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**Don Pasquale**

**Gaetano Donizetti**

"Foolish indeed is he who marries in old age."

Thus ends Don Pasquale: with a wise dictum not lacking in irony that sums up the disappointments of its hero, a rich bachelor keen to marry who is deceived by his nephew Ernesto and his young bride-to-be Norina. First performed in Paris in 1843, at the turning point of several eras, Don Pasquale, a composite and varied work, is the apotheosis of opera buffa. Performed for the first time at the Paris Opera, the production has been entrusted to the Italian director, Damiano Michieletto, who transports us directly to the sincerity and dramatic splendour at the heart of an apparently light hearted work.

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**BORIS GODUNOV**

**Modest Mussorgsky**

In 1824, when Pushkin turned to Boris Godunov for his first historical drama, he knew only too well what a colossus he was tackling. It was armed with his reading of Shakespeare that he matched his skills to the dazzling reign of the Tzar of Russia (1598-1605). Indeed, there are elements of Macbeth in this political fable, in which the ghost of the child that Boris has had killed in order to seize the throne appears as an impostor. Adapting this epic poem, Mussorgsky composed a meditation on the solitude of power, a populist drama in which the real protagonist is the Russian people with its burden of eternal suffering. Pushkin had already wondered, "What is a soul? A melody, perhaps..." Ivo Van Hove is no stranger to grand political frescos having already staged Tragédies Romaines and Kings of War based on plays by Shakespeare.

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**DRAMA BUFFA IN THREE ACTS**

**Music by Gaetano Donizetti**

**Libretto by Giovanni Ruffini and Gaetano Donizetti**

Musical direction: Evelino Pidò
Stage direction: Damiano Michieletto
Set design: Paolo Fantin
Costume design: Agostino Cavalca
Lighting design: Alessandro Carletti
Video: Roca film
Chorus master: Alessandro Di Stefano

Don Pasquale: Michele Pertusi
Dottor Malatesta: Florian Sempey
Ernesto: Lawrence Brownlee
Norina: Nadine Sierra
Un notario: Frédéric Guieu
Paris Opera Chorus and Orchestra

"Foolish indeed is he who marries in old age."

Thus ends Don Pasquale: with a wise dictum not lacking in irony that sums up the disappointments of its hero, a rich bachelor keen to marry who is deceived by his nephew Ernesto and his young bride-to-be Norina. First performed in Paris in 1843, at the turning point of several eras, Don Pasquale, a composite and varied work, is the apotheosis of opera buffa. Performed for the first time at the Paris Opera, the production has been entrusted to the Italian director, Damiano Michieletto, who transports us directly to the sincerity and dramatic splendour at the heart of an apparently light hearted work.

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**OPERA IN SEVEN SCENES**

**Music by Modest Mussorgsky**

**Libretto by Modest Mussorgsky**

Musical direction: Vladimir Jurowski
Stage direction: Ivo van Hove
Set design: Jan Versweyveld
Costume design: An D’Huys
Lighting design: Jan Versweyveld
Video: Tal Yarden
Dramaturgy: Jan Vandenhouwe
Chorus master: José Luis Basso

Boris Godunov: Ildar Abdrazakov
Fyodor: Evdokia Malevskaya
Xenia: Ruzan Mantashyan
The Nurse: Alexandra Durseneva
Prince Shuisky: Maxim Paster
Paris Opera Chorus and Orchestra
Maltrise des Hauts de seine

In 1824, when Pushkin turned to Boris Godunov for his first historical drama, he knew only too well what a colossus he was tackling. It was armed with his reading of Shakespeare that he matched his skills to the dazzling reign of the Tzar of Russia (1598-1605). Indeed, there are elements of Macbeth in this political fable, in which the ghost of the child that Boris has had killed in order to seize the throne appears as an impostor. Adapting this epic poem, Mussorgsky composed a meditation on the solitude of power, a populist drama in which the real protagonist is the Russian people with its burden of eternal suffering. Pushkin had already wondered, "What is a soul? A melody, perhaps..." Ivo Van Hove is no stranger to grand political frescos having already staged Tragédies Romaines and Kings of War based on plays by Shakespeare.
**LES HUGUENOTS**
**GIACOMO MEYERBEER**

**OPERA IN FIVE ACTS**
**MUSIC BY GIACOMO MEYERBEER**
**LIBRETTO BY ÉUGÈNE SCRIBE AND ÉMILE DESCHAMPS**

Musical direction: Michele Mariotti
Stage direction: Andreas Kriegenburg
Set design: Harald B. Thor
Costume design: Tanja Hofmann
Choreography: Zenta Haerter
Chorus master: José Luis Basso

Marguerite de Valois _ Lisette Oropesa
Raoul de Nangis _ Yosep Kang
Valentine _ Ermonela Jaho
Marcel _ Nicolas Testé
Urbain _ Karine Deshayes
Le Comte de Nevers _ Florian Sempey
Le Comte de Saint-Brès _ Paul Gay

Paris Opera Chorus and Orchestra

Giaco Mayerbeer’s visit to Paris in 1825 was to revolutionise opera. By imposing the Grand Opera genre, the composer made History the pivotal theme of 19th century operatic productions. Les Huguenots is a monumental fresco featuring various impossible loves in the context of the Saint Bartholomew Massacre. First performed at the Paris Opera, the work celebrated its centenary there in 1936, after more than a thousand performances, before being stowed in the archives of the Palais Garnier – the “grande boutique”. For its revival, Andreas Kriegenburg places these timeless conflicts of love and religion in an immaculate setting in which the costumes appear yet more flamboyant and the victims’ blood more violently red.

