

15/16

Season
report

15/16

06

In figures

08

Major dates

10

The artistic project

12

Portfolio

44

The Opera and young audiences

54

The Opera innovates

62

The Opera modernises

68

2015/2016 quantified assessment

Meet the c

At the beginning of last year, the presentation of the Paris Opera's 2015/16 season was dedicated to audacity, for our artists and all the Opera's teams, but also for audiences, encouraged to come through the doors of the Palais Garnier and the Opéra Bastille. The first season under a new management team is always a singular moment, an encounter, a discovery of others, of their expectations, of their dreams, and this is particularly true at the Paris Opera, with its numerous, diverse, and open audiences.

The time has come to look back on the past season with this report, the presentation and content of which are entirely renovated. The following pages offer an interactive journey through the season, supplemented with multimedia content, a portfolio of images that have remained impressed on our memories, and the usual facts and figures.

The first, very comforting observation is that audiences have answered the call. Despite the tragic circumstances that have since January 2015 kept away from theatres a part of the audiences, and notably of foreign publics, our two theatres have very often been full, on average at 92.5% of capacity; in other words almost 803,000 filled seats, meaning a 64.1 million euro turnover in ticketing. The development of sponsorship (+30%) and state support complete the Opera's resources.

hallenge!

This season was denoted by extremely strong moments. In addition to the performances in themselves, and to the many new productions of which I will not bring up one in particular here, I recall first and foremost the Pre-openings reserved for young audiences, for I see in them an efficient means to open our doors: nearly 60% of these younger audience had never been to the Opera, and our mission now is to keep them with us. The free concert for the Fête de la musique – another first for the Opera – is part of the same will for openness. I am also elated about the birth of the Opera Academy in September 2015, and about the progress that our institution has made over a few months on social media and, on a more original note, on our 3^e Scène. However, I regret that the season was dotted with several strike days, with heavy consequences for our audiences, our artists, and even our institution's books.

Despite the deep pleasure that retrospection brings, I prefer to turn towards the future and the 2016/17 season, which has gotten underway. It identifies as part of a long-term continuity: that of artistic cycles opened last year (French opera, Berlioz, Wagner...) and of many new productions (about twenty as opposed to a dozen of returns), also that of audience enlargement and of the deepening of certain actions, especially in the digital field. I wish to all a good read and, especially, a good 2016/17 season.

STÉPHANE LISSNER DIRECTOR OF THE PARIS OPERA

1516

In figures

The productions

376

performances of which:

182 opera performances

179 ballet performances
(of which 10 Ballet School
performances)

15 concerts (2 of which at
the Philharmonie) and recitals

18

new productions

(8 operas, 1 opera/ballet
and 9 ballets)

14

productions from the repertoire

12

Pre-openings for young audiences

Audiences and ticketing

802,921

spectators,
throughout all theatres

92.5%

of seats filled

23,088

young people under 28
at the Pre-openings

556,185

visitors at the Palais Garnier

365

partner cinema theatres
in which productions
are screened (of which 250 in
France and 115 abroad)

15/16

In figures

The Academy

30

resident artists

70

Young Audiences
(Jeune Public)
performances

95.7

million euros (excluding tax)
of state subsidies

1,858

employees in 2015
(monthly FTE average workforce)
of which 1,488 employees in
fixed-term contracts and
370 in permanent contracts

The budget

211

million euros of
initial budget for 2016,
investments aside

55%

own-source revenue
in 2016, that is to say
a 50 % progression
in 7 years (2010-2016)

Sponsorship

13

million euros in
sponsorships, as well as:

158,000

euros in skills-based
sponsorships

360,000

euros in
investments

15/16

Major dates

2015

September

Installation of new
surtitle screens
at the Opéra Bastille
and the Palais Garnier

September 13

Subscribers' day

September 15

Opening of the 3^e Scène

September 22

First Pre-opening
for young audiences

September 24

Opening Gala
of the ballet season

October 20

Opening night of
« Moses und Aron »

November 16

Homage to the victims
of the November 13 attacks

December 8

Inauguration
of the giant screen
at Place de la Bastille

2016

January 5

Reception of the
Batsheva Dance Company
at the Palais Garnier

February 4

Auréli Dupont named
Director of Dance

February 20

Last performance of
Danseur Étoile Benjamin Pech

1546

Major dates

February 24

The Orchestra and Chorus of the Opera, directed by Philippe Jordan, are distinguished at the Victoires awards for classical music

April 10

Vernissage of the 3^e Scène exhibit at the Fonds Hélène & Édouard Leclerc in Landerneau

April 19

Schönberg concert by the Orchestra and Chorus of the Opera at the Paris Philharmonie

May 11

The Paris Opera Ballet tours in Brest

June 15

Vernissage of the « American choreographers » exhibit at the Palais Garnier

June 17

« Ten Months of School and Opera » 25-year anniversary performance

June 18

The Paris Opera Orchestra tours in Toulouse

June 18

Signing of the Contract for Objectives and Performance with Minister of Culture Audrey Azoulay

June 21

Free concert for the Fête de la musique, directed by Philippe Jordan

June 28

Inauguration of the eastern façade of the Palais Garnier's circle of light

July 12

Signing of the « Opera for me too » convention with Sarcelles et Garges-lès-Gonesse

