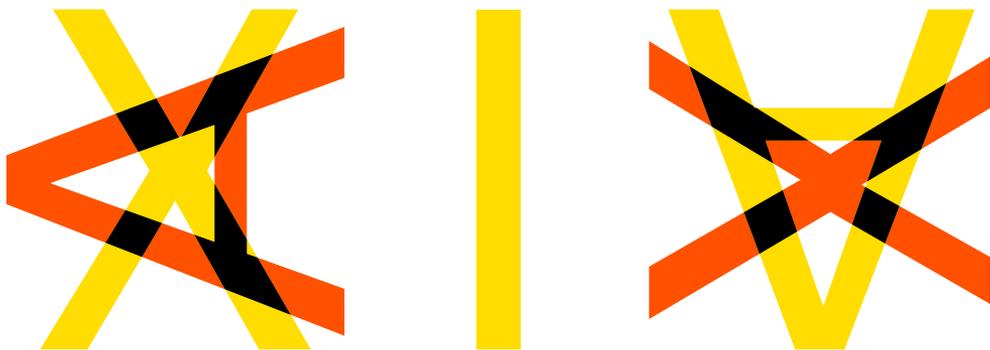


FESTIVAL D'AIX—EN—PROVENCE



ANNUAL REPORT 2021



A HUGE SUCCESS FOR A FESTIVAL OF GREAT RENEWAL

It is too early to draw all possible lessons from the 2021 edition, but we can already sense that it will go down as one of the best in the annals of the Festival. We dealt with anxiety and uncertainty, as our teams outdid themselves in energy, courage and enthusiasm. But the Festival, masterfully led by its captain, Pierre Audi, has added a beautiful new page to its history.

For 2021, Pierre wanted a Festival of great renewal, after preserving the key productions of the 2020 edition, which was hindered by the pandemic. This challenge was met... and then some! In terms of art alone, it featured an incredibly diverse and ambitious programme; top-notch stage directors, conductors and singers; and, as a result, many extremely memorable evenings.

The audiences' reactions were equally impressive: festival-goers attended in droves, and their pleasure at having an on-site presence—a rarity over the past 18 months—was obvious. The large number of enthusiastic articles in the press only added to the celebration.

I would like to underscore the unrelenting commitment of all of the Festival's partners, including the French government, who actively helped us face the consequences of the pandemic, and all of the local authorities—with a special shout-out, if I may, to Maryse Joissains-Masini, who was constantly at our side as she handed over the reins to Sophie—as well as our sponsors and patrons, who remained as active as ever.

Let us forge ahead, under Pierre's authority and with our united and enterprising team, to 2022!

Paul Hermelin
Chairman of the Board of Directors
of the Festival d'Aix-en-Provence

This 73rd edition of the Festival d'Aix-en-Provence had to face a double challenge. Following the cancellation of the edition of the summer 2020, this year's became an extremely rich edition of great renewal, offering festival-goers a record seven new opera productions and 15 concerts. The second constraint lay in the still uncertain health situation. But both challenges were met to perfection: the edition went off without a hitch, and it was both a popular and critical success.

Through its particularly diverse programme, ranging from Baroque opera to contemporary musical theatre, and embellished by a great variety of concerts, the Festival marked the return of several leading artists and ensembles (Sir Simon Rattle and the London Symphony Orchestra) and the first appearances of others (Barrie Kosky, Thomas Hengelbrock); it placed the spotlight on women artists (Lotte de Beer, Silvia Costa, Susanna Mälkki, Patricia Kopatchinskaja), and introduced promising new talents from the Académie and the Mediterranean Youth Orchestra.

This year, world premieres were given pride of place, including Samir Odeh-Tamimi's *The Arab Apocalypse*, performed at the Grande Hall of the LUMA Foundation in Arles, with whom the Festival d'Aix collaborated for the first time; and Kaija Saariaho's *Innocence*, initially programmed for 2020, and unanimously hailed as one of the most brilliant successes of this century. As a whole, the edition proved to be especially in touch with major contemporary issues, which it treated with either humour or gravity, including such topics as the relationship between the genders and the path to overcoming collective trauma. Success was achieved with the help of our festival-goers, who enthusiastically filled the performance venues, and

of critics, who relayed throughout the world the artistic qualities of our projects.

Thanks to implementation of special health measures to guarantee the safety of the Festival teams, of the artists and of the public, no setbacks were experienced during the preparation period nor during the Festival itself. Despite restrictions on border crossings, all international artists, including musicians from the London Symphony Orchestra and singers in *The Golden Cockerel*, were able to participate in this remarkable edition. A campaign of information and support allowed for the *pass sanitaire* (health pass) to be put in place smoothly and with a minimum of hassle. The ninth edition of Aix en juin carried on as scheduled, but with an adapted programme and smaller audience sizes to ensure the necessary social distancing; it was entirely free, and ended with the traditional Parade[s] concert. The residencies of the Académie and the activities of the Mediterranean Basin also managed to make the best of the circumstances.

The success of this edition would not have been possible without the phenomenal personal investment of the Festival team, the unwavering support of the French Ministry of Culture and of our public sponsors, and the fervent commitment of our private sponsors. They all remained mindful of our initiatives and helped ensure that our missions could carry on. And of course, none of it would have been possible without the presence of our audiences, whom we were thrilled to see once again. I thank all of you wholeheartedly!

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

THANKS!

THANKS TO ALL OUR DONORS!

It is worth remembering that, after so many months of uncertainty, the 2021 edition will remain an extraordinary memory for everyone. Apart from the special circumstances, there were so many emotions, new discoveries, and surprises in this edition, which was imagined as an edition of great renewal looking resolutely forward to the future of the Festival and to its new challenges, its objectives, and the place Pierre Audi wishes to give it.

Therefore, as we take stock, it is more important than ever to thank all of our donors, corporate sponsors, foundations and partners who were there for us in our moment of need, and who also shared in the success of Festival performances. The 2021 Festival has signalled and set the tone for the involvement of our donors as active players for the future.

Thanks!

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Festival donors are at the heart of our commitment and actively participate in its *raison d'être*.

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Cercle Incises for the contemporary creation allows philanthropists and art lovers to follow the process of artistic creation of an opera as closely as possible.

By joining Cercle Incises in 2021, they supported *The Arab Apocalypse* world premiere.

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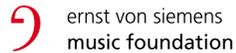
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LE NOZZE DI FIGARO

FALSTAFF

TRISTAN UND ISOLDE

INNOCENCE

COMBATTIMENTO, THE BLACK SWAN THEORY

THE ARAB APOCALYPSE

THE GOLDEN COCKEREL

I DUE FOSCARI

OPERA
OPER
OPE
OP
O

LE NOZZE DI FIGARO

WOLFGANG AMADEUS MOZART (1756–1791)

Director
Thomas Hengelbrock
Stage Director
Lotte de Beer
Stage Designer
Rae Smith
Costume Designer
Jorine van Beek
Light Designer
Alex Brok
Dramaturge
Peter te Nuyl
Assistant to the Set Designer
Alejandra Gonzalez
Assistant to the Choreographer
Joyce Henderson
Assistant to the Conductor
Iñaki Encina Oyón
Vocal coach
Alessandro Benigni
Vocal coach, pianoforte
Andreas Küppers
Assistant to the Stage Director
Frédéric Buhr
Assistant to the Costume Designer
Elisabeth de Sauverzac

Figaro
André Schuen
Susanna
Julie Fuchs*
Il Conte Almaviva
Gyula Orendt
La Contessa Almaviva
Jacquelyn Wagner
Cherubino
Lea Desandre*
Marcellina
Monica Bacelli
Il Dottor Bartolo
Maurizio Muraro
Don Basilio / Don Curzio
Emiliano Gonzalez Toro*
Barbarina
Elisabeth Boudreault
Antonio
Leonardo Galeazzi
Extra
Ana-Gabriela Castro,
Charly Molle Cousin,
Ludovic Coutaud, Mathilde
Darcy, Juliette Malala
Tardif, Evelise Mendes,
Lucie Pedexes, Nathan
Roumenov, Jade Saget,
Raphaël Sawadogo-Mas,
Emilie Yana, Qinyi Zhou

Chorus
Chœur du CNRR de Marseille
Chorus Master
Anne Perissé dit Prechacq
Orchestra
Balthasar Neumann Ensemble

In coproduction with
Teatro Real de Madrid

WITH THE SUPPORT OF
MADAME ALINE FORIEL-DESTETZET,
GRANDE DONATRICE EXCLUSIVE
DU THÉÂTRE DE L'ARCHEVÊCHÉ

* former artists of the Académie

NEUE ZÜRCHER ZEITUNG

Everything sounds elegant, and has a consummately light quality—it is rococo in the best sense of the word, doesn't lose itself in the details, and remains rhythmic to the end.

LE FIGARO

Lotte de Beer's staging is hilarious, and Thomas Hengelbrock's conducting is enthralling. There's joy at the Festival of opera! It is extravagant, abundant, zany and virtuoso, and very much in the spirit of an era that is more about dispersing than unifying. And what a sense of rhythm and staging!

LIBÉRATION

Le Nozze shines forth through its unique and extraordinary cast, featuring three exceptional women singers.

LE MONDE

At Aix-en-Provence, *Le Nozze di Figaro* combines farce and jubilation. [...] With its high-calibre singing, this new production of Mozart's masterpiece, staged by Dutch director Lotte de Beer, dares to be feminist. [...] Julie Fuchs's biting, naughty, and wildly charming "Susanna assoluta" leads the entire set around by the nose, and takes Mozart's music to the edge of perfection.

LES ÉCHOS

A top-notch singing cast and elegant orchestral directing celebrates Mozart's *Le Nozze di Figaro*.

TÉLÉRAMA

[...] The supple and lively conducting follows and supports each of the onstage twists; it is attentive to the singers' comfort, and transports them, with the period instruments of the Balthasar Neumann Ensemble, into a torrent of colours and emotions. Among the cast of singers, one cannot help but notice Julie Fuchs, a subtle and excellent (and extremely funny) actress, as the dazzling Susanna; Lea Desandre as the exquisite Cherubino; and Gyula Orendt as the unctuous and formidable Conte di Almaviva.

LA PROVENCE

While the Balthasar Neumann Ensemble, conducted by Thomas Hengelbrock, brings Mozart's music alive, and the stage direction is thrilling, the female voices outshine them all. Women truly carry the day.