**RUNNING TIME: 230’ _ FILMED IN OCTOBER 2018 AT OPÉRA NATIONAL DE PARIS _**
**TV DIRECTION: ANDY SOMMER _ COPRODUCTION ACT4 PRODUCTIONS, OPÉRA NATIONAL DE PARIS, FRANCE TÉLÉVISIONS _**

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**SIMON BOCCANEGRA**
**GIUSEPPE VERDI**

**MELODRAMMA IN ONE PROLOGUE AND THREE ACTS**
**MUSIC BY GIUSEPPE VERDI**
**LIBRETTO BY FRANCESCO MARIA PIAVE AND ARRIGO BOITO, AFTER THE PLAY BY ANTONIO GUTTIÉREZ**

Musical direction: Fabio Luisi
Stage direction: Calixto Bieito
Set design: Susanne Gschwender
Costume design: Ingo Krügler
Lighting design: Michael Bauer
Choreography: Sarah Derendinger
Chorus master: José Luis Basso

Simon Boccanegra _ Ludovic Tézier _ Jacopo Flesco
Mika Kares _ Maria Boccanegra (Amelia Grimaldi)
Maria Agresta _ Gabriele Adorno
Francesco Demuro _ Paolo Albiani
Nicola Alaimo _ Pietro Mikhail
Timoshenko _ Paris Opera Chorus and Orchestra

The ambiguities of Verdi’s theatre are particularly clear in his baritone roles, among which is that of Boccanegra, corsair turned doge of Genoa and the troubled observer of the conflicts that tore apart 14th century landowners and peasants. An eminently political opera in which power struggles are interwoven with family conflicts, Simon Boccanegra echoes the life of its composer – the man who championed the cause of Italian unification and overcame the loss of his wife and children. Calixto Bieito, that most Shakespearean of opera directors, brings humanism and truth to a work haunted by gleaming images of the sea.

**RUNNING TIME: 140’ _ FILMED IN DECEMBER 2018 AT OPÉRA NATIONAL DE PARIS _**
**TV DIRECTION: FRANÇOIS ROUSSILLON _ COPRODUCTION ACT4 PRODUCTIONS, OPÉRA NATIONAL DE PARIS, FRANCE TÉLÉVISIONS _**

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**DON GIOVANNI**
**WOLFGANG AMADEUS MOZART**

**OPERA IN TWO ACTS**
**MUSIC BY WOLFGANG AMADEUS MOZART**
**LIBRETTO BY LORENZO DA PONTE**

Musical direction: Stefano Montanari
Stage direction: David Marton
Set design: Christian Friedländer
Lighting design: Henning Streck
Costume design: Pola Kardum
Sound design: Daniel Dorsch
Dramaturgy: Anna Heesen

Don Ottavio _ Julien Behr
Donna Elvira _ Antoinette Dennefeld
Don Giovanni _ Philippe Sly
Anna _ Eleonora Buratto
Leporello _ Kyle Ketelsen
Masetto _ Mikhail Timoshenko
Zerlina _ Yuka Yanagihara
Paris Opera Chorus and Orchestra

This Don Juan terrifies but attracts, subjugates in desire as in terror... Mozart sublimates the adventures of one of the most famous seducers of classical literature. Don Giovanni’s appetites are limitless: a woman-eater, this powerful and casual lord defies both morality and established order, mocking religion, persifling in cemeteries, and blaspheming God himself at the fatal hour. Around him, we are busy, we get irritated, we succumb... before returning to the ordinary of his daily life. The work is undoubtedly the most dramatic of the Mozart-Da Ponte trilogy.
**TANNHÄUSER**

**RICHARD WAGNER**

**OPERA**

**IN THREE ACTS**

**MUSIC BY RICHARD WAGNER**

**LIBRETTIO BY RICHARD WAGNER**

Musical direction
Omer Meir Wellber

Stage direction
Calixto Bieito

Set design
Michael Bauer

Lighting design
Ingo Krügler

Costume design
Claudio Marino Moretti

Chorus master
Raffaele Pe

Venus, Goddess of Love Ausrine Stundyte

Orchestra e Coro del Teatro La Fenice

**Semiotics of the score**

Tannhäuser is one of Richard Wagner’s most controversial operas. Its origins were highly complex, as can be seen by the two versions that appeared fifteen years apart: its debut in Dresden in 1845 and its Parisian première in 1861, where it received a chilly reception from the public owing to the disapproval of French intellectual circles at that time. The opera combines two independent Nordic sagas – that of the poet Tannhäuser and of the Minstrels’ contest at the Wartburg. Compared to the more traditional Flying Dutchman it is in this opera that the composer refined his compositional style and dramaturgical skills.

