

## The Autumn Constellation



### season opening

### Parade

The season starts with fanfare!

Have you ever wondered what the ideal music would sound like? At the beginning of the 20th century, American composer Charles Ives certainly did. He dedicated his life's work to a wild dream: creating a radically new kind of music by layering all of the styles he enjoyed. So let's go wild and turn his dream into a grand parade!

The festivities will begin with five musical strolls through the city streets featuring an eclectic combination of bands and ensembles. Follow your favourite or listen to them all when they arrive and join forces at Place du Théâtre. There, like individual strands in a tapestry, they'll weave together a new piece composed specially for the occasion.

Subsequently, the Opéra will open its doors for an extraordinary weekend of performances that will take place throughout the building. The featured musicians will showcase 20th-century composers, and especially Erik Satie, whose music for the celebrated 1917 ballet *Parade* will be performed by the Orchestre National de Lille. The original stage curtain painted for the ballet by Pablo Picasso will also be on display in the Grande Salle for four days. On Saturday evening, avant-garde jazz trio Steamboat Switzerland will take the audience on a tempestuous, unforgettable ride to the border between hardcore and virtuoso avant-garde music.

<b>20-24 September</b>
<div> <div><span>See reverse for programme details</span></div> <div>Free (Steamboat Switzerland concert upon reservation)</div> <div>Part of European Heritage Days and Fiesta: the 7th edition of Lille3000</div> </div>

### voice recital

### Songs of love and death

Messiaen, Ravel, Wagner/Liszt

**Richard Wagner / Franz Liszt**  
*Isoldens Liebestod* from *Tristan und Isolde*, arr. for piano (1867)  
**Maurice Ravel** *Shéhérazade* (1903)  
**Olivier Messiaen** *Harawi* (1945)

*Liebestod* is the radical idea that love reaches its ultimate fulfillment in death. In 1945, Olivier Messiaen – who was obsessed with the legend of Tristan and Isolde – composed a cycle entitled *Harawi*, inspired by Quechua love songs, which invariably end in the lovers' death. He recognized in them a kinship with the final *Liebestod* from Wagner's opera. He blends Andean folklore and surrealist poetry in hypnotic music to express the cruel yet sublime fate of love beyond death.

In *Shéhérazade*, Maurice Ravel also projects extreme representations of love onto a foreign culture. His three melodies evoke spellbinding sensuality and forbidden passion in an imagined Orient.

Mezzo-soprano **Rachael Wilson**, **Katia Ledoux**  
Piano **Virginie Déjós**

**Sunday 28 September**  
Running time: approx. 2 hr. incl. interval  
Price C

### dance

### S 62° 58', W 60° 39'

Peeping Tom / Franck Chartier

A ship is stranded in the arctic ice. Its compass reads S 62° 58' W 60° 39'. The panicked passengers do what they can to survive. Then a new tragedy takes the stage: that of the artists performing the piece. The quest for truth and authentic emotion pushes them to go above and beyond. Somewhere between dance and theatre, fiction and reality, this impressive production by Peeping Tom explores the limits of creation and the fragile nature of our existence.

<b>21-23 November</b>
<div> <div><span>Running time: approx. 1 hr. 45 min. (no interval)</span></div> <div>Price B</div> </div>

### opera

### L'Écume des jours

Libretto by the composer based on the novel by **Boris Vian**  
Premiered at the Opéra-Comique in Paris in 1986  
**New production**

Young, idle and carefree, their lives revolve around parties, flirting and jazz. Colin treats his friends to dishes whipped up by his cook, Nicolas, invents the pianocktail to prepare drinks perfectly in tune with the music, and dreams of true love. When Chloé comes into his life, his happiness seems complete. But a malignant water lily is slowly growing in her lungs.

Boris Vian wrote *L'Écume des jours* (*Froth on the Daydream*) in just a few weeks, at the age of 26. Behind its radiant, enigmatic title, the postwar novel tells an ambiguous tale. Laced with surrealist poetry, where mice speak and lovers hide in a pink cloud, the fantastical story slowly but surely turns into a tragedy about the fleeting and ineffable nature of happiness.

The book, which became a cult classic in the 1960s, was adapted for the stage and film several times before Soviet composer Edison Denisov turned it into an opera. Fascinated by French culture and Western European music, Denisov saw in the narrative freedom of *L'Écume* a perfect opportunity to expand his musical horizon beyond the strict socialist-realist canon in force behind the Iron Curtain. An adept of polystylism, Denisov relies on motifs inspired by jazz (Duke Ellington comes to mind), Russian liturgical chants, Wagner's *Tristan und Isolde*, and the ringing of Orthodox church bells.

Informed by his own work as a composer, Lebanese-Polish conductor Bassem Akkî is a specialist in contemporary repertoire. Particularly attuned to the fusion of multiple musical languages, he breathes new life into this rarely staged 'lyrical drama'. Sought-after Franco-Polish stage director Anna Smolar artfully combines poetry, humour and depth in her productions. For her operatic debut, she has chosen to place Chloé at the centre of the plot. While she seems to be little more than a fantasy in the original work, here Chloé becomes a flesh-and-bones narrator. She gives voice to the complexities of terminal illness and makes a case for the freedom to be found in living and dying by your own rules.

