

FESTIVAL D'AIX—EN—PROVENCE



2023 ANNUAL REPORT



THE FESTIVAL D'AIX-EN-PROVENCE AND ITS ACADEMIE RECEIVE THE SUPPORT OF:



Partenaire du Festival
d'Aix-en-Provence
depuis 1948

Following the Covid crisis, many hoped we could return to a state of 'normal' activity. But can such a state exist in the world of opera? In any case, 2023 will certainly not be remembered as an ordinary year. We celebrated the 75th anniversary of the Festival so beautifully, as well as the 25th anniversary of the Académie and the 15th anniversary of Passerelles. What a year!

This edition perfectly illustrated what our dear general director, Pierre Audi, calls a 'festival programme', i.e. an incredible variety of musical celebrations with many bold (or even provocative, some would say) moments, and other moments that were more classical — but all of which were driven by a compulsion for quality. We will remember the perfect evenings, with an extraordinary balance between musicians, their conductor, singers, of course, and the brilliant staging. The performances of *Wozzeck*, an undisputed twentieth-century masterpiece, come to mind, as do three exceptional concert versions of operas: *Le Prophète*, which so few knew beforehand; *Otello*; and *Lucie de Lammermoor* — all greeted by enthusiastic audiences. And we will remember, with amusement, the controversies surrounding the extraordinary *Così*, or the members of the Comédie-Française singing Kurt Weill. Every detail deserves to be mentioned, from the world premiere of George Benjamin's *Picture a day like this*, to the highly successful venture around Stravinsky's three ballets, and the concerts, which have become a major pillar of the season.

However, the Festival's activity is not limited to this very visible part of what I dare not describe as an iceberg, given how passionate and driven our teams are. I am thinking of the constant animation of the Passerelles team, whose impact was obvious on the weekend of 9 and 10 June, with nearly 2,000 people involved! And, of course, the ongoing, and so promising, activity of the Académie, whose work was showcased in several memorable concerts.

These remarkable teams are already hard at work preparing an equally exciting year for 2024. What a joy it is to preside over this institution today!

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

A 75TH ANNIVERSARY MARKED BY BOLDNESS, AND A PUBLIC AND CRITICAL SUCCESS

This year, the Festival d'Aix-en-Provence celebrated its 75th anniversary, and took its tradition of innovation to a new level.

As it has done for the past 75 years, the Festival presented audiences, in the magical setting of the city and its region, works that revitalized artistic approach and the repertoire, broadened the scope of opera, engaged in a dialogue with other arts, and altered the relationship between works, audiences and places — while simultaneously charting new directions for creation.

Dmitri Tcherniakov and Thomas Hengelbrock, leading the Balthasar Neumann Orchestra, offered a radical and eloquent reinterpretation of *Così fan tutte*, the oeuvre with which the Festival opened in 1948. Berg's *Wozzeck* entered the Festival's repertoire, in an already historic production staged by Simon McBurney and conducted by Sir Simon Rattle. Contemporary creation held a place of honour, with two fables that differed greatly in their treatment and language, but were both unanimously acclaimed by audiences of all ages: the world premiere of *Picture a day like this* by George Benjamin and Martin Crimp, which repeated the miracle of *Written on Skin*; and, in its European premiere, *The Faggots and Their Friends Between Revolutions* by Philip Venables and Ted Huffman, a poetic and engaged piece of music theatre. At the opening of the Festival, during Brecht, Weill and Hauptmann's *The Threepenny Opera*, Thomas Ostermeier and the Comédie-Française made their Festival debuts alongside Maxime Pascal and the ensemble Le Balcon; and *Ballets russes* brought to the Stadium a novel type of alchemy between music — fervently conducted by Klaus Mäkelä at the helm of the Orchestre de Paris — and image, thanks to inspired adaptations by filmmakers Rebecca Zlotowski, Bertrand Mandico and Evangelia Kranioti.

Three operas in concert version, acclaimed by the press and the public alike, brilliantly complemented the operatic programme, along with fifteen concerts spanning the most diverse genres, forms and styles, all of which featured artistic excellence, attracting a record attendance this year. The programme united a total of seven orchestras and four guest choirs.

In addition, an ambitious programme — designed in partnership with Aix-

Marseille University and the City of Aix-en-Provence, during a day of public roundtable discussions that included professionals, experts and researchers — was launched during this anniversary edition to promote and expand access to the Festival's collections. And to celebrate this anniversary, *L'Avant-Scène Opéra* dedicated a special issue to the Festival.

The edition also celebrated the 25th anniversary of the Académie: the high point of the celebration, Parade[s] — a large concert performed on the Cours Mirabeau conducted by Thomas Hengelbrock at the head of the Balthasar Neumann Orchestra — also served as the grand finale to "Aix en Juin." This entirely free pre-Festival took place this year from 8 to 30 June, and opened with Panorama, on the Place des Prêcheurs, and a weekend of various public events in honour of the 15th anniversary of Passerelles, the Festival's educational and socio-artistic department.

The Festival boasted this year a record attendance of 75,000 opera- and concert-goers. In addition, it continued its efforts towards young audiences, with a special performance of *The Threepenny Opera* on 10 July for people under the age of 30, and the creation of a new youth rate for operas and concerts.

This success wouldn't have been possible without the support of the French Ministry of Culture, the Mairie d'Aix-en-Provence, the Métropole Aix-Marseille Provence, the Conseil départemental, the Conseil régional Provence-Alpes-Côte d'Azur, and the European Union, as well as our donors, our major partner Corum L'Épargne, and, of course, the constant commitment of the entire Festival team. They all deserve our warmest thanks.

Lastly, I invite you to join us on 8 December 2023 for the unveiling of the main components of the 2024 programme — I am confident that, upon discovering the programme, you will be just as enthusiastic as my team and I were when we designed it!

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

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It was a celebration, a veritable fête.... And since the etymologies of the word 'fête' and the word 'festival' are so close, it is no surprise that the 75th anniversary of the Festival d'Aix-en-Provence lived up to the challenge, with a fireworks display that 75,000 festivalgoers came to applaud and a record-breaking edition, in many different ways, that we will be hearing about for years to come!

This pride is rightfully that of our donors. With their ever-growing support of the Festival, your applause — our applause — is the most generous reward for their giving.

Whether they are individuals, businesses, foundations, or partners, we wish to thank them all for believing in the power of this unique adventure that is the Festival d'Aix-en-Provence.

This support must continue, because philanthropy has become a key player in this fête!

Thank you, one and all,

Mathias Coullaud
Director of Philanthropy and Development
mathias.coullaud@festival-aix.com

INDIVIDUAL PHILANTHROPY

The Festival owes its creation to the mobilisation of its donors. Thanks to their philanthropic spirit, our donors are at the heart of our commitment and participate directly in the realisation of our ambitions. Come join us.

To support the Festival in all of its different activities, thematic circles have been created to bring together donors who share similar goals and interests. These donors become involved in the creative artistic process, the training of young musicians and singers, and outreach and awareness-raising programmes for various audiences.

They are therefore part of the very core of the Festival, and actively participate in its raison d'être. In exchange, they enjoy specific benefits related to the level of their support.

Join us. Your support is vital!

CLUB DES MÉCÈNES

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 annual donation: €900

CERCLE LILY PASTRÉ

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 annual donation: €25,000

CERCLE DES MÉCÈNES ASSOCIÉS

The Mécènes Associés follow the genesis of a production every step of the way, like true art commissioners. For the 2023 edition, this circle supported George Benjamin's *Picture a day like this*, which made its world premiere at Aix-en-Provence.

Minimum annual donation: €25,000

CERCLE INCISES FOR CONTEMPORARY CREATION

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

Minimum annual 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.

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The Jeunes Mécènes help create the opera of tomorrow. These young donors (under age 40) enjoy a unique relationship with the Festival and with the young artists of the Académie.

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Any donations to the Festival will allow you to enjoy tax deductions in your own country of residence, whether it be France, Europe, the United Kingdom or the United States.

The Festival d'Aix Endowment Fund is eligible to receive legacies and bequests of property, equities, life insurance and other gifts. Contact us if you would like to learn more about this subject.

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THE THREEPENNY OPERA

PICTURE A DAY LIKE THIS

COSÌ FAN TUTTE

WOZZECK

BALLETS RUSSES

THE FAGGOTS AND THEIR FRIENDS
BETWEEN REVOLUTIONS

LE PROPHÈTE

OTELLO

LUCIE DE LAMMERMOOR

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OPE

OP

O

THE THREEPENNY OPERA

BERTOLT BRECHT (1898 — 1956) – KURT WEILL (1900 — 1950)
(MUSIC) – ELISABETH HAUPTMANN (1897 — 1973)

Conductor
Maxime Pascal*
Adaptation and stage
direction
Thomas Ostermeier
Set design
Magda Willi
Costumes
Florence von Gerkan
Lighting design
Urs Schönebaum
Dramaturgy & artistic
collaboration
Elisa Leroy
Choreography
Johanna Lemke
Video
Sébastien Dupouey
Sound design
Florent Derex

Assistant conductor
Alphonse Cemin*
Chorus master
Vincent Leterme
Staging assistant
Dagmar Pischel
Set design assistant
Ulla Willis
Costumes assistant
Mina Purešić
Video assistant
Romain Tanguy

Sound assistant
Koré Préaud
Dramaturgy consultant
for diversity
Noémi Michel

**Troupe de la Comédie-
Française**
Celia Peachum
Véronique Vella
Jenny
Elsa Lepoivre
Jonathan Jeremiah
Peachum
Christian Hecq
Robert, homme de
Macheath et Smith
Nicolas Lormeau
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Birane Ba
Lucy
Claïna Clavaron
Polly Peachum
Marie Oppert
Filch et Saul, homme de
Macheath
Sefa Yeboah
Matthias, homme de
Macheath
Jordan Rezgui

And
Jacob, homme de
Macheath
Cédric Eeckhout

Amateur choir
Passerelles
Choir master
Philippe Franceschi

Orchestra
Le Balcon

NEW PRODUCTION OF
THE FESTIVAL D'AIX-EN-
PROVENCE AND OF THE
COMÉDIE-FRANÇAISE

LE FIGARO

The actors of the Comédie-Française opened the 75th edition of the Festival d'Aix with a unique interpretation of the Brecht and Weill play. Conducting the ensemble Le Balcon, Maxime Pascal lays bare rhythm and tone.

