Speaking the native language of beauty

NICOLAS JOEL, Director
For the fourth year running, the Paris Opera is publishing its assessment of the previous year and I trust you will continue to read it with interest and pleasure.

From an artistic point of view, 2013 was an exceptional year, highlighted by the bicentenaries of Verdi and Wagner, the two musical giants whose works we still listen to today with so much enjoyment.

For the first time in 60 years, the Paris Opera presented all four operas of the Ring cycle, that “Grail” of the operatic repertoire. Verdi was not forgotten, however: for the first time in 45 years, Aida made an appearance on our stage and the Requiem was conducted by our musical director, Philippe Jordan, with the Paris Opera Orchestra and Chorus.

We also pursued our exploration of more unusual repertoire to great public acclaim. In particular, Hänsel und Gretel by Humperdinck, La Gioconda by Ponchielli or Bellini’s I Puritani come to mind. As a public service, the Paris Opera cannot limit itself to performing only the best known works but must continue to offer audiences the opportunity to discover the operatic repertoire in all its wealth. 2013 was also an exceptionally festive year for dance as we celebrated the tricentenary of the French school of dance. Thanks to Brigitte Lefèvre who directs the Opera Ballet with such brio and Elizabeth Platel, the marvellous director of our school in Nanterre, we celebrated this event in suitable style with a gala performance given by the Opera Ballet and our Ballet School.

We also organised a grand evening of dance at which, alongside our young dancers from Nanterre, seven international dance schools demonstrated their virtuosity. Our Ballet company did not neglect the matter of artistic creation, however, and offered us the world premier of a production by Saburo Teshigawara and a remarkable Boléro by the trio Cherkaoui – Jalet – Abramovič. In spite of financial constraints, we maintained the essential: both our theatres played to 95% full houses, thus guaranteeing the future of our work.

The fidelity of our audiences has also enabled us to diffuse our productions in new ways and our first complete year of live broadcasts in cinemas was an immense success with almost 125,000 spectators in over 80 cinemas throughout France, 150 cinemas in Europe and a hundred in the rest of the world. These live broadcasts, with digital sound and high definition images have enabled us to reach new audiences who do not come to our theatres in Paris, thus placing this project firmly within the scope of our mission to democratise culture. This cultural democratisation culminated in our Opéra d’été (Summer Opera) project of free open-air broadcasts of our productions for which we have successfully laid the foundations. In August, Carmen was shown in La Baule and in Bayonne. On the strength of this, we shall be pursuing this operation on a larger scale during the summer of 2014.

All the musical achievements of 2013 are the fruit of the combined energies and skills of all those working at the Opera: teams of men and women, all of them passionate and dedicated to the pursuit of excellence, to whom I now pay the warmest tribute. It is with great pride that I direct an institution boasting such talents at every level.

Finally, I will conclude by expressing my sincerest gratitude to our audiences whose attachment to this house is genuinely exceptional. Our appeal for donations to fund the restoration of the Ceinture de Lumière (circle of light) surrounding the Palais Garnier brought in more than 1.6 million euros. In addition, more than 800 of our supporters took part in our on-line competition in which contestants submitted their most moving experience at the Paris Opera. Reading their magnificent and highly-moving accounts, I in turn experienced one of the strongest emotions I have ever felt at the Paris Opera.

What else can one ask of these outstanding opera houses?

I wish you happy reading.

Nicolas Joel
2013 in figures

Ballet

15
Ballet Programmes
19 works from both classical and contemporary repertoire

3
World premiers
Boléro by Sidi Larbi Cherkaoui
Darkness is Hiding Black Horses by Saburo Teshigahara
Célébration by Pierre Lacotte

1
Celebration of the Tricentenary of the French School of Dance
Tricentenary commemorative evening
Gala for the dance schools of the 21st century

Opera

19
Opera productions
covering the repertoire
from the 18th to the 20th centuries

6
New productions
one third of our operatic productions

1
Wagner festival: The Ring
To commemorate the bicentenary of the composer’s birth

168
Performances
between the two theatres

Concerts and Recitals

9
Concerts at Opera Bastille
Given by the Paris Opera Orchestra and Chorus

11
Concerts at the Palais Garnier
8 chamber music concerts, 2 recitals, 1 concert by the Atelier Lyrique

EXTRA-MURAL CONCERT
by the Paris Opera Orchestra at the first Easter Festival in Aix-en-Provence

Attendance

808,000
Spectators
371,000 for opera productions
320,000 for ballet productions
43,000 for concerts and Atelier Lyrique performances
33,000 for the Convergences series and Young Audiences productions
41,000 for the Ballet tours

95%
of seats filled
in our theatres

710,000
Visitors
710,000 to the Palais Garnier

1.3 million
Spectators in front of screens
1.1 million for television broadcasts
125,000 for transmissions in cinemas and the open air.

Amphitheatre
and Studio

99
Performances
at the Amphitheatre and the Studio
51 performances for Young Audiences
45 performances in the Convergences series
3 performances by the Atelier Lyrique

163
Performances
between the two theatres
8 performances by the Ballet School

PERFORMANCES
between the two theatres

Ballet Tours
to Sydney, Japan and Moscow

Performances
between the two theatres
8 performances by the Ballet School

WAGNER FESTIVAL: THE RING
To commemorate the bicentenary of the composer’s birth

168
Performances
between the two theatres
2013 in productions

Operas

Khovantchina
Modest Moussorgski
Directed by André Serban
2011 PRODUCTION – 3RD REVIVAL AT THE PARIS OPERA

Der Zauber (The Dwarf)
Alexander von Zemlinsky
L‘Enfant et les Sortilèges
Maurice Ravel
Directed by Richard Jones and Anthony McDonald
1998 PRODUCTION – 2ND REVIVAL AT THE PARIS OPERA

Das Rheingold
Richard Wagner
Directed by Günter Krämer
2010 PRODUCTION – 1ST REVIVAL AT THE PARIS OPERA

Die Walküre
Richard Wagner
Directed by Günter Krämer
2010 PRODUCTION – 1ST REVIVAL AT THE PARIS OPERA

Siegfried
Richard Wagner
Directed by Günter Krämer
2010 PRODUCTION – 1ST REVIVAL AT THE PARIS OPERA

Götterdämmerung
Richard Wagner
Directed by Günter Krämer
2011 PRODUCTION – 1ST REVIVAL AT THE PARIS OPERA

Falstaff
Giuseppe Verdi
Directed by Dominique Silvestre
1999 PRODUCTION – 2ND REVIVAL AT THE PARIS OPERA

La Cenerentola
Gioacchino Rossini
Directed by Jean-Pierre Ronelle
1975 PRODUCTION – 2ND REVIVAL AT THE PARIS OPERA

Mänus und Gretel
Engelbert Humperdinck
NEW TO THE REPERTOIRE
Directed by Mariame Clément

La Gioconda
Amilcare Ponchielli
NEW TO THE REPERTOIRE
Directed by Pier Luigi Pizzi

2013 in productions

Ballets

Ballet Prelijocaj
GUEST COMPANY
Heidler
Eldorado (Sonntags-Abschied)
Angelin Prelijocaj – Music by Karlheinz Stockhausen

Kanyahime
Jifi Kylian – Music by Haki Ishii
ENTERED THE REPERTOIRE IN 2010

Tribute to Rudolf Nureyev
Extracts from the choreographies of Rudolf Nureyev

Evening of works by Roland Petit
Le Réve de la Ville
Roland Petit – Music by Joseph Kosma
ENTERED THE REPERTOIRE IN 1992

Le Loup
Roland Petit – Music by Henri Dutilleux
ENTERED THE REPERTOIRE IN 1975

Carmen
Roland Petit – Music by Georges Bizet
ENTERED THE REPERTOIRE IN 1949

Gustave Mahler’s Third Symphony
John Neumeier – Music by Gustav Mahler
ENTERED THE REPERTOIRE IN 2009

Tricentenary of the French School of Dance
Special Performance
D’Où me viens-tu?
PREMIER BY THE BALLET SCHOOL
Béatrice Massin and Nicolas Paul

La Nuit de Walpurgis
Claude Bessy based on the choreography by Léo Staats
Music by Charles Gounod

Célébration
World Premier
Pierre Lacotte
Music by Jean-Louis Auber

Mémoires de jeunesse (Sins of Youth)
Jean-Guillaume Bart
Music by Jean Madeleine Schneitzhoeffer

Music by Jean-Philippe Rameau

La Danse aux camelias
John Neumeier – Music by Frederic Chopin
ENTERED THE REPERTOIRE IN 2006

Tesigawara/Brown/Kyrilin
Evening of works by Béjart/Djenni/Cherkaoui and J. A. The Firebird
Maurice Béjart – Music by Igor Stravinsky
La journée d’un faune
Vaslav Nijinsky – Music by Claude Debussy
ENTERED THE REPERTOIRE IN 1976

AFTERNOON OF A FAUN
Jerome Robbins – Music by Claude Debussy
ENTERED THE REPERTOIRE IN 1974

Balero
WORLD PREMIER
Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramović
Music by Maurice Ravel

La Sylphide
Pierre Lacotte
Music by Jean Madeleine Schneitzhoeffer
ENTERED THE REPERTOIRE IN 1972

Signes
Carolyn Carlson and Olivier Debré
Music by René Aubry
ENTERED THE REPERTOIRE IN 1997

La Dame aux camélias
John Neumeier – Music by Frederic Chopin
ENTERED THE REPERTOIRE IN 2006

Glacial Decay
Francesco Giordano
Music by Pietro Ylyech Tchaikovsky

Sleeping Beauty
Rudolf Nureyev
Music by Pyotr Ilyich Tchaikovsky
ENTERED THE REPERTOIRE IN 1989

Le Parc
Angelin Prelijocaj
Music by Wolfgang Amadeus Mozart
Sound created by Goran Veyvoda
ENTERED THE REPERTOIRE IN 1994

Tricentenary of the French School of Dance
Gala performance by the dance schools of the 21st century
featuring the Paris Opera Ballet School, The Royal Danish Ballet School, The Bolshoi Ballet Academy, Scuola di Ballo
Accademia Teatro alla Scala, The Royal Ballet School, Canada’s National Ballet School, John Cranko School, Balletschule des Hamburg Ballett

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FOUNDED IN 1669 BY ROYAL DECREE OF LOUIS XIV UNDER THE NAME OF THE ROYAL ACADEMY OF MUSIC, THE PARIS OPERA HAS AIMED FOR MORE THAN THREE CENTURIES TO PROMOTE OPERA AND BALLET BOTH IN FRANCE AND THROUGHOUT THE WORLD. ITS MISSION, WHICH IS AT THE HEART OF ITS IDENTITY, IS PURSUED ALONG FOUR PRINCIPLE LINES: CREATION, DISSEMINATION, ACCESSIBILITY AND SUSTAINABILITY.

