her simplicity in the title role, to such a degree that it seems to have been written for her.

### FRANKFURTER ALLGEMEINE ZEITUNG

Elsa Dreisig is perfect in this role, for her distinctive soprano voice combines the youthful fragility the part demands with the power to hold her own against a large orchestra.

### LE MONDE

Charpentier's masterpiece makes a fine entry into the Aix repertoire in Christof Loy's powerful staging. A score more delicate to interpret than it may appear, and one that Giacomo Sagripanti unravels with subtlety and generosity, at the head of the Orchestre de l'Opéra de Lyon in top form.

### TÉLÉRAMA

A *Louise* transcended by Elsa Dreisig and rejuvenated by Christof Loy.

### LE FIGARO

The fiery Elsa Dreisig triumphs in *Louise*. [...] Whether she is a passive victim, an intense lover, a rebellious young woman or suicidal, Elsa Dreisig sets the stage ablaze.

### LA CROIX

Elsa Dreisig, once again, endows her character with that aura of simplicity and naturalness that belongs to her alone.

### LES ÉCHOS

A production full of surprises yet utterly convincing.

### L'HUMANITÉ

Christof Loy has adopted an original approach by focusing on the toxic filial relationship at the heart of this bohemian, libertarian maelstrom. And it is indeed Elsa Dreisig and Nicolas Courjal, as Louise and her jealous father, who elevate the performance to the highest level through their deeply moving portrayals.

### FORUM OPÉRA

The direction of the actors is excellent, and even the smallest roles are crafted to perfection.

### DIAPASON

Elsa Dreisig gives us a definitive Louise, in a score magnified by a majestic orchestra, conducted with masterly command by Giacomo Sagripanti.

### LA PROVENCE

With flawless technique and inexhaustible breath control, this opera owes much to the gifted Franco-Danish soprano Elsa Dreisig. (...) Special mention for the bass voice of the father, Nicolas Courjal.

### BACHTRACK

The Chorus and Orchestra of the Opéra de Lyon are equally impeccable. Conductor Giacomo Sagripanti most often shapes an interpretation full of delicacy, at times caressing, in which we delight in the work's extraordinary melodic inspiration.

\*Former artists of the Académie











# LA CALISTO

## FRANCESCO CAVALLI (1602–1676)

Conductor  
**Sébastien Daucé**  
Stage direction  
**Jetske Mijnsen**  
Set design  
**Julia Katharina Berndt**  
Costume design  
**Hannah Clark**  
Lighting design  
**Matthew Richardson**  
Choreography  
**Dustin Klein**  
Dramaturgy  
**Kathrin Brunner**

Language coach  
**Floriana Pezzolo**  
Staging assistants  
**Héloïse Sérazin,**  
**Maike Schuster**  
Set design assistant  
**Simon Schabert**  
Costume assistant  
**Laura Garnier**

Calisto  
**Lauranne Oliva**  
Giove  
**Alex Rosen\***  
Diana  
**Giuseppina Bridelli**  
Endimione  
**Paul-Antoine Bénos-Djian\***  
Giunone, L'Eternità  
**Anna Bonitatibus**  
Linfea  
**Zachary Wilder\***  
La Natura, Pane, Furia  
**David Portillo**  
Mercurio  
**Dominic Sedgwick**  
Destino, Satirino, Furia  
**Théo Imart\***  
Silvano, Furia  
**Douglas Ray Williams**  
(7, 10 july),  
**José Coca Loza**  
(12, 15, 16, 18, 20, 21 july)

Two servants  
**Fanny Estiot**  
**Daniel Lawless**

Orchestra  
**Ensemble**  
**Correspondances**

**THÉÂTRE DE L'ARCHEVÊCHÉ**  
7, 10, 12, 15, 16, 18, 20, 21  
july 2025

NEW PRODUCTION  
FESTIVAL D'AIX-EN-PROVENCE

A COPRODUCTION WITH  
OPÉRA DE RENNES,  
ANGERS-NANTES OPÉRA,  
THÉÂTRE DES CHAMPS-ÉLYSÉES, THÉÂTRE  
DE CAEN, ENSEMBLE  
CORRESPONDANCES,  
THÉÂTRES DE LA VILLE  
DE LUXEMBOURG, OPÉRA  
GRAND AVIGNON

avec le généreux soutien d'  
**Aline Foriel-Destezet**

NEW YORK TIMES  
The finest production of the festival. [...] It made for a virtually seamless evening of opera, with an excellent 10-person cast.

FINANCIAL TIMES  
*La Calisto* is breathtaking.

DIE WELT  
The finest production of this year's Festival d'Aix-en-Provence.

EL PAÍS  
An irresistible theatrical force.

NEUE ZÜRCHER ZEITUNG  
The cast, another hallmark of Aix, is perfect down to the smallest roles. [...] It is beautiful, well-paced; one could not dream of anything better.

LE SOIR  
In the simple yet monumental set created at the heart of the Théâtre de l'Archevêché, Jetske Mijnsen's staging skilfully combines depth of subject with spirited comedy, where multiple transformations and amorous entanglements provide fertile ground for exploring emotions.

LE FIGARO  
The Dutch director Jetske Mijnsen revisits the intrigue of Venetian Baroque opera with rare pertinence and in perfect harmony with the fluid reorchestration.

TÉLÉRAMA  
A constellation of stars, capable of rivalling those that light up above the Théâtre de l'Archevêché as the performance unfolds.

LA CROIX  
Sensual and refined, the music slips into a comprehensible scenic perspective.

L'HUMANITÉ  
Witty, inventive, intelligent, the theatrical approach itself underlines the work's inherent subversiveness. All this is carried by a cast that gives pride of place to the male voices.

LES ÉCHOS  
A production of rare elegance and relevance, with a first-rate cast and refined musical direction, offers Francesco Cavalli's opera the ideal conditions for rediscovery. One of the highlights of the 2025 Aix Festival.

LA MARSEILLAISE  
Baroque art at its very pinnacle [...] The intelligently classical staging by the Dutch director Jetske Mijnsen relies on a cast of strong voices and solid accompaniment from the orchestra pit, where the eminently baroque Ensemble Correspondances, is conducted by Sébastien Daucé.

LA PROVENCE  
Ensemble Correspondances brings to life this carousel of amorous entanglements oscillating between tragedy and comedy, with refinement worthy of both the interpretation and the staging.

BACHTRACK  
A truly splendid vocal line-up, including the secondary characters.











# THE NINE JEWELLED DEER

SIVAN ELДАР (1985)  
GANAVYA DORAISWAMY (1991)

Stage direction

**Sivan Eldar\***

Stage direction

**Peter Sellars**

Visual artist

**Julie Mehretu**

Costume design

**Camille Assaf**

Lighting design

**James F. Ingalls**

Conductor assistant

**Kunal Lahiry**

Staging assistants

**Elizabeth Ayer**

**Antonio Cuenca Ruiz**

IRCAM Sound diffusion

**Luca Bagnoli**

Voice

**Ganavya Doraiswamy**

**Aruna Sairam**

Violin and alto

**Nurit Stark**

Cello

**Sonia Wieder-Atherton**

Clarinet

**Dana Barak**

Saxophone

**Hayden Chisholm**

Percussion

**Rajna Swaminathan**

Electronics - Ircam

**Augustin Muller**

## WORLD PREMIERE

**LUMA ARLES**

6, 8, 9 July 2025

**THÉÂTRE DU JEU**

**DE PAUME**

13, 14, 16 July

COMMISSION AND  
COPRODUCTION  
FESTIVAL D'AIX-EN-  
PROVENCE ET DE LUMA  
FOUNDATION

ASSOCIATE  
COPRODUCERS: IRCAM  
– CENTRE POMPIDOU,  
FONDATION ROYAUMONT  
AVEC LE SOUTIEN DE  
LA FONDATION DANIEL  
ET NINA CARASSO, OLD  
STORIES: NEW LIVES

– WITH THE SUPPORT OF  
AMMODO ART, KAROLINA  
BLABERG STIFTUNG,  
FONDS AXA POUR  
LE PROGRÈS HUMAIN,  
JEAN-FRANÇOIS DUBOS,  
CERCLE INCISES

## LE SOIR

The music expresses, with great sensitivity, the story unfolding before our eyes [...]. The message endures, and the work becomes a form of collective meditation, a deeply moving experience that leaves its mark in the spectator's heart and soul.