**Stage direction**

Heinrich, Landgrave of Thuringia Pavlo Balakin

Tannhäuser, a Minnesinger Paul McNamara

Wolfram von Eschenbach, a Minnesinger Christoph Pohl

Walter von der Vogelweide, a Minnesinger Cameron Becker

Biterolf, a Minnesinger Paul McNamara

**Choreography**

Anna Bordignon

**Costume design**

Michael Bauer

**Set design**

Claudio Marino Moretti

**Orchestra e Coro del Teatro La Fenice**

**Photo © M. Crosera**

**ORMLANDO FURIOSO**

**ANTONIO VIVALDI**

**OPERA**

**IN THREE ACTS**

**MUSIC BY ANTONIO VIVALDI**

**LIBRETTIO BY GRAZIO BRACCIOLI**

Musical direction
Diego Fasolis

Stage direction
Fabio Ceresa

Set design
Massimo Chocchetto

Lighting design
Fabio Baretto

Costume design
Giuseppe Patella

Choreography
Riccardo Oliver

Chorus master
Ulisse Trabacchin

Orlando Sonia Prina

Angelica Francesca Asprontone

Alcina Lucia Cirillo

Ruggiero Carlo Vistoli

Astolfo Riccardo Novaro

Bradamante Loriana Castellano

Medoro Raffaele Pe

**Orchestra e Coro del Teatro La Fenice**

**Photo © M. Crosera**

**SEMIRAMIDE**

**GIOACHINO ROSSINI**

**OPERA**

**IN THREE ACTS**

**MUSIC BY GIOACCHINO ROSSINI**

**LIBRETTIO BY GAETANO ROSSI**

AFTER VOLTAIRE’S TRAGEDY SEMIRAMIS

Musical direction
Riccardo Frizza

Stage direction
Cecilia Ligorio

Set design
Marco Piemontese

Costume design
Nicolas Bovey

Choreographer and dancer
Daisy Phillips

Chorus master
Claudio Marino Moretti

Semiramis Jessica Pratt

Arsace Teresa Iervolino

Assar Alex Esposito

Ildeno Enea Scala

Oroe Simon Lim

Azmeh Marta Mari

Mitrane Enrico Ivriglia

L’ombre di Nino Francesco Milanese

Dancers Olivia Hansson, Elia Lopez González

**Photo © M. Crosera**

**NORMA**

**VINCENZO BELLINI**

**OPERA**

**IN THREE ACTS**

**MUSIC BY VINCENZO BELLINI**

**LIBRETTIO BY FELICE ROMANI**

Musical direction
Riccardo Frizza

Stage direction
Kara Walker

Set and Costume design
Vilmo Furian

Chorus master
Claudio Marino Moretti

Norma Mariella Devia

Pollione Stefan Pop

Adalgisa Carmela Remigio

Oraveso Luca Tittoto

Cioletide Anna Bordignon

Flavio Emanuele Giannino

**Orchestra e Coro del Teatro La Fenice**

**Photo © M. Crosera**
DER RING DES NIBELUNGEN
RICHARD WAGNER

CYCLE OF FOUR OPERAS
MUSIC BY RICHARD WAGNER
LIBRETTO BY RICHARD WAGNER

Musical direction Hartmut Haenchen
Stage direction Pierre Audi
Set design George Tsypin, Cor van den Brink
Costume design Eiko Ishioka, Robby Duiveman
Dramaturgy Klaus Bertisch
Video Maarten van der Put

DAS RHEINGOLD (153')
Wotan Thomas Johannes Mayer
Donner Vladimir Baykov
Froh Marcel Reijans
Loge Stefan Margita
Alberich Werner Van Mechelen
Mime Wolfgang Ablinger-Sperrhacke

SIEGFRIED (237')
Siegfried Stig Andersen
Mime Wolfgang Ablinger-Sperrhacke
Der Wanderer Thomas Johannes Mayer
Alberich Werner Van Mechelen
Fafner Jan-Hendrik Rootering
Erda Marina Prudenskaja

GÖTTERDÄMMERUNG (267')
Siegfried Stig Andersen
Gunther Alejandro Marco-Buhrmester
Alberich Werner Van Mechelen
Hagen Kurt Rydl
Brünnhilde Catherine Foster
Gutrune Astrid Weber

Netherlands Philharmonic Orchestra
Dutch National Opera Chorus

LE NOZZE DE FIGARO
WOLFGANG AMADEUS MOZART

OPERA BOUFFE IN FOUR ACTS
MUSIC BY WOLFGANG AMADEUS MOZART
LIBRETTO BY LORENZO DA PONTE

Musical direction Ivor Bolton
Stage direction David Bösch
Set design Patrick Bannwart
Lighting design Olaf Winter
Costume design Meentje Nielsen
Dramaturgy Klaus Bertisch
Chorus master Ching-Lien Wu