15/16

The artistic project

OPERA • BALLET • CONCERT

New productions

Opening Gala of the ballet season

CLEAR, LOUD, BRIGHT, FORWARD

Benjamin Millepied

Music by Nico Muhly

THEME AND VARIATIONS

George Balanchine

Music by Piotr Ilyitch Tchaikovsky

PARIS OPERA BALLET DÉFILÉ

Music by Richard Wagner

BORIS CHARMATZ

20 dancers for the 20th century

MOSES UND ARON

Arnold Schönberg

Directed by Romeo Castellucci

ANNE TERESA DE KEERSMAEKER

Quatuor n° 4

Anne Teresa De Keersmaeker

Music by Béla Bartók

Die Grosse Fuge

Anne Teresa De Keersmaeker

Music by Ludwig van Beethoven

Verklärte Nacht

Anne Teresa De Keersmaeker

Music by Arnold Schönberg

BLUEBEARD'S CASTLE

Béla Bartók

LA VOIX HUMAINE

Francis Poulenc

Directed by Krzysztof Warlikowski

WHEELDON/

MCGREGOR/BAUSCH

Polyphonia –

Christopher Wheeldon

Music by György Ligeti

Alea Sands – Wayne McGregor

Music by Pierre Boulez

Le Sacre du printemps –

Pina Bausch

Music by Igor Stravinsky

VOL RETOUR

Joanna Lee

Directed by Katie Mitchell

LA DAMNATION DE FAUST

Hector Berlioz

Directed by Alvis Hermanis

IL TROVATORE

Giuseppe Verdi

Directed by Alex Ollé

BEL/ROBBINS

Creation by Jérôme Bel

Les variations Goldberg

Jerome Robbins

Music by Johann Sebastian Bach

DIE MEISTERSINGER VON

NÜRNBERG

Richard Wagner

Directed by Stefan Herheim

IOLANTA/ THE NUTCRACKER

Piotr Ilyitch Tchaikovsky

Directed by Dmitri Tcherniakov

RATMANSKY/ BALANCHINE/

ROBBINS/ PECK

Seven Sonatas – Alexei Ratmansky

Music by Domenico Scarlatti

Duo concertant –

George Balanchine

Music by Igor Stravinsky

Other Dances – Jerome Robbins

Music by Frédéric Chopin

In Creases – Justin Peck

Music by Philip Glass

RIGOLETTO

Giuseppe Verdi

Directed by Claus Guth

MAGUY MARIN

Les applaudissements

ne se mangent pas – Maguy Marin

Music by Denis Mariotte

LEAR

Aribert Reimann

Directed by Calixto Bieito

PECK/BALANCHINE

Entre Chien et Loup – Justin Peck

Music by Francis Poulenc

Brahms-Schönberg Quartet

George Balanchine

Music by Johannes Brahms

and Arnold Schönberg

WILLIAM FORSYTHE

Of Any If And – William Forsythe

Music by Thom Willems

Approximate Sonata –

William Forsythe

Music by Thom Willems

Blake Works I – William Forsythe

Music by James Blake

The artistic project

OPERA • BALLET • CONCERT

Repertoire

MADAMA BUTTERFLYGiacomo Puccini
Directed by Robert Wilson**PLATÉE**Jean-Philippe Rameau
Directed by Laurent Pelly**DON GIOVANNI**Wolfgang Amadeus Mozart
Directed by Michael Haneke**L'ELISIR D'AMORE**Gaetano Donizetti
Directed by Laurent Pelly**LA BAYADÈRE**Rudolf Nureyev
Music by Ludwig Minkus**WERTHER**Jules Massenet
Directed by Benoît Jacquot**CAPRICCIO**Richard Strauss
Directed by Robert Carsen**IL BARBIERE DI SIVIGLIA**Gioacchino Rossini
Directed by Damiano Michieletto**ROMÉO ET JULIETTE**Rudolf Nureyev
Music by Sergueï Prokofiev**BALLET SCHOOL**Conservatoire –
August Bournonville
Music by Holger-Simon Paulli
Les Forains – Roland Petit
Music by Henri Sauguet
Piège de lumière – John Taras
Music by Jean-Michel Damase**DER ROSENKAVALIER**Richard Strauss
Directed by Herbert Wernicke**GISELLE**Jean Coralli / Jules Perrot
Music by Adolphe Adam**LA TRAVIATA**Giuseppe Verdi
Directed by Benoît Jacquot**AIDA**Giuseppe Verdi
Directed by Olivier Py

Concerts

CONCERTSARNOLD SCHÖNBERG/
GUSTAV MAHLERARNOLD SCHÖNBERG
Pierrot lunaire opus 21
String quartet opus 10ARNOLD SCHÖNBERG
Gurre-LiederSERGUEI PROKOFIEV/MAURICE
RAVEL/MODEST MUSSORGSKY

Recitals

NATHALIE DESSAY soprano /
PHILIPPE CASSARD pianoELĀNA GARANČA mezzo-soprano /
MALCOLM MARTINEAU pianoRENÉ PAPE bass /
CAMILLO RADICKE pianoDIANA DAMRAU soprano /
HELMUT DEUTSCH pianoRENÉE FLEMING soprano /
PHILIPPE JORDAN piano

Invited companies

BATSHEVA DANCE COMPANYOhad Naharin
Music by Johann Sebastian Bach,
Brian Eno, Chari Chari,
Kid 606 + Rayon, AGF, Chronomad,
Brian Wilson, Van Dyke Parks**ROSAS**Anne Teresa De Keersmaecker
Music by Gérard Grisey**ENGLISH NATIONAL BALLET**Anna-Marie Holmes
Music by Adolphe Adam,
Cesare Pugni, Léo Delibes,
Riccardo Drigo,
Prince Pyotr van Oldenburg,
Ludwig Minkus, Yuly Gerber,
Baron Boris Fitinhof-Schnell,
Albert Zabel

Portfolio

OPENING GALA OF THE BALLET SEASON

The Opening Gala of the ballet season assembles the Étoiles, the Premiers Danseurs and the Ballet Company with the participation of the Ballet School, as well as the Orchestra of the Paris Opera.

CLEAR, LOUD, BRIGHT, FORWARD

Choreography by BENJAMIN MILLEPIED / **Music by** NICO MUHLY
THEME AND VARIATIONS

Choreography by GEORGE BALANCHINE / **Music by** PIOTR ILYITCH TCHAIKOVSKI
PARIS OPERA BALLET DÉFILÉ
Music by RICHARD WAGNER

September 24, 2015





« Sumptuous gala lays out the road being taken
by its new artistic team. »

ROSLYN SULCAS / **INTERNATIONAL NEW YORK TIMES** / September 26-27, 2015

« Behind those who carried him and inspire him today,
Benjamin Millepied voluntarily fades, for an implicit
portrayal supplemented by an uplifting programme:
sensuality, technical expertise, and unity of the dancers. »

MARIE SOYEUX / **LA CROIX** / September 29, 2015



MOSES UND ARON

ARNOLD SCHÖNBERG / **Directed by** ROMEO CASTELLUCCI

Conducted by PHILIPPE JORDAN

Moses THOMAS JOHANNES MAYER / **Aron** JOHN GRAHAM-HALL

⌚ Pre-opening October 17, 2015 (for people under 28) ⌚ Opening night October 20, 2015



« An unforgettable face-to-face. »

STÉPHANE GILBART / LUXEMBURGER WORT / October 23, 2015

« Romeo Castellucci
heightens Schönberg's last
opera, in Bastille, with a
multifaceted and perfectly
mastered direction. »

GUILLAUME TION / LIBÉRATION / October 22, 2015



«Arnold Schönberg's unfinished work, a superhuman partition and the first production initiated by Stéphane Lissner, is a musical success. What has been done here by Philippe Jordan, the conductor, José Luis Basso, the choirmaster, and their troops is simply grandiose.»

CHRISTIAN MERLIN / **LE FIGARO** / October 22, 2015

«Choosing Arnold Schönberg's "Moses und Aron" to inaugurate his mission at the Paris Opera was as much a challenge as it was a manifesto. This opera is certainly not among the most popular in the repertoire, and yet it has gotten a triumphal reception on the opening night.»

PHILIPPE VENTURINI / **LES ÉCHOS** / October 22, 2015





LA DAMNATION DE FAUST

HECTOR BERLIOZ / **Directed by** ALVIS HERMANIS

Conducted by PHILIPPE JORDAN

Marguerite SOPHIE KOCH

Faust JONAS KAUFMANN / BRYAN HYMEL

Méphistophélès BRYN TERFEL

Brander EDWIN CROSSLEY-MERCER

🕒 Pre-opening December 5, 2015 (for people under 28)

🕒 Opening night December 8, 2015







« Singers shine, maestro Philippe Jordan conducts supremely. »

REINHARD J. BREMBECK / SÜDDEUTSCHE ZEITUNG / December 11, 2015



IL TROVATORE

GIUSEPPE VERDI / **Directed by** ALEX OLLÉ

Conducted by DANIELE CALLEGARI

Il Conte di Luna LUDOVIC TÉZIER / VITĀLIY BILYY / **Leonora** ANNA NETREBKO / HUI HE

Azucena EKATERINA SEMENCHUK / LUCIANA D'INTINO

Manrico MARCELO ALVAREZ / YUSIF EYVAZOV / **Ferrando** ROBERTO TAGLIAVINI / LIANG LI

» Pre-opening January 28, 2016 (for people under 28) » Opening night January 31, 2016



«Sensational “Trovatore”.»

ROGER ALIER / **LA VANGUARDIA** / February 3, 2016

RIGOLETTO

GIUSEPPE VERDI / **Directed by** CLAUS GUTH

Conducted by NICOLA LUISOTTI / PIER GIORGIO MORANDI

Il Duca di Mantova MICHAEL FABIANO / FRANCESCO DEMURO

Rigoletto QUINN KELSEY / FRANCO VASSALLO / LUDOVIC TÉZIER

Gilda OLGA PERETYATKO / IRINA LUNGU

Sparafucile RAFAL SIWEK / ANDREA MASTRONI / **Maddalena** VESSELINA KASAROVA

» Pre-opening April 9, 2016 (for people under 28) • Opening night April 11, 2016



«A phenomenal
cardboard “Rigoletto”.»

