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A WORD FROM JEAN-LUC CHOPLIN

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How did I go about conceiving this season – my tenth season? I just followed in my own footsteps and kept the ingredients that have made the Châtelet the success it is today. Leaving the doors wide open welcoming the arts, music and culture, and allowing all capacities come together without any boundaries.

This new season is a lesson in faithfulness. We are proud to stand by our artistic partnerships, strong relationships and previous successes, happy to be reunited, once again, with directors like Lee Blakeley and Robert Carsen, or musicians such as Jean-François Zygel, who are all part of the Châtelet family. It is also a pleasure to have renewed collaborations with artists from all horizons, from Damon Albarn, Bobby McFerrin to soprano Natalie Dessay.

I am honored to stand by the missions I set for the Châtelet at the start of my tenure here. I wanted the Theatre to maintain its reputation of excellence, and to remain both a great production house and an entertainment venue with popular, eclectic and sophisticated programming. A daring, original theatre, with its doors wide open to the world. Wide open to all disciplines and audiences.

Each season has taken us on a different journey. For the 2015-16 season, the adventure starts in the Far East, with the Taiwanese collective **U-Theatre**, who brings us an all-encompassing show of dancing, drumming, theatre, martial arts and meditation. Our next stopover is in Latin America: Cuba, which pre-

sents the very first musical in its history, **Carmencita**. This new Châtelet production brings Bizet's masterpiece back to its habanera origins.

Ten years ago, I vowed to turn the Châtelet into the Parisian home for an often neglected genre, American musicals. This season, once again, pays homage to the best of Broadway, with three Châtelet productions. **Kiss Me Kate**, Cole Porter's last great success, is virtually unknown here, so I felt I had to introduce Parisians to this legendary production. Lee Blakeley, a Châtelet regular, directs. This mission I have undertaken has also been about introducing Parisians to the work of the great Stephen Sondheim. **Passion** will be the fifth Sondheim masterpiece I am presenting here, with two of our national treasures: actress Fanny Ardant to direct, and soprano Natalie Dessay in the role of Fosca. To celebrate the festive period, we're bringing back the most festive shows of this year. **Singin' in the Rain**, one of the Châtelet's biggest successes, a hit with the audiences and critics alike, returns for 50 performances.

As we prepare to embark on this 10th season, the Châtelet truly is a festive theatre, where you can sing in the rain, and dance too! From Diaghilev's Ballets Russes to today, we have always presented landmark dance events. This season pays homage to some of the greatest choreographers of the 20th century: **Pina Bausch**, and the masters of the **New York City Ballet**: George Balanchine and Jerome Robbins, who will be honou-

red by the dance festival **Les Étés de la Danse** next summer. Their legacy lives on today – and most recently, on our very stage, with Christopher Wheeldon's masterpiece *An American in Paris*.

Stand-Up Comedy is also an essential component of the Châtelet's identity. Last season, popular stand-up comedian Florence Foresti filled our auditorium for six weeks, and this year we are welcoming a beloved French actress, **Valérie Lemerrier**. I firmly believe that comedy should take pride of place within our walls.

The Théâtre du Châtelet has always been a popular theatre: from the very first production audiences in Paris and all walks of life have flocked to its auditorium. I am keen to cater to children and families too, and with **wonder.land**, a new rock musical by Damon Albarn, inspired by Lewis Carroll's classic novel, we are sure to please children and parents alike. Families are at the core of our **ConcerTôt** and **ConcerTea** program, an annual cycle of Sunday concerts which is back for its sixth season.

And last but not least, we present a rich array of **jazz, improvisation** and **classical music** events throughout the year.

Come to the Châtelet wonderland!