The Tricentenary year of the French school of dance
The Bicentenary year of the births of Wagner and Verdi
WE CELEBRATE THE MOST IMPORTANT ARTISTS OF OUR CULTURAL HERITAGE

WE PERFORM WORKS AMONG THE MOST RARELY HEARD AND MOST DEMANDING OF THE REPERTOIRE

WE CREATE NEW WORKS WITH THE FINEST ARTISTS IN OPERA AND BALLET

WE EXPORT OUR TECHNICAL AND ARTISTIC EXPERTISE THROUGHOUT THE WORLD

WE NURTURE THE EXCELLENCE OF OUR ARTISTS AND CRAFTSMEN
Historic Celebrations

THE OPERA SEASON IS CONCEIVED ALONG TWO MAIN AXES: CELEBRATING OUR OPERA AND BALLET HERITAGE AND PRESENTING NEW WORKS TO OUR AUDIENCES WHILST STRIKING A BALANCE BETWEEN ARTISTIC CREATION, THE DISCOVERY OF NEW AND LITTLE KNOWN WORKS AND EXISTING REPERTOIRE.

THE SEASON

The Paris Opera Season is the fruit of the combined efforts of all departments. Conceived by Nicolas Joel, Philippe Jordan and Brigitte Lefèvre, who give it its direction and coherence, the Opera season is brought to the public by nearly 100 collaborators whose function is to coordinate the different artistic and production teams around established projects and to accompany them throughout their realisation, from the initial sketches to the final performance. They are divided into five different departments: the Music and Dance departments and also Programming, Artistic Production, and Stage Management and Planning which are headed by Elisabeth Pezzino, Pierre-François Heuclin and Sylvie Pionica respectively.

CELEBRATIONS

In 2013 the Paris Opera season was distinguished by a number of celebrations:

- the Bicentenary of the birth of Wagner, in preparation since the arrival of Nicolas Joel, was celebrated with a revival of the Paris Opera production of the Ring cycle directed by Günter Krämer between 2010 and 2012 and, in June, by the organisation of a festival version in the style in which Wagner himself wished his work to be performed. Alongside this, Siegfried et l’anneau maudit (Siegfried and the Accursed Ring), an original production at the Amphitheatre directed by Charlotte Nessi, brought the Ring to a very wide audience, in particular the young, in a version reduced to an hour and a half.

- 2013 was also the year of the Bicentenary of the birth of Verdi, which we celebrated with a new production of Aida directed by Olivier Py, two performances of the Requiem by the Paris Opera Chorus and Orchestra conducted by Philippe Jordan and a revival of Falstaff.

- The celebration of the Tricentenary of the French School of Dance, founded in 1713 by Louis XIV by a decree formalising the French style, gave rise to two historic performances: firstly, a special evening of dance featuring notably two original works (D’ores et déjà created by Béatrice Massin and Nicolas Paul for the Ballet School and Celebration choreographed by Pierre Lacotte for the Ballet) and culminating in the défilé bringing together the entire company, from the pupils of the Ballet School to the Étoiles; secondly, the Gala of the dance schools of the 21st century in which seven ballet schools from around the world took part at the invitation of our own Ballet School. These events, like many of the Ballet School’s projects, were subsidised by an exceptionally generous gift on the part of Madame Lily Safra. Lastly, two special productions were included in this series of celebrations: a Gala Tribute to Rudolf Nureyev to commemorate the twentieth anniversary of his death and the Roland Petit Evening, the first tribute since his death to a choreographer whose work has profoundly influenced the Paris Opera Ballet.

DISCOVERIES

The Opera gives its audiences the opportunity to discover hitherto unknown works: a leitmotif as much for our Director as for our Director of Dance. In 2013, this took the form of two remarkable dance productions: Boléro by Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramovic, with costumes by Riccardo Tisci, and Darkness is Hiding Black Horses, an excursion into the shadowy world of Sabura Teshigawara, who also designed the costumes, staging and lighting and composed the music. In the domain of opera, Humperdinck’s Hänsel und Gretel, reinterpreted by Mariame Clément, and La Gioconda by Ponchielli directed by Pier Luigi Pizzi, like numerous other productions before them over the past few years, entered the repertoire: these works had never been performed before at the Paris Opera! Other new productions of works already in the repertoire featured in 2013, each of them directed by artists among the most eminent of our time: Oliver Py’s Alceste with Sophie Koch and Yann Beuron conducted by Marc Minkowski, Robert Carsen’s production of Strauss’s Elektra and Bellini’s I Puritani directed by Laurent Pelly.
REPERTOIRE

The Paris Opera keeps the repertoire alive by reviving well-known and well-loved works and entrusting them to innovative choreographers and directors. This year, audiences discovered or rediscovered *Lucia di Lammermoor*, a production which revealed the remarkable talents of Sonya Yoncheva and Michael Fabiano and testified to our zeal in presenting young artists to the public; *Giulio Cesare*, under the baton of Emmanuelle Haïm and *Khovantschina*, a huge success, the work of the Chorus receiving particular acclaim. In dance, besides Gustav Mahler’s *Third Symphony*, which brought together the Ballet, Orchestra and Chorus in a work both oneiric and monumental choreographed by John Neumeier, and *Signes*, another dreamlike work, by Carolyn Carlson and Olivier Debré combining painting, music and dance, December’s superb productions of Nureyev’s *Sleeping Beauty*, inspired by Perrault’s fairytale and *Le Parc*, the fruit of Angelin Preljocaj’s rereading of La Princesse de Clèves, brought a year giving pride of place to choreographies inspired by literature, including John Neumeier’s *La Dame aux Camélias* and Jiří Kylián’s *Kaguyahime*, to a fitting close.

CONVERGENCES

Conceived by the Opera’s drama director, Christophe Ghristi, the Convergences series offers rarely performed works on the one hand and established artists on the other in parallel with productions in our other theatres. At the Amphitheatre, a number of exceptional musical evenings punctuated the year: Janina Baechle sang Schubert’s *Wintereise* accompanied by Elisabeth Leonskaja; Adrien Eröd with the Aron Quartet interpreted the too little known *Nottorno* by Othmar Schoeck, Vaeduhi Yeritsyan performed the complete sonatas of Alexandre Scriabin interwoven with extracts from the great works of Russian literature read by Olivier Py; Roman Trekel and Marthe Keller sang and read La Belle *Maggydoline* by Johannes Brahms. With Lili Boulanger, the De Profundis evening began a series of portraits of composers associated with the First World War period in memory of its centenary and finally, Yann Beuron paid tribute to Guillaume Apollinaire by singing settings of some of his most beautiful texts. In addition, the Amphitheatre also welcomed Michel Dalberto, Hélène Guilmette, François-Frédéric Guy, Marie-Nicole Lemieux, Ricarda Merbeth, Mïza Rubackyté, Soile Isokoski, Jean-François Borras and Christoph Prégardien.

333 WALK-ON PERFORMERS CHILDREN, MIME, DANCERS AND ACRUBATS

Co-productions, artistic collaborations, production hire, sales and exchanges are organised by the Paris Opera’s Artistic production department.

The Paris Opera Worldwide

In 2013 we collaborated with other institutions for:

5 PRODUCTIONS PERFORMED IN OUR OWN THEATRES

*Khovantschina* co-production with the Teatro del Maggio Musicale in Florence
*La Cenerentola* production hired to the Bayerische Staatsoper in Munich
*La Gioconda* collaboration with the Gran Teatre del Liceu in Barcelona, the Teatro Real in Madrid and the Fondazione Arena in Verona
*Ve ˇc Makropulos* coproduction with the Teatro Real in Madrid
*Elektra* original production from the Teatro del Maggio Musicale Florentino and the Spring Festival in Tokyo – Tokyo Opera Nomori

9 PARIS OPERA PRODUCTIONS PERFORMED ELSEWHERE IN FRANCE AND ABROAD

*The Cunning Little Vixen* at the Lyon Opera
*Tritan und Isolde* at the Canadian Opera Company in Toronto
*Die Zauberflöte* at the Festspielhaus in Baden Baden
*Siegfried et l’amau mandit* at the Opéra Théâtre in Saint-Etienne and at the National Theatre in Besançon
*L’Isola Disabitata* at the Ferme du Busson in Marne-la-Vallée and at the Théâtre Firmin Gémier/La Piscine in Châtenay-Malabry
*Wozzeck* at the Teatro Real in Madrid
*Il Mondo della Luna* at the MC 93 in Bobigny
*Die Meistersinger von Nürnberg* at the Salzburg Festival
*L’Heure Espagnole* at the Salto Kiné Festival

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*Elektra* original production from the Teatro del Maggio Musicale Florentino and the Spring Festival in Tokyo – Tokyo Opera Nomori
THE ORCHESTRA

Under the direction of their conductor, Philippe Jordan, the Opera Orchestra was fully involved in the Bicentenary celebrations of the births of Verdi and Wagner, performing the Ring, a colossal work lasting almost fifteen hours as well as Aida and the Requiem, the recording of which, along with that of the Symphonic excerpts from the Ring (sponsored by Gregory and Regina Annenberg Weingarten and the Annenberg Foundation) won Philippe Jordan the magazine Classica’s Artist of the Year Award for 2013. Altogether, in 2013, the Orchestra took part in twenty-one Paris Opera productions: sixteen opera productions as well as an Atelier Lyrique concert and five ballets. It gave nine symphony concerts including one at the first Easter Festival in Aix-en-Provence and the end of year concert (Mahler’s Symphony n° 2 “Resurrection”). Finally, as in previous years, the musicians of the Opera Orchestra performed in small ensembles at the eight Salons Musicaux at the Opéra Garnier and a dozen times during the Jeudis de Bastille. Led by the Intendant de l’Orchestre, Guillaume Hébert, a team of thirty people consisting of the head of stage music, the orchestral managers, librarians and technicians ensure the smooth-running of rehearsals and performances.