Musical director **Bassem Akkî** - Staging **Anna Smolar**

Chloé **Josefin Feller** - Colin **Cameron Becker**  
Aïse **Katia Ledoux** - Chick **Elmar Gilbertsson**  
Isis **Natasha Te Rupe Wilson** - The mouse **Malgorzata Gorol**  
Chœur de l'Opéra de Lille - Orchestre National de Lille

<b>5-15 November</b>
<div> <div><span>Sung in French with French and English surtitles</span></div> <div>Running time: approx. 2 hr. 50 min. incl. interval</div> <div>Price A</div> </div>

### family outing

### Big Bang

Happy Days for Kids

A delightful weekend awaits children and their families at the Opéra de Lille! With help from the irresistible Zonko Compagnie, the entire building will become a maze of colourful, musical adventures. An eclectic collection of shows, sound installations, a treasure hunt and entertaining workshops are sure to please anyone who fancies new experiences!

<b>Saturday 29 and Sunday 30 November</b>
<div> <div><span>Free admission</span></div> <div><span><i>The full programme will be available about a month ahead of time at opera-lille.fr. Some of the events are subject to change and require booking. All tickets cost €3 and are available for purchase about three weeks before the event.</i></span></div> </div>

→ **Open Week centred on *L'Écume des jours*** 14-18 October  
→ **Sieste concerts** 7 October and 25 November  
→ **Insomniacque concert** 11 October  
→ **Heure bleue concerts** 23 October and 13 November  
→ ***Nothing Lasts Forever*** performance by Kapitolina Tsvetkova in public spaces 4-9 November

## The Winter Constellation



### voice recital

### The heart has its reasons

**Robert Schumann** *Liederkreis*, Op. 39 (1840)  
**Leoš Janáček**  
On an *Overgrown Path*, for piano solo (1900-1912)  
*Diary of One Who Disappeared* (1917)

Listening to your heart often comes with risks. In both cycles sung by Petr Nekoranec, whose performance in *David et Jonathan* last season earned him great acclaim, love leads a young man down a road paved with uncertainty. Robert Schumann composed *Liederkreis* (Op. 39) in 1840, using a collection of poems by Joseph von Eichendorff to construct a narrative around an enigmatic journey that leads to the triumph of true love. As for Leoš Janáček, he takes another road entirely. In his 1917 *Diary of One Who Disappeared*, a farmer's passion for a Roma woman spurs him to quit his village and forsake his family. He leaves behind a few poems that express his inner conflict between social obligation and personal fulfillment.

Tenor **Petr Nekoranec** - Piano **Ahmad Hedar**

<b>Tuesday 9 December</b>
<div> <div><span>Running time: approx. 2 hr. incl. interval</span></div> <div>Price C</div> </div>

### travelling opera

A documentary music theatre based on the opera *Bluebeard's Castle* by **Béla Bartók**  
Libretto by **Béla Balázs**  
Premiered in Budapest in 1918

Created by **Jeffrey Döring** in Leipzig in 2024  
Arrangement for chamber ensemble by **Stephan Goldberg**  
New adaptation based on experiences told by residents of the Hauts-de-France region

In Béla Bartók's only opera, Judith leaves her family and her betrothed to become Bluebeard's wife. He welcomes her into a dark, lonely castle, which seems to embody his emotional life. To let in the light, Judith demands that he open, one by one, each of the seven inner doors which are tightly locked to hide his repressed desires and traumatic memories. In this early-20th-century masterpiece, Bartók expresses all of the violence and sensuality that binds the couple through highly evocative music.

For Jeffrey Döring, *Bluebeard's Castle* is more than a tragic love story; it is a symbolist opera that articulates Bluebeard's loneliness. It echoes all the forms of loneliness present in today's society, particularly among the elderly, and explores possible remedies. Döring, who has fought for years to make theatre more inclusive, builds on the opera to create an immersive documentary theatre piece. 'I spent months interviewing senior citizens and their carers about how they experience loneliness. I heard so many touching, surprising and encouraging stories. Each person gave me a glimpse of their own "castle". Their accounts have been incorporated into the production: every time Judith opens a door, voices fill the stage, blending documentary film and opera.' The audience moves freely through the performance space occupied by the singers and musicians, each listener drawing closer to the voices they choose to focus on.

Jeffrey Döring received the prestigious Mortier Next Generation Award for the concept of this music theatre, which he staged for the first time in Leipzig in 2024. In partnership with the Opéra de Lille, he will interview local residents about their experience of loneliness and ageing to develop a new French-language version of the work. After several performances at the Opéra, the show will go on tour to reach audiences in several towns and villages in the Métropole de Lille and across the Hauts-de-France region.