## BACHTRACK

In this opera, singers and instrumentalists [...] soothe the clamour of the world or express the cruelty and vices of humankind through a skilfully woven musical fabric. [...] An immersive and poignant moment, driven by strong musical personalities.

## LE MONDE

The magnificent singers produce an artistry whose essence goes directly to the heart. [...] It is within the mysterious and spellbinding atmosphere created by Sivan Eldar's meticulous, pointillist writing that the ritualised chant of a prayer rises, involving the participation of the audience.

## LES ÉCHOS

The musicians display admirable spontaneity and eloquence.

## LA CROIX

The grace of Aruna Sairam [...] She possesses the power to abolish time itself, drawing us after her in the wake of eternity.

## OLYRIX

Ganavya Doraiswamy captivates the entire hall with her intense gaze and spellbinding voice. [...] Aruna Sairam impresses with her rhythmic mastery, simple, self-evident, and her gift for improvisation.

## LA PROVENCE

Magical and mysterious.

## LA MARSEILLAISE

The sung passages (...) draw us into the mysteries of Southern India, into the mythological and anthropological roots of a fascinating world.

## ZÉBULINE

It is in this intimate invocation that *The Nine Jewelled Deer* finds its most emotional strength. [...] The opera then becomes a healing gesture, where song tends to wounds, where the voice protects.















# THE STORY OF BILLY BUDD, SAILOR

AFTER BENJAMIN BRITTEN (1913–1976)

Stage direction,  
adaptation, costumes and  
accessories

**Ted Huffman\***

Musical adaptation

**Oliver Leith\***

Conductor

**Finnegan Downie Dear**

Lighting design

**Bertrand Couderc**

Conductor assistant

**Richard Gowers**

Staging, costume and  
accessories collaborator

**Sonoko Kamimura**

Costume and accessories  
assistant

**Sara Bartesaghi Gallo**

Billy Budd

**Ian Rucker**

John Claggart, Dansker

**Joshua Bloom**

Edward Fairfax Vere,

Squeak

**Christopher Sokolowski**

Le Novice, La Grand'hune

**Hugo Brady\*\***

M. Redburn, Le Premier

Maître

**Noam Heinz\*\***

M. Flint, Le Second Maître

**Thomas Chenhall\*\***

Stage musicians

**Finnegan Downie Dear,**

**Richard Gowers,**

**Siwan Rhys,**

(keyboards)

**George Barton**

(percussion)

## WOLRD PREMIERE

### THÉÂTRE DU JEU DE PAUME

5, 7, 8, 10 July 2025

NEW PRODUCTION  
FESTIVAL D'AIX-EN-  
PROVENCE

A COPRODUCTION WITH  
LES THÉÂTRES - GRAND  
THÉÂTRE DE PROVENCE  
(AIX-EN-PROVENCE)

avec le généreux soutien d'  
**Aline Foriel-Destezet**

– WITH THE SUPPORT OF  
AMMODO ART, KAROLINA  
BLABERG STIFTUNG,  
FONDS AXA POUR  
LE PROGRÈS HUMAIN,  
JEAN-FRANÇOIS DUBOS,  
CERCLE INCISES

## NEW YORK TIMES

A sexy and ingenious one-act called *The Story of Billy Budd, Sailor*. [...] Huffman and Leith's adaptation [...] Far from a replacement, it is above all an addition to the lineage of stories we tell about Billy Budd and his enigmatic, endless allure.

## EL PAÍS

A powerful and thrilling miniature version of *Billy Budd*.

## NMZ (Neue Musikzeitung)

A genuine innovation in the field of chamber opera.

## LE TEMPS

The adaptation of Benjamin Britten's opera by Ted Huffman and Oliver Leith is a divine occurrence at the heart of the 77<sup>th</sup> edition of the Festival d'Aix-en-Provence.

## LE MONDE

At the Festival d'Aix-en-Provence, the storm of emotion unleashed by Ted Huffman's *Billy Budd* [...] The Théâtre du Jeu de Paume has given the Festival some of its finest jewels, and the 2025 edition is no exception. The premiere of *The Story of Billy Budd, Sailor*, a chamber-opera adaptation of Benjamin Britten's Billy Budd, is both a stunning blow and a profound delight.

## TÉLÉRAMA

Staged with as much modesty as inventiveness, a sensitive and sincere adaptation. [...] The author-director Ted Huffman and the composer Oliver Leith have achieved their ambitions with a work as intelligent as it is heartfelt.

## LES ÉCHOS

Guided by a staging of striking precision and emotional truth, the singers taking part in this adventure display both undeniable dramatic talent

and a vocal intensity that unleashes floods of emotion. [...] A pocket-sized opera whose dramatic power remains immense.

## LA CROIX

Assuming multiple roles, the six singers form an impeccable ensemble of charm, vocal brilliance, musical eloquence, and dramatic commitment. Director Ted Huffman asks much of them, fights or embraces, and also inspires them to give their utmost, with an intensity that pins the spectator to their seat.

## FORUM OPÉRA

*This Story of Billy Budd, Sailor* possesses great power and earns a well-deserved triumph at the curtain call. Ted Huffman's staging is simple and effective.

## BACHTRACK

Thanks to Festival regular Ted Huffman and Oliver Leith, who offers a gem of musical adaptation, we are presented with a manifesto for the opera of tomorrow. [...] A truly great operatic moment that will be remembered for a long time.

## OPERA TODAY

Ted Huffman did indeed create a slick theater-piece. [...] Meanwhile there was an impressive display of story telling through quick costume changes and truly fine acting (and singing) by an obviously committed cast.

## LA MARSEILLAISE

A standing ovation at the Théâtre du Jeu de Paume for *The Story of Billy Budd, Sailor*, a world premiere at the Festival d'Aix-en-Provence. The chamber-scale adaptation of Benjamin Britten's magnificent opera is a marvellous surprise.

\* Former artists of the Académie

\*\* Singers from the 2025 Voice Residency















# LES PÊCHEURS DE PERLES

GEORGES BIZET (1838-1875)

Conductor  
**Marc Minkowski**

Conductor assistant  
**Romain Dumas**

Vocal coach  
**David Zobel**

Choirmaster Assistant  
**Guillaume Rault**

Leïla  
**Elsa Benoit**

Nadir  
**Pene Pati**

Zurga  
**Florian Sempey**

Nourabad  
**Edwin Crossley-Mercer\***

Choir  
**Chœur de l'Opéra Grand Avignon**

Choirmaster  
**Alan Woodbridge**

Orchestra  
**Les Musiciens du Louvre**

OPERA IN CONCERT  
VERSION

**GRAND THÉÂTRE  
DE PROVENCE**  
19 july 2025

avec le généreux soutien d'  
**Aline Foriel-Destezet**

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OPÉRA MAGAZINE  
A triumphant success.

---

OLYRIX  
The opalescence of Nadir and Leïla's singing, combined with the dynamic lightness of the orchestral performance, gives this concert version the delicate, multifaceted lustre of a true pearl. Before a fully standing audience, the artists are warmly and abundantly acclaimed at the end of the performance.