FALSTAFF

GIUSEPPE VERDI (1813–1901)

Conductor
Daniele Rustioni
Stage Director
Barrie Kosky
Stage and Costume
Designer
Katrin Lea Tag
Lighting Designer
Franck Evin
Dramaturge
Olaf A. Schmitt

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Director
Katharina Fritsch, Jane
Piot
Assistant to the Set
Designer
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Assistant to the Costume
Designer
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Sir John Falstaff
Christopher Purves
Ford
Stéphane Degout*
Fenton
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Mrs Alice Ford
Carmen Giannattasio
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Nannetta
Giulia Semenzato*
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Dottore Cajus
Gregory Bonfatti
Bardolfo
Rodolphe Briand
Pistola
Antonio di Matteo
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Gérard Colombani,
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Lyon**

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LUXEMBURGER WORT

The work is funny on every note! And to ensure that the celebration reaches full swing, Barrie Kosky's staging is equally rejoicing. It is inventive and rhythmic, beautiful to watch, relevant and coherent, and offers a wealth of surprises of all kinds.

LE MONDE

Barrie Kosky's operatic debut at Aix-en-Provence won over the entire Théâtre de l'Archevêché. [...] Stéphane Degout's Ford has a lot going on under the hood: he projects powerfully, and possesses a disturbing authority and darkness, like the doppelgänger of a mafioso or hitman dressed to the nines.

LE SOIR

Through an intentionally burlesque setting, stage director—and prodigious musician—Barrie Kosky manages to recreate in *Falstaff* an incredible one-upmanship that is the living image of music... and of life itself. Hats off!

LA CROIX

A comedy, or even a farce, that is frenzied, and overflowing with panache, refinement and virtuosity.

LES ÉCHOS

Barrie Kosky's production of Verdi's opera celebrates the pleasures of fine food and of the flesh, with gluttony and humour. The cast has been selected with the greatest of care and is brilliantly conducted by Daniele Rustioni.

LE FIGARO

Barrie Kosky regales the audience with a dynamically, and deliciously, staged opera. In the title role, Christopher Purves, a favourite among Barrie Kosky's singers, triumphs through his irresistible onstage performance, worthy of Broadway. [...] With Stéphane Degout, as a simply perfect Ford, it is impossible to choose what to admire the most: the beauty of his timbre, the perfection of his singing, or his ideal balance between music and text.







TRISTAN UND ISOLDE

RICHARD WAGNER (1813–1883)

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Anthony, Laetitia Beauvais,
Elia Ben Nafla, Sidney
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* former artist of the Académie

NEW YORK TIMES

Aix's "Tristan" is, musically speaking, an achievement.

OPERA TODAY

Soprano Nina Stemme, tenor Stuart Skelton, bass Franz-Josef Selig and conductor Simon Rattle create a *Tristan* of transcendent music in a revelatory staging by Simon Stone. [...] It was a *Tristan and Isolde* for the ages.

THE NEW-YORKER

Stone, as is his habit, brought with him marvellously detailed realist sets.

OPERA NEWS

Musically, this *Tristan* was an evening of outstanding quality and transcendent power.

LE SOIR

Nina Stemme is beyond compare as Isolde: the timbre of her voice matches perfectly the full-bodied tenor of Stuart Skelton and the committed mezzo of Jamie Barton's Brangäne. Franz Josef Selig offers a consistently humanised performance as König Marke, and the rest of the cast is quite effective.

LE FIGARO

The sheer splendour of the musical performances reaches stratospheric heights.

The 74 musicians of the London Symphony Orchestra [...] played like gods, under the inspired baton of Simon Rattle. His fluid and transparent conducting, which was never halting but never dulcet either, rose onto a silky and supple sonorous cloth. And what incredible singers!

LES INROCKUPTIBLES

Under the brilliant conducting of Sir Simon Rattle, Simon Stone sets the action for *Tristan und Isolde's* legendary love in the world of modern-day Paris. It is truly high art.

DIAPASON

Nina Stemme, on one of her greatest evenings, is Isolde, with a voice that insolently embraces all registers, as she combines the nobility of her singing and the intensity of her acting.







INNOCENCE

KAIJA SAARIAHO (1952)

WORLD PREMIERE

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Chloe Lamford
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Mel Page
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James Farncombe
Choreography
Arco Renz

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Lilian Farahani
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Markus Nykänen
Priest
Jukka Rasilainen
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Vilma Jää
Student 2 (Lilly)
Beate Mordal*
Student 3
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Student 5 (Jerónimo)
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Student 6
Marina Dumont
Extra
Helene Beilvaire, Maëlle
Desclaux, Paul Escamez,
Elie Gautron, Hagop
Kalfayan, Mathilde Melero,
Ælfgyve Parry Courtier,
Lucile Signoret

Chorus
**Estonian Philharmonic
Chamber Choir**
Chorus Master
Lodewijk van der Ree

Orchestra
**London Symphony
Orchestra**

Commissioned and
coproduced by Festival
d'Aix-en-Provence, Finnish
National Opera and Ballet,
Dutch National Opera,
Royal Opera House Covent
Garden, San Francisco
Opera

In partnership with The
Metropolitan Opera

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LES ÉCHOS

Saariaho's work has everything it needs to triumph around the world.

OPERAWIRE

Saariaho has the ability to draw listeners into her soundscape, and so it is with *Innocence*. From the brooding darkness of the opening bars, the audience finds itself being dragged into the unfolding nightmare.

THE NEW-YORKER

The libretto is by the Finnish-Estonian novelist Sofi Oksanen, who knows how to play on our expectations and then short-circuit them. [...] *Innocence*, which Saariaho completed in 2018, has a seething rawness. [...] The atmosphere is at once sensual and unsettled—it is dread in vivid colours.

LE MONDE

Composer Kaija Saariaho delivers a masterpiece that has immediately found its place in the history of opera. At the centre of the work is the unique figure of young Marketa, half angel and half devil, with a youthful timbre and an animal-like vocal quality, whose technique, which stems from traditional Scandinavian folk music, is one of the most striking elements of the score (and Vilma Jää is incredible). Under the enthralling conducting of the talented Susanna Mälkki [...], the London Symphony Orchestra has given *Innocence* a place in the pantheon of great operas.

LE FIGARO

Innocence, the major event of the 2021 Festival, is an overwhelming success. A masterpiece! The Finnish composer, who received a standing ovation, has recreated the triumph of George Benjamin's *Written on Skin*, which premiered at the same venue in 2012. Aix clearly has a magic touch with operatic creation.

LES ÉCHOS

From the libretto to the stage direction, this sombre and forceful work has a promising future in the greatest opera houses around the world. Once again, Kaija Saariaho, 68, stands out with her superbly refined music, which combines instrumental colours and effective dramatics in an exceptionally subtle way. She has an extraordinary talent for composing music that irrefutably reflects its own era and is able to touch a broad audience. Conducting the London Symphony Orchestra, her fellow countrywoman Susanna Mälkki manages to elevate the slightest detail without ever losing the central theme. The impeccable vocal cast also contributes to achieving this dazzling musical success.

WITH THE SUPPORT OF
KAROLINA BLABERG STIFTUNG,
JEAN-FRANÇOIS DUBOS,
CLAUDE ET TUULIKKI JANSSEN

IN MEMORIAM CLAUDE JANSSEN

* former artist of the Académie

TÉLÉRAMA

It is extremely rare to witness the birth of a masterpiece—and that's exactly what *Innocence* is, a work that, instead of attempting to illicit tears, mercilessly pins you to your seat, keeping you breathless, with your ears pricked up; and haunts you long after the last note has been played.

TRANSFUGE

This opera is a punch to the gut; it kidnaps the audience, mistreats them, assaults them, and drags them into a formidable and fascinating world, from which they come out distraught, groggy and stunned, like after a rollercoaster. [...] Thanks to the modern universality of its discourse and the overwhelming sincerity of its music, you can bet that this will still be performed 50 years from now.

DIAPASON

Let us dare to use the word *masterpiece*. Kaija Saariaho resoundingly confirms her command of theatrical time, her joyous science of orchestral timbres, and her intimate knowledge of voices. [...] 1925 was the year of *Wozzeck*. Almost a century later, 2021 has become the year of *Innocence*.

CLASSICA

A masterpiece, thanks to the expressiveness of its magnificent score, and the empathy of its sadly topical libretto.

OPERA MAGAZINE

One rarely attends a world premiere and immediately feels that they are watching a masterpiece that will remain a part of the repertoire. And yet that's exactly what you experience with Kaija Saariaho's *Innocence* [...], which has just premiered at the Festival d'Aix-en-Provence. [...] The way in which the composer treats the voices, with great poetic flourishes and a diversity of registers, from plain speech to song, proves how well she masters operatic form today and is able to simultaneously respect and renew it.

SCENEWEB.FR

With gripping musical and theatrical intensity, composer Kaija Saariaho's latest opera produced a true emotional shock. The young folksinger Vilma Jää lends her porcelain-doll features and her superbly hoarse and crystal-clear voice to the role.









COMBATTIMENTO, THE BLACK SWAN THEORY

CLAUDIO MONTEVERDI, LUIGI ROSSI, FRANCESCO CAVALLI

Conductor
Sébastien Daucé
Stage Director and
Designer
Silvia Costa
Costume Designer
Laura Dondoli
Light Designer
Bernd Purkrabek
Dramaturge
Antonio Cuenca Ruiz

Valerio Contaldo*
Lucile Richardot
Julie Roset*
Etienne Bazola
Nicolas Brooymans
Caroline Weynants
Antonin Rondepierre
Blandine de Sansal

Extra
Justine Assaf-Hausfate

Orchestra
**Ensemble
Correspondances**

In coproduction with
Théâtre de Caen

Staging Collaborator
Rosabel Huguet Dueñas
Set Collaborator
Maroussia Vaes

WITH THE SUPPORT OF
ELIZABETH ET VINCENT MEYER,
GRANDS DONATEURS
DU FESTIVAL D'AIX

* former artists of the Académie

THE NEW YORKER

Ensemble Correspondances, under the direction of Sébastien Daucé, led a sumptuous grand tour of seventeenth-century Italian vocalism. A formidable lineup of younger singers.

OPERAWIRE

The early-music group Ensemble Correspondances, under the guidance of Daucé, was in fine form, producing a rhythmically vibrant and detailed performance that captured the emotional depth and sensitivity of the differing moods of the pieces.