Concept and staging **Jeffrey Döring**

Judith **Solenn Lavantant Linke** - Bluebeard **Joshua Morris**

**Thursday 18 and Friday 19 December** at the Opéra de Lille  
**In January and February** in the Métropole de Lille and throughout the Hauts-de-France region  
Sung in French  
Running time: approx. 1 hr. 15 min. (no interval)  
Price D for performances at the Opéra de Lille (excl. subscriptions / on sale from 4 November)  
Free admission for the regional tour

### and more

→ **Open Week centred on *The Makropulos Case*** 13-17 January  
→ **Sieste concerts** 16 December and 3 February  
→ **Insomniacque concert** 24 January  
→ **Heure bleue concerts** 8 and 29 January  
→ **Concerts by the Orchestre National de Lille** 4 and 5 December  
→ **Off-site programme** *Vergnügen und Lust* (Bach) / P. Herreweghe) 16 January in Bruges, and *The Rite of Spring* by Pina Bausch 1 and 3 February in Ghent

### dance

### invisible

During a stay in Palermo, where he'd been invited by the Teatro Biondo, Aurélien Bory came across *The Triumph of Death* – a fascinating, monumental, 15th-century fresco – at the Palazzo Abbatelli. He turned it into the backdrop for a moving human tableau that stages the invisible: the demise of life. Here the medieval plague is replaced by new scourges: cancer, migrants swallowed up by the Mediterranean, and natural disasters. In a dialogue with the characters in the painting, six performers interweave dance, theatre, music and video to ensure the triumph of art and life.

**Friday 12 and Saturday 13 December**  
Running time: approx. 1 hr. 10 min. (no interval)  
Price C

### opera

### The Makropulos Case

Libretto by the composer based on the play by **Karel Čapek**  
Premiered in Brno, Czech Republic, in 1926  
The Opéra Ballet Vlaanderen production

People have always dreamed of slowing or stopping the process of aging to escape death. For Elina Makropulos, this dream becomes a paradoxical, imposed reality. Long ago, her alchemist father tested an elixir of life on her. Ever since, she has travelled all of Europe, regularly changing her name and her lovers. Now, as a 337-year-old opera singer who goes by the name of Emilia Marty, she gets involved in an inheritance dispute. Though her still flawless beauty and voice continue to turn heads, her only goal is to find the formula for the elixir whose effects are beginning to wane. But is eternal life really such an enviable fate?

Leoš Janáček himself was getting on in years when he turned this 1922 science-fiction play into an opera about the conundrum of immortality. Over the course of his life, he developed an utterly unique musical style by listening to the melodies inherent in spoken language and transposing them into music. As a result, even his most phantasmagorical works retain a remarkable intimacy with the human experience. In theatre director Kornél Mundruczó's staging, the heroine is hardly the soulless monster rejected men see in her. Instead, the many losses that burden her soul have resulted in a weariness that eventually enables Emilia Marty to overcome the fear of death.

As an accomplished performer of Mozart operas and acclaimed baroque singer, Věronique Gens is in high demand in French opera. This will be her debut as the captivating and complex diva. As for American musical director Dennis Russell Davies, who has enthusiastically promoted modern and contemporary music since the 1970s, he currently serves as principal conductor of the Brno Philharmonic – the very city where Janáček spent the vast majority of his life. After performing Janáček's final opera, *From the House of the Dead*, at the Ruhrtriennale, he has turned his focus to the Czech composer's other late masterpiece.

Musical director **Dennis Russell Davies**  
Staging **Kornél Mundruczó**  
Revival director **Marcos Darbyshire**

Emilia Marty **Véronique Gens**  
Albert Gregor **Denys Pivnitskiy** - Jaroslav Prus **Robin Adams**  
Dr. Kolenatý **Jan Hnyk** - Vitek **Paul Kaufmann**  
Krista **Marie-Andrée Bouchard-Lesieur** - Janek **Florian Panzneri**  
Hauk-Schendorf **Jean-Paul Fouchécourt**  
Orchestre National de Lille

<b>5-16 February</b>
<div> <div><span>Sung in Czech with French and Dutch surtitles</span></div> <div>Running time: approx. 1 hr. 50 min. (no interval)</div> <div>Tarif A</div> </div>

### and more

→ **Open Week centred on *The Makropulos Case*** 13-17 January  
→ **Sieste concerts** 16 December and 3 February  
→ **Insomniacque concert** 24 January  
→ **Heure bleue concerts** 8 and 29 January  
→ **Concerts by the Orchestre National de Lille** 4 and 5 December  
→ **Off-site programme** *Vergnügen und Lust* (Bach) / P. Herreweghe) 16 January in Bruges, and *The Rite of Spring* by Pina Bausch 1 and 3 February in Ghent

## The Spring Constellation



### family outing

### Opera Games

During the school holidays, the opera house is the perfect playground for curious young minds! Every day all-new, fun, interactive events invite children to explore the fascinating world of music and dance.

<b>19-23 February</b>
<div> <div><span><i>The full programme will be available about a month ahead of time at opera-lille.fr. All tickets cost €3 and are available for purchase about three weeks before the event.</i></span></div> </div>

### film in concert

### The Kid

Charlie Chaplin

Though it is over a hundred years old, *The Kid* hasn't aged a day! Charlie Chaplin's first full-length film is probably one of the greatest works of the silent era. Charlie the Tramp finds an abandoned baby boy and takes him in. Together, with little money but much love, they rely on their street smarts to get by – that is, until social services get involved. The film combines slapstick comedy and touching scenes to artfully tell the tale of the meeting of two lonely souls and the power of the bond between parent and child.

The score, composed by Chaplin himself, will be performed live by the Orchestre National de Lille.