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Summary

U-Theatre: *Beyond Time* | TAIWANESE DRUMMING AND DANCE

Singin' in the Rain | MUSICAL

Kiss Me, Kate | MUSICAL

Passion | MUSICAL

Carmencita | CUBAN MUSICAL

Tanztheater Wuppertal Pina Bausch:
Auf dem Gebirge hat man ein Geschrei gehört | DANCE THEATRE

wonder.land | ROCK MUSICAL

Les Étés de la Danse: New York City Ballet | DANCE

Productions



U-THEATRE BEYOND TIME

15 16

Taiwanese Drumming and Dance | September 14-18

5 Performances
Taiwanese Drumming and Dance

Premiered in 2011 at the National Theater of Taipei

Founder and Artistic Director

Liu Ruo-Yu

Musical Director, Composer and Choreography

Chih-Chun Huang

Sets and Lights

Lin Keh-Hua

Costumes

Tim Yip

Video

Hsu Yi-Chun

Performers

Huang Kun-Ming, Huang Kuo-Chung, Liu Shu-Chih, Chiu Shang-Che, Kan Po-Chu, Yang Meng-Ju, Tu Yu-Fong, Chang Ya-Lun, Su Yin-Tsu, Ou Kui-Lan, Liu Ping-Tsen, Li Yan Huei, Hsu Ching-Fang, Sun I-Chin, Niu Li-Sha

Scenes

A Downpour

Reflection of the Moon on a Thousand Rivers

Wading through the Air

The Eclipse

The Vortex

Beyond Time

With the support of Anmaro Asia Arts, Ministry of Culture and Ministry of Foreign Affairs in Taiwan

Following the success of the Japanese percussion group Kodo, the Châtelet continues its exploration of the arts from Asia with **U-Theatre**. Founded in 1988 in Taiwan, the artistic collective brings together the East and the West, old and new, the spiritual and carnal works through the rigorous aesthetic that combines martial arts, drumming, dance, tai chi and meditation.

Beyond Time

With the power of man as the main component, through the technical realization of theatre technology, U-Theatre expresses aptly the relationship between 'man' and 'universe' in *Beyond Time*.

The whole performance uses imaging technology to construct a more distinct three dimensional and multilayer stage as well as a virtual 4D space through the use of projection and mirrored floors. Light is projected to create a contrast between 'substance' and 'void,' bringing the audience and performers to enter together a 'universe of time and space.'

Liu Ruo-Yu

Born in 1956, a leading theatrical performer in the early 1980s and a native of Taiwan, Liu Ruo-Yu earned her MA in Theatre Arts from New York University, and was selected for a year-long master class under Polish director Jerzy Grotowski. Her year with Grotowski changed her entire outlook and approach to life and clarified her understanding that a piece of theater work, in essence, was the expression of 'an individual's attitude toward life.' It became her fundamental approach to performance art.

In 1988 Liu founded U-Theatre and in-

roduced, together with Mr. Huang since 1993, novel facets of drumming meditation, and martial arts to create a series of original works integrated with a wide range of elements drawn from music, literature, drama, dance and ritual. These aesthetic syntheses have not only added another dimension to the Taiwanese expression in modern art, they have also earned U-Theatre much acclaim and many invitations to perform internationally.

Chih-Chun Huang

Born in 1965 in Malaysia, Mr. Huang has been a drumming and martial arts practitioner for over 30 years, and is known for his mastery in synthesizing these two disciplines into a new form of performing arts. Mr. Huang joined U-Theatre in 1993 as Drumming Master. His unconventional training regime of 'meditation before drumming' has both elevated the disposition of the troupe and laid down a solid foundation for a contemporary artistic expression uniquely characteristic of U-Theatre.



SINGIN' IN THE RAIN

15
16

Musical | Châtelet Production | November 27 - January 15

50 Performances
Musical in 2 Acts
In English with French Subtitles
2 hours 40 minutes with Intermission

A Co-production with the Opéra de Monte-Carlo
Reprisal production created at the Théâtre du Châtelet March 12, 2015

Music
Nacio Herb Brown and Arthur Freed
Book
Betty Comden and Adolph Green
Original Film Choreography
Gene Kelly and Stanley Donen

Musical Direction
Stephen Betteridge
Direction
Robert Carsen
Costumes
Anthony Powell
Choreography
Stephen Mear
Sets
Tim Hatley
Dramaturgy
Ian Burton
Lights
Robert Carsen and Giuseppe di Iorio

Orchestre Padeloup

Based on the film produced by Metro-Goldwyn-Mayer, with special agreement of Warner Bros. Theatre Ventures, Inc. Published by EMI Music.

