
LIVE THURSDAY 29 SEPTEMBER 2022 AT 7:15PM DST

The Capulets and the Montagues

Opera in two acts (1830)
Music by Vincenzo Bellini
Libretto by Felice Romani

Musical direction: Speranza Scappucci
Stage direction: Robert Carsen
Sets and costumes : Michael Levine
Lighting design: Davy Cunningham
Chorus master: Ching-Lien Wu

Orchestre et Chœurs de l'Opéra national de Paris

Giulietta, Julie Fuchs
Romeo, NC
Capellio, Jean Teitgen
Tebaldo, Francesco Demuro
Lorenzo, Krzysztof Bączyk

Live from the Opera Bastille
2:55 including one interval
In Italian, with English subtitles

Presented by Alain Duault

When, in 1830, Vincenzo Bellini took up the task of adapting *Romeo and Juliet* for La Fenice in Venice, he had only six weeks in which to compose an opera. Felice Romani, his librettist ever since his first successful opera, *Il Pirata*, chose to go back, beyond Shakespeare, to the Italian sources of the myth. The drama is now more sombre: the quarrel between the two families has become a veritable war. In the very title chosen by Bellini, the families' names have eclipsed those of Romeo and Juliet, just as the conflict poisons their passion. The opera also resurrects a scene that Shakespeare omitted: when Juliet, whom Romeo believed to be dead, awakens in the tomb, the two lovers are permitted a brief exchange before succumbing to eternal sleep. The director Robert Carsen sets the lyrical expression of these inextricably entwined lives in an austere decor illuminated by ardent love. A love transcended by Bellini's tender, dreamlike score.

LIVE THURSDAY 27 OCTOBER 2022 AT 7:45PM DST

Salome

Singspiel in one act (1905)
Music by Richard Strauss
Libretto by Hedwig Lachmann
After Oscar Wilde, *Salome*

Musical direction: Simone Young
Stage direction: Lydia Steier
Sets and video: Momme Hinrichs
Costumes: Andy Besuch
Lighting design: Olaf Freese
Dramaturgy: Maurice Lenhard

Orchestre de l'Opéra national de Paris

Herodes, Zoran Todorovich
Herodias, Karita Mattila
Salome, Elza van den Heever
Jochanaan, Iain Paterson
Narraboth, Tansel Akzeybek
Page des Herodias, Katharina Magiera
Erster Jude, Matthäus Schmidlechner
Zweiter Jude, Éric Huchet
Dritter Jude, Maciej Kwaśnikowski
Vierter Jude, Mathias Vidal
Fünfter Jude, Sava Vemić
Erster Nazarener, Luke Stoker
Zweiter Nazarener, Yiorgo Ioannou
Erster Soldat, Dominic Barbieri
Zweiter Soldat, Bastian Thomas Kohl
Ein Cappadocier, Alejandro Baliñas Vieites
Ein Sklave, Thomas Ricart

King Herod's stepdaughter, Salome, princess of Judea, finds palace life dreary. Her curiosity is roused when she hears the voice of Jochanaan, a prophet held prisoner by Herod who is afraid of him. Obsessed by this enigmatic and virtuous man, Salome is ready to do anything to possess him, dead or alive. Drawing on Oscar Wilde's scandalous play of the same name, in 1905 Richard Strauss produced the work that was to ensure his status as Wagner's successor in the history of German opera. "Dance for me, Salome". From Herod's lubricious injunction to the young woman stems one of the most emblematic orchestral passages in opera: the dance of the seven veils. A hypnotic interlude in itself sufficient to capture the fatal mounting desire that suffuses this work whose orchestration is as rich as it is modern. A dazzling hour and forty minutes, decadent in its very essence, which, for her debut at the Paris Opera, Lydia Steier conjures up the work's decadent essential.

New production
Live from the Opera Bastille
1:40 without intermission
In German, with English subtitles
Presented by Alain Duault

LIVE TUESDAY 7 MARCH 2023 AT 7:45PM EST

George Balanchine

Ballet impérial

Music by Pyotr Ilyich Tchaikovsky
Concerto pour piano n° 2
en sol majeur, op. 44
Choreography by George Balanchine
Lighting design: Mark Stanley

Who Cares?

Music by George Gershwin
Adaptation and orchestration by Hershy Kay
Choreography by George Balanchine
Sets: Jo Mielziner
Costumes: Xavier Ronze
Lighting design: Mark Stanley

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

Musical direction: Mikhail Agrest

Orchestre de l'Opéra national de Paris

Created in 1970 by the New York City Ballet, *Who cares?* is a suite of dances to songs by George and Ira Gershwin - including the "classic" that gives the piece its name and *I Got Rhythm* - against the backdrop of the Manhattan skyline. *Who cares?* combines an ensemble of dancers in various formations, followed by four soloists. All come together in a playful finale in which Balanchine wanted to show the musical genius and melodic beauty of Gershwin's compositions through classical dance. A tribute to the grandeur of Imperial Russia, *Ballet Impérial* was created in 1941 by the American Ballet Caravan to Tchaikovsky's *Second Piano Concerto*. A work in which George Balanchine brilliantly celebrates the technical virtuosity of academic ballet in the style of Petipa - his "spiritual father" - and the great St Petersburg tradition.