Charlie Chaplin ™ © Bubbles Incorporated SA  
Musical director **Timothy Brock**  
Orchestre National de Lille

<b>Saturday 21 and Monday 23 February</b>
<div> <div><span>Running time: approx. 1 hr. 15 min. (no interval)</span></div> <div>Price C</div> <div>Tickets available from the Orchestre National de Lille</div> <div><i>Part of the Opera Games programme</i></div> </div>

### chamber music

### Departing

Reich, Shostakovich

**Steve Reich** *Different Trains* (1988)  
**Dmitri Shostakovich**  
*String Quartet No. 15 in E-flat minor* (1974)

As a child of divorce, American composer and minimalist music pioneer Steve Reich regularly made the round-trip journey from New York to Los Angeles by train. During the long trips, he couldn't get an idea out of his mind: given his Jewish roots, if he'd been born just a little earlier in Europe, he probably would have travelled in different trains. The thought gave rise to his 1988 piece *Different Trains*, for string quartet and pre-recorded tape. As for Dmitri Shostakovich, who almost never left Russia, he was nearing the end of the line of life when he wrote his fifteenth and final string quartet – a delicate but haunting account of his internal desintegration.

This will be the first performance at the Opéra de Lille by the Cologne-based Asasello Quartett – one of Germany's most renowned string quartets for the contemporary, classical and romantic repertoires.

**Asasello Quartett**

<b>Tuesday 31 March</b>
<div> <div><span>Running time: approx. 1 hr. 10 min. (no interval)</span></div> <div>Price C</div> </div>

### opera

### Les Enfants terribles

Libretto by the composer and **Susan Marshall**  
based on the novel by **Jean Cocteau** (*The Holy Terrors*)  
Premiered in Zug, Switzerland, in 1996  
**New production**

They stop going to school, follow their own rules, and couldn't care less about 'finding their place in the world.' They think they've found it: their room.

Jean Cocteau's 'enfants terribles' – Paul and Élisabeth – are orphaned teenage siblings. Alone in a world that they reject, they turn their room into a magical kingdom, a haven for their codependent relationship which turns love into obsession and conceals latent violence. When two friends, Gérard then Agathe, enter their private world, the fear of losing Paul pulls Élisabeth into a vicious circle of dangerous games, jealousy and manipulation. In the short novel published in 1929, the author highlights the fragile nature of adolescence, the unstoppable march of time, and the disastrous consequences of all-consuming passion.

American composer Philip Glass is the most-performed living opera composer in the world. With his minimalist musical language, he renders the impasse of this story in nearly mechanical fashion. Three pianos play hypnotic loops while repeated themes create a magnetic pull suggestive of the protagonists' psychological imprisonment and their inability to stop the destructive process. True to Cocteau's belief in the extraordinary power of the imagination and creativity, young German theatre director Matthias Piro leads the problematic couple through a labyrinth of fantasies, waking dreams and parallel worlds, where they are irremediably lost – until death crystallizes their love and youth for all eternity.

Musical director **Virginie Déjós**  
Staging **Matthias Piro**

**Paul Sergio Villegas Galvain** - Élisabeth **Marie Smolka**  
**Agathe** / Dargelos **Nikola Printz** - Gérard **Abel Zamora**

**20-26 March**  
Sung in French with French and English surtitles  
Running time: approx. 1 hr. 40 min. (no interval)  
Price B

### dance

### Terminal Beach

Moritz Ostruschnjak

The beach is an end of the line of sorts – a place where you can contemplate the horizon or choose to turn back. In *Terminal Beach*, six people seeking a future need a way out. Knights, cowboys and revolutionaries by turns, they playfully tread the beaten path, explore uncharted territory and replay history to enjoy long journeys and small escapes. In a dazzling choreographic, visual and musical collage, they blend time periods, styles and techniques to reveal the liberating power of creative youth.

Music by Philip Glass, Johnny Cash, Gigi D'Agostino, Giuseppe Verdi, Johann Sebastian Bach, Elvis Presley and more.

**Saturday 28 February and Sunday 1 March**  
Running time: approx. 1 hr. 10 min. (no interval)  
Price C

→ **Open Week centred on *Les Enfants terribles*** 10-14 March  
→ **Sieste concerts** 3 March and 14 April  
→ **Insomniacque concert** 7 March  
→ **Heure bleue concerts** 26 February and 2 April  
→ **Off-site programme** *Harlevent* (La Phenomena / Moëlle Dequiedt) after the life and work of Emily Brontë, 4 March in Valenciennes

### and more

→ **Open Week centred on *The Magic Flute*** 21-25 April  
→ **Sieste concerts** 5 May and 16 June  
→ **Insomniacque concert** 6 June  
→ **Heure bleue concerts** 28 May and 4 June

## The Summer Constellation



### opera

### The Magic Flute

Libretto by **Emanuel Schikaneder**  
Premiered in Vienna in 1791  
The Komische Oper Berlin production

*The Magic Flute* is the work of a playful mind unbound by convention. With the help of a fairytale backdrop and radiant music, it exalts virtue and forgiveness through characters whose weaknesses and moments of heroism are common to all humans.

Prince Tamino is tasked with rescuing Pamina, daughter of the Queen of the Night, who has been kidnapped by a tyrant. To help Tamino succeed, the Queen gives him a magic flute to protect him from any danger he may encounter. Accompanied by his new friend, Papageno the bird catcher, Tamino sets out on his adventure. He learns that Sarastro, who is holding Pamina captive, took her to save her from her mother's evil ways. But who should he believe? How can Tamino tell the difference between truth and lie, friend and foe? For Mozart, the heart must always guide us! But before Tamino and Pamina can live happily ever after, they must overcome a series of obstacles and find their own path.

