

Press Release
Opera
Lives and Destinies
Festival

From 15th March to 3rd April 2019

At the Opéra de Lyon

The Enchantress

Piotr Ilych Tchaikovsky

Conductor: **Daniele Rustioni**

Direction and sets: **Andriy Zholdak**

Orchestra and Choruses of the Opéra de Lyon

Dido and Aeneas, remembered

Henry Purcell / Kalle Kalima

Conductor: Pierre Bleuse

Conception and stage direction: **David Marton**

Orchestra and Choruses of the Opéra de Lyon

At the Opéra de Vichy and the Maison de la Danse, Lyon 8e

The Return of Ulysses

Claudio Monteverdi

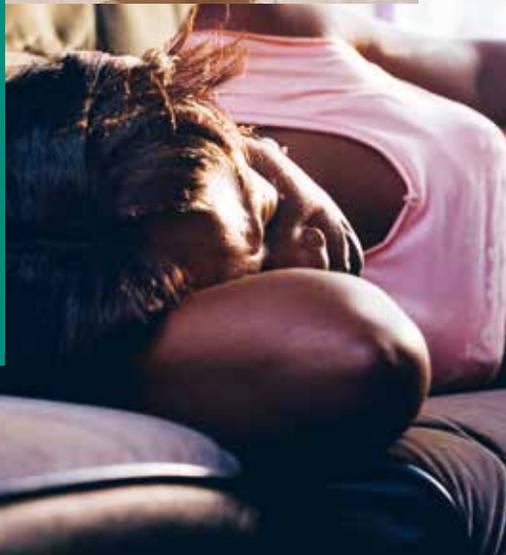
Conductor: **Philippe Pierlot**

Stage direction: **William Kentridge,**

Handspring Puppet Company

Singers of the Studio of the Opéra de Lyon

Ricercar Consort



OPERA de LYON

Lives and Destinies Festival

Towards a triptych of destinies

In a sense, the 2019 Festival is offering a *Triptych of Destinies*, particularly faithful to the philosophy of the Opéra de Lyon: innovative and unexpected visions, little-known works that are deeply connected, various aspects of human destinies, with different musical conceptions that will offer the public a genuine journey.

Three stories, three views of destiny

Questions might be asked about the idea of destiny in opera: it is clearly conveyed in half the works in the repertory! But the 2019 Festival has identified three works which each deal with the question of destiny in their own way, especially via the great myths that have constituted western culture and the extremely original views of its production. *Dido and Aeneas* and *Il ritorno di Ulisse* are operas that tell the story of two fraternal heroes, Ulysses and Aeneas, whose journeys are destinies in themselves, one towards a longed-for and ever-distant "Ithaca", the other for an "Italy" as sung by the chorus in Berlioz's *Troyens*, seen as targets set about with obstacles. These two destinies-cum-journeys are confronted by Tchaikovsky's singular *Enchantress*. In an inn which is a meeting place for overly free spirits, artists or anti-conformist thinkers, Nastassia, an extraordinarily beautiful inn-keeper, seduces Prince Kurlyatev, sent to put her out of business, and his son Yuriy, who have become rivals. She ends up being poisoned by the prince's wife, and mother of Yuriy, who sees her as a witch, an obsessive, and an obstacle to a normal, straightforward life. The Ulysses's destiny was Circe, another enchantress, while for Aeneas it was of course Dido, while for the Prince and above all his son Yuriy, whose love was shared, it was Nastassia, who was too beautiful and free-thinking to live. Such crossed threads give to the whole a "deep and saturnine unity".

Productions as variations

The productions in this festival thus offer very different and particularly original views of this question. Tchaikovsky's *Enchantress*, conducted by Daniele Rustioni, whose repertory has now been widened to this rarely performed and little-known work, will be directed by the Ukrainian Andriy Zholdak, who rarely stages operas, but to whom we owe a stunning *König Kandaules* by Zemlinsky at the Opera des Flandres, a pitiless painter of passions and the ravages of desire as instruments of destiny, and one of today's most original stage directors. For *Il ritorno d'Ulisse*, the staging on offer is that of the famous Handspring Puppet Company, which established William Kentridge. It has been played round the world since it was premiered in 1998. Just like for its first performance, Philippe Pierlot is staging it, with artists from the Studio of the Opéra de Lyon. Ulysses (who stands at the same time "human fragility", a Monteverdian allegory) sees on his death bed his life pass before him, while his destiny is being dictated by the allegorical figures that introduce the piece. With death as destiny's end. Death is something Dido confronts after the departure of Aeneas, towards his own destiny, in a story lodged in our memories, which the director David Marton (who has already worked on this point with *Orpheus and Eurydice*) will treat as an archaeologist, by linking Purcell's work to the plot of the film "Remember me", thanks to the Finnish composer Kalle Kalima, it becomes a modern story which gradually brings out another one: *Dido and Aeneas*, is like a world that has vanished beneath archaeological layers in a dialogue between memory and now. The whole has been placed under the direction of the young Pierre Bleuse, to whom we owe the excellent *Mozart and Salieri* at the start of the 2017-2018 season.

Guy Cherqui

The Enchantress

Piotr Ilych Tchaikovsky

Charodeyka

Opera in four acts, 1887
Libretto by Ippolit Shpazhinsky
In Russian

Conductor: **Daniele Rustioni**

Stage direction and sets:

Andriy Zholdak

Lighting: **Andriy Zholdak and the lighting teams of the Opéra de Lyon**

Sets: **Daniel Zholdak**

Costumes: **Simon Machabeli**

Video: **Étienne Guiol**

Dramaturgic advisor: **Georges Banu**

Prince Nikita Kurlyatev, deputy of Nizhiny-

Novgorod: **Evez Abdulla**

Princess Yevpraksiya Romanovna, his wife:

Ksenia Vyaznikova

Prince Yuriy, their son:

Migran Agadzhanyan

Mamirov, an old deacon: **Piotr Micinski**

Nenila, his sister, lady-in-waiting of the

princess: **Mairam Sokolova**

Ivan Zhuran, valet of the prince:

Oleg Budaratskiy

Nastasya (nicknamed Kuma), inn-keeper:

Elena Guseva

Lukash, merchant guest:

Christophe Poncet de Solages

Kichiga, a pugilist: **Evgeny Solodovnikov**

Payisy, a vagabond in the guise of a monk:

Vasily Efimov

Kudma, a sorcerer: **Sergey Kaydalov**

Foka: **Simon Mechlinski**

Polia, her friend: **Clémence Poussin**

Orchestra and Choruses of the Opéra de Lyon

New production

Length: 3h30 approximately

From 10 to 108€

At the Opéra de Lyon

March 2019

Friday 15 th	7.30pm
Tuesday 19 th	7.30pm
Friday 22 nd	7.30pm
Sunday 24 th	4pm
Wednesday 27 th	7.30pm
Friday 29 th	7.30pm
Sunday 31 st	4pm

Dido and Aeneas, remembered

Henry Purcell / Kalle Kalima / Vergil / Erika Stucky Interludes

After *Dido and Aeneas*

By Henry Purcell

Opera in a prologue and three acts, 1689, after Book IV of Virgil's *Aeneid*, libretto by Nahum Tate.

