A WINNING BET
FOR AN INTENSE AND DARING
69TH EDITION

The 2017 edition of the Festival d’Aix was a very great success, not only from the artistic point of view, but also for the attention given to the Festival’s outreach programmes and the media coverage from which it benefited. This edition drew almost 85,000 spectators. The five opera productions were all warmly welcomed by the public and the national and international press. They also seduced the many professionals who came from around the world, some of whom expressed their desire to present them in the near future on their home stages.

The 5th edition of AIX EN JUIN attracted a broad and enthusiastic audience to about forty artistic events presented throughout the city of Aix-en-Provence and the surrounding communities by the amateurs involved in the outreach and socio-artistic projects of the Festival’s Passerelles department and by the young talents of the Académie. PARADE[S] once again lit up the Cours Mirabeau, bringing together 5,000 people who came to listen free of charge to extracts from Carmen performed by the soloists, chorus and orchestra of the production presented at the Théâtre de l’Archevêché.

The 2017 Festival d’Aix was also present on the airwaves and the big screen, as the summer’s five operas were broadcast on Arte, France Musique, France Télévisions, Mezzo, Arte Concert and Culture Box. Two of them – Carmen and Pinocchio – were screened free of charge on 99 big screens in France and abroad. Finally, the closing concert of the Mediterranean Youth Orchestra was broadcast live on the Festival’s YouTube channel. I would like to congratulate Mr Bernard Foccroulle, Director General of the Festival, his entire team, and to express my gratitude to the Ministry of Culture, the municipal authorities of Aix-en-Provence, Métropole Aix Marseille Provence and the Territoire du Pays d’Aix, the Departmental Council, the Provence-Alpes-Côte d’Azur Regional Council and the European Union for their loyal support, as well as our private and corporate sponsors, whose generosity is essential for the Festival.

Bruno Roger
President of the Festival d’Aix-en-Provence
In many respects, 2017 has been an exceptional year for our Festival. Three criteria allow us to take the full measure of this success: the presence of the foreign audience in Aix, the echoes in the international press, and the circulation of our productions around the world.

The foreign audience, which is well-represented at the Festival, grew this year, and for the first time we welcomed the presence of important delegations from the boards of directors of the Chicago, San Francisco and Los Angeles operas, as well as the Sydney Festival, and a very large number of professionals. The identity of our own Festival seems to be better perceived and more appreciated than ever.

This is also what the international press seems to suggest, as we can see from the extracts that appear in this report.

Moreover, no less than thirteen opera productions have toured this year in France and abroad, for a total of 77 performances (see p. 35) in 16 cities: that is more than double the number of those presented in Aix in July!

It is not only the most widely publicised productions that go on tour: The Monster in the Maze, the participatory opera that premiered in Aix in 2015, has been reprised by local amateur choirs in Lille, Montpellier and Lisbon, with undeniable success. Contemporary creations, such as Svadba by Ana Sokolovic (presented in Aix in 2015) and Kalîla wa Dimna by Moneim Adwan (which premiered in Aix in 2016) have been seen and heard in Ljubljana and Casablanca, as well as Paris, Luxembourg, Dijon and Le Mans.

Moscow is the city that has most honoured our Festival, with two productions, Written on Skin and Trauernacht, presented on tour at the Bolshoi last April, and the entry of Alcina into the prestigious theatre’s repertoire starting in October. Similarly, the Stanislavsky Theatre, which co-produced The Rake’s Progress, presented a series of filmings of our productions during free projections, a way of familiarising the Moscow audience with the creations of Aix.

This phenomenon is not about to stop, because all our 2017 productions have aroused considerable interest, as exemplified by The Rake’s Progress, which will travel in the next few years to Amsterdam, Moscow, Rome, Chicago, San Francisco, Los Angeles, and New York.

Does this mean that we are seeing a standardisation of the opera on a global scale? I am convinced of the contrary: sharing the best of lyric creation, promoting the circulation of artists and productions, and participating in the emergence of new repertoires and new interpretative practices is the best means of fighting against the commercialisation and ‘star system’ that produces a very real and regrettable standardisation.

Each performance of one of our productions in front of a different audience, whether it be in New York, Beijing, Seoul or Montpellier, creates a new encounter that enriches both artists and spectators alike, without diminishing the identity of our partner venues. The knowledge that all these productions have been initiated, studied, prepared, rehearsed and staged in Aix is a source of great pride for all our teams.

Bernard Foccroulle
Director General of the Festival d’Aix-en-Provence
“The Festival d’Aix-en-Provence continues to pose the question of why other institutions with equally generous resources so seldom come even close to this level. Opera can be this good — and it should be.”

Financial Times
PINOCCHIO

Contemporary creation lies at the heart of the mission given to the Festival d’Aix. This year, it is the turn of the puppet Pinocchio to come to the opera stage for the first time, thanks to a commission given to composer Philippe Boesmans and stage director and librettist Joel Pommerat. The adaptation of this lyrical tale revives the dark interpretation of an unvarnished society that is to be found in Collodi’s work, and that is given form by way of six singers who awaken under the impulsion of the narrator, here called the troupe manager. The world premiere of this coming-of-age tale brings the question of freedom to the forefront.

NEW YORK TIMES.COM
It’s undeniable: Philippe Boesmans’ Pinocchio is a hit. Delftly probing the nature of honesty, accountability and freedom, with a blend of magic, comedy and an ethical quest, it’s a Magic Flute for our times.

FINANCIAL TIMES
These are people (Mr Pommerat, Mr Pomarico and Mr Boesmans) who can turn any score into a masterpiece, the musicality, the polish, the warmth and skill are breathtaking. … Long, philosophical and just a little twisted, it is the Twin Peaks of children’s operas.

DAILY TELEGRAPH
Boesmans’s bitternest score, a mix of styles that never sounds like pure pastiche, is unfailingly lovely and held together with brilliant assurance by the conductor Emilio Pomarico. … The playing of Klangforum Wien is vivid, and the onstage trio (saxophone, accordion and gypsy violin) is effective.

OPERI!
… The Klangforum Wien, conducted by Emilio Pomarico, delivers a unique musical language for each situation.

LA LIBRE BELGIQUE
Pommerat’s writing is implacable: a succession of short and punchy scenes that create a dialogue between a narrator (and also a singer, the wonderful Stéphane Degout) and the development of the plot. In a reduced but sumptuous cast, each character is profoundly engaged before being presented by successive brush strokes within a minimalist and meticulous stage setting, where everything that can be seen ideally serves the action while connecting closely to the spectator’s deepest emotions.

LUXEMBURGER WORT
Pommerat is a fantastic master of light, working (with his accomplice Eric Soyer) in all possible nuances from black to white, and also resorting to video images that contribute to the illusion.

OPERA MAGAZINE
Captivating and alternately poetic, initiatary and bitter, Pinocchio by Philippe Boesmans (born in 1938) is an undeniable success. … The strength of the performance intrinsically owes much to this search for segmentation: each scene induces a feeling, a situation, a place, a mood … Philippe Boesmans’s music thus appears like a prodigious, shimmering and versatile illumination.

DIAPASON
Pinocchio is to Boesmans what L’Enfant is to Ravel. A magnificent production by Joel Pommerat, as powerful as it is minimalistic, plunged into an obscurity given life by Renaud Barba’s video, which is consubstantial with the stage design and Eric Soyer’s dreamlike lighting. … One could not dream of a better cast, flattered, it is true, by a music that never goes against the voices and assumes the specificities of the opera. Chloé Briot portrays an ideal Pinocchio, protected by Marie-Eve Munger’s Fairy and her crystal-clear trebles. The other singers take on several, often opposing, roles, beginning with the superb Stéphane Degout who is omnipresent as the empathetic or distant, now speaking, now singing, troupe manager. Yann Beuron is a disturbing crook and despicable as the ridiculous judge. Vincent Le Tisser overflows with humanity as the father and is pitiful in the role of the school master. Julie Boulanger plays the dove as a cabaret artist and runs amuck as the bad pupil.

CLASSICAGENDA
Pinocchio in Aix: The birth of an opera
In a world of the opera that has been described (and criticized) as a relic of the past, whose current new usually resides in the reprieves of a time-honoured repertoire, it is a rare opportunity to witness the birth of a new work that has never been played, never seen, never heard and never reviewed. A magnificent and magical curtain raiser.

TÉLÉRAMA
Philipp Boesman and Joel Pommater’s Pinocchio, whose world premiere was presented in Aix, keeps its promises, including the difficult task of truly being an opera for all.

FRANCE CULTURE
Is Joel Pommater an alchemist? We would be tempted to say yes when we see the extent to which everything he touches turns to gold. Returning to the opera for only the second time in his long career, he has managed to transform Pinocchio into a libretto of stunning modernity.

LA CROIX
Each scene is a model of elegance and aesthetic refinement, from the dream-like smoke to the violent or subdued lighting, from the discreet but meaningful props to the digital effects, in particular when Pinocchio follows the bad pupil on the road to the Land of everlasting fun or when he is issued on a sea of laser beams that is more realistic than the waves themselves. … Philippe Boesmans weaves a fluid and brightly-coloured fabric that the virtuosic instruments of the Klangforum Wien, conducted with verve and precision by Emilio Pomarico, make sizzle with, depending on whether Pinocchio wavers on the dramatic or joyful side of his initiatory journey.
CARMEN

After an absence of 60 years, the Festival d’Aix welcomed this opera, which has become one of the world’s most popular, for the second time. This universal masterpiece was revisited under the baton of conductor Pablo Heras-Casado at the head of the Orchestre de Paris and thanks to the original vision of stage director Dmitri Tcherniakov. Here, the tragedy of Carmen is staged in a contemporary setting, where Don José ‘replays’ the mythical story for therapeutic reasons. With a public swept away by the duo of Stéphanie d’Oustrac, in the role of Carmen, and Michael Fabiano, in that of Don José, this opera – which has enabled Dmitri Tcherniakov to be elected “best director of the year” by the Opmwelt German magazine – was undeniably one of the highlights of this 2017 edition.

FINANCIAL TIMES

Hysterical laughter in the early stages to a sense of genuine horror by Tcherniakov is a master of the funny-uncomfortable, moving us from Opernwelt German magazine – was undeniably one of the highlights of this 2017 edition. and Michael Fabiano, in that of Don José, this opera – which has enabled Dmitri Tcherniakov to be elected “best director of the year” by the public. She is a young woman who loves life, a spectacular actress who marvelously manages to simulate unbridled passion …

OPÉRA MAGAZINE

Yes, Dmitri Tcherniakov strikes again. Strong. And true. Master of the game, the Russian stage director sets his own rules. … By chipping away at the yellowing varnish of tradition, Tcherniakov pursues a single goal, to render not the literal spirit, but rather the emotional truth of the works, most of which are far moresubservient than the image conveyed by their successive interpretations. … At the head of the Orchestre de Paris, Pablo Heras-Casado conducts a full score that is less in quest of transparency or gaudy folklore than in a search for the dark and dense roots of an authentic Spain, embellished by irresistible flights of lyricism.

L’AVANT-SCÈNE OPÉRA

The latest opera – jockeying by the Russian, whose interpretations we have sometimes praised and have sometimes irritated us? No. It works, as the great Sigurd might have said, for a bundle of reasons that are miraculously combined, like a fortuitous alignment of planets. On the one hand, Carmen resists everything. … On the other hand, the proposal aims true: what is a spectacle at the opera (or theatre or cinema) other than a trap in an enclosed space that projects their imagination on the fiction that is unfolding before their eyes, to the point of suspending disbelief? What is the opera (or the theatre or cinema) other than those works of fiction that can give or revise the taste for strong emotions and roll back our horizons? … There is no irony against the work in this story within a story, quite the opposite, just perfectly-tuned theatrics. … humour when needed and, at the end, true, naked and pregnant drama. … Finally, the last of the aligned plants, the excellence of the musical forces that come together to carry off the proposal with dazzling intensity. … The elation of the audience after the performance and the snatches of conversation overhead when leaving the theatre confirm that this Carmen-Therapy certainly caused one ecstasm, but above all, it made many converts.