LE MONDE

In the pit, Maxime Pascal, conducting his ensemble Le Balcon, has kept the promise of 'multi-instrumentalism'. Among the brass and the keyboards, we loved the sounds of the electric bass, the balalaika, and the Hawaiian guitar.

LA CROIX

The production demonstrates great aesthetic coherence, a perfect fluidity between the different scenes, and a fervent commitment from the artists.

LES ÉCHOS

Le Balcon and its conductor Maxime Pascal reveal themselves to be [...] the epitome of dynamism, polyphonic clarity, and chromatic fullness.

DIAPASON

The actors of the Comédie-Française, all dazzling (like the chic-yet-crude costumes designed for them by Florence von Gerkan), are galvanized by the secret powers of the stage director, who transforms them into a shady assembly in which the loudmouths keep the small-time thugs in line without mercy.

CONCERT CLASSIC

A troupe that gives the play its full social and political dimension, infusing it with passion and energy with no disguise or restraint.

LA MARSEILLAISE

The joy of barrel organ music and Kurt Weill's brilliant refrains provide undeniable pleasure, with the help of an impeccable orchestra and a brilliant troupe.

LA PROVENCE

It is important [...] to note the quality of Alexandre Pateau's robust new translation, which is both vulgar and straightforward, and the powerful musical accompaniment of Maxime Pascal conducting his orchestra, Le Balcon.



CREATION IN COPRODUCTION MADE POSSIBLE THANKS
TO THE GENEROUS SUPPORT OF **ALINE FORIEL-DESTETZET**

* Former artist of the Académie







PICTURE A DAY LIKE THIS

GEORGE BENJAMIN (1960)

WORLD PREMIERE

OPERA IN ONE ACT
ORIGINAL TEXT BY MARTIN CRIMP

Conductor
Sir George Benjamin
Stage direction, set
design, dramaturgy and
lighting design
Daniel Jeanneteau,
Marie-Christine Soma
Costumes
Marie La Rocca
Video
Hicham Berrada

Woman
Marianne Crebassa
Zabelle
Anna Prohaska*
Lover 1 / Composer
Beate Mordal*
Lover 2 / Composer's
Assistant
Cameron Shahbazi
Artisan / Collector
John Brancy

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DE LUXEMBOURG, OPER
KÖLN, TEATRO DI SAN
CARLO

Assistant conductor
Corinna Niemeyer
Vocal coaches
Bretton Brown
Yohan Héreau
Staging assistant
Sérine Mahfoud
Set design assistant
Théo Jouffroy
Costumes assistant
Peggy Sturm

Actors
Lisa Grandmottet
Eulalie Rambaud
Matthieu Baquey

Orchestra
Mahler Chamber
Orchestra

Translation of Martin
Crimp's text
Elisabeth Angel-Perez

WITH THE SUPPORT OF
MADAME ALINE FORIEL-DESTEZET,
GRANDE MÉCÈNE D'EXCEPTION DES 75 ANS
DU FESTIVAL D'AIX-EN-PROVENCE

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AND JEAN-FRANÇOIS DUBOS

* Former artists of the Académie

FINANCIAL TIMES

Five stars for “Picture a day like this”, George Benjamin’s beguiling, unsettling new opera.

LE TEMPS

George Benjamin and Martin Crimp’s *Picture a day like this* stands out as the masterpiece of the Aix season.

LE FIGARO

[George Benjamin] rediscovers a touch that comes naturally to him, between concision and refinement. His writing is tighter than ever; and from the Mahler Chamber Orchestra, a small ensemble, he draws a luxury of sounds, both pure and blended, carved in diamond.

LA CROIX

The new opera by British composer George Benjamin shines like a jewel, rare and familiar, light and poignant. And mezzo-soprano Marianne Crebassa is deeply moving.

LES ÉCHOS

The subtlety of Martin Crimp’s text combines with the delicacy of Daniel Jeanneteau and Marie-Christine Soma’s staging, and the magic of Hicham Berrada’s video creations.

TÉLÉRAMA

Martin Crimp and George Benjamin’s new opera is a rich initiatory tale, in which text and music pulsate in unison.

DIAPASON

Daniel Janneteau and Marie-Christine Soma offer a production in perfect symbiosis with the libretto and the music; its sensitivity enhances the actors’ performances, which are astonishingly truthful despite the economy of movements that the staging requires.







COSÌ FAN TUTTE

WOLFGANG AMADEUS MOZART (1756 — 1791)

Conductor
Thomas Hengelbrock
Stage director and set
designer
Dmitri Tcherniakov
Costumes
Elena Zaytseva
Lighting design
Gleb Filshinsky

Assistant conductor
Finnegan Downie Dear
Vocal coach, pianoforte
Andreas Küppers
Vocal and language coach
Carmen Santoro
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Despina
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Neumann
Chorus master
Detlef Bratschke

Orchestra
Orchestre Balthasar
Neumann

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

IN COPRODUCTION WITH
THE THÉÂTRE DU
CHÂTELET, THE
THÉÂTRES DE LA VILLE
DE LUXEMBOURG,
FESTSPIELHAUS BADEN-
BADEN

LE TEMPS

The Balthasar Neumann Orchestra, under the direction of Thomas Hengelbrock, offers a velvety Mozartian sound. With the tuning lowered to 430 Hz (i.e. the orchestra playing lower than normal), the score becomes an orchestral delight that reveals all the subtleties of its sonic textures.

LE MONDE

By assembling a cast of singers all over the age of fifty, the Russian stage director gives a new dimension to Mozart and Da Ponte's masterpiece. In the pit, Thomas Hengelbrock manipulates his baton with a velvety grace.

As always, the Russian stage director directs the actors masterfully.

LIBÉRATION

Russian stage director Dmitri Tcherniakov manages to adapt Mozart's incredible work with a frank realism.

LE SOIR

Rather than figures of youth, the lovers in [Tcherniakov's] *Così* are two middle-aged couples [...]. This bold choice [...] is musically driven throughout by a lively orchestra, conducted by the attentive Thomas Hengelbrock.

OLYRIX

Così fan tutte at the Festival d'Aix-en-Provence: from kernel to operatic jewel. The selection of the cast is remarkable for its professionalism, technical mastery, commitment, and, especially, its homogeneity. The individual singer recedes to better highlight the Mozartian composition, in the essence and zest of its ensembles. Finesse prevails collectively, far from the quest for decibels, in smart osmosis with the orchestra, and with care given to the recitatives, which resound with the same expressive density as the arias.

RESMUSICA

The vocally homogeneous cast, experienced in this repertoire, is the centrepiece of the production, and boasts an impressive technical and vocal mastery that is in no way diminished by the patina of age, both in the solo arias and in the numerous ensembles.

LA MARSEILLAISE

The idea is so brilliant that one wonders why it hasn't been staged before.







WOZZECK

ALBAN BERG (1885 — 1935)

Conductor
Sir Simon Rattle
Stage director
Simon McBurney
Set design
Miriam Buether
Costumes
Christina Cunningham
Lighting design
Paul Anderson
Choreography,
collaboration to the stage
direction
Leah Hausman
Video
Will Duke
Dramaturgy
Gerard McBurney
Collaboration to the stage
direction
Sasha Milavic-Davies

Assistant conductor, on
stage piano
Levi Hammer
Vocal coaches
Markus Appelt,
David Zobel
Set design assistant
Clémence de Vergnette
Costumes assistant
Louise Watts
Video assistant
Nathan Fernée

Wozzeck
Christian Gerhaher
Marie
Malin Byström
Tambourmajor
Thomas Blondelle
Doktor
Brindley Sherratt
Hauptmann, Der Narr
Peter Hoare
Andres
Robert Lewis
Margret
Héloïse Mas*
1.Handwerksbursch
Matthieu Toulouse
2.Handwerksbursch
Tomasz Kumięga*
Mariens Knabe
Gabriele Cuggia
Ein Soldat
Danila Frantou

Actors
Aqira Amoy Bailey-
Browne
Jorge Arbert
Karl William Fagerlund
Brekke
Chihiro Kawasaki
Clive Mendus
Soufiane Naïm Guerraoui
Faith Prendergast
Vinicius Salles
Gabriella Schmidt
Afra Waldhor

Chorus
Estonian Philharmonic
Chamber Choir
Chorus master
Lodewijk van der Ree
Children's choir
Maitrise des Bouches-du-
Rhône
Children's choir master
Samuel Coquard

Orchestra
London Symphony
Orchestra

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

FINANCIAL TIMES

Simon McBurney stages a brilliant, shattering
Wozzeck at Aix Festival.

LE TEMPS

The British artist Simon McBurney reveals the
darkness of Alban Berg's opera in this breath-taking
production. It is a highlight of the Festival.

EL PAÍS

Although rare, perfection exists in opera.
This is what the great British director has just
demonstrated, with his almost perfect staging of
Alban Berg's disturbing masterpiece.

DIE SÜDDEUTSCHE ZEITUNG

With George Benjamin's great opera *Picture a day*
like this, and Simon McBurney's artistic oeuvre
Wozzeck, the Festival d'Aix-en-Provence offers
some fabulous moments.

LE MONDE

Simon McBurney gives Berg's masterpiece a
remarkable entry into the repertoire, enhanced
by the lavish vocal cast and by conductor Simon
Rattle's presence at the helm of a breath-taking
London Symphony Orchestra.

LE FIGARO

Conducted by Simon Rattle and staged by Simon
McBurney, Alban Berg's work is expressed in more
than perfect terms.