LE SOIR

Musically, we were delighted by Ensemble Correspondances; the choice of music showed all the singers (and especially, Lucile Richardot, Caroline Weynants and Julie Roset) at their best.

LA CROIX

At the Festival d'Aix, this world-premiere production, created by Sébastien Daucé and Silvia Costa and based on works from the Italian Baroque, is a feast for the ears.

LES INROCKUPTIBLES

A meditation on overcoming human suffering, illuminated by the voices of an unparalleled cast.

LA PROVENCE

A magnificent moment of great force and, visually, of simple beauty. The words strike an intimate chord in us all, and are admirably performed by tenors Valerio Contaldo and Antonin Rondepierre, mezzo-sopranos Lucile Richardot and Blandine de Sansal, sopranos Julie Roset and Caroline Weynants, baritone Etienne Bazola, and bass Nicolas Brooymans. And the performance of Ensemble Correspondances is simply astonishing.

OPERA MAGAZINE

Bewitching to the point of hypnosis, the singing draws its strength less from individual vocality [...] than from the quest for a common breath, which, by blurring contrasts, allows Sébastien Daucé and his Ensemble Correspondances to find a straight path to refined expressiveness.

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THE ARAB APOCALYPSE

SAMIR ODEH-TAMIMI (1970)

MUSICAL THEATRE

WORLD PREMIERE

LIBRETTO BY CLAUDIA PÉREZ IÑIESTA AND SAMIR ODEH-TAMIMI INSPIRED BY
ETEL ADNAN'S POEM *THE ARAB APOCALYPSE* (1980)

Conductor

Ilan Volkov

Mise en espace

Pierre Audi

Stage and Lighting

Designer

Urs Schönebaum

Costume Designer

Wojciech Dziędzic

Video

Chris Kondak

Dramaturge

Klaus Bertisch

Le Chœur

Camille Alléart

Pauline Sikirdji*

Fiona McGown*

Camille Merckx

Helena Rasker

Le Témoin

Thomas Oliemans*

L'outsider

(pre-recorded role)

Samir Odeh-Tamimi

Orchestra

Ensemble Modern

In coproduction with Luma
Foundation, Abu Dhabi
Festival

With the support of André
and Rosalie Hoffmann
and Cercle Incises pour la
création contemporaine

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NEUE ZÜRCHER ZEITUNG

The sounds of the orchestra create a specific connection with the archaic pathos of the five-woman chorus [...] and with the short passages sung [...] by Thomas Oliemans in the role of the witness, making for some amazingly intense moments.

Pierre Audi has created a space for this poetry-put-to-music, by placing the musicians in the middle of the audience, while the central sun, on one side of the theatre, stands opposite a black square at the other end. Onto these abstract images, which embody fundamental ideas that likewise come from the depths of the past, are superimposed real images of the destruction of Beirut projected onto the ceiling. Free of any surtitles, the 80-minute evening event relies on the impact of the images, the charisma of the music, and the sound of words from Adnan's poetry, which prophesy the upcoming catastrophe.

THE NEW-YORKER

Adnan's text conjures up the long nightmare of the Lebanese Civil War; Odeh-Tamimi, [...] responds with a molten score, mixing jagged instrumental textures with rumbling electronica.

LE TEMPS

Thanks to the staging by Festival Director Pierre Audi, on a libretto by Claudia Pérez Iñiesta and Samir Odeh-Tamimi, the Palestinian-Israeli composer and creator of the score, this Festival-commissioned work represents more than just a meeting of great talents: it takes on the role of a political and humanist manifesto. [...] A seasoned veteran of the contemporary repertoire, Ensemble Modern is soul-wrenching, under the finely honed baton of Ilan Volkov.

TÉLÉRAMA

Samir Odeh-Tamimi creates an incantatory and hallucinatory work in which performers speak more than they sing (despite the fact that the cast includes authentic opera singers, such as baritone Thomas Oliemans); the excellent Ensemble Modern, conducted by Ilan Volkov, performs harsh and trenchant music; and the electronics sometimes adds a disturbing echo. Pierre Audi's *mise en espace* is sober and engaged, and places the audience in the middle of a sound and visual maelstrom that occupies the entire theatre, all the way to the ceiling. You'll walk away with the memory of an extraordinary experience, which should be seen in situ to grasp its full dimension.

* former artists of the Académie







THE GOLDEN COCKEREL

Золотой Петушок

NIKOLAÏ RIMSKY-KORSAKOV (1844–1908)

Conductor
Daniele Rustioni
Stage Director
Barrie Kosky
Stage Designer
Rufus Didwiszus
Costume Designer
Victoria Behr
Lighting Designer
Franck Evin
Choreographer
Otto Pichler
Dramaturge
Olaf A. Schmitt

Assistants to the Conductor
Azim Karimov,
Yulia Levin
Vocal coaches
Nino Pavlenichvili,
Graham Lilly
Assistants to the Stage
Director
Jane Piot,
Denni Sayers
Assistant to the Costume
Designer
Nathalie Pallandre
Assistant to the Set Director
Jan Freese
Choreographies Assistant
Joseph Gebrael
Assistant to the Lighting
Designer
Cécile Giovansili-Vissière

Tsar Dodon
Dmitry Ulyanov
Queen of Chemakha
Nina Minasyan
Astrologer
Andrei Popov
Tsarevitch Aphron
Andrey Zhilikhovsky
Tsarevitch Gvidon
Vasily Efimov
Polkan
Mischa Schelomianski
Amelfa
Margarita Nekrasova
Golden Cockerel's Voice
Maria Nazarova

The Golden Cockerel
Wilfried Gonon

Dancers
Stéphane Arestan, Vivien
Letarnec, Rémi Benard,
Christophe West

Chorus
Chœur de l'Opéra de Lyon
Chorus Master
Roberto Balistreri

Orchestra
Orchestre de l'Opéra de Lyon

In coproduction with
Opéra national de Lyon,
Adelaide Festival,
Komische Oper Berlin

LE MONDE

In this mixture between the imaginary and reality, tragedy and comedy, and parody and cruelty, Barrie Kosky [...] delivers a work of great finesse, with masterfully directed actors and gripping scenes. To the superbly accomplished staging, conductor Daniele Rustioni, directing his musical troupes from Lyon, stands as the perfect counterpart. Through its vivacity, precision, commitment, theatre, colour and emotion, the orchestra offers its extremely rich instrumental palette to Rimsky-Korsakov's protean genius.

LE FIGARO

Magnificent directing, full of lyricism and vitality, by [Daniele] Rustioni, a young conductor who just gets better every time, with the Orchestra of the Opéra de Lyon deploying its most shimmering colours. And a team of Russian voices, all profoundly corporeal, beginning with the imposing bass of Dmitri Ulyanov and the sensuous soprano of Nina Minasyan. Not to mention the remarkable performance of the chorus. It is subversive, unifying, intellectual, fanciful, rigorous and droll.

LES ÉCHOS

Barrie Kosky's staging is inventive and funny, and benefits from a rare and colourful cast of singers.

The music offers another reason to rejoice, thanks to a flawless cast and the very stylised and effective conducting of Daniele Rustioni. The Orchestre de l'Opéra de Lyon is in top form, and brings out all the sparkle and eloquent colour of Rimsky-Korsakov's magical score. [Dmitry Ulyanov] has a voice of bronze and a formidable onstage presence—he is the archetype of the Russian bass opera singer.

LA CROIX

Frenzy, fantasy, and magic.

SCENEWEB

The orchestra and chorus of the Opéra de Lyon, under the passionate and refined conducting of Daniele Rustioni, is especially imbued with beauty and theatricality. [...] The performance in the pit helps support the remarkably expressive voices of a cast marked by its aplomb.







I DUE FOSCARI

GIUSEPPE VERDI (1813–1901)

OPERA IN CONCERT VERSION

Conductor

Daniele Rustioni

Francesco Foscari

Leo Nucci

Jacopo Foscari

Francesco Meli

Lucrezia Contarini

Marina Rebeka

Jacopo Loredano

Jean Teitgen

Barbarigo

Valentin Thill

Pisana

Adèle Charvet*

Chorus

Chœur de l'Opéra de Lyon

Orchestra

Orchestre de l'Opéra de

Lyon

OPERA NEWS

It is difficult to imagine a stronger cast. [...] The standing ovation was one of the longest and most heartfelt of the festival.

OPÉRA MAGAZINE

From the Prélude on, Daniele Rustioni, conducting the Orchestre de l'Opéra de Lyon—itself in top form—sets the ambiance for *I due Foscari*, which is by turns fervent, mysterious, sinister, and rebellious. He imparts onto this opera, which dates from Verdi's youth and premiered in Rome in 1844, a flair and a focus worthy of the composer's greatest works. [...] Jacopo Foscari is a major role, [and] Francesco Meli performs it brilliantly throughout each of the three splendid arias. Marina Rebeka [...] brings to the passionate character of Lucrezia Contarini [...] her perfect vocal mastery, the insolence of her high register, and the vehemence of her imprecations hurled against the patricians. [...] Anyone who performs the role of Francesco Foscari must demonstrate that he can bear all the pain of the world. [...] Through his articulation and his sense of Verdian speech, Leo Nucci proves once again that he is the only one alive who can assure the role of the doge, both in terms of his singing and his ability to light up the stage. An astounding standing ovation prolonged this memorable performance.

OLYRIX

The concert version of *I due Foscari*, a rarely-heard work by Verdi, fired up the audience, who gave Leo Nucci a standing ovation.

FORUMOPERA.COM

Even unstaged, the opera put the audience in a frenzy.





LONDON SYMPHONY ORCHESTRA

ORCHESTRE DE PARIS

BALTHASAR NEUMANN ENSEMBLE

MEDITERRANEAN YOUTH ORCHESTRA

TENORES DI BITTI

JAKUB JÓZEF ORLIŃSKI

BARBARA HANNIGAN

PATRICIA KOPATCHINSKAJA – POLINA LESCHENKO

PIERROT LUNAIRE

CAIRO JAZZ STATION – SOPHIE ALOUR EN SEXTET

KAIJA SAARIAHO – QUATUOR META4

CONCERTS
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CONCERT LONDON SYMPHONY ORCHESTRA / MAGDALENA KOŽENÁ,
ANDREW STAPLES
Conductor SIR SIMON RATTLE

ASOPERA.FR
Simon Rattle [...] makes the orchestra ring out, and maintains the balance in a radiant luminosity.