THE CHORUS

Each year, the 112 artists that make up the Opera Chorus, directed by their chorus master Patrick Marie Aubert, with the assistance of Alessandro di Stefano, four vocal coaches, an administrator and three managers rise to the demands of a season covering a wide range of repertoire: in 2013 they took part in eighteen productions with more
than 133 performances requiring almost 1,000 rehearsals on stage and off, including Khovantschina, I Puritani and Aida with full chorus, thus singing in Italian, Russian, German and Czech. They gave four concerts in the main auditorium including a special commemorative performance for the Bicentenary of the births of Wagner and Verdi conducted by Patrick Marie Aubert.

THE OPERA BALLET

The dancers of the Opera Ballet, whose standards of excellence and wide-ranging repertoire make it one of the finest companies in the world, endeavour to keep alive a tradition of which the year 2013 was the three hundredth anniversary. For the Tricentenary, the ballet gave the world premier of Pierre Lacotte’s Célébration with costumes by Agnès Letestu who made her adieux to the company in October. The vitality of this tradition, in addition to the appointments of Eleanora Abbagnato and Alice Renavand as Étoiles, is illustrated by two more new productions: Boléro a vertiginous work by Sidi Larbi Cherkaoui, Damien Jalet and Marina Abramović and the disturbing Darkness is Hiding Black Horses by Saburo Teshigawara. The Ballet also succeeded in bringing in almost 90,000 spectators in one month for the December revivals of Le Parc by Angelin Preljocaj and Nureyev’s Sleeping Beauty. All these projects were made possible thanks to the commitment of the dancers and to the direction and management of the Paris Opera Ballet: the Director of Dance, Brigitte Lefèvre, assisted by an administrator, Olivier Aldeano, an associate Ballet master, Laurent Hilaire, and two additional ballet masters.

THE OPERA'S CRAFTSMEN AND TECHNICIANS

The Paris Opera conceives and realises its own productions in their entirety. A hundred or so skilled trades contribute to this, from set-builders and costume makers to technicians.

The leotards for Boléro were designed by Riccardo Tisci. These lace skeletons, perfectly adapted to the build of each dancer, are a reminder of the fragility of man represented by Cherkaoui and Jalet whirling in a black hole inspired by the music.

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The result of work carried out during the production of Darkness is Hiding Black Horses by Saburo Teshigawara, the costumes, made of cotton threads, were highly expressive, accompanying the dancers’ movements in an exploration of appearance and disappearance.

The Technical Department, directed by Christin Neumeister, is responsible for all the costumes, wigs, hairstyles and make-up needed for the artists. In 2013, the 150 craftsmen who work there made or adjusted the costumes for every one of the ten new productions and twenty-eight revivals including Sleeping Beauty. One of the most demanding productions, this involved making and adjusting 350 costumes including 150 new ones, 300 wigs of which 100 were new, 350 pairs of shoes etc. Every evening for more than a month, twenty-three dressers and thirty hair and make-up artists attended to the costumes, hairstyles and make-up of the 110 dancers and 57 extras involved in the production and ensured the smooth running of the numerous costume changes, many of them requiring considerable speed, during the performance.

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The Technical Department, directed by Valentin Essrich, successfully carried out the construction of sets thanks to the work of 60 painters, sculptors and carpenters etc. It is also involved in staging with 300 technicians bringing productions to life during performances. In 2013, our workshops created the sets for eight new productions, comprising seven operas and a ballet, as well as for a production for the Ten Months of School and Opera project and three sets for the Atelier Lyrique. Of these, the new Boléro, with the scenographer and performance artist, Marina Abramović, was particularly demanding and stimulating: the artistic and technical challenge consisted in defying conventional audience expectations and required the combined use of vertical video projections, smoke and reflections from a vast suspended mirror.

Training numerous young professionals every year in the particular techniques required for the stage, the Opera aims to preserve the precious skills of its craftsmen, the quality of whose work is renowned throughout the world.
Communication

WE MAINTAIN ONE OF THE OLDEST AND MOST RENOWNED BALLET SCHOOLS IN THE WORLD

WE FOSTER THE DESIRE TO CREATE AND WE TRAIN NEW GENERATIONS OF ARTISTS

WE INITIATE YOUNG PEOPLE OF ALL AGES TO OPERA AND BALLET

WE ORGANISE EXHIBITIONS TO SHOWCASE OUR OPERATIC HERITAGE

WE DEVELOP QUALITY PUBLICATIONS USING ALL MEDIA
In June 2013, 1, 2, 3, Opéra!, the first ever festival by the educational programme Ten Months of School and Opera, brought nearly 2,500 spectators to the Amphitheatre at the Opéra Bastille.

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Artistic training and encouraging artistic awareness

PASSING ON OUR HERITAGE RELIES ABOVE ALL ON TRAINING YOUNG PEOPLE IN THE ARTS OF OPERA AND BALLET AND ON RAISING AWARENESS IN YOUNG AUDIENCES: TOMORROW WILL SEE NEW ARTISTS AND SPECTATORS INTERACTING IN OUR THEATRES.

TRAINING

The Paris Opera attaches great importance to the training of young artists in the genres and techniques of classical dance and opera as a way of passing on our operatic and choreographic heritage. The Ballet School has been teaching the French style of dance for three centuries: located in Nanterre since 1987, under the directorship of Elisabeth Platel, it offers an academic education adapted to intensive dance training with boarding facilities. For the Tricentenary, for which Arte broadcast the documentary Graines d’Étoiles, the Ballet School gave the world premier of D’ores et déjà by Béatrice Massin and Nicolas Paul at the Palais Garnier, performing it again at Versailles at a gala organised for the tricentenary. Seven of the world’s most prestigious ballet schools were invited by the Ballet School to participate in a special soirée in which each school was free to display its own style of creative expression on the Palais Garnier stage. The evening culminated in a défilé of unprecedented proportions, in which all the schools took part. In addition to the Tricentenary celebrations, the School’s own production and the Dance Demonstrations, the pupils took part in two Paris Opera productions, performing “The Children’s March” from The Nutcracker for the Tribute to Rudolf Nureyev and “Les Enfants qui s’aient” in Le Rendez-vous; they also joined the company on tour to Moscow. In 2013, for the first time, a summer school for those between 10 and 19 gave 210 students (60% of them from abroad) the opportunity to discover the School’s methods and the spirit of the French style.
ATELIER LYRIQUE

12 SINGERS
4 VOCAL COACHES
23 ROLES IN PARIS OPERA PRODUCTIONS

The Atelier Lyrique (Opera workshop) has been training young singers, pianists and vocal coaches since its foundation in 2005 by its director, Christian Schirm, and preparing them for an artistic career. In 2013, the workshop’s 12 singers gave 13 concerts including the annual concert at the Palais Garnier with the Opera Orchestra and three performances in homage to 20th century composers at the Amphithéâtre in concerts devoted to “The World of Maurice Ravel”, “Francis Poulenc and friends” and Witold Lutoslawski as well as a concert for the De la Allemande exhibition with lieder by Beethoven, Brahms, Schubert and Loewe at the Louvre Auditorium. Finally, they gave ten performances of two works by Haydn: a new production of Il mondo della Luna and a revival of L’Isola Disabitata. Singers also took part in Paris Opera productions: Vladimir Kapshuk and Igor Gnidii (Ruslan et Louise), Diana Axentii (Der Zürt und l’Enfant et les sortilèges), Chenxing Yuan (L’Enfant et les sortilèges), Elena Tsallagova (Falstaff and Siegfried), Élodie Hache (Hänsel und Gretel and Aïda) Olga Seliverstova (Hänsel et Gretel), Kévin Amiel (La Gioconda), Stanislas de Barbeyrac, Marie-Adeline Henry and Florian Sempey (Alceste), Andrea Hill (Vé de Makropoulos), Oleksiy Palchykov (Aïda), David Bizic (Cosi fan tutte), Andrea Soare (I Puritani) and Maria Virginia Savastano (La Clemenza di Tito).

THE YOUNG AUDIENCES PROGRAMME

With a programme of specially designed productions and activities, the Paris Opera, with the financial aid of GDF SUEZ and the TOTAL Foundation, offers thousands of young people an initiation to opera and dance, either with their schools or their families. As part of the Wagner Bicentenary the big event of the year was undoubtedly the world premier of Siegfried and l’anneau maudit, an abridged version of The Ring directed by Charlotte Nessi and conducted by Marius Stieghorst, a production which enabled young spectators to experience this monumental work. In addition, 17,000 young people from all over France saw 31 performances of 15 different productions in a wide variety of styles of music and dance (classical, contemporary, jazz, hip-hop etc.). These included an evening of dance with choreographies by Angelin Preljocaj and Robyn Orlin, a militant artist from South Africa, and Pinocchio, a jazz opera by Thierry Lalo sung by children from the group Créa, and many others. Certain productions can be reserved for schools: recitals and dance demonstrations, aiming to familiarise students with a particular technique or genre, and chamber music concerts with musicians from the Opera Orchestra etc.