Produced with the agreement of Maurice Rosenfield, Lois F. Rosenfield and Cindy Pritzker, Inc.
Presented in accordance with Drama-Paris (dramaparis.com), through special arrangement with Music Theatre International (MTI) – New York (mtishows.com)

After a completely sold-out run in spring 2015, the Châtelet is returning with one of its greatest successes, *Singin' in the Rain*. This new production, one of the most popular musicals of all time, brings together the team that made the highly popular production of *My Fair Lady* in 2010, with direction by **Robert Carsen**, costumes by **Anthony Powell** and sets by **Tim Hatley**. Featuring an unforgettable score and choreography - with the signature from West End's **Stephen Mear**, including a triple threat cast who contributes to both the critical and popular success of this musical made at the Châtelet.

A Legendary Film

The climax of the musical movie, *Singin' in the Rain* [1952, directed by Gene Kelly and Stanley Donen, MGM, 105 minutes] is an essential Arthur Freed production. If it is considered as the emblem of a Hollywood musical, the path that led to this unanimous recognition was not easy. [...] Destined to make this a virtue of necessity, Betty Comden and Adolph Green had all the possible troubles one can imagine to create a story with integrated music (15 songs) which were written decades earlier; by Freed himself (lyrics) and Nacio Herb Brown (music). Their brilliant intuition was to integrate these songs into context, specifically from the 20s and 30s, referring to a pivotal era in the history of cinema; the transition from silent films to talkies. Using an almost blank canvas for the "backstage movie musical" (the film tells the story of a movie in the making), Comden and Green imagined scenes with all the more comical anecdotes that inspired the film pioneers being introduced sound in film. Emphasizing on silent film actors who kept their mannerisms, microphones proved difficult to incorporate, with the

invention of dubbing (using a beautiful actress with a rattling voice and dub the play-back with a more lovely voice of a debutante), etc. Utilizing a trio with complementary qualities (based around the star dancer Gene Kelly, included the ingénue Debbie Reynolds and the comedic Donald O'Connor), the scenes exude an energy and constant brightness. The only thing missing was the classic sequences, once inventive and poetic to make this unlikely pastiche a masterpiece that was timeless in cinema. For example, the vast dreamlike ballet – a trademark of Kelly, in which he portrays his irresistible dancers and the vaudevilles from his youth, in the California studios via Broadway. And most especially, the famous sequence that uses the title song where Kelly sings the joys of being in love in the pouring rain. His choreography utilizes a small lamppost and musicalizing the slightest puddle of water. The essence of the American musical has never been better demonstrated, which has the power to transform the most luminous poetry from a dull reality.¹

From Screen to Stage

Singin' in the Rain was first adapted for the West End in 1983, directed by Tommy Steele and choreographed by Peter Gennaro. It was two years later when Twyla Tharp took her turn on Broadway to create this musical based on the masterpiece by Gene Kelly. This production lasted just under a year at the Gershwin Theatre.

Singin' in the Rain

This spectacular show is packed full of the charm, romance, comedy and tinseltown glamour of one of the world's most beloved movie and features all the songs from the glorious MGM score including "Good Morning," "Make 'em Laugh," "Moses Supposes" and the classic "Singin' in the Rain."

Don Lockwood is a silent film star with humble roots as a musician, dancer and stunt man. Don barely tolerates his vapid leading lady, Lina Lamont, who is convinced that their screen romance is real. After the first talking picture, *The Jazz Singer*, proves to be a smash hit, the head of the studio, R. F. Simpson, decides he has no choice but to convert the new Lockwood and Lamont film, *The Dueling Cavalier*, into a talkie. The production is beset with difficulties, by far the worst being Lina's comically grating voice.

After a disastrous test screening, Don's best friend, Cosmo Brown, comes up with the idea to overdub Lina's voice and they convince Simpson to turn *The Dueling Cavalier* into *The Dancing Cavalier*, a musical comedy film. Meanwhile, Don falls in love with an aspiring actress, Kathy Selden, who is providing the voice for Lina. When Lina finds out, she is fu-

rious and does everything possible to sabotage the romance. She maliciously demands that Kathy continue to provide her voice in all future films, but remain uncredited. An irate, but desperate Simpson is forced to agree; Kathy has no choice because she is under contract. The premiere is a tremendous success. When the audience clamors for Lina to sing live, Don and Cosmo improvise and get Lina to lip-synch while Kathy sings into a second microphone while hidden behind the curtain. Unbeknownst to Lina, as she starts "singing," Don, Cosmo and Simpson gleefully raise the curtain behind her, revealing the deception. Kathy becomes a star, and Lina is finished.