LES ÉCHOS

Simon Rattle conducts Alban Berg's complex music
with the refinement it requires, but also with the
expressive generosity of a Mahler symphony. The
London Symphony Orchestra is never stingy with
nuance and colour, and actively contributes to
the writing of this 'timeless yet topical poem', as
described McBurney.







BALLETS RUSSES

IGOR STRAVINSKY (1882 — 1971)

Conductor
Klaus Mäkelä
Assistant conductor
Aivis GreTERS
Scenic and lighting design
Urs Schönebaum
Lighting design assistant
François Thouret
Piano
Giorgi Gigashvili
Orchestra
Orchestre de Paris

Film *The Firebird*
Director
Rebecca Zlotowski
Editing
Géraldine Mangelot
Production
Les Films Velvet
Producer
Frédéric Jouve
Associate producer
Marie Lecoq

Film *Petrushka*
Director
Bertrand Mandico
Performers
Nathalie Richard, Clara Benador, Yuming Hey, Ekaterina Ozhiganova, Elina Löwensohn, David Noir, Lalla Morte, Yoko Higashi, Christophe Bier
Director of photography
Nicolas Eveilleau
Editing
Laure Saint-Marc
Set design
Yann Dury
Costumes
Naomi Ollivier
Animations
Marc Hericher
Calibration
Marie Gascoin
Make-up
Aiko Sato
First assistant
Morgane Bertin
Production
Venin films and Orphée films
Producers
Flavien Giorda and Antoine Garnier

Film *The Rite of Spring*
Director
Director of photography
Evangelia Kranioti
Performers
Anisha, Welldona Mirifica, Lucilene Veloso, Gaby, Carmen Vibeke
Costumes
Marcelo Indio (Turma do Indio), in association with
Evangelia Kranioti
Underwater shooting
Geoff Coombs
Manuel Añó (prod Aqua)
Divers
Andrew Ryzebol
Doris Hovermann
Drone operator
Flavio Agito
Editing
Yorgos Lamprinos, Janina Casciano
Editing assistant
Minori Akimoto
Calibration
Angelos Matzios
Post-production
Studio M141
Studio Metapost

Postproduction assistants
Morgane Vautey
Iro Adrakta
Executive producer
Tropical Underground
Line producer
Futur Antérieur
- Aymeric Isnard

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

IN COPRODUCTION WITH
THE PHILHARMONIE DE
PARIS

LE MONDE

Virtuosity, brio and cohesion: what we will remember is this supple, lively and luxuriant *Firebird*; this precise and diabolical *Petrushka*, clad in laughter and sorrow; and, of course, a completely free *Rite of Spring* that fills the space with an imperious force, emerging from the depths of the ages, from a thirst more essential than water, under the vital conducting of a simply magnetic Klaus Mäkelä.

LA CROIX

By combining music and cinema, the Festival offers a visual *mise en abyme* of the dazzling scores written by the Russian composer between 1910 and 1913. It is a gamble worth discovering [...].

LES ÉCHOS

The concert by the Orchestre de Paris will be remembered. The gleam, the verve, the sense of contrasts, and the skilful fluidity brought *The Firebird* to life and made it shine with a thousand colours. The imperious precision of the rhythm, the flair, and the humour lent wings to *Petrushka*. A telluric force, the mystery of the ages, and the threat of catastrophe vied for the lead in a disturbing and howling *Rite of Spring*. At the helm of this ensemble, which was in top form, Klaus Mäkelä proved that he was the man for the job, the zealous ambassador of Stravinsky, the master of ballet.

LA PROVENCE

Is it because they were composed for ballets, with an outpouring of rhythms, that Stravinsky's pieces can be represented so well in image form? Either way, the conversation is a success; the composer's clamours and crackles, which whip until they draw blood, envelop the three films, in the same way the string sections' honed precision, perfectly directed by the Finnish conductor Klaus Mäkelä, conveys the tension. When you come away, you are won over, and delighted to see how yesterday's creation can inspire creation today.

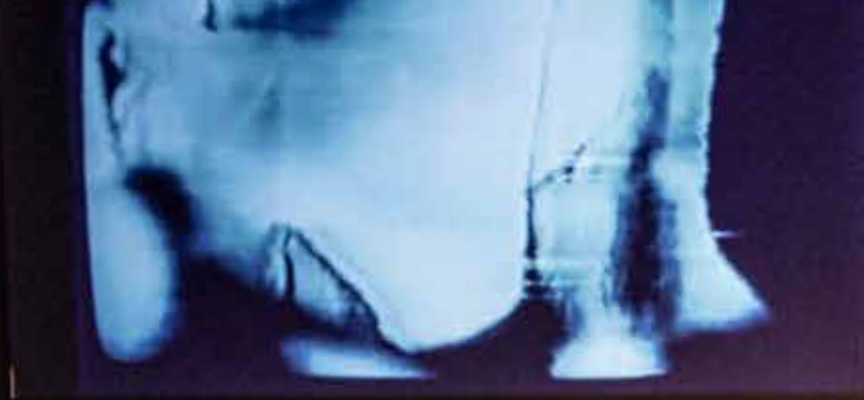
LA MARSEILLAISE

Klaus Mäkelä, who at just 27 years old, with his well-behaved boyish demeanour, set the Orchestre de Paris — and, by extension, the audience — ablaze [...]. Three moments of quite rare intensity, power and inspiration.

WITH THE SUPPORT OF
MADAME ALINE FORIEL-DESTEZET,
GRANDE MÉCÈNE D'EXCEPTION DES 75 ANS
DU FESTIVAL D'AIX-EN-PROVENCE

WITH THE SUPPORT OF ART MENTOR FOUNDATION LUCERNE







THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS

PHILIP VENABLES* (1979) – TED HUFFMAN* (1977)

EUROPEAN PREMIERE

A BAROQUE FANTAISIA

TEXT BY TED HUFFMAN

BASED ON *THE FAGGOTS & THEIR FRIENDS BETWEEN REVOLUTIONS* (1977) BY LARRY MITCHELL AND NED ASTA

PREMIERED ON 29 JUNE 2023 AT THE MANCHESTER INTERNATIONAL FESTIVAL

Music

Philip Venables

Stage direction and text

Ted Huffman

Conductor

Yshani Perinpanayagam

Choreography and
costumes

Theo Clinkard

Set design

Rosie Elnile

Lighting design

Bertrand Couderc

Sound design

Simon Hendry

Dramaturgy

Scottee

Performers

Yshani Perinpanayagam

Kerry Bursey

Jacob Garside

Katherine Goforth

Kit Green

Conor Gricmanis

Deepa Johnny

Mariamelle Lamagat

Eric Lamb

Themba Mvula

Meriel Price

Collin Shay

Joy Smith

Sally Swanson

Yandass

PRODUCTION FACTORY

INTERNATIONAL FOR

MANCHESTER

INTERNATIONAL FESTIVAL

IN COPRODUCTION WITH

FESTIVAL D'AIX-EN-

PROVENCE, BREGENZER

FESTPIELE, SOUTHBANK

CENTRE (LONDON), NYU

SKIRBALL

IN ASSOCIATION WITH

HOLLAND FESTIVAL

Staging assistant

Sonoko Kamimura

Costumes collaborator

Sophie Donaldson

WITH THE SUPPORT OF

CERCLE DES MÉCÈNES ASSOCIÉS, AMMODO,

CERCLE INCISES POUR LA CRÉATION CONTEMPORAINE

AND JEAN-FRANÇOIS DUBOS

THE TIMES

What a delight and surprise [...] to emerge after 100 minutes feeling exhilarated and entertained.

THE GUARDIAN

Taken as a whole, the show is at times both baffling and chaotic – but served up with such raw energy and panache, it's also irresistibly, unforgettably compelling.

THE NEW YORK TIMES

[...] an astonishing feat of controlled chaos in which an ensemble of 15 does it all: sings, narrates, dances, plays instruments.

LE TEMPS

From the depths of the ages to the horizon of the future, minority struggle is expressed in a wild and dramatic dance. The text is raw, and the unvarnished subject scorchingly relevant.

LA PROVENCE

From this vibrant and amusingly irreverent work full of joyous madness, Ted Huffman produces a resounding success, synonymous with hope on stage and beyond.

* Former artists of the Académie







LE PROPHÈTE

GIACOMO MEYERBEER (1791 — 1864)

CONCERT VERSION

Conductor
Sir Mark Elder`
Mise en espace
Romain Gilbert
Assistant conductor
Pierre Vallet
Vocal coaches
Marine Thoreau La Salle
David Zobel

Jean de Leyde
John Osborn
Fidès
Elizabeth DeShong
Berthe
Mané Galoyan
Zacharie
James Platt
Le comte d'Oberthal
Edwin Crossley-Mercer*
Mathisen
Guilhem Worms
Jonas
Valerio Contaldo*
Soldats
Maxime Melnik
Hugo Santos
David Sánchez

Chorus
Chœurs de l'Opéra de Lyon
Chorus master
Benedict Kearns
Children's choir
Maîtrise des Bouches-du-Rhône
Children's choir master
Samuel Coquard

Banda
Orchestre des Jeunes de la Méditerranée

Orchestra
London Symphony Orchestra

OPERA TODAY
It is splendid music.

OPERA WIRE
Melodrama at his highest.
A cast of bold singers and musicians.
This was certainly a night to remember.

AVANT-SCÈNE OPÉRA
Programming the work amounts to nothing if the stellar cast that it requires is not assembled, and tonight's performers will go down in history.
A concert version? Yes, but the decor and staging are provided by the orchestra, which is none other than the LSO.

OLYRIX
Meyerbeer's *Le Prophète* is a triumph at the Festival d'Aix-en-Provence.

CLASSIQUE NEWS
Hats off [...] to Sir Mark Elder, who — at the helm of the dazzling London Symphony Orchestra — maintains constant dramatic tension throughout the evening's nearly 4 hours of music.