LA MARSEILLAISE
The long ovation that hailed Sir Simon Rattle, the London Symphony Orchestra, mezzo-soprano Magdalena Kožená, and tenor Andrew Staples had hints of a thanks for the joy of being back in a concert hall at last. Under the baton of Simon Rattle, the LSO made the string instruments quiver [...], the woodwinds rustle like a birdsong, and the brass section burst with notes of gold.

PLATEA MAGAZINE
A simply spectacular performance.

CONCERT LONDON SYMPHONY ORCHESTRA / STÉPHANE DEGOUT, BEATE
MORDAL, PATRICIA KOPATCHINSKAJA
Conductor SUSANNA MÄLKKI, CLÉMENT MAO-TAKACS

LA MARSEILLAISE
Under the sober and precise beat [of Susanna Mälkki], the LSO shined in all its brass, while the strings vibrated with intensity.

CONCERT ORCHESTRE DE PARIS
Conductor KLAUS MÄKELÄ

LA MARSEILLAISE
A standing ovation! The 24-year-old violinist Daniel Lozakovich and the 24-year-old Finnish conductor Klaus Mäkelä exploded the usual routine.

CONCERTONET
From the orchestra, Klaus Mäkelä obtained infinitely precise attacks, perfectly executed sequences, carefully performed phrases, extremely subtle pianissimos, and, a moment later, shattering thunderclaps.

CONCERT BARBARA HANNIGAN / CHARLES SY, BERTRAND CHAMAYOU,
PATRICIA KOPATCHINSKAJA

OLYRIX
From its Baudelairean resonances to the surrealism of Messiaen, this evening—between “Earth and Heaven”—was imbued with spirituality. The Heaven came from the ethereal Charles Sy, and the Earth from Hannigan, a fulfilled, proud, and rooted Athena.

CLASIQUEENPROVENCE.COM
Barbara Hannigan’s performance [...] was passionate, like a veritable tightrope walker of song who laughs at the vertiginous gaps between certain notes, and always with irreproachable musicality.

CONCERT PIERROT LUNAIRE / PATRICIA KOPATCHINSKAJA

PREMIERELOGE-OPERA.COM
Especially expressive and lively, this *Pierrot Lunaire* offers us an innovative and lively reading of this century-old work, which hasn’t aged a day, and which left its mark on its era, as will on the young minds present at this performance as well.











CONCERT PARADE[S]

LA PROVENCE

For the traditional opening evening of the international opera festival in Aix-en-Provence, several excerpts of operas by the Italian composer [Verdi] were performed on the Esplanade Mozart, before a full audience.

CONCERT WAED BOUHASSOUN & MOSLEM RAHAL

DESTIMED

Waed Bouhassoun, the great voice of classic Arabic song, on the oud and Moslem Rahal on the ney reinvent the treasures of Nabataean poetry—the fruit of a long Bedouin tradition that has especially flourished in southern Syria. This concert is symbolic of the Festival d'Aix-en-Provence's continual renewal of its roots in the Mediterranean.









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- 9 RESIDENCIES AND WORKSHOPS IN AIX AND ANTWERP, AND VIA VIDEOCONFERENCE
 - 11 MENTORS FROM AROUND THE GLOBE : EDITH WIENS, EMMANUEL OLIVIER, MARCELO AMARAL, DUNCAN WARD, ANTHONY HEIDWEILLER, ANDREA BRETH, KATIE MITCHELL, THOMAS HENGELBROCK, CHRISTIANE LOUIS, SHIRLEY APTHORP AND WILLEM BRULS
 - 70 EARLY AND MID-CAREER ARTISTS
 - 28 NATIONALITIES
 - 4 CONCERTS, INCLUDING 2 WITH THE BALTHASAR NEUMANN ENSEMBLE
 - 4 FILMED PANEL DISCUSSIONS
 - 396 HOURS OF TRAINING
-

The Académie du Festival d'Aix is a centre for training, experimentation, and the occupational integration of young artists. In 2021, eight residencies took place: the Vocal Residency, the Opéra de-ci de-là Residency (for the creation of short-form operas), the Mentorship for Women Conductors, the Young Women Opera Makers Residency, an Immersive Residency, an Interdisciplinary Residency, the Opera Creation Workshop, and the Cultural Journalism Residency. The 2021 Académie du Festival d'Aix brought together diverse talents around a creative momentum, and strove to enrich and revitalize opera by offering a new generation of artists the means to flourish in a context of equity and validation. This edition of the Académie was especially marked by the support and visibility of young professional women artists (via the Mentorship for Women Conductors and the Young Women Opera Makers Residency) and by its openness to other aesthetics and professions (through the Interdisciplinary Residency and the Opera Creation Workshop).

The Académie du Festival d'Aix owes its reputation to its **VOCAL RESIDENCY**, which began this summer on 17 June, and included 10 singers and three piano accompanists. Edith Wiens—the Canadian soprano, professor at the Juilliard School of Music in New York, and artistic director at the Internationale Meistersinger Akademie—was once again chosen to lead the Vocal Residency, and piano accompanists Emmanuel Olivier and Marcelo Amaral worked with the pianists participating in the residency. The residency ended on 4 July with a final concert, which was created specifically for the occasion and featured the young singers and the Balthasar Neumann Ensemble, conducted by Duncan Ward, with a magnificent performance of Felix Mendelssohn's *Elias*.

THE OPERA CREATION WORKSHOP & THE INTERDISCIPLINARY AND CREATIVE RESIDENCY (*enoa*) took place from 28 June to 3 July 2021 and were led by Andrea Breth, stage director and the former artistic director of the Schaubühne in Berlin. Pierre Audi, director of the Festival d’Aix and stage director, and Antonio Cuenca Ruiz, dramaturge, also took part in this double residency. This iconic programme of the Académie—a unique space for reflecting upon and breaking down the barriers of opera creation—brought together an author, a multidisciplinary artist, four composers, a conductor, a visual artist, a digital artistic director, and a mid-career performer.

THE IMMERSIVE RESIDENCY is hosting artist and performer Bahzad Sulaiman from 15 February 2021 to 15 February 2022. Since the beginning of 2021, he has followed and observed rehearsals for the world premiere of Samir Odeh-Tamimi’s *The Arab Apocalypse*, with a *mise en espace* by Pierre Audi; participated in the Opera Makers Workshop; and recorded an *enoa* (European Network of Opera Academies) podcast.

THE YOUNG WOMEN OPERA MAKERS WORKSHOP (supported by the Music Moves Europe initiative of the EU) began in March 2021 and will continue until July 2022, under the leadership of British stage director Katie Mitchell. This workshop—a pilot programme that brings together twelve women composers, stage directors, authors and conductors from throughout Europe—exemplifies the Festival’s commitment in the fight against gender inequality in opera. It allows young women opera makers to develop six core skills that are key to stimulating and developing their careers in this extremely competitive sector: the implementation of strategies to handle instances of discrimination in the workplace, the development of know-how, self-assessment, self-promotion, career building, and the development of professional networks and of support groups. Its immersive internships offer participants the possibility to experience different stages of opera creation alongside experienced artistic figures while benefiting from the advice and expertise of renowned women creators such as Laura Bowler, composer; Silvia Costa, stage director; Sivan Eldar, composer; Laura Lomas, dramaturge; Isabelle Moindrot, professor, researcher and author; Vicki Mortimer, set and costume designer; and Natalie Murray Beale, conductor.

THE MENTORSHIP FOR WOMEN CONDUCTORS (*enoa*) was held from 22 June to 7 July 2021, and included three young conductors: Stéphanie Childress (France/United Kingdom), Rita Castro Blanco (Portugal) and Alizé Léhon (France). This new mentoring and career-development programme was led by Thomas Hengelbrock, conductor; Edith Wiens, professor of voice at the Juilliard School of Music and artistic director at the Internationale Meistersinger Akademie; Duncan Ward, conductor; and Christiane Louis,

instructor in artistic entrepreneurship at the Philharmonie de Paris. Its purpose is to help make gender equality in the field of conducting a driving force in order to strengthen and promote a competitive, varied and thriving opera sector in Europe. The young conductors were taught new professional skills for their conducting of singers and opera. Moreover, the innovative educational content, the diverse and high-quality of the contributors (i.e. international artists, experts and professionals), the unique professional and artistic environment of the Festival d’Aix-en-Provence, and the active participation of strong European networks provided this residency with the necessary tools to help the participants integrate professional life and add an international dimension to their careers. This new mentorship of the Académie gave these young women conductors the opportunity to conduct a public rehearsal of the Balthasar Neumann Ensemble and to benefit from the advice and instruction of its conductor, Thomas Hengelbrock.

FRANCE MUSIQUE

The Festival d’Aix empowers its women conductors. For 25 years, the Festival d’Aix has hosted an Académie, to reflect upon opera and its institutions. Nine residencies are reserved for various professions in the field of opera, including management. The mentorship for women conductors is hosting three women this year, offering them professional support in an industry that is still heavily dominated by men.





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MEDITERRANEAN YOUTH ORCHESTRA

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- 1 SYMPHONIC SESSION IN AIX-EN-PROVENCE
 - 3 MEDINEA SESSIONS (1 IN AIX-EN-PROVENCE, 1 IN LISBON, 1 IN NUORO)
 - 63 YOUNG MUSICIANS
 - 14 NATIONALITIES (FOR ALL SESSIONS)
 - 15 COACHES
 - 3 SYMPHONIC CONCERTS (1 IN AIX-EN-PROVENCE AND 2 ON TOUR)
-

The Mediterranean Youth Orchestra (MYO), which has been a part of the Festival d'Aix since 2014, offers young, talented musicians from the Sud Provence-Alpes-Côte d'Azur region and the Mediterranean Basin a professional experience as a member of an ensemble or orchestra. For more than 30 years now, the MYO has shared the pleasure of performing a symphonic repertoire composed for large orchestras, and has placed creation and intercultural exchanges at the heart of its programmes. Determined to support today's young musicians in the transition towards professional life, the MYO also proposes a programme to raise awareness of outreach activities and career development.

In January 2020, the young British conductor Duncan Ward was appointed music director of the Mediterranean Youth Orchestra. The 2021 edition marks his first effective year in charge of this youth symphony orchestra, during which their engaged musical programme has featured the works of two women composers: the up-and-coming composer Hannah Kendall, programmed for the first time at the Festival d'Aix and whose *Tuxedo: Vasco 'de' Gama* was performed publicly for the first time in France, and Louise Farrenc (1804–1875), with her *Symphony No.3 in G minor, Op. 36*.