Il Conte di Almaviva Stéphane Degout
La Contessa di Almaviva Eleonora Buratto
Susanna Christiane Karg
Figaro Alex Esposito
Cherubino Marianne Crebassa
Marcellina Katharine Goeldner
Bartolo Umberto Chiùmò
Basilio Krystian Adam

Netherlands Chamber Orchestra
Dutch National Opera Chorus

German director David Bösch has made a name for himself in numerous German opera houses and theatres. He staged productions at the Frankfurt opera, at the Burgtheater in Vienna and, most recently, a Meistersinger von Nürnberg at the Bavarian State Opera. This staging of Mozart’s famous opera buffa is his first in Amsterdam. Baritone Stéphane Degout sings the role of the lecherous Count Almaviva, Eleonora Buratto performs as the Countess. Figaro is portrayed by Alex Esposito who has sung roles of the Mozartian repertoire on some of the most famous stages internationally. Christiane Karg makes her debut at Dutch National Opera in the role of Susanna. The Netherlands Chamber Orchestra plays under the baton of Ivor Bolton.
Four contemporary choreographers come together for a programme that leads the Opera’s dancers to a new form of modernity where bodies vibrate with intensity. To open the evening, James Thierrée takes over the public areas of the Palais Garnier and introduces us to his dream-like world. Canada’s Crystal Pite returns with The Seasons’ Canon, a dazzling creation that thrilled audiences at the Palais Garnier last season. Spain’s Iván Pérez occupies the stage of the Opera for the first time with a creation for ten male dancers. To conclude the evening, Israel’s Hofesh Shechter, often lauded for his telluric, trance-evoking dances, offers a new version of his piece The Art of Not Looking Back.
CINDERELLA
RUDOLF NUREYEV

RUNNING TIME: 125' FILMED IN DECEMBER 2018 AT OPÉRA NATIONAL DE PARIS
COPRODUCTION BELAIR MEDIA, OPÉRA NATIONAL DE PARIS, ARTE

BALLET IN THREE ACTS
MUSIC BY SERGEI PROKOFIEV
CHOREOGRAPHY BY RUDOLF NUREYEV

Musical direction Vello Pähn
Adaptation / Stage direction Rudolf Nureyev
Set design Petrika Ionesco
Costume design Hanae Mori
Lighting design Guido Levi
Étoiles, Premiers Danseurs and Corps de Ballet of Paris Opera _ Orchestre Pasdeloup

Charles Perrault's celebrated tale, set to music by Sergei Prokofiev, is transposed to a film set. In a series of references to the heroes of the American cinema, Rudolf Nureyev propels his Cinderella under the spotlights of Hollywood.

With a producer for fairy godmother and a star actor as Prince Charming, she escapes her miserable destiny and sees her dreams come true in a story not without similarities with that of the choreographer, the young Tartar who became an international star. With this "ballet metaphor", the Company pays tribute to its former director Rudolf Nureyev. A great production that celebrates the opening of the Paris Opera's anniversary year.

NOAH
THIERRY MALANDAIN

RUNNING TIME: 70' FILMED IN MAY 2017 AT CHAILLOT – THÉÂTRE NATIONAL DE LA DANSE, PARIS
TV DIRECTION: PATRICK LAUZE
COPRODUCTION LES FILMS LES FIGURES LIBRES, MEZZO, FRANCE TÉLÉVISIONS

CREATION
MUSIC BY GIOACCHINO ROSSINI,
MESSA DI GLORIA
CHOREOGRAPHY BY THIERRY MALANDAIN

Set and Costume design Jorge Gallardo
Lighting design Francis Manneert
Dressmaker Véronique Murat
Set and accessories production Frédéric Vadé with Malandain Ballet Biarritz

Through the myth of the Flood, common to various traditions, Noah’s figure embodies a sort of rupture in the history of mankind. Summing up the past and preparing the future, he symbolizes the birth of a new world. Noah can be considered as a collective human being, who wants to settle a past existence, and start from scratch, by drawing new energies from the abyss of his being. That is why, except for the dove, a sign of hope for the new life coming, we won’t take on board all the animals, just a humanity in motion, from the symbolic figure and dance of Noah, to the rays of a new sun.
RAYMONDADA
MARIUS PETIPA

RUNNING TIME: 180’ _ FILMED IN MARCH 2018 AT MARIINSKY THEATRE _ TV DIRECTION: FRANÇOIS-RENÉ MARTIN _ COPRODUCTION TELMONDIS, MARIINSKY THEATRE, MEZZO, FRANCE TÉLÉVISIONS _

BALLET IN THREE ACTS
MUSIC BY ALEXANDER GLAZUNOV
CHOREOGRAPHY BY MARIUS PETIPA,
REVISED VERSION BY KONSTANTIN SERGEYEV
LIBRETTO BY LIDIA PASHKOVA,
MARIUS PETIPA,
BASED ON A MEDIEVAL LEGEND

Musical direction Valery Gergiev
Set and Costume design Simon Virsaladze
with Konstantin Zverev, Nadezhda Batoeva,
Viktoria Tereshkina, Xander Parish,
Yekaterina Chebykina, and the Ballet and
Orchestra of the Mariinsky Theatre

In this work created at the end of his life,
Marius Petipa mixes pure dance and action,
classical dance and folk influences. A true
mosaic of images considered one of the
last masterpieces of imperial Russia. One
hundred and twenty years after its creation,
Raymonda returns to the stage where it
was born, at the Mariinsky Theater.

