
THURSDAY 10 SEPTEMBER 2020 AT 7:30PM DST

Manon

Opera comique in five acts (1884)
Music: Jules Massenet
Libretto: Henri Meilhac, Philippe Gille
After l'abbé Prévost

Musical direction: Dan Ettinger
Stage direction: Vincent Huguet
Sets: Aurélie Maestre
Costumes: Clémence Pernoud
Lighting design: Bertrand Couderc
Chorography: Jean-François Kessler
Dramaturgy: Louis Geisler
Chorus master: José Luis Basso

Paris Opera Orchestra and Chorus

Manon, Pretty Yende
Le Chevalier des Grieux, Benjamin Bernheim
Lescaut, Ludovic Tézier
Le Comte des Grieux, Roberto Tagliavini
Guillot de Morfontaine, Rodolphe Briand
De Brétigny, Pierre Doyen
Poussette, Cassandre Berthon
Javotte, Alix Le Saux
Rosette, Jeanne Ireland
L'Hôtelier, Philippe Rouillon
Deux Gardes, Julien Joguet, Laurent Laberdesque

New production
3:50 including two 20-min intervals
In French, with EN/DE/IT/SP subtitles
Presented by Alain Duault

*Recorded in March 2020 without any audience at the
Opéra Bastille*

When, in 1731, l'Abbé Prévost wrote *L'Histoire du chevalier Des Grieux et de Manon Lescaut* - the work that inspired Massenet's *Manon* - he portrayed an entire era, that of the Regency, which saw the old order fade away and a new order, full of the promise of unprecedented freedom, rise from its ashes. Manon must make her way between these two worlds, fleeing the convent in order to embrace the paths of desire and transgression, throwing herself headlong into a burning and destructive passion with Des Grieux. A parenthesis opens, only to close again in suffering and obscurity. The director Vincent Huguet casts the work's customary taffeta aside in order to bring out its violence to the full.

THURSDAY 15 OCTOBER 2020 AT 7:30PM DST

Salome

Opera in one act (1905)
Music: Richard Strauss
Libretto: Hedwig Lachmann
After Oscar Wilde's play

Conductor: Daniele Gatti
Stage director: Ivo van Hove
Sets and lighting design: Jan Versweyveld
Costumes: An D'Huys
Choreography: Wim Vandekeybus
Dramaturgy: Jan Vandenhouwe

Royal Concertgebouw Orchestra

Salome, Malin Byström
Jochanaan, Evgeny Nikitin
Hérodes, Lance Ryan
Hérodias, Doris Soffel
Narraboth, Peter Sonn
Ein Page der Herodias, Hanna Hipp
Fünf Juden, Dietmar Kerschbau, Thomas Ebenstein,
Mark Omvlee, Marcel Beekman, Alexander Vassiliev
Zwei Nazarener, James Creswell, Roger Smeets
Zwei Soldaten, Alexander Milev, Michael Wilmerking
Ein Sklave, Jeroen de Vaal

Modern psychology made its first appearance on the opera stage with Richard Strauss' masterpiece *Salome*. It is a short yet extremely powerful work; an inescapable lava flow of religion, sex and violence. The central character in *Salome* is the spoilt princess of Judea, who demands the head of John the Baptist if she cannot gain his love. Director Ivo van Hove is the ideal person to stage this new production. He is bound to do justice to the sultry atmosphere of *Salome* and probe deep into the human spirit.

1:55 - no intermission
In German, with EN/DE/IT/SP subtitles

Recorded in June 2017 at the Dutch National Opera

THURSDAY 17 DECEMBER 2020 AT 7:30PM EST

Play

Ballet

Choreography, sets and costumes: Alexander Ekman
Original music: Mikael Karlsson
Costumes: Xavier Ronze
Lighting: Tom Visser
Videographer: T. M. Rives

Featuring

Stéphane Bullion, Danseur Étoile
Muriel Zuspereguy, Première Danseuse
Vincent Chaillet, Premier Danseur

Le Corps de Ballet de l'Opéra national de Paris

The singer Calesta « Callie » Day

And solo musicians

A sparkling personality on the contemporary dance scene, Swedish choreographer Alexander Ekman has been invited for the first time to work with the dancers of the Paris Opera Ballet in December 2017. Trained at the Swedish Royal Ballet, he danced with the Nederlands Dans Theater and the Ballet Cullberg before turning to choreography. His language, both visceral and tinged with humour, combines theatricality and classical and contemporary vocabulary alike. Best known for the spectacular quality of his pieces with their dreamlike imagery, he fills the stage of the Palais Garnier with metallic structures, dancers suspended in space, elevations... A surprising production carried along by enticing rhythms and communicative energy.