SYMPHONIC SESSION

From 10 to 23 July, Duncan Ward, Quentin Hindley and 11 musicians from the London Symphony Orchestra led a symphonic training session in Aix-en-Provence, in which forty-four instrumentalists participated. The symphonic session helped young artists from the Mediterranean Basin to develop their mastery of orchestral repertoires, as well as essential skills that will aid them in developing their careers as professional musicians, prepare for auditions and competitions, promote and market themselves, and develop their skills in the transmission of culture and knowledge and in outreach activities.

CRITICAL ACCLAIM FOR THE 2021 SYMPHONIC SESSION:

DIAPASON

It only takes a few moments to sense what a good team Duncan Ward and his young musicians make.

[Duncan Ward] is a poet whose supple and delicate movements trace out phrases with sensitivity; the open expressions on his face encourage his young musicians to listen to each other, akin to chamber musicians.

The balance of sounds between the harmony and the strings is remarkable—everything sounds airy.

We came out of this concert with an inner joy that we hadn't necessarily anticipated, and were thinking that [...] the Philharmonie de Paris could—should!—[...] find a place for the Mediterranean Youth Orchestra and their conductor.

BACHTRACK

The orchestra [...] performed a multicultural programme that was as enticing as it was intriguing, just like this atypical orchestra itself, whose artistic excellence has been proven beyond doubt.

The last Azerbaijani song, in the form of a farandole, transported the Aix audience, who hailed this highly commendable musical and human project.

In partnership with the LSO Discovery.

MEDINEA SESSIONS

The Medinea Sessions of the Mediterranean Youth Orchestra are innovative residencies based on collective creation. In 2021, three different Medinea sessions took place, in Aix-en-Provence (France), Lisbon (Portugal) and Nuoro (Italy), respectively. These sessions—each of which brought together a dozen young improvisational musicians from the Mediterranean Basin and was led by the composer, saxophonist and jazzman Fabrizio Cassol—allowed the young artists to embark on a unique intercultural experience and to work on the creation of collective and original musical productions.

With the support of the Mediterranean Youth Orchestra







ENOA

As a founding member and coordinator of enoa (European Network of Opera Academies) since 2009, the Festival d'Aix, along with enoa's other 11 members and 10 partners, is committed to promoting training, professional integration, and creation in opera. The new enoa programme "Empowering Opera", launched in September 2020 for a period of four years, is aimed at opening the sector of opera to a greater diversity of artists, forms and stories that represent today's society and issues.

Despite the pandemic, enoa was able to launch the new activities it had planned, including:

- **Immersive residencies** (eight artists), aimed at opening professional and academic doors for artists with no experience in the opera sector, through 16 months of tailor-made support.
- **Opera Creation Journey** (eight projects selected), to support teams of artists in developing innovative opera projects that propose new narratives and/or explore new forms and aesthetics.

In 2021, enoa lent its support to two workshops of the Académie du Festival d'Aix: the Opera Creation Workshop and the Mentorship for Women Conductors. enoa also made it possible for the Festival to invite artist and performer Bahzad Sulaiman for a 16-month residency of discovery and immersion in the world of opera.

"I was, and still am, very excited about this immersion. I'm discovering a milieu I know nothing about, as well as a new artistic form. All of this new information is really very exciting. I look forward to continuing with my discoveries: the most important thing for me is to begin understanding opera and to learn about not only the positives, but also the negatives, of the way institutions operate in this sector."

Bahzad Sulaiman, artist in residency at the Festival d'Aix as part of enoa's immersive residencies

www.enoa-community.com

[@enoacommunity](https://twitter.com/enoacommunity)

[@European network of opera academies - enoa](https://www.facebook.com/EuropeanNetworkOfOperaAcademies)

[@enoa_community](https://www.instagram.com/enoa_community)

[@european-network-of-opera-academies](https://www.linkedin.com/company/european-network-of-opera-academies)

#EmpoweringOpera by



With the support of



MEDINEA

Today, the Medinea network comprises 30 partner organisations from 17 Euro-Mediterranean countries. Its main mission is to support the professional integration of young Mediterranean musicians, by developing intercultural projects that promote dialogue and the feeling of belonging to a common culture. Medinea also aims to encourage exchanges between professionals in the field of culture, to ensure that creative approaches flourish in the Euro-Mediterranean region while still respecting the values of inclusion, diversity and equality.

Despite the pandemic, and thanks to the strong involvement of partners and of teams already in place, most of Medinea's activities scheduled for 2021 carried on after being delayed and having their formats appropriately adapted: these include a Medinea session of the Mediterranean Youth Orchestra in Aix-en-Provence (France); a Medinea session, first in Lisbon (Portugal) and then in Nuoro (Italy); two professional meetings with partners of the network, in Aix-en-Provence and Nuoro; and, finally, the production of the last two modules (i.e. *Professional Development for Artists* and *Instant Collective Creation* by Fabrizio Cassol) of the Medinea Series, a free e-learning programme for young artists.

Medinea thus brought to a close a three-year Erasmus+ programme that will have enabled seven sessions with over 100 artists, five professional conferences involving 15 cultural organisations from 10 countries in the Mediterranean Basin, and the production of eight modules of educational videos in the Medinea Series, which were watched by more than 3,800 people.

In 2021, Erasmus+ also renewed its support for the period 2021–2023, as part of a special programme in response to the pandemic, thus allowing Medinea to pursue its activities and to launch a new online training session—Medinea On Air—through which the network intends to fight against the obstacles to mobility that young Euro-Mediterranean artists are facing during the current health crisis. By drawing on the educational resources of member organisations in the network, this programme will allow hundreds of young artists to train with top-level instructors through online meetings within the Medinea community.

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inea is supported by



www.medinea-community.com

[@medineanetwork](https://www.facebook.com/medineanetwork)

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[Medinea](https://www.linkedin.com/company/medinea)

[Medinea Community](https://www.youtube.com/channel/UC...)

-
- IN 2021
 - 30 MEMBER INSTITUTIONS IN 17 EURO-MEDITERRANEAN COUNTRIES
 - 3 MEDINEA SESSIONS: AIX-EN-PROVENCE (FRANCE), LISBON (PORTUGAL), NUORO (ITALY)
 - 2 PROFESSIONAL MEETINGS
 - 2 NEW MODULES FOR THE MEDINEA SERIES
 - 1 NEW ONLINE TRAINING PROGRAMME: MEDINEA ON AIR
-

“The friendship that we’ve developed with festival directors, academics, and people in charge of a variety of different artistic institutes within Medinea helps reinforce our confidence in the world and in young people. [...] Creating and learning together with such trust, support, and mutual love generates a great deal of energy, especially when combined with the goal of paving the way for young musicians and of supporting their artistic production.”

Yelda Özgen Öztürk, MIAM/Istanbul Technical University



PASSERELLES
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Passerelles is made up of two departments created by the Festival d'Aix in 2007 and aims at bringing an experience in opera and of the Festival to a broader audience: there is the educational department, which focuses on young audiences from preschool to higher education, and the socio-artistic department, which is devoted to community groups and audiences in the social, medico-social, healthcare and penal spheres. In conjunction with a vast network of partners throughout the region, Passerelles plays a key role in the Festival's regional integration.

In 2021, and despite the circumstances due to the Covid-19 crisis, more than 3,000 people took part in an opera discovery programme with Passerelles. All were able to take in an artistic event, whether it was an invitation to attend an educational production, a rehearsal, or an opera performance at the Festival in June or July.

To compensate for the cancellation of its partners' traditional training days, Passerelles enlisted twelve contributors to create a new series of videos to raise awareness about the Festival d'Aix's 2021 operas and artistic practice workshops. Exclusively reserved for its partners, these new online resources produced by the audiovisual service of the Festival d'Aix have been made available free of charge in the Passerelles professional area on the Festival's website. The resources were also sent via DVD to audiences with limited access to digital technology and for whom attending face-to-face activities was not feasible. Several online events were also offered to audiences and partners, including a real-time virtual tour of the set construction and costume production workshops in Venelles. The close connection with partners was thus maintained and reimagined by Passerelles's teams throughout the year to support audiences via awareness-raising and amateur artistic practice projects, either in person or on line.

Passerelles was intent on maintaining opportunities to meet and work with the artists, especially through two tours of performances of *Vibrations* in primary and secondary schools, at the foot of buildings in areas with social housing, and in residences for persons with disabilities. This artistic, educational, participatory and mobile form was created in 2020 by the singer Sarah Théry and the percussionist Étienne Fauré, two outreach artists from the Académie.

Two creative projects involving amateurs gave rise to public performances in May and June 2021. Initially planned for 2020, *Accents Balkans*, a tribute to the music of the Balkans and of Eastern Europe, offered a two-stage musical journey, in a combination of repertoire and new artistic production, with, on the one hand, the transmission of traditional songs from the Balkan region, and, on the other hand, the creation of a new production for voice

and orchestra by the Serbian composer Jug Marković (a member of *enoa*). A two-part recording of this project—conducted by Philippe Franceschi and Sébastien Boin, with musicians from the group Aksak and the symphony orchestra of Aix-Marseille Université, and including an amateur choir of secondary and university students and teachers from the region—is available on line on #TheDigitalStage until 7 November 2021 and on the Festival’s YouTube channel.

The second project, *Banjo!*—driven by the socio-artistic department of the Festival d’Aix and led by the Rara Woulib company—questions the concept of the identity of Marseille, a city in constant mutation whose roots extend to several continents. This project was inspired by the eponymous novel by the African-American author Claude McKay, who painted an extraordinary portrait of Marseille in the 1920s. Through bi-monthly workshops, 15 interns from the École de la 2e Chance de Marseille came together to form a group, regardless of personal differences or the diversity of their backgrounds, with singing, dancing and theatre as common denominators. These moments of sharing, which serve as a snapshot of the Marseille identity at a given moment, were aimed at constructing a common repertoire by drawing on the traditions of the various participants with the help of modern instrumentation, or at mixing traditional and contemporary dances with a choreographer. *Banjo!* led to two public performances: one on 28 May at the École de la 2e Chance and the other on 18 June at L’Après M, both in Marseille.