PHOTO © N. RAZINA
**TCHAIKOVSKY CYCLE**
**PHILIPPE JORDAN**

**THE COMPLETE SYMPHONIES**
MUSIC BY PYOTR ILIYICH TCHAIKOVSKY
MUSICAL DIRECTION BY PHILIPPE JORDAN
PARIS OPERA ORCHESTRA

With three concerts at the Opéra Bastille and the Philharmonie, Philippe Jordan traverses the complete symphonies of Tchaikovsky. On each occasion he has chosen to contrast the “young” symphonies with the final three great ones, in a dialogue between dream, emotion and suffering. After exploring Beethoven’s complete symphonies, the Paris Opera Orchestra once again tackles a monumental fresco that reflects man’s struggle with his destiny.

– Symphony No. 1 in G minor, “Winter Dreams”, op. 13 .............. 46’
– Symphony No. 2 in C minor, “Little Russian”, op. 17 ............. 38’15”
– Symphony No. 3 in D major, “Polish” op. 29 ....................... 50’
– Symphony No. 4 in F minor, op. 36 ......................... 48’34”
– Symphony No. 5 in E minor, op. 64 ................................ 50’
– Symphony No. 6 in B minor, “Pathétique”, op. 74 ............. 54’

**PROCESSIONS**
**NIGEL SHORT**

**CONDUCTOR AND CHOIRMASTER: NIGEL SHORT**
**TENEBRAE CHORUS**

GREGORIO ALLEGRI, Miserere (1638)
JOBY TALBOT, Path of Miracles (2005)

England’s most famous choir takes us on a timeless journey; the British composer Joby Talbot was inspired by the pilgrimage to Santiago de Compostela. From “Roncesvalles” to “Santiago”, processions, contemplations and veritable miracles of sound in the Basilica. The Miserere composed by Allegri in 1638, a veritable “hit”, is offered as introduction to the voyage promised by Tenebrae.

**THE 350TH ANNIVERSARY INAUGURAL GALA**
**PALAIS GARNIER**

**EXCERPTS FROM BALLETs AND OPERA Arias**
MUSICAL DIRECTION: DAN ETTINGER

With Sonya Yoncheva, Bryan Hymel, Ludovic Tézier
Dancers Eleonora Abbagnato, Amandine Albisson, Léonore Baulac, Stéphane Bullion, Mathieu Ganio, Florian Magnenet, Paris Opera Chorus and Orchestra

**CONCERTS AT MÜNCHNER PHILHARMONIKER**
**VALERY GERGIEV**

**MUSICAL DIRECTION BY VALERY GERGIEV**

**IGOR STRAVINSKY**
Symphonies for wind instruments .................................. 10’

**IGOR STRAVINSKY**
Petrushka - 1911 version ........................................... 35’
Choreography by Vladimir Varnava
Petrushka Vladimir Shklyarov
Eine Diva Zlata Chalin
Ein starker Mann Yuri Smekalov
Ein Sprechstallmeister Vasily Shcherbakov
Petrushkas Tod David Zaleyev
Mariinsky Ballet

**ANTONIO VIVALDI**
Le Quattro Stagioni .............................................. 40’
Conductor Lorenz Nasturica-Herschcowici

**RICHARD STRAUSS**
Metamorphosen 28’

With Chamber Orchestra of the Munich Philharmonic and Mariinsky Stradivarius Ensemble
GRAND OPENING GALA
VALERY GERGIEV

RUNNING TIME: 76' FILMED IN SEPTEMBER 2018 AT ZARYADYE CONCERT HALL, MOSCOW
TV DIRECTION: FRANÇOIS-RENÉ MARTIN _ COPRODUCTION TELMONDIS, MEZZO, MEDICI.TV

MUSICAL DIRECTION BY VALERY GERGIEV

- Khovanshchina Overture, M. Mussorgsky
- Solemn Overture, Radion Shchedrin
- Russian & Ludmila, M. Glinka
- Boris Godunov, M. Mussorgsky
- Paganini Variations, Rachmaninov
- Khovanshchina, M. Mussorgsky
- Serenade Melancholique, P.I. Tchaikovsky
- Piano Concerto No 2, D. Shostakovich
- Mafqa’s Aria, The Tsar’s Bride, N. Rimsky Korsakov
- Pictures at an Exhibition, M. Mussorgsky

With Anna Netrebko,
Yuri Eysasov,
Ilidar Abdrazakov,
Danil Trifonov,
Denis Matsuev,
Radion Shchedrin,
and the Mariinsky Theatre Orchestra and Chorus

HD 2018

100TH ANNIVERSARY OF GARA GARAYEV

RUNNING TIME: 90' FILMED IN MARCH 2018 AT ST. PETERSBURG PHILHARMONIC
TV DIRECTION: JEAN-PIERRE LOISIL _ COPRODUCTION TELMONDIS, MEZZO