LA MARSEILLAISE
The same ensemble [the London Symphony Orchestra], under the direction of Sir Mark Elder, delivered an unforgettable concert version of *Le Prophète*, Giacomo Meyerbeer's epic opera, sung by an exceptional cast that left the audience at a loss for words, but earned the performers a long, enthusiastic ovation. The audience did not hide their pleasure and, after 4 hours of music, still found the energy to roar with joy when mezzo-soprano Elizabeth DeShong, who sang the role of Fidès, the hero's mother, came to take her bow. [...] With insolent high notes and otherworldly low notes, in a confounding vocal agility, her embodiment of every moment deserved this frenzy of applause. [...] Everything in this *Le Prophète* deserved top marks
It is Great French Opera in all its splendour.

LA PROVENCE
John Osborn, a tenor turned prophet at the GTP [Grand Théâtre de Provence].
For four hours, the performance of the American tenor left [the audience] speechless, before sparking resounding applause.

La belle est morte.
Is not yet over.
The breeze is still
no day is quiet.





OTELLO

GIUSEPPE VERDI (1813 — 1901)

CONCERT VERSION

Conductor Michele Mariotti Mise en espace Romain Gilbert	Chorus Chœur du Teatro di San Carlo Chorus master José Luis Basso Children's choir Maîtrise des Bouches-du-Rhône Children's choir master Samuel Coquard
Otello Arsen Sghomonyan Desdemona Maria Agresta Iago Ludovic Tézier Cassio Giovanni Sala Emilia Enkelejda Shkoza Roderigo Carlo Bosi Lodovico Alessio Cacciamani Montano Giovanni Impagliazzo Un araldo Giuseppe Todisco	Orchestra Orchestre du Teatro di San Carlo

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

WITH THE SUPPORT OF ISTITUTO ITALIANO DI CULTURA DI MARSIGLIA

RESONNANCES LYRIQUES
A triumphal *Otello* at the Festival d'Aix-en-Provence. Under the electrifying direction of the maestro, who sings all the roles throughout the work including the choral passages, this *Otello* exudes all its Italian verve [...]. We are truly swept away by this unstoppable whirlwind, which only ceases after the hero's final breaths in the last act.

BACHTRACK
Ludovic Tezier's breathtaking Iago in *Otello* at the Festival d'Aix.
[...] Arsen Sghomonyan is sensational in the title role.

FORUM OPERA
Arsen Sghomonyan, a former baritone, today an Armenian tenor, made a big impact and left a lasting impression.
As you exit the performance, you wonder if Sghomonyan is missing anything to become a legend.
An astounding orchestra — sparkling and always on point — and choruses of invincible vigor, all under the expert baton of Michele Mariotti on one of his great evenings.

OLYRIX
A long, standing ovation concluded the final seconds of this performance.

LA PROVENCE
The opening was thunderous, led by a Neapolitan orchestra and a chorus in top form.

LA MARSEILLAISE
Otello put the Festival d'Aix in a frenzy. An immense ovation for Verdi's *Otello*, programmed at the Festival d'Aix in concert version. Arsen Sghomonyan [...] deserves to be lauded for his legendary performance. Maria Agresta and Ludovic Tézier are at the pinnacle of operatic singing. The audience, who had risen to their feet, did not want to let the artists leave the stage of the Grand Théâtre de Provence on Monday night. [...] It may be said, without exaggeration, that no concert has ever been so... 'spectacular'!
It was a tremendous *Otello*! From the formidable *Esultate* of his perfectly executed stage entrance, to the last sigh over the body of Desdemona '*encora un baccio*', the artist dons this uncompromising role with imperial majesty. Maria Agresta is one of today's most beautiful Desdemonas. Her magnificent voice, composed of marble-like highs and spun tones of celestial beauty, elevates the role to unexpected heights. The first act duo is, without mincing words, simply sublime. The work requires a classic villain. Ludovic Tézier savors his Iago with relish at every moment. Without so much as a glance at the conductor, he embodies this mythical scoundrel with all the darkness of a voice marked by its striking flexibility. He brings to the famous *Credo* a mastery that makes the Marseille baritone the greatest Iago on operatic stages. A legendary *Otello*!





LUCIE DE LAMMERMOOR

GAETANO DONIZETTI (1797 — 1848)

CONCERT VERSION

Conductor
Daniele Rustioni
Assistant conductor
Carmen Santoro

Lucie Ashton
Lisette Oropesa
Edgard Ravenswood
John Osborn
Henri Ashton
Florian Sempey
Raymond Bidebent
Nicolas Courjal
Lord Arthur Bucklaw
Yu Shao*
Gilbert
Sahy Ratia

Chorus
Chœurs de l'Opéra de Lyon
Chorus master
Benedict Kearns

Orchestra
Orchestre de l'Opéra de Lyon

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

OLYRIX

Daniele Rustioni's conducting [...] is committed, whirling, choreographic and dynamic, with the Italian conductor constantly striving to place the Lyon ensemble at the service of the voice. Judging by the pleasure he takes in conducting, it is as if he were the very first listener and viewer of the work. The audience gave a standing ovation to the various forces of the show — especially to the conductor and to Lucie.

CONCERTCLASSIC.COM

A Luxurious Finale
After the long, standing ovation, the curtain fell [...]. Finesse, fragility, sensitivity: these three adjectives are key to describe Lisette Oropesa's Lucie. The Cuban-American soprano, who tackled the role in French for the first time in her career, more than charmed her audience with a taut and powerful vocal line, armed with an ideal vibrato and a totally mastered coloratura [...]. Florian Sempey was sentenced to the role of the odious Henry Ashton. This challenge was met without a snag, thanks to a refined gesture and constant vocal commitment that gave his character its choleric, dark and violent dimension. He is a precise and powerful baritone across the entire range [...]. With an elegant and sensual timbre and remarkable diction, the American tenor [John Osborn] stood out brilliantly alongside Lisette Oropesa. When the moment of the bravoes arrived, Lisette Oropesa was overwhelmed — as was Daniele Rustioni, the passionate, agitated and spectacular musical director, who offered the Lyon Opera Orchestra and the choruses of the same house [...] the opportunity to shine in excellence. They brought this anniversary Festival to a sumptuous close.





LONDON SYMPHONY ORCHESTRA

MAHLER CHAMBER ORCHESTRA

BALTHASAR NEUMANN ORCHESTRA

ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

CHAMBER MUSIC RESIDENCY

KIRILL GERSTEIN — HK GRUBER — JOS HOUBEN —
EMILY WILSON

ASMIK GRIGORIAN — LUKAS GENIUŠAS

CHRISTIAN GERHAHER — GEROLD HUBER

PRETTY YENDE — VANESSA GARCIA DIEPA

LAKECIA BENJAMIN

MOSAÏC

NOÉ CLERC TRIO — ROBINSON KHOURY — MININO
GARAY

Gharbi Twins

CONCERTS
CONCER
CONC
CON
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C

THE NEW YORK TIMES

Concerts proved as satisfying as any staged production during Aix's opening week: Gerstein and members of the Berlin Philharmonic performing a chamber arrangement of Mahler's *Fourth Symphony*, for example, or his delightful mounting of a rarely seen Zemlinsky pantomime, "*Ein Lichtstrahl*." And at the Conservatoire Darius Milhaud, the soprano Asmik Grigorian gave a characteristically mighty and dramatically considered recital of Tchaikovsky and Rachmaninoff songs with the pianist Lukas Geniušas.

RESONANCES LYRIQUES

Festival d'Aix-en-Provence: Asmik Grigorian at the Zenith of Vocal Perfection and Interpretative Emotion. From the beginning, we are gripped and seduced by the singer's unique timbre, her admirable vocal quality, her inexhaustible breath, and the depth of her acting. Her abilities seem limitless, with powerful high notes and a range, from the *forte* to the *pianissimo*, that is of a rare equality. [...] For the entire audience, this recital was an extraordinary experience of love at first sight, with an artist whose entire being sings.

TOUTELACULTURE.COM

The soprano, very well accompanied by Lukas Geniušas, gave a recital with remarkable artistic integrity at the Conservatoire Darius Milhaud.

DIAPASONMAG.FR

In Aix-en-Provence, Simon Rattle illuminates the Mahlerian darkness. And the orchestra presents an extensive range of nuances, with superb solos.

OLYRIX

Whether it was performing the composition by Betsy Jolas or this large Mahler symphony, the London Symphony Orchestra, under the baton of Sir Simon Rattle, shone brightly and demonstrated mastery at every moment.

OLYRIX

The Grand Théâtre de Provence transforms into a cathedral under the vibrant conducting by Thomas Hengelbrock, surrounded by his Balthasar Neumann Orchestra and Choir and a quartet of soloist singers, to perform Beethoven's *Missa Solemnis*.

The final note is punctuated by the extinction of the lights, astonishing the audience, who were already captivated by the powerfully peaceful energy of the work, as presented by Hengelbrock: an ode to peace, which the musicians made manifest, after the long applause, by embracing each other — in a kiss

of peace, which some members of the audience also enacted — before finally leaving the stage.

LA MARSEILLAISE

On 14 July, Sir Simon Rattle gave an incandescent reading of Gustav Mahler's *Symphony No. 7*, preceded by the premiere of *Ces belles années...*, a short piece by the composer Betsy Jolas. This work for orchestra and soprano, gracefully performed [...] by Faustine de Monès, has a sunny atmosphere and no lack of humour.

The British conductor can rightly be considered one of the greatest conductors alive. He interprets Mahler's Seventh from such an elevated vantage point (the man performs it without a score), with such exacting standards and rhythmic momentum, that one cannot help but bow down. We are in the presence of the very best in Mahlerian performance.

LA MARSEILLAISE

The Festival Opens to Jazz.

Young, passionate jazzwomen craft legendary concerts in the serene courtyard of the Maynier d'Oppède.