LE MONDE

Carmen shock and stunned Aix-en-Provence … With Dmitri Tcherniakov’s iconoclastic staging, Bont’s masterpiece overturned the rules of the game … It took exceptional artists to carry off this challenge. Such is the case of Stéphanie d’Oustrac.

LIBÉRATION

In Aix-en-Provence, Russian stage director Dmitri Tcherniakov presented an offbeat version of Bizet’s opera before an audience that was more seduced than shaken. In the 2nd movement of his 23 sons, Beethoven suddenly marks the theme by inserting his intentions: the left hand plays staccato and the right hand plays legato, contrary to what was doing previously. The music remains the same. But the listener has a fabulous sense of relief: this spatialisation makes them enter the work and discover its structure, as if they were suddenly seeing the living of a glove turned inside out. That is what is happening on a larger scale in this new production of Carmen by Russian stage director Dmitri Tcherniakov presented at the Festival d’Aix-en-Provence under the baton of Spanish conductor Pablo Heras-Casado: it is Carmen and yet, it is not her. Even though we know her by heart, we have never seen her like this. … Tcherniakov’s tour de force at the head of his bunch of super-motivated choristers and singers is to have known how to communicate its emotional mechanics. The tour de force of conductor Pablo Heras-Casado, here at the head of the Orchestre de Paris, is to have found a solid interpretive path through this extravagance where the music is sometimes illustrative and sometimes drives the action.

LES ÉCHOIS

Tcherniakov’s idea may surprise or irritate, but it is stunningly effective. We surprise ourselves at not being able to take our eyes or ears away from a performance that is so finely tuned and entirely focused on the characters. Conductor Pablo Heras-Casado conducts with the same clarity and intensity, the same care brought to the nuances and balance of an Orchestre de Paris at its finest.

LE FIGARO

Carmen seduces but does not convert. … It is diabolically clever, played with as much truth as intensity, but … one wonders if Tcherniakov has not found an easy way to avoid the need for a concept … Stéphanie d’Oustrac’s Carmen and Elsa Dreisig’s Micaëla are exceptional …

L’HUMANITÉ

A breath-taking Carmen, two stories for the price of one.

LA CROIX

Massively inescapable, Carmen, according to Dmitri Tcherniakov and presented at the Festival d’Aix, deeply revokes the power of a work that retains all its freshness. Thinking a work of art from another angle is always a fear of daring. … Such a wager can only be constraining if the soloists, chorus and instrumentalists are the real mediums. Ardent, sometimes wild, at the risk of a few rhythmic percussions, Pablo Heras-Casado’s conducts a sovereign Orchestre de Paris.

LES INROCKS

By making both the singers and the audience accomplices in the dirty trick they have decided to play on Don José, Dmitri Tcherniakov and Pablo Heras-Casado turn this nightmare for Michael Fabiano (Don José) into an adventure that we all take part in. Fifteen minutes of standing ovation testify to the success of this unanimously acclaimed production. Exceptional.
The Stravinsky cycle continued this year with the new production of The Rake’s Progress under the stage direction of Simon McBurney and conducted by Eivind Gullberg Jensen. This adaptation of the ‘career of a libertine’ – which traces the descent into hell of a man with a thirst for pleasure who gets trapped by the power of money – paints a bitter portrait of a volatile, greedy and loose society. Faced with this painful reality, and despite the feeling of constant disillusionment that pervades the work, Simon McBurney’s production, staged in the Théâtre de l’Archevêché, revealed the force of an unconditional love that escapes the clutches of time.

FINANCIAL TIMES
This is a fine Rake’s Progress, full of superb stagecraft and excellent singing, beautiful to behold.

RTBF.BE
A royal feast in which McBurney brings to life Stravinsky’s subtle reflection on the devastation of sex, money and the illusion of power, these devils hidden deep inside us all. With the musical elegance of a reconstituted, yet very contemporary 18th century.

LUXEMBURGER WORT
Discovering a Simon McBurney production means you are almost certain to be brought as close as possible to the work and its founding realities. There are no concepts with McBurney, only sensorial equivalents. He has not forgotten that a performance is first captured by the senses, what we see and hear. McBurney has an approach that is both artisanal and digital: a hand-crafted theatre and a technological theatre.

OPÉRA MAGAZINE
...McBurney knows like no other how to ally the (fake?) naivety of an assumed part of illusionism, with these scenes that follow each other in the blink of an eye, leading the spectator from the top of a skyscraper to the slums of London, and the striking lucidity of his vision of a society whose folly, greed and inconsistency create a machine that crushes man, like a derisory and interchangeable cog precipitated towards loss or madness, or engenders monsters who bow to the adulation of the masses.

DIAPASON
The English stage director has created a brilliant and rhythmic production with gleaming colours, in the spirit of a musical or certain American films where the characters run headlong towards disaster, with videos that follow each other at a terrifying pace, and where the slums are not far from the skyscrapers. It is the story of a golden boy manipulated by an unscrupulous coach who has been ruined in a stock market crash. ...More than an avatar of Faust, he is a contemporary (anti)hero.

LA REVUE DU SPECTACLE
With humour and ingenuity, this production by stage director Simon McBurney refreshes this cruel moral fable of the unfortunate ‘desire and conscience’ of the libertine.

LE MONDE
The British stage director, a multimedia magician, dazzles us with his stage direction of Stravinsky’s work. Simon McBurney is indeed a magician of multimedia, the man who whispers into the ear of lighting, video and screens.

NEW YORK TIMES
A satire of quests for fame and fortune, the piece seems in this staging more modern than ever. ...This “Rake” is witty and visually striking... The irony and sharp edges of Stravinsky’s score, as well as the humor of the madcap staging, keep us at a distance from the action, able to witness Tom’s downfall with a cool, critical eye.

EL PAÍS
Simon McBurney has perfectly understood the philosophy behind this masterpiece, whose dramatic proposal, although undeniably modern, also has something of the 18th century about it, but the spectator immediately accepts this double game and the beauty is sustained until the end (an end that even seems to come too soon). This uninterrupted pleasure is felt for both what is seen and what is heard. All the young singers are of a remarkable level.

FRANCE INFO
The plot is complex, but Simon McBurney knows how to make it clear... A dizzying work that the performers treat like a sensual choreography.

THE RAKE'S PROGRESS
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Like every year, Mozart occupies a place of choice in the programme of the Festival d’Aix. This summer, the Festival paid tribute to Don Giovanni at the Théâtre de l’Archevêché. The new production of this timeless masterpiece, staged by Jean-François Sivadier, gives a contemporary and vibrant reading of the mythical opera. Jérémie Rhorer’s musical direction of this revised classic renders all the musical genius of Mozart.

FATTITALIANI.IT
The voices are sublime, between colour and dynamism and the eternal desire of infinity.

DIAPASON
…A classic but very lively production that sticks closely to the music and the libretto, marrying the magic of the night with the beautiful lights from the coloured Murano glass. Yet, nothing has been smoothed over: the word and the libretto, marrying the magic of the night with the beautiful lights from the coloured Murano glass. Yet, nothing has been smoothed over: the word

RESMUSICA
…[ …] Magnified by Jean-François Sivadier’s clear vision for the stage direction, and thanks to the baton of Mozart specialist Jérémie Rhorer at the head of the Cercle de l’Harmonie, this particularly young vocal cast reveals all its audacity and talent, offering a first brilliant performance of this pillar of the Aix programme.

FORUMOPÉRA.COM
Whether in the uniform of a majo or almost entirely naked, Philippe Sly is a Don Giovanni in a permanent state of seduction, both physically and musically, playing on naughtiness in a velvet voice with ingratiating halftones. His serenade is suffocating with the lightness of his choice of tempos that always lend itself to an infinity of unfettered and spirited singing, the soprano gives the little peasant a freshness.

CLASSICA
Jean-François Sivadier marks this opera with the seal of his talent. He opens the stage to the celebration of the theatre, with the backstage in full view. … As he often does, he shows the process of the theatre, and it works perfectly. Stage play: diagnoses and theatricality nourish this fable where everything is intertwined. It must be said that the stage director is supported by a high-flying cast that is entirely devoted to the work. His young and exciting cast is an extra asset for his enterprise of operatic seduction.

LAREVUESPECTACLE.FR
Jean-François Sivadier returns to the stage of the Palais de l’Archevêché for this 6th edition of the Festival and offers us a superb Don Giovanni that is full of light and finesse, revitalized with all the energy of popular theatre. Conducted by an ardent Jérémie Rhorer and featuring a cast of brilliant and charismatic young singers, Mozart’s masterpiece rediscover its spontaneity and freshness.

LE FIGARO
… Once again, … we are struck by the obviousness of Jérémie Rhorer’s conducting and the natural character of his choice of tempos that always create a perfect equilibrium between vitality and sensuality. The clearest and refined voices of Eleonora Buratto and Isabel Leonard, the lightest but agile voices of Philippe Sly and Nahuel di Piéyro, the irresistible pair of servants portrayed by Julie Fuchs and Krysztof Bączyk.

LES ÉCHOS
Balmoic, panymotic, narcissistic, heterological, political, cosmic, mythical. Don Giovanni lends itself to an infinity of interpretations that are validated by Mozart’s dazzling score. Jean-François Sivadier has understood this very well and refuses to take sides, at the risk of abandoning the spectator in front of a blank page that they themselves will have to fill in according to their sensibility.

TÉLÉrama
The Canadian bass-baritone with a wrongly seductive timbre embodies an athletic and magnetic Don Giovanni in the end, who, even dead, cannot keep still! Heard last year in Aix in Così fan tutte, Nahuel di Piéyro completes the master-servant tandem with a delightfully cunning Leporello. Eleonora Buratto, as a nobly tragic Donna Anna, defiantly claps the traps of her vocal part. Pavel Bráchlik portrays a radiant Don Ottavio despite the pitfalls of destiny, and Isabel Leonard moves us to tears with her Donna Elvira, a falsely comic character and true tragic lover. The last surprise of the vocal cast is without doubt Julie Fuchs’s Zerlina: a fresh, bright timbre, and unfettered and spirited singing, the soprano gives the little peasant girl a maturity and independence that are both unexpected and very welcome. With Krysztof Bączyk’s Masetto, they create a duo that is sometimes witty, at times absurd, very human and extremely touching.

L’HUMANITÉ
… Several roles played by former artists of the Académie, founded nearly twenty years ago, attest to the relevance of this training centre that is part of the Festival d’Aix. Jérémie Rhorer conducts the Cercle de l’Harmonie with subtlety and a great understanding of the relationship between the text and the music.

FRANCE 3 PROVENCE-ALPES-CÔTE D’AZUR
Sparkling and bold staging, with an exceptional vocal cast … This new production received a standing ovation from the audience.
OPÉRA MAGAZINE

A tireless innovator, Leonardo García Alarcón yet again invites us to explore the forgotten treasures of Francesco Cavalli’s (1602-1676) lyrical works.

Macha Makeïeff’s costumes literally explode through their varied textures, eye-catching patterns and garish colours. The effect is all the more successful thanks to the insolent youth of the cast, each giving all they have with rare generosity.

An ardent and zealous guide, Leonardo García Alarcón leads his Cappella Mediterranea ensemble towards enchanting harmonic horizons, where each instrumentalist performs Cavalli’s music with a fullness that is simply disarming. A marvellous discovery!

RES MUSICA

In Aix, Alarcón’s latest gem is called Erismena. Between the detailed musical direction of one of the greatest specialists of the baroque repertoire of our time in the person of Leonardo García Alarcón, a fresh vocal cast that is just as sublime and composed to a large extent of former artists of the Académie, and the intimacy and ideal acoustics of the small Théâtre du Jeu de Paume, Erismena has found an exceptional setting in Aix-en-Provence to reveal all the wonders of 17th century Venetian opera.

OPER ! ... In Jakub Józef Orlinski (Orimeno), Carlo Vistoli (Idraspe) and Tai Oney (Clerio Moro), we have no less than three distinguished counter-tenors in an ensemble in which all the other voices are equally original.

DESTIMED

Leonardo García Alarcón enchants the festival nights in Aix with his Erismena.