Robert Carsen

Since *Candide* in 2006, the Canadian director has been faithful to the Châtelet where he successfully explores the American musical. After *My Fair Lady*, created in 2010 and reprised three seasons later, *Singin' in the Rain* has been a new challenge that notes brilliantly.

***Singin' in the Rain* is possibly the ultimate musical of 1950s Hollywood. Where do you think that special status comes from?**

I'm not a film historian but I can hazard a guess: it's a joyful, euphoric and clever work, a movie about the movies, and more particularly about the transition period between silent cinema and the talkies. *Singin'* also talks about the theme of success, the dream of becoming a star, just like Mankiewicz's famous *Eve*. And the structure of the film is more complex than it seems, with very

clever plot twists: for instance the young idealist actress Kathy Selden meets Don Lockwood without realizing that she's talking to a major film star. They run into each other again an hour later at the party thrown by the studio, Monumental Pictures, and to Kathy's dismay, Don recognizes her as a chorus girl. These underlying 'tit for tats' embedded into one another are really sophisticated. And finally, Nacio Herb Brown and Arthur Freed's songs are all unamicable hits. We know that the film's scriptwriters, Adolph Green and Betty Comden, were asked to build an original story using existing Brown and Freed songs. That was an acrobatic exercise which they brilliantly executed. These songs, which were already standards, add an extra layer to the film. The end result is an unusual mix between a script from 1951 and music from the 1920s & 1930s – and it works! It feels logical, natural and smooth.

Interview by Stéphane Lerouge, March 2015. Translated by the Press Office

¹ Alain Perroux, "La Comédie Musicale." L'Avant-Scène Opera. 2009. Translated by the Press Office





KISS ME, KATE

**15
16**

Musical | New Châtelet Production | February 3-11

10 Performances
Musical in 2 Acts
In English with French Subtitles

A co-production with Les Théâtres de la Ville of Luxemburg
Premiered December 30, 1948 at The New Century Theatre, NY

Music and Lyrics
Cole Porter
Book
Bella and Samuel Spewack

Musical Direction
David Charles Abell
Direction
Lee Blakeley
Sets
Charles Edwards
Costumes
Brigitte Reiffenstuel
Choreography
Nick Winston

Orchestre de Chambre de Paris

Inspired by *The Taming of the Shrew* by **William Shakespeare**, Critical Edition by **David Charles Abell** and **Seann Alderking**

Presented in accordance with Tams Witmark Music Library, Inc. (tamswitmark.com)

“Broadway on the Seine” or “Châtelet on the Great White Way...” This is the reputation that the Parisian house of music deserves. The Châtelet has introduced French audiences musicians from the Golden Age of Musicals. That of which, includes **Cole Porter**. The last major success of his career and the first composer to have won a Tony® Award for Best New Musical, with a hilarious Shakespearean subplot and an original score, *Kiss me, Kate* is a musical with excellence. Creating this new production, who better than director **Lee Blakeley** and musical director **David Charles Abell**, who have both been accompanying the Châtelet for several years now, to help continue on the road to Broadway?

Cole Porter (1891-1964)

With the contemporaries of Jerome Kern, Irving Berlin, George Gershwin and Richard Rodgers - prolific composers and lyricists often gathered under the name “Big Five” - Cole Porter is the author of dozens of theatrical songs and scores that have become jazz standards for the Great American Songbook.

Kiss me, Kate

Kiss Me, Kate was Porter’s greatest triumph and his most fully integrated musical, coming late in his career after hits in the 1920s and 1930s with *Paris*, *Fifty Million Frenchmen*, *Jubilee* and *Anything Goes*.

The musical tells of the tempestuous relationship between estranged Fred and Lilli, touring in a musical version of *The Taming of the Shrew* (starring and directed by Fred), and the secondary leads, Bill and Lois, who are on the rocks because of his gambling habit and her wandering eye.