MUSIC BY GARA GARAYEV
MUSICAL DIRECTION BY RAUF ABDULLAYEV

- Symphonic Poem "Leyli and Majnun" .......................... 16'
- Concerto for Violin and Orchestra ............................ 18'
- Don Quixote, symphonic sketches ............................ 20'
- Ballet Suite No 2, “In the Path of Thunder” ............... 38'

Violin: Maxim Vengerov
St. Petersburg Philharmonic Orchestra

HD 2018

GALA CONCERT 80TH ANNIVERSARY OF YURI TEMIRKANOV

RUNNING TIME: 76' FILMED IN DECEMBER 2018 AT ST. PETERSBURG PHILHARMONIC
TV DIRECTION: CORENTIN LECOMTE _ COPRODUCTION TELMONDIS, ARTE

MUSICAL DIRECTION BY MARISS JANSONS

Outstanding musician of our days, Maestro Yuri Temirkanov celebrates his 80th birthday this year. On this occasion, the 19th International Winter Festival Arts Square, which traditionally takes place in St. Petersburg in December 2018, is dedicated to Maestro Temirkanov’s jubilee. The main event of the festival is undoubtedly a Gala-concert in the Grand Hall of the D. Shostakovich St. Petersburg Academic Philharmonia. World-famous musicians have been invited by Maestro Temirkanov to take part in this concert.

With Nikolai Lugansky, Denis Matsuev, Julian Rachlin,
Vadim Repin, Yuri Bashmet, Dinara Alieva, Paata Burchuladze, Matthias Goerne, Karen Slack,
St Petersburg Concert Choir,
Petersburg Chamber Choir,
Mikhailovsky Theatre Choir,
and St. Petersburg Philharmonic Orchestra

HD 2018
COINCERT _ ALHAMBRA DE GRANADA

CONDUCTOR: PABLO HERAS-CASADO WITH LES SIÈCLES

Les Siècles presents a programme around Debussy (1862-1918), on the centenary of his death, during the prestigious Festival Internacional de Música y Danza de Granada in Spain.

The presence in Granada of the Les Siècles orchestra brings with it a high-level essence of France. Conducted by their founder François-Xavier Roth, they offer a journey to the late 19th century universe of sound and to the blend of vanguard music and creativity which emerged in Paris at that time, which was so fundamental in the production of modern styles.

Together with pianist Jean-Efflam Bavouzet they will perform César Franck’s Symphonic Variations. Among other works, their programme includes Debussy’s evocative Nocturnes and they are joined by the choir of the Orquesta Ciudad de Granada for the “Sirens’ Song”.

CLAUDÉ DEBUSSY
– Prélude à l’après-midi d’un faune
– Première suite d’orchestre
– Ibéria, from Images
– La mer

CLAUDE DEBUSSY
– Marche écossaise, sur un thème populaire
– Jeux
– Nocturnes
CESAR FRANCK
– Symphonic Variations, Op. 46
CAMILLE SAINT-SAËNS
– Bacchanale, from Samson et Dalila, Op. 47

PIERRE-LAURENT AIMARD’S RECITAL

As part of the International Music and Dance festival of Granada, Pierre-Laurent Aimard’s recital is taking place at the Patio de los Arrayanes, in the famous Alhambra of Granada.

Tombeau collects some of the most complex and moving pages for piano of the early twentieth century from authors such as Malipiero, Bartók, Goossens, Stravinski or Dukas. M. Aimard completes his recital with a selection of the best piano pages by Debussy.

Tombeau de Claude DEBUSSY, (Henri Prunières - 1920)
Gian Francesco MALPIERO, Lento
Bela BARTOK, Sostenuto, Rubato
Eugène GOOSSSENS, Hommage à Debussy
Igor STRAVINSKI, Fragment from Symphonies of Wind Instruments to the memory of Claude Debussy
Paul DUKAS, La plainte, au loin, du faune

CLAUDE DEBUSSY
Images, Book I, L. 110
Reflections in the water
Tribute to Rameau
Image, Book II, L. 111
Bells through the leaves (diffuse melancholy)
And the moon descends on the temple that was
Golden fishes
Etudes, L 136
III. Pour les quarte (fourths)
VI. Pour les huit doigts (eight fingers)
VII. Pour les degrés chromatiques (chromatic degrees)
X. Pour les sonorités opposées (opposing sonorities)
XI. Pour les arpèges composés (composite arpeggios)

with Pierre-Laurent Aimard (piano)

LA DAMNATION DE FAUST

CONDUCTOR: FRANÇOIS-XAVIER ROTH

MUSICAL DIRECTION FRANÇOIS-XAVIER ROTH

François-Xavier Roth’s interpretation of La Damnation de Faust in concert version (as in the 1846 performance) gives us the opportunity to hear this work with the strength and audacity of the young Berlioz: a powerful and dark masterpiece.