GERT KORENTSCHNIG / KURIER / April 13, 2016



IOLANTA / THE NUTCRACKER

PIOTR ILYITCH TCHAIKOVSKI

Opera – Ballet

Directed by DMITRI TCHERNIAKOV / **Conducted by** ALAIN ALTINOGLU
IOLANTA

Roi René ALEXANDER TSYMBALYUK / **Iolanta** SONYA YONCHEVA

Vaudémont ARNOLD RUTKOWSKI
THE NUTCRACKER

Choregraphy by SIDI LARBI CHERKAoui / EDOUARD LOCK / ARTHUR PITA
THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY

» Pre-opening March 7, 2016 (for people under 28) • Opening night March 9, 2016

«Never seen this!
A jubilant revisit;
a striking spectacle.»

* ROSITA BOISSEAU AND MARIE-AUDE ROUX / **LE MONDE** / March 17, 2016



«Marrying “Iolanta” and the “The Nutcracker” A crazy bet pulled off in Garnier by the Ru

ARIANE BAVELIER AND CHRISTIAN MERLIN / **LE FIGARO** / March 13, 2016



eker” like Tchaikovsky did in 1892.
ssian firebrand.»



GISELLE

JEAN CORALLI / JULES PERROT / **Adapted by** PATRICE BART / EUGÈNE POLYAKOV

Music by ADOLPHE ADAM / **Conducted by** KOEN KESSELS

THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY

❖ Pre-opening May 27, 2016 (for people under 28) ❖ Opening night May 31, 2016



«There is a miracle with “Giselle”,
the romantic ballet by excellence:
we never get tired of it.»

PHILIPPE NOISSETTE / **LES ÉCHOS** / June 2, 2016





«It's been six years since the Paris Opera's company danced "Giselle". After six years the audience was treated to a goose-bump soiree, with a high class ballet company, with a tight execution and a limpidity to fall for.»

ROSITA BOISSEAU / **LE MONDE** / June 2, 2016



LEAR

ARIBERT REIMANN / **Directed by** CALIXTO BIEITO / **Conducted by** FABIO LUISI

König Lear BO SKOVHUS / **König von Frankreich** GIDON SAKS

Cordelia ANNETTE DASCH / **Goneril** RICARDA MERBETH

» Pre-opening May 20, 2016 (for people under 28) » Opening night May 23, 2016

«A vocal and instrumental feat.»
«A show of great intensity.»

MARIE-AUDE ROUX / **LE MONDE** / May 27, 2016





LEAR

«Reinmann's striking "Lear".»

PHILIPPE VENTURINI / **LES ÉCHOS** / May 26, 2016

«A superb scene and a sober direction.»

GUILLAUME TION / **LIBÉRATION** / June 3, 2016





WILLIAM FORSYTHE

OF ANY IF AND / **Choreography** by WILLIAM FORSYTHE / **Music** by THOM WILLEMS
APPROXIMATE SONATA / **Choreography** by WILLIAM FORSYTHE / **Music** by THOM WILLEMS
BLAKE WORKS I / **Choreography** by WILLIAM FORSYTHE / **Music** by JAMES BLAKE
THE ÉTOILES, THE PREMIERS DANSEURS, AND THE BALLET COMPANY

🕒 Opening night July 4, 2016

«Dazzling!
One must put everything down
and run to see the programme that
William Forsythe has put together
at the Paris Opera Ballet.»

ARIANNE BAVELIER / **LE FIGARO** / July 6, 2016





«There was electricity in the air for this last programming of the dance season at the Paris Opera.

Think about it, a whole evening of Forsythe, worldwide creation included. One hour and fifty minutes later, Garnier's parterre was on its feet to salute one of the giants of its time.»

PHILIPPE NOISETTE / **LES ÉCHOS** / July 7, 2016



Bringing forward a new generation of artists, experimenting a new approach to opera and to ballet, and opening to younger audiences.

The Opera and young audiences

The Academy, launched in September 2015, brings together original initiatives with the goal of transmitting the know-how and heritage of the Opera.

RESIDENT ARTISTS

The goal of the Academy's training courses is to convey the Opera's unique *savoir-faire* to around thirty young artists in the early stages of their careers. Notably thanks to the support of Natixis, founding sponsor of the Academy and sponsor of the resident musicians, 9 musicians, 12 singers, 4 vocal coaches, 4 choreographers, and 1 director have been in residency for the first season. They have received an AFDAS-recognised 10-month training, as part of an effort to put their respective fields in contact. Indeed, these young artists have been able to complete and further their training whilst extending their practice to other arts. During their residency, they have been at the side of professionals and learned from their experience. These young artists have participated in professional artistic productions set in the Bastille Amphitheatre, at the studio or in partner cultural institutions, both in France and abroad. Thus, in addition to several concerts and recitals throughout the season, two creations were generated by the Academy: *Vol retour*, directed by Katie Mitchell in December 2015, and Monteverdi's *L'Orfeo*, in May 2016.

ARTS EDUCATION

By offering the « Young Audiences », « Ten Months of School and Opera », and « Opera University » programmes, alongside a programming meant for young people, the Paris Opera casts itself as part of a civic approach of training and passing on knowledge.

The « Young Audiences » (« Jeune Public ») programme, supported by the ENGIE foundation and the Total foundation, includes several initiation courses to opera and ballet, under the form of an opera and ballet programming meant for young people, of meetings, and of artistic practice workshops. Since January 2016, in the context of the « Opera for me too » (« L'Opéra pour moi aussi ») programme, a partnership between the Academy and the city of Sarcelles (Val-d'Oise) invites students to come each week to discover opera, ballet, and the



The Academy's artists during the Berlioz concert, on December 22, 2015.

various artistic jobs that surround them. This season, the « Young Audiences » service has welcomed 28,300 students, teachers, young people, and parents over the course of 70 performances and diverse pedagogical activities.

The « Ten Months of School and Opera » programme offers to the students of the Paris, Versailles, and Créteil academies the possibility of receiving an artistic education. Today this programme has nearly 10,000 students per season, divided into 33 classes. They discover the world of opera through performances and encounters with professionals. At the same time, they have the possibility to experience theatre, song, or dance through artistic practice workshops. The Paris Opera also carries a class of young students, called the « Little Violins » (« Petits Violons »), in the day-to-day learning of a musical instrument from second to fourth grade of primary school. For the 25th anniversary of the « Ten Months of School and Opera » programme in June, 2016, over one hundred students have participated in a show based on *The Adventures of Baron Münchhausen*. So as to measure the impact of this pedagogical action plan, the Paris Opera and the National Foundation of Political Science (Sciences Po) partnered to conduct a scientific research study, based on the analysis of this plan's impact on students' results and paths via a qualitative enquiry; the results of this study will be known in 2019.

Finally, the « Opera University » (« Opéra Université ») programme offers the students several discovery courses of opera and ballet structured around the season's programming. 2,600 students benefitted from this programme during the season.

CIVIC SERVICE

The Academy of the Paris Opera, with an accreditation from the Civic Service Agency, hosted four young volunteers from December 1, 2015 to July 8, 2016. Their mission was to accompany the students within the framework of the Academy's arts education programmes, and also to use multimedia means, such as photography and video, to strengthen the connection with the parents of the students participating in programmes of access to culture.

2 600 students participated in the
« Opera University » programme
during the 2015/2016 season.



The «Ten Months of School and Opera » students during their rehearsals, in May 2016.

The Ballet School can look back on a history spanning three centuries. It trains young dancers to master both the classical and contemporary repertoire, with a common search for excellence.