14 15
Concerts are at the forefront of the Festival d’Aix programme. As part of its partnership with the Bolshoi Theatre, the Festival d’Aix was honoured to host the soloists, chorus and orchestra of the Bolshoi Theatre and its conductor, Tugan Sokhiev, to conduct the concert version of Tchaikovsky’s famous opera, Eugene Onegin. The 2017 programme invited the public to explore a wide range of musical repertoires, oscillating between the great symphonic or chamber music repertoires and performances or recitals by the Académie’s HSBC Laureates. Tribute was also paid to the Mediterranean: notably, by the way of two symphonic and intercultural sessions by the Mediterranean Youth Orchestra (MYO).

EUGENE ONEGIN
OPERA WIRE
It was an emotional Russian night, in which the talented Bolshoi artists delivered in a spectacular manner and which was acknowledged by a richly deserved lengthy standing ovation.

LA MARSEILLAISE
A dream evening and many thanks: ’Spasiba Bolshoi’!

DESTIMED
Eugene Onegin at the Festival d’Aix-en-Provence: a triumph made in Bolshoi. All the instrumentalists of the Bolshoi orchestra display sensitivity and precision, in order to meet the demands of their conductor, who has a very special fondness for this score, which was the first opera he ever conducted. Tugan Sokhiev attentively listened to his musicians, but also to the soloists and their phrasing in order to enhance the osmosis between voices and instruments. An enormous amount of work. And what can we say of the chorus, other than that it is close to perfection with a power, clarity and Slavic tone like no other.

ORCHESTRE DE PARIS
DESTIMED
A great moment of conducting for Duncan Ward’s debut at the Festival d’Aix-en-Provence.

FROM THE EAST TO THE DEPTHS OF THE BALKANS – AKA MOON
LA MARSEILLAISE
… Fabrizio Cassol and his jazz group, Aka Moon, presented a concert that gave the place of honour to the Mediterranean Basin. … The programme’s original compositions are like a bridge between the music of the Arab world and that of the Balkans and explore all the ramifications of their fruitful encounter.

MATTHEW HERBERT
LA MARSEILLAISE
Through the prism of electronics, Requiem reveals all the modernity of the string quartet of yesterday and today.

THE MEDITERRANEAN YOUTH ORCHESTRA
LE MONDE
This symphony orchestra is a true school of musical excellence and artistic conviviality.
FESTIVAL D’AIX EN JUIN

Phone Call to Hades (a creation by noa)
In the context of the Creation and Innovation Workshop of the Académie du Festival d’Aix, the Trio Soïra, which was among the trios hosted during AIX EN JUIN, offered an encounter between chamber music and dance around a repertoire of traditional and contemporary tango. Bringing together a piano, a violin, a cello and two dancers, this concert-show was presented to the public as a performance to question the influence of choreography on musical interpretation.

The magic unfolded… among the hammered or bowed strings of the Trio Soïra, the piano of Pauline Chenais, the violin of Magdalena Geka and the cello of Angèle Legasa, somewhere between contained violence and interiority, rooting the melodic/rhythmic figures of tango into the dancers’ steps.

For its fifth edition, AIX EN JUIN – the prelude to the Festival – proposed around 60 cultural and musical events in the city of Aix-en-Provence and in the different municipalities of the region. Spectators were able to discover not only the artists, productions and young talents of the Académie, but also the amateurs involved in the creations of Passerelles – the Festival’s educational and socio-artistic departments. Concerts, recitals and public rehearsals of operas marked this varied programme, which, coupled with an assertive ticketing policy, attracted over 17,000 spectators in 2017.

… Much more than a simple prelude, AIX EN JUIN has become an integral part of the Festival d’Aix. … It opens the doors of lyric art to a very broad public, via the Académie du Festival, which hosts a large proportion of the singers, musicians, stage directors and composers that we later find on the bill of the world’s greatest stages, including Aix.

Live the month to the sound of music thanks to the AIX EN JUIN Festival. … The antechamber of the Festival d’Aix, this event provides an opportunity to discover not only renowned musicians and artists but also young talents before the grand Festival in July.

A highlight of AIX EN JUIN, in 2017 Les Voix de Silvacane offered a programme of three concerts celebrating vocal art under the vaults of the Abbey. Faces of the Virgin in Western Sacred Music, with the young choir of the Maîtrise des Bouches-du-Rhône, conducted by Samuel Coquard, Mozart and ‘papa’ Haydn, by the singers and pianists of the Académie participating in the Mozart residency, and Dufay in Italy, by the Graindelavoix vocal ensemble.

PARADE[S] on the cours Mirabeau
For its fifth edition, AIX EN JUIN – the prelude to the Festival – proposed around 60 cultural and musical events in the city of Aix-en-Provence and in the different municipalities of the region. Spectators were able to discover not only the artists, productions and young talents of the Académie, but also the amateurs involved in the creations of Passerelles – the Festival’s educational and socio-artistic departments. Concerts, recitals and public rehearsals of operas marked this varied programme, which, coupled with an assertive ticketing policy, attracted over 17,000 spectators in 2017.

PARADE[S] on the cours Mirabeau
LA PROVENCE
LA MARSEILLAISE
PARADE[S] on the cours Mirabeau
COTE MAGAZINE
VAR MATIN
ZIBELINE
Fabienne Verdier residency — string quartet
II. CHAMBER MUSIC

The Académie hosts established chamber music ensembles, which benefit in Aix from the experience and guidance of internationally renowned artists through various workshops and master classes. The chamber music residency brought together four string quartets and a trio with piano for an advanced programme and an exceptional multidisciplinary approach:

• Advanced development of the classical, romantic, modern and contemporary repertoires alongside violinists András Keller and David Alberman, altist Tabea Zimmermann and clarinettist Mark Withers. This residency was also the opportunity for these ensembles to open themselves to contemporary creation and to familiarise themselves with new musical languages by working with young composers.

• Creative and experimental workshop with painter Fabienne Verdier, who created the graphics for the 2017 season of the Festival d’Aix. Invited to set up her artistic workshop in the Chapel de la Visitation, the artist worked with the ensembles during sessions that mixed painting and music in order to study the interweaving of pictorial lines with music. Following each session, which were all recorded on video, the forms captured were superimposed and digitally modelled to recreate a weave of lines, volumes and sounds.

Since 1998, the Académie du Festival d’Aix has been a reference for advanced vocal and instrumental training, a workshop for reflection, experimentation about the creation of opera, and a place for the professional development of young artists. It offers young professionals the opportunity to participate in residencies and to perform in concert at the Festival d’Aix, to tour throughout the year in France and abroad, and to be cast in the Festival’s operatic productions.

The Académie offered the following programme in 2017:

I. VOICE

The Académie enables lyric artists and pianist vocal coaches to study a repertoire through its style, technique and interpretation during master classes and meetings with renowned specialists. In 2017, three advanced repertoires led to a series of master classes and concerts, both in Aix and in the department of Bouches-du-Rhône in partnership with the Departmental Council.

• Mozart: an essential element of the Académie, the Mozart residency was led by an equally essential team: Susanna Eken, Oere Bronchiti and Bertrand Halary, joined this year by Roberta Salsi. It was also the first experience with the Académie for British stage director Joseph Alford, in a Mozart programme that reflected current events.

• Pinocchio: conducted by pianist and vocal coach Jeff Cohen and composer Ondrej Adámek, this residency brought together six stand-ins from the Philippe Bosmans production to work alongside three young composers, a percussionist, a harpist and an author in a programme centred around three world premieres and extracts from musicals.

• Erismena: In a reprise of Francesco Cavalli’s opera Erismena, four young singers who are also stand-ins for the production, and a harpsichordist, explored the baroque repertoire through the prism of the Venetian school under the supervision of Leonardo Garcia Alarcon, Jacopo Raffaele and Fabián Schofrin.
III. CREATION

Creation and the contemporary repertoire are at the heart of the Académie, which works to strengthen the links between today’s artists and creators. The wealth and diversity of the artists present during the festival period provide the occasion for the Académie to open a cycle of workshops dedicated to the creation of opera. Young composers, dramaturges, authors, stage directors, choreographers and other creators are invited each year to explore and work on different themes related to today’s lyric creation through meetings, conferences and debates.

- **Women Creators of Opera Workshop**, which tackled a social issue: the place of women in the world of opera. The workshop, led by stage director Katie Mitchell, fed the debate with proposals for specific action. Composer Charlotte Bray, stage director Lyndsey Turner and consultant Lucy Darbel all contributed to this reflection.

- **Opera in Creation Workshop**: dedicated to sharing experiences and reflection on the opera, this year’s workshop was led by stage director Katie Mitchell. Various personalities participated in the workshop, including stage directors Simon McBurney, Jean Billetteri, Jean-François Stéphane, Jelle Smolders, composer Philippe Boesmans, and conductors Emilio Pomarico, Jérémie Khoury and Leonardo Garcia Alberti.

- **Creation and Innovation Workshop**: the Compagnie Kahra, directed by Aurelien Zouki, benefited from an environment for study and experimentation to create its next musical show for young audiences, which combines dance and puppetry on the theme of exile and migration.

In addition, six young stage directors and conductors attended rehearsals for Festival productions in the context of a mentorship programme. In all, 22 composers were present in Aix and 14 of them presented several of their works, played by artists of the Académie during public master classes. Ondrej Adámek, Fabrizio Casol, Moneim Adwan, Benjamin Dupé, Cathy Van Eck, Matthew Herbert, Raphael Imbert, Robert Pascale, Zied Zouari, Christina Ahezino, Sivan Eldar, Raphael Langulliat, Oliver Leith and Camille Pepin.

IV. RELAY ARTISTS

The Académie du Festival d’Aix offers an outreach training programme for relay artists (instrumentalists and singers) related to questions of transmission, initiation and the discovery of music for young and ‘remote’ audiences through creativity and participation. The programme is organised in one-off themed training sessions held in Aix-en-Provence over the course of the year. They are led by renowned artist-educators who develop innovative projects, including clarinetist and artistic director of outreach and participatory projects Mark Withers from LSO Discovery.
This year, the musicians of the Mediterranean Youth Orchestra have benefited from various training programmes:

- The Symphonic Session brought together 80 young classical musicians under the baton of Pablo Heras-Casado and with the educational supervision of the London Symphony Orchestra. The musical program was structured around the Mediterranean character of Shéhérazade, with Ravel’s Shéhérazade sung by mezzo-soprano Virginie Yerra, followed by Shéhérazade by Rimsky-Korsakov. These works were preceded in this programme by the French premiere of Fityra, a work by young Cypriot composer Christina Athinodorou. Three public presentations were given in the Provence-Alpes-Côte d’Azur (PACA) region: on closing night of the Festival d’Aix, in Puget-Théniers (Alpes-Maritimes) and in Gemenos (Bouches-du-Rhône).

- The Intercultural Creation Session brought together 14 improvising musicians from the world of jazz and traditional Mediterranean music, guided by saxophonist and composer Fabrizio Cassol. A training session that placed exchange and cultural singularities at the heart of the musical creation process. The fruits of this experience were presented during a public concert at the Festival d’Aix, revealing the unique and bold collective compositions of this ensemble. Christiane Louis, trainer at the Philharmonie de Paris, gave several talks to the musicians of the intercultural creation session, which aim to transmit the specific keys of artistic entrepreneurship (promotion of an artistic project through media tools, understanding the logic of cultural financing, working in networks, etc.).

- The Relay Artists Sessions, during which 46 Mediterranean musicians participated in creative workshops for experimentation and improvisation, thus benefiting from unique and lively outreach training provided by Mark Winters.

I met excellent musicians with a lot of interesting experiences, the opportunity to play with them gave me more passion to continue and learn from everyone and to play as best as I can. Great experience was also getting in touch with the group of Intercultural Session Relay Artists Sessions.

Samantha Skorja, 20, Symphonic Session, Clarinet, Slovenia.

We have the chance to be trained by the best teachers, play in a very important Festival with great conductors and also having a tour. The stuff is doing an excellent job and is taking care of us. So we have everything we need to work and create something interesting and unique, like professional orchestras do.

Konstantina Sifaki, 23, Symphonic Session, Double bass, Greece.

THE NETWORKS

ACCOMPANYING YOUNG TALENT AND ENCOURAGING THE CREATION OF OPERA

The European network of opera academies, enoa, of which the Festival d’Aix and its Académie are founding members, was born from the desire of several institutions of the lyric world to collaborate more closely to support the most talented young artists with their professional careers and the development of their artistic ambitions.