Songs from the score include “Why Can’t You Behave?,” “Wunderbar,” “Another Openin’, Another Show,” “So in Love,” “Were Thine That Special Face,” “Too

Darn Hot,” “Where is the Life That Late I Led?,” “Always True to You in My Fashion” and “Brush Up Your Shakespeare.”

A New Classic

Created in 1948, adapted for film in 1953 and quickly regarded as a classic American musical, *Kiss Me, Kate* has had a rare history on the Broadway stage. With this new co-production created in partnership with another large European institution, **Les Théâtres de la Ville de Luxembourg**, the Châtelet continues its mission to create new contemporary classics.

CONFERENCE with Patrick Niedo
Thursday, January 28, 2016, 1PM,
Grand Foyer. Free admission, limited seating available

Lee Blakeley

British director Lee Blakeley is returning to the Châtelet to direct for the 6th time.

At the Théâtre du Châtelet, you have directed four musicals by Stephen Sondheim (*A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George* and *Into the Woods*) and one by Rodgers and Hammerstein (*The King and I*). What can you say about your collaboration with the theater?

It's a pleasure to be made to feel like part of the family; the more you work with a theatre, the more the relationship with all the many departments develops and deepens. I have been very fortunate to be asked to direct some of the best titles in the world by Jean-Luc Choplin and it is great to come back and really know the team as we start work on a new production.

Also, I love the scope the stage offers. It is a large and deep platform but I think you can be intimate within the space onstage because of its relationship to the auditorium. But I have to be careful, I can't get carried away by using all the space on stage!

Probably being the most "Parisian" of all the great American composers of the Golden Age of Broadway, what can you tell us about Cole Porter?

I remember I was attracted by the album *Red Hot + Blue* (1990). Many artists came together and sang the music of Cole Porter for the fight against AIDS. I was flawed to see how the work of Cole Porter could so easily be brought into the contemporary form without losing its identity.

I then sought out a lot of his rarer works when I was at the Royal Scottish Academy. Cole Porter wrote some of his musicals while sailing the south pacific. I know he was in much pain throughout the later part of his life because of a severe horseback riding accident.

His family didn't want him to go into theatre so he "officially" studied English

Music and French at Yale as a cover-up. He was interesting because he chose to follow his own path! His music and lyrics are witty. They are brilliant and cunning at the same time, including rhymes.

Cole Porter is a leading composer and lyricist. And for shows like *High Society*, *Anything Goes* and *Kiss Me, Kate* to come from the pen and piano of one man is a major achievement.

What can you tell us about *Kiss Me, Kate*?

I saw the film many years ago, but I don't normally tend to seek out films or productions of things I am working on. I saw the Broadway production, directed by Michael Blakemore in 1999. Nick Winston, who will choreograph the show here at the Châtelet, was also in the production that transferred to London. What I love about the show is the on and off stage quality, the sense of the progression of the show. It's a challenge to keep all the plates spinning, and I love that. I also enjoy that *Kiss Me, Kate* is a mixture of Shakespeare, the romance of the theatre, great music and beautiful songs, the screwball comedy and everything that makes a good show... There is something for everyone and I am sure it should please the French audiences.

Why is it so Shakespearean? What is your relation to the work of Shakespeare?

There is a solid subplot that weaves throughout the musical. There is also mistaken identity, a common theme in Shakespeare, which leads to an apotheosis. Essentially, the backstory follows the construction of *The Taming of The Shrew*.

I studied the classics at drama school, but I have never directed a full Shakespeare play. However, I played Demetrius in *A Midsummer Night's Dream* and Malvolio in *Twelfth Night* in school.

On the dramaturgic side of *Kiss Me,*

***Kate*, is it difficult to implement on stage?**

It is that "plate spinning" thing, believing that a show is being made or being performed and taking us in and out of that world. There are two worlds to the show, a play within a play; there is the musical version of *The Taming of the Shrew* that the actors are putting on, and the world of the actors working at the theatre who are taking part in the musical. All while keeping the magic.

I want to give the audience an idea of what it's like putting up one of these huge and complex musicals where there are two parallel stories: on and off stage. I think the main theme is about "second chances at love"... who's not for that?

One thing we are looking at is to reveal bits of Lady Châtelet herself. We will be working on a bare stage at times, revealing the beauty of the space in the theatre. We are considering how to make the Shakespearean world of *The Taming of the Shrew* the musical, which is the play within the play, relevant to the time in which our acting company are playing it (1948)... Sounds more complicated than it is!