This season, 156 students – 84 girls and 74 boys, 20 of which were foreigners – have undergone the Ballet School's training. These young dancers shone in two shows with the Paris Opera Ballet, for the Opening Gala's *Ballet Défilé* on September 24, 2015, and for Rudolf Nureyev's *La Bayadère*, from November to December 2015. Furthermore, they gave a show at the Palais Garnier for the *Ballet School Demonstrations*, in December 2015. In April 2016, they presented the *Ballet School Production*. For this occasion, the young dancers performed August Bournonville's *Conservatoire*, Roland Petit's *Les Forains*, and John Taras's *Piège de lumière*.

THE BALLET SCHOOL'S SUMMER SCHOOL

The Summer school allows young dancers from across the world to benefit from the teaching excellence of the Paris Opera's Ballet School. In 2016, 281 students, of which 47% were foreigners, followed during one to two weeks the courses given by the School's professors and pianists, and by the Paris Opera Ballet dancers. The Summer school's success is repeated year after year, considering applications have risen by 34.3% since 2015.



Opening performance of the *Ballet School Demonstrations*, December 5, 2015

«In the painful context of these last few years, to lead a child or a teenager down an artistic path of resistance, it is an act of existence.»

ÉLISABETH PLATEL / Director of the Ballet School



weeks, in Paris and in France,
stic path is more than an act

The Pre-openings, a novelty at the Opera, have been a trademark of the season and contributed to enlarging audiences, by bringing young adults to the performances.

This season was the opportunity to launch the Pre-openings for young audiences, reserved for theatregoers under 28 years of age. Thanks to a partnership with BNP-Paribas, 25,000 seats over the course of thirteen Pre-openings were offered for the exceptional rate of 10 euros, across all seating categories. This low price facilitated the access to the Paris Opera's opera and dance productions for young people, thus allowing them to see six operas some days before the opening night: *Moses und Aron*, *Bluebeard's Castle/La Voix humaine*, *La Damnation de Faust*, *Il Trovatore*, *Iolanta/The Nutcracker*, and *Lear* (the Pre-opening for *Rigoletto* could not take place due to a social movement); they also saw six ballets: *20 dancers for the 20th century*, *Robbins/Millepied/Balanchine*, *Anne Teresa de Keersmaeker*, *Wheeldon/McGregor/Bausch*, *Ratmansky/Balanchine/Robbins/Peck*, and *Giselle*. All these productions were sold out in record time. The Pre-openings' success has demonstrated the Paris Opera's ability to draw in new audiences: it was the first visit to the Palais Garnier or the Opéra Bastille for 58% of young people who benefited from this initiative.



Pre-opening for *Lear* on May 16, 2016

«The Opera for a handful of pennies.»

TÉLÉRAMA / June 2015

Birth of the 3^e Scène,
a platform for digital
creation and innovation,
and of a new website
which has already drawn
in nearly 4 million unique
visitors.

The Opera innovates

After the Palais Garnier in 1875 and the Opéra Bastille in 1989, the Paris Opera launched in 2015 the 3^e Scène, a virtual immersion into the Opera's world.

The 3^e Scène is a digital platform designed as a place for artistic creation and experimentation. The works presented on it, which always bear relation to the Opera's world, have been created by visual artists, filmmakers, composers, photographers, choreographers, and writers. These productions are intended to defend the Opera's tradition of excellence, whilst contributing to artistic creation.

Freely accessible on www.operadeparis.fr/3e-scene, the 3^e Scène attracts new spectators and renews the public's approach to opera and dance. The 3^e Scène is now accessible on an app for tablets and soon for mobile phones, thus linking tradition and modern technologies. Over the course of its first year, the 3^e Scène garnered 1,213,000 views. Nearly three-fourths of internet surfers came from abroad, notably from the United States and Brazil.

About thirty artists presented productions of different natures: visual arts, photography, music, animation, fiction, literature, dance, new technologies and digital art. Many renowned artists participated, such as Mathieu Amalric, Carine Brancowitz, UVA, Manuela Dalle, Loren Denis, Denis Darzacq, Pierre Even, Glen Keane, Wendy Morgan, Alex Prager, Julien Prévieux, Jacob Sutton, Arnaud Uyttenhove, Xavier Veilhan, Karim Zeriahen, Rebecca Zlotowski, Valérie Donzelli, Bret Easton Ellis, and William Forsythe. Moreover, a partnership with Google made it possible to capture a 360° view of a section of Benjamin Millepied's ballet *Clear, Loud, Bright, Forward*, thus offering a one-of-a kind immersive view to spectators.

The Circle of Founders of the 3^e Scène, presided over by Jean-François Dubos, put together corporate and individual sponsors which allowed the innovative project of a digital creation platform. The 3^e Scène's budget for the years 2015 and 2016 rose to 845,000 euros, of which 150,000 euros were gathered thanks to AROP, 395,000 euros thanks to the Fondation pour le Rayonnement de l'Opéra national de Paris, and 300,000 euros provided by the Van Cleef & Arpels Haute Joaillerie corporation in 2016.



«Our creations go on tour
to places untouched by the Opera.»

DIMITRI CHAMBLAS/ **STRATÉGIES** / March 24, 2016

THE 3^e SCÈNE GOES OUT

Although the 3^e Scène is by design a digital platform, it has materialised through exhibits. 12 pieces were presented at the Fonds Hélène & Edouard Leclerc, in Landerneau, and others at the Cinémathèque française, at the Centre Pompidou, at the Palais de Tokyo, at the Paris Photo Art Basel... The 3^e Scène was also on-board Air France's long-haul flights in the spring of 2016, and was presented at Paris' Nuit blanche in September.

«The 3^e Scène, the Paris Opera's trump card»

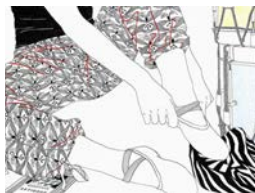
STRATÉGIES / March 24, 2016



La Grande Sortie
Alex Prager



Figaro
Bret Easton Ellis



Intermezzo
Caroline Brancowitz



Giselle: The Walking Landscape
David Luraschi



Je vous emmène / Éric Reinhardt, Marie-Agnès Gillot



Nephtali
Glen Keane, Marion Barbeau



Opera Duet
Guillaume Delaperriere



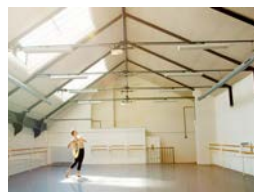
États transitoires
III-Studio, Axel Ibot



Ascension
Jacob Sutton



Patterns of life
Julien Prévioux



L'Après-midi d'un faune
Karim Zeriahen



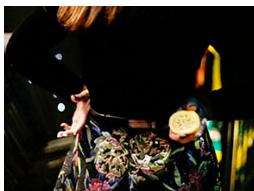
La Claque
Loren Denis, Anthony Vibert



O comme Opéra
Loren Denis



Je me souviens
Manuela Dalle



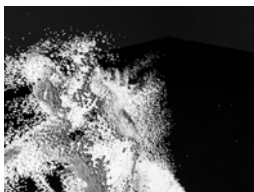
Auditions
Manuela Dalle, Carole Grigy



Piano Piano
Rob & Maria



C'est presque au bout du monde
Mathieu Amalric, Barbara Hannigan



Metamorphosis
UVA



Alignigung
William Forsythe



Suivez donc la mesure
Valérie Donzelli, Jonas Kaufmann



Etoiles, I see you
Wendy Morgan, Lil Buck



Foyer de la danse
Pierre Even



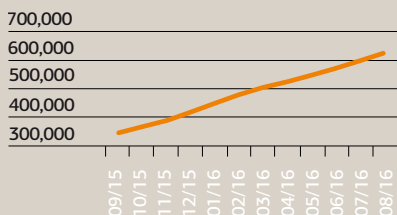
Matching Numbers
Xavier Veilhan

A new digital face, just as online followers and fans ceaselessly increase on social media.