With the support of the European Union’s Creative Europe programme, enoa launched its Young Opera Makers programme for performers and creators in May 2016. This programme aims to provide young artists with excellent career training paths, integrating a multidisciplinary and contemporary approach to the opera, bringing them experience of the stage and the production process and supporting the development and distribution of new opera projects that help to attract new audiences.

Phone Call to Hades: the first show produced and developed in the context of the Young Opera Makers programme

Cathy van Erk’s Phone Call to Hades, given four times during AIX EN JUIN, is part of the cycle of activities based on the myth of Orpheus proposed by enoa. This production is the first of a series of creations by teams of young artists and supported by the enoa network.

Young artists who have come to complete their training and exchange views on the theme of creation

Every year, the Académie du Festival d’Aix hosts several artists recommended by the network’s member institutions. In 2017, enoa enabled 15 artists – performers and creators – to take part in the Académie’s training programme and reflection workshop. In addition, 7 artists have been able this year to participate in the network’s training workshops thanks to the Académie.

Three of the Académie’s residences received financial support from enoa.

- Training session for relay-singers on the questions of transmission, initiation and musical discovery, from 25 February to 6 March 2017
- Mozart residency, from 24 to 26 June 2017
- Reflection Opera in Creation Workshop. From 26 June to 3 July 2017

MEMBER INSTITUTIONS OF THE NETWORK


ENOa receives the support of the European Union’s Creative Europe programme.

MEDINEA

Coordinated by the Académie du Festival d’Aix, the Medinea (MEDiterranean Incubator of Emerging Artists) network consists of cultural organisations from the Euro-Mediterranean region that provide support to artists, and produce and disseminate artistic projects.

The main objective of the network is to provide support to emerging artists from the Mediterranean area for the conception, production and dissemination of innovative artistic projects. The network also provides a platform for the exchange of ideas between cultural stakeholders, to promote their circulation in both the Mediterranean basin and Europe while stimulating reflection on artistic creation in the Provence-Alpes-Côte d’Azur region.
THE AUDIENCES
In 2017, the Festival d’Aix successfully continued its policy of developing new audiences. The spectators who attended its programme – with an opera attendance rate of 95.2% in 2017 – form a composite spectrum that is widening from year to year. Activities designed for a young audience are a priority for the development for the Festival.

Since 2016, the price of tickets for young people and those reserved for audiences concerned by the Passerelles outreach programmes (originally €5 for operas and €10 for concerts) have now been brought down to a single rate of only €9. In 2017, nearly 1,000 tickets for young spectators were sold to persons under 30 (including 500 in the context of the Opéra ON programme – see page 37). Moreover, the number of places available for the ‘children’s discovery’ offer, giving one-free children’s ticket for the purchase of an adult ticket, increased considerably. This offer, available for all the operas, has met a great success with the world premiere of Pinocchio. Thus, the number of people who were able to benefit from this offer more than doubled, going from 534 in 2016 to 1,276 in 2017.

Providing access to performances by an audience that is as diverse as possible lies at the heart of the Festival’s mission. This ambition is materialised by the many free tickets offered to the public, but also by keeping a fair proportion of seats sold at less than €55 for its operas and concerts. Don Giovanni (€10 for concerts) have now been brought down to a threshold of €55.

Thus, in 2017, over 35% of all the seats sold for the operas and concerts were purchased below the threshold of €55. Finally, the establishment of audio-descriptive opera sessions for blind or visually impaired spectators – four ‘children’s discovery’ offers, one-free children’s ticket for the purchase of an adult ticket, increased considerably. This offer, available for all the operas, has met a great success with the world premiere of Pinocchio. Thus, the number of people who were able to benefit from this offer more than doubled, going from 534 in 2016 to 1,276 in 2017.

The Académie enables the Festival to offer a wide range of events in June and July – nearly sixty in 2017 – thanks to which 8,364 spectators were able to discover the talent of our youngest artists and the lyric repertoire.

FREE SCREENINGS
Launched in Aix-en-Provence in 2003 with the Instants d’été, the free screenings of the Festival d’Aix on large screens have widely extended their regional and international influence thanks to the support of Fondation Orange, CIC Lyonnaise de Banque and the partnership of Arte. Two operas, Gianni Schicchi by Giacomo Puccini to the original version of Don Quixote by Philippe Boesmans, were broadcast live or pre-recorded on large screens free of charge in over 29 towns of the Provence–Alpes–Côte d’Azur region and around thirty cities in over fifteen countries around the world.

TV AND RADIO BROADCASTS
Going beyond the theatre, the Festival is extending its policy of accessibility and of live and recorded broadcasting to a wider audience through the implementation of partnerships with television, radio and internet media. All the operas of the 2017 edition have been broadcast live on Arte, Mezzo, France Musique, Arte Concert, CultureBox. The concerts of the Orchestre de Paris and the Mediterranean Youth Orchestra have also been broadcast on Mezzo, M-Média and YouTube.

CULTURE NUM: DIGITAL REVOLUTION, CULTURE AND CREATION
This year, in partnership with Audiences, the Festival d’Aix organised a time for reflection on the new challenges and opportunities introduced by digital technology for cultural industries and, more specifically, for the world of live performance. Held on 11 July and moderated by Arnaud Laporte, this 4th edition of Culture Num brought together professionals from the cultural and digital sectors, as well as students and festival goers, in three round-tables to discuss the reality of the financial resources offered by digital broadcasting, the digital tools of communication and marketing, and the sources of inspiration that cultural enterprises can offer innovative businesses, start-ups and major groups, in terms of fields of activity and organisation.

PROFESSIONAL MEETINGS: ACCORD MAJEUR, MEDINEA, CERCLE DES ÉCONOMISTES
Accord Majeur, a coordination platform for musical heritage and creation, held its 6th edition at the Festival d’Aix on 13 July 2017. This high point of the French musical scene brought together 320 participants (artists, professionals of music and the performing arts, and political personalities).

The Rencontres Économiques d’Aix-en-Provence took place at the Festival d’Aix on 7 and 8 July 2017 and brought together 270 speakers as well as 4,200 participants from around the world (academics, business leaders, politicians and around one hundred students) for 30 sessions and debates.

The Rencontres Medinea, held from 17 to 19 July, brought together around twenty stakeholders in the cultural and musical sector of the Mediterranean and members of the Medinea network, which is coordinated by the Festival d’Aix. This professional meeting provided an opportunity to exchange views on the network’s projects for artistic creation and development.

FABIENNE VERDIER
Digital technology and creation
In 2017, artist Fabienne Verdier, who created the graphics for the Festival d’Aix season, continued her artistic research between painting and music as part of the chamber music residency of the Académie du Festival d’Aix (see page 37). During the summer of 2018, the public will be able to immerse itself in this sonic and pictorial world, opening up new fields of perception.

A BROAD AUDIENCE
2017 FESTIVAL
84,526 SPECTATORS
48.8% OF REGIONAL SPECTATORS
16.8% OF FOREIGN SPECTATORS
1,276 ‘CHILDREN’S DISCOVERY’ OFFERS SOLD
An international event whose productions and reputation are known over the world, the Festival d’Aix draws the sources of its continuous development from a solid regional attachment that it nurtures from year to year.

This attachment is evident in the strong ties between the Festival and the local public (the public of the Provence-Alpes-Côte d’Azur (PACA) region account for nearly half of attendance), but also in a close link with local communities, the city of Aix-en-Provence, the Pays d’Aix and Métropole Aix-Marseille-Provence, the department of Bouches-du-Rhône and the PACA region, whose support is essential for the financial equilibrium of the Festival. The support of Club Campes, which brings together committed businesses of the region, also helps to promote the Festival as a highly federative artistic and cultural event on the regional scale.

This attachment is largely supported by the activities of the Passerelles department, which was founded in 2007 to create and sustain the conditions necessary to welcome a very diverse public. Passerelles is divided into two bodies that act jointly, an outreach programme linked to the school and university environment and a socio-artistic programme for adults and young people via networks of non-profit organisations. Thus, 2,275 people participated in the actions of the socio-artistic programme in 2017, coming from 220 partner associations and structures for events developed in 25 municipalities of the region. In addition, 3,552 pupils from over 100 establishments in the Aix-Marseille educational region participated in the outreach programme. Passerelles projects include outreach activities based on the season’s works, but also participatory artistic projects that are an important vector for the Festival’s local attachment.

Thus, in 2017, the Festival participated in the Dimanches de la Canebière, with the work song choir project (also present in the form of cine-concerts at the Alhambra in Marseille), which was carried out in association with the Company Woulib Rara and involving pupils from the integration classes for newly arrived refugees, as well as with the Jam Sessions led by jazz musician Raphael Imbert with schools, secondary schools and conservatories of the department. Also to be noted is cellist Sonia Wieder-Atherton’s ambitious Olympos project with six classes from Manosque and Aix-en-Provence, and the Musiques en Gîte programme, festive events held in the public areas of urban neighbourhoods and villages and developed with the inhabitants and local associations of Marseille (13th and 15th arrondissements), Aix-en-Provence and La Roque d’Anthéron.

Finally, the Festival is continuing its programme of live broadcasts of its performances in the towns and villages of the PACA region. In July 2017, 37 projections took place in 29 different towns, where the public was able to applaud Carmen or Pinocchio in unison with the public in the theatres of Aix.

In 2017, thirteen of its productions toured in France and around the world.

The collaboration with the Bolshoi has been reinforced and has given large place to the productions of Katie Mitchell, with the entry into the repertoire of her Alcina (Haendel), first performed in Aix in 2015, and, for the first time, the programming of two operas not in the repertoire: Written on Skin by George Benjamin (first performed in 2012 in Aix) and Trauernacht based on Bach’s cantatas (first performed in 2014 in Aix).

A new partnership has been created with the New National Theater of Tokyo, which, as of 2018, will welcome into its repertoire William Kentridge’s production of Mozart’s The Magic Flute, performed at the Festival d’Aix in 2009, as well as Katie Mitchell’s production of Pelléas et Mélisande, presented in Aix in 2016.

The 2017–2018 season has begun in Brussels, Dijon, Nancy, Luxembourg, Moscow, Lille and Lisbon, with five of the Festival’s productions on tour. Pinocchio by Philippe Boesmans, Mozart’s Don Giovanni and Così fan tutte, Alcina, and The Monster in the Maze by Jonathan Dove.

The performances in Bologna and Reggio Emilia of Martin Kušej’s production of Mozart’s The Abduction from the Seraglio (produced in Aix in 2015) enlivened the Italian media and provoked many debates and talks on the theme of terrorism and the place of the opera in the current events.

Co-commissioned by the Festival d’Aix-en-Provence, the London Symphony Orchestra and the Berliner Philharmoniker, The Monster in the Maze continued its tour in Montpellier and Lisbon. Performed each time with local players, this participatory opera has created some extraordinary experiences for hundreds of locally mobilised amateurs.

Sw aft by Ana Sokolovic’ (produced in Aix in 2015) and Kaffa wa Donna by Moneim Adwan (first performed in Aix in 2016) were successfully hosted in Ljubljana, Casablanca, Luxembourg, Paris, Le Mans and Dijon.

In 2017, 37 SCREENINGS IN FRANCE IN 29 TOWNS OF THE PACA REGION WITH 6,426 SPECTATORS

13 OPERA PRODUCTIONS 77 PERFORMANCES IN 16 CITIES 39 SCREENINGS ABROAD WITH 6,000 SPECTATORS (JULY)
A day dedicated to the discovery of the opera

As an innovative promoter of the democratization of art and culture, the Festival of Aix-en-Provence has been developing outreach and socio-artistic projects (named Passerelles) in the Provence-Alpes-Côte d’Azur region for many years. These actions are a true laboratory for introducing opera to young people, families and new or disadvantaged audiences. They create a dynamic within the Festival thanks to the dedication of a wide network of teachers, outreach and social organisations and teaching artists. In 2017, the Passerelles outreach and socio-artistic programmes involved 5,800 participants in their projects, working with the teams of over 100 schools and universities and 100 non-profit organisations and social institutions in the region.