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BACHTRACK  
The audience rightly recognises the true value of this great lyrical moment: a standing ovation for a rare, genuine, and brilliantly performed evening.

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CONCERT CLASSIC  
A very long standing ovation at the close of this performance.

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LA MARSEILLAISE  
A concert version might, in theory, leave one with a sense of frustration. Not so with this work, which lends itself far more to listening than to watching. The picture-postcard element disappears, leaving only what matters most: the Bizet's genius.

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# LA FORZA DEL DESTINO

GIUSEPPE VERDI (1813-1901)

Conductor  
**Daniele Rustioni**

Donna Leonora  
**Anna Pirozzi**  
Don Alvaro  
**Russell Thomas**  
Don Carlo di Vargas  
**Ariun Ganbaatar**  
Preziosilla  
**Maria Barakova**  
Il Marchese di Calatrava,  
Padre Guardiano  
**Michele Pertusi**  
Fra Melitone  
**Ambrogio Maestri**  
Maestro Trabuco  
**Rodolphe Briand**  
Curra  
**Julie Pasturaud\***  
Un Alcade, Un chirurgo  
**Louis Morvan**

Chorus and Orchestra  
**Chœur et Orchestre de  
l'Opéra de Lyon**

OPERA IN CONCERT  
VERSION

**THÉÂTRE D'ANTIQUE  
D'ORANGE**  
20 july 2025

A COPRODUCTION WITH  
LES CHORÉGIÉS D'ORANGE

\*Former artist of the Académie







EYM TRIO — VARIJASHREE VENUGOPAL —  
B.C. MANJUNATH

CONCERT FINAL RÉSIDENCE INSTRUMENTS

CONCERT FINAL RÉSIDENCE VOIX —  
ENSEMBLE CORRESPONDANCES

QUATUOR DIOTIMA

STÉPHANE DEGOUT — QUATUOR DIOTIMA

JAKUB JÓZEF ORLIŃSKI — MICHAŁ BIEL

ERMONELA JAHO — PANTESILENA JAHO

WAED BOUHASSOUN QUINTET

SIR SIMON RATTLE — SYMPHONIEORCHESTER  
DES BAYERISCHEN RUNDFUNKS

JONAS KAUFMANN — DIANA DAMRAU —  
HELMUT DEUTSCH

EVAN ROGISTER — ORCHESTRE DES JEUNES  
DE LA MÉDITERRANÉE

CONCERTS  
CONCER  
CONC  
CON  
CO  
C



## EYM TRIO

### JAZZ MAGAZINE

It is India that comes to meet us, with these two sacred monsters whom the Indian members of the audience applaud with respect. A triumph for the festival, which develops unprecedented, unexpected projects, fully accomplishing its mission of dissemination and creation.

## VOICE RESIDENCY

### ZÉBULINE

Under the leadership of Daucé, but also of the lively resident conductor Guillemette Daboval, we discover with surprise the ideal timbre, flawless diction, and undeniable acting talents of Mathilde Ortscheidt. Equally remarkable are the delicacy of soprano Meredith Wohlgemuth, the lyrical soprano tone of Lucia Tumminelli, and the impressive vocal breadth of Emily Richter. On the male side, two fine tenors, Daniel Espinal and Matthew Goodheart, and two striking baritones, Armand Rabot and Navasard Hakobyan.

## INSTRUMENTAL RESIDENCY

### ZÉBULINE

Under the guidance of the Quatuor Diotima, the end-of-residency instrumental concert proved to be a fine display of audacity. Two new works from the residency also left a strong impression: the shimmering harmonics of Leilehua Lanzilotti, playing open strings like a carillon in the ecopoetic *the water in your body is just visiting*; and *Nyx.Muse*, an octet by Yiqing Zhu, a vast echo chamber reflecting the shadow of Unsuk Chin. Thrills guaranteed.

## STÉPHANE DEGOUT — QUATUOR DIOTIMA

### MUSICOLOGIE.ORG

The concert presented by Stéphane Degout and the Quatuor Diotima was undoubtedly one of the most beautiful moments of the 2025 Aix Festival.

## JAKUB JÓZEF ORLIŃSKI — MICHAŁ BIEL

### BAROQUIADES.COM

There are evenings when young people seem to fall in love with baroque music in one fell swoop (...) That evening, baroque was young. And embodied.

### LA MARSEILLAISE

Countertenor Jakub Orliński set the Festival d'Aix's heart racing.

## ERMONELA JAHO

### BACHTRACK

Ermonela Jaho, once again breathtaking at the Festival d'Aix-en-Provence. A model of musicality, sensitivity, and vocal control that strikes directly to the heart.

### RESMUSICA

At Aix, Ermonela Jaho, passionately!

## SIR SIMON RATTLE -SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS

### CLASSIQUENEWS

The BRSO revealed the full range of its qualities: a sound both dense and airy, as if in constant fermentation, warm in tone, without any hint of cold perfection.

### LA MARSEILLAISE

Simon Rattle drew from the Bavarian ensemble a musicality combining energy and depth. More than just a concert, an evening of superlative music.

## JONAS KAUFMANN — DIANA DAMRAU — HELMUT DEUTSCH

### BACHTRACK

Jonas Kaufmann and Diana Damrau, masters of Lied at the Festival d'Aix.

## EVAN ROGISTER — ORCHESTRE DES JEUNES DE LA MEDITERRANÉE

### LA PROVENCE

The 91 young musicians from 21 Mediterranean countries offered a memorable closing to the 2025 Festival on Monday evening, in a packed Grand Théâtre de Provence [...] A truly historic moment.

### LA MARSEILLAISE

The concert of the Orchestre des Jeunes de la Méditerranée closed the Festival d'Aix-en-Provence on a note of emotion and vitality.



Concert EYM Trio — Varijashree Venugopal — B. C. Manjunath





Final concert Voice Residency — Ensemble Correspondances





Concert Stéphane Degout – Quatuor Diotima











Concert Waed Bouhassoun Quintet





Concert Sir Simon Rattle — Symphonieorchester des Bayerischen Rundfunks





Concert Jonas Kaufmann — Diana Damrau — Helmut Deutsch





Concert Evan Rogister — Orchestre des Jeunes de la Méditerranée



PANORAMA

ATELIERS DE PRATIQUE ARTISTIQUE

CLAMEURS – RÉSIDENCE CRÉATIVE 2025

CYCLE-CINÉ

NEDYALKO NEDYALKOV – GLOBALKAN

GRÂCE ET FRACAS

LES VOIX DE SILVACANE

THOMAS OLIEMANS

MASTER CLASSES

CONCERTS ACADEMIE RÉSIDENCE VOIX

CONCERTS ACADEMIE RÉSIDENCE  
INSTRUMENTS

PARADE[S]

SOIRÉE SPÉCIALE CEZANNE

AIX EN JUIN  
AIX EN JUI  
AIX EN JU  
AIX EN J  
AIX EN  
AIX E  
AIX  
AI  
A





Prelude to the July Festival, open to all audiences and entirely free of charge, *Aix en juin* transforms the city of Aix-en-Provence and its surroundings into an open-air concert venue. From 13 June to 1 July, audiences and music lovers, Academy talents and guest artists of the Festival mingled in a joyful atmosphere of musical sharing and vibrant exchange.





