

# OPERA NATIONAL DE PARIS

## HDTV PRODUCTIONS OPERAS & BALLETS

2012-2014



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AND RISING ALTERNATIVE  
FOR THE BROADCASTING IN CINEMAS



## OPERA



### CREATION

**OPERA IN THREE ACTS (1853)**  
**MUSIC BY GIUSEPPE VERDI (1813-1901)**  
**LIBRETTO BY FRANCESCO MARIA PIAVE**  
**BASED ON ALEXANDRE DUMAS FILS'S**  
**PLAY "LA DAME AUX CAMÉLIAS"**  
**PERFORMED IN ITALIAN**

**FRANCESCO IVAN CIAMPA** *Conductor*  
**BENOÎT JACQUOT** *Stage director*  
**SYLVAIN CHAUVELOT** *Sets*  
**CHRISTIAN GASC** *Costumes*  
**ANDRÉ DIOT** *Lighting*  
**PATRICK MARIE AUBERT** *Chorus master*

**DIANA DAMRAU** *Violetta Valéry*  
**ANNA PENNISI** *Flora Bervoix*  
**CORNELIA ONCIOIU** *Annina*  
**FRANCESCO DEMURO** *Alfredo Germont*  
**LUDOVIC TÉZIER** *Giorgio Germont*  
**KEVIN AMIEL** *Gastone*  
**FABIO PREVIATI** *Il Barone Douphol*  
**IGOR GNIDII** *Il Marchese d'Obigny*  
**NICOLAS TESTÉ** *Dottore Grenvil*

**PARIS OPERA ORCHESTRA AND CHORUS**

"Poor Mariette Duplessis is dead... the first woman I ever loved, and now she's in goodness knows which cemetery, abandoned to the maggots of the sepulchre! It's as she said to me fifteen months ago: "I won't live: I'm a strange girl and I won't be able to keep living a life I don't know how to lead and that I don't know how to bear either. Take me, lead me wherever you want; I won't bother you, I sleep all day. In the evening, you'll let me go to the theatre and at night you'll do with me as you wish!" I've never told you of the singular attachment I felt for that charming creature. And now she's dead... And I don't know what strange old elegy echoes in my heart at her memory." Thus spoke Franz Liszt of Marie d'Agoult, the unforgettable ghost of the woman who would become the Dame aux camélias. After Dumas fils, it was Verdi who would give her immortality in his remarkable masterpiece, one of the repertoire's most striking portraits of a woman, at once cruel and sublime. Following on from *Werther*, Benoît Jacquot directs Diana Damrau in this other opera about love and sacrifice.

### TELEVISION PRODUCTION

*DURATION: 2H10 - FILMING DATES: JUNE 2014*  
*TV DIRECTOR: BENOÎT JACQUOT, LOUISE NARBONI*  
*COPRODUCTION: OPÉRA NATIONAL DE PARIS,*  
*IDÉALE AUDIENCE WITH THE PARTICIPATION*  
*OF FRANCE TÉLÉVISIONS AND THE SUPPORT*  
*OF THE CNC*



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**THE GIRL OF THE GOLDEN WEST**  
**OPERA IN THREE ACTS (1910)**  
**MUSIC BY GIACOMO PUCCINI (1858-1924)**  
**LIBRETTO BY GUELFO CIVININI AND CARLO ZANGARINI BASED ON DAVID BELASCO'S PLAY "THE GIRL OF THE GOLDEN WEST"**  
**PERFORMED IN ITALIAN**

**CARLO RIZZI** *Conductor*  
**NIKOLAUS LEHNHOFF** *Stage director*  
**RAIMUND BAUER** *Sets*  
**ANDREA SCHMIDT-FUTTERER** *Costumes*  
**DUANE SCHULER** *Lighting*  
**JONAS GERBERDING** *Video*  
**DENNI SAYERS** *Choreography*  
**PATRICK MARIE AUBERT** *Chorus master*

**NINA STEMME** *Minnie*  
**CLAUDIO SGURA** *Jack Rance*  
**MARCO BERTI** *Dick Johnson*  
**ROMAN SADNIK** *Nick*  
**ANDREA MASTRONI** *Ashby*  
**ANDRÉ HEYBOER** *Sonora*  
**EMANUELE GIANNINO** *Trin*  
**ROBERTO ACCURSO** *Sid*  
**IGOR GNIDI** *Bello* / **ÉRIC HUCHET** *Harry*  
**RODOLPHE BRIAND** *Joe*  
**ENRICO MARABELLI** *Happy*  
**WENWEI ZHANG** *Larkens*  
**UGO RABEC** *Billy Jackrabbit*  
**ANNA PENNISI** *Wowkle*  
**ALEXANDRE DUHAMEL** *Jake Wallace*  
**MATTEO PEIRONE** *José Castro*

**PARIS OPERA ORCHESTRA AND CHORUS**

**ORIGINAL PRODUCTION :**  
**DUTCH NATIONAL OPERA, AMSTERDAM**

“In those strange days, people coming from God knows where, joined forces in that far Western land, and, according to the rude custom of the camp, their very names were soon lost and unrecorded, and here they struggled, laughed, gambled, cursed, killed, loved and worked out their strange destinies in a manner incredible to us of to-day. Of one thing only are we sure - they lived!” Puccini prefaced his score with this quotation and, indeed, it is life itself that he aimed to capture, in a trail that would lead him to Paris in *La Bohème*, to Japan in *Madama Butterfly* and then as far as the Far West in a tale of passion, certainly, but also of humanity, brotherhood and compassion. In a saloon bar known as The Polka, gold diggers brood over mothers left behind in Italy whilst Minnie, behind the bar, reads to them from the Bible. Love will come to Minnie in the guise of a criminal but, seeing beyond mere appearances, she will recognise the true heart beneath the rough exterior and realise the possibility of happiness. In the wake of the first literary westerns and as cinema began to exploit the genre, Puccini gave opera its first ever western: a tale of souls stranded at the edge of the world, a tale of laughter and of tears, both exotic and overwhelming. First performed at the Metropolitan Opera of New York in 1910, this genuine masterpiece finally enters the repertoire of the Paris Opera.