**DISCOVERY OF THE OPERA**

Awareness programmes invite school children and associations to enter the world of the opera, they offer a series of workshops with instructors, visits to the set construction workshops in Venelles and production sets, and meetings with artists and members of the Festival’s technical team. The teaching methods used are creative and involve participation: an approach by way of artistic experimentation, discussion of the works, encounters with the professionals involved in the Festival, articles published on the blog, etc. The programmes adapt to a wide range of audiences: children and teens, students, young people in professional integration programmes, music schools pupils, families, adults receiving social support, intergenerational groups, residents of healthcare structures, etc.

This year, several groups have enjoyed exceptional moments with the relay artists of the Académie du Festival, trained for artistic outreach by clarinettist and educator Mark Withers and stage director Sybille Wilson, improvising a piece of music without being a musician, exploring the lyrical voice or experiencing stage direction in a rehearsal studio all provide remarkable experiences for young people and adults who are discovering the opera for the first time.

**OPERA ON 2017**

3,552 PUPILS AND STUDENTS
103 ESTABLISHMENTS
180 DISCOVERY SESSIONS
73 VISITS TO THE VENELLES WORKSHOPS
100 PRACTICAL ARTISTIC WORKSHOPS
10 ENCOUNTERS WITH OPERA SINGERS
3 TRAINING DAYS HOSTING 120 TEACHERS

… Thank you for this fine year. Once again you have offered a wonderful programme and truly interesting workshops that the students appreciate as much as we do! Collège Louis Philibert Le Puy-Sainte-Réparade

Thank you very much for this wonderful evening. The students went home delighted. … I hope that the outreach programme will continue to offer similar projects to our students in the years to come — they really need it. Collège Louis Aragon – Roquemaure

A thank you to Opéra ON for enabling young people like me to attend such high-quality operas.
François Laroche, member of Opéra ON

Opéra ON is specifically designed for students of Aix-Marseille University and young professionals under the age of 30; it takes the form of an outreach programme built around four of the season’s productions, the highlight being a night at the opera under exceptional conditions.

Participants receive superior category reserved seats sold at the young persons’ rate of €9 (and only €4 for students holding the AMU cultural pass).

As part of the partnership agreement signed with Aix-Marseille University, Opéra ON has been enriched by new offerings intended for students: in particular 16 voice workshops offered on the Marseille and Aix campuses.

This series of events held throughout the year with the classes and associations creates a close attachment with the Festival, enabling a better understanding and assimilation of the season’s works, and concludes with an invitation to all participants to attend a dress rehearsal of one of the productions for free.

In 2017, over 4,100 school children, students and young people under the age of 30, as well as 2,200 people from community groups participated in these opera discovery programmes.

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**OPERA ON 2017**

577 YOUNG PEOPLE
500 OPERA TICKETS SOLD
27 ENCOUNTERS
16 VOICE WORKSHOPS
55% OF NEW PARTICIPANTS

Thank you very much for this wonderful evening. The students went home delighted. … I hope that the outreach programme will continue to offer similar projects to our students in the years to come — they really need it.
Collège Louis Aragon – Roquemaure

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**OPERA ON 2017**

577 YOUNG PEOPLE
500 OPERA TICKETS SOLD
27 ENCOUNTERS
16 VOICE WORKSHOPS
55% OF NEW PARTICIPANTS
We are just finishing the visit of the Théâtre de l’Archevêché. We discovered the reality and the achievement of an opera’s work in progress. … At the moment we will see Don Giovanni on stage, we will forget the technicians who will have succeeded in giving life to Mozart’s masterpiece.

A participant of the opera project – Social Center of Martigues

The work songs adventure has really marked the young people throughout this year. Doing something together, preparing a performance, going on stage or producing yourself in the street… people are considering them, they are important. Such a great pride for them.

Coach for the welcome of young recent immigrants – Aix-en-Provence

The musical meeting with Blerta Zhegu lyric singer is imprinted in our minds.

Such a great pride for them.

MEETING THE PUBLIC

The scholastic and community group publics can also attend artistic discoveries in the heart of their urban neighbourhood, village or school. Festival artists, young singers and musicians of the Académie offer concerts and meetings that are open to all and provide an easily accessible musical experience. In 2017, 15 Musical Discoveries were proposed, moving lyric art outside of its usual haunts.

Making Op’, the educational production created by baritone Guillaume Paire and vocal coach Nicolas Rayer, and the commented concert on the 2017 programme, conceived by soprano Blerta Zhegu and pianist Frederic Isolotta, were presented to 810 spectators in 9 educational institutions, social centres and cultural venues. Three Musiques en cité events were organized in social housing districts, offering festive and musical experiences in Roque d’Anthéron and in north Marseille. Two Opera Days for young audiences and families were programmed with the Maison de Quartier de La Marsachale and the social and cultural centre of Château de l’Herbe, in the Encagonne and Jas de Bouffan neighbourhoods of Aix-en-Provence.

AMATEUR ARTISTIC PRACTICES

Artistes and outreach projects provide a sensory way of approaching the works and the music: choral singing, orchestral practice, acting, sound and visual arts.

FESTIVAL CHORAL ACADÉMIE

As an artistic partner of this cultural outreach programme of the Aix-Marseille educational authority since 2015, the Festival d’Aix has joined forces with cellist Sonia Wieder-Atherton and her artist project, Les Odyssées.

For the Aix 2017 version of this musical voyage, the cellist worked in partnership with a choir of nearly 200 young people accompanied by Philippe Franceschi, who is in charge of vocal direction and creative and improvisational workshops offered to teachers and students of the primary and secondary schools of the department. Sonia Wieder-Atherton wanted to invite this large choir into her world and share with them this musical journey along a path that is well-travelled, but which always offers a unique experience. Each voice that welcomes the show creates a variation of the Odyssées. It thus becomes the Odyssey of that place. This project gave birth this summer to two concerts programmed as part of AIX EN JUIN at the Théâtre Jean Le Bleu in Manosque on 22 June and at the Théâtre du Bois de l’Anne on 24 June.

WORKSONGS AND JAM SESSION

In 2017, a choral project was launched with the Compagnie Rara Woulib, under the musical direction of Alexandra Sanger, with 90 amateur performers exploring a repertoire of work songs. During 16 workshops, the group launched itself into the adventure of singing and moving together with a common energy and beat to songs with Afro-American musical roots, between the African tradition, gospel and jazz. Responding to a desire expressed by several partners, this artistic project brought together a large number of young adults from integration training programmes or having recently arrived in France, amateur choralists and a Comorian choir of women and children. It was presented to the public during two cine-concert evenings in partnership with the Alhambra cinema, on 5 May in their projection room and outdoors on 11 June at Cité de la Savine, with the Sound Music School.

À nous de jouer!, orchestrated by the Compagnie Rara Woulib for the CD13 during the Dimanche de la Cannebière last 25 June, hosted a festive promenade of this multicultural choir and their work songs. For this event, nearly 150 amateur musicians of all levels and from all backgrounds participated in a Jam Session led by saxophonist and jazz musician Raphael Imbert. The Orchestra of the primary and secondary schools of Aix-en-Provence, Marseille and Saint Maximin, the students of the conservatories of Aix-en-Provence, Marseille, Marignane, the Cité de la Musique and those in professional training at the Institut Musical de Formation Professionnelle (IMFP) in Salon de Provence, as well as the professional musicians of the Compagnie Nine Spirit and the Banda des Docks, all came together around the music of New Orleans and shared moments of improvisation.

IBN ZAYDOUN MULTICULTURAL CHOIR

This year, the Ibn Zaydoun multicultural choir, directed by Monelm Adwan and composed of around 50 amateur choralists, enriched its repertoire of songs based on texts by the Egyp–Tunisian poet Bayyam Al-Tmami, set to music by their choir leader. It performed 8 concerts in various cultural venues and community organisation festivals in the Aix-Marseille area.
Installation of the set for Don Giovanni on the Théâtre de l’Archevêché
Since 2010, the Festival d’Aix-en-Provence has placed sustainable development at the heart of its concerns by way of a series of actions that enable it to reduce its environmental impact. Responsible travel and procurement, as well as the management of natural resources and waste, form part of this comprehensive approach that involves all the Festival’s stakeholders.

CARMEN, A 100% ECO-FRIENDLY STAGE SET

Since 2014, the Festival has focused its action on the eco-design of its stage sets, with the support of the ADEME, and the PACA Region and in collaboration with the Pôle Eco Design. The test of new materials and the creation of innovative tools (like the ‘materials library’ and a financial, environmental and end-of-life impact calculator), now allow each phase of the life cycle of a stage set to be analysed. Thus, all material is carefully selected on the basis of several parameters related to its construction, its transport, its mode of use and, finally, its capacity for recycling.

Following a thorough study of the impacts related to the construction of its sets, the Festival Workshops had already reached a stage recycling rate of 98.2% in 2016. The ecological target was reached in 2017 after three years of research, analyses and tests: the set of Carmen was entirely eco-designed by the Festival Workshops. They can boast of the total absence of polystyrene: a material that, nonetheless, virtually omnipresent in stage set design and, unfortunately, still remains irreplaceable for the creation of monumental structures.

100% recyclable and reusable, the eco-designed set offers financial savings of 8% and a savings of 15 tonnes of CO2 emissions in comparison with a traditional design.

Following the success of the first phase of this eco-design project, the Festival has once again responded to a new call for a three-year project by the ADEME and the Provence-Alpes-Côte d’Azur Region. The new objectives comprise various themes: the logistics of touring, federating cultural stakeholders, the provision of collaborative tools, and the search for alternative materials to polystyrene.

The graph below illustrates one of the specificities of the Festival, i.e. the great variability of its staff, which continues to grow from September to July to reach over 800 people in July 2017, comprising the permanent administrative staff, temporary reinforcements, technicians and individually hired artists. Added to this figure are the artists of the guest ensembles (choirs and orchestras, approximately 270 people) and the 300 young artists in residency with the Académie and the Mediterranean Youth Orchestra. The major commitment of the technicians and artists throughout the year is also reflected in the many tours undertaken and the work of the workshops.

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COFEES, AN ASSOCIATION OF COMMITTED FESTIVALS

As a founding member of COFEES (the association for eco-responsible festivals in the PACA region) which was created in 2014, the Festival d’Aix promotes global thinking on sustainable development in the performing arts. Supported by ADEME and the PACA region, the association has adopted the goals of acting together for greater responsibility and sharing best practices, while, at the same time, encouraging and supporting festivals and cultural venues in their effort to have a better approach to, and management of, sustainable development.
THE FESTIVAL BUDGET

**BUDGET €23,130,000**

**STRUCTURAL REVENUE**
36.4%

**OPERATING REVENUE**
29%

**ARTISTIC REVENUE AND TOURS**
33.7%

**FIND COSTS**
25.1%

**ARTISTIC EXPENSES**
48.9%

**NETWORK REVENUE**
0.9%

**NETWORK EXPENSES**
0.9%

**THE AUDIENCE**

**DISTRIBUTION ACCORDING TO GEOGRAPHICAL ORIGIN**

- **FORGIGNERS 16.8%** (INCLUDING 8.9% EUROPEANS)
- **UNDEFINED ORIGIN 7.3%**
- **PACA 46.8%**
- **OTHER FRENCH REGIONS 26.5%**

**DISTRIBUTION OF PAID SEATS EXCLUDING INVITATIONS**

- **€11 TO €30 26.3%**
- **€31 TO €55 15.4%**
- **€56 TO €110 3.6%**
- **€111 TO €200 26.3%**
- **> TO €180 22.2%**

**THE AUDIENCE**

- **OVERALL ATTENDANCE: 84,526** (VS 75,226 SPECTATORS IN 2016)
- **GLOBAL ATTENDANCE RATE: 92.4%**
- **44,212 SPECTATORS FOR THE FESTIVALS PAID EVENTS**
- **32,538 SPECTATORS FOR REHEARSALS AND FREE EVENTS** (INCLUDING 4,000 FOR PARADES)

**THE FESTIVAL AUDIENCES**

**ATTENDANCE**

- **AIX EN JUIN FESTIVAL: 17,660 SPECTATORS** (VS 17,004 SPECTATORS IN 2016)
- **ACADÉMIE EVENTS: 8,264 SPECTATORS**
- **FESTIVAL SCREENINGS IN FRANCE AND ABROAD: 12,426 SPECTATORS** (IN JULY)
- **TICKET REVENUE: €4,13 M EXC. VAT TAX**