EDUCATIONAL ACTIVITIES

To complement the season, the Opera organises educational activities to help the young appreciate performances and understand the production process in the form of visits to the opera houses, meetings with professionals and access to rehearsals and performances plus individually tailored activities. For young people from nursery school to sixth form college, the Service Jeune public associates productions from the Young Audiences programme with awareness-raising workshops for school groups and families alike. In 2013, in addition to these workshops, 174 school groups with projects linked to opera or dance were offered curriculum-based activities to find out more about the Paris Opera and its artists and craftsmen. For students, the Opéra-Université programme provides an opportunity to learn more about the artistic and professional world of the Opera. In 2013, 1,500 students took part in educational projects specially designed to complement their study courses, supplemented by lectures, inter-university round tables, participation in concerts or staged performances etc. As part of this programme, the Bicentenary of the birth of Richard Wagner had a creative spin-off with students from the École Supérieure des Arts Appliqués Duperré being invited to design a stage set for The Ring: their designs and sketches were displayed in the Opéra Bastille foyers during the Wagner Festival. In partnership with the Ministry of Education, the Dix Mois d’école et d’Opéra programme offers classes from Priority Education Areas the opportunity to discover the world of the Paris Opera. 1,500 pupils of all ages (from nursery schools to sixth form colleges) took part in cross-curricular projects involving hands-on artistic workshops led by trained professionals. Finally, the first edition of the 1, 2, 3, Opéra! festival brought in a total of 2,500 people for performances and an exhibition prepared by pupils highlighting the richness of the programme: the world premier of an opera (L’opéra Falstaff), a dance evening, a recital in the form of a voyage in song, a tribute to the four-year “Petits violins” (little violins) scheme and a recital by teachers open to other classes. Finally, in 2013, the programme provided training for 300 teachers working for the Paris, Versailles and Créteil educational authorities.
Opera and education
EXHIBITIONS
Reinvigorated by Christophe Ghristi, the organization of temporary exhibitions at the Palais Garnier in partnership with the Opera’s Museum-library resulted in two events in 2013 marking the Tricentenary of the French School of Ballet and the Bicentenary of the birth of Wagner and Verdi: *Le Ballet de l’Opéra de Paris* retraces the dual history of the Ballet and the School to which it is indelibly linked and sets out the major institutional and aesthetic changes it has undergone; *Verdi, Wagner et l’Opéra de Paris* shows how these two contemporaries reconceptualised opera and brought a new dramatic vision to the stage. Both exhibitions, with the support of the Centre national du Costume de Scène, have helped to raise the appeal of the Palais Garnier among visitors.

PUBLICATIONS
The Opera supplements its programming with publications recognized for their quality. Firstly, the exhibition catalogues (including *Le Ballet de l’Opéra. Trois siècles de suprématie depuis Louis XIV*, with over sixty articles on subjects crucial to understanding the history of dance at the Opera). Secondly, the performance programmes sold in our theatres and online: reference works containing previously unpublished photographs, testimonials and literary presentations (and, for operas, the libretto). There is also the complementary member’s magazine *En Scène!*, providing readers with the Opera’s latest artistic news. It is also available to all in our theatres (and online in a digital version). The essays and articles commissioned from specialists and contemporary writers from the world of literature and the arts feature previously unpublished articles and images focused on the world of Opera. Launched this year,
improved digital version of the newsletter Dix Mois d’Ecole et d’Opera, can now be downloaded on tablets (Android and iOS) joining En Scène! in the Opera’s online, mobile library. This resource also enables visitors to access our publication archives.

THE WEBSITE
The Paris Opera’s website was redesigned and re-launched in 2013. The richer, more ergonomic version went on line on November 21st and offers a more intuitive navigation process with improved access to information. It has also enabled the Opera to pursue the development of its editorial strategy and circulate its content to a wider audience. It is one of the world’s most modern and most visited opera sites (6.6 million visitors; 11% smart phone users, 10% tablet users), offering surfers the chance to explore our world through a larger selection of cultural content including two new sections: a blogOpera page offering all the latest news, and vidéoOpera comprised of over 140 videos (in five thematic areas: production previews, rehearsals, performance excerpts, the professions, and interviews/encounters). The 2013–2014 season launch was also the subject of a film available for viewing on the website.

MULTIMEDIA
In addition to the main site there are several sub-sites and mini-sites providing a window onto the world of the Opera. The new site dedicated to the Palais Garnier will be a true mine of information about the monument (see page 45). Several mini-sites devoted to specific productions or events — such as the Ring (70,000 visitors) — also enable audiences to prepare their visit or complement their knowledge with reports, interviews, articles and images. The Paris Opera’s channels on Dailymotion and YouTube continue the work begun on the website by offering over 150 videos (performance excerpts, interviews etc.) watched in 2013 by over 400,000 viewers. Finally, as part of our policy of making information on the Opera’s history more easily available, the digital cultural database memOpera, both a reference tool and an archive, continues to expand (25,000 visits in 2013) and now gives access to a wider range of data on over 1,000 productions staged by the Opera since 1980.
Accessibility

WE SEND EACH CLIENT AN OFFER CORRESPONDING TO THEIR PROFILE

WE ADAPT TO THE CHANGING PRACTICES OF OUR AUDIENCES

WE IMPROVE THE WELCOME AND OVERALL COMFORT OF OUR THEATRE-GOERS

WE IMPLEMENT AN AMBITIOUS INFORMATION AND COMMUNICATION STRATEGY

WE ACTIVELY SEEK OUT NEW AUDIENCES
Special attention to the needs and expectations of all audience profiles

EACH YEAR, THE OPERA DRAWS ONE OF THE LARGEST AUDIENCES IN THE WORLD PROVIDING ALL THEATRE-GOERS WITH A QUALITY OFFER MEETING THEIR NEEDS, EXPECTATIONS AND BUDGETS.

QUALITY

The encouraging attendance figures for 2013, with over 765,000 spectators (excluding tours or concerts outside the main theatres), representing 95% of total capacity, is a sign of our programming success and the attention we pay to welcoming each theatre-goer and meeting their needs. In 2013, our efforts to satisfy the public were met by an increase in the capacity of the Palais Garnier (24 additional seats in categories 4 and 5) and the development of more effective sales tools adapted to changing practices, one of which was the Opera’s new website (38.5% of total sales and over 60% non-subscribers). It is now possible to purchase tickets more easily from a smartphone via a more intuitive navigation process and an improved search engine. A new feature enables visitors to the site to visualize the exact location of their seat and to request other options prior to completing their purchase. Finally, the replacement and upgrading of ticketing IT has streamlined online sales and reduced waiting times when seats first go on sale.

ADAPTABILITY

Taking account of each profile adds to our overall appeal. Subscribers, whose loyalty makes up a significant part of our business (over 32% of ticket sales), were offered a wide range of highly successful subscription packages (an increase in turnover) as well as special events enabling them to discover what goes on behind the scenes: backstage visits at the Palais Garnier (5,000 people on Sunday, February 24) or attending the live broadcast by Radio Classique at the Palais Garnier (Thursday, September 26).

We also propose family packages offering a 25% reduction on ticket prices – the “Family” package (for groups of at least three including one minor) and the “Tribu” package (for four to six people attending at least two performances) – and a range of gift vouchers valid for any performance (10,000 in 2013).

Groups (agencies, employee organizations, associations etc.), have their own exclusive department offering a range of tailor-made packages.

Lastly, we are improving our offer for disabled visitors and those accompanying them (1,000 theatre-goers in 2013): the visually impaired enjoyed three productions with audio-description (Das Rheingold, Falstaff and Lucia di Lammermoor) while people with reduced mobility have seats set aside in the two theatres. There is also a dedicated help department and all enjoy a 30% reduction on tickets to all performances. The development of online tools has brought us closer to our audience: thanks to the new website, the Opera can now provide custom-made offers throughout the year via spectators’ new personal pages. Personalization has been further developed by improved browser monitoring making the site more user-friendly.

ACCESSIBILITY

In 2013, for the fourth year running, ticket prices did not increase (excepting seats in the Optima and 1st Categories). For opera, tickets for nearly 1,000 seats at the Palais Garnier and 600 seats at the Opera Bastille were sold at under €70 for new productions and €50 or less for revivals. For dance, tickets for over 1,000 seats at both the Palais Garnier and the Opera Bastille were sold for under €50. Finally, the Pass’ Convergences gave access to eleven evenings at the...
Amphitheatre (concerts, recitals, opera and dance performances) for a total of just €95—less than €9 per evening. The Opera’s actions for young people are also reflected in some twenty young adult subscription packages at preferential rates thanks to the support of BNP PARIBAS, and the Pass’ Jeunes Opéra / Comédie-Française, which enables under-28s to purchase tickets at reduced rates throughout the year and enjoy priority access in both theatres to last-minute tickets at deeply discounted rates. In all, thanks to our specially created programmes, over 36,000 young people (not including school audiences) enjoyed reduced rates in our theatres in 2013. Furthermore, the generous annual support of Pierre Bergé enables several hundred young people to attend concerts by the Orchestra at no cost.

For the past few years, the Jeudis de Bastille programme at the Amphitheatre and the Studio, has been offering access to concerts and recitals for just €5 as well as nearly two dozen free events open to all at which audiences can meet artists and specialists from the world of opera and dance and learn about some of the works performed during the year: in 2013, Philippe Jordan, Brigitte Lefèvre, Damien Jalet, Sidi Larbi Cherkaoui, Marina Abramovic, Pierre Lacotte, Carolyn Carlson, Jiří Kylián and Mariame Clement all took part in these events.

**COMFORT**

We are investing new resources to ensure our audiences are welcomed in optimal conditions. In 2013, numerous innovations and upgrades were made to ensure greater comfort for the public. These included the replacement of the old orchestra shell at the Opéra Bastille by a new one offered by The American Friends of the Paris Opera & Ballet thanks to a generous donation from the Annenberg Foundation. This will ensure better acoustic conditions during symphony performances. In addition, ongoing renovation work to bring the Palais Garnier’s toilets and cloakrooms up to modern standards was also completed.

60,000 tickets sold to the under-28s

343,000 tickets sold in our main theatres for less than €70 representing 47% of all theatre-goers

AVERAGE AGE OF THOSE ATTENDING 46

The Palais Garnier, which in 2013 became one of Paris’ five most-visited paying admission monuments was given special attention.

- The 710,000 people who visit it each year (+8%) can explore the public areas and the auditorium (even during rehearsals) and enjoy the permanent collections and the two temporary exhibitions that are staged each year (Le Ballet de l’Opéra de Paris and Verdi, Wagner et l’Opéra de Paris in 2013).
- Since late 2013, an audio-guide service available in eight languages (French, German, English, Chinese, Spanish, Italian, Japanese and Russian) on iPod and iPad, has enabled visitors to better understand the history and architecture of this unique theatre.
- A new website devoted entirely to the Palais Garnier and its exploration was launched on December 16th. The site highlights this architectural gem through five cultural and practical sections.