**TELEVISION PRODUCTION**

**DURATION:** 2H10 - **FILMING DATES:** FEBRUARY 2014  
**TV DIRECTOR:** ANDY SOMMER  
**COPRODUCTION :** OPÉRA NATIONAL DE PARIS, CLC WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS AND THE SUPPORT OF THE CNC



photo: C. Lehnhoff

**CREATION**  
**THE PURITANS**  
**MELODRAMMA SERIO IN THREE PARTS (1835)**  
**MUSIC BY VINCENZO BELLINI (1801-1835)**  
**LIBRETTO BY CARLO PEPOLI**  
**PERFORMED IN ITALIAN**

**MICHELE MARIOTTI** *Conductor*  
**LAURENT PELLY** *Stage director and costumes*  
**CHANTAL THOMAS** *Sets*  
**JOËL ADAM** *Lighting*  
**PATRICK MARIE AUBERT** *Chorus master*

**WOJTEK SMILEK** *Lord Gualtiero Valton*  
**MICHELE PERTUSI** *Sir Giorgio*  
**DMITRY KORCHAK** *Lord Arturo Talbot*  
**MARIUSZ KWIECIEN** *Sir Riccardo Forth*  
**LUCA LOMBARDO** *Sir Bruno Robertson*  
**ANDREEA SOARE** *Enrichetta di Francia*  
**MARIA AGRESTA** *Elvira*

**PARIS OPERA ORCHESTRA AND CHORUS**

**TELEVISION PRODUCTION**

**DURATION:** 2H45  
**FILMING DATES:** DECEMBER 2013  
**TV DIRECTOR:** FRANÇOIS ROUSSILLON  
**COPRODUCTION:** OPÉRA DE PARIS PRODUCTION, FRA PRODUCTIONS WITH THE PARTICIPATION OF FRANCE TÉLÉVISIONS AND THE SUPPORT OF THE CNC

At a time when the whole of Europe was obsessed by Romanticism, what nation did not dream of Italy? Goethe's Mignon sings of the Sicilian countryside where an orange tree in full bloom can be seen silhouetted against the sky; Stendhal and Heine led their readers down Florentine lanes or beside Roman fountains; Glinka, the first thoroughly Russian composer, went there to learn about singing, an art that could be nothing if not thoroughly Italian. The dilettantes agreed with him and flocked to Italy from as far afield as London and Paris, Vienna and Saint Petersburg to hear the exponents of bel canto. The only country to escape this furore was Italy itself. Its romanticism, which, like all romanticism is an expression of dissatisfaction and yearning, could hardly fly its own colours. Its artists dreamed of mist and rain and sought the dismal shores of Shakespeare and Schiller and the simple melodies written for the blue sea and the sky. At the beginning of 1835, Bellini's *I Puritani*, performed by four of the most celebrated singers of the time, La Grisi, Rubini, Tamburini and Lablache, enjoyed unprecedented success with its story of hopeless love and revenge set in 17<sup>th</sup> century England and conveyed by some of the most beautiful vocal writing ever. In Act II, Elvira appears, seized by madness and singing a melody of such heartrending purity that it might well have inspired Chopin in the writing of a nocturne. The vogue for *I Puritani* swept all before it, including Bellini himself, who died a few months later in a villa in Puteaux, in the throes of melancholia.



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# AIDA

## GIUSEPPE VERDI

**CREATION**

**OPERA IN FOUR ACTS** (1871)

**MUSIC BY GIUSEPPE VERDI** (1813-1901)

**LIBRETTO BY ANTONIO GHISLANZONI**

**AFTER AUGUSTE MARIETTE**

**PERFORMED IN ITALIAN**

**PHILIPPE JORDAN** *Conductor*

**OLIVIER PY** *Stage director*

**PIERRE-ANDRÉ WEITZ** *Sets and costumes*

**BERTRAND KILLY** *Lighting*

**PATRICK MARIE AUBERT** *Chorus master*

**CARLO CIGNI** *Il Re*

**LUCIANA D'INTINO** *Amneris*

**OKSANA DYKA** *Aida*

**MARCELO ALVAREZ** *Radamès*

**ROBERTO SCANDIUZZI** *Ramfis*

**SERGEY MURZAEV** *Amonasro*

**ELODIE HACHE** *Sacerdotessa*

**OLEKSIY PALCHYKOV** *Un Messaggero*

**PARIS OPERA ORCHESTRA AND CHORUS**

**TELEVISION PRODUCTION**

*DURATION: 2H20*

*FILMING DATES: NOVEMBER 2013*

*TV DIRECTOR: VINCENT MASSIF*

*COPRODUCTION: OPÉRA DE PARIS PRODUCTION,*

*TELMONDIS, MEZZO AND THE SUPPORT OF THE CNC*

With its fascination for Egypt, 19<sup>th</sup> century Europe seems to have embarked on an intoxicating voyage down the Nile, marvelling at the colours of that great river and of the Egyptian sky, rediscovering monuments that are not so much palaces and towns but enigmatic sanctuaries of both the genius and the folly of humanity. *Aida* is one of the most celebrated examples of this “Egyptomania” albeit one of the most contradictory: commissioned by Ismail Pasha, the project of a work to be performed in honour of the inauguration of the Suez Canal was initially rejected by Verdi. However, a second commission for an operatic work to be performed in the new theatre in Cairo was later, somewhat condescendingly, accepted. Verdi had no inclination for exoticism and any concessions were, for him, out of the question. This opera, intended as a celebration of universal concord and harmony between nations with all the pomp and ceremony appropriate to such solemn occasions, is in fact entirely about conflict: the war between Egypt and Ethiopia is nothing compared to that which opposes the characters to each other. Their bloody confrontations give way, in turn, to the conflict within each individual. A work both flamboyant and hieratic, spectacular and intimate, and one of Verdi’s most beautiful masterpieces, *Aida* returns to the Paris Opera after more than half a century’s absence.