Interview by Patrick Niedo, May 2015





PASSION

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|---|---|
| <p data-bbox="363 645 587 696">PASSION</p> | <p data-bbox="868 589 986 763">15 16</p> |
| <p data-bbox="151 813 975 842">Musical French Premiere New Châtelet Production March 16-25</p> | |

7 Performances
Musical in 2 Acts
In English with French Subtitles

Premiered May 9, 1994 at the Plymouth Theatre, NY

Music and Lyrics
Stephen Sondheim
Book
James Lapine

Musical Direction
Andy Einhorn
Direction
Fanny Ardant
Sets
Guillaume Durrieu
Lights
Urs Schöenebaum

Fosca
Natalie Dessay

Orchestre Philharmonique de Radio France

Based on the film *Passione d'Amore* by **Ettore Scola**, adapted from the novel, "Fosca" by **Iginio Ugo Tarchetti**.

Presented in accordance with Drama-Paris (dramaparis.com), through special arrangement with Music Theatre International (MTI), NY (mtishows.com)

After *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George* and *Into the Woods*, the Châtelet welcomes a fifth major musical by **Stephen Sondheim**: *Passion*. The musical premiered on Broadway in 1994 and is now presented for the first time in France. This new production will be directed by **Fanny Ardant** and star the highly acclaimed French soprano, **Natalie Dessay**, in the title role of Fosca.

Passion

It was **Ettore Scola**'s film, *Passione d'Amore* that inspired Sondheim and **James Lapine**, his faithful librettist. In turn, *Passion*, winner of the 1994 Tony® Award for Best New Musical, is one of the only fully-conceived musicals by the composer and lyricist himself. The film, released in 1981, is itself an adaptation of "Fosca," the book by the 19th century Italian writer, **Iginio Ugo Tarchetti**.

This reflection of passionate love takes form in a remote military outpost in 1863 Italy. A handsome army captain, separated from his beautiful - but married - mistress, is forced to re-evaluate his beliefs about love when he becomes the object of the obsessive, unrelenting passions of Fosca, his Colonel's homely, ailing cousin.

An Opera On Broadway

Marked by the eccentricity and the lyricism of the melodrama by Scola, Sondheim chose to set his version "between the familiar theatricality of a musical and the extravagant flamboyance of an opera.¹" The result is one of the most sentimental and cerebral works of a Broadway composer. **Andy Einhorn**, the American conductor well-known in the opera world, leads

the **Philharmonic Orchestra of Radio France** in this new production that promises to give the work the grandiose treatment it deserves.

¹ Sondheim, Stephen. "Look, I Made a Hat." Virgin Books, 2011

Stephen Sondheim (1930)

Stephen Sondheim wrote the music and lyrics for *Saturday Night*, *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *The Frogs*, *Pacific Overtures*, *Sweeney Todd*, *Merrily We Roll Along*, *Sunday in the Park With George*, *Into the Woods*, *Assassins*, *Passion* and *Road Show* as well as lyrics for *West Side Story*, *Gypsy* and *Do I Hear A Waltz?* and additional lyrics for *Candide*. Anthologies of his work include *Side by Side by Sondheim*, *Marry Me a Little*, *You're Gonna Love Tomorrow*, *Putting It Together* and *Sondheim on Sondheim*. For Films, he composed the scores of *Stavisky*, co-composed *Reds* and wrote songs for *Dick Tracy* and the television production *Evening Primrose*. He co-authored the film *The Last of Sheila* and the play *Getting Away With Murder*. Mr. Sondheim is on the Council of the Dramatists Guild, having served as its president from 1973 to 1981.