In English

Music by Henry Purcell and Kalle Kalima

Additional texts taken from Virgil's *Aeneid*

Conductor: **Pierre Bleuse**

Concept and stage direction:

David Marton

Sets: **Christian Friedländer**

Costumes: **Pola Kardum**

Lighting: **Henning Streck**

Dramaturgy: **Johanna Kobusch**

Dido: **Alix Le Saux**

Aeneas: **Guillaume Andrieux**

Belinda: **Claron McFadden**

Spirit* / song / interludes: **Erika Stucky**

Juno* / actress: **Marie Goyette**

Jupiter* / actor: **Thorbjörn Björnsson**

* Additional role

Orchestra and Choruses of the Opéra de Lyon

New production

As a coproduction with the Opéra des

Flandres and the Stuttgart Opera

In partnership with the Ruhrtriennale

The work *Remember Me* by Kalle Kalima is a commission by the Opéra de Lyon, the Opéra des Flandres and the Stuttgart Opera

Length: 2h approximately

From 10 to 108€

At the Opéra de Lyon

March 2019

Samedi 16 th	8pm
Sunday 17 th	4pm
Wednesday 20 th	8pm
Thursday 21 st	8pm
Saturday 23 rd	8pm
Tuesday 26 th	8pm
Saturday 30 th	8pm

The Return of Ulysses

Claudio Monteverdi / Philippe Pierlot / William Kentridge / Handspring Puppet Company

Il ritorno d'Ulisse in patria

"Dramma in musica" in a prologue and five acts, 1640

Libretto by Giacomo Badoaro

In Italian

Conductor and arrangements:

Philippe Pierlot

Stage direction and video: **William**

Kentridge, assisted by Luc de Wit

Sets: **Adrian Kohler and**

William Kentridge

Puppets and costumes: **Adrian Kohler**

Lighting: **Wesley France**

Video editing: **Catherine Meyburgh**

Ulyse, L'Humana Fragilità:

Alexandre Pradier

Penelope: **Beth Moxon**

Amore / Minerva: **Henrike Henoch**

Fortuna / Melanto / Anfinomo: **Beth Taylor**

Giove / Eumete / Eurimaco: **Stephen Mills**

Telemaco / Pissandro: **Emanuel Heitz**

Tempo / Nettuno / Antinoo:

Matthew Buswell

Singers of the Studio of the Opéra de Lyon

Ricercar Consort

Production (1998): La Monnaie/ De Munt (Brussels, Belgium), Handspring Puppet Company (Cape Town, South Africa), Wiener Festwochen (Vienna, Austria), Kunsten FESTIVAL des Arts (Brussels, Belgium) with the support of the Flemish government.

Production (2016): Quatenaire (Paris, France), Asia Culture Center- Asian Arts Theatre (Gwangju, South Korea), The Lincoln Center's White Light Festival (New York, USA), Musikfestspiele Sanssouci und Nikolaissaal (Potsdam, Germany)

Presented in Lyon in partnership with La Maison de la Danse

Length: 1h40 approximately

From 28 to 55€

At the Opéra de Vichy

March 2019

Saturday 23 rd	8pm
Sunday 24 th	3pm

At La Maison de la Danse, Lyon 8^e

March 2019

Friday 29 th	8.30pm
Saturday 30 th	8.30pm
Sunday 31 st	5pm

April 2019

Tuesday 2 nd	8.30pm
Wednesday 3 rd	8.30pm

The Enchantress

Pyotr Ilyich Tchaikovsky

Portrait of an untamed artist

Andriy Zholdak is an exceptional director. Originally from Ukraine, he studied in Moscow with Anatoli Vassiliev, a man of the theatre respected in France, and who is an exceptional teacher. Without wishing to reduce him to the status of a successor, it can still be stated that the master taught him his art, which should be a personal approach, both poetic and free, to the texts being staged.

I owe my discovery of him to Gogol's novel, *Taras Bulba*, a tale in which can be found the legend of the Cossacks of Ukraine, and whose adaptation dazzled me in Saint Petersburg, while a crowd of astonished critics called it a scandal. Yes, it was a real scandal, but one that opened wide the doors of the theatre to journeys from disturbing visual solutions, with space sliced up in an original way, using materials that, gradually, turned out to be the constants of Zholdak's world. In particular milk, a nutriment which, in large quantities, stands out on the stage thanks to its whiteness, as well as the mythology of fertility associated with it. Zholdak has a broad vision and aims at excess: it is his rebellious identity which, without either reservation or censorship, affirms itself with an incandescence that cannot be seen anywhere else.

With no precautions, Zholdak throws himself, body and soul, into the idea of providing direct, personal, original illustrations of the relationship of the struggle that has already been set up with the work in hand. He does not offer an "interpretation" of it, but rather a series of confessions, dreams or visions about what it inspires in him. He invites us to an affirmed "stage universe", which can sometimes seem almost autonomous. On examining this artist's career, what emerges, discreetly, is his attraction for mythological female figures; he affirms their constant power of seduction and explores them, while keeping their inexpressible explosive side. They are not iconic women, but volcanic women, the source of nameless conflagrations and extreme passions. He has thus built up a genuine group, going from Medea to Electra, from Phaedra to the Princess Turandot, or from Anna Karenina to Madame Bovary... with him, women stand out as the explosive centre of his world.

Zholdak has also put on memorable productions of Shakespeare, in particular *Othello*. What is more, he remains associated to a unique work of adaptation of classic novels, such as *The Idiot*, or else modern works that have marked our society, in particular in Russia: Solzhenitsyn's *One Day in the Life of Ivan Denisovich* (2003), Erofeyev's *Life with an Idiot* (2007) or, more recently, Stanislas Lem's *Solaris* (2017). Here, his involvement in the language of the stage, displayed with an unseen intensity disturbs, and shakes us up; he draws the audience to him passionately, if they can only accept to take part in such a radical experience.

His latest masterpiece was Ibsen's *Rosmersholm* (2016), a meditation on the commotion between love and faith!