JAZZ MAGAZINE

[Lakecia Benjamin shows] great mastery of the repertoire that she plays in her own fashion after presenting the theme, according to the principle of a jazz variation. She does not neglect vibrato, and employs pure speed with bursts of notes, while maintaining the 'singing' quality of the melodies.

[Lakecia Benjamin] embodies energy and the truth of performance.

Through a combination of power and delicateness, she quickly sets the audience on fire with her intense playing, which she intersperses with humorous, enthusiastic and kindly remarks.

LA MARSEILLAISE

The Festival d'Aix-en-Provence hosted the Mosaic Sextet in the courtyard of the Hôtel Maynier d'Oppède, where they gave a hypnotic and striking concert. With the Mosaic Sextet, the courtyard of the Hôtel Maynier d'Oppède transforms into a waking dream, and shimmers with an array of colours.



London Symphony Orchestra – Susanna Mälkki



Mahler Chamber Orchestra – Sir George Benjamin



Missa Solemnis –Balthasar Neumann Orchestra – Thomas Hengelbrock



Orchestre des Jeunes de la Méditerranée – Duncan Ward



Kirill Gerstein - Chamber Music Residency of the Académie



Kirill Gerstein – HK Gruber – Jos Houben – Emily Wilson – Cabaret du pianiste





Pretty Yende - Vanessa García Diepa



Lakecia Benjamin





Noé Clerc Trio - Robinson Khoury - Minino Garay

PANORAMA

CINEMA CYCLE

OPENING WEEKEND: PASSERELLES OPENS THE
BAL!

LES VOIX DE SILVACANE

MASTER CLASSES

GABRIEL DUSSURGET PRIZE

WAJDI RIAHI TRIO CONCERT

ACADÉMIE CONCERTS – VOCAL AND CHAMBER
MUSIC RESIDENCIES

PARADE[S] CONCERT

AIX EN JUIN
AIX EN JUI
AIX EN JU
AIX EN J
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LA PROVENCE

A festive hors d'oeuvre and laboratory for the future, and the younger sibling of the illustrious Festival d'Aix, the entirely free Aix en juin stands out for its openness to young generations of artists and audiences. Rare enough to be highlighted: the 'thank yous' rained down as much as the 'bravos' on this opening day of Aix en juin, whose programming had been entrusted to Passerelles, the educational and socio-artistic department of the Festival.

LA MARSEILLAISE

Increasingly popular with an audience of music lovers and curious people of all ages, the prelude to the Festival d'Aix-en-Provence is now itself among the most highly anticipated events. Indeed, the programme of Aix en juin, and the promise of the two meetings with the Festival's vocal academy and its chamber music academy, are more than enticing. Like every year, young musicians who already excel at their craft perform in the intimate and all-encompassing setting of the courtyard of the Hôtel Maynier d'Oppède, accompanied on piano.

ZEBULINE

An exquisite jazz concert thanks to the Wajdi Riahi Trio in the courtyard of the Hôtel Maynier d'Oppède!

[...] The pianist Wajdi Riahi crafted the contours of delicately carved music, playing pieces from his latest album, Mhamdeya [...]. The fusion between the instruments, performing hand in hand, allows for a rare symbiosis, where arrangements and improvisations rejoice, seek each other out, tease, call out, and confide in each other, in a subtle journey that spans intimacy, reminiscence, and musical research that continually refines and explores new territories.

LA PROVENCE

Parade[s] Sets the Tone for the Festival.

Thousands had gathered under the tranquil gaze of the statue of King René, their ears attuned to the Balthasar Neumann Orchestra conducted by Thomas Hengelbrock. The ten singers in residence at the Académie du Festival played a pivotal role. Hailing from around the globe, they brilliantly demonstrated, once again, that music is indeed synonymous with universality.



Panorama – Pierre Audi – Timothée Picard



Passerelles opens the ball! – The Very Very Big Experimental Toubifri Orchestra



Passerelles opens the ball! - Workshop Maquette Pop-up



Passerelles opens the ball! - La Cuisine musicale



Passerelles opens the ball! – Après un rêve



Passerelles opens the ball! – Nausicaa XXI



Les Voix de Silvacane – Walid Ben Selim Duo



Les Voix de Silvacane – Reginald Mobley - Baptiste Trotignon



Vocal Residency of the Académie



Wajdi Riahi Trio





Parade[s] – Balthasar Neumann Orchestra – Thomas Hengelbrock – Singers of the Vocal Residency of the Académie

75 YEARS OF OPERA

DOCUMENTARY FILMS: 'LES COLLECTIONS SE DÉVOILENT'
Memory of a Festival in Its City (Episode 1)
Memory of the Stage: The Costumes and the Sets (Episode 2)
Memory of Today: Archives of the Performing Arts (Episode 3)

REDISCOVERY AND DIGITIZATION OF THE FESTIVAL'S HERITAGE

For its 75th anniversary, the Festival d'Aix-en-Provence launched a major project for the rediscovery and digitization of its heritage: objects from on-stage performances, costumes, sets, models of sets, photos, posters, programmes, librettos, audio and video recordings, and assorted documents. These rich collections have been united in a single Fund since May 2022, as part of a cultural cooperation agreement between the Festival; the Direction de la Lecture publique, du Patrimoine écrit et des Archives; and the Direction des Musées de la Ville d'Aix-en-Provence, thereby enhancing the collections and their presentation.

'LES COLLECTIONS SE DÉVOILENT'

Officially launched on 14 June 2023 at the Musée Granet in partnership with the TELEMMe research laboratory at Aix-Marseille University (AMU), this heritage project aims to provide broader access to these exceptional collections, and to help promote and contribute to the cultural influence of the region. Open to all and titled *Les collections se dévoilent*, the kick-off day brought together experts in opera, art history, and heritage conservation. It also offered an opportunity to release three documentary films about the Festival's archives and heritage, produced by the Festival d'Aix in partnership with AMU, Archives Municipales d'Aix and the Musée des Tapisseries, and available online on [#TheDigitalStage](#). The day concluded with a free concert-reading at the Hôtel Maynier d'Oppède: created from texts, archives and great arias that recount the Festival's journey, it allowed the audience to immerse themselves in its artistic history.

'AVANT-SCÈNE OPÉRA' GIVES A PLACE OF PRIDE TO THE FESTIVAL D'AIX

The review *Avant-Scène Opéra* published a special issue in partnership with the Festival d'Aix-en-Provence for its 75th anniversary, with Anne Le Berre and Timothée Picard as editorial directors. The issue revisits the history, repertoire, and operation of the Festival, and is the result of two years of research in the archives of the Ville d'Aix-en-Provence.

ARTE AND FRANCE MUSIQUE: PARTNERS OF THE FESTIVAL'S 75TH ANNIVERSARY

Arte and France Musique, partners of the Festival's 75th anniversary, scheduled broadcasts of major concerts and operas from past editions, a special day of Festival-related programmes, live morning broadcasts from Aix, interviews with major historical figures of the Festival, and the broadcast of previously unreleased archival content.

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Created in 1998, the Académie du Festival d'Aix has distinguished itself as an international trailblazer over the past 25 years. Attuned to diversity — in aesthetics, artistic practice, backgrounds, cultures, ages and genders — and fundamentally committed to creation, it is a space for reflection and synergy in support of artistic research across all disciplines: e.g. singing, musical creation, conducting, stage direction, dramaturgy, chamber music, visual arts and cultural journalism.

Immersed in one of Europe's most dynamic festivals, the Académie's programmes provide a unique framework for professional and artistic development. Reinvented every year, the content and goals of its activities address both the evolving needs of artists and the challenges that face the world of opera today. Reflecting a Festival in flux, the Académie strives for the renewal of opera as an artform and positions itself at the vanguard of live musical performance.

The Académie's anniversary edition introduced new emblematic figures and was an occasion for extraordinary events: Kirill Gerstein led a series of chamber music masterclasses and performed in concert alongside artists of the Académie; stage director Katie Mitchell mentored a group of women artists with uniquely diverse profiles for the seventh consecutive edition of the Women Opera Makers Workshop; singers from the Vocal Residency, coached by Darrell Babidge, performed in front of several thousand people at the Parade[s] concert on the Cours Mirabeau; the Opera Makers meetings during the Festival's Professional Days attracted a record number of industry professionals; the Mentorship for Women Conductors acted as a veritable media springboard for Lucie Leguay and Ana Castro Grinstein; and three artistic teams benefited from the support for research and creation of the Experimentation Residency.

77 PARTICIPANTS

10 MENTORS

23 DIFFERENT NATIONALITIES, WITH 3 DOUBLE NATIONALITIES

8 RESIDENCE PROGRAMMES

11 CONCERTS IN AIX (INCLUDING 1 IN THE AIX REGION)

3 PUBLIC MASTER CLASSES

2 PASSERELLES INITIATIVES

2 DAYS OF MEETINGS WITH PROFESSIONALS, FOR ARTISTS FROM THE
ACADÉMIE AND RECRUITERS

668 TOTAL HOURS OF TRAINING

2023 RESIDENCIES AND TRAINING SESSIONS

IMMERSIVE RESIDENCY- enoa

31 May 2023 – 7 July 2023

Participant: Zoé Aiano (video artist)

VOCAL RESIDENCY

12 June 2023 – 30 June 2023

Mentors: Darrell Babidge, Adam Nielsen, Thomas Hengelbrock

Participants: 10 singers, 3 pianists vocal coaches

CHAMBER MUSIC RESIDENCY

26 June 2023 – 5 July 2023

Mentors: Kirill Gerstein, Stefan Dohr

Participants: 13 instrumentalists

MENTORSHIP FOR WOMEN CONDUCTORS

20 June 2023 – 11 July 2023

Mentor: Thomas Hengelbrock

Participants: Lucie Leguay, Ana Castro Grinstein

IMMERSIVE WORKSHOP – enoa

29 June 2023 – 1 July 2023

Mentors: Claron McFadden, Sjaron Minailo, Dimitar Bodurov

Participants: 10 participants (2 authors, 3 choreographers, 1 composer, 2 visual artists, 2 stage directors)