-
- 3,176 PARTICIPANTS IN AWARENESS-RAISING ACTIVITIES
 - 492 MEMBERS OF OPÉRA ON
 - 293 AMATEURS INVOLVED IN ARTISTIC PROJECTS
 - VIBRATIONS: 19 PERFORMANCES IN 4 FRENCH DEPARTMENTS (13, 83, 84 AND 06)
 - DIGITAL RESOURCES: 31 VIDEOS, 10 DAYS OF SHOOTING, 12 CONTRIBUTORS, 11,675 VIEWS
-

Passerelles is supported by







REGIONAL INITIATIVES

The Festival took place this past July, to the great joy of all; but the 2020–2021 season was greatly disrupted by lockdowns, curfews and restrictions imposed by the pandemic. Despite these obstacles, the Festival's initiatives for local audiences, which are conducted all year round, were not placed on hold. This past summer, the Académie maintained a series of concerts on tour in the region, including one by Fleur Barron and Kunal Lahiry in Saint-Cannat and in Marseille, as did the Mediterranean Youth Orchestra, which performed in Montpellier and in Mougins with its symphonic session and at the Camargo Foundation in Cassis with its Medinea session. In terms of sponsors, Club Campra continued its mission of bringing together businesses in the Aix-Marseille metropolitan area that share the common goal of supporting the Festival and promoting access to culture for all. In addition, Passerelles, the Festival's educational and socio-artistic departments, which focuses on schools and universities and involves a vast network of voluntary, social, and cultural stakeholders, has used its creativity to continuously adapt its initiatives to the changing possibilities. This agility has made it possible to keep people connected, to organise initiatives to introduce participants to opera and to the works programmed in 2021, to organise meetings with artists, and to have people participate in group activities related to art and culture.

The Festival's entire team swung into action to make new ideas a reality, such as transforming the stage at the Archevêché into a film set. For two weeks in December 2020, the image and sound teams of the Festival's technical department worked together on a project to create fun and educational digital tools designed by Passerelles and its network of contributors.

Initiatives in the field resumed whenever possible, allowing, for example, for the educational production *Vibrations*, created by artists from the Académie's outreach skills programme, to go on a vast regional tour. Two projects for the creation of new productions—i.e. *Accents Balkans* in Aix-en-Provence (see p. 123–123) and *Banjo!* In Marseille (see p. 124)—also gave rise to local performances; and a complete video recording of the *Accents Balkans* project is available for streaming on #TheDigitalStage.

During this period, we all have been able to appreciate the importance of a presence in the field and of the connection with new audiences; and we hope we will be able to return to a completely normal situation soon. Nonetheless, the experiments conducted in 2020–2021 have led to lasting concepts that will enrich Passerelles's activities in the long term.

INTERNATIONAL DEVELOPMENT AND COPRODUCTIONS

The exceptional quality of the Festival d'Aix-en-Provence's productions relies on the presence of renowned artists, great orchestras and choruses, and international coproductions, which is renewed yearly.

In 2021, the Festival d'Aix invited composer Kaija Saariaho for the world premiere of her latest opera, *Innocence*, which was staged by Simon Stone and is already considered a major work of the contemporary repertoire. It is also the result of a prestigious collaboration with the Royal Opera House–Covent Garden, the Finnish National Opera, the Dutch National Opera, the San Francisco Opera, and the Met. This year, the Festival also invited Daniele Rustioni and Barrie Kosky to, respectively, conduct and stage Verdi's *Falstaff*, which the Festival coproduced with the Opéra de Lyon, the Bolshoi Theatre and the Komische Oper Berlin; and presented Rimsky-Korsakov's *The Golden Cockerel*, which it coproduced with the Adelaide Festival, the Opéra national de Lyon and the Komische Oper Berlin, with whom the Festival has fostered fruitful collaborations for many years.

In 2021, Samir Odeh-Tamimi's *The Arab Apocalypse*—on a libretto based on the eponymous poem by Etel Adnan, who received the 2021 Lichtwark Prize, and with a *mise en espace* by Pierre Audi—also made its world premiere at the Festival d'Aix. This new opera was performed at LUMA Arles, and was coproduced with the Luma Foundation and the Abu Dhabi Festival. Lastly, despite the health situation, the production of Mozart's *Requiem* staged by Romeo Castellucci in 2019 was performed at the Palau de les Arts Reina Sofía in Valencia, while the production of Strauss's *Ariadne auf Naxos* staged by Katie Mitchell in 2018 was presented at the Théâtres de la Ville de Luxembourg and at the Liceu in Barcelona.

EXEMPLARY HEALTH MANAGEMENT

With 1,250 artists, technicians and administrative staff members, and over 38,300 audience members, rolling out the 2021 edition during an on-going health crisis was definitely a challenge. To achieve this feat, Festival management and the entire Festival team had to deal with unprecedented situations and take decisions that modified the usual logistics of the Festival.

PROGRAMMING

The programme and the schedule were examined in detail to help artistic and technical teams avoid crossing paths or intermingling. The usual connection between the opera programme and other activities (e.g. the Académie, the Mediterranean Youth Orchestra [MYO], concerts for donors and sponsors) was revised in order to reduce health risks.

As a result, the programme for Aix en juin and the activities of Passerelles, the Académie and the MYO were adapted, with certain residencies and activities being moved to separate spaces or organised differently.

Thus, Passerelles's final *Accents Balkans* concert, with nearly 200 secondary school students, was recorded instead of being performed before a live audience, and was then aired on #TheDigitalStage; the Parade[s] concert on 28 June was moved from Cours Mirabeau to Avenue Mozart, in a space that made it possible to control audience movement; and the end-of-session Medinea concert, which premiered in Aix, was performed outdoors at the Camargo Foundation in Cassis.

INTERNATIONAL TRAVEL

With two-thirds of the artists coming from abroad, the arrival in France of solo artists, choruses and orchestras had to be dealt with on a case-by-case basis. Therefore, the Festival needed to organize the arrival of nearly 400 artists under especially complex circumstances.

HEALTH PROTOCOL

In addition to the usual protective measures put in place (e.g. wearing a face mask, disinfecting the premises), all categories of staff were subjected to the health protocol implemented at the Festival, under the aegis of a special "Covid team" focused on the management and implementation of the protocol. Rehearsals were organized in a framework that respected health constraints, with masks and social-distancing, and tests were organized on site for the artists, technicians and administrative staff.

AUDIENCES

To guarantee audiences' safety, and offer them greater flexibility in their ticket purchases, the ticket office implemented a more flexible refund policy, delayed the allocation of seat numbers, and achieved a nearly paperless ticketing process. Audience entry and movement were completely revised for each venue. The *pass sanitaire* (health pass) was incorporated into the ticket-checking process for performances with a capacity of over 1,000 people. And meetings with the public that could not be held in person were replaced with recorded audio or video sessions that were then broadcast on #TheDigitalStage.

In conclusion, as they evaluated the options that led to all of these measures, Festival management chose to prioritize caution. In constant communication with members of the occupational medical field, the Centre Hospitalier Universitaire d'Aix-en-Provence (the Aix-en-Provence university hospital), and the Bouches-du-Rhône subprefecture, the Festival remained vigilant to the very end of the 2021 edition, enabling it to unfold without a single incident.



FESTIVAL AUDIENCES

- FESTIVAL: **52,013** AUDIENCE MEMBERS
- OPERAS + CONCERTS: **38,328** AUDIENCE MEMBERS
- AIX EN JUIN: **6,667** AUDIENCE MEMBERS
- PARADE[S]: **999** AUDIENCE MEMBERS
- TICKET SALES: **€3.724** MILLION

Attendance for operas and concerts at the 73rd edition of the Festival was up by 2.6% compared to 2019. Drawing a total of 38,328 audience members in July 2021 despite the uncertainties that persisted throughout the year and the health constraints still in place during the Festival, is proof of the edition's huge success.

The scale of the programme—with **seven** new productions, **two** of which were world premieres, and **16** concerts (including an opera in concert version)—and the participation of some of the greatest international opera makers and performers helped make the Festival a big draw.

Specific support for festival-goers was put into place, from the moment of ticket purchase—with a very flexible refund policy—up through the audience's reception at the performance venue, in order to protect their health without compromising the friendly atmosphere and the pleasure of attending the Festival. The choice of constantly adapting audience numbers according to changes in governmental regulations was optimised by offering only a portion of the tickets for sale and by delaying the allocation of seat assignments in order to maximize capacity. This novel strategy and the commitment to inform ticketholders at key moments of any changes to the situation helped us achieve very high sales when bookings opened in February, as well as in May, when the announcement that venues could open at full capacity was made. It was this strategy that helped offset the period of poor sales due to uncertainty from mid-February to mid-May.



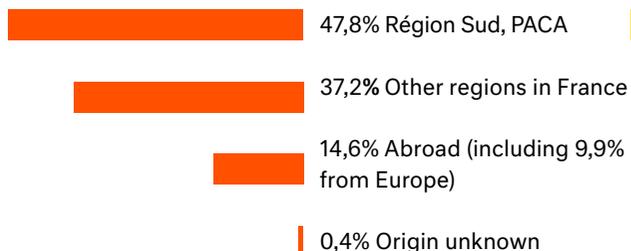
- 7 NEW OPERA PRODUCTIONS
- INCLUDING 2 WORLD PREMIERES
- 1 OPERA IN CONCERT VERSION
- 36 OPERA PERFORMANCES
- 5 GUEST ORCHESTRAS
- 15 CONCERTS
- 17 AIX EN JUIN EVENTS
- 3 PROFESSIONAL MEETINGS: ACCORD MAJEUR, GÉNÉRATION OPÉRA, MEDINEA

Unsurprisingly, the portion of foreign festival-goers in our audiences decreased—especially those from the USA, Russia, Great Britain and Asia—but to a lesser extent than what was reasonably expected. On the other hand, an increase in audience numbers from Germany, Switzerland, Spain and Italy was observed.

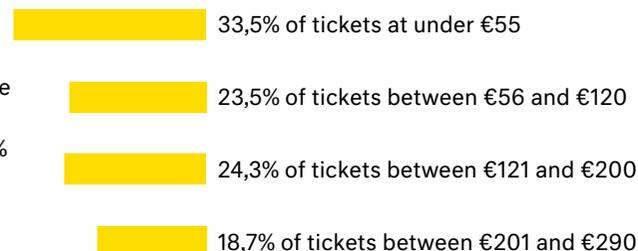
Meanwhile, the portion of French audience members from outside the Région Sud, Provence-Alpes-Côte d’Azur area rose dramatically, especially festival-goers from Paris and the Paris region.