Mozart's final opera proves with equal measures of joy and wisdom that the sacrifices and ordeals we agree to endure reveal our inner strengths, most often through a journey made in the name of love.

Since its premier in Berlin in 2012, the enchanting staging by Suzanne Andrade and Barrie Kosky has never ceased to amaze audiences of all ages across the globe. Embracing the extravagance that was dear to Mozart and Schikaneder, it surrounds the singers with a spectacular décor of animated images borrowed from 1920s silent film, German expressionism and British comedy.

To infuse this unique experience in the world of opera with energy and whimsy, the young Italian prodigy Riccardo Bisattì, born in 2000, will conduct the Orchestre National de Lille and brilliant soloists who embody the new generation of Mozart singers. A delight for the eyes, ears and heart!

Musical director **Riccardo Bisattì**  
Staging **Suzanne Andrade**, **Barrie Kosky**  
Revival director **Tobias Albrecht**  
Animation **Paul Barritt**  
Design **1927** (S. Andrade, P. Barritt), **Barrie Kosky**

Tamino **Mingjie Lei** - Pamina **Natasha Te Rupe Wilson**  
Papageno **Jarrett Ott** - Queen of the Night **Regina Koncz**  
Sarastro **Adrien Mathonat** - Monostatos **Elmar Gilbertsson**  
Papagena **Judith Fa**  
Chœur de l'Opéra de Lille - Orchestre National de Lille

<b>9-26 May</b>
<div> <div><span>Sung in German with French and English surtitles</span></div> <div>Running time: approx. 2 hr. 45 min. incl. interval</div> <div>Price A</div> </div>

### chamber music

### Bows and banderillas

Joseph Haydn *String Quartet in D Major*, Op. 76, No. 5 (1797)  
Joaquin Turina *La oración del torero* (1923)  
**Ludwig van Beethoven**  
*String Quartet No. 13 in B-flat Major*, Op. 130 (1825)  
*Grosse Fuge in B-flat Major*, Op. 133 (1825)

The Catalan quartet brings together the late works of Mozart's Viennese 'colleagues', in which the wisdom that comes with age is just as present as the inescapable desire for innova-tion. Haydn, said to be the father of the classical string quartet, had composed about sixty pieces in the genre before this one, yet he continues to shine thanks to his infinite creativity. As for Beethoven, he takes the fugue so far beyond its strict, traditional rules that his contemporaries felt like they were listening to a foreign language! A century later, Joaquin Turina embraces the musical language of his native Andalusia with the portrait of a torero lost in prayer before heading off to fight a bull for a crowd of aficionados.

**Cuarteto Casals**

**Sunday 17 May**  
Running time: approx. 1 hr. 50 min. incl. interval  
Price C

Full programme and cast will be made available throughout the season at opera-lille.fr and in the quarterly brochures.

# Editorial

The Opéra de Lille is a wonderful historic building that houses one of the most beautiful art forms ever invented. More than any other discipline, opera is about union through diversity – a diversity of art forms and professions, of ideas and visions, and of people who bring them to life. But the Opéra is even more than that: it's a place of constant transformation, powerful emotions, discovery, exchange, and encounters with friends, strangers and questions. A place at the centre of the city and of society, which invites everyone to step inside and be part of it. It's also a place where stories are told – those of the past, present and future; our own and those of others, all full of fundamental questions. And it's a place where possible answers, both collective and individual, begin to take shape.

This is why opera is as relevant as ever today and seems to defy ageing, like 337-year-old Emilia Marty, who remains young and beautiful in *The Makropulos Case*. Yet her zest for life is all but gone: is that to say that all of today's longevity trends are leading us down the wrong path? Are idealised notions of love, as Colin dreams of in *L'Écume des jours*, dangerously naive or a lifeline for enduring reality? As for the cult of absolute love, is it a viable romantic path, or does it pave the way to destructive co-dependency, as it does for Paul and Élisabeth in *Les Enfants terribles*? How can we achieve our desired goals? Through trials and heroic actions, or by listening to our hearts? By overcoming obstacles or following our hearts? In *The Magic Flute*, Tamino and his friends make us question the nature of true heroism. Is it great deeds or small acts of selflessness, such as those performed by so many people every day in silence?

The place of love between dream and reality, the joys and crises of different stages of life, and the quest for the right path – topics that are certain to resonate far beyond a single evening of opera. This is why we have developed a constellation of events around each opera, to explore the same themes from different angles or introduce audiences to echoes of the work, its composer and its musical language. Four times each season, we invite you to dive into a new world and explore its full scope.

*L'Écume des jours* (*Froth on the Daydream*) by Boris Vian and *Les Enfants terribles* (*The Holy Terrors*) by Jean Cocteau – two iconic works of 20th-century French literature – lie at the heart of this season's new productions. The composers behind both operas come to them as outsiders: Edison Denisov with his Russian roots and Philip Glass as an American. Both of them found in these novels the material to fuel their unique musical languages. Indeed, innovative musical languages are a unifying theme this season. Czech composer Leoš Janáček, for example, took inspiration for all his music from the spoken language around him, while Mozart upended the classical norms of the day by combining popular theatre and serious opera in *The Magic Flute*.