WOMEN OPERA MAKERS – enoa

10 July 2023 – 14 July 2023

Mentors: Katie Mitchell, Julia Bullock, Christina Fulcher (Intimacy on Set)

Participants: 19 participants (5 composers, 7 stage directors, 1 choreographer, 4 authors, 1 musician, 1 producer)

OPERA CREATION JOURNEY – FE.MEN.INE

3 July 2023 – 13 July 2023

Participants: 1 musical dramaturge, 2 movements directors

EXPERIMENTATION RESIDENCY – CAPOT

10 July 2023 – 14 July 2023

Participants: 7 participants (1 composer, 1 librettist and composer, 1 stage director, 1 movement director and leading role, 1 singer, 2 producers)

EXPERIMENTATION RESIDENCY – DON QUICHOTTE BAUCHGEFÜL

10 July 2023 – 15 July 2023

Participants: 7 participants (1 composer, 1 stage director, 1 collaborator to the stage direction, 1 musicologist, 1 dramaturge, 2 singers)

OPERA MAKERS – PROFESSIONAL MEETING DAYS – enoa

13 July 2023 – 14 July 2023

Participants: 25 artists and 30 professionals

WITH THE SUPPORT OF





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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. The cultural diversity of the Mediterranean shapes the OJM, which in turn challenges the boundaries of conventional orchestras by combining written symphonic standards with Mediterranean cultural heritages, collective composition, improvisation, orality and memory. The OJM is, to date, the only musical force whose artistic excellence manages to unite such a large number of Mediterranean coastal countries around both a common project and the intercultural dialogue it stimulates. To support more than a hundred young artists every year in their professional journey, the OJM develops various sessions for advanced training and creation, offers opportunities to perform, and fosters exceptional artistic collaboration at the heart of the Festival d'Aix.

In 2023

SYMPHONIC SESSION

Eighty-nine young artists from 23 countries formed an exceptional symphony orchestra, following auditions organised in the Mediterranean region, and thanks to the mentorship of Duncan Ward, music director; Quentin Hindley, associate conductor; and 18 musicians of the London Symphony Orchestra.

MEDINEA 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.

BANDA SESSION - LE PROPHÈTE

A dozen young classical musicians from the OJM made up the banda for Meyerbeer's *Le Prophète*, and shared the stage with the London Symphony Orchestra, conducted by Mark Elder, in this unique operatic experience.

SESSIONS - OUTREACH / AU GRAND AIR

Nine 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.

ONLINE SESSIONS – MEDINEA ON AIR

See page 142

SYMPHONY SESSION

From 7 to 24 July 2023

Music Director: Duncan Ward

BETSY JOLAS — *A Little Summer Suite*

JACQUES IBERT — *Escales*

OJM - MEDINEA — *Creation*

GAMAL ABDEL-RAHIM — *Variations on an Egyptian Folktune*

CAMILLE SAINT-SAËNS — *Cello Concerto No. 1 in A minor, Op. 33* – Cello solo:

Camille Thomas

MAURICE RAVEL — *La Valse*

Concerts

21 July - Nuits de la Citadelle - Sisteron

23 July - Grand Théâtre de Provence - Festival d'Aix

24 July - Friche la Belle de Mai - Marseille

MEDINEA SESSION

From 6 to 20 March 2023 at the Academy of Music of the University of Ljubljana

Music Director: Fabrizio Cassol

Concert

20 March 2023 - Julija Betteta Hall, Kazina Palace – Ljubljana

BANDA SESSION – LE PROPHÈTE

From 5 to 15 July 2023

Music Director: Mark Elder

Le Prophète – Opera in concert version

See page 64 of the Annual Report.

Concert

15 July 2023 – Grand Théâtre de Provence - Festival d'Aix

3 SESSIONS - OUTREACH / AU GRAND AIR

From 5 to 9 December 2022 – Mentor: Mark Withers

From 6 to 10 June 2023 – Mentor: Mark Withers

From 10 to 16 May 2023 – Mentor: Violaine Fournier

116 YOUNG ARTISTS

24 MENTORS

1 SYMPHONIC SESSION

1 BANDA SESSION – *LE PROPHÈTE*

1 MEDINEA SESSION

3 OUTREACH SKILLS SESSIONS

5 CONCERTS

11 OUTREACH INITIATIVES

1 RADIO RE-BROADCAST OF A CONCERT

WITH THE SUPPORT OF



Co-funded by the
Erasmus+ Programme
of the European Union



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.

Again this year, the 2023 edition hosted several enoa activities:

- the emblematic Women Opera Makers Workshop, led by stage director Katie Mitchell, which welcomed this year a relatively large group of 17 artists;

- the residents of the Immersive Residency — developed by the network — which supports accomplished artists in sectors other than opera; and

- the Festival's resident artist in the Immersive Residency, Zoe Aiano, who was able to immerse herself for one month in the life and activities of the Festival.

'The residency was very interesting, with its different and complementary perspectives. The people also made a lot of effort to get to know us and were responsive. My main expectations were to better understand the world of opera, to meet people, and to be inspired to find ways to work with opera in the future, and I feel that all of these goals have been met.'

Zoe Aiano, resident artist at the Festival d'Aix as part of the enoa immersive residencies

www.enoa-community.com

🐦 @enoacommunity

📘 @European network of opera academies - enoa

📷 @enoa_community

🌐 @european-network-of-opera-academies

#EmpoweringOpera par **enoa**

WITH THE SUPPORT OF



Immersive Residency – enoa

The Medinea network was founded by the Festival d'Aix to forge strong connections around the Orchestre des Jeunes de la Méditerranée (Mediterranean Youth Orchestra / OJM) among various musical institutions in the Mediterranean Basin. Its main mission is to support the activities of the OJM in the training and professional integration of young Mediterranean musicians. It champions intercultural projects that promote dialogue, and develop a sense of belonging to a common culture and territory, among young citizens of the Mediterranean.





Medinea also encourages exchanges between cultural professionals to ensure the development of creative approaches in the Euro-Mediterranean region that respect the values of inclusion, diversity, and equality.

Launched in 2022 with the support of Erasmus+, the online training programme Medinea On Air aims to fight against the obstacles to mobility that young Euro-Mediterranean artists face in a post-pandemic world. By using the educational resources of member institutions of the network, this programme enables young artists to train with high-level instructors during online meetings within the OJM-Medinea community. Between April 2022 and April 2023, the programme organised 37 webinars, all of which were accessible for free on Medinea's YouTube channel.

In addition, a session for collective creation led by Fabrizio Cassol took place this year in Ljubljana, Slovenia, thanks to the support of Erasmus+. Members of the network gathered for the occasion, hosted by the Academy of Music of the University of Ljubljana.

—
30 MEMBER INSTITUTIONS
IN 17 EURO-MEDITERRANEAN COUNTRIES
28 MEDINEA ON AIR WEBINARS
1 MEDINEA SESSION AND
1 PROFESSIONAL EVENT IN LJUBLJANA,
SLOVENIA
—

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 Medinea
 Medinea Community

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IS SUPPORTED BY



Mosaïc

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Passerelles groups together all of the outreach, awareness-raising, and art initiatives led year round by the educational and socio-artistic services of the Festival d'Aix. For 15 years, Passerelles has operated throughout the entire region with a variety of partners. More than 4,000 children, teenagers and adults discover the world of opera every year thanks to constantly-renewed projects that offer an active experience of opera and of artistic creation.

SHORT-FORM PRODUCTIONS

EDUCATIONAL PRODUCTION — 'LA CUISINE MUSICALE'

Passerelles supports the emergence of educational and interactive short-form artistic works. Complete with adaptable set designs and dramatic structures, these short-form 'productions' travel throughout the Région Sud-Provence-Alpes-Côte d'Azur, in order to meet audiences where they live. In 2023, for the 15th anniversary of Passerelles, the company Minute Papillon was commissioned to create La Cuisine musicale, which premiered as part of Aix en Juin and has been on tour to various Passerelles partners in the region. In partnership with the festival Tous en Sons!

AU GRAND AIR – Second edition

Au Grand Air offers a sensitive and sensory approach to the environment by creating artistic events in natural spaces. The 2023 project took place in the Bibémus quarries located near Montagne Sainte-Victoire. Led by Violaine Fournier, this session invited four young artists from a variety of musical backgrounds to an experiment in contextual musical creation. It represents a unique opportunity for advanced training that aims to develop a greater interaction with the public and to dare to create new forms outside of traditional performance venues.

AMATEUR EXPERIENCES

Through participatory and creative projects, Passerelles creates spaces for meetings between professional and amateur artists. In 2023, four projects were created through regular workshops that focused on group interactions and co-creation, and led to artistic proposals constructed from exchanges between professional and amateur artists.

NEARLY 4,000 PARTICIPANTS
193 PARTNER ORGANISATIONS
47 TOWNS IN THE RÉGION SUD-PROVENCE-ALPES-CÔTE D'AZUR.
953 OPERA ON MEMBERS*
AN EVENING EVENT FOR INDIVIDUALS UNDER AGE 30, WITH 751 ATTENDEES

*An introduction-to-opera programme for people under age 30

15 YEARS OF EXISTENCE FOR PASSERELLES!
2 EVENINGS AND 1 DAY OF PERFORMANCES AND WORKSHOPS AS AN
OPENING TO AIX EN JUIN
6 WORKSHOPS TO DISCOVER THIS YEAR'S PROGRAMME
LA CUISINE MUSICALE: 2 PERFORMANCES
4 NEW CREATIONS BY 132 AMATEUR AND 33 PROFESSIONAL ARTISTS

OPENING WEEKEND (9 AND 10 JUNE): PASSERELLES OPENS THE BAL!
PARTICIPATIVE CONCERT - APRÈS UN RÊVE
PARTICIPATIVE CONCERT - UN SILENCE EXTRAORDINAIRE
MUSIC THEATRE WORKSHOP - LA COMPLAINTÉ DE MAC, ... QUI ?
GRAPHIC WORKSHOP - FOLIGRAPHIES
MUSIC WORKSHOP - AINSI FERONS-NOUS
OBJECTS THEATER WORKSHOP - C'EST QUOI LE PITCH ?
GRAPHIC WORKSHOP - MAQUETTE POP-UP
YOUNG AUDIENCE PERFORMANCE - CUISINE MUSICALE
PARTICIPATIVE CONCERT - NAUSICAA XXI
PARTICIPATIVE CONCERT - THE VERY VERY BIG EXPERIMENTAL TOUBIFRI ORCHESTRA

WITH THE SUPPORT OF



Passerelles – Au Grand Air

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 2023 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:

PICTURE A DAY LIKE THIS

This highly anticipated world premiere united 6 partners around the Festival d'Aix: the Royal Opera House – Covent Garden in London, the Opéra national du Rhin, the Opéra Comique, the Théâtres de la Ville de Luxembourg, the Cologne Opera, and the Teatro di San Carlo in Naples.