Georges Banu

Introductory Note

The Enchantress, a Russian tragedy

In Saint Petersburg, at the Mikhailovsky Theatre, a red and gold gem, a little hidden because it lacks a favourable situation on the Nevsky Prospekt, and its imperial annex the Alexandrinsky Theatre, fascinated spectators witnessed the astounding production of *Iolanta*, a little-performed work by Piotr Ilych Tchaikovsky, signed by Andriy Zholdak. After a memorable *Eugene Onegin*, this director took in charge this particular libretto whose protagonist is a blind princess who, under the effect of love, will recover her sight. Disliking naturalism, Zholdak and his team are offering a journey between light and darkness, from one age to another – there are always children on his stages – which is accomplished thanks to the transparency of the screen and complex play of clear appearances associated with uncertain shadows, arising here and there, from time to time. And always on an immaculate white backdrop. For Zholdak, Tchaikovsky's operas are iridescent, becoming dematerialised and acquiring a dreamlike dimension. With *The Enchantress*, this expedition continues. And, once more, Zholdak is surprising. He liberates operas and invites us to dive into the entrelacs of worlds with suspended frontiers.

Who knows *The Enchantress*? Few can make that claim... Published at the end of the 19th century, Ippolit Vasilievich Shpazhinsky's libretto still makes for a fascinating read. It is obviously set in Russian *decorum* with its princes and churches at the heart of the orthodox capital Nizhny Novgorod, standing on the banks of the river Oka. But the history of the libretto also reaches a dimension worthy of Elizabethan theatre. The passions are frenetic as in a play by the contemporaries of Shakespeare, John Ford or Christopher Marlowe, whose worlds explode under the impact of desires and violent acts. Blood and fury – such is the world of extremes which made up Elizabethan theatre, to which *The Enchantress* might be associated. And this lineage is appealing: Russia is thus linked to England, with each of them on the verge of entering the modern era. This no doubt explains why Shakespeare captivated such great precursors as Pushkin or Lermontov, Tchaikovsky or Mussorgsky.

At first sight, the character of the inn-keeper Kuma – the enchantress – is akin to those female figures who exercise a wide-reaching power of seduction: Eros inhabits them and operates a genuine contamination. This Eros is centripetal, because men feel his attraction and rush in. At the centre, there is a desirable woman... who generates relationships that can be ludic or delightful, as in Goldoni's *Locandiera* in which Mirandolina captivates every man who is found in her presence, but often with tragic debacles, bloody separations which, as with *Carmen*, lead to death, "always death". Kuma, Tchaikovsky's enchantress, drifts from one pole to another: she first enchants then draws the beings that undergo her attraction towards murder. A murderous Eros! And the opera draws out a pathway going from "Goldonian" comedy to "Elizabethan" tragedy, under the sign of which can also be placed Bizet's *Carmen*. Real passion, not simulated "by pity", as is often mentioned in scorn here, leads to murder. Too intense, too ravaging, this destiny leads to death. A passion which is not in harmony with the world. Andriy Zholdak has preferred to distance himself from the grip of the chorus, and its picturesque presence, to focus on the heroes in the snares of the enchantress, who does not have in fact a demonic nature: her erotic power works despite herself

and she herself will succumb to it. What initially makes for her strength becomes transformed into the opposite, drawing her into a tragic movement that she herself has initiated, though not at all on purpose. The Grand Prince of Novgorod will undergo, during his visit to Kuma, a magnetic attraction which will turn into a genuine dependency. And this generates one of the most dramatic situations staged in Tchaikovsky's operas: this is when the prince makes his declaration which Kuma rejects, while his jealous wife, informed by a minister who acts like a KGB agent, decides to avenge herself on the inn-keeper. The guiltless Kuma will be punished for her innate power of producing desire, in a tragic outcome...

Zholdak treats this world not as a distant, Russian universe, nor as a banal, modern world, reduced to screens and cell-phones. His idea is to cross durations, bringing together the persistence of old wounds and the painful irritability of current affections. Stories from the past are interesting because they place us at this crossroads, in which the past lingers without stifling us, and the present is manifested without overwhelming us. In this show, the director examines evil, complementary hypostases which can become mingled: on the one hand, Mamyrov who adopts the strategies of police surveillance used by all totalitarian states and, on the other, Kudma, a sorcerer who alludes to the dealings of the church. The subtlety of the libretto, as Serge Dorny has remarked, is that, at the beginning it is the spy, close to the princess, who acts before fading away and ceding his place to a suspect monk: they form a relay, with the final tragic consequences coming from this perverse alliance of politics and religion. No one can escape!

In this opera of "blood and fury" there arises an exceptional, absolute, liberating passion, between the prince Yuri and the inn-keeper, this time totally devoted to the passion she has generated. While refusing the father, she gives herself over to the son... like Phaedra after finding a desirable harmony. The splendour of this reciprocally granted love comes not only from the sharing of affects, but also a liberation from any social censorship, for *Eros – the event*, as Roland Barthes put it, Eros who overlooks social gaps, succeeds in demolishing social separations and engenders a communion freed from the slightest constraint. In this way, the cosmos breaks down and the order is shaken up. But the beings involved experience a unique and unsurpassable moment of fulfilment. Unity is thus restored. While reunited voices reach a celestial harmony, before the fall that follows.

This then triggers a series of murders, revenge and hatred. The gulf of death, sin and remorse opens out to such an extent that they swallow up both the guilty and innocent, without any pardon. There is no safeguard when passions bring down all moderation and shake up the principle of security: death, always death! Here, Andriy Zholdak offers a modification: re-running the piece sung by the infanticidal father. As if this now-repeated murder needed to be submitted to the uncontrollable motion of an eternal return: what has been done will be redone until the end of time. There are no unique acts, because they are all taken up in an infinite chain of repetition.

Let's listen to the music, but also remain attentive to the words of this tragedy which is modern and... Elizabethan. It brings together the excessive passions incited by a woman with a devastating eroticism. It procures pleasure as much as it does fear and mourning: a tragic ambivalence.

Georges Banu

Dido and Æneas, remembered

Henry Purcell / Kalle Kalima / Virgil / Erika Stucky Interludes

After *Dido and Æneas* by Henry Purcell

After *Capriccio*, *Orphée et Eurydice*, *The Damnation of Faust* and *Don Giovanni*, the Hungarian director David Marton is back at the Opéra de Lyon with a new production which should mark its era. Nourished by the Berlin theatre of Christoph Marthaler and a trained pianist, David Marton is revisiting Purcell's emblematic opera to turn it into a new work: *Dido and Æneas, remembered*.