There is at least one thing we can all learn from these unique artists: to live new experiences, we must sometimes change our habits. How do we perceive music, for instance, when we lie on mats on the ground and give in to it, completely relaxed, in a dreamlike state, rather than sitting on chairs arranged in perfectly straight lines? Find out by attending a Sieste or Insomniacque concert! Or stay true to the more conventional format with the Heure bleue concerts.

The walls of the Opéra de Lille may be thick, but we like to make them transparent. During the new Open Weeks, the doors to the building will be open for a week, four times each season, so that you can come be a part of the preparations for the upcoming opera. Here you can meet the artists and explore the questions that come up during the staging process through conversations, dance or games. Sometimes the walls even disappear entirely, like when the opening Parade moves from the streets of the city into the building, or when an opera inspires performance art in public spaces. Or when a specially designed opera production goes on tour throughout the Métropole de Lille and the Hauts-de-France region!

On behalf of the entire team, it is my immense pleasure to welcome you and invite you to explore the Opéra de Lille in all its diversity!

Barbara Eckle  
Director, Opéra de Lille

## Season opening

### Parade in the city

The brass bands Fives and Lille-Centre, young singers of the Finoreille choir, local hardcore punk band Big Death Amego and the uncategorizable jazz trio Steamboat Switzerland will start out from different neighbourhoods, playing or singing as they make their way to the Opéra. At Place du Théâtre, composer Michael Wertmüller will bring this unlikely blend of styles together in a new piece specially created for the occasion.

Saturday 20 September from 1 pm  
Soprano Caroline Melzer - Musical director Vicente Larrañaga

### Parade in the Grande Salle

Another *Parade* will resonate throughout the Grande Salle: the ballet music composed by Erik Satie in 1917 with a libretto by Jean Cocteau. It will be performed by the Orchestre National de Lille in front of the famous stage curtain painted by Pablo Picasso for the ballet's premier, on special loan from the Centre Pompidou.

Saturday 20 September at 2:30, 3:30 and 4:30 pm  
Sunday 21 September at 2, 3 and 4 pm  
Musical director: Vicente Larrañaga

### Parade on every floor

Piano students from the Lille Conservatory will simultaneously play 'musique d'ameublement' (furniture music) – a kind of musical bath based on a concept by Satie. At the same time, the Studio will host a voice recital featuring songs by Charles Ives, Erik Satie and Boris Vian.

Saturday 20 and Sunday 21 September from 2 to 5:30 pm  
Soprano Caroline Melzer - Piano Nicolas Chesneau

### Steamboat Switzerland concert

The Grande Salle stage will welcome Swiss trio Steamboat Switzerland as they sail the waters between improvisational jazz, composed music and virtuosic hardcore.

Saturday 20 September at 9 pm (free, upon reservation)  
Hammond organ Dominik Blum - Bass Marino Pliakos  
Drums Lucas Niggli

### Parade on exhibition

Picasso's stage curtain will remain on display alongside a recording of the ONL's performance of Satie's *Parade*.

Tuesday 23 and Wednesday 24 September from 12 to 8 pm

## Our partners

As a Théâtre lyrique d'intérêt national, the Opéra de Lille is a public institution of cultural cooperation funded by:



Casino Barrière provides support for the Opéra de Lille via the cultural allocation granted to the City of Lille.



### Patrons and partners

Principal patrons of the 25.26 season



Grand patron of the Finoreille programme and travelling opera

Aline Foriel-Destezet

Associate patrons of the Finoreille programme

ENTREPRISES ET CITES Fondation

Service patron



Associate partners



Let's work together!

Whatever the size of your company, you can become a partner of the Opéra de Lille to share in our cultural ambition and our accessibility for all. To build a bespoke partnership or simply learn more: [entreprises@opera-lille.fr](mailto:entreprises@opera-lille.fr)

## Open Opera

### Open Weeks

The Opéra is more than a building, and classical music is more than a repertoire of masterpieces. The Opéra is a crossroads where multiple paths for (re)thinking the world, life and our daily habits intersect. Four times each season the Opéra hosts an Open Week, with free events every evening. The Grand Foyer becomes a creative agora where all are welcome to join the debate, share ideas and learn new things. Come enjoy the welcoming lounge, dancefloor and bar with live music, where you can get together with friends, have a good time and engage in meaningful discussions related to the opera that is being rehearsed at the same time. Featuring roundtables, workshops, artistic performances and fun activities, the programme is designed to suit all audiences, whether you know the house like the back of your hand or it's your very first time.

Tuesday 14 through Saturday 18 October  
Centred on *L'Écume des jours*

Tuesday 13 through Saturday 17 January  
Centred on *The Makropulos Case*

Tuesday 10 through Saturday 14 March  
Centred on *Les Enfants terribles*

Tuesday 21 through Saturday 25 April  
Centred on *The Magic Flute*

### Avec vous (By your side)

Throughout the season, events are organized so you can see the works from a different angle: public press conferences, open rehearsals, pre-performance talks, introductions to particular works, backstage events following certain performances, masterclasses, conferences and more.



## Concert experiences

Coming together for a concert and letting the music carry you away can be an extraordinary experience. The range of periods, styles and ensembles is so vast that every concert is a new adventure. The programme changes constantly, so why do the time and set-up always stay the same? In addition to the concerts in the Grande Salle, come enjoy concerts in more diverse formats in the Grand Foyer, to experience music in a new way – with or without a choir, at different times of day... or night!