Clameurs – Carmen











Les Voix de Silvacane – EV'AMU – Nedyalko Nedyalkov













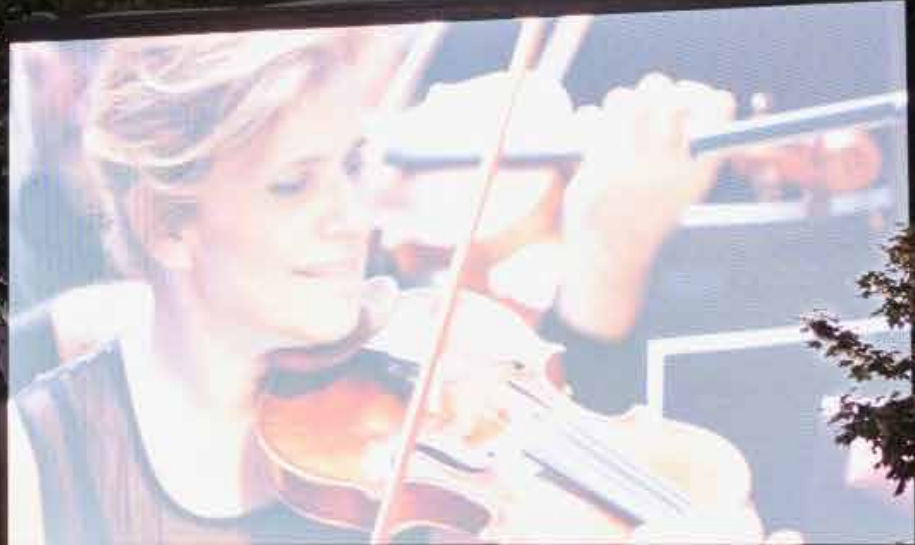
Concert of the Instrumental Residency





Concert of the Voice Residency









Special Cezanne evening



ACADÉMIE  
ACADÉMI  
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43 PARTICIPANTS  
15 MENTORS  
17 NATIONALITIES AND DOUBLE-NATIONALITIES  
4 RESIDENCE PROGRAMMES  
8 CONCERTS IN AIX  
2 COMMISSIONS TO 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  
416 TOTAL HOURS OF TRAINING  
16 ARTISTS FROM PREVIOUS ACADEMY RESIDENCIES WERE FEATURED  
IN THE OPERA PRODUCTIONS OF THIS FESTIVAL EDITION

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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.

Acting as a laboratory for the opera of the twenty-first century, the Académie once again fostered multidisciplinary experimentation and supported creators from a wide range of backgrounds. During this edition, the Vocal Residency was supervised by Darrell Babidge and Stéphane Degout, and featured, under the direction of Sébastien Daucé and the young conductor Guillemette Daboval, (a participant in the mentorship programme), a host of promising young talents.

Multidisciplinarity was also a prominent feature in a new venue the Villa Lily Pastré which served as a space for creation and learning, as well as a musical gathering place open to the wider public throughout the season.

Under the guidance of the Quatuor Diotima, the Festival welcomed two young string quartets whose varied and original repertoires delighted audiences. Likewise, under the discerning eye of Unsuk Chin and the guest composers, six creators taking part in the Festival's inaugural Composition Residency (2025 edition) contributed notably to the *Opera Makers* professional days. Once again this year, these events drew a record number of industry professionals, increasingly diverse in profile.

## RESIDENCIES AND TRAINING SESSIONS

### — WOMEN OPERA MAKERS & MENTORSHIP FOR WOMEN CONDUCTORS

3 -7 April 2025

Mentors: Katie Mitchell, Julia Bullock

13 participants: 4 composers, 4 directors, 1 choreographer, 1 conductor, 1 researcher, 1 playwright, 1 librettist

### — VOICE RESIDENCY

23 June – 8 July 2025

Mentors: Darrell Babidge, Marine Thoreau La Salle, Stéphane Degout, Sebastien Daucé

16 participants: 12 singers, 3 pianists vocal coaches, 1 woman conductor

### — INSTRUMENTAL RESIDENCY

24 June – 7 July 2025

Mentors: Piersandra Quatuor Diotima, Unsuk Chin, Yiqing Zhu, Leilehua Lanzilotti

8 participants: 2 string quartets

### — COMPOSITION RESIDENCY

30 June – 10 July 2025

Mentors: Unsuk Chin et 2 guest composers - Christian Mason, Vito Zuraj

6 participating composers

### — OPERA MAKERS AND SACEM MEETINGS

8 July 2025

Participants: 16 artists and 40 professionals

WITH THE SUPPORT OF



MÉCÈNE PRINCIPAL  
DE L'ACADÉMIE



Adami



SACD



Mécénat





Concert of the Instrumental Residency





MÉDITERRANÉE  
MÉDITERRANÉ  
MÉDITERRAN  
MÉDITERRA  
MÉDITERR  
MÉDITER  
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M

## ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

The Orchestre des Jeunes de la Méditerranée (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 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.

### — SYMPHONIC SESSION

91 young artists from 21 countries formed an exceptional symphony orchestra, following auditions organised in the Mediterranean region, and thanks to the mentorship of Evan Rogister, music director; Lamar Elias and Antoine Dutailis, associate conductors; and 9 musicians of the London Symphony Orchestra.

### — GROUP COMPOSITION SESSION

Five young artists, drawing inspiration from Mediterranean traditions and jazz, jointly created an original twenty-minute musical suite during a residency at the Greek National Opera in Athens, under the mentorship of Fabrizio Cassol. Developed collectively through oral transmission and memory rather than notation, the work was later shared and co-performed in Aix with the artists of the symphonic session.

### — OUTREACH / AU GRAND AIR SESSION

Four young artists from the Orchestre des Jeunes de la Méditerranée (OJM) conceived and performed a site-specific musical journey in the Carrières de Bibémus in Aix-en-Provence, specially designed for the Cézanne anniversary year.

This off-Festival site project offered an artistic experience at the heart of nature and encouraged encounters with new audiences, under the mentorship of Violaine Fournier (see p. 129).

#### — OPERA PRODUCTIONS

Nine young artists from the OJM took part in the production of *Louise* by Charpentier, with the Orchestre de l'Opéra de Lyon conducted by Giacomo Sagripanti.

One OJM musician also joined the production of *Don Giovanni*, performed with the Symphonieorchester des Bayerischen Rundfunks conducted by Sir Simon Rattle.

—

105 YOUNG ARTISTS

15 MENTORS

1 SYMPHONIC SESSION

1 COLLECTIVE COMPOSITION SESSION

1 AU GRAND AIR SESSION

14 OUTREACH INITIATIVES

1 RADIO BROADCAST OF THE SYMPHONIC SESSION

2 OPERA PRODUCTIONS WITH ARTISTS FROM THE OJM (*LOUISE AND DON GIOVANNI*) AND 12 PERFORMANCES

—

#### — SYMPHONIC SESSIONS

5 – 23 July 2025

Conductor - Evan Rogister

RICHARD WAGNER The Mastersingers of Nuremberg – Overture

CHARLES GOUNOD Mireille – “Voici la vaste plaine” (Air de la Crau) Act IV – 2nd Scene

COLLECTIVE COMPOSITION BY THE OJM with the Quintet and Amina Edris

GUSTAV MAHLER Symphony No.1 in D major, “Titan”

Concerts

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

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

23 July – Vallon des sports, Festival of Vauvenargues

Audience outreach initiatives

#### — SESSIONS DE COMPOSITION COLLECTIVE

25 April to 3 May 2025, at the Greek National Opera, Athens

11 July to 23, 2025, at the Festival d'Aix-en-Provence

Musical direction - Fabrizio Cassol

Collective compositions for quintet

Concerts

21 July - Grand Théâtre de Provence, Festival d'Aix

23 July - Vallon des sports, Festival de Vauvenargues

#### — AU GRAND AIR SESSION

19 to 29 May 2025

Bibémus Quarry (Carrières de Bibémus) - Aix-en-Provence

23 to 29 May: 6 musical promenades open to the general public and 5 open to *Passerelles* audiences.