1:50 - no intermission

Presented by Aurélie Dupont, Paris Opera's Director of Dance

Recorded in December 2017 at the Palais Garnier

THURSDAY 21 JANUARY 2021 AT 7:30PM EST

Orfeo ed Euridice

Opera in three acts (1762)

Music: Christoph Willibald Gluck

Libretto: Ranieri de' Calzabigi

Conductor: Diego Fasolis

Stage director: Robert Carsen

Scenography and costumes: Tobias Hoheisel

Lighting designers: Robert Carsen & Peter Van Praet

Orchestra: I Barocchisti

Chœur de Radio France

Orfeo, Philippe Jaroussky

Euridice, Patricia Petibon

Amore, Emőke Baráth

When Gluck returned to the fable of Orfeo, he also undertook to rewrite the existing conventions of opera. He decided to focus on the plot in all its power, cohesion and richness, which he believed should be in perfect harmony with the musical score. This premise gave rise to an innovative work with an incredible wealth of ballets and choruses which radiate luminous beauty while "revising" past forms. Robert Carsen's approach involves removing all overt references to time in order to underscore the universality of the work and to showcase the music and singing.

1:25 - no intermission

In Italian, with EN/DE/IT/SP subtitles

Recorded in May 2018 at the Théâtre des Champs-Élysées

LIVE THURSDAY 18 FEBRUARY 2021 AT 7:15PM EST

Aida

Opera in four acts (1871)
Music: Giuseppe Verdi
Libretto: Antonio Ghislanzoni
After Auguste-Édouard Mariette

Conductor: Michele Mariotti
Director: Lotte de Beer
Set design: Christof Hetzer
Costume design: Jorine van Beek
Lighting design: Alex Brok
Dramaturgy: Peter te Nuyl
Puppeteer: Significant Object
Chorus master: José Luis Basso

Orchestre et Chœurs de l'Opéra national de Paris

Il re, Soloman Howard
Amneris, Elīna Garanča
Aida, Sonda Radvanovsky
Radames, Jonas Kaufmann
Ramfis, Dmitry Belosselskiy
Amonasro, Ludovic Tézier
Un messaggero, Alessandro Liberatore
Sacerdotessa, Gabriella Reyes

First performed at the Cairo Opera in 1871 to celebrate the opening of the Suez Canal, *Aida* draws us into the fantasy of a reconstructed Antiquity. At the heart of the plot, an impossible choice between love and patriotic duty: A captive Ethiopian princess and an Egyptian soldier betray their people, defy a powerful rival and unite until death. Marked by the contrast between a theatrical extravaganza and the transition towards a more intimate, personal drama, Verdi's score manages to distinguish the inner angst of its protagonists from the imposing historical setting. The work brings together several themes dear to the composer: nostalgia for a lost homeland, deliverance through death, the contrast between a dispiriting present and an idealized elsewhere, the stifling reach of religious and political power, the regulating factors in a world intentionally littered with pitfalls.

For her Paris Opera debut, Dutch director Lotte de Beer has chosen to cast a critical eye on the European portrayal of colonised peoples, encouraging us to rethink our relationship with aesthetic productions of the past and present.

New production
3:05 including one 30-min interval
In Italian, with EN/DE/IT/SP subtitles
Presented by Alain Duault

Live from the Opéra Bastille

LIVE THURSDAY 25 MARCH 2021 AT 7:15PM EST

Faust

Opera in five acts (1859)
Music: Charles Gounod
Libretto: Jules Barbier and Michel Carré

Conductor: Lorenzo Viotti
Director: Tobias Kratzer
Set and costume designs: Rainer Sellmaier
Lighting design: Michael Bauer
Video: Manuel Braun
Chorus master: José Luis Basso

Orchestre et Chœurs de l'Opéra national de Paris

Faust, Benjamin Bernheim
Méphistophélès, Ildar Abdrazakov
Valentin, Florian Sempey
Wagner, Christian Helmer
Marguerite, Ermonela Jaho
Siébel, Michèle Losier
Dame Marthe, Sylvie Brunet-Grupposo

New production
3:40 including two 20-min intervals
In French, with EN/DE/IT/SP subtitles
Presented by Alain Duault

Live from the Opéra Bastille

I want a treasure, which contains them all! I want youth! Frustrated by the futile quest for knowledge, the erudite old Faust sells his soul to the devil in exchange for eternal youth and the beautiful Marguerite... Reworking the legend which Goethe popularised, Gounod focuses on the love story and elevates the significance of Marguerite's fall and ultimate salvation. His decision to lighten the philosophical scope of the narrative allowed him to balance scenes where the supernatural called for something visually spectacular with a parallel microcosm governed by inner actions and feelings. Gounod's score is a tour de force of melodic invention whose vocal composition reveals the composer's skill at conveying sincere and immediate emotion.

For his Paris Opera debut, German director Tobias Kratzer reflects on contemporary society's obsession for eternal youth. With its sophisticated scenography, his production oscillates between hyperrealism and magic, the world of today and the eerie atmosphere of German romanticism.