For the first year under the management of Stéphane Lissner, in 2015, the Paris Opera unveiled its new digital face. The website, the Magazine and the main mobile app have been remodelled for the sake of clarity, aesthetics, and comfort.

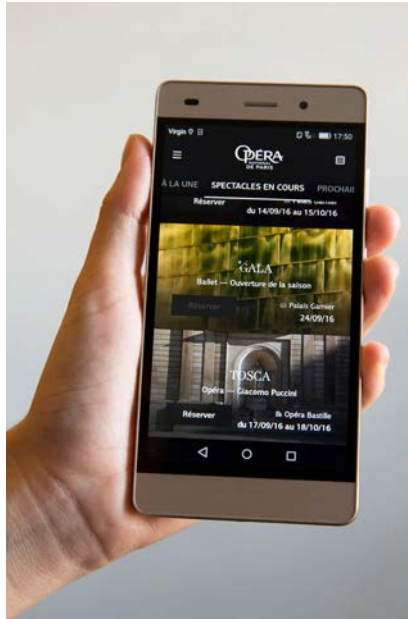
The new website, launched in September 2015, offers better access to information and ticketing. Designed to be more intuitive, the website has drawn in 3,863,100 unique visitors between September 1st, 2015 and September 1st, 2016, which puts the Paris Opera's website at first rank amongst other European opera houses. As they browsed the website, visitors had the opportunity to discover the new online Magazine, which replaced the previous printed version. Composed of interviews, videos, and podcasts on the topic of all the shows produced in partnership with France Musique, the Magazine makes it possible to penetrate the world of each of the institution's opera and dance productions.

In June 2016, a new main mobile app was launched. It gives audiences a more direct access to ticketing, and access to the theatres can now be done with a M-ticket. On it, users can also see the Magazine, programming, trailers and podcasts of all productions.



Evolution of the number of subscribers and followers on social media in 2015/2016









The Paris Opera's growing online presence is rewarded with the attention of internet users. The Opera's official YouTube and Dailymotion channels have received nearly 2 million views between September 2015 and July 2016. At the same time, since late 2014, the Paris Opera's social media accounts have grown constantly. The number of fans of the Paris Opera grew by 67% on Facebook and 180% on Twitter between October 2014 and July 2016.

In November 2014 and then in January 2015, the Paris Opera launched two Instagram accounts which managed an important and active community instantaneously. With a growth of 180,000 subscribers in a year and a half, the Opera's Instagram accounts have today become the world's most consulted amongst those of opera and ballet institutions.

As of July 31, 2016, the Opera's social networks totalled 593,300 subscribers between Facebook, Twitter, and Instagram. They thus rose to the worldwide top three most visited accounts for opera and ballet.

 Opéra national de Paris  @operadeparis  operadeparis
 Ballet de l'Opéra national de Paris  @BalletOParis  balletoperadeparis

Always more services to
welcome the audience,
unprecedented events,
and a growing sponsor
base despite challenging
circumstances.

The Opera modernises

The Paris Opera has invested much to welcome its audiences and allow them to visit the two theatres in prime conditions.

At the beginning of the season, the public could discover the Opera's new visual identity through new posters, a new logo, and even new bilingual programming booklets with a redesigned structure and enhanced contents.

The Opéra Bastille's interlude bars were also renovated in the summer of 2015, and a giant screen was installed in the autumn of 2015 inside the arch at Place de la Bastille. This LED screen, which is 13 meters long and 5 metres high, is an invitation to discover the Paris Opera. Passers-by can see on it the titles of currently shown productions and pictures of the artists participating in them. This screen also projects information concerning the two theatres' news, and of the possibility of visiting them.

Guided visits to the Opéra Bastille, devised by architect Carlos Ott, have been developed. Visitors are invited to explore the backstage of this great modern theatre, to discover its spectacular machinery and parts of its ateliers. As to the Palais Garnier, it is one of Paris most visited monuments. During the 2015/2016 season, over 556,000 people have come to the Palais Garnier, of which 107,400 in guided visits.

These visits give access, in addition to the permanent collections, to temporary exhibits such as James Bort's « Les Étoiles », at the Opéra Bastille in March 2016, or « American choreographers », inaugurated towards the end of the season. Alas, due to the unfortunate circumstances in Paris, the number of visitors to the Palais Garnier is decreasing, as it is in all Parisian landmarks. As early as January 2015, the Paris Opera reinforced its security measures, then proceeded in November 2015 to install metal detectors at the entrances of its theatres.



TICKETING SPECIAL OFFERS

The Paris Opera aspires to propose offers adapted to spectators' profiles. This is why two targeted campaigns offering seats for 50 euros were launched. The first operation, in February 2016, offered 5,000 tickets at this



Installation of the giant screen at Place de la Bastille in the autumn of 2015.

«The giant screen at Place de la Bastille grants visibility to lyrical arts and opens it to the city.»

LE TEMPS / February 13, 2016

price. The second, in June 2016, offered 2,000 tickets. In total, 301,479 tickets were sold for a fee no higher than 50 euros over the course of the season.

UNPRECEDENTED EVENTS

On June 21, 2016, for the very first time, a free opera concert was offered to the public in the context of the Fête de la musique, thanks to the exceptional support of Saint-Gobain. The Orchestra and Chorus of the Paris Opera were united under the direction of Philippe Jordan with Sondra Radvanovsky, Anita Rachvelishvili and Aleksandrs Antonenko to perform major arias from the repertoire, from Verdi to Bizet via Puccini and Saint-Saëns. The project of airing this concert for free, on the screen at Place de la Bastille, was scrapped due to security concerns.

Furthermore, the Paris Opera devoted some events to subscribers: in addition to a Subscribers' day, a presentation of the season at the Palais Garnier and an encounter with Stéphane Lissner were offered to them. To these we can add the possibility to attend the Opening Gala of the ballet season, on September 24, 2015.

Sponsorship, which is constantly growing, has allowed the financing of ambitious productions and innovative projects that contribute to the Opera's growing reach.

THE ASSOCIATION POUR LE RAYONNEMENT DE L'OPÉRA NATIONAL DE PARIS

Since 1980, the AROP has contributed to the Paris Opera's prestige by gathering private funds from individuals and corporations. During the 2015/2016 season, 19 million euros were collected, of which 13 million in sponsorships as opposed to 11 million euros in 2014/2015, plus 500,000 euros in investments and skills-based sponsorships and 5.5 million euros in ticketing. Thanks to donations from its 3,300 members, the AROP contributes to enriching the Opera's repertoire by partly financing ambitious productions as well as the Ballet and the Orchestra's tours, by supporting the Opera's young artists, and by facilitating young people's access to opera.

CORPORATE SPONSORSHIPS

Corporate sponsorships have reached 6,125 million euros during the season, which means a 40% progression compared to the 2014/2015 season. This exceptional result was obtained thanks to the generosity and loyalty of corporate sponsors; some of them made the choice of supporting the Opera's new projects (Academy, 3^e Scène, Pre-openings) by increasing and perpetuating their support. EY, Paprec Recyclage, and Rolex, which were already the Opera's three main sponsors in 2014/2015, have expanded and extended their support. Van Cleef & Arpels Haute Joaillerie, Natixis and Champagne house Taittinger have joined the circle of sponsor corporations.

In addition to this financial assistance, some corporations supported the institution through loans or gifts of products or competences: EY (studies on technical planning), Renault (loan of vehicles), Arjo Wiggins Creative Papers (donation of paper for the season's brochure), Alvanon (fabrication of mannequins adapted to the Ballet dancers' morphotype) and INDIBA SA (recovery machines for dancers) – all of which have allowed the Opera to equip and modernise without undertaking supplementary costs.