## EURO-MEDITERRANEAN COOPERATION

Exchange, dialogue, mobility, collaboration : Euro-Mediterranean cooperation and partnerships lie at the heart of the work of the Orchestre des Jeunes de la Méditerranée (OJM). For over forty years, the OJM has brought together a wide network of institutions from all the countries bordering the Mediterranean.

The great diversity of its partners, whose expertise spans a range of artistic aesthetics and cultural influences (Mediterranean traditional music, jazz, baroque, classical, contemporary, and more), makes it possible to unite artists and cultural professionals from across the Mediterranean basin around a shared creative project.

WITH THE SUPPORT OF













PASSERELLES  
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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 children, teenagers and adults across the entire region within associations, educational, health and social structures.

— AU GRAND AIR – Fourth edition

CARRIÈRES DE BIBÉMUS | 23–29 MAY 2025

Led by Violaine Fournier, this musical promenade involved inviting four young artists from the Orchestre des Jeunes de la Méditerranée (OJM), coming from diverse musical backgrounds, to take part in a creative experience. Drawing inspiration from the majestic natural setting of the *Carrières*, (Quarry) the musicians composed and arranged a timeless musical journey designed for audiences from schools, community and healthcare organisations, as well as for the general public. Groups registered via *Passerelles* were also offered a visit to the Petit Atelier Cézanne prior to the musical promenade (see p. 121). In partnership with the City of Aix-en-Provence, as part of the Cézanne 2025 celebrations.

— CREATIVE RESIDENCY 2025 – CLAMEURS – COLLECTIF MEUTE

AIX EN JUIN | 14 JUNE 2025, PLACE DES PRECHEURS AND CLOITRE DES OBLATS

The Festival joined forces with the Opera/ theatre company Collectif Meute, founded by stage director Claire Pasquier and mezzo-soprano Sarah Théry\*, to devise two alternative creations inspired by Mozart's *Don Giovanni* and Bizet's *Carmen*. This intergenerational and participatory project proposed workshops and artistic exchanges exploring the portrayal of women in opera and imagining new narratives.

The project brought together eight artists and one specialist in the prevention of gender-based and sexual violence and harassment: Collectif Meute, Fabian Fiorini (composition and music direction), Fred Nevché and Amandine Dhée (libretto writing), Akram Ben Romdhane\*\* (oud), Adèle Viret\*\* (cello), Oscar Viret\*\* (trumpet), and Anne-Flavie Germain (specialist in the prevention of gender-based and sexual violence and harassment).

\*Ancienne artiste de l'Académie

\*\* Ancienne et anciens artistes de l'Orchestre des Jeunes de la Méditerranée

150 amateur participants: École de la 2 Chance and Foyer de Vie de l'Astrée (Marseille); Lycée Zola (theatre option), Aix; Résidence Autonomie and Collège du Jas de Bouffan; Métropolitain Apprenticeship Training Centre, Les Milles; and members of the Festival audience.

— EV'AMU IN PARTNERSHIP WITH AIX-MARSEILLE UNIVERSITE (AMU)

AIX EN JUIN | 221 JUNE 2025, ABBAYE DE SILVACANE

Composed of students from AMU, the Aix-Marseille University Vocal Ensemble (EV'AMU) continued to develop its work under the direction of Philippe Franceschi. This year, the sixteen singers of EV'AMU brought their repertoire into dialogue with that of Nedyalko Nedyalkov (kaval flute virtuoso), Stoimenka Nedyalkova (traditional Bulgarian singing), and Petar Milanov (guitar), thus opening themselves to the musical world of ancient Thrace.

4,876 PARTICIPANTS

164 PARTNER ORGANISATIONS INVITED TO 40 REHEARSALS,  
PERFORMANCES, OR MUSICAL ENCOUNTERS

44 PARTNER MUNICIPALITIES

779 OPERA ON\* MEMBERS

347 INTRODUCTORY WORKSHOPS AND PRESENTATIONS OF WORKS

73 BACKSTAGE VISITS

1 OPEN DAY WELCOMING 478 VISITORS

\*Programme introducing opera to audiences under 30.

WITH THE SUPPORT OF







Passerelles – Visits of the Théâtre de l'Archevêché stage







## INTERNATIONAL DEVELOPMENT

The Festival's reputation extends worldwide: its renowned artists, leading orchestras and choirs, international co-producers, and the touring of its productions all contribute each year to its international coverage. The 2025 Festival d'Aix-en-Provence productions will travel the world in the coming seasons thanks to co-productions, which have become essential to its model.

### LA CALISTO

*La Calisto* enjoyed an outstanding success as a co-production, bringing together six partners, including five French opera houses. Opéra de Rennes: 8, 9, 11, 12 October 2025  
Angers-Nantes Opéra: 22, 23, 30 November 2025

### THE STORY OF BILLY BUDD, SAILOR

*The Story of Billy Budd, Sailor* met with enormous success and is set to tour extensively during the 2026–2027 and 2027–2028 seasons.

### — PREVIOUS PRODUCTIONS

#### MADAMA BUTTERFLY (2024)

Opéra de Lyon: 22 January – 3 February 2025

#### SAMSON (2024)

Opéra-Comique: 17 – 23 March 2025

#### PICTURE A DAY LIKE THIS (2023)

Théâtres de la Ville de Luxembourg: 28 February and 2 March 2025  
Festival d'Erl: 4 and 6 July 2025  
Teatro San Carlo, Naples: 24, 25 and 26 October 2025

#### L'INCORONAZIONE DI POPPEA (2022)

Nederlandse Reisopera: 10 performances from 5 April to 3 May 2025 across the Netherlands

#### INNOCENCE (2021)

Adelaide Festival: 28 February – 5 March 2025

#### REQUIEM (2019)

Gran Teatre del Liceu, Barcelona: 18 – 26 February 2025

#### CARMEN (2017)

Théâtre Royal de la Monnaie, Brussels: 3 – 10 June 2025

#### ELEKTRA (2013)

Finnish National Opera, Helsinki: 17 September – 4 October 2025

#### WRITTEN ON SKIN (2012)

Deutsche Oper Berlin: 4, 14 and 20 May 2025  
Royal Danish Opera, Copenhagen: 14 September – 4 October 2025

## REGIONAL ROOTS

Although it is internationally renowned, the Festival d'Aix-en-Provence remains deeply rooted in its city and region. In close collaboration with its institutional partners, as well as local cultural, educational and social actors, it actively pursues its policy of regional integration.

### — IN PARTNERSHIP WITH THE CITY OF AIX-EN-PROVENCE, AS PART OF THE CEZANNE 2025 CELEBRATIONS.

#### AU GRAND AIR – Musical stroll in the Bibémus quarries from May 19 to 29, 2025

Since 2022, Au Grand Air has been offering a sensitive approach to the environment by devising artistic encounters in the region's natural sites, in the form of walks punctuated by musical creation with artists from the Orchestre des Jeunes de la Méditerranée. Several sessions will be given for Passerelles audiences, and the general public will also be invited to take part of it.

#### SPECIAL CEZANNE EVENING AT THE BASTIDE DU JAS DE BOUFFAN – July 1st

As part of the Cezanne Year organized by the City of Aix-en-Provence and in partnership with Ballet Preljocaj, musicians from the Festival Academy's instrumental residency and dancers from G.U.I.D., Angelin Preljocaj's Groupe Urbain d'Intervention Dansée, offered an exceptional evening in front of the Jas de Bouffan bastide, Cezanne's family home. They followed in the footsteps of Clara Haskil, who performed there in recital at the first Festival in 1948.