**THE AUDIENCE**

- **32,538 SPECTATORS FOR THE FESTIVAL’S PAID EVENTS**
- **3,038 SPECTATORS FOR REHEARSALS AND FREE EVENTS**

**PRESS**

- **193 JOURNALISTS FROM 19 COUNTRIES** (TELEVISION, RADIO, WRITTEN PRESS)
- **31 NEWS STORIES AND RADIO PROGRAMMES**
- **18 TV REPORTS AND INTERNET REPORTS**

**OPERATING EXPENSES**

- **PRESENTATIONS TO BUSINESS 26%**
- **COMMUNICATION, PUBLICITY, PRESS 27%**
- **MEDIAPARTNERSHIP EXPENSES 23%**
- **OTHER OPERATING EXPENSES 14%**

**FIXED COSTS**

- **TOTAL PAYROLL, OVERHEADS, INVESTMENT EXPENDITURE, ETC.**

**ENOE NETWORK EXPENSES** (European Network of Opera Academies)

**OPERATING REVENUE**

- **PATRONAGE, MEDIA PARTNERSHIPS, ETC.**

**ARTISTIC EXPENDITURES**

- **ACADEMIE – MYO – ENOA**
- **CONCERTS**
- **LYRIC PRODUCTIONS**
- **PASSERELLES SERVICE**
- **AIX EN JUIN**
- **CONFERENCES, SYMPOSIA, EXHIBITIONS**
- **OPERATIONS OF ORGANIZATIONS IN FRANCE AND ABROAD**
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The loyal support of the festival’s supporters and partners

For its 2017 edition, the Festival d’Aix-en-Provence was once again able to rely on the loyalty of its supporters and partners. Through their valuable commitment, corporate and individual supporters play an essential role in the development of Festival d’Aix. In 2017, their contribution represents almost 20% of total resources or more than €4.6m: an increase over the 2016 edition. This support has been the Festival’s primary source of revenue for the past three years.

Private supporters
The Festival has been able to rely on the continued support of over 220 private donors through the Club des Mécènes and our organisations of British and American Friends, who have been renewing their support to the Festival’s projects over the years.

For the past few years, some patrons have committed themselves to the Festival in a very ambitious manner. In 2017, several individual donors and family foundations have made major donations to the Festival, including the Fondation Meyer pour le Développement Culturel et Artistique and its support has been especially crucial to the presentation of three major productions in the scope of the Stravinsky Cycle in 2015, 2016 and 2017.

The Fondation Meyer pour le Développement Culturel et Artistique was joined in 2017 by the Karolina Blaberg-Stiftung, the Howard and Sarah D. Solomon Foundation, Mr and Mrs Laurence Blackall, as well as many international donors part of the IFLAF US and IFLAF UK associations, around one of the 2017 edition’s flagship projects: The Rake’s Progress by Stravinsky, staged by Simon McBurney.

The support of these foreign partners confirms the attractiveness of Festival d’Aix and its recognition on the international opera stage.

Beyond a significant financial commitment, our supporters are fully aware that long-term investment is crucial to design future programming and to make ambitious artistic decisions. Created in 2016 as a tool enabling the collection of donations from major private supporters, the Festival d’Aix-en-Provence’s Endowment Fund aims at ensuring the sustainability of the Festival, thanks to an anticipation and increase of its self-financing, and to enable it to make mid-term artistic and strategic commitments. The Festival’s Endowment Fund is also open to corporate partners willing to concentrate the amount of their multi-year commitment into a single gift. For instance, Château du Seuil, which shares the values of creativity and excellence with Festival d’Aix, has committed to support the Festival for its 2017, 2018 and 2019 editions.

Loyal Corporate Partners
Representing nearly 75% of total support received in 2017, corporate partners of Festival d’Aix have played a major role in the development of the Festival’s revenue. Altarea Cogedim, the Festival’s official partner for the third year, and its president, Alain Taravella, provide Festival d’Aix with essential support.

Once again, the Académie has been able to rely on the loyal support of HSBC (whose HSBC Laureates label has been present throughout the year in many cultural institutions in France). Fondation La Poste, the SACEM and the SACD. The Mediterranean Youth Orchestra and Medineca, the incubator network for young Mediterranean artists, have been supported this year again by the Musical Endowment Fund.

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Many French and international individuals support the development of Festival d’Aix-en-Provence, including through the Club des Mécènes and the FILAF UK and USA/International Friends associations. We thank them all for their crucial commitment, and especially our major donors:

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Les Rencontres Économiques d’Aix-en-Provence were held on 7, 8 and 9 July 2017.

GROUPE PONTICELLI PRÈVES, LVMH, MÉCÉNAT MUSICAL SOCIÉTÉ GÉNÉRALE, SAINT-GOBAIN

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THE FESTIVAL D’AIX-EN-PROVENCE THANKS ITS CORPORATE PARTNERS FOR THEIR SUPPORT:

HSBC
ART MENTOR FOUNDATION LUCERNE
**PINOCCHIO**

**PHILIPPE BOESENS (1936)**

Opéra sur un livret de Joël Pommerat d’après Carlo Collodi

Commande du Festival d’Aix-en-Provence et du Théâtre Royal de la Monnaie
Créé mondial

Direction musicale Émilio Pomarico
Mise en scène Joël Pommerat
Décors et lumière Éric Seyer
Costumes, maquillage, perruques Isabelle Deflin
Vidéo Renaud Rubiano

Collaboration artistique à la mise en scène Gilles Rico*, Jane Piot
Assistante musical Nicolas Chesneau
Chefs de chant Frédéric Calendreau, Nicolas Royer*
Assistant aux décors Marie Hervé
Assistante aux costumes Marie Szarasnovicz
Assistante à la lumière Gwendal Malard

Le directeur de la troupe / premier escocèse / deuxième meurtrier / le directeur de cirque
Stéphane Degout*
Le père / troisième meurtrier / le maître d’école Vincent Le Texier
Le partin Oslod Briar* Deuxième escocèse / le directeur de cabaret / le juge / premier meurtrier / le marchand d’anis Yann Beuron
La chanteuse de cabaret / le mauvais élève
Julie Boulanne
La Fée-Marie-Ève Hunger*

Figurantes: Jilan Al Hassan, Charline Grin, Camille Lucas, Garance Riveau, Claudine Sarzier

Musiciens de troupe
Fabrizio Casali – saxophone / coordinateur de l'improvisation
Philippe Thurtell – accordéon
Tcha Limberger – violon tzigané
Orchestre Radio-Français Wien

Commande et nouvelle production du Festival d’Aix-en-Provence
En coproduction avec : La Monnaie / De Munt, Opéra national de Bordeaux
Aide à l’écriture d’une œuvre musicale originale du ministère de la Culture et de la Communication

Éditeur de la partition : Editions Jobert
Avec le soutien du Fonds de Création Lyrique

**CARMEN**

**GEORGES Bizet (1838-1875)**

Opéra-comique en quatre actes
Livre d’Henri Meilhac et Ludovic Halévy d’après la nouvelle de Prosper Mérimée
Créé le 3 mars 1875 à l’Opéra-Comique à Paris

Dialogue parfois réécrits par Frédéric Calendreau

Costumes Eugénie Szweczka, Mathilde Calmet
Lumière Émilie Zaytceva
Décors, maquillage, perruques Dmitri Tcherniakov

Mise en scène, décors et costumes
Tcherniakov

Dialogues parlés réécrits par Dmitri d’après la nouvelle de Prosper Mérimée

Livret d’Henri Meilhac et Ludovic Halévy

*Ancien.ne.s artistes de l’Académie

**THE RAKE’S PROGRESS**

**IGOR STRAVINSKI (1882-1971)**

Opéra en trois actes
Livre de Wygott Hugh Auden et Chester Simon Kalman d’après
William Hogarth
Créé le 13 septembre 1951 à La Fenice, Venise

Direction musicale Evind Gullberg-Jensen
Mise en scène Simon McBurney
Dramaturgie, Décor Michel Levine
Costumes Christina Cunningham
Lumière Paul Anderson
Vidéo Will Duke
Choregraphie, collaboration à la mise en scène
Leah Hausman

Assistant à la lumière en scène José Darco
Assistante musical Casa Scaglione
Chefs de chant Alphonse Cerrin* / Nino Pavlenichelli

**DON GIOVANNI**

**WOLFGANG AMADEUS MOZART (1756-1791)**

Opéra en trois actes
Livre de Lorenzo Da Ponte
Créé le 29 octobre 1787 au Théâtre des États de Prague

Direction musicale Jérémie Rhorer
Mise en scène Jean-François Sidarre
Décors Alexandre de Cavaldi
Costumes Virginie Gervaise
Lumière Philippe Barthomé
Maquillage / coiffure Cécile Kretschmar

Collaboratrice à la mise en scène
Véronique Taimat
Collaborateurs aux mouvements
Johanne Guerrier
Assistant musical Nicholas Bootman

Seconde assistante à la mise en scène
Luma Muratti*
Assistante aux costumes Nathalie Pallandre
Assistante aux décors Ángela Gonzales
Assistante à la vidéo Philippe Laureau

Anne Trulove / Julia Bullock
Tom Rakewell / Paul Appleby
Nick Shadow 1 / Kyrie Netelbaum
Nick Shadow 2 / Le Gardien de l’Asile
Evan Hughes*
Trudine / David Pittsinger
Mother Goose / Hilary Summers
Baba la Turque / Andrew Watts
Selim Alan Oka

Acteur.s.s : Antony Antony, Kirsty Arnold, Michele Bed, Felix Fergalder Brekke, Andrew Gardner, Chihiro Kawasaki, Maxime Nourissat, Jami Reid-Quarmill

Gabriela Schmidt, Clemmie Sveas
Chœur English Voices
Chef de chœur Tim Brown
Orchestre Orchestre de Paris

Nouvelle production du Festival d’Aix-en-Provence
En coproduction avec Dutch National Opera, Amsterdam et avec le Théâtre Stanislavski, Moscou
En collaboration avec Complicité, Londres

Nouvelle production du Festival d’Aix-en-Provence
En coproduction avec : La Monnaie / De Munt, Opéra de Dijon, Opéra national de Bordeaux

Nouvelle production du Festival d’Aix-en-Provence
En coproduction avec : Opéra national de Lorraine, Les Théâtres de la Ville de Luxembourg, Teatro Comunale di Bologna

Reproduction de l’œuvre Doek of Conscience avec l’aimable autorisation de l’artiste Anna Cherny

*Ancien.ne.s artistes de l’Académie

Interprète Delia Rudrovska
Instructeur Frédéric Salois
Carmen Stéphanie d’Oustrac* Don José Michael Fabiano
Micaela Elia Dessy* Escamillo Michael Todd Simpson
Frasquita Gabrielle Philippeon
Mercedes Virginia Vezzoz
Zuniga Christian Helmer
Morélis Pierre Doyen
Le Dancaire Guillaume Andreux*
Le Remendado Mathias Vidal*

Éditeurs / directeurs Pierre Grammont
Figureurs : Jean-Philippe Ansaldi, Adrien Alexandre, Florian Arnaud, Vincent Cavalletto,
Sandra Caza, Quentin Flippis, Julien Gourdin,
Morgan Gubide, Cécile Pegrot, Matthieu Philippin, Kevin Poll, Théane Roudeb, Joaillie Savrin, Robin Sebelis, Jim Solian, Bernard Traversa, Emiliya Yana

Chef de chœur Mathieu Roman
Chef d’orchestre Mathieu Roman
Chef d’orchestre Mathieu Roman
Chef d’orchestre Mathieu Roman
Chef de chœur Samuel Coquard

Orchestre Orchestre de Paris

Nouvelle production du Festival d’Aix-en-Provence
En coproduction avec Les Théâtres de la Ville de Luxembourg