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# LA GIOCONDA

## AMILCARE PONCHIELLI

**DRAMA IN FOUR ACTS** (1876)

**MUSIC BY AMILCARE PONCHIELLI** (1834-1886)

**LIBRETTO BY ARRIGO BOITO**

**AFTER ANGELO, TYRAN DE**

**PADOUE BY VICTOR HUGO**

**DANIEL OREN** *Conductor*

**PIER LUIGI PIZZI** *Stage director, sets and costumes*

**SERGIO ROSSI** *Lighting*

**GHEORGHE IANCU** *Choreography*

**PATRICK MARIE AUBERT** *Chorus master*

**VIOLETA URMANA** *La Gioconda*

**LUCIANA D'INTINO** *Laura Adorno*

**ORLINO ANASTASSOV** *Alvise Badoero*

**MARÍA JOSÉ MONTIEL** *La Cieca*

**MARCELO ALVAREZ** *Enzo Grimaldo*

**CLAUDIO SGURA** *Barnaba*

**PARIS OPERA ORCHESTRA AND CHORUS**

**MAÎTRISE DES HAUTS-DE-SEINE /**

**PARIS OPERA CHILDREN'S CHORUS**

COPRODUCTION GRAN TEATRE DEL LICEU,  
BARCELONA AND TEATRO REAL, MADRID

COSTUMES SUPPLIED BY THE ARENA  
DI VERONA FOUNDATION

In his preface to *Angelo, Tyrant of Padua*, one of his rare prose plays, Victor Hugo says that drama has to be both noble and real. In transposing the play to operatic form, Amilcare Ponchielli and Arrigo Boito remained faithful to Hugo. Their *Gioconda*, first performed at La Scala Milan in 1876, is one of the most flamboyant of classic operas. At that time, it was difficult for a composer to live in the shadow of Verdi, but Ponchielli was one of the rare artists to carve out a place and an identity for himself, not too far removed from the Master but different nonetheless. At his side, Boito, who had already demonstrated his talent as a composer with *Mefistofele*, proved to be even more skilled as a librettist, and he soon went on to work with Verdi. Lying somewhere between great French opera and Verdi-style drama, *La Gioconda* portrayed broken hearts and shattered destinies in 17th century Venice. Power and love, sacrifice and betrayal, poison and revenge: the opera brings together all the elements of melodrama and infuses them with a new lease of life, grandiose and operatic. Violeta Urmana, Luciana D'Intino, Marcelo Alvarez and Sergey Murzaev appear together under the baton of Daniel Oren and Pier Luigi Pizzi's direction in this rare and spectacular masterpiece.

**TELEVISION PRODUCTION**

*DURATION: 2H50*

*FILMING DATES: MAY 2013*

*TV DIRECTOR: DOMINIQUE THIEL*

*COPRODUCTION: OPÉRA DE PARIS PRODUCTION,*

*WAHOO PRODUCTION, IN ASSOCIATION WITH FRANCE*

*TÉLÉVISIONS AND THE SUPPORT OF THE CNC*



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# HÄNSEL UND GRETEL

## ENGELBERT HUMPERDINCK

**FAIRY TALE OPERA IN THREE SCENES (1893)**  
**MUSIC BY ENGELBERT HUMPERDINCK (1854-1921)**  
**LIBRETTO BY ADELHEID WETTE**  
**AFTER THE GRIMM BROTHERS' FAIRY TALE**

**CLAUS PETER FLOR** *Conductor*  
**MARIAME CLÉMENT** *Stage director*  
**JULIA HANSEN** *Sets and costumes*  
**PHILIPPE BERTHOMÉ** *Lighting*  
**MATHIEU GUILHAUMON** *Choreography*

**JOCHEN SCHMECKENBECHER** *Peter*  
**IRMGARD VILSMAIER** *Gertrud*  
**DANIELA SINDRAM** *Hänsel*  
**ANNE-CATHERINE GILLET** *Gretel*  
**ANJA SILJA** *Die Knusperhexe*

**PARIS OPERA ORCHESTRA**  
**MAÎTRISE DES HAUTS-DE-SEINE /**  
**PARIS OPERA CHILDREN'S CHORUS**

### TELEVISION PRODUCTION

*DURATION:* 1H45  
*FILMING DATE:* APRIL 2013  
*TV DIRECTOR:* ANDY SOMMER  
*COPRODUCTION:* OPÉRA DE PARIS PRODUCTION,  
 BEL AIR MEDIA, IN ASSOCIATION WITH  
 FRANCE TÉLÉVISIONS AND THE SUPPORT OF THE CNC

In 1881, the twenty-seven-year-old Engelbert Humperdinck became Richard Wagner's assistant in Bayreuth. Wagner had two more years to live. These two years of intense artistic collaboration on *Parsifal* indelibly marked the young composer's life and style. In 1883, the Master died, leaving his disciple "incomplete". He became a *wanderer*, traveling throughout Europe, eventually becoming a renowned teacher. Ten years later, in Weimar, Humperdinck completed his masterpiece, *Hansel and Gretel*. His sister wrote the libretto, inspired by the Grimm brothers' fairy tale. The opera premiered at Christmas under the enthusiastic baton of Richard Strauss. Humperdinck had retained a Wagnerian taste for continuous melody and *leitmotiv*. However, his fairy-tale opera (*Märchenoper*) also drew on children's songs and the sort of popular melodies whose origins tend to become lost in the mists of time. The result is music that astounds, as deep as the lakes of Germanic legends but at the same time strangely familiar. It conjures up memories of our forgotten childhoods as though once, long ago we ourselves were that very brother and sister lost in the forest, trapped in the grasp of the witch with her gingerbread house.



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# FALSTAFF

## GIUSEPPE VERDI

**COMMEDIA LIRICA IN THREE ACTS (1893)**  
**MUSIC BY GIUSEPPE VERDI (1813-1901)**  
**LIBRETTO BY ARRIGO BOITO AFTER**  
**THE MERRY WIVES OF WINDSOR**  
**AND SCENES FROM HENRI IV**  
**BY WILLIAM SHAKESPEARE**

**DANIEL OREN** *Conductor*  
**DOMINIQUE PITOISSET** *Stage director*  
**ALEXANDRE BELIAEV** *Sets*  
**ELENA RIVKINA** *Costumes*  
**PHILIPPE ALBARIC** *Lighting*  
**PATRICK MARIE AUBERT** *Chorus Master*

**AMBROGIO MAESTRI** *Sir John Falstaff*  
**ARTUR RUCINSKI** *Ford*  
**PAOLO FANALE** *Fenton*  
**RAÚL GIMÉNEZ** *Dottore Cajus*  
**BRUNO LAZZARETTI** *Bardolfo*  
**MARIO LUPERI** *Pistola*  
**SVETLA VASSILEVA** *Mrs Alice Ford*  
**ELENA TSALLAGOVA** *Nannetta*  
**MARIE-NICOLE LEMIEUX** *Mrs Quickly*  
**GAËLLE ARQUEZ** *Mrs Meg Page*

**PARIS OPERA ORCHESTRA AND CHORUS**

### TELEVISION PRODUCTION

*DURATION:* 2H00  
*FILMING DATES:* MARCH 2013  
*TV DIRECTOR:* PHILIPPE BÉZIAT  
*COPRODUCTION:* OPÉRA DE PARIS PRODUCTION,  
 CINÉTÉVÉ, IN ASSOCIATION WITH FRANCE  
 TÉLÉVISIONS AND THE SUPPORT OF THE CNC

"For forty years I have wanted to write a comic opera". When Verdi wrote these words in 1890, he had already bid farewell to the stage not once but twice, with *Aida* and with *Otello*. Fifty years earlier, he had tried his hand at opera buffa with *Un Giorno de Regno*. The piece was a flop and, since his wife died during its composition, the failure left him highly embittered. Was it the desire to ward off the ill fortune that appeared in so many of his operas that made him take up his pen again one last time? Or was it the shadow of Shakespeare? Or perhaps the libretto written by the talented Boito, inspired by *Henry IV* and *The Merry Wives of Windsor*, overcame his reluctance? "I am having fun..." Verdi repeated continually when composing *Falstaff*. The composer views the escapades of the old penniless and pot-bellied knight, who wants to deceive the wives and ends up routed, in a dirty washing basket and tossed into the river Thames, with the clear-sighted, distant and mischievous gaze we recognise from his later photographs. At the age of eighty, his composing was leisurely and liberated from the rules. Arias, duets and ensembles merge together in the same musical movement, continuous and boisterous, making *Falstaff* an unsurpassed operatic comedy that, a century later, continues to give us the gift of joyous laughter.