### — THE FESTIVAL AND ITS REGION

> 3 SHOWS CO-PRODUCED WITH THE FONDATION LUMA, LES CHORÉGIES D'ORANGE, LE GRAND THÉÂTRE DE PROVENCE

> 4 COLLABORATIONS WITH THE OPÉRA GRAND AVIGNON, LA MAÎTRISE DES BOUCHES-DU-RHÔNE, L'ABBAYE DE SILVACANE, L'OPÉRA DE TOULON

> 10 CONCERTS AND OPERA PERFORMANCES IN ARLES, LA ROQUE D'ANTHÉRON, ORANGE, PERTUIS, VENELLES AND VAUVENARGUES

> 12 FREE OPERA SCREENINGS IN 11 TOWNS IN THE PACA REGION

# A FESTIVAL FOR EVERYONE

— THE FESTIVAL – 77<sup>th</sup> EDITION  
63,839 SPECTATORS WELCOMED

Once again this year, the Festival brought together an enthusiastic and growing audience across its various stages. The overall attendance rate reached 92%, an increase of two points compared with 2024.

IN JULY: 37,239 spectators  
44 PERFORMANCES  
5 STAGED OPERAS, INCLUDING 2 WORLD PREMIERES  
2 OPERAS IN CONCERT VERSION  
12 CONCERTS AND RECITALS  
5 GUEST ORCHESTRAS

FREE EVENTS: 26,600 spectators attended Aix en juin, the OJM's touring concerts, film screenings, public rehearsals, Midis, and Tête-à-tête encounters with artists.

> FOCUS ON THE 13<sup>TH</sup> EDITION OF *AIX EN JUIN*  
This prelude to the Festival, held from 13 June to 1 July, brought together 16,266 people.  
38 FREE EVENTS INCLUDING  
16 CONCERTS  
4 MASTERCLASSES  
1 CHILDREN'S SHOW PERFORMED 9 TIMES  
4 ARTISTIC WORKSHOPS  
AND A 6-FILM CINEMA CYCLE.

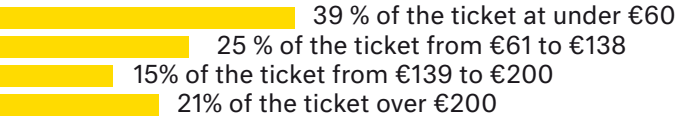




— AFFORDABLE PRICES: 39% OF TICKETS SOLD FOR UNDER 60€

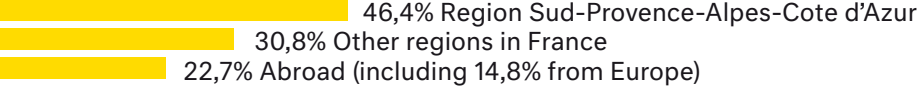
The Festival continued its policy towards greater accessibility and offered a variety of pricing options, with major emphasis on the most affordable rates.

PRICE BREAKDOWN OF TICKETS SOLD



BREAKDOWN OF AUDIENCES BY GEOGRAPHIC ORIGIN

The Festival welcomed 60 nationalities. Europeans accounted for 62% of foreign spectators.



— YOUNG AUDIENCES UNDER 30 WELL REPRESENTED

The Festival attracted a large number of young people, who accounted for 18.3% of the total audience.

In July, 2,970 young spectators, representing 8% of the audience, attended an opera or a concert.

YOUTH TARIFS AT SPECIAL RATES

For the past three years, all seating categories have been open to people under 30, with ticket prices ranging from €8 to €91, representing only 30% of the full rate.

This initiative led to the sale of 2,313 tickets.

OPERA ON

The OPERA ON programme, coordinated by the *Passerelles* Department, is aimed at young people aged 18 to 30 years old, offering them the opportunity to attend exclusive events and encounters throughout the year.

During the Festival, they benefit from reduced prices: €10 for operas and €8 for concerts in higher categories.

In 2025, this initiative resulted in the sale of 657 tickets.

AN EVENING FOR YOUNG PEOPLE

On 11 July, 260 young audience members attended the concert by Jakub Józef Orliński, with ticket prices ranging from €8 to €24.

After the performance, they met the artist and exchanged with the OPERA ON team over an informal reception on the terraces of the Grand Théâtre de Provence.



#### — 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 2025 edition, the Professional Days of the Festival d'Aix-en-Provence offer artists and professionals from the world of opera and the performing art a programme of exchanges that brings the sector together. Thematic meetings were organised on 7, 8 and 9 July to promote this interprofessional dialogue:

— The Opera Makers meetings of the Académie: a day of exchanges between international artists and industry professionals

— 2<sup>nd</sup> awarding of Sacem's 'Pulsations Contemporaines' prize.

— 13<sup>th</sup> edition Accord Majeur national meetings: the programme for this day included a second act at 'Musique et Société'. As the 2026 municipal elections and 2027 presidential elections approach in France, how can we rethink the role of culture and music in shaping public policy, and the part played by their stakeholders in the art of rebuilding social ties?

## #THEDIGITALSTAGE

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

7 000 USERS AND 13 000 VIEWS IN JULY 2025

5 PRELUDES

LOUISE AVAILABLE ONLINE

AND 4 OPERAS FROM PREVIOUS EDITIONS

3 NEW DOCUMENTARIES

14 TÊTE-À-TÊTES

6 MIDIS DU FESTIVAL

## RECORDINGS AND BROADCASTS

ARTE

*Louise*, broadcast and available online on ARTE and arte.tv for 2 years.

110,000 VIEWERS

FRANCE MUSIQUE

5 OPERAS RECORDED

1 CONCERT RECORDED WITH THE ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

3 SPECIAL PROGRAMMES BROADCAST LIVE

BIG-SCREEN PROJECTIONS

12 SCREENINGS OF OPERAS IN 11 TOWNS IN THE PACA REGION

ONE RECORDING:

LA CALISTO, LABEL HARMONIA MUNDI

## 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





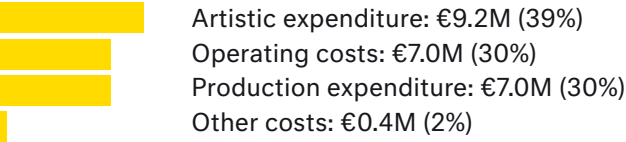


# THE FESTIVAL BUDGET

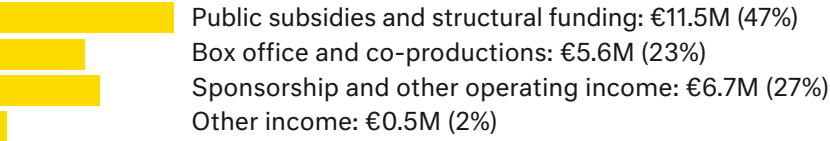
## — BUDGET 2025 : 23,6 M€\*

The year 2025 marks a return to a stable financial situation for the Festival. Expenditure has been kept under control, while income met or even exceeded expectations thanks to the public success of the season. This made it possible to report a surplus, helping to accelerate the restoration of the Festival's accounts.

### — MAIN EXPENDITURE ITEMS



### — MAIN SOURCES OF INCOME



\*The 2025 figures presented here correspond to provisional accounting projections as of the end of September 2025.

# THE TEAMS

In 2025, over 900 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 297 artists, 360 intermittents, 225 administrative staff, including 69 reception staff in 2025, 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.

## — EQUALITY IN THE WORKPLACE

The Festival is committed to a human resources policy that ensures a respectful and equitable working environment for all, free from any form of discrimination, in particular between women and men. In 2025, a new "Equality in the Workplace" agreement was signed for a period of three years, strengthening and expanding the initiatives implemented in support of equality and diversity.