Variations around Purcell

David Marton (who has already worked on this question in *Orphée et Eurydice*) will "dig like an archaeologist": by connecting Purcell's piece with the story of the film *Remember Me*, thanks to the Finnish composer Kalle Kalima. It is a story from today which will gradually turn into a different one, that of *Dido and Æneas*, like a world which has vanished beneath archaeological layers, in a dialogue between memory and the present.

As an adept of stage processes that allow for all kinds of theatrical and musical experiments, here David Marton reworks Purcell's work by adding to it texts from Virgil's *Aeneid*, which are not present in the original work. The baroque music, one of whose greatest hits is the final lament *Remember Me*, will be augmented by a piece by the Finnish jazz musician and figure of the Berlin underground scene, Kalle Kalima. Also a guitarist, Kalle Kalima will improvise on the stage, in a *continuo* style.

Other musical ingredients of this project: the interludes improvised and sung by Erika Stucky.

A political metaphor

Dido, an ancient queen, disappointed in love, is one of the first great operatic heroines. Her destiny inspired Henry Purcell and his librettist Nahum Tate with a stunning work of concision and intensity. Destined to the girls' boarding school of Josias Priest, in Chelsea, this opera premiered in December 1689. The libretto recounts the tragic love affair of the Queen of Carthage and Æneas, chased from his country after the fall of Troy. But the will of the gods was that the prince should be the founder of Rome, thus abandoning Dido to a suicidal agony. The legend of Dido appears in Virgil's *Aeneid*. This ancient best-seller has inspired all the operatic Didos, from Cavalli to Berlioz. The story told by the Latin writer is extremely political. Æneas, at the origins of the line of mythical founders of Rome, is protected by Venus and Jupiter. But he is primarily a migrant, driven away from Troy by Greek invaders. Æneas comes to ground in Carthage, ruled by Dido. She is herself a Syrian from Tyre, who fled the civil war and found refuge in Tunisia, where her cunning nature allowed her to acquire a vast territory. This passion of Dido for Æneas can also be read as a metaphor for confrontation between Rome and Carthage, the two economic capitals of Antiquity. *Delenda Carthago*: the military campaign and fire that would destroy the city in 146 BCE clearly underlie Virgil's poem, written over a century after the end of the Punic Wars.

“Recovering a spontaneity to do with the joy of music”

Interview with David Marton, stage director

In your view, in what way can Purcell’s opera concern today’s public?

David Marton: “Each work from the past raises the problem of interpretation, and not just for operas. There is not just a question of musical execution but also of reception. But no one really knows how such works were received at the time. There are a large number of possible approaches. So, for me, the point is to undertake archaeological work: understanding this music from within, then seeking it out through a theatre for today.

Dido and Aeneas is a love story. In your eyes, does it also have a political dimension?

It’s true, Virgil’s original text does have a political dimension: that of stateless people having to leave their countries, while remaining aware of their origins, but also with the idea of transcending frontiers thanks to the ideals of love, so as found a stronger nation.

Is this why you chose to round off the stage production with an exhibition in the hall of the Opéra, like a little archaeological museum?

Yes, but while inverting the points of view. I have called it a “present time museum” with a few display cases to exhibit objects from today, but by presenting our era as though it belonged to the past.

You are also going to mix Purcell’s music with that of the Finnish jazz musician, Kalle Kalima. Why?

To create a bridge between yesterday and today. Kalle Kalima is a musician who can not only compose music as a mirror image of Purcell, but he will also be the guitarist on stage, improvising a continuo. It is more important for me to seek out the spirit of music rather than claiming to reconstitute its initial conditions, often in a scholarly way. We are lucky to have an extraordinary, truly polyvalent jazz singer, who can respect a score just as well improvise. For me, working with artists like Kalle Kalima and Erika Stucky means recovering the spirit with which Purcell practised his music.

You have a very personal way of approaching productions, with long stage rehearsals. Will you be undertaking a particular work of improvisation with this production?

Absolutely. This is my fifth production for the Opéra de Lyon and each time I try to experiment and take things further. This exceptional opportunity has been given to me by Serge Dorny. It is very rare to have the time to incorporate a long work of improvisation into an opera, because productions generally tend to be conceived long before, with often distinctly fixed scenic ideas. But it is only by working on the stage with actors, musicians and singers that provides the possibility to look for new routes, and to recover a spontaneity to do with the joy of music. I know of no other way to approach an opera than by using the theatre even more. Stage work opens up infinite possibilities. For this production, we are using both Virgil’s original text, with added political resonances, video and music. It is a way of producing an opera for today, but which is also perhaps closer to the mindset of the time. Recovering this spontaneity means finding again the way music could be played, in a living manner. It is really a project that means a lot to me, which will be the pinnacle of my work with the Opéra de Lyon.

Interview by Luc Hernandez

The Return of Ulysses

Claudio Monteverdi / Philippe Pierlot

William Kentridge / Handspring Puppet Company

Sculptures and designs

Founded in Cape Town in 1981, Adrian Kohler's and Basil Jones's Handspring Puppet Company has developed a multidisciplinary theatre with a strong visual dimension. It gained international renown thanks to its collaboration with William Kentridge on several shows (*Woyzeck on the Highveld*, 1992; *Faustus in Africa*, 1995; *Ubu and the Truth Commission*, 1997) in which the graphic work of the artist-director marks the emotional background of the action played out by large puppets made of raw timber. While the success of *War Horse* (2007) is continuing in New York City and London, the company is today reviving its legendary productions from the 1990s, alongside new productions.

An opera in its native state

As the only opera staged by the Handspring Puppet Company, *Il ritorno d'Ulisse* is here presented in a condensed version, freed of its baroque ornamentation (ballet of the Moors, the flying chariot, etc.) and focused on its two protagonists: Ulysses and Penelope. In a wooden amphitheatre reminiscent of the first Renaissance theatres, singers and puppeteers bring to life characters with craggy faces. On the screen behind them other figures arise, which can be animal, vegetable or human, as well as landscapes, architectures or objects that Kentridge's fusain highlights or obscures, opens out or transforms, as charcoal presences among which photographs are sometimes brought in. A flying owl accompanies Minerva, temples arise, and trees unfurl their foliage to express the love of these finally reunited spouses.

The memory of Ulysses

These images are also visions of a soul on the verge of passing away. So it is that the prologue of the opera does not play on the allegories of Fortune, Love, Time and Human Fragility, as in the original libretto, but focuses on the doctors around the aged Ulysses's bed: on the screen, drawings stand out against the background of an echography. At the moment of his death, the king of Ithaca recalls the story of his return, his fight against the suitors, and his reuniting with Penelope. There are thus sometimes two embodiments of Ulysses on stage: one, lying in bed and remembering, while the other is reliving his adventures one last time. Two views cross over one another, just as, on the stage, the Greek myth, the baroque age and the modern era, not so much to express the exploits of an ancient hero, but rather the suffering of people united by love, but whom destiny separated for so long.