# CARMEN

## GEORGES BIZET

**OPERA IN FOUR ACTS (1875)**  
**MUSIC BY GEORGES BIZET (1838-1875)**  
**POEM BY HENRI MEILHAC AND LUDOVIC HALÉVY**  
**BASED ON THE SHORT STORY**  
**BY PROSPER MÉRIMÉE**

**PHILIPPE JORDAN** *Conductor*  
**YVES BEAUNESNE** *Stage director*  
**DAMIEN CAILLE-PERRET** *Sets*  
**JEAN-DANIEL VUILLERMOZ** *Costumes*  
**JOËL HOURBEIGT** *Lighting*  
**JEAN GAUDIN** *Choreography*  
**MARION BERNÈDE** *Dramaturgy*  
**PATRICK MARIE AUBERT** *Chorus master*

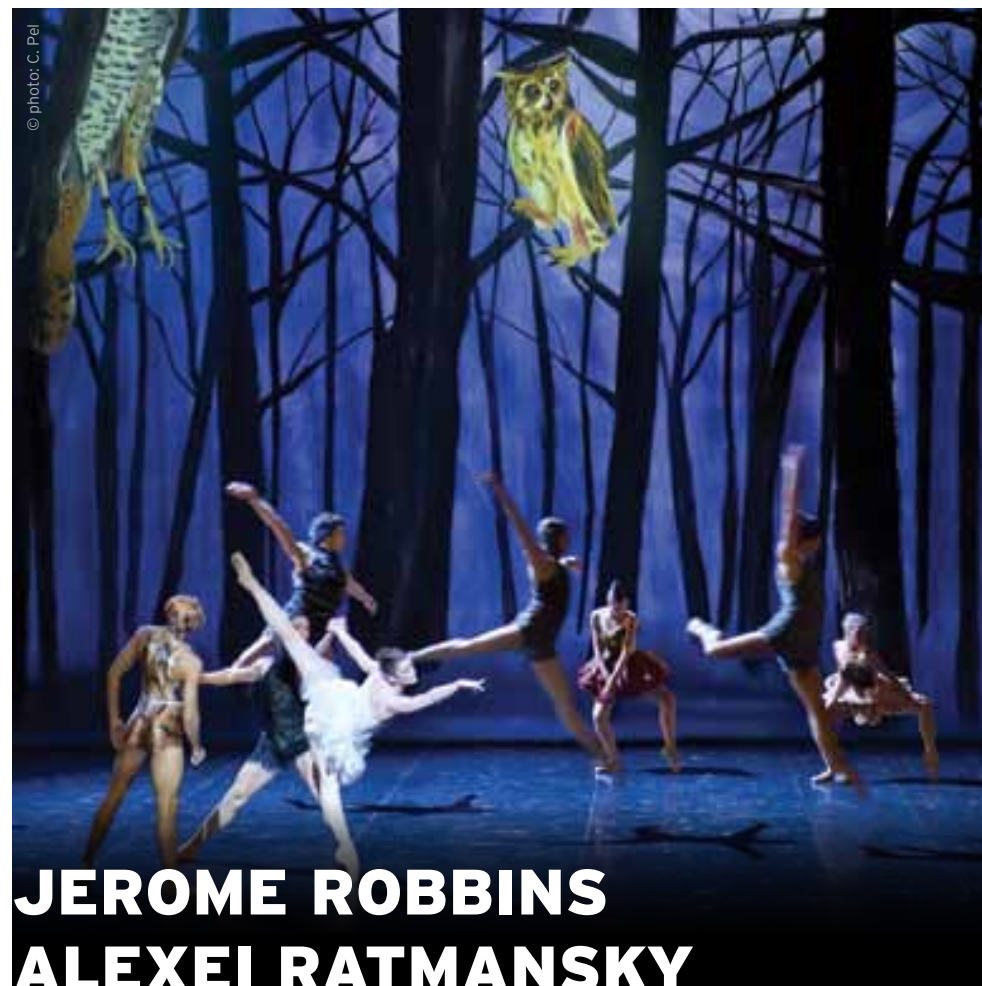
**NIKOLAI SCHUKOFF** *Don José*  
**LUDOVIC TÉZIER** *Escamillo*  
**EDWIN CROSSLEY-MERCER** *Le Dançaire*  
**FRANÇOIS PIOLINO** *Le Remendado*  
**FRANÇOIS LIS** *Zuniga*  
**ALEXANDRE DUHAMEL** *Morales*  
**ANNA CATERINA ANTONACCI** *Carmen*  
**GENIA KÜHMEIER** *Micaela*  
**OLIVIA DORAY** *Frasquita*  
**LOUISE CALLINAN** *Mercedes*  
**PHILIPPE FAURE** *Lillas Pastia*  
**FRÉDÉRIC CUIF** *Un Guide*

**PARIS OPERA ORCHESTRA AND CHORUS**  
**MAÎTRISE DES HAUTS-DE-SEINE /**  
**PARIS OPERA CHILDREN'S CHORUS**

*Music needs to be “Mediterraneanized”.* That is what Nietzsche wrote – in French! – after hearing *Carmen* for the twentieth time. He was grateful that Bizet, ten years after *Tristan*, had composed its antithesis – even its antidote. Far from the heady aura of the Wagnerian ideal, Bizet had brought to the stage of the Opéra-Comique a deadly passion, violently revealed and crushed by the Spanish sun. The philosopher saw its as a revelation and deliverance. “The work has retained Mérimée’s logically moving passion, concise lines, and implacable precision. Above all, it possesses what is distinctive to hot countries, namely, the dryness of the air. A different sensuality, a different sensibility, a different, and more confident gaiety speaks there. The music is gay, but this is no French or German gaiety. It’s gaiety is African. Blind fate weighs down on her, her happiness is brief, sudden, merciless. Then, finally, love; love re-transposed into its original nature! Love conceived as a fatum, a fatality, cynical love, innocent, cruel! Love, harbinger of war; the mortal hatred of the sexes its very principle.” Philippe Jordan conducts Bizet’s masterpiece for its long-awaited return to the Paris Opera.