### Sieste

What if you could turn your lunch break into a truly relaxing escape? Lie down and get comfortable on a mat for a 45-minute musical journey before returning to your day full of energy and inspiration! Snacks are available on site before the concert.

Tuesdays at 1 pm:  
7 Oct., 25 Nov., 16 Dec., 3 Feb., 3 March, 14 April, 5 May and 16 June  
Price D

### Insomniacque

Let the music carry you off into the night. In the dark, somewhere between wakefulness and half-sleep, the usual points of reference blur and sensations become more intense. Lie down on a mat to enjoy three concerts in a single night. You can choose to attend just one or all three. A bar with light refreshments is available throughout the evening.

Saturdays from 9 pm to 1:30 am:  
11 October with the *dissonArt ensemble* and *Simon Stockhausen 24 January* with musicians of the *Les Siècles* orchestra  
7 March with the *Le Balcon* company  
6 June with musicians of the *Le Concert d'Astrée* ensemble  
Price D for one concert / €25 for the full evening

### Heure bleue (Twilight concert)

The smaller capacity of the Grand Foyer allows for greater proximity between artists and audiences. Enjoy the habitual set-up of a seated concert while you experience an hour of music in the early evening. The programme includes a wide range of styles and ensembles, from chamber music to jazz, world music and more.

Thursdays at 6 pm:  
23 Oct., 13 Nov., 8 Jan., 29 Jan., 26 Feb., 2 April, 28 May and 4 June  
Price D

## Throughout the region

### Opéra itinérant (Travelling opera)

From this season onwards, an opera will tour the Métropole de Lille and the Hauts-de-France region to allow their residents to take part in the Opéra de Lille season. This year, the selected work is a new music theatre production based on the opera *Bluebeard's Castle* by Béla Bartók. It explores the issues of social isolation and loneliness through accounts collected in the region.

See reverse for more information (Winter Constellation)

### Finoreille singing workshops

Finoreille is an opportunity for children to learn more about the world of singing and the stage through free, weekly classes. More than 350 children currently benefit from the program, through 18 classes spread throughout the region, particularly in rural and underprivileged communities. Every season closes with a full weekend of performances at the Opéra de Lille (see below and the reverse, in the Summer Constellation section). Additional concerts are held throughout the region, near the children's homes.

Finoreille is funded by the Ministry of Culture (DRAC Hauts-de-France) and the City of Lille (Plan Musique)

## Season calendar

Audio description Smartglasses   
Off-site Family

September		
Sat 20 - Sun 21	Season opening: Parade	
Tue 23 - Wed 24	12-8pm	Exhib. <i>Parade</i> curtain by Picasso
Sun 28	4pm	Rachael Wilson, Katia Ledoux Songs of love and death
October		
Tue 7	1pm	Sieste concert
Sat 11	9pm-1:30 am	Insomniacque concert
Tue 14 - Sat 18	6-10pm	Open Week <i>L'Écume des jours</i>
Thu 23	6pm	Heure bleue concert
November		
Wed 5	8pm	L'Écume des jours
Fri 7	8pm	L'Écume des jours
Sun 9	4pm	L'Écume des jours
Wed 12	8pm	L'Écume des jours
Thu 13	6pm	Heure bleue concert
Sat 15	6pm	L'Écume des jours
Fri 21	8pm	S 62° 58', W 60° 39'
Sat 22	6pm	S 62° 58', W 60° 39'
Sun 23	4pm	S 62° 58', W 60° 39'
Tue 25	1pm	Sieste concert
Sat 29	12:15pm-6:30pm	Big Bang Happy Days for Kids
Sun 30	10:45am-5pm	Big Bang Happy Days for Kids
December		
Thu 4 - Fri 5	8pm	Concerts by ONL
Tue 9	8pm	Petr Nekoranec The heart has its reasons
Fri 12	8pm	invisible
Sat 13	6pm	invisible
Tue 16	1pm	Sieste concert
Thu 18	8pm	Bluebeard's Castle
Fri 19	8pm	Bluebeard's Castle
January		
Thu 8	6pm	Heure bleue concert
Tue 13 - Sat 17	6-10pm	Open Week <i>The Makropulos Case</i>
Fri 16	8pm	Vergnügen und Lust – Bruges
Sat 24	9pm-1:30 am	Insomniacque concert
Thu 29	6pm	Heure bleue concert
January – February: Bluebeard's Castle on tour		
February		
Sun 1 <sup>st</sup>	3pm	The Rite of Spring – Ghent
Tue 3	1pm	Sieste concert
Tue 3	8pm	The Rite of Spring – Ghent
Thu 5	8pm	The Makropulos Case
Sat 7	6pm	The Makropulos Case
Tue 10	8pm	The Makropulos Case
Thu 12	8pm	The Makropulos Case
Sat 14	6pm	The Makropulos Case
Mon 16	8pm	The Makropulos Case
Thu 19 - Mon 23	tbc	Opera Games
Sat 21	6pm	The Kid
Mon 23	8pm	The Kid
Thu 26	6pm	Heure bleue concert
Sat 28	6pm	Terminal Beach
March		
Sun 1 <sup>st</sup>	4pm	Terminal Beach
Tue 3	1pm	Sieste concert
Wed 4	9pm	Hurlévent – Valenciennes
Sat 7	9pm-1:30 am	Insomniacque concert
Tue 10 - Sat 14	6-10pm	Open Week <i>Les Enfants terribles</i>
Fri 20	8pm	<i>Les Enfants terribles</i>
Sun 22	4pm	<i>Les Enfants terribles</i>
Tue 24	8pm	<i>Les Enfants terribles</i>
Thu 26	8pm	<i>Les Enfants terribles</i>
Tue 31	8pm	Asasello Quartet: Departing