Aix en juin suffered the full brunt of capacity limitations, which were still in force in June. In particular, the free concert Parade[s], which traditionally draws in nearly 5,000 people on the Cours Mirabeau, had to be moved to the esplanade on Avenue Mozart, with a reduced capacity of fewer than 1,000 people seated.

BREAKDOWN OF AUDIENCES BY GEOGRAPHIC ORIGIN



PRICE BREAKDOWN OF TICKETS SOLD



Lastly, meetings with the public and Prélude and the Tête-à-Tête events could not take place in person and were replaced with recorded audio and video sessions, which aired on **#TheDigitalStage**.

The platform, which was reimagined this year as an extension of the festival experience and which presented an opportunity to watch or re-watch performances on line, offered four recordings of operas and one recording of a concert; seven audio podcasts as “preludes” to the operas; nine one-on-one video recordings with 14 artists, and six reports on events hosted by Passerelles, the Académie or Parade[s].

MEDIA COVERAGE

152 JOURNALISTS FROM 17 COUNTRIES (TV, RADIO, WRITTEN PRESS)
 28 RADIO BROADCASTS
 5 TV AND INTERNET REPORTS
 5 OPERAS LIVE-BROADCASTED AND AVAILABLE FOR STREAMING (ARTE, ARTE.TV, MEZZO, FRANCE.TV)
 6 EVENINGS LIVE AND RECORDED ON FRANCE MUSIQUE
 4 LIVE INTERVIEW PROGRAMMES ON FRANCE MUSIQUE
 6 PROGRAMMES DEDICATED TO THE FESTIVAL ON FRANCE MUSIQUE

BROADCASTS VIA PODCAST

4 LIVE INTERVIEW PROGRAMMES ON FRANCE MUSIQUE
 ▶ [France Musique](#) Musique Matin / Sébastien Daucé et Stéphane Degout
 ▶ [France Musique](#) Musique Matin / Susanna Mälkki et Jérôme Brunetière
 ▶ [France Musique](#) L'agenda de l'été / Silvia Costa, Lucile Richardot et Lea Desandre
 ▶ [France Musique](#) L'agenda de l'été / Sandrine Piau et Antoinette Dennefeld



FESTIVAL BUDGET

Given the Festival d'Aix's economic model, which is unparalleled in the cultural sector in France, the Festival budget is characterized by the large scale of its artistic expenses and the high level of self-generated revenue (i.e. ticket sales, co-productions and sponsorships).

After the health crisis led to the cancellation of the 2020 edition, the Festival programmed an edition of renewal for 2021, with seven opera productions and a significant increase in the budget.

2021 BUDGET: €23,498,000

2020 COMPLETED BUDGET: €13,286,592*

2019 COMPLETED BUDGET: €21,985,669

EXPENSES

Artist-related expenses represent the largest item in the budget (€11 million, or 47% of expenses). The other budget items are: fixed costs (permanent staff, overhead) at €5 million (22% of expenses) and operating expenses (technical expenses, communication, etc.), at €6 million (27%).



REVENUE

The health crisis continued to affect the Festival's budget in 2021, with a visible impact especially on structural revenue (with the six-month closure of the Aix Casino, one of the Festival's main financial sponsors). In these circumstances, as in 2020, state aid for the cultural sector enabled the Festival to weather the crisis, in particular through an exemption in social charges and assistance from the Centre national de la musique (CNM), representing roughly €1.5 million in aid.

With an increase in public funding this year to 41% of the global budget (including extraordinary state aid), the Festival d'Aix has still relied heavily on self-generated revenue (ticket sales, co-productions and sponsorships), representing 50% of total revenue, during this period of crisis.

*cancellation of the Festival due to the pandemic

THE TEAM

Composed of 56 permanent employees, the Festival team is organised into eight main departments:



Due to intense festival activity, technicians, artists and other seasonal staff (reception and ticketing in particular) are added to the permanent team throughout the year—in 2021, this number represents 165 full-time equivalents for the year, and reached a peak of 900 employees in June and July. If we include members of guest choruses and orchestras and the young artists training with the Académie and the Mediterranean Youth Orchestra, a total of nearly 1,250 artists, technicians and administrative employees contributed to the 2021 edition.

RICHNESS AND DIVERSITY

The Festival, a place for innovation and artistic excellence, relies on the commitment of its qualified staff for the success of each edition. The Festival team represents more than a hundred different professions, combining traditional know-how with state-of-the-art skills, especially in the technical sector: engineering studies, carpentry, locksmithing, costumes, accessories, machinery, lighting, sound, video, and clothing.

LOCAL RECRUITMENT

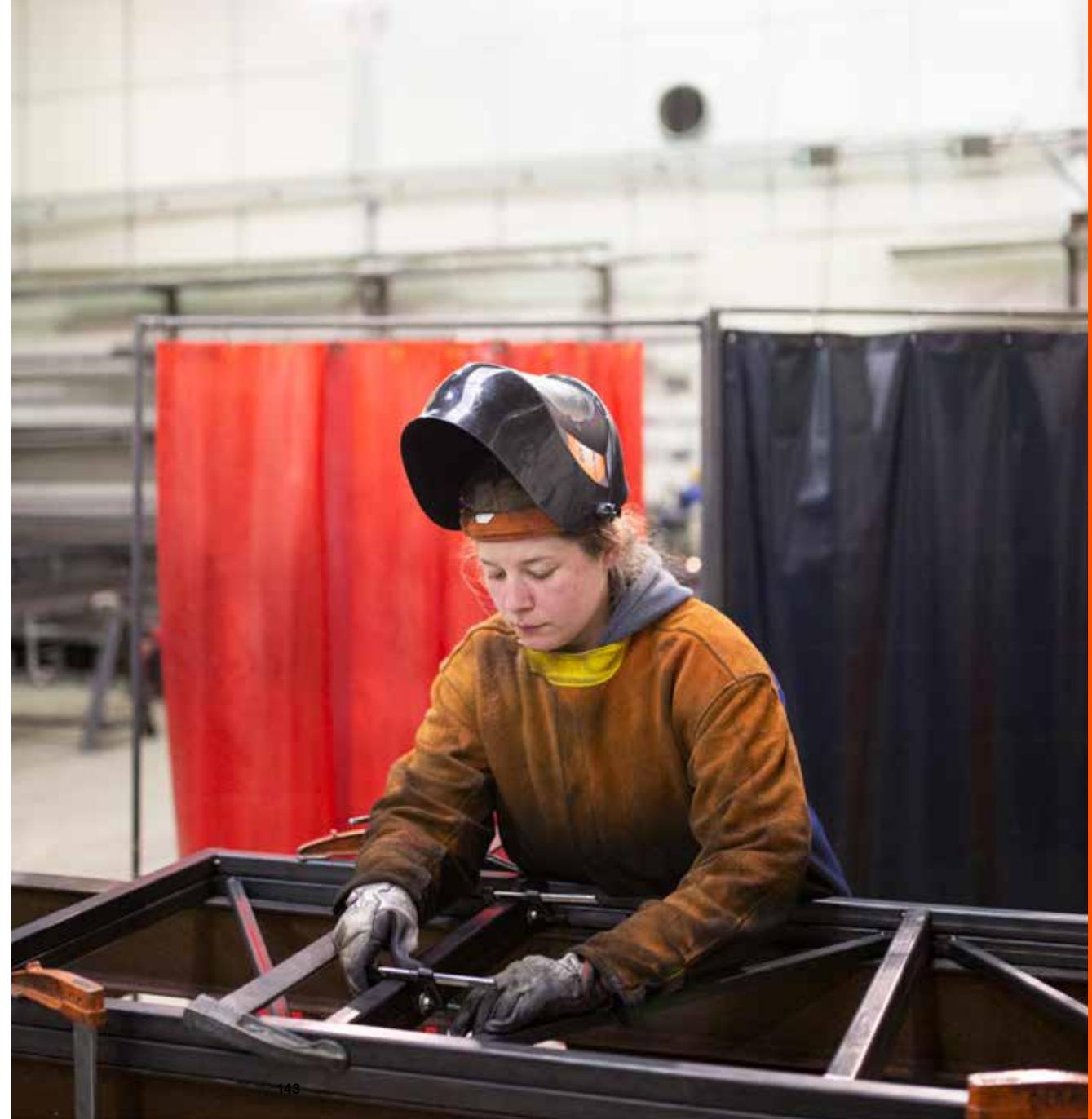
With offices in Paris, Aix-en-Provence and Venelles, the Festival recruits a large majority of its seasonal employees from the Région Sud, Provence-Alpes-Côte d'Azur area. In 2021, 86% of its technical *intermittent* workers were local hires.

TRAINING AND FURTHER EDUCATION

Bolstered by its highly-skilled team, and aware of the need to support the professions and know-how of live performance arts, the Festival is committed to training and to continuing education within its staff, especially through employee training programmes, year-round apprenticeships and internships, and public open days at its Venelles workshops.

IN ALL, 1,250 PEOPLE PARTICIPATED IN THE 2021 EDITION
INCLUDING 900 PERMANENT, SEASONAL AND INTERMITTENT EMPLOYEES
70% WOMEN, 30% MEN*
AVERAGE AGE: 36*

** Average age of staff hired for short- and long-term positions
(excluding intermittent employees and hosts/hostesses) in 2021*



SOCIAL AND ENVIRONMENTAL RESPONSIBILITY

A STRONG COMMITMENT TO SOCIAL RESPONSIBILITY

In 2020, the Festival d'Aix-en-Provence incorporated a non-profit social responsibility (NSR) policy into its statutes. Through this approach, the Festival d'Aix has committed to reconciling all human, social, environmental, financial and managerial aspects in the entirety of its missions. In 2021, the Festival d'Aix has continued and structured its NSR strategy—including the recruitment of a part-time NSR coordinator—in collaboration with the Collectif des Festivals éco-responsables de la Région Sud (COFEES), an initiative of which the Festival d'Aix is a member. This year, the Festival d'Aix has also benefited from support from the AFDAS “advice and support package” in order to assess the actions it has carried out and to develop an action plan.

STAFF INVOLVEMENT

To deploy this NSR strategy, the Festival d'Aix has set up a participatory framework based on “wisdom of the crowd.” Special technical committees made up of employee volunteers—who represent the great variety of positions and professions of the Festival—reflect upon and propose innovative solutions around such themes as the environment, gender equality, and disabilities. A steering committee, in tandem with the management committee, helps structure these initiatives to facilitate their implementation.