PRIVATE FOUNDATIONS AND MAJOR DONORS

Individual donors and private foundations have become massively involved in supporting the Paris Opera's new projects. The Bettencourt Schueller Foundation has committed to being the Academy's « Principal sponsor ». Other French and international foundations also rallied to support the Academy, such as the Eloise Susanna Gale Foundation and the Stávros Niárchos Foundation, in addition to many individual sponsors. The Circle of Founders of the 3^e Scène has assembled sponsors, both individuals and corporations, mindful of honouring this unique digital platform. The screening of shows in cinemas and on TV was made possible thanks to the Orange Foundation, sponsor of the Opera's audio-visual broadcasts.

Certain major donors got involved with the Paris Opera to support some productions such as *Moses und Aron* or symphonic concerts, but also its Orchestra and Ballet's tours, which ensure the Opera's reach both in France and around the world.

Moreover, the Blavatnik Family Foundation has contributed to actions in support of ballet dancers' health. The Opening Gala of the Paris Opera's season, supported by Dior-Christian Dior Parfums, has allowed collection of over a million euros dedicated to the activities of the Opera's Ballet.

THE CERCLE BERLIOZ FOR OPERA PHILANTHROPISTS

Introduced in September 2015 by Stéphane Lissner, the Cercle Berlioz gathers sponsors to honour the French opera repertoire by supporting new productions of the great operas. For its first season, the Cercle Berlioz united very generous donors around Hector Berlioz's *La Damnation de Faust*. The Paris Opera opened its backstage doors to its sponsors. At the side of the artists and the production teams, the members of the Cercle Berlioz thus discovered the stages involved in the creation of *La Damnation de Faust*.

THE RENTING OF THEATRES AND PUBLIC SPACES

The renting of theatres and public spaces has increased by a little more than 100,000 euros between the 2014/2015 and the 2015/2016 seasons, reaching an overall amount of 2,334 million euros, with a difficult context linked to the attacks.

In addition to the traditional gala of the Bal de l'X, the Paris Opera held two of designer Stella McCartney's fashion shows and one of Courrèges's, on top of several concerts. Besides this, the Palais Garnier hosted the shooting of several feature films; such as François Ozon's *Frantz* or Stéphanie Di Giusto's *The Dancer*, not to mention the filming of several commercials.

Corporations such as EY, for its Entrepreneur of the year award, or the law firm Dentons, gathering its associates from across the world, chose the Palais Garnier to host prestigious soirees.

15/16

quantified
assessment

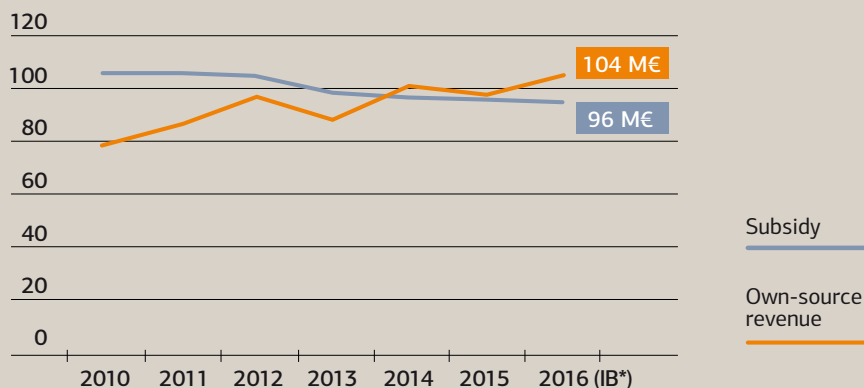
Economic and financial balance sheet 2015

On an economic and budgetary level, the year 2015 ended on an almost balanced budget, with an end result of -0.2M€, that is to say 0.1% of the total budget. This can be explained above all by the reduction of the two main sources of financing. State subsidy (95.7M€ excluding tax) decreased by 1M€, and now represents around 47% of total revenue, in other words a drop of over 10 million euros in 6 years. As for own-source revenue, it has suffered from a decline in ticket sales, particularly due to social movements and to the number of visits to the Palais Garnier, which was hurt by the fall in tourist presence, particularly in the way of international tourism. Revenue from sponsorships continued to grow, up by 30% in 2015 compared to 2014. As for expenses, the payroll has been lowered by 2.25% since 2014, which amounts to the first decrease of the payroll since 2010. The production balance, which measures the difference between productions' revenue (in ticketing) and expenses, stays at the very high level of 25.8M€.

These results brought to a limited self-financing capacity compared to 2014, at 5M€. Expenses in investments and major works remained high, with an investment subsidy of 1.5M€ completed by the institution's working capital.

Subsidy and own-source revenue

Evolution between 2010 and 2016, in M€



* Initial budget

Evolution of the financial result

In M€ excluding tax	2010	2011	2012	2013	2014	2015
Expenses						
Payroll						
(excluding artists' fees)	103.7	108.3	112.7	114.2	116.7	114.0
Performances	39.3	38.3	39.5	37.4	38.6	38.3
Other expenses	46.0	45.1	46.7	51.3	47.8	48.1
Total	189.0	191.7	198.9	202.9	203.1	200.4

Revenue						
State subsidy	105.8	105.8	104.5	98.4	96.7	95.7
Performances	53.2	57.8	66.2	56.2	68.5	64.1
Sponsorship-Partnership	7.7	8.5	9.1	9.4	9.3	12.1
Commercial revenue	12.5	13.7	16.4	16.0	18.5	18.4
Other income						
including financial products	12.6	11.3	11.1	14.0	13.7	9.9
Total	191.8	197.1	207.3	194.0	206.7	200.2

Result	2.8	5.4	8.4	-8.9	3.6	-0.2
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In M€ excluding tax	2010	2011	2012	2013	2014	2015
Working capital						
Working capital variation	4.8	7.1	6.9	-6.4	-0.9	-7.1

Investment						
Investment in major works	11.5	11.3	10.7	9.8	11.7	14.8
Operating cash flow	8.6	13.3	16.2	2.6	8.0	5.0
Investment subsidy	6.0	4.0	1.0	0.0	1.5	1.5

Audiences 2015/2016

Ticket sales for performances

Sales channels*

	Sales	%	Revenue	%
Internet	429,490	55.6 %	38,671,596 €	56.8 %
Box office	88,649	11.5 %	3,859,486 €	5.7 %
Groups	66,507	8.6 %	5,480,293 €	8.0 %
Mail	59,419	7.7 %	6,502,078 €	9.5 %
AROP	40,827	5.3 %	5,357,643 €	7.9 %
Call centre	33,818	4.4 %	3,694,571 €	5.4 %
Other	29,272	3.8 %	1,269,205 €	1.9 %
Agencies	23,938	3.1 %	3,284,681 €	4.8 %
TOTAL	771,920	100.0 %	68,119,553 €	100.0 %

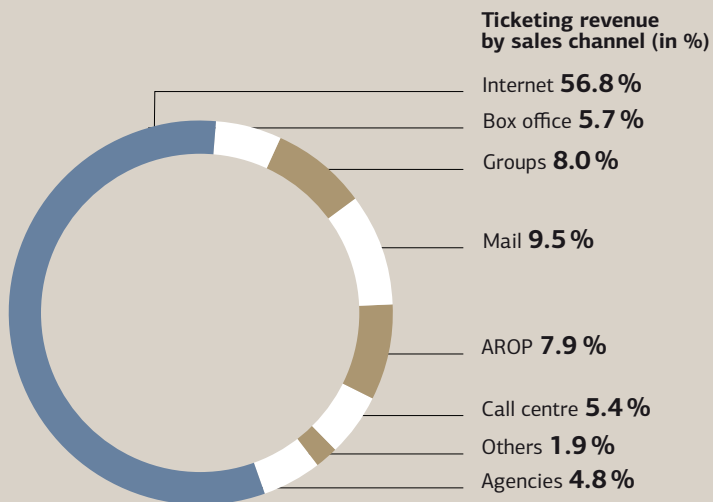
* Excluding young audiences

Non-subscription sales (individual)