New to the repertoire
Live from the Palais Garnier
1:45 including one interval

Presented by Aurélie Dupont
Paris Opera's Director of Dance

LIVE THURSDAY 30 MARCH 2023 AT 7:15PM DST

Hamlet

Opera in five acts (1868)
Music by Ambroise Thomas
Libretto by Michel Carré and Jules Barbier
After William Shakespeare, *Hamlet*

Musical direction: Thomas Hengelbrock
Stage direction: Krzysztof Warlikowski
Sets and costumes : Malgorzata Szczesniak
Lighting design: Felice Ross
Choreography: Claude Bardouil
Dramaturgy : Christian Longchamp
Chorus master: Alessandro Di Stefano

Orchestre et Chœurs de l'Opera national de Paris

Hamlet, Ludovic Tézier
Claudius, Jean Teitgen
Laërte, Julien Behr
Spectre du roi défunt, Clive Bayley
Horatio, Frédéric Caton
Marcellus, Julien Henric
Gertrude, Ève-Maud Hubeaux
Ophélie, Lisette Oropesa

In the course of the 19th century, Shakespeare's works were a constant source of inspiration for the Romantics. In particular, *The Tragic History of Hamlet, Prince of Denmark*, one of the English playwright's most famous plays, dominated by the existential questions of the title role - To be or not to be -, the ghost of his murdered father and his doomed love for Ophelia. Alexandre Dumas père was himself fascinated by this drama and in 1847 produced a highly successful adaptation. It was on the basis of this version that Michel Carré and Jules Barbier gave Ambroise Thomas the libretto for *Hamlet*, the last opera to be performed in the Salle Le Peletier. Inspired by the musical and dramaturgical forms of French grand opera, the composer imbues the story with an intensity that contributes to the beauty of the score. A milestone of opera for which Krzysztof Warlikowski, ever fathoming the depths of the human psyche, redraws the Shakespearean contours.

New production
Live from the Opera Bastille
3:20 including one interval
In French, with English subtitles

Presented by Alain Duault

LIVE THURSDAY 25 MAY 2023 AT 7:45PM DST

Maurice Béjart

L'Oiseau de feu

Music by Igor Stravinsky

Choreography by Maurice Béjart

Le Chant du compagnon errant

Music by Gustav Mahler

Choreography by Maurice Béjart

Boléro

Music by Maurice Ravel

Choreography by Maurice Béjart

Les Etoiles, les Premiers Danseurs et le Corps de Ballet de l'Opera

Musical direction: Patrick Lange

Orchestre de l'Opera national de Paris

The partnership between Maurice Béjart and the Paris Opera lasted for over forty years and provided the institution with more than twenty pieces. In a tribute to the choreographer who died fifteen years ago, the Paris Opera Ballet present three works initially created during the seventies and which all shine with equal choreographic and musical intensity. For *The Firebird*, an ode to youth written for the company's dancers, the choreographer took up Stravinsky's powerful score bringing out its quintessence. Written for two male dancers, *Le Chant du compagnon errant* is an intimate work to a song cycle by Mahler. Finally, the mythical *Boléro* espouses Ravel's eponymous score. Surrounded by dancers, alone on a table, the principal performer – male or female – is transported by the voluptuous rhythms into an erotic and hypnotic dance that is like a vibrant call to life.

Live from the Opera Bastille

1:45 including two intervals

Presented by Aurélie Dupont

Paris Opera's Director of Dance

LIVE MONDAY 26 JUNE 2023 AT 7:15PM DST

Romeo and Juliet

Opera in five acts (1867)
Music by Charles Gounod
Libretto by Jules Barbier and Michel Carré
After William Shakespeare, *Romeo and Juliet*

Musical direction: Carlo Rizzi
Stage direction: Thomas Jolly
Artistic collaboration: Katja Krüger
Sets: Bruno de Lavenère
Costumes : Sylvette Dequest
Lighting design: Antoine Travert
Chorus master: Ching-Lien Wu

Orchestre et Chœurs de l'Opéra national de Paris
Maîtrise des Hauts-de-Seine / Chœur d'enfants de
l'Opéra national de Paris

Juliette, Elsa Dreisig
Stephano, Lea Desandre
Gertrude, Sylvie Brunet
Roméo, Benjamin Bernheim
Tybalt, Maciej Kwaśnikowski
Benvolio, Thomas Ricart
Mercutio, Huw Montague Rendall
Pâris, Sergio Villegas Galvain
Gregorio, Yiorgo Ioannou
Capulet, Laurent Naouri
Frère Laurent, Jean Teitgen
Le Duc de Vérone, Jérôme Boutillier

New production
Coproduction with Teatro Real, Madrid
Live from the Opera Bastille
3:35 including one interval
In French, with English subtitles
Presented by Alain Duault

How many composers have been inspired by the two lovers of Verona depicted by Shakespeare? From Vincenzo Bellini and Hector Berlioz to Leonard Bernstein, the list is long. If Charles Gounod's *Roméo et Juliette*, first performed during the Universal Exhibition of 1867, enjoyed immediate popularity, it is doubtless because this is the version that translates the tumultuous lives of the celebrated lovers with the greatest finesse. Four love duets, a fiery waltz and luminous, lyrical music: the entire score seems to tremble with desire and freshness. Who better than Thomas Jolly, one of the most inventive directors of his generation, reputed for his audacious re-readings of Shakespeare, to celebrate this hymn to youth? Following his *Eliogabalo* by Cavalli in 2016, he signs his second collaboration with the Paris Opera.