CLAUDÉ DEBUSSY
– Pour les doigts croisés (crossed fingers)
– Pour les huit doigts (eight fingers)
– Pour les huit doigts croisés (crossed eight fingers)
– Pour les douze doigts (twelve fingers)
– Pour les deux mains (both hands)

CLAUDE DEBUSSY
– Pour les quarte (fourths)
– Pour les quinte (fifths)
– Pour les sixte (sixths)
– Pour les septième (sept Ethiops)
– Pour les huitième (eighth Ethiops)

MÉPHISTOPHELIUS
– Pour les huitième (eighth Ethiops)
– Pour les douzième (twelfth Ethiops)
– Pour les treize (thirteenth)
– Pour les quinzième (fifteenth)

MUSICAL DIRECTION FRANÇOIS-XAVIER ROTH

with
Faust	Mathias Vidal
Marguerite Anna Caterina Antonacci
Méphistophélès Nicolas Courjal
Brander Thibault de Damas d’Anley
Chœur de l’Armée Française
(Conductor: Lieutenant-Colonel Aurore Tillac)
Chœur Marguerite Louise
(Conductor: Gaétan Jarry)
Les Siècles
CLARA HASKIL, HER MYSTERY AS A PERFORMER

What makes a musician a great performer? How is one considered "an interpreter of genius"? This film explores the reasons why pianist Clara Haskil continues to fascinate music-lovers and attempts to unravel her mystery as a performer.

HIDE AND SEEK. ELĪNA GARANČA

The last two years have been a new dividing line for the Latvian-born opera star Elīna Garanča. She enjoys the prime of her beautiful voice, and the power of her personality conquers audiences all over the world. The film follows the singer in New York as she says her farewell to Octavian in Der Rosenkavalier, in Munich as she prepares for the title-role in Donizetti’s La Favorite and in Gottweig enjoying moments of silence during a night concert at the festival Garanča and Friends. Living her private life between her home in Riga and Malaga, Elīna reflects on her life.

ALVIS HERMANIS, THE LAST ROMANTIC OF EUROPE

Marking his 50th anniversary in 2015, the film follows the creative work of Alvis Hermanis from his very first steps as the head of The New Riga Theatre (Jaunais Rīgas Teātris) through the development of his unusual theatrical language to the collaboration with the world-famous theatre and music stars in the latest director’s creative projects.

KREATIV, A STUDY IN CREATIVITY BY A. EKMAN

Is it possible to define creativity, and the mechanisms behind it? What is creativity? Who is creative, and how does someone become creative?

Award-winning choreographer Alexander Ekman has always been intrigued by what drives creativity forward, where it comes from, and whether or not it’s possible to contain and understand it. In a new documentary, Ekman dives into the subject by meeting scientists, professors, artists, film directors and choreographers, with the goal of trying to understand every aspect of the phenomenon. With dance, playfulness and creativity at its core, this 52-minute documentary tries, and perhaps succeeds, to analyze and describe what creativity truly is. Perhaps the answers in a way transcend Ekman himself. Also, during the production, Ekman has a grandiose assignment and career-defining moment in front of him: a dance piece at the Paris Opera. Constructed of three acts, "Creative" explores what creativity is through meetings with people like film director Lone Scherfig, professor Shelley Carson, choreographer Mats Ek, performance artist Marina Abramovic, Joffrey Ballet’s artistic leader Ashley Wheather, film director Tran Anh Hung, professor Linda Hill, film director Tiffany Hsiung, the CEO of the David Lynch Foundation, Bob Roth, and several others, Ekman tries to make sense of the abstract and oftentimes transcendental force that is creativity.

CARMEN, VIOLETTA, MIMI, ROMANTIQUES ET FATALES

Carmen, Violetta, Mimi: these 3 opera heroines are among the most popular in the lyric repertoire. But where do they come from? Through a clever editing of archives filled with music, this choral is looking for these 3 figures of the eternal feminine and returns on their birth, in Paris, in the middle of the 19th century, from 3 women who actually existed...
**CIRCUS MAGIC**

**43RD INTERNATIONAL CIRCUS FESTIVAL OF MONTE-CARLO**

The organizing Committee, presided over by H.S.H. Princess Stéphanie, is taking on a great challenge after the 2018 edition which celebrated the 250th anniversary of the art of modern circus: to honour tradition, promote creativity and continue to attract audiences with acts that are more breathtaking than ever!

This year, over 150 artists from 15 countries compete in the famous ring of the Fontvielle big top to win the most sought after prizes in the world of circus: the Gold, Silver and bronze Clowns which reward their careers. With the Royal Circus of Gia Eradze – Russia (including 24 dancers from the Grand Ballet), the National Acrobatic Troupe of China, Marcel Kremer - Germany (one of the most renowned animal trainers), ...

**40TH TOMORROW’S CIRCUS FESTIVAL**

On the occasion of the 40th edition, the Tomorrow’s Circus Festival presents the extraordinary diversity of acrobatic forms across the world. France, Canada, China, Ethiopia, United States, Russia, Ukraine, Italy, Netherlands, Switzerland, Mongolia, Brazil, Spain, Sweden, Finland, Germany, Vietnam, Turkey, but also Japan, Puerto Rico, Colombia or Venezuela make shine the colors of a young, inventive, multidisciplinary and strong circus.