### TELEVISION PRODUCTION

*DURATION:* 2H45  
*FILMING DATES:* DECEMBER 2012  
*TV DIRECTOR:* FRANÇOIS ROUSSILLON  
*COPRODUCTION:* OPÉRA DE PARIS PRODUCTION,  
 FRANÇOIS ROUSSILLON & ASSOCIÉS



# JEROME ROBBINS

## ALEXEI RATMANSKY

**PARIS OPERA BALLET**

**DANCES AT A GATHERING**  
**FRÉDÉRIC CHOPIN** *Music*  
**JEROME ROBBINS** *Choreography*  
**JOE EULA** *Costumes*  
**JENNIFER TIPTON** *Lighting*

**PSYCHÉ**  
**CÉSAR FRANCK** *Music (Symphonic poem for orchestra and chorus)*  
**ALEXEI RATMANSKY** *Choreography (Opéra national de Paris, 2011)*  
**KAREN KILIMNIK** *Sets*  
**ADELINE ANDRÉ** *Costumes*  
**MADJID HAKIMI** *Lighting*

**ÉTOILES, PREMIERS DANSEURS**  
**AND CORPS DE BALLET**  
**PARIS OPERA ORCHESTRA**  
**FELIX KRIEGER** *Conductor*  
**CHOEUR ACCENTUS - LAURENCE**  
**ÉQUILBEY** *Musical director*

Two ballets, both of them delicate, luminous and enchanting and yet from very different worlds, are combined for this programme. Created in 1969, *Dances at a Gathering* brings together five pairs of dancers who meet, pass and intermingle to the rhythm of Chopin's waltzes and mazurkas for piano. The precise choreography seems to spring from the music itself and creates a romantic atmosphere tinged with nostalgia. In *Psyché* (2011), his first work for the company, Alexei Ratmansky revisits the realm of the supernatural and plunges into the enchanting world of Apuleius' tale. Drawing inspiration from the symphonic poem for orchestra and chorus by César Franck, he has created a work of profound lyricism and, with the complicity of the painter and installation artist, Karen Kilimnik, he unveils a dreamlike world that lends itself to reverie.

### TELEVISION PRODUCTION

*DURATION:* 2H00  
*FILMING DATES:* JUNE 2014  
*TV DIRECTOR:* THIERRY TESTON  
*COPRODUCTION:* OPÉRA NATIONAL DE PARIS,  
 LA BELLE TÉLÉ WITH THE PARTICIPATION OF  
 FRANCE TÉLÉVISIONS AND THE SUPPORT OF THE CNC



## GEORGE BALANCHINE BENJAMIN MILLEPIED

**PARIS OPERA BALLET**

**LE PALAIS DE CRISTAL**

**GEORGES BIZET** *Music (Symphony in C major)*

**GEORGE BALANCHINE** *Choreography*

*(Opéra national de Paris, 1947)*

**CHRISTIAN LACROIX** *Costumes*

**DAPHNIS ET CHLOÉ**

**CREATION**

**MAURICE RAVEL** *Music (complete version)*

**BENJAMIN MILLEPIED** *Choreography*

**DANIEL BUREN** *Sets*

**MADJID HAKIMI** *Lighting*

**ÉTOILES, PREMIERS DANSEURS**

**AND CORPS DE BALLET**

**PARIS OPERA ORCHESTRA AND CHORUS**

**PHILIPPE JORDAN** *Conductor*

**PATRICK MARIE AUBERT** *Chorus master*

WITH THE SUPPORT OF THE AMERICAN FRIENDS  
OF THE PARIS OPERA & BALLET / FLORENCE  
GOULD AMERICAN ARTISTS FUND

This encounter between two great French composers and two choreographers from the New York City Ballet, its founder George Balanchine and former student Benjamin Millepied, highlights the similarities and dissonances between them. In 1947, George Balanchine paid tribute to the company and to the French tradition with his first production for the Paris Opera Ballet, *Le Palais de Cristal*, in which he choreographed an early work by Georges Bizet, the *Symphony in C*. Characterised by its architectural design and sense of dialogue with the music, this ballet is a model of academic virtuosity, to which Christian Lacroix, an artisan of light and colour, has brought new shape. Benjamin Millepied's third creation for the Paris Opera Ballet, in collaboration with the conceptual artist Daniel Buren, revisits the myth of Daphnis and Chloe. In the tradition of Balanchine, Millepied draws his inspiration from the rhythms and colours of Ravel's "choreographic symphony" for chorus and orchestra. Accompanying the dancers of the Paris Opera Ballet for the first time, Philippe Jordan conducts these masterpieces of French music.