HIGHLIGHTING AND PROMOTING OUR HERITAGE BOTH IN OUR THEATRES AND ONLINE IS PART OF OUR OVERALL MISSION.

VISITEPALAISGARNIER.FR
Towards a global cultural institution

BALLET TOURS AND RADIO AND TV BROADCASTS OF OUR PRODUCTIONS ARE TURNING THE OPERA INTO A GLOBAL CULTURAL INSTITUTION GEARED TOWARDS EVERY AUDIENCE AND ACROSS ALL BORDERS. THE PRINCIPAL OBJECTIVES OF OUR STRATEGY ARE TO DEMOCRATIZE, TO PROMOTE AND TO ATTRACT.

BALLET TOURS

Each year, the Ballet seeks out new audiences with tours which help to promote our productions and increase the presence of a unique opera house and its heritage. After the highly successful 2012 US tour, the Ballet toured three times in 2013, bringing together almost 41,000 theatre-goers (at sold-out performances). In January and February the Ballet presented Giselle at the Capitol Theatre in Sydney. In May and June, whilst some of the Company performed the premier of the new Boléro, others danced Les Enfants du paradis, a work by our Étoile José Martinez, in Nagoya and Tokyo. Finally, in September, with La Dame aux camélias on the bill at the Palais Garnier, the Company continued its enriching exchange with the Bolshoi Theatre by presenting Pierre Lacotte’s Paquita in Moscow. These tours mobilized all the Ballet together with its management team. They are testimony to the excellence of the Ballet: one of the few companies in the world able to tour whilst simultaneously maintaining over 150 performances in its own theatres.

BROADCASTING STRATEGY

We continue to develop our broadcasting strategy to attract the widest possible audiences and encourage them to come to our theatres. In 2013, TV performances included the exceptional evening marking the Tricentenary of the Opera’s Ballet school on Arte, Sleeping Beauty on France 3 and Aida on Mezzo (and Mezzo Live HD). In addition, eight productions were streamed into partner theatres in the FRA Cinema network (UGC and independents) including four new operas (Hänsel und Gretel, La Gioconda, Aida and I Puritani) and three ballets (La Sylphide, Gustav Mahler’s Third Symphony and Sleeping Beauty). These attracted over 120,000 theatre-goers (a 30% increase on 2012) in some 300 cinemas worldwide. Launched this past year, the Summer Opera programme in partnership with the French Association of Mayors, enabled over 5,000 people to enjoy two free performances of Carmen on giant outdoor screens in their holiday resorts. Finally, five productions, three symphony concerts and four concerts from the Amphitheatre were broadcast live or near-live on France Musique, and one opera was aired live on Radio Classique. The opera’s broadcasting strategy is supported by the Fondation Orange.
Sustainability

WE ANTICIPATE AND PROVIDE FOR THE FINANCIAL IMPACT OF OUR ARTISTIC CHOICES

WE OPTIMIZE OUR BUDGET TO HELP US ACHIEVE OUR OBJECTIVES

WE MAINTAIN AND DEVELOP OUR BUSINESS TOOLS

WE DIVERSIFY OUR FINANCING AND INCREASE OUR OWN RESOURCES

WE RALLY AUDIENCES AND SPONSORS BEHIND AMBITIOUS ARTISTIC PROJECTS AND HERITAGE INITIATIVES
A strong three-year balance sheet

With state funding diminishing, the Opera is taking on ambitious artistic choices by designing its budget in a multi-annual perspective and sustaining its artistic activities by increasing its own resources and controlling its expenditure.

The three-year approach

For some years now, the need to anticipate the financial impact of our artistic choices has led us to adopt a three-year budgetary approach extended by the development of a Strategic Orientation Plan. In this light, given our programming and a particularly difficult economic environment, the net operating result for 2013, while showing a deficit of 9 million euros, is emblematic of our continued efforts to maintain our current strategies. Over the three-year period (2012-2014), the Opera’s average balance is positive despite the reductions in State funding (structural reductions but also budget freezes and levies on working capital for a total of 3.4 million euros in 2012, 10.7 million euros in 2013 and 10.8 million euros in 2014) which makes the Opera a major contributor in the national effort to rein in the public deficit.

Income

2013 was marked by an anticipated drop in ticket receipts resulting from our special programming choices. At the same time, the number of people visiting the Palais Garnier — once again up significantly — generated a turnover of more than 5 million euros for the first time. Turnover is expected to keep increasing next year due to the new audio guide service as well as the work undertaken to improve signboards. In the future, the effects of the branding research which was conducted last year by the Opera should also help to improve our income. Finally, sponsorship reached the record level of 9.4 million euros (to which 700,000 euros in skills-sponsorship initiatives should be added bringing the total to 10.6 million euros) including 300,000 euros corresponding to the first instalment of the

Expenditure

Efforts to control expenditure continue: in 2013, they resulted in a reduction in production costs of almost 5% and a reduction in operating costs of around 1%. This was in part due to the particular attention paid to overall payroll costs which each year are subject to structural wage increases (despite a reduction in the number of staff) and also through the pooling of needs which produced economies of scale and the development of a “procurement policy”. Each year, to prepare for the future, we are setting aside a minimum of 10 million euros to cover the investments needed to preserve and modernize our production tools.

As part of the partnership with Petit Bateau, Christian Lacroix, a frequent collaborator at the Opera, has designed a collection inspired by the famous Petit Bateau sailor shirts. Based on the theme of the Palais Garnier, the collection has been on sale since December.

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In 2013, the first mass fundraising campaign organized by Arop for the Paris Opera was able to collect 1.6 million euros towards the renovation of the \textit{Ceinture de Lumiere} (the external lighting fixtures).

Committed and loyal donors

The support of individual and corporate donors enabled the Opera to continue to develop its own resources and accomplish its missions more effectively, in particular its goal of opening up to new audiences.

The growing importance of sponsorship

Since 1980, to help fund its activities, the Opera has entrusted the task of raising private donations from individuals and companies to AROP — the \textit{Association pour le Rayonnement de l’Opéra national de Paris} (the Association to promote the Paris Opera). In 2013, the funds raised through sponsorship (not including skills-based sponsorship initiatives) continued to grow, reaching a record 9.4 million euros (a 5.5% increase on 2012). This figure is indicative of our sponsors’ depth of commitment to the institution and the projects it undertakes. Operas, ballets, concerts, educational programmes, radio and television broadcasts, special youth rates or heritage-related programmes... Our sponsors are all closely involved in the life of the Opera. Thanks to the 2003 law governing sponsorship, they enjoy privileged access to performances as well as Arop’s cultural activities. In addition, companies have the opportunity to organize public relations operations and offer their employees a number of unique benefits (backstage visits, encounters with artists etc.).

The corporate sponsors

In 2013, the \textit{Cercle des entreprises mecenes} (circle of corporate sponsors) was comprised of fifteen companies which lent their support to the Opera’s artistic, educational, and heritage-based projects by donating over 3.7 million euros. First and foremost among these were Ernst & Young, the Opera’s main sponsor since 2002, and the Paprec Group, the main sponsor of the Paris Opera Ballet. In the current economic context, this is a particularly encouraging result, all the more so since skills-based sponsorships from companies like Konica Minolta and Airweave in support of the Ballet School brought the grand total to 3.9 million euros. The cuts in State funding which took effect in 2012 have made sponsorship a priority
for the Opera: the realisation of new projects and the task of ensuring that our actions endure in the future will all depend upon its development. First and foremost among them are the educational programme *Dix mois d’école et d’Opéra* and our programming for young audiences, supported in particular by the Fondation TOTAL and GDF SUEZ.

**MAJOR DONORS AND PRIVATE FOUNDATIONS**

In addition to the pooled donations of Arop’s members, who help to finance the Opera’s new productions, 2013 was marked by several major contributions, in particular, Madame Safra’s outstanding support for the Tricentenary of the French School of Dance. Thanks to that donation of unprecedented generosity, the Ballet and the Opera’s Ballet School were able to realize projects that lived up to their ambitions in terms of training (the purchase of educational material, the development of a dancer retraining programme), in terms of knowledge transfer (the creation of grants to help attract foreign students to the School) and in terms of spreading the Opera’s influence abroad (a tour to Moscow).

Among the events of the year, the celebration of the Bicentenary of Wagner’s birth, marked by the presentation of a festival version of the *Ring* at the Opera Bastille enjoyed the outstanding support of Pierre Berge and the Circle of Friends of the Ring. In addition, the new production of *Elektra* received the generous support of Dr Léone Noelle Meyer. Our youth training and youth awareness-building programmes would be nowhere without the generosity and renewed commitment of our sponsors, who have enabled thousands of children to discover our artistic heritage: Sabine Masquelier, Alexandre Meyer, Ursula Naccache and Alex Vannod for *Dix mois d’école et d’Opéra*, Flavia and Barden Gale for *Les Petits Violons*, but also Martine and Léon Cligman for the Atelier Lyrique and the American Friends of the Paris Opera & Ballet for the Ballet School and the *William Forsythe / Trisha Brown* evening among others.

Finally, we are delighted by the success of the first mass fundraising campaign organized by Arop for the Opera which managed to raise 1.6 million euros for the renovation of the Opera’s *Ceinture de Lumière* (the array of lighting fixtures which encircle the outside of the building). In addition to this we must add the especially generous gifts from donors who adopted one or several of the lighting elements in their entirety, in particular, Philippe and Karine Journo and Akiko Usui.

---

**Arop in 2013**

Over 3,200 members, individuals and companies, all keen dance and opera enthusiasts

**Key support**

for the Tricentenary of the French Dance School, the Bicentenary of the birth of Wagner, the Opera’s productions, the Ballet tours and the Opera’s educational programmes.