Éditeur de la partition : Editions Alkor

*Ancien.ne.s artistes de l’Académie

FIGURANTS

Sandra Core, Quentin Filippi, Julien Gourdin,
Figurant.e.s
Pierre Grammont
L’Administrateur
Mathias Vidal*
Le Dancaïre
Christian Helmer
Zuniga
Gabrielle Philiponet
Escamillo
Julien Gourdin,
Don José
Michael Fabiano
Micaela Elia Dessy*
Carmen Stéphanie d’Oustrac*
FRANCESCO CAVALLI (1602-1676)
Dramma per musica en un prologue et trois actes
Livre d’Aurelio Aureli
Créé le 26 (ou le 30) décembre 1655 au théâtre de Venise.
Livret d’Aurelio Aureli
Scènes lyriques en un prologue et trois actes
Dramma per musica
FRANCESCO CAVALLI (1602-1676)

EUGÈNE ONÉGUIE
PIOTR ILITCH TCHAÏKOVSKI (1840-1893)
Scènes lyriques en trois actes
Livre de Piotr Ilitch Tchaïkovski et Constantin S. Chilovski, d’après Alexandre Pouchkine
Créé le 29 mars 1879 au Théâtre Maly de Moscou
Livret d’Alexandre Pouchkine
Scènes lyriques en trois actes
PIOTR ILITCH TCHAÏKOVSKI (1840-1893)

CONCERTS
DE L’EXTASE AUX SOUPIRS – LAURÉATS HSBC DE L’ACADÉMIE
1ER JUILLET – 21H30 – HÔTEL MAYNIER D’OPPÈDE
Soprano Emmanuelle de Negri (Lauréate 2008)
Baryton Edwin Crossley-Mercer (Lauréat 2007)
Piano Édouard Herchenröder (Lauréat 2013)
Intégrale des mélodies d’Henri Duparc.
ENSEMBLE KLANGFORUM
5 JUILLET – 20H – AUDITORIUM DU CONSERVATOIRE DARIUS MILHAUD
Cet ensemble viennois que l’on peut entendre dans Pinocchio nous offre quelques perles contemporaines alliant virtuosité et expressivité. Parmi elles, l’irrésistible Sequenza II pour harpe de Berio.
SONIA WIEDER-ATHERTON – À VOIX NUES
6 JUILLET – 21H30 – HÔTEL MAYNIER D’OPPÈDE
Conception, musique, création bande-son et violoncelle
Sonia Wieder-Atherton
Réalisation Bande-son Franck Rossi
Lumière Christian Drillon
Collaboration pour la diffusion Julie Grisel
Cet ensemble viennois que l’on peut entendre dans Pinocchio nous offre quelques perles contemporaines alliant virtuosité et expressivité. Parmi elles, l’irrésistible Sequenza II pour harpe de Berio.
MATTHEW HERBERT & LE QUATUOR VAN KUIJK – REQUIEM
7 JUILLET – 20H – AUDITORIUM DU CONSERVATOIRE DARIUS MILHAUD
Quatuor Van Kuijk (Lauréat HSBC 2014)
Matthew Herbert musicien électronique
Ce concert redonne vie aux œuvres de trois compositeurs juifs ayant subi la persécution puis l’oubli, et présente une co-commande du Festival d’Aix et du Quatuor Béla passée au compositeur Robert Pascal, en hommage à ce site mémorial.
AKA MOON – DE L’ORIENT AUX PROFONDEURS BALKANIQUES
9 JUILLET – 22H – THÉÂTRE DE L’ARCHEVÈCHÉ
Saxophone, composition Fabrizio Cissi
Batterie Stéphane Galland
Pascal, en hommage à ce site mémorial.

*Ancien artiste de l’Académie
**LIFE STORY – LAURÉATS HSBC DE L’ACADÉMIE**

11 JUILLET – 20H – THÉÂTRE DU JEU DE PAUME
Soprano Béatrice Mondal (Laureate 2015)

Piano Nicolas Royez (Laureat 2015)

Collaborateur artistique Joseph Allford

Gershwin, Britten, Poulenc, Wolf et Satie sont au menu de ce récital placé sous le signe du cabinet, conjuguant musique et humour !

**ORCHESTRE DE PARIS**

12 JUILLET – 20H – GRAND THÉÂTRE DE PROVENCE
Direction musicale Duncan Ward

Sous la bagatelle de Duncan Ward, l’Orchestre de Paris nous propose un concert énervant Schubert, Beethoven et Stravinski.

**L’INSTINCT LYRIQUE – LAURÉATS HSBC DE L’ACADÉMIE**

13 JUILLET – 21H30 – HÔTEL MAYNIER D’OPPÈDE

Dangan basse Evan Hughes (Laureat 2015)

Piano Hello Vida (Laureate 2014)

Evan Hughes, qui incarne Nick Shadow 2 dans The Rake’s Progress, offre un récital des plus intimes et contrastés où le sombre mystère du XVIIIe siècle.

**SALZANA QUARTET – VOYAGE D’EXIL ET D’AMOUR**

13 JUILLET – 20H – AUDITORIUM DU CONSERVATOIRE DARIUS MILHAUD

Saxophone Raphael Imbert

‘ûd Ziad Zouari

Percussions Jean-Luc Di Fraya

Habitués du Festival d’Aix autant que citoyens du monde de la musique, le saxophoniste Raphael Imbert, le luthiste Mohamed Adwan, le ‘ûdiste Ziad Zouari et le percussionniste Jean-Luc Di Fraya vont nous emmener en voyage…

**UDOPA**

14 JUILLET – 20H – AUDITORIUM DU CONSERVATOIRE DARIUS MILHAUD

‘ûd composition Thymosis Atzakas

Saxophone, Iyga James Wijga

Flûte Néko Pasandaklou

Violoncelle, viola de gambe Elektra Miliaou

Batterie, percussions Kostas Anastasiadis

Marimba, percussions Dimitris Zacharakis

Voix, Argenti Saria

Un véritable récit musical où le ‘ûd entoure de six musicien.ne.s aux multiples horizons pour bâtre une idylle musicale faite de polyphonies, d’improvisations et de traditions musicales des Balkans et de Grèce.

En collaboration avec Les Suds, à Arles.

**CAIRO JAZZ STATION – FRAGMENTS D’UNE MÉDITERRANÉE ACTUELLE**

16 JUILLET – 20H – AUDITORIUM DU CONSERVATOIRE DARIUS MILHAUD

Saz Abdallah Abuzakky

Percussions Izzual Abubakas

Accordéon João Baradas

Contrebasse Loris Luri

**CONCERT BAROQUE – LES MUSES ITALIENNES DU ROI-SOLEIL**

19 JUILLET – 21H30 – HÔTEL MAYNIER D’OPPÈDE

Direction musicale Leonardo García Alarcón

Clavecin et chef de chant Jacopo Raffaele

Conseiller musical et linguistique Fabian Schoolin

Violons, viola de gambe, archiluth Musiciens de la Cappella Mediterranea


**ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE – L’ESPRIT CONCERT BAROQUE**

22 JUILLET – 20H – GRAND THÉÂTRE DE PROVENCE

Direction musicale Fabio Heras-Casado

Orchestre des Jeunes de la Méditerranée

Mezzo-soprano Virginia Verrez

Dirigé par Fabio Heras-Casado, un concert symphonique autour de la figure de Shéhérazade. Œuvres de Rimski-Korsakov, Ravel et de Debussy.

**MARDI 4 JUILLET**

CONCERT

Résidence de musique de chambre

Les ensembles de la résidence interprètent des œuvres classiques, romantiques et contemporaines.

Hôtel Maynier d’Oppède – 21h30

**JEUDI 6 JUILLET**

MASTER CLASSE DE COMPOSITEUR

Matthew Herbert, musicien électronique

Auditorium du Conservatoire Darius Milhaud – 12h

CONCERT

Résidence de musique de chambre

Les ensembles de la résidence interprètent des œuvres classiques, romantiques et contemporaines.

Auditorium du Conservatoire Darius Milhaud – 20h

**SAMEDI 8 JUILLET**

MASTER CLASSE DE COMPOSITEURS

Raphaël Langéliet et Olivier Leith, compositeurs, font travailler ensemble les chanteur.se.s et instrumentistes de la résidence, en présence d’OndřejAdamek.

Auditorium du Conservatoire Darius Milhaud – 12h

CONCERT

Résidence de musique de chambre

Les ensembles de la résidence interprètent des œuvres classiques, romantiques et contemporaines.

Auditorium du Conservatoire Darius Milhaud – 20h

**VENDREDI 7 JUILLET**

MASTER CLASSE DE COMPOSITEURS

Matthew Herbert, musicien électronique

Auditorium du Conservatoire Darius Milhaud – 12h

**CONCERT**

Résidence de musique de chambre

Les ensembles de la résidence interprètent des œuvres classiques, romantiques et contemporaines.

Auditorium du Conservatoire Darius Milhaud – 20h
**LUNDI 10 JUILLET**

**MASTER CLASSE DE COMPOSITRICES**

Résidence Pinocchio / Résidence de musique de chambre

Sivan Elari et Camille Pepin, compositeurs, travaillent avec les chanteurs.ses et instrumentistes ainsi que les ensembles de musique de chambre en résidences à l'Académie, en présence de Jeff Cohen.

Auditorium du Conservatoire Darius Milhaud – 12h

**CONCERT**

Concert de créations Quatre compositeurs d'aujourd'hui – parmi lesquels la jeune résidence française Camille Pepin – présentent autant de créations mondiales, commandes de l'Académie du Festival d'Aix, ainsi qu'une œuvre d’Ondřej Adamek, interprétées par les chanteurs.ses et instrumentistes de la résidence Pinocchio ainsi que les ensembles de la résidence de musique de chambre.

Hôtel Maynier d’Oppède – 21h30

En partenariat avec la Sacem et Capi privé

**MARDI 11 JUILLET**

**MASTER CLASSE DE MUSIQUE DE CHAMBRE**

Résidence de musique de chambre

David Albermann, violoniste et ancien membre du Quatuor Arditti, fait travailler les chanteur.se.s et instrumentistes de la résidence de musique de chambre. 

Hôtel Maynier d’Oppède – 12h

**MASTER CLASSE DE COMPOSER**

Jean-François Sivadier, metteur en scène de l’Académie, en présence de Jeff Cohen.

Auditorium du Conservatoire Darius Milhaud – 18h

**CONCERT**

**JEUDI 13 JUILLET**

**MASTER CLASSE DE CHANT**

Résidence Pinocchio

Jeff Cohen, pianiste et chef de chant, fait travailler les chanteur.se.s et instrumentistes de la résidence sur un programme de comédies musicales.

Hôtel Maynier d’Oppède – 12h

**CONCERT**

De Venise à Broadway

Répertoire baroque italien croisé à des œuvres classiques, romantiques et contemporaines, offert et dédié à l’Académie, en présence de Jeff Cohen.

Auditorium du Conservatoire Darius Milhaud – 19h

**MARDI 12 JUILLET**

**CONCERT**

**CONCERT DE CHANT EN TOURNÉE**

De Venise à Broadway

Répertoire baroque italien croisé à des œuvres classiques, romantiques et contemporaines, offert et dédié à l’Académie, en présence de Jeff Cohen.

Auditorium du Conservatoire Darius Milhaud – 19h

**MARDI 12 JUILLET**

**MASTER CLASSE DE CHANT**

Résidence Pinocchio

Jeff Cohen, pianiste et chef de chant, fait travailler les chanteur.se.s et instrumentistes de la résidence sur un programme de comédies musicales. 

Hôtel Maynier d’Oppède – 12h

**CONCERT**

**JEUNES OBSESSIONS**

Quatuor en Platanes) – 19h

Concert de création interculturelle mêlant jazz, musique de chambre et comédies musicales interprétés par les chanteur.se.s et instrumentistes de la résidence de musique de chambre. 

Hôtel Maynier d’Oppède – 21h30

**SAMEDI 15 JUILLET**

**MASTER CLASSE DE CHANT**

Résidence Pinocchio

Jeff Cohen, pianiste et chef de chant, fait travailler les chanteur.se.s et instrumentistes de la résidence sur un programme de comédies musicales. 

Hôtel Maynier d’Oppède – 12h

**CONCERT**

**JEUDI 20 JUILLET**

**BRASS.motion – 1ère journée**

Rencontre avec Thomas Verrier

Musique de Thomas Verrier, directeur musical de l’Académie, en présence de Jeff Cohen.