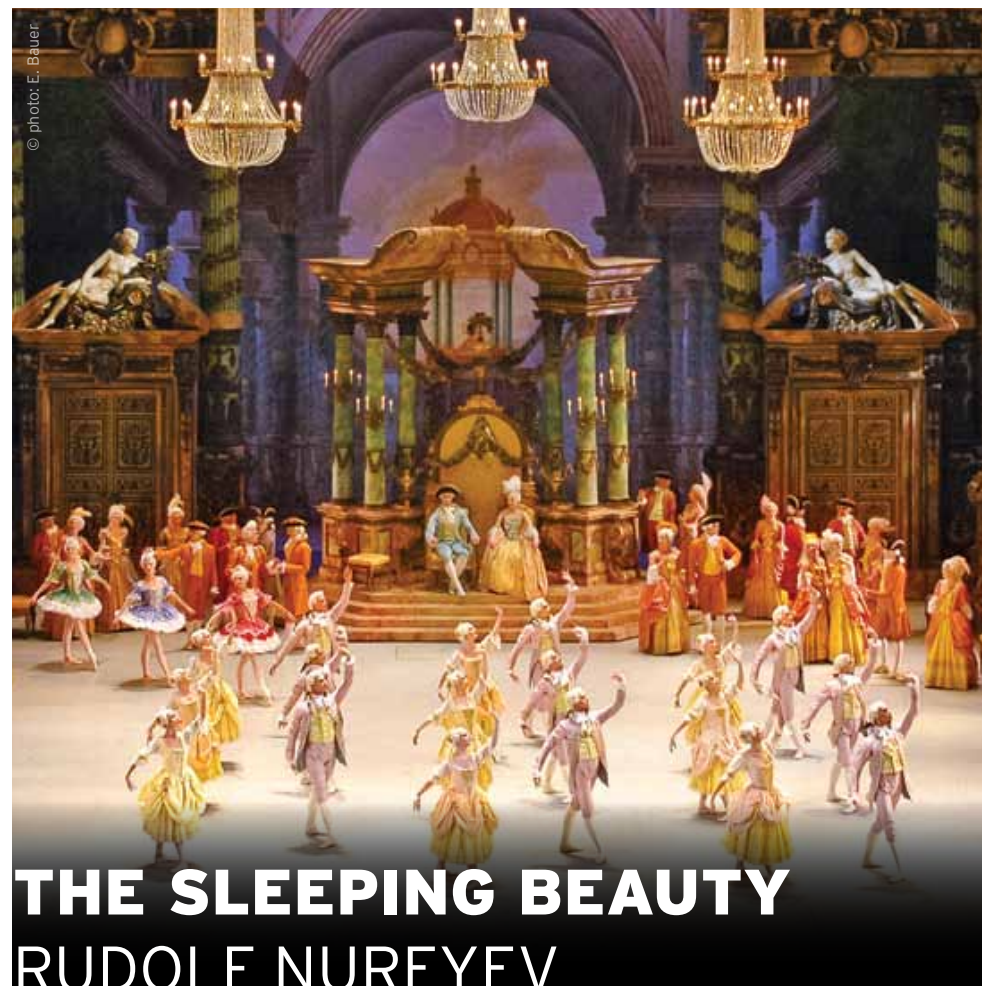
**TELEVISION PRODUCTION**

*DURATION: 1H40*

*FILMING DATES: MAY / JUNE 2014*

*TV DIRECTOR: FRANÇOIS GOETGHEBEUR*

*COPRODUCTION: OPÉRA NATIONAL DE PARIS,  
TELMONDIS WITH THE PARTICIPATION OF FRANCE  
TÉLÉVISIONS AND THE SUPPORT OF THE CNC*



## THE SLEEPING BEAUTY RUDOLF NUREYEV

**PARIS OPERA BALLET**

**BALLET IN THREE ACTS AND A PROLOGUE**

**BASED ON THE TALE BY CHARLES PERRAULT**

**PYOTR ILYICH TCHAIKOVSKY** *Music*

**RUDOLF NUREYEV** *Choreography and staging after*

*Marius Petipa (Opéra national de Paris, 1989)*

**EZIO FRIGERIO** *Sets*

**FRANCA SQUARCIAPINO** *Costumes*

**VINICIO CHELI** *Lighting*

**ÉTOILES, PREMIERS DANSEURS**

**AND CORPS DE BALLET**

**PARIS OPERA ORCHESTRA**

**FAYÇAL KAROUJ** *Conductor*

The "Ballet of ballets" as Rudolf Nureyev described it, *Sleeping Beauty* remains one of the jewels in the heritage of dance. First performed in 1890 at the Mariinsky Theatre in Saint-Petersburg, the work combined the talents of choreographer Marius Petipa and composer Tchaikovsky. Inspired by Charles Perrault's tale, they imagined a "fairy-tale ballet" in which dream and reality overlap and where fairies and godmothers, and the forces of Good and Evil fight over the fate of two young people. It was not until 1989 that Rudolf Nureyev restaged the work based on the original choreography for the Paris Opera Ballet. Readopting the original order and structure of the piece, passed on by generations of dancers, he devised a choreography of dazzling academic virtuosity, alternating between lavish ensembles and pas de deux. The sumptuous sets and costumes by Ezio Frigerio and Franca Squarciapino recreate the splendour of one of the most outstandingly accomplished masterpieces in the classical repertoire.

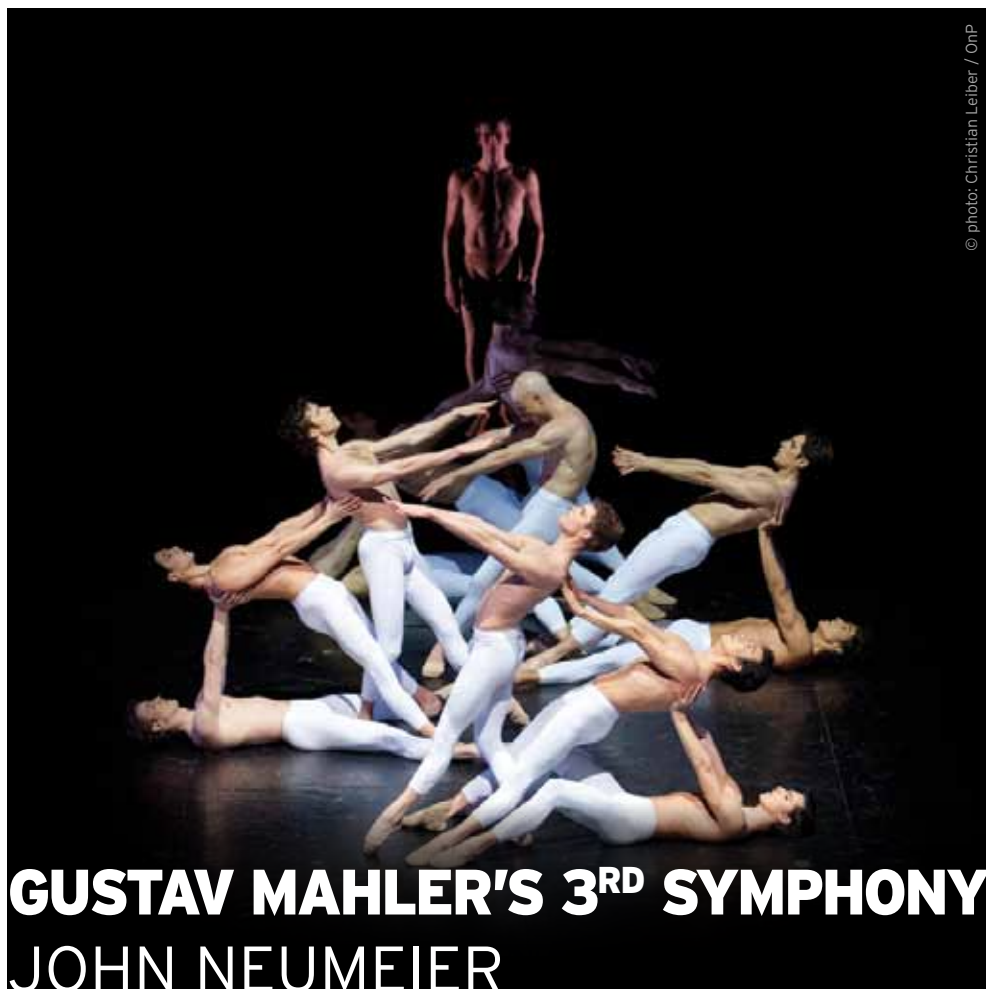
**TELEVISION PRODUCTION**

*DURATION: 2H30*

*FILMING DATES: DECEMBER 2013*

*TV DIRECTOR: FRANÇOIS ROUSSILLON*

*COPRODUCTION: OPÉRA DE PARIS PRODUCTION,  
FRA PRODUCTIONS WITH THE PARTICIPATION  
OF FRANCE TÉLÉVISIONS AND TFI,  
AND THE SUPPORT OF THE CNC*