**15 million euros raised**

9.4 million euros in sponsorship
4.7 million euros in tickets bought at premium prices
350,000 euros in purchases from the boutique

**4 galas**

*The Tricentenary of the French School of Dance*
Hosted by Lily Safra
*La Sylphide*
Hosted by Rose Bechu
*Aida*
Hosted by Claudine Theodore
“Rêve d’enfants” Matinee – Sleeping Beauty
Hosted by Paola d’Assche

and 43 member evenings...

And many special events

Season presentations, The Arop Prize, trips, dinners with performers
2013 in pictures
Boléro
© CHRISTIAN LEIBER ⁄ ONP
Il Mondo della Luna
ATELIER LYRIQUE (MC 93 BOBIGNY)
TIAGO MATOS, OLGA SELIVERSTOVA, EVA ZAICIK, ANDREEA SOARE,
OLEKSIY PALCHYKOV, KEVIN AMIEL, ANNA PENNISI, ANDRIY GNATIUK
© MIRKO MAGLIOCCA ⁄ ONP
Appendices
## Budget

### Operating Result

<table>
<thead>
<tr>
<th>Expenses</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payroll (excluding artists' fees)</td>
<td>100.4</td>
<td>103.7</td>
<td>108.3</td>
<td>112.7</td>
<td>114.2</td>
<td>114.4</td>
</tr>
<tr>
<td>Performances</td>
<td>34.9</td>
<td>39.3</td>
<td>38.3</td>
<td>39.5</td>
<td>37.4</td>
<td>39.5</td>
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<tr>
<td>Other expenses*</td>
<td>45.5</td>
<td>45.8</td>
<td>45.1</td>
<td>46.7</td>
<td>51.3</td>
<td>48.2</td>
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<td><strong>Total</strong></td>
<td>180.8</td>
<td>188.8</td>
<td>191.6</td>
<td>198.9</td>
<td>202.8</td>
<td>201.6</td>
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</table>

### Revenue

<table>
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<tr>
<th>Revenue</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014**</th>
</tr>
</thead>
<tbody>
<tr>
<td>State subsidy</td>
<td>104.6</td>
<td>105.8</td>
<td>105.8</td>
<td>104.5</td>
<td>98.4</td>
<td>96.7</td>
</tr>
<tr>
<td>Performances</td>
<td>48.9</td>
<td>53.1</td>
<td>57.8</td>
<td>66.2</td>
<td>56.2</td>
<td>69.6</td>
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<tr>
<td>Sponsorship-partnership</td>
<td>6.4</td>
<td>7.7</td>
<td>8.5</td>
<td>9.1</td>
<td>9.4</td>
<td>9.3</td>
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<tr>
<td>Commercial revenue</td>
<td>11.9</td>
<td>12.5</td>
<td>13.7</td>
<td>16.4</td>
<td>16.0</td>
<td>17.9</td>
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<tr>
<td>Other income including financial products*</td>
<td>9.7</td>
<td>12.6</td>
<td>11.3</td>
<td>11.1</td>
<td>14.0</td>
<td>10.2</td>
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<tr>
<td><strong>Total</strong></td>
<td>181.4</td>
<td>191.8</td>
<td>197.2</td>
<td>207.3</td>
<td>193.9</td>
<td>203.5</td>
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<tr>
<td><strong>Result</strong></td>
<td>0.6</td>
<td>2.9</td>
<td>3.6</td>
<td>8.5</td>
<td>-9.0</td>
<td>1.9</td>
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### Working Capital

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<th></th>
<th></th>
<th></th>
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<tr>
<td>Working capital variation</td>
<td>2.2</td>
<td>4.6</td>
<td>7.1</td>
<td>6.9</td>
<td>-6.5</td>
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### Investment

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<thead>
<tr>
<th>Investment</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
<th>2014**</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment in major works</td>
<td>13.2</td>
<td>11.1</td>
<td>11.3</td>
<td>10.7</td>
<td>9.8</td>
<td>11.5</td>
</tr>
<tr>
<td>Operating cash flow</td>
<td>9.9</td>
<td>8.6</td>
<td>13.3</td>
<td>16.2</td>
<td>2.6</td>
<td>5.9</td>
</tr>
<tr>
<td>Investment subsidy</td>
<td>5.1</td>
<td>6.0</td>
<td>4.1</td>
<td>1.0</td>
<td>0.0</td>
<td>1.5</td>
</tr>
</tbody>
</table>

*Excluding exceptional operations (in particular the Bastille facades)
**Forecast

### Attendance Rates

#### Performance Attendance Rate

<table>
<thead>
<tr>
<th>Theatres</th>
<th>Production Title</th>
<th>Performances</th>
<th>Spectators</th>
<th>Rate (1)</th>
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</thead>
<tbody>
<tr>
<td><strong>OPERAS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bastille</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AIDA</td>
<td>12</td>
<td>31,883</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>ELEKTRA</td>
<td>8</td>
<td>20,567</td>
<td>94%</td>
<td></td>
</tr>
<tr>
<td>FALSTAFF</td>
<td>9</td>
<td>24,253</td>
<td>98%</td>
<td></td>
</tr>
<tr>
<td>I PURITANI</td>
<td>9</td>
<td>21,946</td>
<td>89%</td>
<td></td>
</tr>
<tr>
<td>LA GIOCONDA</td>
<td>9</td>
<td>23,970</td>
<td>97%</td>
<td></td>
</tr>
<tr>
<td>KHOVANTCHINA</td>
<td>7</td>
<td>19,184</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>THE RING: DIE WALKÜRE</td>
<td>7</td>
<td>19,138</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>THE RING: GÖTTERDÄMMERUNG</td>
<td>7</td>
<td>17,658</td>
<td>92%</td>
<td></td>
</tr>
<tr>
<td>LE RING: L’OR DU RHIN</td>
<td>6</td>
<td>17,740</td>
<td>96%</td>
<td></td>
</tr>
<tr>
<td>THE RING: SIEGFRIED</td>
<td>7</td>
<td>16,071</td>
<td>84%</td>
<td></td>
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<tr>
<td>RING FESTIVAL</td>
<td>4</td>
<td>9,826</td>
<td>85%</td>
<td></td>
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<tr>
<td>LUCIA DI LAMMERMOOR</td>
<td>12</td>
<td>28,942</td>
<td>88%</td>
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<tr>
<td>VÉC MAKROPULOS</td>
<td>6</td>
<td>9,048</td>
<td>55%</td>
<td></td>
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<tr>
<td><strong>TOTAL OPERA BASTILLE</strong></td>
<td>103</td>
<td>259,226</td>
<td>92%</td>
<td></td>
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<tr>
<td><strong>Garnier</strong></td>
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<tr>
<td>ALCESTE</td>
<td>9</td>
<td>15,200</td>
<td>96%</td>
<td></td>
</tr>
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<td>COSI FAN TUTTE</td>
<td>9</td>
<td>15,833</td>
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<tr>
<td>GIULIO CESARE</td>
<td>12</td>
<td>20,249</td>
<td>98%</td>
<td></td>
</tr>
<tr>
<td>HÄNSEL UND GRETEL</td>
<td>8</td>
<td>14,322</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>LA CENERENTOLA</td>
<td>10</td>
<td>17,682</td>
<td>100%</td>
<td></td>
</tr>
<tr>
<td>LA CLEMENZA DI TITO</td>
<td>9</td>
<td>15,189</td>
<td>99%</td>
<td></td>
</tr>
<tr>
<td>DER ZWERG/L’ENfant ET LES SORTILÈGES</td>
<td>8</td>
<td>13,282</td>
<td>96%</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL OPERA GARNIER</strong></td>
<td>65</td>
<td>111,757</td>
<td>98%</td>
<td></td>
</tr>
</tbody>
</table>

(1) Not including seats without visibility at Garnier

---

### Expected Variations

- Payroll (excluding artists’ fees)
- Performances
- Other expenses
- Total expenses

### Revenue

- State subsidy
- Performances
- Sponsorship-partnership
- Commercial revenue
- Other income including financial products
- Total revenue

### Working Capital

- Working capital variation

### Investment

- Investment in major works
- Operating cash flow
- Investment subsidy

---

*Excluding exceptional operations (in particular the Bastille facades)*

**Forecast**
## Attendance rates

### BALLET

<table>
<thead>
<tr>
<th>THEATRE</th>
<th>PRODUCTION TITLE</th>
<th>PERFORMANCES</th>
<th>SPECTATORS</th>
<th>RATE (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>SLEEPING BEAUTY</td>
<td>20</td>
<td>54,859</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>MAHLER’S THIRD SYMPHONY</td>
<td>12</td>
<td>31,177</td>
<td>95%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>BALLET BASTILLE</td>
<td>42</td>
<td>112,298</td>
<td>95%</td>
</tr>
<tr>
<td></td>
<td>BALLET PRELJOCAJ</td>
<td>6</td>
<td>10,278</td>
<td>99%</td>
</tr>
<tr>
<td></td>
<td>BÈJART/NIJINSKI/ROBBINS/CHERKAOUI-JALET</td>
<td>13</td>
<td>23,444</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>BALLET SCHOOL DEMONSTRATIONS</td>
<td>6</td>
<td>9,309</td>
<td>88%</td>
</tr>
<tr>
<td></td>
<td>21ST CENTURY BALLET SCHOOLS’ GALA</td>
<td>1</td>
<td>1,882</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>TRIBUTE TO RUDOLF NUREYEV</td>
<td>1</td>
<td>2,027</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>KAGUYAHIME</td>
<td>14</td>
<td>22,779</td>
<td>94%</td>
</tr>
<tr>
<td></td>
<td>LA DAME AUX CAMÉLIAS</td>
<td>14</td>
<td>24,325</td>
<td>99%</td>
</tr>
<tr>
<td></td>
<td>LA SYLPHIDE</td>
<td>20</td>
<td>34,793</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>LE PARC</td>
<td>20</td>
<td>34,189</td>
<td>97%</td>
</tr>
<tr>
<td></td>
<td>ROLAND PETIT</td>
<td>12</td>
<td>21,159</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>BALLET SCHOOL PRODUCTION</td>
<td>2</td>
<td>3,439</td>
<td>99%</td>
</tr>
<tr>
<td></td>
<td>TESHIGAWARA/BROWN/KYLIÁN</td>
<td>11</td>
<td>18,163</td>
<td>94%</td>
</tr>
<tr>
<td></td>
<td>FRENCH DANCE SCHOOL TRICENTENARY</td>
<td>1</td>
<td>2,019</td>
<td>100%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>BALLET GARNIER</td>
<td>121</td>
<td>207,806</td>
<td>97%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>BALLET MAIN AUDITORIUMS</td>
<td>163</td>
<td>320,104</td>
<td>97%</td>
</tr>
</tbody>
</table>