	Sales	%	Revenue	%
Internet	312,608	71.9 %	29,295,955 €	79.8 %
Call centre	23,064	5.3 %	2,459,275 €	6.7 %
Box office	88,108	20.3 %	3,851,821 €	10.5 %
Mail	11,036	2.5 %	1,096,338 €	3.0 %
TOTAL	434,816	100,0 %	36,703,389 €	100.0 %

Groups and agencies sales

	Sales	%	Revenue	%
Agencies	23,690	27.7 %	3,244,841 €	38.7 %
Works councils	21,574	25.2 %	2,335,583 €	27.9 %
Education	17,634	20.6 %	705,937 €	8.4 %
Groups of friends and associations	19,108	22.3 %	1,551,340 €	18.5 %
Tourism, Travel	3,573	4.2 %	546,346 €	6.5 %
TOTAL	85,579	100.0 %	8,384,047 €	100.0 %



The number of tickets sold on the internet continues to grow.

Over 55% of tickets have been sold on the Paris Opera's website and mobile app, that is a 3.9 point progression compared to 2014/2015. As ticket sales dematerialise, box office sales have decreased by 1.6 point, and have predominantly concerned spectators seeking information and advice.

Audiences in 2015/2016

Spectator profiles

Audience types		
	2014/2015	2015/2016
Individuals	82.8 %	82.6 %
<i>of which young people under 28*</i>	13.9 %	17.1 %
Groups, agencies	12.4 %	11.9 %
AROP	4.8 %	5.5 %
TOTAL	100.0 %	100.0 %

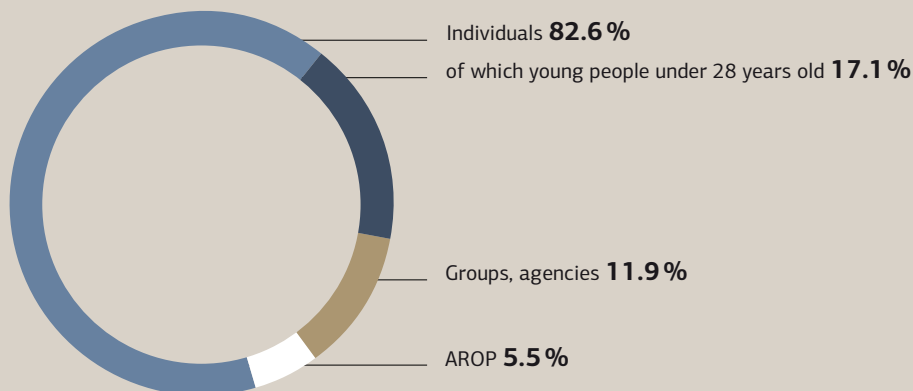
* All purchases (young people programmes, full rates)

Attendance levels for individual spectators	
	%
Subscribers	34.1 %
Regulars (2 performances and more)	28.9 %
Occasional (1 performance)	37.0 %
TOTAL	100.0 %

Geographic profile of individual spectators	
	%
Paris	48.9 %
Greater Paris region	27.4 %
Other regions	10.2 %
Abroad	13.5 %
TOTAL	100.0 %

Average age of individual spectators	
	46
Average age of opera spectator	48
Average age of ballet spectator	44
Average age of subscribers	56

Audience types in 2015/2016

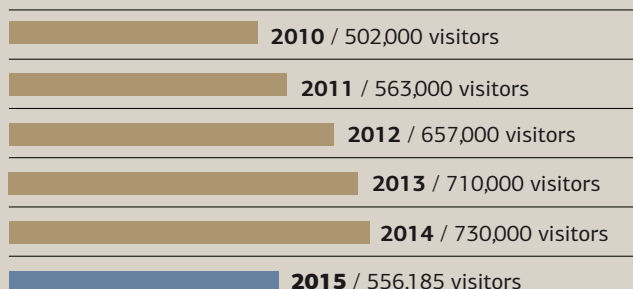


The Paris Opera pursues the objective of drawing in new audiences. As a consequence young people under 28 now represent 17.1% of the Opera's audiences, 3 points more than in 2014/2015. The number of people under 18 has increased by 15% compared to 2014/2015.

The Opera maintains its efforts regarding subscribers, which make up about a third of all audiences. Thus over 34% of ticket purchases are made by subscribers. Although the global amount of subscriptions has gone down by 3% between the 2014/2015 and the 2015/2016 seasons, the average basket of individual subscribers has gone from 894€ to 1,005€ in 2015/2016. The number of seats bought by subscribers has increased by 2%.

Palais Garnier visits

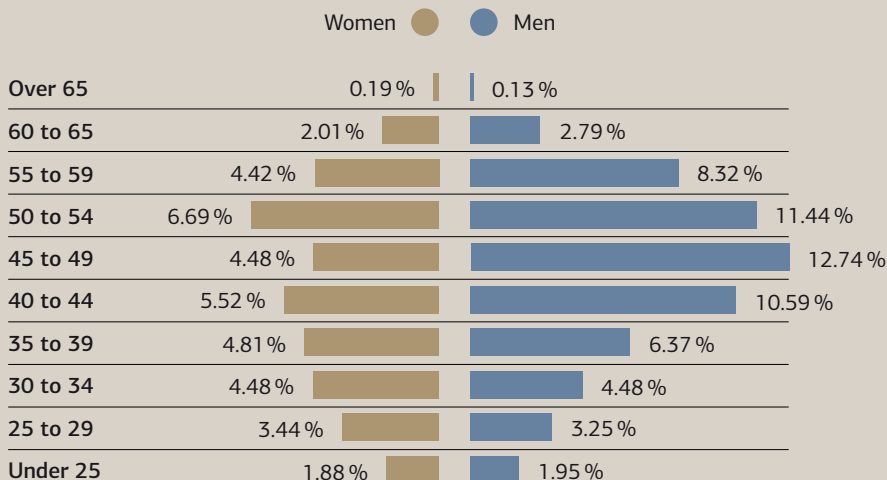
Number of visitors per year



Human resources 2015

Age pyramid

Permanent contract employees as of 31/12/2015



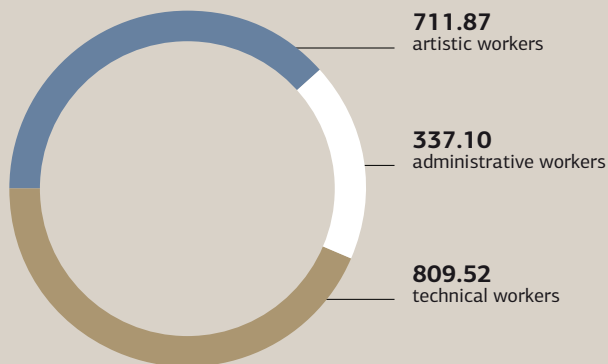
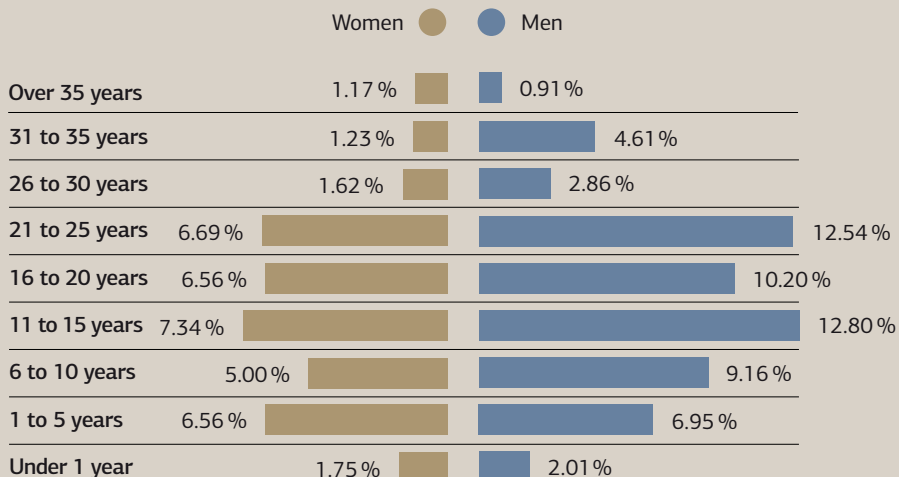
Average monthly workforce by category (FTE*)