Interested in joining? Contact Marion: [mtinoco@opera-lille.fr](mailto:mtinoco@opera-lille.fr)

April		
Thu 2	6pm	Heure bleue concert
Tue 14	1pm	Sieste concert
Tue 21 - Sat 25	6-10pm	Open Week <i>The Magic Flute</i>
May		
Tue 5	1pm	Sieste concert
Sat 9	6pm	<i>The Magic Flute</i>
Mon 11	8pm	<i>The Magic Flute</i>
Thu 14	8pm	<i>The Magic Flute</i>
Sat 16	6pm	<i>The Magic Flute</i>
Sun 17	4pm	Cuarteto Casals Bows and banderillas
Tue 19	8pm	<i>The Magic Flute</i>
Thu 21	8pm	<i>The Magic Flute</i>
Sun 24	4pm	<i>The Magic Flute</i>
Tue 26	8pm	<i>The Magic Flute</i>
Thu 28	6pm	Heure bleue concert
June		
Thu 4	6pm	Heure bleue concert
Sat 6	9pm-1:30 am	Insomniacque concert
Thu 11	8pm	Canine Jaurétre 3
Fri 12	8pm	Canine Jaurétre 3
Tue 16	1pm	Sieste concert
Sat 20 - Sun 21	tbc	Raise your voice Finoreille concert

The full calendar and detailed programme will be made available over the course of the season at [opera-lille.fr](http://opera-lille.fr) and in the quarterly brochures.

## Accessibility

Several different options are available to ensure the accessibility of our performances for the broadest possible audience. They are free of charge but must be booked when purchasing tickets.

### Smart glasses

Surtitles available in English, Dutch, French and simplified French (including in large print) as well as in French Sign Language for certain performances.

Subsidized by the government as part of the Augmented Live Performances initiative of the cultural and creative industries stream of France 2030 implemented by the Caisse des Dépôts

### Audio description

This service provides real-time descriptions of visual elements for certain performances via a headset. Audience members who choose this option may also benefit from a touch tour of the set before the performance begins.

### Programmes in braille or large print

These programmes incorporate information on the sets, costumes and movements, and are available for all performances with audio description.

### Assistive listening devices

Hearing loop available for all performances except those featuring audio description.

### Persons with reduced mobility

Inform staff of your needs upon purchasing tickets to ensure suitable access. The day of the performance, please use the Boulevard Carnot entrance.

Accessibility contact: Delphine Feillée  
+33 (0)3 62 72 19 13 / [dfeillee@opera-lille.fr](mailto:dfeillee@opera-lille.fr)

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## Information and prices

### Quarterly brochures

The full programme of the season's performances, concerts and activities is available at [opera-lille.fr](http://opera-lille.fr) and in four quarterly brochures – one for each Constellation. The first will be published in late August.

### When can I book?

Current subscribers

From Tuesday 27 May at 130 pm

New subscribers, passes and single tickets

From Wednesday 4 June at 130 pm  
And from Tuesday 3 June at 7 pm, on site only, following the season presentation

*The Magic Flute* (excl. subscription)

From Tuesday 27 January at 7 pm

Experience concerts and 'Avec vous' events

On sale before the start of each Constellation  
Autumn: from 9 September, Winter: 4 November, Spring: 13 January, Summer: 24 March (130 pm)

### How do I book?

Online

[billetterie.opera-lille.fr](http://billetterie.opera-lille.fr) – [abonnements.opera-lille.fr](http://abonnements.opera-lille.fr)

At counters and by phone

Rue Léon Trulin entrance  
+33 (0)3 62 21 21 21 – [billetterie@opera-lille.fr](http://billetterie@opera-lille.fr)  
Tuesday-Friday 130-6 pm / Saturday 12:30-6 pm

prices				
		Full price	Under 18 yo	-25% discount <sup>1</sup>
A	cat. 1	€75	€18	€56
	cat. 2	€55	€18	€42
	cat. 3	€35	€18	€26
	cat. 4	€13		€10
	cat. 5	€5		
B	cat. 1	€39	€13	€29
	cat. 2	€29	€13	€21
	cat. 3	€22	€13	€16
	cat. 4	€10		€8
	cat. 5	€5		
C	cat. 1	€28	€10	€21
	cat. 2	€24	€10	€18
	cat. 3	€18	€10	€13
	cat. 4	€9		€7
cat. 5	€5			

	Full price	Discount 1 <sup>2</sup>	Discount 2 <sup>2</sup>
D <sup>4</sup> single cat.	€10	€8	€5

### Subscriptions and passes

4 to 7 shows -20% (cat. 1, 2 et 3)  
8 or more shows -25% (cat. 1, 2 et 3)

Pass (10€)  
29-35 years old (€5) -15% (cat. 1, 2 et 3)  
18-28 years old (€5) -25% (cat. 1, 2 et 3)  
-50% en cat. 1 et 2, tickets from 8 to €10 in cat. 3 and 4