COSÌ FAN TUTTE

A new co-production with the Théâtres de la Ville de Luxembourg, a faithful partner of the Festival. The first co-production with the Théâtre du Châtelet and the Festspielhaus Baden-Baden. Performances at the Théâtre du Châtelet will take place from 2 to 22 February 2024.

THE THREEPENNY OPERA

The first co-production with the Comédie-Française — a magnificent team effort between the two institutions.

BALLETS RUSSES

Co-produced with the Philharmonie de Paris, who will revive the concept in February 2024.

IN 2023:

11 FESTIVAL PRODUCTIONS (which premiered between 2013 and 2023) IN REVIVAL THROUGHOUT THE WORLD
WITH 90 PERFORMANCES IN 12 CITIES: LONDON, PARIS, BUENOS AIRES, VALENCIA, LYON, AMSTERDAM, LUXEMBOURG, NAPLES, BERLIN, RENNES, ROUEN AND VERSAILLES



The Threepenny opera by Bertolt Brecht, Kurt Weill, Elisabeth Hauptmann, conductor Maxime Pascal, stage director Thomas Ostermeier

75TH FESTIVAL D'AIX-EN-PROVENCE
RECORD ATTENDANCE: 75,524 AUDIENCE MEMBERS

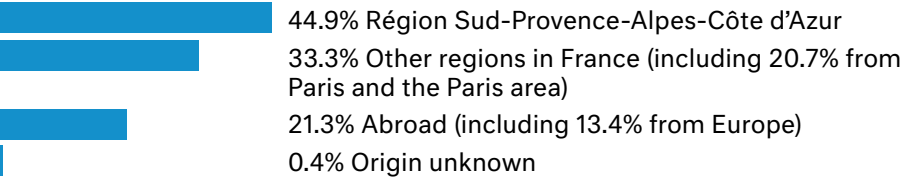
9 OPERAS, INCLUDING 3 IN CONCERT VERSION
2 WORLD AND EUROPEAN PREMIERES
15 CONCERTS
57 PERFORMANCES, INCLUDING 39 OPERAS
7 GUEST ORCHESTRAS ET 4 GUEST CHORUSES

A RECORD ATTENDANCE

47,626 festivalgoers attended operas and concerts programmed in July 2023, reaching a **record attendance rate of 92% for both operas and concerts**. The number of seats reserved was up by 10% compared to the previous edition, and the number of audience members was up by 16%.

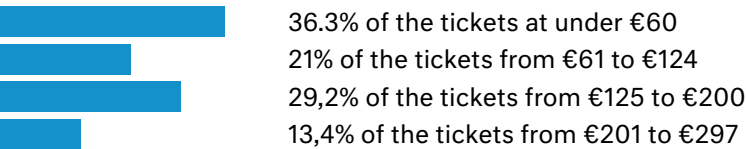
BREAKDOWN OF AUDIENCES BY GEOGRAPHIC ORIGIN

With 62 nationalities represented, the share of foreign spectators is on the rise.



36% 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



Total ticket sales came to €3.96 million, excluding tax.



Théâtre de l'Archevêché

A FESTIVAL FOR EVERYONE

TWICE AS MANY YOUNG AUDIENCE MEMBERS

3,788 young people — twice as many as last year — attended an opera or a concert at the Festival d'Aix-en-Provence this edition. They represented 8% of all audience members.

A NEW PRICING OFFER FOR PEOPLE UNDER AGE 30

For the first time, young festivalgoers under age 30 enjoyed a special rate regardless of the category by paying only 30% of the full ticket price (i.e. between €8 and €89). **This offer was a resounding success, with 2,925 tickets sold.**

OPERA ON: A GROWING INITIATIVE

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 €9 for operas and €8 for concerts. **In 2023, this initiative included 953 members (up 5%) and led to the sale of 863 tickets (up 10%).**

✕ FOCUS: A SPECIAL EVENING EVENT FOR YOUNG FESTIVALGOERS ✕
✕ The Monday 10 July performance of *The Threepenny Opera* was ✕
✕ performed exclusively for people under age 30: **751 young** ✕
✕ **festivalgoers were thus able to discover this work**, proving that ✕
✕ opera has its rightful place among young audience members. ✕

AIX EN JUIN: 34 FREE EVENTS

As a prelude to the Festival, Aix en Juin took place from 8 to 30 June and **drew a total audience of 14,574 people.**

79 FREE PUBLIC EVENTS

37 PRELUDES — 1 hour before each opera performance, the Preludes provide key information about the origins, the music and the libretto of the work.

16 TÊTE-À-TÊTE — discussions with artists from the programme.

8 MIDIS DU FESTIVAL — this series of 8 panel discussions and interviews brings together artists from the programme and guests from outside the Festival.

16 BIG-SCREEN PROJECTIONS in 11 towns in the region.

2 CONCERTS ON TOUR of the Orchestre des jeunes de la Méditerranée in Marseille and Sisteron.

PROFESSIONAL MEETING DAYS

For its 2023 edition, the Festival d'Aix-en-Provence furthered its mission as a meeting place for professionals from the world of music and opera. Four international meetings were organised on 14 June and from 11 to 14 July to expand opportunities for exchange and interaction:

— Accord Majeur meetings

— Opera Makers meetings — with young opera makers of the Académie du Festival

— Opera Europa dramaturge forum

— A professional meeting day around the history, heritage and collections of the Festival

RECORDINGS AND BROADCASTS

ARTE

3 OPERAS RECORDED

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

FRANCE MUSIQUE

5 OPERAS RECORDED

2 OPERAS BROADCAST LIVE AND 3 PRE-RECORDED

2 SPECIAL PROGRAMMES BROADCAST LIVE

BIG-SCREEN PROJECTIONS

16 SCREENINGS OF OPERAS IN 11 TOWNS IN THE PACA REGION

MEDIA COVERAGE

561 ARTICLES

230 INTERVIEWS

204 ACCREDITED JOURNALISTS, INCLUDING 117 FRENCH JOURNALISTS AND 87 INTERNATIONAL JOURNALISTS WITH 21 DIFFERENT NATIONALITIES

110 RADIO AND TV PROGRAMMES



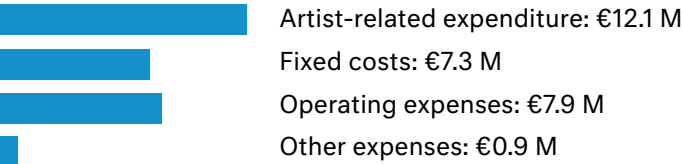
THE FESTIVAL BUDGET

2023 BUDGET: €28,202,500*

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

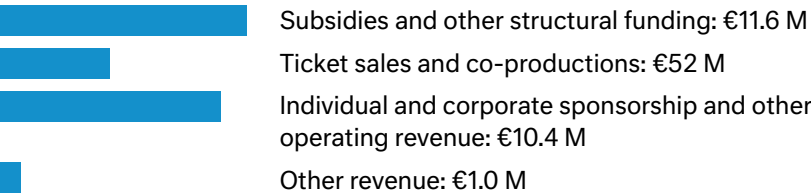
EXPENDITURE

Artist-related expenditure represents the largest item in the budget (€12.1 M, or 43% of expenses), of which €9.4 M are affected to operas. The other budget items are fixed costs (permanent staff, overheads) at 26% of expenditure, and operating expenses (technical, communication, etc.) at 28%.



REVENUE

With a rate of public funding of 33% of its overall budget, the Festival d'Aix remains heavily dependent on self-generated revenue (sponsorship, ticket sales and co-productions), which represent more than half of its total revenue.



*The 2023 figures presented here correspond to the provisional projected budget as of the end of September 2023.

THE TEAMS

More than 1,500 administrative, technical and artistic professionals actively participated in the 2023 edition of the Festival d'Aix-en-Provence.

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).

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

With nearly 220 FTEs in 2023, including 70 permanent employees, the Festival is a major source of local employment. 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.

With its two Afnor labels — 'Gender Equality in the Workplace' and 'Diversity' — the Festival is especially attentive to its human resources and social dialogue policies, and strives to ensure a respectful, considerate and stimulating work environment. A questionnaire is submitted each year to employees (administrative staff, technicians and artists) to evaluate the results of these policies.



Set set-up at the Théâtre de l'Archevêché

SOCIAL RESPONSIBILITY

The Festival d'Aix now has a high level of structuring in its Non-Profit Social Responsibility (NSR) approach. In 2023, it implemented new ways to mobilise all its stakeholders.

A ROBUST PROTOCOL AGAINST GENDER-BASED VIOLENCE AND DISCRIMINATION

A comprehensive protocol is now integrated into the organisation's internal operations: a central listening unit, supported by about 30 trained operational liaisons in all departments, ensures the continuity of the prevention strategy. A major poster campaign in French and English, and eight specialised workshops organised at the different Festival sites have made it possible to reach all teams. To assess the effectiveness of this strategy, a survey managed by an external firm is underway, and has been distributed to the 650 administrative and technical employees who participated in the 2023 edition.