Auditorium du Conservatoire Darius Milhaud – 18h

**TEÂTRE À TÊTE**

En partenariat avec Audemars.

Auditorium du Conservatoire Darius Milhaud – 19h30

**DIMANCHE 9 JUILLET**

**RENCONTRES ÉCONOMIQUES D’AIX-EN-PROVENCE**

Directeur général du Festival d’Aix.

Jeune musicien.ne sés méditerranéen.ne s présenteront leur création collective élaborée avec Fabrizio Cassol lors de la session de création mondiale Pinocchio. 

Hôtel Maynier d’Oppède – 12h

**CONCERT**

**VENDEMMIA**

Erismena

Concert final avec les instrumentistes de la Vandebilt Music Academy. 

Hôtel Maynier d’Oppède – 19h

**SAMEDI 16 JUILLET**

**RENCONTRE SÉNIOR**

Hors-série

**LUNDI 3 JUILLET**

**PROJECTION**

The Juilliard Experiment (2016)

Documentaire de Mark Køl at sur le travail de Fabrizio Verderi, l’artiste peintre, qui a signé le visuel de saison 2017 du Festival d’Aix.

Ax-en-Provence, Ciné Le Luc – 11h

**TÊTE À TÊTE**

Rencontre avec Philippe Boosman, compositeur de la création mondiale Pinocchio.

Ax-en-Provence, Ciné Le Luc – 18h

**DIMANCHE 9 JUILLET**

**RENCONTRES ÉCONOMIQUES D’AIX-EN-PROVENCE**

Ax-en-Provence, Université d’Aix-Marseille, Site Schuman – 8h30-14h

**ÉMISSION FRANÇAISE MUSIQUE**

La Tribune des critiques de disques : spécial Carmen

Ax-en-Provence, Ciné Le Luc – 20h

**JEUDI 16 JUILLET**

**BRASS.motion – 2ème journée**

Rencontre avec Victor Vuji, baryton-basse

Hôtel Maynier d’Oppède – 12h

**VENEDIG**

Ax-en-Provence, Sciences Po Aix – 8h-11h

**TÊTE À TÊTE**

Rencontre avec Joachim Jourdain, chef de chant

Ax-en-Provence, Ciné Le Luc – 18h

**VENDREDI 14 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Fabrizio Cassol, saxophoniste et compositeur pour son groupe de jazz Alex Moon et encadrant de la session de création interculturelle de l’OM.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**VENDREDI 14 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Julia Bullock et Paul Appleby, Anne Trulove et Tom Rakewell dans The Rake’s Progress.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 20h-22h

**LUNDI 10 JUILLET**

**CULTURE NUM**

Réalisation numérique, culture et création

En partenariat avec Audemars. 

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 8h30-17h30

**TÊTE À TÊTE**

Rencontre avec Stéphanie Gueugnot et Chloé Cornillon-Confoux, Place de la Mairie – 18h

**MARDI 11 JUILLET**

**TÊTE À TÊTE**

Rencontre avec Jean-François Sivadier, metteur en scène de Don Giovanni.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**SAMEDI 15 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Michael Fabiano, Don José dans Carmen.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**MERCREDI 19 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Francesca Romponi, saxophoniste et compositeur pour son groupe de jazz Alex Moon et encadrant de la session de création interculturelle de l’OM.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**MERCREDI 19 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Emmanuel Delorne, Directrice de l’Académie du Festival d’Aix, de l’OJM et des réseaux enoa.

Ax-en-Provence, Université d’Aix-Marseille, Site Schuman – 9h30-17h30

**TÊTE À TÊTE**

Rencontre avec Stéphanie d’Oustrac, mezzo-soprano rôle-titre de Carmen.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**SOIREDÉ CINÉ-CÉRÉMONIE**

Musique en scène

Une soirée conviviale de concert, repas partagé et cinéma en plein air au cœur de la cité de la Savine, qui ponctue la résidence créative autour de work songs, menée par Alexandra Sarthou et Wildil Philippe de la Compagnie Rara Wickus, avec des chorégraphies de l’association Sound Musical School B. Vice.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**VENDREDI 21 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Bernard Foccroulle, Directeur général du Festival d’Aix.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h

**SAMEDI 22 JUILLET**

**TEÂTRE À TÊTE**

Rencontre avec Alain Perreau, Conseiller artistique et dramaturge du Festival d’Aix.

Ax-en-Provence, Cour du collège Sainte-Catherine de Sienne – 18h-20h
Concert Résidence Mozart

MERCREDI 7, JEUDI 8, VENDREDI 9 JUIN
SPECTACLE BENJAMIN DUFÉ
Comme je le sens
En clôture de sa résidence à Sciences Po Aix, Benjamin Dupé présente Comme je le sens, un solo construit sur l’engagement des impressions des auditeurs tris à face à la musique. Aix-en-Provence, Hôtel Maynier d’Oppède – 19h.

MERCREDI 14 JUIN
MASTER CLASSE DE CHANT RÉSIDENCE MOZART
Susanna Ekjan propose un perfectionnement vocal autour du répertoire de Mozart et de Haydn. Hôtel Maynier d’Oppède – 12h.

CONCERT
Chœur de Lyon
Direction, chant, 3rd Monique Adwan
Chœur Chœur multiculturel 3rd Adwan

VENDREDI 16 JUIN
CONCERT DE CHANT - LES VOIX DE SILVACANE
Visages de la Manche dans le musicien sacré occidental
Jeune chœur de la Maitrise des Bouches-du-Rhône – 12h

CONCERT DE CHANT EN TOURNÉE
Mozart et « papa » Haydn / Artistes de la résidence Mozart
Affiches de musique sacrée de la région de Mozart et de Haydn.
La Roque-d’Anthéron, Abbatiale de Silvacane – 16h.

CONCERT DE CHANT EN TOURNÉE - LES VOIX DE SILVACANE
Mozart et « papa » Haydn / Artistes de la résidence Mozart
Airs et ensembles de musique sacrée de Mozart et de Haydn.
La Roque-d’Anthéron, Abbatiale de Silvacane – 15h.

CONCERT DE CHANT EN TOURNÉE
Erismena (Cavall)

CONCERT
Oiseaux ? «Alexandrine » Sonia Wader-Attherton
Sonia Wader-Attherton emmène avec elle 600 jeunes chanteurs issus d’écoles et établissements de l’académie d’Aix-Marseille pour une variation de son spectacle Oiseaux pour violoncelle et chœur imaginaire. Saint-Marc-Jaumegarde, Salle Freddie Mustet – 19h.

SPECTACLE
Photo Call To Hades
Aix-en-Provence, Parc de la Torse – 22h et 23h.

DIMANCHE 18 JUIN
SPECTACLE
Pinocchio

LUNDI 19 JUIN
MASTER CLASSE DE CHANT ET DE PIANO
Résidence Mozart
Duri Bronchi, pianiste et chef de chant, travaille le répertoire mozartien avec les jeunes chanteurs issus de plusieurs écoles de la région. Hôtel Maynier d’Oppède – 12h.

MARDI 20 JUIN
CONCERT DE MUSIQUE DE CHANT EN TOURNÉE
D’un Viennois à l’autre
Auvergne – Aix-en-Provence
Quator Ard (Laureat HSBC 2016 de l’Académie)
Œuvres d’Anton Webern et de Franz Schubert. Hôtel Maynier d’Oppède – 19h.

CONCERT-SPECTACLE
?Tango ? / Trio Sôrô
Une rencontre entre la musique de chambre et la danse autour d’un répertoire de tango traditionnel et contemporain dans le cadre de la création d’innovation. Hôtel Maynier d’Oppède – 21h30.

SAMEDI 24 JUIN
SPECTACLE
D’ogède n°7 – à voix nues / Sonia Wader-Attherton
Aix-en-Provence, Théâtre de Bois de l’Écu – 20h.

CONCERT DE CHANT EN TOURNÉE
As This Dark Hour Ends / Et c’est ainsi que cet obscur temps s’achève
Les artistes de la résidence Mozart donnent une représentation de leur travail autour d’airs et ensembles d’œuvres mozartianes sur le thème de la séparation. Cézembre Cour de l’hôtel Albert Blanc – 19h.

CONCERT – PARADE[S]

MARDI 27 JUIN
RÉCITAL
Le Belle Mozellone
John Chest (Laureat HSBC 2015 de l’Académie), Marcelo Amaral & Julie Mouter
Métropole Aix-Marseille-Provence.

MERCREDI 28 JUIN
RÉPÉTITION PUBLIQUE D’OPÉRA
Pinocchio (Bozemas)
Grand Théâtre de Provence – 19h.

VENDREDI 30 JUIN
CONCERT
Prix Gabriel Dussurget
Reflet de la mémoire de Mozart et de Haydn. Hôtel Maynier d’Oppède – 19h.

CONCERT
Confidences pour confidence
Quator Ard (Laureat HSBC 2016 de l’Académie)

SPECTACLE
Le Catalogue des dieux
Trois interprètes guident le spectateur dans une mystérieuse balade nocturne en plein air.
Production de la Münchener Bühne et d’Emett Asensier. Théâtre de l’Archevêché – 18h.

CONCERT DE MUSIQUE DE CHANT EN TOURNÉE
D’un Viennois à l’autre
Aix-en-Provence, Institut de l’Image – 19h.

RÉPÉTITION PUBLIQUE D’OPÉRA
Pinocchio (Bozemas)
Métropole Aix-Marseille-Provence.

DIMANCHE 25 JUIN
LES DIMANCHES DE LA CARNÉBIÈRE
À nous de jouer !
Reflet de la mémoire de Mozart et de Haydn. Hôtel Maynier d’Oppède – 19h.

LUNDI 26 JUIN
MASTER CLASSE DE MISE EN SCÈNE
Aix-en-Provence, Cours Mirabeau – 21h30.

VENDREDI 30 JUIN
CONCERT
Le Triomphe de la Valse
Un concert expliquant les musiques traditionnelles de l’histoire, des éléments actuels et contemporains ainsi que les multiples héritages et influences dont ces œuvres se sont nourries au fil du temps. Un voyage musical proposé par Thaë Limberger, volant dans Pinocchio, création mondiale donnée en ouverture du Festival. Hôtel Maynier d’Oppède – 21h30.
Il trionfo del Tempo e del Disinganno

62 63

Dijon – Opéra de Dijon
6, 8 et 10 octobre 2017

Bologne – Teatro Comunale di Bologna
L’ENLEVEMENT AU SERAIL

Moscou – Théâtre du Bolchoï
25 et 26 avril 2017

Varsovie – Teatr Wielki – Polish National Opera
Moscou – Théâtre du Bolchoï
17, 19, 21, 23, 25, 27, 30 avril 2017

Londres – Covent Garden – Royal Opera House
13, 18, 23, 27, 30 septembre 2017

Création mondiale du Festival d’Aix-en-Provence 2017

Philharmonie de Paris
11, 13, 14 mai 2017

23 avril 2017

Kiev – Institut français
14 mars 2017

La Belle Maguelone
Programme :
Marcelo Amaral, pianiste
Julie Moulès, comédienne

– Festival Jardim de Verão - Fondation Kongresshaus Stadthalle
Heidelberg (Allemagne)
– Théâtre de verdure dans le cadre du festival Les Arts Verts
Hôpital du Pays de la Roudoule
Puget-Théniers –
MÉDITERRANÉE

CONCERT DE L’ORCHESTRE DES JEUNES DE LA MÉDITERRANÉE
SESSION SYMPHONIQUE
Puget-Théniers – Hôtel du Pays de la Roudoule 25 juillet 2017
Génoas – Théâtre de verdure dans le cadre du festival Les Arts Verts
26 juillet 2017

MEDINEA – Cairo Jazz Station
Heidelberg (Allemagne) – Festival Heidelberg Frühling – Kongresshaus Stadthalle
21 avril 2017

Lisbonne (Portugal) – Festival Jardim de Verão – Fondation Calouste – Gulbenkian
29 juin 2017

CONCERT DES LAUREATS HSBC DE L’ACADÉMIE
Paris – Le Théâtre – La Scène Théâtre 28 mars 2017
Beate Mordal, soprano [Laureate HSBC 2015]
Nicolás Royez, piano [Laureate HSBC 2015]
Programme : Life Story

Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle production de la Nouvelle 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