## GUSTAV MAHLER'S 3<sup>RD</sup> SYMPHONY JOHN NEUMEIER

**PARIS OPERA BALLET**

**GUSTAV MAHLER** *Music*  
**JOHN NEUMEIER** *Choreography, sets and lighting*

**ETOILES**

**KARL PAQUETTE**  
**ISABELLE CIARAVOLA**  
**ELEONORA ABBAGNATO**  
**MATHIAS HEYMANN**  
**STÉPHANE BULLION**  
**PREMIERS DANSEURS AND CORPS DE  
BALLET DE L'OPÉRA NATIONAL DE PARIS**  
**PARIS OPERA ORCHESTRA AND CHORUS**

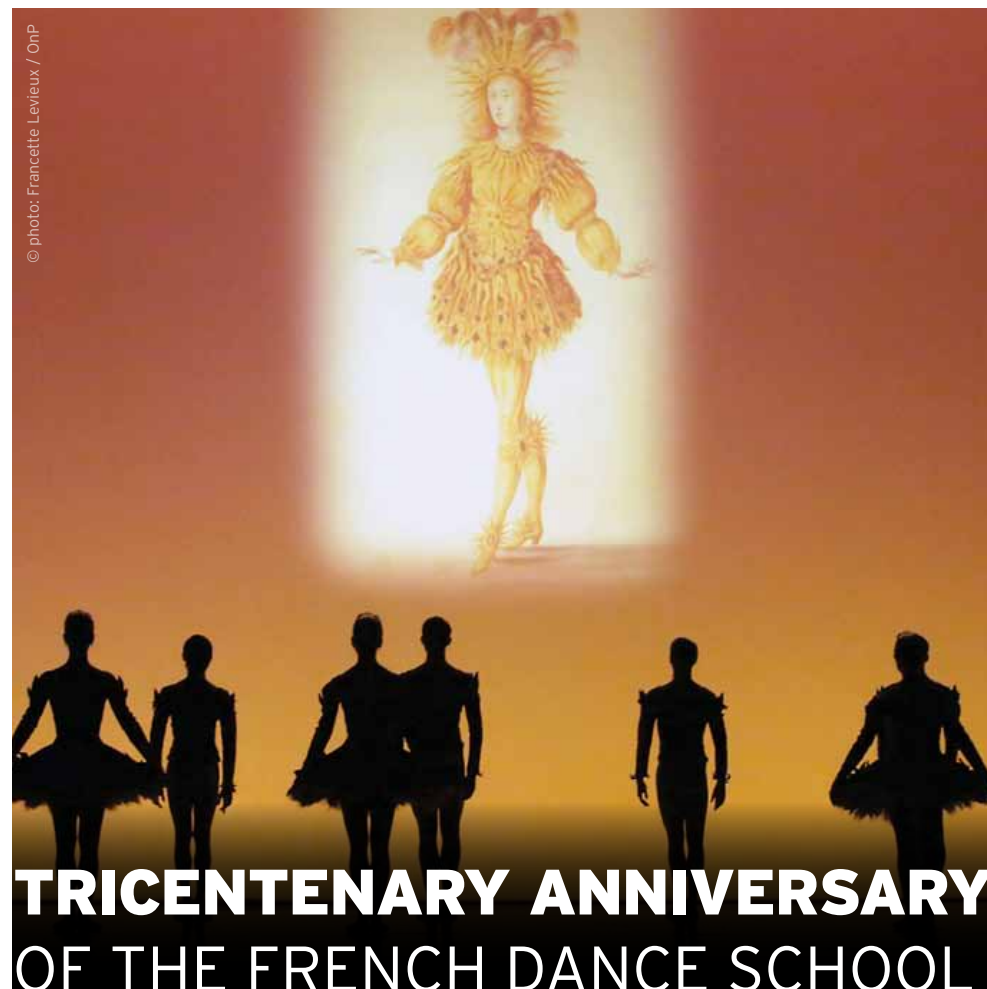
**SIMON HEWETT** *Conductor*  
**ALINE MARTIN** *Alto*  
**ALESSANDRO DI STEFANO** *Chorus master*

**MAÎTRISE DES HAUTS-DE-SEINE /  
PARIS OPERA CHILDREN'S CHORUS**

The entire edifice of John Neumeier's work is built around a profound musical sensibility. However, the choreographer, in his constant questioning of the human condition, probably finds the closest reflection of his own humanist concerns in the works of Gustav Mahler, several of whose symphonies he has set to dance. On the wings of the emotions inspired by the monumental *Third Symphony*, written as "a great hymn to the glory of all creation", he enters the composer's tormented and contrasting universe to sculpt images of a powerful and profound lyricism. The piece is an osmosis between music and dance, shot through with a palette of emotions, from existential angst to mystical faith. Chorus and soloists accompany the dancers' elegant movements, curved lines and vertiginous lifts, reminding us yet again of the richness of inspiration that powers Neumeier's choreography.

**TELEVISION PRODUCTION**

*DURATION:* 1H55  
*FILMING DATES:* APRIL 2013  
*TV DIRECTOR:* THOMAS GRIMM  
*COPRODUCTION:* OPÉRA DE PARIS PRODUCTION,  
CLC, IN ASSOCIATION WITH FRANCE TÉLÉVISIONS  
AND THE SUPPORT OF THE CNC



## TRICENTENARY ANNIVERSARY OF THE FRENCH DANCE SCHOOL

*CÉLÉBRATION* - 17 MIN

**DANIEL FRANÇOIS ESPRIT AUBER** *Music*  
**PIERRE LACOTTE** *Choreography*

*AUNIS* - 33 MIN

**MAURICE PACHER** *Music*  
**JACQUES GARNIER** *Choreography*

*WALPURGIS NIGHT / BALLET OF FAUST* - 18 MIN

**CHARLES GOUNOD** *Music*  
**CLAUDE BESSY** *Choreography after LÉO STAATS*

*D'ORES ET DÉJÀ* - 25 MIN

**JEAN-PHILIPPE RAMEAU** *Music*  
**BÉATRICE MASSIN & NICOLAS PAUL** *Choreography*

*PÉCHÉS DE JEUNESSE* - 22 min

**GIOACCHINO ROSSINI** *Music*  
**JEAN-GUILLAUME BART** *Choreography*

**THE ÉTOILES, PREMIERS DANSEURS  
AND CORPS DE BALLET  
AND PUPILS OF THE PARIS OPERA BALLET SCHOOL**  
**ORCHESTRE DES LAURÉATS**  
**DU CONSERVATOIRE**  
**MARIUS STIEGHORST** *Conductor*

MADAME EDMOND J. SAFRA, GRAND MÉCÈNE DU  
TRICENTENAIRE DE L'ÉCOLE FRANÇAISE DE DANSE



**TELEVISION PRODUCTION**

*DURATION:* 1H55  
*FILMING DATE:* APRIL 2013  
*TV DIRECTOR:* FRANÇOIS ROUSSILLON  
*COPRODUCTION:* OPÉRA DE PARIS PRODUCTION,  
FRANÇOIS ROUSSILLON & ASSOCIÉS, ARTE FRANCE  
WITH THE SUPPORT OF THE CNC