Setting up the set for *La Calisto* at the Théâtre de l'Archevêché



## SOCIAL RESPONSABILITY

As part of its Corporate Social Responsibility (CSR) policy, the Festival d'Aix continues to pursue its commitments to environmental and social issues. Its projects and initiatives are widely shared within the organisation and are reviewed annually through dedicated surveys.

### — COMBATING DISCRIMINATION AND GENDER-BASED OR SEXUAL VIOLENCE

Holder of a dual AFNOR certification — “*Gender Equality in the Workplace*” and “*Diversity*” — the Festival d'Aix-en-Provence pays particular attention to preventing discrimination and gender-based or sexual violence. To this end, a range of tools has been implemented to actively prevent any behaviour contrary to the Festival's ethical standards. A confidential support and reporting unit is available to all staff; specially trained liaison employees receive dedicated instruction; and a comprehensive communication plan has been rolled out, including visual information displayed at all Festival venues.

### — LAUNCH OF THE DISABILITY ACTION PLAN

Building on several years of work to improve the accessibility of its programme and its professions, the Festival will place particular emphasis on disability issues starting in 2025. An action plan has been drawn up to promote the recruitment of people with disabilities. An internal task force will be established, supported by the publication of an educational guide and a broad awareness campaign.

### — CALCULATING ENVIRONMENTAL IMPACT

As part of its “Ecological Transition” roadmap, the Festival completed in 2025 the work initiated in

2022 to measure its environmental impact. Beyond the figure obtained (4,201 tCO<sub>2</sub>eq, of which 57% are linked to audience travel), this process served as a collective effort uniting all departments around a shared goal of reduction.

An internal seminar allowed teams to share progress achieved in several areas – including communications (reduced printed materials and more sustainable production methods), catering (training and engagement of service providers), and costume workshops (an action plan currently underway).

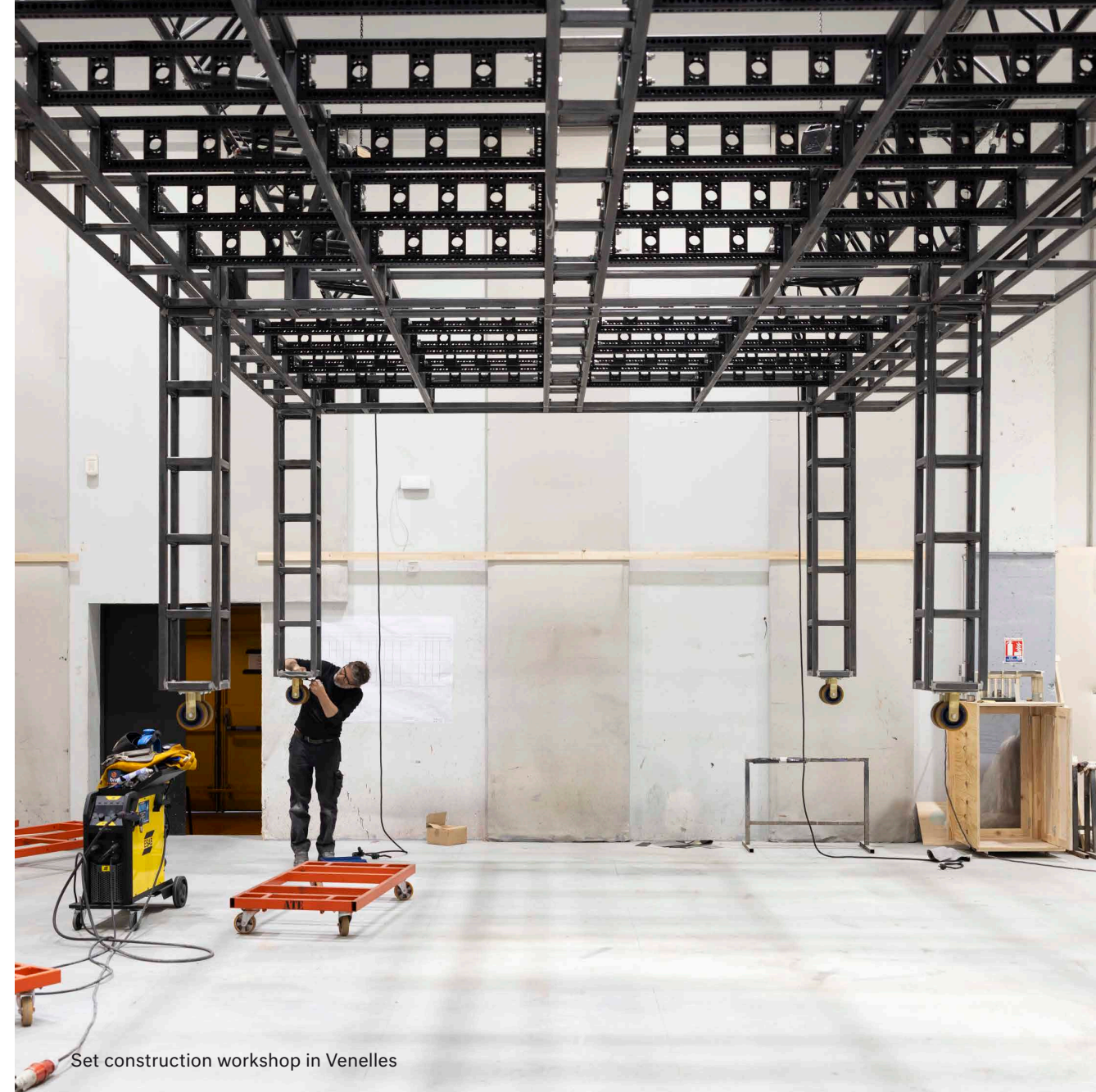
### — INTRODUCTION OF STANDARDISED STAGE STRUCTURES

Following the work begun in 2022 with the Collectif de 17h25, aimed at reducing the environmental impact of set construction, transport, and storage, the Festival implemented “standardised structures” in its 2025 productions.

The structural elements of the sets for *La Calisto*, *Louise*, and *Don Giovanni* were produced using these reusable components and successfully tested by the Festival's technical teams.

### — ADAPTING TO EXTREME HEAT

In addition to its strategy for reducing environmental impact, the Festival is developing a broader reflection on adaptation to climate change. In 2025, a dedicated study was commissioned on adaptation to heatwave risks, a major concern for Festival staff, artists, and audiences alike. The findings of this audit will inform the development of a tailor-made adaptation strategy for the coming years.



Set construction workshop in Venelles



## 2025 PROGRAMME

### OPERAS

**DON GIOVANNI**  
WOLFGANG AMADEUS MOZART  
Sir Simon Rattle – Robert Icke

**LOUISE**  
GUSTAVE CHARPENTIER  
Giacomo Sagripanti – Christof Loy

**LA CALISTO**  
FRANCESCO CAVALLI  
Sébastien Daucé – Jetske Mijnsen

**THE NINE JEWELLED DEER**  
SIVAN ELDAR – GANAVYA DORAISWAMY  
Peter Sellars

**THE STORY OF BILLY BUDD, SAILOR**  
D'APRÈS BENJAMIN BRITTEN  
Ted Huffman – Oliver Leith – Finnegan Downie Dear

### CONCERT VERSION OPERAS

**LES PÊCHEURS DE PERLES**  
GEORGES BIZET  
Marc Minkowski

**LA FORZA DEL DESTINO**  
GIUSEPPE VERDI  
Daniele Rustioni

### CONCERTS

**EYM TRIO — VARIJASHREE VENUGOPAL — B.C. MANJUNATH**

**CONCERT FINAL RÉSIDENCE INSTRUMENTS**  
LEILEHUA LANZILOTTI World premiere  
YIQING ZHU World premiere  
Mentors Quatuor Diotima – Unsuk Chin