Didier Plassard

Director's notes by William Kentridge

October 2003

Ulysses: The Body Drawn and Quartered

For some time now I have been drawing and using in my films, pictures based on different body imaging techniques. These range from X-rays to CAT- and sonar scans, and magnetic resonance images. While these images themselves have not been the subject of the films or pieces of theatre they have appeared in, they have been central to them.

The origin of the images is twofold and I think twofold banal. The images were around the house, present in the textbooks and medical periodicals of my wife. They were not hunted out, rather stumbled over as found objects.

But secondly, equally dumbly, was their appeal to be drawn. They met the drawing process halfway. These images are already half-drawings, the reduction to black and white, and tones of grey. The smoky transitions in X-rays, the discrete marks of a sonar scan, the diagrammatic clarity of an MRI all translate if not effortlessly, then certainly naturally into charcoal and paper equivalents. The blunt stubby marks of a stick of charcoal makes of itself the marks, codes dots and dashes of a sonar, a brush of charcoal dust is an immediate transliteration of an X-ray. To do the same in oil paint, or pen and ink, would be an act of dissimulation.

Ulysses: a prologue

The opera *Il Ritorno d'Ulisse* follows Homer closely and recounts Ulysses's return after the Trojan war, his routing of the suitors who have besieged Penelope in the palace on Ithaca, and his reuniting with Penelope. What Monteverdi and his librettist Badoaro added was a prologue in which the attributes of Human Frailty, Time, Fortune and Love dispute over what will happen to Ulysses. It was this prologue with its central theme and image of the human as vulnerable rather than heroic that brought me to do the opera. Throughout the opera there is constant shifting both in the words and in the music between Ulysses's optimism that he will prevail and a fatalism that everything will be too hard. The prologue set a tone and established a central set of images of the body which found their way through the opera. The process of making the opera took approximately a year - eight months of making drawings and editing animation film. Over the same period of months Adrian Kohler of the Handspring Puppet Company designed and carved puppets, Philippe Pierlot and I worked to edit down the opera both in terms of the length of time the puppeteers could hold the puppets and to focus on the themes of vulnerability and heroism that were central to the production. This was followed by months of rehearsals with puppeteers in Johannesburg and with the whole company in Brussels.

What we Know and What we See

While working on *Ulysses* I had occasion to take my five year-old nephew for a chest x-ray. The child was stood at the machine and positioned using a video screen next to the x-ray machine. On the video screen you could see the moving skeleton of the child, the incredibly fine and fragile collarbones, the thin pylon of the spine and in the jaw not just the child's teeth, but also the adult teeth still on the bone, waiting to erupt.

The vulnerability and the process of growth as the continuous

act of transition. These are all things we know. What this video screen did was make apparent these things we know. What the video showed was not just an inside of a body but also a series of generally invisible processes and associations. {This moving between what we see and what we know seems to me the area in which visual artists, filmmakers, operate.}

Mars - been there, done that

These images of the body that were re-prompted by the prologue of the opera, sonar, X-ray, MRI, CAT- scan, are different from either external images of the body or even anatomical paintings or photographs of dissections revealing a body. They are by their very nature, internal images. Dissect as deep as you like and you will never find the mimetic reference of the sonar. They are already a metaphor. They are messages from an inside we may apprehend but can never grasp. In their separation from the apparent they come as reports from a distant and unknown place. By contrast, for example, the photographs sent back to earth from Mars a year ago are quite remarkable for their familiarity. I know Mars, it is outside Colesburg in the Karoo, midway between Johannesburg and Cape Town. I've drawn that landscape. The astonishing thing about Mars was how local it was. But our insides on the other hand are a planet far further off. Far less familiar to our gaze. We can't use a familiar photographic translation of image to the world, but have to work through a further code. And it is this further distancing (which may be the result of the technology of the imaging devices - that is not the point here) which seems to me to be an accurate and appropriate way of elucidating our relationships to our bodies.

Herding a reluctant ox

We have an uneasy relationship to our bodies. John Updike refers to us as 'the herders of our bodies, which are beasts as dumb and bald and repugnant as cattle.' We prod them along, hoping they will not suddenly go off on their own, leap a fence, wander onto the highway.

They are ours, but also other. Machado de Assis in his wonderful book, *Epitaph of a Small Winner* describes it somewhat differently. The ageing hero is at a party.

I returned to the salon, danced a polka, intoxicated myself with the lights, the flowers, the beautiful eyes, and the light hum of conversation. And I became young again. But half an hour later when I left the ball at four o'clock in the morning, what do you think was waiting for me in my carriage? My fifty years. There they were, uninvited - not benumbed with cold nor rheumatic, but dozing off their weariness, eager for home and bed.

The Internal Lightning Bolt

Part of this preparation involved looking through a series of medical videos. These were of operations, barium meals, gastroscopies, angiograms, arthroscopy, and so on. One of the most remarkable for me was an angiogram - an X-ray image of dye being pumped into arteries around the heart. As the dye is released in one heart beat, in one pulse, it suffuses and turns black a jagged tracery of the arteries. I had always

assumed these to be gently curving aerodynamically, or at least ergonomically designed. But the vessels are stepped, jaggedly forked. This piece of film was put aside and sat as it were on the editing room shelf waiting to find its place. It was used early on in the opera. The god Giove comes to take a hand in the affairs and fortunes of Ulisse and as the singer sang the lines "I release thunderbolts" we projected an image of what appears a lightning strike, but in fact is this angiogram, a lightning strike inside the body.

A Libation to the Gods

Which is where we are today. Not directly in awe of the Greek gods but still at the mercy of forces about us. The world which is beyond our control, and to protect which sacrifices and libations must be made, is now internal. The fear of Giove's lightning bolt is lessened by the invention of the lightning conductor, but we still live in fear of the internal lightning bolt, the heart attack or other calamitous internal failure which we can at best, try to avoid. We can try to placate our insides - but ultimately of course we are at their mercy and will be destroyed by them.

So instead of burning oil in the temple we make daily devotions to the treadmill or stair machine at the gym (or don't, and invite the wrath of the gods). We ingest our offerings, our calcium, anti-oxidants, we give up for lent, for good, butter, red meat, cigarettes (or don't, and invite both the risk of doom and the opprobrium due the blasphemer).