Category	Permanent	Fixed-term	Total
Artistic workers	531.64	180.23	711.87
Technical workers	666.50	143.02	809.52
Administrative workers	289.82	47.28	337.10
TOTAL	1,487.96	370.53	1,858.49

* Full-time equivalent

Seniority pyramid

Permanent contract employees as of 31/12/2015



Attendance 2015/2016*

Opera

Theme/Theatre	Production title	Performances
Opera		
Opéra Bastille	La Damnation de Faust	9
	Il Barbiere di Siviglia	10
	La Traviata	11
	L'Elisir d'amore	7
	Die Meistersinger von Nürnberg	6
	Il Trovatore	13
	Moses und Aron	7
	Rigoletto	16
	Aida	13
	Madama Butterfly	12
	Der Rosenkavalier	7
	Werther	6
	Don Giovanni	12
Total Opéra Bastille		129
Palais Garnier	Iolanta/The Nutcracker	11
	Platée	12
	Capriccio	9
	Lear	6
	Bluebeard's Castle/La Voix humaine	9
Total Palais Garnier		47
Total Opera		176

*Excluding young audiences/Pre-openings.

Spectators	Occupancy rate (excluding seats without visibility)
24,376	98.70 %
27,033	98.50 %
29,699	98.40 %
18,820	97.90 %
16,012	97.20 %
34,462	96.60 %
17,945	93.40 %
40,630	92.50 %
32,056	89.80 %
28,660	87.00 %
16,151	84.10 %
13,560	82.30 %
26,676	81.00 %
326,080	92.11 %
19,954	100.00 %
19,289	89.40 %
14,422	89.10 %
9,597	88.90 %
14,390	88.90 %
77,652	91.26 %
403,732	91.69 %

802,921 spectators attended the performances of the Paris Opera, the Ballet School and the Academy over the course of the season, all formats and all theatres combined.

Amongst them, 748,832 attended a production at the Palais Garnier, the Opéra Bastille, or the Philharmonie (excluding productions for young audiences or Pre-openings). 53.9% attended an opera, 42.5% attended a ballet, and 3.2% attended a concert.

Attendance 2015/2016*

Ballet

Theme/Salle	Production title	Performances
Ballet		
Public spaces of the Palais Garnier	Boris Charmatz	13
Total Public spaces of the Palais Garnier		13
Opéra Bastille	Roméo et Juliette	14
	La Bayadère	23
	Peck/Balanchine	6
Total Opéra Bastille		43
Palais Garnier	Giselle	13
	Opening Gala	1
	Wheeldon/McGregor/Bausch New Year	1
	Robbins/Millepied/Balanchine	12
	Ratmansky/Balanchine/Robbins/Peck	5
	English National Ballet	6
	Ballet School Production	4
	Bel/Millepied/Robbins	14
	Wheeldon/McGregor/Bausch	16
	Anne Teresa De Keersmaeker	14
	William Forsythe	11
	Ballet School Demonstrations	6
	Batsheva Dance Company	6
	Maguy Marin	8
Total Palais Garnier		117
Total Ballet		173

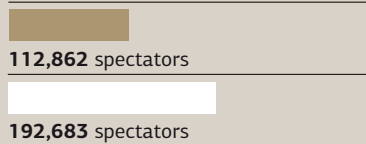
*Excluding young audiences/Pre-openings.

Spectators	Occupancy rate (excluding seats without visibility)
12,733	89.50 %
12,733	89.50 %
38,332	99.70 %
62,254	98.60 %
12,276	74.50 %
112,862	90.93 %
23,618	100.00 %
1,998	100.00 %
1,786	99.30 %
20,616	95.50 %
8,555	95.10 %
10,214	94.60 %
6,719	93.40 %
23,484	93.20 %
26,150	90.80 %
22,810	90.60 %
17,870	90.30 %
9,270	85.90 %
9,160	84.90 %
10,433	72.50 %
192,683	91.86 %
318,278	90.76 %

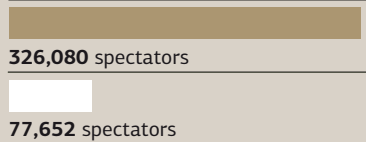
Number of spectators at the Palais Garnier and the Opéra Bastille by event type

Opera Bastille ● Palais Garnier

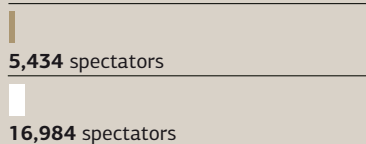
Ballet



Opera



Concert



Attendance 2015/2016*

Concerts

Theme/Theatre	Production title	Performances
Concerts		
Philharmonie	Concert Philippe Jordan - Schönberg / Mahler	1
	Concert Philippe Jordan - Schönberg	1
Total Philharmonie		2
Opéra Bastille	Exceptional lyrical concert	1
	Concert Philippe Jordan - Prokofiev / Ravel / Moussorgski	1
Total Opéra Bastille		2
Palais Garnier	Renee Fleming Recital	1
	Concert by the Academy	1
	Natalie Dessay Recital	1
	Midi musical : Ravel / Saint-Saëns	1
	Diana Damrau Recital	1
	Elina Garanca Recital	1
	Midi musical : Schumann / Reimann	1
	Midi musical : Strauss / Zemlinsky / Korngold	1
	Concert Philippe Jordan - Schönberg	1
	Midi musical : Schubert / Hummel	1
	René Pape Recital	1
Total Palais Garnier		11
Total concerts		15
Total 2015/2016		364

*Excluding young audiences/Pre-openings.

Spectators	Occupancy rate (excluding seats without visibility)
2,336	96.60 %
2,068	85.60 %
4,404	91.10 %
2,709	–
2,725	99.30 %
5,434	99.30 %
1,815	100.00 %
1,712	95.20 %
1,643	91.30 %
1,632	90.70 %
1,596	88.70 %
1,575	87.50 %
1,525	84.80 %
1,515	84.20 %
1,441	80.10 %
1,308	72.70 %
1,222	67.90 %
16,984	85.74 %
26,822	92.05 %
748,832	91.50 %

Number of performances by event type

176 operas

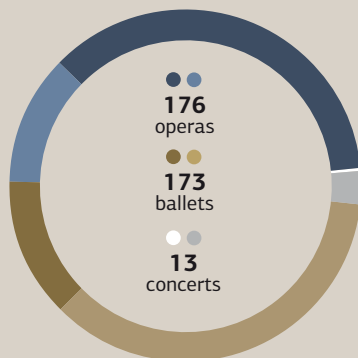
Opera Bastille ●
Palais Garnier ●

173 ballets

Opera Bastille ●
Palais Garnier ●

13 concerts

Opera Bastille ●
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AS OF 01/10/2016

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