(1) Not including seats without visibility at Garnier

## Ticket sales for performances

### Subscription and non-subscription sales

<table>
<thead>
<tr>
<th>PROFILE</th>
<th>NUMBER OF SEATS</th>
<th>%</th>
<th>REVENUE (INCL. TAX)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUBSCRIPTIONS</td>
<td>233,037</td>
<td>32.2%</td>
<td>21,998,599 €</td>
<td>37.5%</td>
</tr>
<tr>
<td>INTERNET</td>
<td>230,203</td>
<td>31.8%</td>
<td>18,866,295 €</td>
<td>31.1%</td>
</tr>
<tr>
<td>BOX OFFICE</td>
<td>101,801</td>
<td>14.4%</td>
<td>4,010,073 €</td>
<td>7.0%</td>
</tr>
<tr>
<td>GROUP AND AGENCIES</td>
<td>59,626</td>
<td>8.2%</td>
<td>5,051,176 €</td>
<td>8.8%</td>
</tr>
<tr>
<td>OTHER*</td>
<td>42,312</td>
<td>5.8%</td>
<td>2,233,514 €</td>
<td>3.9%</td>
</tr>
<tr>
<td>CALL CENTRE</td>
<td>32,267</td>
<td>4.5%</td>
<td>2,824,074 €</td>
<td>5.0%</td>
</tr>
<tr>
<td>AROP</td>
<td>24,499</td>
<td>3.4%</td>
<td>2,711,599 €</td>
<td>4.7%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>724,045</td>
<td>100.0%</td>
<td>57,099,730 €</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

*Other: Mail. Young audiences. Information desk

## Spectator profiles

### Attendance levels for individual spectators*

<table>
<thead>
<tr>
<th>PROFILE</th>
<th>NUMBER OF SEATS</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>OCCASIONAL</td>
<td>220,497</td>
<td>42.2%</td>
</tr>
<tr>
<td>SUBSCRIBERS</td>
<td>180,018</td>
<td>34.5%</td>
</tr>
<tr>
<td>ALL REGULAR</td>
<td>121,928</td>
<td>23.3%</td>
</tr>
<tr>
<td>REGULAR 2 PERFORMANCES</td>
<td>49,579</td>
<td>9.5%</td>
</tr>
<tr>
<td>REGULAR 3 PERFORMANCES OR MORE</td>
<td>72,549</td>
<td>13.8%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>522,463</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

### Geographic profile of individual spectators*

<table>
<thead>
<tr>
<th>GEOGRAPHIC AREA</th>
<th>NUMBER OF SEATS</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>PARIS</td>
<td>244,449</td>
<td>46.9%</td>
</tr>
<tr>
<td>GREATER PARIS REGION</td>
<td>146,523</td>
<td>28.1%</td>
</tr>
<tr>
<td>OTHER REGIONS</td>
<td>50,662</td>
<td>10.9%</td>
</tr>
<tr>
<td>ABROAD</td>
<td>73,316</td>
<td>14.1%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>520,960</td>
<td>100.0%</td>
</tr>
</tbody>
</table>

* According to information supplied by individual spectators
Audiences

GROUP AND AGENCY SALES

<table>
<thead>
<tr>
<th></th>
<th>NUMBER OF SEATS</th>
<th>%</th>
<th>REVENUE (INCL. TAX)</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUPS OF FRIENDS AND ASSOCIATIONS</td>
<td>24,855</td>
<td>28.1 %</td>
<td>1,924,557 €</td>
<td>25.6 %</td>
</tr>
<tr>
<td>WORKS COUNCILS</td>
<td>23,289</td>
<td>26.3 %</td>
<td>2,217,232 €</td>
<td>29.4 %</td>
</tr>
<tr>
<td>AGENCIES</td>
<td>21,719</td>
<td>24.5 %</td>
<td>2,467,043 €</td>
<td>32.8 %</td>
</tr>
<tr>
<td>EDUCATION</td>
<td>16,086</td>
<td>18.2 %</td>
<td>630,109 €</td>
<td>8.4 %</td>
</tr>
<tr>
<td>TOURISM, TRAVEL</td>
<td>2,572</td>
<td>2.9 %</td>
<td>274,678 €</td>
<td>3.7 %</td>
</tr>
<tr>
<td>TOTAL</td>
<td>88,521</td>
<td>100.0 %</td>
<td>7,513,619 €</td>
<td>100.0 %</td>
</tr>
</tbody>
</table>

Palais Garnier Visits

Annual Rates

<table>
<thead>
<tr>
<th>Year</th>
<th>Number of Visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>478,000</td>
</tr>
<tr>
<td>2010</td>
<td>563,000</td>
</tr>
<tr>
<td>2011</td>
<td>502,000</td>
</tr>
<tr>
<td>2012</td>
<td>657,000</td>
</tr>
<tr>
<td>2013</td>
<td>710,000</td>
</tr>
</tbody>
</table>

Human Resources

AVERAGE MONTHLY WORKFORCE BY CATEGORY

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>TECHNICAL</td>
<td>621.9</td>
<td>620.4</td>
<td>611.7</td>
<td>117.7</td>
<td>107.6</td>
<td>93.3</td>
</tr>
<tr>
<td>ARTISTIC</td>
<td>554.9</td>
<td>554.9</td>
<td>544.1</td>
<td>73.2</td>
<td>67.1</td>
<td>68.0</td>
</tr>
<tr>
<td>ADMINISTRATIVE</td>
<td>353.3</td>
<td>353.3</td>
<td>355.2</td>
<td>43.1</td>
<td>49.8</td>
<td>40.2</td>
</tr>
<tr>
<td>TOTAL</td>
<td>1,540.2</td>
<td>1,538.7</td>
<td>1,510.8</td>
<td>234.0</td>
<td>224.5</td>
<td>201.4</td>
</tr>
</tbody>
</table>

Main Human Resources Indicators

- **Mobility**
  - Arrivals: Number of new staff for total permanent staff* 3.0 %
  - Departures: Number of departing staff for total permanent staff* 3.4 %
  - *on 31/12/2013

- **Professional Training**
  - Managerial Staff: 114.5 %
  - Artistic Staff: 83.4 %
  - Technical Staff: 36.6 %
  - Administrative Staff: 117.9 %

- **Length of Service**
  - Breakdown of Permanent Contract:
    - 1 TO 5 YEARS: 16.3%
    - 6 TO 15 YEARS: 38.2%
    - 16 TO 25 YEARS: 33.1%
    - MORE THAN 30 YEARS: 6.1%
  - Average Length: 15.7 ans
## Human resources

### Breakdown by age and sex of the workforce* on 31/12/2013

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Total Men</th>
<th>Total Women</th>
<th>Combined Total</th>
<th>% Men</th>
<th>% Women</th>
<th>% Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td>- 25 years</td>
<td>23</td>
<td>34</td>
<td>57</td>
<td>1.5</td>
<td>2.2</td>
<td>1.8</td>
</tr>
<tr>
<td>25 to 29 years</td>
<td>52</td>
<td>46</td>
<td>98</td>
<td>3.4</td>
<td>3.0</td>
<td>3.2</td>
</tr>
<tr>
<td>30 to 34 years</td>
<td>78</td>
<td>65</td>
<td>143</td>
<td>5.0</td>
<td>4.2</td>
<td>4.6</td>
</tr>
<tr>
<td>35 to 39 years</td>
<td>116</td>
<td>81</td>
<td>197</td>
<td>7.5</td>
<td>5.3</td>
<td>6.4</td>
</tr>
<tr>
<td>40 to 44 years</td>
<td>189</td>
<td>86</td>
<td>275</td>
<td>12.2</td>
<td>5.5</td>
<td>8.3</td>
</tr>
<tr>
<td>45 to 49 years</td>
<td>198</td>
<td>84</td>
<td>282</td>
<td>12.7</td>
<td>5.4</td>
<td>8.1</td>
</tr>
<tr>
<td>50 to 54 years</td>
<td>154</td>
<td>96</td>
<td>250</td>
<td>9.9</td>
<td>6.2</td>
<td>6.6</td>
</tr>
<tr>
<td>55 to 59 years</td>
<td>117</td>
<td>61</td>
<td>178</td>
<td>7.5</td>
<td>3.9</td>
<td>5.2</td>
</tr>
<tr>
<td>+ 60 years</td>
<td>36</td>
<td>37</td>
<td>73</td>
<td>2.3</td>
<td>2.4</td>
<td>2.3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>963</td>
<td>591</td>
<td>1,554</td>
<td>62</td>
<td>38.0</td>
<td>45.4</td>
</tr>
</tbody>
</table>

*excluding guest artists

### Artists

#### Chorus and orchestra members required per production

- **Chorus and Orchestra**

#### Number of rehearsals and performances per production

- **Performances**
- **Chorus rehearsals**
- **Orchestral rehearsals**

*For the chorus, only on-stage rehearsals are included, complemented each year by more than 300 studio rehearsals.*
### The Paris Opera Throughout History...