We are at risk internally and externally. Both are other. What then is the extremely thin line between the external and internal lightning bolts which we feel to be our own? This paradox and question became the guiding theme for the production; and set against this vulnerability, the utopian courage of Ulisse and all mythic heroes.

Biographies

Daniele Rustioni

Conductor

The new permanent conductor of the Opéra de Lyon, Daniele Rustioni is one of the most widely recognised conductors of his generation. Alongside his activities in Lyon, he is also the conductor of the Orchestra della Toscana and has recently been appointed conductor of the Ulster Orchestra (Northern Ireland) as of September 2019. From 2012 to 2014, he was the musical director of the Teatro Petruzzelli de Bari. He has also been a chief guest conductor at the Mikhailovsky Theatre in Saint Petersburg. Daniele Rustioni studied music in Milan – piano, organ and composition – and trained as a conductor under Gilberto Serembe; he then rounded off his training at the Accademia Musicale Chigiana in Siena with Gianluigi Gelmetti, and finally at the Royal Academy of Music in London.

In 2007, Gianandrea Noseda gave him the chance to make a start as a conductor with the Orchestra of the Teatro Regio in Turin. In 2008-09, he was appointed associate conductor at the Royal Opera House of Covent Garden (London), where he worked closely with Antonio Pappano, and has since been regularly invited there (Verdi's *Aida*, 2011, Donizetti's *L'Elise d'amore*, 2014, Verdi's *La Traviata* in 2017).

In 2012, he debuted at La Scala, Milan, with *La Bobème* (Puccini). He then conducted there *Un ballo in maschera* (Verdi, 2013) and *Il Trovatore* (Verdi, 2014).

He has thus worked with the greatest operatic institutions in Italy (the Teatro Regio of Turin, Fenice of Venice, Maggio musicale fiorentino, the Festival Rossini in Pesaro, the Rome Opera, the Teatro di San Carlo in Naples), in the UK (Opera North, Welsh National Opera) and in Germany (Staatsoper of Bavaria, Staatsoper of Berlin, Staatstheater of Stuttgart). He also regularly conducts the Opéra National de Paris and the Opera of Zurich. In the USA, he has conducted at the Glimmerglass Festival, the Washington National Opera and debuted at the Metropolitan Opera of New York with *Aida* in 2017.

In the symphonic field, he has conducted the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, Orchestra Sinfonica Nazionale della RAI, the Filarmonica della Scala, the BBC Philharmonic Orchestra, the Bournemouth Symphony Orchestra, the London Philharmonic Orchestra, the Birmingham Symphony Orchestra, the Monte-Carlo Philharmonic Orchestra, the National Orchestra of Belgium, the Kyushu Philharmonic Orchestra, the Tokyo Symphonic Orchestra and the Tokyo Metropolitan Symphony Orchestra.

Daniele Rustioni has recorded an album of arias with the bass/barytone Erwin Schrott (Sony Classical). Currently, he is working with the Orchestra della Toscana on a series devoted to the 20th-century Italian symphonic repertoire, the first record of which, devoted to Giorgio Federico Ghedini, has just been released by Sony Classical.

In Lyon, the Italian maestro has conducted *Simon Boccanegra* (2014) as well as new productions of Halévy's *La Juive* (directed by Olivier Py, 2015-2016) and Johann Strauss's *A Night in Venice* (directed by Peter Langdal, 2016-2017). During the 2017-2018 season, he conducted the BBC Philharmonic Orchestra at the Barbican Centre in London, the RTÉ Symphony Orchestra of Dublin, the Orchestra of the Staatsoper of Bavaria and the Stuttgart Opera Orchestra.

Andriy Zholdak

Director

Andriy Zholdak, born in Kiev in 1962, is a Ukrainian director. He was educated at Anatoli Vassiljevs Theatre School in Moscow. His lifetime affinity with movies has influenced his directorial style strongly. Federico Fellini, Ingmar Bergman, Sergei Paradschanow and Andrej Arsenjevitch Tarkowski are amongst his artistic idols. Andriy Zholdak who is responsible for the stage and costume designs of his productions as well as highly successful as the Artistic Director of Charkiv's Taras Shevchenko Theatre from 2002 to 2005. Five of his own stagings were invited to major international festivals.

Andriy Zholdak moved to Berlin in 2005. His work as a freelance director led him to numerous stages all over Europe. His practical work as a director was the origin of his theories about the *Universal Artist* and his *Quantentheater der Zukunft*, a vision he is presenting and discussing in lectures and workshops. His directorial work has been honoured widely. Andriy Zholdak received the *UNESCO Performing Arts Award* in 2004, and Russia's most prestigious prize, the *Golden Mask*, in 2014. The prize-winning production was his staging of Tchaikovsky's *Eugen Onegin* at St. Petersburg's Michailovsky Theatre. His dramatic version of Kafka's *Die Verwandlung* was honored with the *Oberhausener Theaterpreis* in 2015, and his *Electra*, produced at the Macedonian National Theatre in Skopje, was awarded four prizes altogether.

His highly successful production of *Eugen Onegin* has deepened Andriy Zholdak's interest in music drama. Two remarkable, multi-layered stagings of lesser know operas have been acknowledged both by audiences and press. He staged Martinu's *Mirandolina* in Giessen und Zemlinsky's *Der König Kandaules* for the Vlaamse Opera. He directed Donizetti's *L'elisir d'amore* in Poznan as well. Andriy Zholdak's fifth staging of an opera brought him back to St. Petersburg's Michailovsky Theatre and to Tchaikovsky's *Iolanta*.

Pierre Bleuse

Conductor

In 2018-2019, he has been conducting prestigious orchestras: he replaced Sakari Oramo at the Royal Stockholm Philharmonic Orchestra, and also debuted at the MDR Sinfonieorchester of Leipzig, the Orchestre de la Suisse Romande, the Orchestre de Chambre de Paris, the Orchestre de Paris, the National Philharmonic of Russia, and the China National Symphony Orchestra. He is also returning to the Opéra de Lyon for a series of performances of *Dido and Aeneas*, to conduct the Orchestre Symphonique et Lyrique in Nancy, the Orchestre de l'Opéra de Tours and the Orchestre d'Auvergne.

In 2017, he was invited to conduct the Utah Symphony Orchestra in the USA, after being remarked by Thierry Fischer at the Mozarteum of Salzburg during a tour of the Jeunes Européens of the Fondation Animato in 2014.

In 2012, at the last moment he replaced Josep Pons at the Orchestre National du Capitole de Toulouse. Since then, he is regularly invited to conduct this orchestra, with which he has established a close relationship. He is also closely supported by the Opéra de Lyon, where he debuted in November 2017. He conducted the orchestra in February 2018 at the prestigious Victoires de la Musique, working with Angela Gheorghiu, Gautier Capuçon and Paul Meyer.