## BALLET



© photo: OnP

# DON QUIXOTE RUDOLF NUREYEV

### PARIS OPERA BALLET

**BALLET IN ONE PROLOGUE AND THREE ACTS  
AFTER VARIOUS EPISODES FROM THE  
NOVEL BY MIGUEL DE CERVANTÉS**

**LUDWIG MINKUS** *Music*

**JOHN LANCHBERY** *Arrangements*

**RUDOLF NUREYEV** *Choreography and staging  
after MARIUS PETIPA (Paris Opera, 1981)*

**ALEXANDRE BELIAEV** *Sets*

**ELENA RIVKINA** *Costumes*

**PHILIPPE ALBARIC** *Lighting*

### ÉTOILES, PREMIERS DANSEURS

### AND CORPS DE BALLET

### PARIS OPERA ORCHESTRA

**KEVIN RHODES** *Conductor*

### TELEVISION PRODUCTION

*DURATION: 2H00*

*FILMING DATES: DECEMBER 2012*

*TV DIRECTOR: FRANÇOIS ROUSSILLON*

*COPRODUCTION: OPÉRA DE PARIS PRODUCTION,  
FRANÇOIS ROUSSILLON & ASSOCIÉS, ARTE FRANCE  
WITH THE SUPPORT OF THE CNC*

“The Knight of the Sad Face” and his faithful squire, Sancho Panza, are mixed up in the wild love affairs of the stunning Kitri and the seductive Basilio in a richly colourful, humorous and virtuoso ballet. Marius Petipa’s *Don Quixote* premiered in Moscow in 1869 with music by Ludwig Minkus and met with resounding success from the start. The novelty lay within its break from the supernatural universe of romantic ballet. Written as if it were a play for the theatre, the work had realistic heroes and a solidly structured plot and scenes. The libretto and the choreography were handed down without interruption in Russia, but Petipa’s version remained unknown in the west for a long time. In 1981, Rudolf Nureyev introduced his own version of the work into the Paris Opera’s repertoire. While retaining the great classical pages and the strong, fiery dances, the choreographer gave greater emphasis to the comic dimension contriving a particularly lively and light-hearted production. In 2002, Alexander Beliaev and Elena Rivkina were invited to create new sets and costumes specially for the Opera Bastille. Drawing their inspiration from paintings by Goya, they unfold a series of magnificent scenes lit up by the warm Spanish colours of the costumes and the iridescent tutus of the magical world of the dryads.

## BALLET



© photo: A. Deniau / OnP

# O COMPOSITE TRISHA BROWN

### PARIS OPERA BALLET

*O ZŁOŻONY / O COMPOSITE*

**LAURIE ANDERSON** *Original score*

**TRISHA BROWN** *Choreography (Paris Opera, 2004)*

**VIJA CELMINS** *Scenography*

**ELIZABETH CANNON** *Costumes*

**JENNIFER TIPTON** *Lighting*

### WITH ÉTOILES :

**AURÉLIE DUPONT**

**NICOLAS LE RICHE**

**JÉRÉMIE BÉLINGARD**

### RECORDED MUSIC

Invited in 2004, Trisha Brown contrived *O zložony / O composite* to an original score by Laurie Anderson. Polish poet Czesław Miłosz’s verses inspired the choreographer to develop a language where the complexity of post modern dance blends with classical writing in a totally new alchemy. The starlit sky, envisioned by the scenographer Vija Celmins, opens up the dance to infinity...

### TELEVISION PRODUCTION

*DURATION: 25 MN*

*FILMING DATES: DECEMBER 2012*

*TV DIRECTOR: FRANÇOIS GOETGHEBEUR*

*COPRODUCTION: OPÉRA DE PARIS PRODUCTION,  
SOUFFLEURS DE VERT, IN ASSOCIATION WITH FRANCE  
TÉLÉVISIONS AND THE SUPPORT OF THE CNC*



© photo: Julien Benhemou / OnP

# MARIE-AGNÈS GILLOT MERCÉ CUNNINGHAM

## PARIS OPERA BALLET

### SOUS APPARENCE

#### CREATION

**ANTON BRUCKNER, MORTON FELDMAN,  
GYÖRGY LIGETI** Music

**MARIE-AGNÈS GILLOT** Choreography

**OLIVIER MOSSET** Sets

**WALTER VAN BEIRENDONCK** Costumes

**MADJID HAKIMI** Lighting

**LAURENCE ÉQUILBEY** Musical advisor

**ENSEMBLE ARS NOVA**

**CHOEUR ACCENTUS**

**LAURENCE ÉQUILBEY** Conductor

### UN JOUR OU DEUX

**JOHN CAGE** Original music (Etcetera)

**MERCÉ CUNNINGHAM** Choreography  
(Paris Opera, 1973)

**JASPER JOHNS** Sets and costumes

(After original models)

**DAVISON SCANDRETT** Lighting

**ENSEMBLE ARS NOVA**

**PHILIPPE NAHON, JÉRÔME POLACK** Conductors

## ÉTOILES, PREMIERS DANSEURS

## AND CORPS DE BALLET

WITH THE SUPPORT OF THE AMERICAN  
FRIENDS OF THE PARIS OPERA BALLET

Created for the dancers of the Paris Opera Ballet, *Un Jour ou Deux* was the first work Merce Cunningham ever composed for a company other than his own. To pay tribute to this great artist and to his fellow traveller John Cage, the centenary of whose birth will be celebrated this year, the work has been revived with a new generation of dancers directed by some of Cunningham's close collaborators. Fascinated by all aspects of creativity and youth, Cunningham's curiosity and open-mindedness are echoed in the Opera Ballet's commission of a first choreography by Danseuse Étoile Marie-Agnès Gillot, *Sous Apparence*. If *Un Jour ou Deux* brings together artists who have never ceased to revolutionise the art of dance, similarly, Marie-Agnès Gillot has associated talented artists whose approach is just as novel. They include the visual artist Olivier Mosset who imagined the set and Laurence Equilbey who has proposed a musical dramaturgy around works by Bruckner, Feldman and Ligety performed by the Ars Nova Ensemble and the Accentus Choir.

### TELEVISION PRODUCTION

SOUS APPARENCE – DURATION: 35 MN

UN JOUR OU DEUX – DURATION: 1H05

FILMING DATES: NOVEMBER 2012

TV DIRECTOR: VINCENT BATAILLON

COPRODUCTION: OPÉRA DE PARIS PRODUCTION,

TELMONDIS, MEZZO, IN ASSOCIATION WITH

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**CNC**

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