#### 17th century
- **1669**: Creation of the Académie royale de danse
- **1713**: Creation of the Académie royale de musique
- **1733**: Inauguration of the Palais Royal; Jean-Baptiste Lully becomes Director of the Opera; becomes Director of the Académie de danse
- **1780**: The Ballet School opens its classes to children

#### 18th century
- **1673**: Jean-Baptiste Lully becomes Director of the Opera; Cadmus et Hermione by Jean-Baptiste Lully to music by Jean-Georges Noverre
- **1733**: Les Petits Riens (translated into French) by Ranieri de Calzabigi to music by Jean-Philippe Rameau
- **1753**: Le Festin de l’araignée by Jean-Georges Noverre to music by Jean-Philippe Rameau
- **1763**: Le Marchand de Venise by Reynaldo Hahn to a libretto by Miguel Zamacois after Shakespeare; Icare by Serge Lifar to music by Arthur Honegger
- **1778**: Orphée et Eurydice by Schneitzhoeffer to music by Jean-Baptiste Lully
- **1780**: Amadeus Mozart by Jean-Georges Noverre to a libretto by Eugène Scribe

#### 19th century
- **1800**: Creation of the Académie de musique; first ballet master: Jean-Georges Noverre
- **1831**: Don Carlos by Giuseppe Verdi to a libretto by Joseph Méry and Camille de Jouy and Hippolyte Bis to music by Giuseppe Verdi
- **1832**: Les Indes galantes to a libretto by Simon-Joseph Pellegrin and Auguste Barbier to music by Jean-Philippe Rameau
- **1835**: La Source by Jean-Cornelle de Saint-François d’Assise by Massenet
- **1838**: The Royal Opera House is transferred to Nanterre
- **1841**: La Source by Jean-Cornelle de Saint-François d’Assise by Massenet
- **1842**: Giuseppe Verdi’s La Traviata to music by Giuseppe Verdi
- **1843**: La Source by Jean-Cornelle de Saint-François d’Assise by Massenet
- **1844**: Giuseppe Verdi’s La Traviata to music by Giuseppe Verdi
- **1846**: Le Parc by Eugène Scribe
- **1851**: Mary’s Poppins to music by Giuseppe Verdi
- **1856**: Riccardo by Giuseppe Verdi to a libretto by Darius Milhaud
- **1862**: Emile Perrin becomes Director of the Opera
- **1865**: La Favorite by Gaetano Donizetti to a libretto by Alphonse Royer and Gustave Vize
- **1867**: Don Carlos by Giuseppe Verdi to a libretto by Joseph Méry and Camille de Jouy
- **1870**: La Fille aux yeux d’or by Charles Gounod
- **1879**: La Fille de Madame Chauveau by Jacques Offenbach
- **1881**: The Ballet School opens its classes to children
- **1889**: La Fille aux yeux d’or by Charles Gounod
- **1894**: Variazioni Sinfoniche by Giuseppe Verdi
- **1899**: Adolphe Adam’s Le Parquet
- **1900**: La Fille de Madame Chauveau by Jacques Offenbach
- **1905**: La Fille de Madame Chauveau by Jacques Offenbach
- **1910**: The Ballet School opens its classes to children
- **1915**: World War I
- **1920**: London premiere of Carmen
- **1925**: World premiere of La Fille mal gardée
- **1930**: World premiere of Le Parc
- **1935**: World premiere of Le Parc
- **1940**: World premiere of La Fille mal gardée
- **1945**: World premiere of Le Parc
- **1950**: World premiere of Le Parc
- **1955**: World premiere of Le Parc
- **1960**: World premiere of Le Parc
- **1965**: World premiere of Le Parc
- **1970**: World premiere of Le Parc
- **1975**: World premiere of Le Parc
- **1980**: World premiere of Le Parc
- **1985**: World premiere of Le Parc
- **1990**: World premiere of Le Parc
- **1995**: World premiere of Le Parc
- **2000**: World premiere of Le Parc
- **2005**: World premiere of Le Parc
- **2010**: World premiere of Le Parc
- **2015**: World premiere of Le Parc
- **2020**: World premiere of Le Parc

#### 21st century
- **2004**: Germaine de Capuccini becomes Director of the Opera; O Salome / O compoised de Trisha Brown to music by Laura Anderson
- **2005**: Creation of the Atelier Lyrique
- **2007**: Les Enfants du paradis by José Martinez to music by Marc-Olivier Dupin
- **2010**: Creation of the Atelier Lyrique
- **2015**: Creation of the Atelier Lyrique
- **2020**: Creation of the Atelier Lyrique
- **2025**: Creation of the Atelier Lyrique

### The Paris Opera
CONCEIVED BY CHARLES GARNIER FOR NAPOLEON III, THE PALAIS GARNIER, A HOME FOR ART AND BALLET WHICH INSPIRED A WHOLE GENERATION OF ARCHITECTS, WAS FINALLY INAUGURATED DURING THE THIRD REPUBLIC, ON JANUARY 5TH 1875. ITS MONUMENTAL CHARACTER AND REFINED INTERIOR, DESIGNED TO SHOW OFF PRODUCTIONS AND PUBLIC ALIKE, OFTEN LEAD US TO FORGET THE ADVANCED TECHNOLOGY OF THE STAGE EQUIPMENT, SOME OF THE WORLD’S MOST ELABORATE AT THE TIME.

The stage has a 5.5% slope to ensure optimal visibility for the public and enhance perspective effects as in Jean-Pierre Ponelle’s La Cenerentola.

The orchestra pit accommodated 76 musicians for Der Zwerg/ L’Enfant et les sortilèges this year. The renovation of its elevation system began in 2013.

The below-stage area has continued to be restored and modernised this year with the replacement of the timber frame, parts of which date back to 1875.

The Foyer de la danse was revealed to the public for two “défilés” in 2013: that of the Ballet and the Ballet School after the Special Evening for the Tricentenary of the French dance school and that of the guest schools and the Ballet School closing the 21st century Dance School gala.

The boxes were reserved for the upper middle classes but are now accessible to everyone including visitors who can discover the auditorium even during rehearsals thanks to the installation of an acoustic curtain.

The ceiling of the auditorium was originally decorated with a panting by Jules Eugène Lenepveu before being replaced in 1964 by Marc Chagall’s work, the Opera’s own “Olympus”, commissioned by André Malraux.

The Foyer and the Avant-foyer, designed for socializing, are regularly rented out for special events such as the École Polytechnique’s annual Gala.

The public areas played host to three exhibitions in 2013 including “Le Ballet de l’Opéra de Paris” and “Verdi, Wagner et l’Opéra de Paris”. A new system of audio guides gives visitors complete information about these and other areas.

The rooftop are the setting for an unusual cohabitation between bees and dancers. It is here that are located not only nearly all the Ballet’s rehearsal rooms but also the five hives that produce the famous Opera honey.

The Coûture de Lumière - part of the exterior restoration work carried out over the past few years – will be entirely restored thanks to the funds collected this year with AROP’s first large-scale popular sponsorship campaign.

The Rotonde des abonnés served as an antechamber to the select public who entered the building via what is today L’Opéra-Restaurant. This year it provided the backdrop to a historic photo of the Ballet and the Ballet School.

Charles Garnier conceived the grand staircase as the setting for a show in which the public are the performers. This year it provided the backdrop to a historic photo of the Ballet and the Ballet School.

In the past the boxes were reserved for the upper middle classes but are now accessible to everyone including visitors who can discover the auditorium even during rehearsals thanks to the installation of an acoustic curtain.

The red velvet seats of the auditorium can accommodate up to 2051 spectators thanks to the addition of 24 new lower price category seats this year.

The rooftops make it possible to bring into view or hang scenery like this large mirror imagined by Marina Abramovic for the Boléro created by Sidi Larbi Cherkaoui and Damien Jalet this year.

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The Foyer and the Avant-foyer, designed for socializing, are regularly rented out for special events such as the École Polytechnique’s annual Gala.

The Coûture de Lumière - part of the exterior restoration work carried out over the past few years – will be entirely restored thanks to the funds collected this year with AROP’s first large-scale popular sponsorship campaign.

The red velvet seats of the auditorium can accommodate up to 2051 spectators thanks to the addition of 24 new lower price category seats this year.

The rooftops make it possible to bring into view or hang scenery like this large mirror imagined by Marina Abramovic for the Boléro created by Sidi Larbi Cherkaoui and Damien Jalet this year.

In the past the boxes were reserved for the upper middle classes but are now accessible to everyone including visitors who can discover the auditorium even during rehearsals thanks to the installation of an acoustic curtain.

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The main auditorium has 2745 seats from all of which the surtitles can be seen. Surtitles are in both French and English.

The exterior staircase, open once more since summer 2011, gives spectators with tickets direct access to the auditorium.

The stage sometimes accommodates several hundred performers in major productions such as Sleeping Beauty with more than 110 dancers and 60 extras, or Khovantchina with 120 chorus members.

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The orchestra pit can easily accommodate 107 musicians under the baton of Philippe Jordan in the new production of Elektra. There is still space for another thirty.

The stage, maintained and exploited by a team of nearly 220 technicians, is made up of 9 elevators adapting to the requirements of each production. The system is used to a great extent in Olivier Py’s new production of Aïda.

The technical spaces occupy several floors. Sets are moved around on motorised platforms that facilitate alternation and storage. They are much used in productions such as Das Rheingold.

Backdrops, like those designed by Olivier Debré for Signes, are painted flat in the Opera workshops, often using long-handed brushes, before being hung in the flies.

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The stage managers occupy the prompt corner from where they give cues to raise the curtain, move sets and change lighting effects.

Sets can be taken down, transported and stocked in containers at Bruyères-sur-Oise or Genevilliers until used again. Nearly 1200 containers, managed by the Logistics department, contain the sets of approximately 170 productions (some of which occupy 20 containers).

The Salle Gounod, a rehearsal room with the same dimensions as the main stage, enables teams to rehearse under performance conditions.

The rear stage is equipped with a rotating stage, also present on the floor below, which makes it possible to position sets before storing or installing them.

The dressing rooms and offices on eight floors of the building accommodate more than 1000 employees all contributing through their work to the excellence of Paris Opera productions.

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A state institution, the Opera is administered by a board of directors chaired by Bernard Stirn on which sit representatives of the Ministry of Culture and Communications, (general secretariat, creative arts department, music representative) the Ministry of Finance, two qualified personalities, Patricia Barbizet and Stéphane Richard and four staff members of the Opera.

The modified February 5th 1994 decree n°94-111 establishes the status of the Paris Opera. The methods of economic and financial control by the state were established by the 2nd May 1995 ministerial decree. The PNO’s financial regulations were ratified by the 2nd May 1995 ministerial decree.

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