The challenge is up to expectations: new talents, contagious festivity and spontaneity, inexhaustible creativity and guaranteed dazzling.

**THE GOLDEN MANDRAKES 2018**

**29TH EDITION - THE GREATEST MAGICIANS IN THE WORLD**

This year again big names from the world of magic are present to receive the Oscar of magic: the Golden Mandrake.

From South Korea, to France, through Spain or England… All the greatest magicians in the world come to the Mandrakes d’Or Festival every year to present their number during its exceptional evenings, and to receive the supreme distinction of the magical milieu. They are the best in their category, the world champions of art as ancestral as popular. Great illusions, manipulation, mentalism, poetry and humor.

with Miguel Muñoz, Gus, Kim Young Min, Joséphine Lee and Vincent C.

**FRENCH CHAMPIONSHIP OF MAGIC 2018**

The greatest illusion performances made by the greatest magicians reunited. The program, concocted carefully by Gilles Arthur, reveals a dozen magicians shortlisted for this competition. Each of them will make every effort to win the title of French Magic Champion 2018!

BARBE BLEUE - BLUEBEARD
JACQUES OFFENBACH

WORK IN PROGRESS OPERA
IN PARTNERSHIP WITH THE OPÉRA ROYAL OF MASCATE, OMAN AND THE OPÉRA OF MARSEILLE

JACQUES OFFENBACH
BARBE BLEUE - BLUEBEARD

P. I. TCHAÏKOVSKI
FLEURETTE
PRINCE SAPHIR
BARBE-BLEUE

Lighting design
Set design
and costume design
Stage Direction
Michele Spotti
Musical Direction

Masque d'Ors. Although largely humorous with a healthy sense of irony, the ballet tackles a fundamentally serious theme: the search for one's better half. In a world where authenticity is eroded by convention, finding the perfect partner is no small feat, and Shakespeare’s play remains as relevant as ever.

THE TAMING OF THE SHREW
LA MÉGÈRE APPRIVOISÉE
JEAN-CHRISTOPHE MAILLOT

BALLET IN 2 ACTS
MUSIC BY DIMITRI CHOSTAKOVITCH
CHOREOGRAPHY BY JEAN-CHRISTOPHE MAILLOT

Conductor
Lawrence Foster & Kalle Kuusava
Assistant to choreographer
Bernice Coppieters
Scenography
Dominique Drillot
Lighting
Dimitri Ivanov
Costumes
Jean Rouaud d’après William Shakespeare

An epic ballet created by Jean-Christophe Maillot in 2013 for the Bolshoi dancers, The Taming of the Shrew was awarded three Masques d’Ors. Although largely humorous with a healthy sense of irony, the ballet tackles a fundamentally serious theme: the search for one’s better half. In a world where authenticity is eroded by convention, finding the perfect partner is no small feat, and Shakespeare’s play remains as relevant as ever.

THE LEGEND OF LOVE
YURI GRIGOROVICH

BALLET IN THREE ACTS
MUSIC BY ARIF MELIKOV
CHOREOGRAPHY BY YURI GRIGOROVICH
LIBRETTO BY NAZIM KHIKMET

Musical direction
Valery Gergiev
Set, costume and light design
Simon Valls

The royal apartments of Queen Mekhmen Banu are plunged into mourning – her young sister, Princess Shyrin, is dying. The Princess will only be saved if the Queen gives Shyrin her beauty. The Queen decides to sacrifice herself, but later regrets her action when she is disfigured and Shyrin falls in love with the Queen’s own lover, the painter Ferkhad. This splendid tale of forbidden love, self-sacrifice, jealousy and suffering, is one of Russian master Yuri Grigorovich’s earliest choreographic works, and its storyline explores the conflict between love and duty through its two heroines.
ROSSINI GIOVANNA D’ARCO
BASILIQUE CATHEDRALE DE SAINT DENIS

Musical Direction  Antonio Pappano
With Joyce Di Donato (mezzo-soprano) and
Orchestra Accademia Nazionale di Santa Cecilia, Roma

ROSSINI
Le Siège de Corinthe: ouverture
ROSSINI / SCIARRINO
Giovanna d’Arco
BRAHMS
Serenade n°1

First concert at the Festival de Saint Denis for Antonio Pappano and the Orchestre de l’Accademia di Santa Cecilia de Rome. Rossini Giovanna d’Arco performed by the exceptional Mezzo-soprano Joyce di Donato.

TIPPETT – A CHILD OF OUR TIME
BASILIQUE CATHEDRALE DE SAINT DENIS

Musical direction  Mirga Grazinyte-Tyla
With Radio France Chorus and
Orchestre National de France

A Child of Our Time is a secular oratorio by the British composer Michael Tippett (1905–98), who also wrote the libretto.

Composed between 1939 and 1941, it was first performed at the Adelphi Theatre, London, on 19 March 1944. The work was inspired by events that affected Tippett profoundly; the assassination in 1938 of a German diplomat by a young Jewish refugee, and the Nazi government’s reaction in the form of a violent pogrom against its Jewish population—called Kristallnacht.

FESTIVAL DE SAINT-DENIS

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