ENHANCED MOBILISATION IN SUPPORT OF THE ENVIRONMENT

A seminar on the ecological transition of the cultural sector and four 'Climate Fresks' have raised awareness among 60 employees. As a result, they have collectively defined more than 80 potential actions to reduce the environmental impact of the Festival: these valuable ideas will constitute the basis of the action plan developed for the coming years. In addition, a comprehensive environmental diagnosis, an energy audit of buildings in use, and a specific project around mobility issues (vis-à-vis employees, artists and festivalgoers) are being rolled out. Waste management is at the heart of various commitments, including a project to standardise set elements, the implementation of water fountains and reusable water bottles to avoid the use of plastic bottles, and the reduction of printed materials for communication purposes.

COOPERATION NETWORKS

The Festival is committed to numerous professional networks at the local, national and international level (e.g. COFEES, Collectif de 17h25), which further strengthen the impact of its NSR actions.

An inclusive communication guide in French and English has been developed with enoa and the Medinea network. The project for standard structures in the design of opera sets is continuing with major European opera houses.



Sets construction Workshops in Venelles

2023 PROGRAMME

OPERAS

THE THREEPENNY OPERA

BERTOLT BRECHT – KURT WEILL – ELISABETH HAUPTMANN

Maxime Pascal - Thomas Ostermeier

PICTURE A DAY LIKE THIS

GEORGE BENJAMIN

Sir George Benjamin - Daniel Jeanneteau - Marie-Christine Soma

COSÌ FAN TUTTE

WOLFGANG AMADEUS MOZART

Thomas Hengelbrock - Dmitri Tcherniakov

WOZZECK

ALBAN BERG

Sir Simon Rattle - Simon McBurney

BALLETS RUSSES

IGOR STRAVINSKY

Klaus Mäkelä - Rebecca Zlotowski - Bertrand Mandico - Evangelia Kranioti

THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS

PHILIP VENABLES

Yshani Perinpanayagam - Ted Huffman

OPERAS IN CONCERT VERSION

LE PROPHÈTE

GIACOMO MEYERBEER

Conductor Sir Mark Elder

OTELLO

GIUSEPPE VERDI

Conductor Michele Mariotti

LUCIE DE LAMMERMOOR

GAETANO DONIZETTI

Conductor Daniele Rustioni

CONCERTS

LONDON SYMPHONY ORCHESTRA

Conductor Sir Simon Rattle

LONDON SYMPHONY ORCHESTRA

Conductor Susanna Mälkki

MAHLER CHAMBER ORCHESTRA

Conductor Sir George Benjamin

BALTHASAR NEUMANN ORCHESTRA

Conductor Thomas Hengelbrock

BALTHASAR NEUMANN ORCHESTRA

Conductors Anna Castro Grinstein - Lucie Leguay

ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

Conductor Duncan Ward

CHAMBER MUSIC RESIDENCY - KIRILL GERSTEIN

KIRILL GERSTEIN — HK GRUBER — JOS HOUBEN —

EMILY WILSON

ASMIK GRIGORIAN — LUKAS GENIUŠAS

CHRISTIAN GERHAHER — GEROLD HUBER

PRETTY YENDE — VANESSA GARCIA DIEPA

LAKECIA BENJAMIN

MOSAÏC

NOÉ CLERC TRIO — ROBINSON KHOURY — MININO GARAY

GHARBI TWINS

AIX EN JUIN

PANORAMA

CINEMA CYCLE

LA VIE D'O'HARU FEMME GALANTE by Kenji

Mizoguchi

LES MISÉRABLES by Ladj Ly

ROULETTE CHINOISE by Rainer Werner Fassbinder

QUATRE DE L'INFANTERIE by Georg Wilhelm Pabs

JUBILEE by Derek Jarman

LES GARÇONS SAUVAGES by Bertrand Mandico

PLANÉTARIUM by Rebecca Zlotowski

EXOTICA, EROTICA, ETC. by Evangelia Kranioti

OPENING WEEKEND: PASSERELLES OPENS THE BAL!

PARTICIPATIVE CONCERT - APRÈS UN RÊVE

PARTICIPATIVE CONCERT - UN SILENCE

EXTRAORDINAIRE

MUSIC THEATRE WORKSHOP - LA COMPLAINTÉ

DE MAC, ... QUI ?

GRAPHIC WORKSHOP - FOLIGRAPHIES

MUSIC WORKSHOP - AINSI FERONS-NOUS

OBJECTS THEATER WORKSHOP - C'EST QUOI LE

PITCH ?

GRAPHIC WORKSHOP - MAQUETTE POP-UP

YOUNG AUDIENCE PERFORMANCE - CUISINE

MUSICALE

PARTICIPATIVE CONCERT - NAUSICAA XXI

PARTICIPATIVE CONCERT - THE VERY VERY BIG

EXPERIMENTAL TOUBIFRI ORCHESTRA

75TH ANNIVERSARY OF THE FESTIVAL

MEETINGS AND ROUND TABLES - 75TH

ANNIVERSARY OF THE FESTIVAL D'AIX « LES COLLECTIONS SE DÉVOILENT »
CONCERT-READING

LES VOIX DE SILVACANE

ESTONIAN PHILHARMONIC CHAMBER CHOIR
CONCERT

WALID BEN SELIM DUO CONCERT

REGINALD MOBLEY / BAPTISTE TROTIGNON
CONCERT

MASTER CLASSES BY DARRELL BABIDGE, ADAM NIELSEN, KIRILL GERSTEIN

GABRIEL DUSSURGET PRIZE

WAJDI RIAHI TRIO CONCERT

ACADÉMIE CONCERTS – VOCAL AND CHAMBER MUSIC RESIDENCY

PARADE[S] CONCERT

WITH THE SINGERS OF THE FESTIVAL ACADÉMIE
BALTHASAR NEUMANN ORCHESTRA
Conductor Thomas Hengelbrock

#THEDIGITALSTAGE

OPERAS

THE THREEPENNY OPERA

BERTOLT BRECHT – KURT WEILL – ELISABETH HAUPTMANN

Maxime Pascal - Thomas Ostermeier

PICTURE A DAY LIKE THIS

GEORGE BENJAMIN

Sir George Benjamin - Daniel Jeanneteau - Marie-Christine Soma

75TH ANNIVERSARY

INNOCENCE

KAIJA SAARIAHO

Susanna Mälkki – Simon Stone

RESURRECTION

GUSTAV MAHLER

Esa-Pekka Salonen – Romeo Castellucci

IDOMENEO, RE DI Creta

WOLFGANG AMADEUS MOZART

Raphaël Pichon – Satoshi Miyagi

LES COLLECTIONS SE DÉVOILENT:

MEMORY OF A FESTIVAL IN ITS CITY (EPISODE 1),
MEMORY OF THE STAGE: COSTUMES AND SETS
(EPISODE 2), MEMORY OF TODAY: ARCHIVES OF
THE PERFORMING ARTS (EPISODE 3)

TÊTE-À-TÊTE

4 JULY - IRMA BOOM AND PIERRE AUDI

Graphic artist, creator of the visual identity of the
Festival d'Aix, and General Director of the Festival
d'Aix

5 JULY – MARTIN CRIMP

Author of the text of *Picture a day like this*

6 JULY – ANNA CASTRO GRINSTEIN AND LUCIE LEGUAY

Conductors

7 JULY – GERARD MCBURNEY

Dramaturge of *Wozzeck*

8 JULY – ASMIK GRIGORIAN

Soprano

8 JULY – REBECCA ZLOTOWSKI, BERTRAND MANDICO ET EVANGELIA KRANIOTI

Filmmakers of *Ballets russes*

10 JULY – ANNA PROHASKA AND JOHN BRANCY

Zabelle and Artisan / Collector in *Picture a day like
this*

11 JULY – MATHIAS COULLAUD

Director of philanthropy and development of the
Festival d'Aix

12 JULY – NICOLE CHEVALIER ET GEORG NIGL

Despina and Don Alfonso in *Così fan tutte*

13 JULY – SIR MARK ELDER

Conductor of *Le Prophète*

17 JULY – Instrumentalists of the ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE

18 JULY – KIRILL GERSTEIN

Pianist

19 JULY – MAXIME PASCAL ET IRIS ZERDOUD

Conductor and clarinetist of the *The Threepenny
Opera*

20 JULY – CHRISTIAN GERHAHER

Title role of *Wozzeck*

21 JULY – GEORGE BENJAMIN

Composer of *Picture a day like this*

22 JULY – members of the TROUPE DE LA COMÉDIE-FRANÇAISE

Interpreters of *The Threepenny Opera*

MIDIS DU FESTIVAL

5 JULY: LIVE PERFORMING ARTS, A REFLECTION OF CONTEMPORARY CRISES

Moderator: Timothée Picard

6 JULY: OPERA, LIFE STORIES

Moderator: Timothée Picard

8 JULY: IN CONTACT WITH OTHER ARTS: AUGMENTED OPERA

Moderator: Timothée Picard

10 JULY: CREATION AND COLLECTIVE INTELLIGENCE

Moderator: Raphaëlle Blin

13 JULY: 2023: AN ANNIVERSARY, MANY ANNIVERSARIES

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15 JULY: THE AGES OF AN ARTIST'S LIFE: GROWING OLD, AND PASSING ON THE LEGACY

Moderator: Aurore Flamion

18 JULY: WHAT IS A FESTIVAL?

Moderator: Timothée Picard

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PRELUDE – PICTURE A DAY LIKE THIS

By Raphaëlle Blin

PRELUDE – COSÌ FAN TUTTE

By Aurore Flamion

PRELUDE – WOZZECK

By Aurore Flamion

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By Timothée Picard

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By Timothée Picard

THE FAGGOTS AND THEIR FRIENDS BETWEEN REVOLUTIONS – INTERVIEW WITH THE STAGE DIRECTOR TED HUFFMAN

By Timothée Picard

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