- 3 TECHNICAL COMMITTEES MADE UP OF 32 EMPLOYEE VOLUNTEERS
- 5 DAYS OF NSR SUPPORT AND ADVICE WITH A SPECIALISED FIRM

GENDER EQUALITY

The Festival d'Aix is actively developing a human resources policy that promotes equality and professional diversity in all its aspects (recruitment, career management, work organisation, training and pay).

In September 2021, the Festival obtained AFNOR certification for professional gender equality, following a rigorous evaluation that began in late 2020. The Festival d'Aix has thus become the first private cultural organisation to receive this official recognition. The certification, which is attributed for four years, is a testament to the Festival's best practice and exemplary conduct in this area, and represents a true methodological guide that commits the Festival to a process of continuous improvement.

THE FIGHT AGAINST SEXUAL AND GENDER-BASED VIOLENCE

Since 2019, and on the initiative of an internal guide on the prevention of gender-based and sexual violence, the Festival has set up an internal counselling, treatment and early-warning committee for victims or witnesses of acts of a sexist or sexual nature. A prevention campaign was in place throughout the 2021 edition for all Festival artists and administrative and technical staff.

WOMEN'S ACCESS TO CAREERS IN THE ARTS

Through the in-depth work carried out by its Académie (via the Young Women Opera Makers Residency and the Mentorship for Women Conductors), the work of the Mediterranean Youth Orchestra, and an ambitious programming policy, the Festival d'Aix strives to showcase the talent of women artists in the world of opera and to facilitate their access to careers in the arts.

DIVERSITY

The Festival has always carried out in-depth initiatives to promote audience diversity (Passerelles), an intercultural dialogue (the Mediterranean Youth Orchestra), and support for young artists in all their wealth of talent and variety (the Académie).

In addition, the “diversity technical committee” has set up an internal working group in 2021 to reflect upon disability in the workplace. An awareness campaign conducted by Agefiph has highlighted the need to communicate better with all employees and potential applicants on how to welcome and support people with disabilities.

THE ENVIRONMENT

Mobilized around this theme for over a decade, the Festival has developed a comprehensive reflection on the life cycle of opera sets. In 2021, the Festival d'Aix has offered a new version of its methodological guide for the eco-design of opera sets. This guide is now available in English and can therefore be distributed more widely to professionals in France and abroad.

The Festival is also a member of a collective of several opera houses in France and Belgium united around issues of sustainability. The collective is currently examining options to implement

“standard structures” that would help equip the opera houses with the same set-construction components, in order to limit the quantity of components required to be transported, especially for co-productions.

Internally, the “environmental technical committee” has begun reflecting upon waste management, including putting in place an awareness campaign around eco-friendly tips and waste reduction. Communication, administrative purchases, energy management, food services, digital technology, and mobility are all an integral part of practices being examined within the Festival.



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2021 PROGRAMME

OPERAS

LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart
THOMAS HENGELBROCK – LOTTE DE BEER

FALSTAFF

Giuseppe Verdi
DANIELE RUSTIONI – BARRIE KOSKY

TRISTAN UND ISOLDE

Richard Wagner
SIR SIMON RATTLE – SIMON STONE

INNOCENCE – WORLD PREMIERE

Kaija Saariaho
SUSANNA MÄLKKI – SIMON STONE

COMBATTIMENTO, THE BLACK SWAN THEORY

Giovanni Battista Buonamente, Claudio Monteverdi,
Tiburtio Massaino, Francesco Cavalli, Giacomo
Carissimi, Tarquinio Merula, Luigi Rossi
SÉBASTIEN DAUCÉ – SILVIA COSTA

THE ARAB APOCALYPSE – WORLD PREMIERE

Samir Odeh-Tamimi
ILAN VOLKOV – PIERRE AUDI

THE GOLDEN COCKEREL

Nikolai Rimski-Korsakov
DANIELE RUSTIONI – BARRIE KOSKY

I DUE FOSCARI

Giuseppe Verdi
Opera in concert version
Conductor DANIELE RUSTIONI

CONCERTS

PYGMALION / MOZART ET SES CONTEMPORAINS

Conductor RAPHAËL PICHON

LONDON SYMPHONY ORCHESTRA / MAGDALENA

KOŽENÁ, ANDREW STAPLES

Conductor SIR SIMON RATTLE

LONDON SYMPHONY ORCHESTRA / STÉPHANE

DEGOUT, BEATE MORDAL, PATRICIA

KOPATCHINSKAJA

Conductor SUSANNA MÄLKKI, CLÉMENT MAO-
TAKACS

ORCHESTRE DE PARIS

Conductor KLAUS MÄKELÄ

BALTHASAR NEUMANN ENSEMBLE /

ALEXANDRA FLOOD

Conductor THOMAS HENGELBROCK

BALTHASAR NEUMANN ENSEMBLE / SINGERS OF THE ACADEMIE

Conductor DUNCAN WARD

BALTHASAR NEUMANN ENSEMBLE / THREE

YOUNG WOMEN CONDUCTORS OF THE

ACADEMIE

Conductor RITA CASTRO BLANCO, STÉPHANIE
CHILDRESS, ALIZÉ LEHON

MEDITERRANEAN YOUTH ORCHESTRA /

SYMPHONIC SESSION

Conductor DUNCAN WARD

TENORES DI BITTI / POLYPHONIES SARDES

JAKUB JÓZEF ORLIŃSKI / ENSEMBLE IL POMO D'ORO

BARBARA HANNIGAN / CHARLES SY, BERTRAND CHAMAYOU, PATRICIA KOPATCHINSKAJA

PATRICIA KOPATCHINSKAJA / POLINA LESCHENKO

PIERROT LUNAIRE / PATRICIA KOPATCHINSKAJA

Stage director SILVIA COSTA

CAIRO JAZZ STATION / SOPHIE ALOUR EN SEXTET

KAIJA SAARIAHO / QUATUOR META4

MEDITERRANEAN YOUTH ORCHESTRA / MEDINEA SESSION

Conductor FABRIZIO CASSOL

AIX EN JUIN

CYCLE CINÉ

VALE AVEC BACHIR BY ARI FOLMAN (2008)
MELANCHOLIA BY LARS VON TRIER (2011)
FALSTAFF BY ORSON WELLES (1965)
WE NEED TO TALK ABOUT KEVIN BY LYNNE
RAMSAY (2011)

LES VOIX DE SILVACANE

WAED BOUHASSOUN AND MOSLEM RAHAL
SEI VOCI SEI CELLI – MUSICATREIZE

ACADÉMIE CONCERTS – VOCAL RESIDENCY

FLEUR BARRON AND KUNAL LAHIRY CONCERT

YAZZ AHMED QUARTET CONCERT – RENAUD GARCIA-FONS

PARADE[S]

SINGERS FROM THE PRODUCTION OF FALSTAFF
ORCHESTRE DE L'OPÉRA DE LYON
Conductor DANIELE RUSTIONI

OPERAS

LE NOZZE DI FIGARO

Wolfgang Amadeus Mozart
THOMAS HENGELBROCK – LOTTE DE BEER

FALSTAFF

Giuseppe Verdi
DANIELE RUSTIONI – BARRIE KOSKY

TRISTAN UND ISOLDE

Richard Wagner
SIR SIMON RATTLE – SIMON STONE

INNOCENCE – WORLD PREMIERE

Kaija Saariaho
SUSANNA MÄLKKI – SIMON STONE

CONCERT

MEDITERRANEAN YOUTH ORCHESTRA –
SESSION MEDINEA
Conductor FABRIZIO CASSOL

TÊTE-À-TÊTE

30 JUNE – LOTTE DE BEER AND JULIE FUCHS

Stage director of *Le Nozze di Figaro* and *Susanna in
Le Nozze di Figaro*.
Moderator: Raphaëlle Blin

1ST JULY – BARRIE KOSKY

Stage director of *Falstaff* and *The Golden Cockerel*
Moderator: Louis Geisler

3 JULY – KAIJA SAARIAHO AND MAGDALENA KOŽENÁ

Composer of *Innocence* and *Waitress in Innocence*
Moderator: Raphaëlle Blin

4 JULY – SAMIR ODEH-TAMIMI AND PIERRE AUDI

Composer of *The Arab Apocalypse* and stage
direction of *The Arab Apocalypse*
Moderator: Timothée Picard

5 JULY – SÉBASTIEN DAUCÉ AND SILVIA COSTA

Conductor of *Combattimento, the black swan theory*
and stage direction of *Combattimento, the black
swan theory*
Moderator: Timothée Picard

7 JULY – SIR SIMON RATTLE AND NINA STEMME

Conductor of *Tristan und Isolde* and *Isolde in Tristan
und Isolde*
Moderator: Louis Geisler

12 JULY – PATRICIA KOPATCHINSKAJA

Violinist
Moderator: Raphaëlle Blin

15 JULY – SOPHIE ALOUR

Saxophonist and composer
Moderator: Louis Geisler

16 JULY – DANIELE RUSTIONI

Conductor of *Falstaff* and *The Golden Cockerel*
Moderator: Timothée Picard

23 JULY – BOARD OF DIRECTORS FESTIVAL D'AIX-EN-PROVENCE

Moderator: Timothée Picard

PRÉLUDES

PRÉLUDE – LE NOZZE DI FIGARO

By Louis Geisler

PRÉLUDE – FALSTAFF

By Timothée Picard

PRÉLUDE – TRISTAN UND ISOLDE

By Timothée Picard

PRÉLUDE – INNOCENCE

By Raphaëlle Blin

PRÉLUDE – COMBATTIMENTO, THE BLACK SWAN THEORY

By Raphaëlle Blin

PRÉLUDE – THE ARAB APOCALYPSE

By Timothée Picard

PRÉLUDE – THE GOLDEN COCKEREL

By Louis Geisler

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DE-LÀ RESIDENCY

ACADÉMIE – PAROLES D'ARTISTES – VOCAL
RESIDENCY AND MENTORSHIP FOR WOMEN
CONDUCTORS

ACADÉMIE – RETOURS D'EXPÉRIENCE – WOMEN
CONDUCTOR RESIDENCY

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TIMELAPSE OF THE SETS – ALTERNATION
FALSTAFF / LE NOZZE DI FIGARO AT THE THÉÂTRE
DE L'ARCHEVÊCHÉ

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List as of 30 June 2021

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