LIVE THURSDAY 15 APRIL 2021 AT 7:15PM DST

Le Parc

Ballet

Music: Wolfgang Amadeus Mozart

Sound creation: Goran Vejvoda

Choreography: Angelin Preljocaj

Set design: Thierry Leproust

Costume design: Hervé Pierre

Lighting design: Jacques Chatelet

Les Étoiles, les Premiers Danseurs et le Corps de
Ballet de l'Opéra de Paris

Orchestre de chambre de Paris

Conductor: Benjamin Shwartz

In this piece specifically created for the Paris Opera Ballet in 1994, the choreographer Angelin Preljocaj finds a subtle balance between the classical genius of Mozart's music and the modernity of his choreographic language. The perfectly chiselled sets evoke the elegance and refinement of a French-style garden while the costumes draw inspiration from the Age of Enlightenment. Advancing to the caprices of an imaginary Carte du Tendre and guided by strange gardeners, the dancers awaken to love, from first encounters to seduction, from timidity to attraction, from resistance to the sweet appeal of abandon in sublimely soaring "pas de deux". Even today, this timeless work continues to explore the codes of love and the way human feelings develop.

1:40 - no intermission

Presented by Aurélie Dupont, Paris Opera's Director
of Dance

Live from the Palais Garnier

LIVE TUESDAY 27 APRIL 2021 AT 7:15PM DST

Notre-Dame de Paris

Ballet in two acts and thirteen scenes
After Victor Hugo

Music: Maurice Jarre
Choreography and libretto: Roland Petit
Set design: René Allio
Costume design: Yves Saint Laurent
Lighting design: Jean-Michel Désiré

Les Étoiles, les Premiers Danseurs et le Corps de
Ballet de l'Opéra de Paris
with the students of the Dance School

Orchestre de l'Opéra national de Paris

Conductor: Jean-François Verdier

Roland Petit's first piece for the Paris Opera Ballet in 1965, *Notre-Dame de Paris* brings together all the ingredients of a grand spectacle. The ballet was inspired by Victor Hugo's masterpiece, with its colourful characters: the beautiful Esmerelda, the touching Quasimodo, the machiavellian Frollo and the cynical Pheobus. With colourful and graphic costumes by Yves Saint Laurent and sets by the painter René Allio that recreate the splendour of the Parisian cathedral, the choreography, sustained by the ensemble of the company's dancers, translates all the expressive power of characters plunged into a saga of love and death. To mark the tenth anniversary of the choreographer's death, the Corps de Ballet revives this magnificent fresco in dance on the stage of Opera Bastille.

1:50 including one 20-min interval
Presented by Aurélie Dupont, Paris Opera's Director
of Dance

Live from the Opéra Bastille

LIVE THURSDAY 3 JUNE 2021 AT 7:15PM DST

The Queen of Spades

Opera in three acts and seven scenes (1890)

Music: Piotr Ilyitch Tchaikovski

Libretto: Modeste Tchaikovski

Conductor: Daniel Barenboim

Director: Dmitri Tcherniakov

Set design: Dmitri Tcherniakov

Costume design: Elena Zaytseva

Lighting design: Gleb Filshtinsky

Chorus master: José Luis Basso

Orchestre et Chœurs de l'Opéra national de Paris

Hermann, Brandon Jovanovich

Comte Tomschi, John Lundgren

Prince Eletschi, Étienne Dupuis

Tchekalinski, Alexey Dolgov

Sourine, Gábor Bretz

Tchaplitski, Vasily Gorshkov

Naroumov, Pyotr Migunov

Le maître de cérémonie, Nicky Spence

La comtesse, Violeta Urmana

Lisa, Asmik Grigorian

Pauline, Clémentine Margaine

La gouvernante, Carole Wilson

Macha, Marianne Croux

Prilepa, Maria Nazarova

Milovzor, Yulia Mazurova

Zlatogor, Nikolai Zemlyanskyh

“Two obsessions can no more exist in the same mind than two bodies in the same space”, wrote Pushkin in his short story *The Queen of Spades* in 1834. The young Hermann, eager for social advancement, sacrifices his love for Lisa over his obsession for a magical formula in the possession of an old Countess which will enable him to win at cards. Having provoked the latter's death, Hermann will die, deceived by the ghost of his victim. Tchaikovsky's 1890 opera adaptation paints a scathing portrait of a generation in the fading years of Czarist Russia, hidden beneath the guise of an energetic portrait of the reign of Catherine II. The streets, riverbanks and balls of Saint Petersburg emerge from a score which intentionally seeks to recreate the musical forms of the 18th century, while never sacrificing the fervent lyricism that sets Tchaikovsky's compositions apart. For his latest collaboration with the Paris Opera, the Russian director Dmitri Tcherniakov continues his exploration of the great repertoire of his native country with an operatic masterpiece from Russia's most European composer.

New production

3:25 including one 30-min interval

In Russian, with EN/DE/IT/SP subtitles

Presented by Alain Duault

Live from the Palais Garnier Coproduction with the

Staatsoper Unter den Linden Berlin