**CONCERT FINAL RÉSIDENCE VOIX — ENSEMBLE CORRESPONDANCES**  
Conductors Sébastien Daucé and Guillemette Daboval, resident woman conductor

**QUATUOR DIOTIMA**

**STÉPHANE DEGOUT — QUATUOR DIOTIMA**

**JAKUB JÓZEF ORLIŃSKI — MICHAŁ BIEL**

**ERMONELA JAHÓ — PANTESILENA JAHÓ**

**WAED BOUHASSOUN QUINTET**

**SYMPHONIEORCHESTER DES BAYERISCHEN RUNDFUNKS**  
Conductor Sir Simon Rattle

**JONAS KAUFMANN — DIANA DAMRAU — HELMUT DEUTSCH**

**ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE**  
Conductor Evan Rogister

### AIX EN JUIN

PANORAMA

ARTISTIC PRACTICE WORKSHOPS

CLAMEURS – CREATIVE RESIDENCY 2025  
COLLECTIF MEUTE

CINEMA CYCLE  
LA ROUE, Abel Gance  
MEMORIA, Apichatpong Weerasethakul  
TOUT SUR MA MÈRE, Pedro Almodóvar  
SHAME, Steve McQueen  
THE TRIBE, Myroslav Slaboshpytskiy

NEDYALKO NEDYALKOV – GLOBALKAN

GRÂCE ET FRACAS

LES VOIX DE SILVACANE  
SINAN ARAT  
EV'AMU – NEDYALKO NEDYALKOV  
THOMAS OLIEMANS

THOMAS OLIEMANS

MASTER CLASSES

CONCERTS ACADÉMIE RÉSIDENCE VOIX

CONCERTS ACADÉMIE RÉSIDENCE INSTRUMENTS

PARADE[S]

CEZANNE SPECIAL EVENING  
In collaboration with the Ballet Preljocaj

### #DIGITALSTAGE

**OPERA**  
LOUISE  
GUSTAVE CHARPENTIER  
Giacomo Sagripanti – Christof Loy

**TÊTE-À-TÊTE**  
4 JULY — **TRIBUTE TO PIERRE AUDI**, with long-time collaborators – KLAUS BERTISCH, dramaturge for Pierre Audi's productions and for the Dutch National Opera (DNO) (1990–2018), MATTHEW RICHARDSON, lighting designer and technical director (1979–1989) of the Almeida Theatre and TIMOTHÉE PICARD, dramaturge and artistic advisor of the Festival d'Aix

5 JULY — **PETER SELLARS**  
stage director of *The Nine Jewelled Deer*

7 JULY — **ELEANOR BURKE**, staging assistant, and **MADISON NONOA**, Zerlina in *Don Giovanni*

8 JULY — **ELSA DREISIG**  
title role in *Louise*

9 JULY — **IAN RUCKER**, Billy Budd, **JOSHUA BLOOM**, John Claggart, **CHRISTOPHER SOKOLOWSKI**, Edward Fairfax Vere, soloists, and **FINNEGAN DOWNIE DEAR**, conductor in *The Story of Billy Budd, Sailor*

10 JULY — **SOPHIE KOCH**, La Mère, and **NICOLAS COURJAL**, Le Père in *Louise*

11 JULY — **TED HUFFMAN**  
stage director of *The Story of Billy Budd, Sailor*

12 JULY — Quintet from the Orchestre des Jeunes de la Méditerranée with **FABRIZIO CASSOL**, composer and mentor of the collective composition session, and **FAHED BEN ABDA**, singer, **DALAL EL BIED**, singer and violinist, and **CHARLES KIENY**, accordionist, young composer-musicians

14 JULY — **AMINA EDRIS**, soloist in concert with the Orchestre des Jeunes de la Méditerranée on Monday 21 July at the Grand Théâtre de Provence and **PENE PATI**, Nadir in *Les Pêcheurs de perles*

15 JULY — **SIVAN ELDAR**, composer, **NURIT STARK**, violinist and violist, and **RAJNA SWAMINATHAN**, percussionist from *The Nine Jewelled Deer*

16 JULY — **ROMAIN DUMAS**, conductor assistant for Louise and Les Pêcheurs de perles, **ANTOINE DUTAILLIS**, pianist vocal coach for the 2025 Voice Residency of the Académie and assistant conductor of the Orchestre des Jeunes de la Méditerranée, and **DAVID ZOBEL**, vocal coach for *Don Giovanni* and *Les Pêcheurs de perles*

17 JULY — **ANDRÈ SCHUEN**  
title role in *Don Giovanni*

18 JULY — **ANGÈLE MIGNOT**  
head of costumes, wigs, and makeup at the Festival

19 JULY — **PAUL-ANTOINE BÉNOS-DJIAN**, Endimione, **GIUSEPPINA BRIDELLI**, Diana, and **ZACHARY WILDER**, Linfea in *La Calisto*

**MIDIS DU FESTIVAL**  
5 JULY — **IS THE OPERATIC REPERTOIRE SET IN STONE?**  
Moderator: Timothée Picard

7 JULY — **COMPOSITION AND TECHNOLOGY IN THE AGE OF AI: A LOOK AT BOULEZ’S LEGACY**  
Moderator: Jean-Baptiste Barrière

8 JULY — **THE ACADEMIE DU FESTIVAL D’AIX: JOURNEYS OF TWENTY-FIRST CENTURY COMPOSERS**  
Moderator: François Delécluse

12 JULY — **OPERA AND THE PEOPLE, FROM REALITY TO REPRESENTATION: AROUND LOUISE**  
Moderator: David Christoffel

15 JULY — **THE MAKING OF LA CALISTO**  
Moderator: Anne Le Berre

16 JULY — **THE FESTIVAL D’AIX IN ITS REGION: INSPIRATION, COLLABORATION AND RENOWN**  
Moderator: Timothée Picard

**PRELUDES**  
PRELUDE – **DON GIOVANNI**  
by Timothée Picard

PRELUDE – **LOUISE**  
by François Delécluse

PRELUDE – **LA CALISTO**  
by Timothée Picard

PRELUDE – **THE NINE JEWELLED DEER**  
by Anne Le Berre

PRELUDE – **THE STORY OF BILLY BUDD, SAILOR**  
by François Delécluse

**THE ARTISTS TALK ABOUT THE FESTIVAL**  
**LOUISE**  
INTERVIEW WITH THE STAGE DIRECTOR CHRISTOF LOY  
by Timothée Picard

**LA CALISTO**  
INTERVIEW WITH THE CONDUCTOR SÉBASTIEN DAUCÉ  
INTERVIEW WITH THE STAGE DIRECTOR JETSKES MIJNSSEN  
by Timothée Picard

**THE NINE JEWELLED DEER**  
INTERVIEW WITH PETER SELLARS AND SIVAN ELDAR  
THE NINE JEWELLED DEER AS TOLD BY PETER SELLARS  
by Timothée Picard

**THE STORY OF BILLY BUDD, SAILOR**  
THE STORY OF BILLY BUDD, SAILOR  
INTERVIEW WITH THE STAGE DIRECTOR TED HUFFMAN  
by Timothée Picard



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Vice-President of Métropole Aix-Marseille-Provence, Cultural Delegate

represented by **Madame Nicole Joulia**  
Vice-President the Departmental Council of Bouches-du-Rhône, Cultural Delegate

**Monsieur Renaud Muselier**  
President of the Provence-Alpes-Côte d'Azur Regional Council

President Delegate of Régions de France  
represented by **Monsieur Michel Bissière**

Regional Councillor and delegate for Artistic Creation

**Monsieur Walter Butler**  
Qualified person, named by the Pasino of Aix-en-Provence

**Madame Estelle Lowry**  
Qualified person, named by the State

\*Members of the governing board  
List as of 21 July 2025

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