Deeply committed to the contemporary repertoire, Michael Jarrell entrusted him in January 2017 with the direction of his opera *Cassandra*, with Fanny Ardant as the lead, at the Grand Théâtre de Provence, with the Lemanic Modern Ensemble of which he is the Musical Co-Director. On this occasion he built up a close relationship with the composer and conducted Jarrell's birthday concert in October 2018 at the Victoria Hall in Geneva, with the Lemanic Modern Ensemble, as the conceiver and producer of this evening, along with the Orchestre de la Suisse Romande.

In 2008 Pierre Bleuse founded the Musika Orchestra Academy in a co-production with the Orchestre du Capitole de Toulouse, an academy of the highest rank and a place for exchanges between musicians and players in the world of music.

Pierre Bleuse trained as a conductor with Jorma Panula in Finland and Laurent Gay at the Haute École de Genève. After winning the first violin prize at the Conservatoire de Paris, he has played with prestigious orchestras worldwide, including the Orchestre National de France.

David Marton

Director

Training and beginnings: born in 1975 in Hungary, David Marton studied piano at the Musical Academy of Budapest and the Berlin Fine Arts School. He then trained as a conductor and stage director at the Hochschule für Musik Hanns Eisler in Berlin. While studying stage direction, he also worked as a conductor in various theatrical productions, in particular at the Volksbühne in Berlin.

Productions: he works with such stage directors as Christoph Marthaler or else Frank Castorf, and has directed several theatrical musical projects for independent theatres such as the Sophiensaele in Berlin or else municipal national theatres such as the Volksbühne am Rosa-Luxemburg-Platz, the Burgtheater in Vienna, the Royal Theatre in Copenhagen, the Schaubühne am Lehniner Platz, the Staatsschauspiel of Stuttgart, the Landestheater Linz or else MC93 in Paris. He regularly collaborates with the Kammerspiele of Munich. At the Opéra de Lyon, he has directed *Capriccio* (Strauss), *Orphée et Eurydice* (Gluck), *La Damnation de Faust* (Berlioz) and *Don Giovanni* (Mozart).

Distinctions: the specialised magazine Deutsche Bühne named him as the "operatic stage director of the year" for his productions of *Lulu* (after Berg) and *Don Giovanni. Keine Pause* (after Mozart) in 2009.

Kalle Kalima

Guitarist and Composer

Kalle Kalima (b. 1973 in Helsinki, Finland) has worked with trumpeters Tomasz Stanko and Leo Wadada Smith, sax players Juhani Aaltonen, Anthony Braxton, bass players Greg Cohen and Sirone, guitarist Marc Ducret, composers Michael Wertmüller and Simon Stockhausen, pianist Jason Moran, drummers Jim Black and Tony Allen and singer Linda Sharrock as well as with Ensemble Resonanz and Jazzanova DJs. Kalima has composed music for NDR Big Band, Umo Big Band and Jousia Ensemble. 2000-2016 were busy years for Kalima, toured mostly in Europe but also in Africa, Asia and Americas. Kalima's Trio "Long Winding Road" with bass player Greg Cohen (Tom Waits, Ornette Coleman) and Max Andrzejewski has been touring in 2016 with the "High Noon" album (ACT). The group Klima Kalima with Oliver Steidle and Oliver Potratz won "Neuer Deutscher Jazzpreis" in 2008 and has released four albums. Kalima is also leads K-18, a Finnish group with quarter-tone accordion that won Jazz-Emma in Finland in 2013. In "Pentasonic" he plays guitar through electronics into 5 amps surrounding the audience. He is a member of the group "Kuu" with Christian Lillinger, Jelena Kuljic and Frank Möbus which will bring out their second album in 2018. He has a trio "Tenors of Kalma" with Jimi Tenor, the Finnish underground pop star. Their first album "Electric Willow" was released in early 2015 and brought Kalima the "Echo -Jazz" Prize nomination in 2016. Kalima is member of "A Novel of Anomaly", group of Swiss virtuoso singer Andreas Schaefer. Kalima has been teaching jazz guitar at the university of Lucerne since 2017.

Philippe Pierlot

Conductor

Born in Liège, Belgium. After studying the guitar and lute by himself, he concentrated on the viola da gamba with Wieland Kuijken in the Brussels conservatorium. Dedicated to chamber music, Oratorio and Opera, he shares his time between the viola da gamba and directing the Ricercar Consort orchestra.

He has adapted and restored numerous works, Bach's St Markus Passion. The "Ritorno d'Ulisse" (Monteverdi) commissioned by Frie Leysen in 1998, given around the world in collaboration with the director William Kentridge, or Sémélé (Marin Marais' last opera) where he composed the missing parts.

Collaborating since 2000 with the label Mirare, his most recent recordings on the viola da gamba are Couperin's "Pieces de Virole", Musical Offering or Biber sonatas.

In 2011 and 2013, he organised an encounter with virtuosos on traditional Chinese instruments of the Beijing Conservatory; a composition for eight instruments, written for the occasion, was created and recorded. (FLORACD)

Teacher in Brussels and The Hague, he initiated a biannual seminary "dWeek of the viola da gamba" in Spa, his hometown.

William Kentridge

Director

William Kentridge is one of South Africa's pre-eminent artists, internationally acclaimed for his drawings, films, theatre and

opera productions. His work draws on varied sources, including philosophy, literature, early cinema, theatre and opera to create a complex universe where good and evil are complementary and inseparable forces.

Kentridge's work has been seen in museums and galleries around the world since the 1990s, including documenta in Kassel, Germany (1997, 2003, 2012), the Museum of Modern Art in New York (1998, 2010), the Albertina Museum in Vienna (2010), Jeu de Paume in Paris (2010), and the Musée du Louvre in Paris (2010), where he presented *Carnets d'Égypte*, a project conceived especially for the Egyptian Room. Kentridge's production of Mozart's *The Magic Flute* was presented at Theatre de la Monnaie in Brussels, Festival d'Aix, and in 2011 at La Scala in Milan, and his production of Shostakovich's *The Nose* was seen at The New York Metropolitan Opera in 2010 and again in 2013, traveling to Festival d'Aix and to Lyon in 2011. The 5-channel video and sound installation *The Refusal of Time* was made for documenta (13) in Kassel, Germany, in 2012; since then it has been seen at MAXXI in Rome, the Metropolitan Museum, New York, and other cities including Boston, Perth, Kyoto, Helsinki and Wellington. A substantial survey exhibition of Kentridge's work opened in Rio de Janeiro in 2012, going on in following years to Porto Alegre, Sao Paulo, Bogota, Medellin, and Mexico City. In 2014 Kentridge's production of Schubert's *Winterreise* opened at the Vienna festival, Festival d'Aix, and Holland Festival. It has since been performed at the Lincoln Center in New York, in St Petersburg, Moscow and other cities in Europe. *Paper Music*, a concert of projections with live music by Philip Miller, premiered in Florence and was presented at Carnegie Hall in New York in October 2014. Kentridge's production of Alban Berg's opera *LULU* opened in summer 2015 in Amsterdam, in November was seen at the Metropolitan Opera in New York, and travels to the English National Opera in London in November 2016.

More Sweetly Play the Dance is an 8-channel video projection. It was shown first in an installation at the EYE Film Institute in Amsterdam in April 2015, and has since been seen in Germany, London, New York and Milan. Notes Toward a Model Opera, a three-screen projection looking at the Chinese Cultural Revolution, is the key work in a new survey exhibition which opened in Beijing in June 2015 (going on to the MIMCA in Seoul and other cities in the Far East), and has also been shown in solo exhibitions at Marian Goodman Gallery in London and New York and at the Goodman Gallery in Johannesburg. For the 2015 Istanbul biennale, Kentridge has made a site-specific installation of sound and video titled *O Sentimental Machine*. Kentridge's ambitious public art project for Rome, *Triumphs & Laments* (an approximately 500 m frieze of figures power-washed from pollution and bacterial growth on the walls of the Tiber River) - triumphs and laments in the history of Rome, opens in late April 2016.

In 2010, Kentridge received the prestigious Kyoto Prize in recognition of his contributions in the field of arts and philosophy. In 2011, he was elected as an Honorary Member of the American Academy of Arts and Letters, and received the degree of Doctor of Literature *honoris causa* from the University of London. In 2012, Kentridge presented the Charles Eliot Norton Lectures at Harvard University and was elected member of the American Philosophical Society and of the American

Academy of Arts and Sciences. Also in that year, he was awarded the Dan David Prize by Tel Aviv University, and was named as *Commandeur des Arts et Lettres* by the French Ministry of Culture and Communication. In 2013, William Kentridge was awarded an Honorary Doctorate in Fine Arts by Yale University. In 2014 he received an Honorary Doctorate in Literature from the University of Cape Town, and in 2015 was appointed as an Honorary Academician of the Royal Academy in London.

Handspring Puppet Company

Handspring Puppet Company was founded in 1981. Based in Cape Town, it provides an artistic home and professional base for a core group of performers, designers, theatre artists and technicians.

Handspring is headed by Adrian Kohler and Basil Jones. Originally the creators of children's shows, Handspring's first adult production, *Episodes of an Easter Rising*, (1985) gained the company exposure internationally: Handspring's work has been presented in more than 30 countries and has included collaborations with many notable directors, including Esther van Ryswyk, Mark Fleishman, Malcolm Purkey, Barney Simon and William Kentridge. The Company has also collaborated with artists from other parts of Africa, including the Sogolon Puppet Troup (Mali) and Koffi Koko (Benin), and developed works with creative partners from Europe, the UK and the USA, including Tom Morris, Neil Bartlett and Khephra Burns.

In addition to its own projects, Handspring has created puppets for 18 productions by other companies, including the National Theatre's *War Horse*, which has been presented worldwide. *War Horse* has earned the company many awards including a Special Tony Award, an Olivier Award, as well as the Drama Desk, Outer Critics Circle, LA Drama Critics Circle, and Naledi Awards.

Ricercar Consort

Ricercare, "to seek" in Italian, is our motto: how ancient beauty can be revived for today's audience.

Short after its foundation and the first recordings, the group is internationally recognised, especially for its interpretations of baroque cantatas and instrumental music on historical instruments, together with important baroque pioneers as singers Max Van Egmond or JamesBowman.

In 1985, the Ricercar Consort tours for the first time with Bernard Foccroulle and Bach's "*Musical Offering*". This work containing two sublime "*Ricercari*", inspired the name of the ensemble, and was the occasion for a collaboration with the choreographer Trisha Brown (USA, Europe), and a recording in 2015 for the French Mirarelabel.

Under the direction of Philippe Pierlot, large production of religious works (Passions, Bach Cantatas, Haendel Oratorio, Pergolesi Stabat Mater), altern with opera and chamber music, regularly focussing on the works for viola da gamba ensembles. Their recording of Bach's "*Tombeau*", "*Magnificat and Missa*" (Mirare label), received prestigious awards (*Gramophone Editor's Choice*, *Prix Charles Cros*, *Diapason d'Or*, *Preis der Deutschen Schallplattenkritik*.)

Supported by the French community of Belgium, the ensemble regularly performs in major baroque festivals all over the world.

Calendar of the festival

March 2019

Fri	15 th	6.30pm	The Spectator's School
Fri	15 th	7.30pm	The Enchantress
Sat	16 th	8pm	Dido and Aeneas, remembered
Sun	17 th	4pm	Dido and Aeneas, remembered
Tue	19 th	7.30pm	The Enchantress
Wed	20 th	3pm	Sand Bank
Wed	20 th	5pm	Sand Bank
Wed	20 th	18h30	The Spectator's School
Wed	20 th	8pm	Dido and Aeneas, remembered
Th	21 st	8pm	Dido and Aeneas, remembered
Fri	22 nd	7.30pm	The Enchantress
Sat	23 rd	8pm	Dido and Aeneas, remembered
Sun	24 th	4pm	The Enchantress
Tue	26 th	8pm	Dido and Aeneas, remembered
Wed	27 th	7.30pm	The Enchantress
Fri	29 th	7pm	The Spectator's School ¹
Fri	29 th	7.30pm	The Enchantress
Fri	29 th	8.30pm	The Return of Ulysses ¹
Sat	30 th	4.30pm	Chamber Music
Sat	30 th	8.30pm	The Return of Ulysses ¹
Sat	30 th	8pm	Dido and Aeneas, remembered
Sun	31 st	11.30am	Musique de chambre
Sun	31 st	4pm	The Enchantress
Sun	31 st	5pm	The Return of Ulysses ¹

April 2019

Tue	2 nd	8.30pm	The Return of Ulysses ¹
Wed	3 rd	7.30pm	The Return of Ulysses ¹

¹ At La Maison de la Danse, Lyon 8^e

To be discovered on Saturday 23rd March at 8 pm
and on Sunday 24th March at 3pm at the Opéra de Vichy.

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