CONFERENCE with Alain Perroux
Tuesday, March 15, 2016, 1PM, Grand Foyer. Free admission, limited seating available



CARMENCITA
EL AMOR CUBANO

**15
16**

Cuban Musical | World Premiere | April 6-30

26 Performances
In Spanish with French subtitles

A co-production with BB Promotion

Music and Arrangements
Alex Lacamoire
Book and lyrics in Spanish
Norge Espinosa Mendoza
Direction and Conception
Christopher Renshaw
Choreography
Roclan Gonzáles Chavez

Inspired by the opera *Carmen*, by **George Bizet** (1875) and from the title story by **Prosper Mérimée** (1847)

140 years after the premiere of *Carmen*, Bizet's masterpiece at the Opéra-Comique, the Châtelet presents a French premiere of a Cuban version, *Carmencita*. Newly written and orchestrated to honor the origins of the score and libretto, this new production brings together an international team of Cuban, British and American talents from opera, musical theater and dance. Argentine tango with *Tanguera* (2009) and *Chantecler* (2013), the Brazilian Amazon for *Magdalena* (2010), the Mexican mariachi in the opera *Cruzar Cara de la Luna* (2011) by José "Pepe" Martínez, the Chilean poetry of Pablo Neruda for *Il Postino* (2011), the Châtelet continues to explore Latin American cultures with the first musical to come from Cuba.

Carmencita

Set in the days when Castro and his supporters were trying to overthrow dictator Batista, the Cuban playwright, **Norge Espinosa Mendoza**, brings a contemporary resonance to the timeless story of *Carmen*.

In the Cuban countryside of Guantánamo, Carmen, daughter of an American soldier and a multiracial Cuban mother, dreams of a better life. Prisoner of a local cigar factory, her only power to pass the time is her art of seduction.

Noticing José, a young, innocent and naïve soldier devoted to Batista's army, is also succumbed by Carmen's sensual beauty. Both trusting and defending the honor of his new love, José ends up killing a sergeant of his regiment and the couple have no alternative but to flee to Havana.

Havana - like Rome on the eve of its fall - in the days preceding the Revolution, is a city conquered by immoral corruption. Lust is omnipresent and Carmen is quickly noticed. Becoming "The Queen of Havana," she grows tired of José, whose

overwhelming passion stifles much as she worried.

Soon, Carmen meets the formidable and charismatic El Niño Martinez, the most famous boxer on the island. This encounter seals fate, as Havana falls to the devastation of Castro's rebel forces.

"Have you heard of Carmencita? It's me."¹

From Bizet to Stromae or Sarasate to Lana del Rey, the bohemian-gypsy born from the pen of Mérimée in 1845, never ceases to be revived; all the way to Broadway where Oscar Hammerstein II created the African American, Carmen Jones. But if this striking character has posterity, it's thanks to the international success of Bizet's opera, whose influence extends far beyond; that Carmen is the fatal type of woman. Seducing, consciously or not, the men who cross her path, and killed by her lover Don José, who she drove into madness. "She was born free and free she will die."²

¹ Mérimée, Prosper. *Carmen*. chapter II

² Bizet, Georges. *Carmen*. Act IV

CONFERENCE with Patrick Niedo
Monday, April 4, 2016, 1PM, Grand Foyer. Free admission, limited seating available

A Mixed Genre

Written in the form of an opéra-comique, *Carmen* rattled the Parisian audiences, who were normally accustomed to a clear separation between genres. The music of Bizet reflects the exoticism of his themes; the score mixes formal conventions inherited from Mozart to Spanish themes like Seguidilla (“By the Ramparts of Seville”), or the habanera. It is this same syncopated rhythm, likely native in Cuban origin, and a trend from the European fairs at the end of the 19th century, which gives its name to the most famous aria in opera (“L’amour est un oiseau rebelle” - “Love is a rebellious bird”), the habanera. *Carmencita*, a reinvention of a profoundly hybrid piece, finally finds its distant Caribbean origins.

The Habanera

The habanera rhythm’s time signature is in 2/4 time. An accented upbeat in the middle of the bar lends power to the habanera rhythm, especially when it is as a bass¹ ostinato in contradanzas such as “Tu madre es conga.”²

The Caribbean island of Cuba has been influential in the development of multiple musical styles in the 19th and 20th centuries. The roots of most Cuban musical forms lie in the cabildos, a form of social club among African slaves

brought to the island. Cabildos preserved African cultural traditions, even after the Emancipation in 1886 forced them to unite with the Roman Catholic Church. At the same time, a religion called Santería was developing and had soon spread throughout Cuba, Haiti and other nearby islands. Santería influenced Cuba’s music, as percussion is an inherent part of the religion. Each orisha, or deity, is associated with colors, emotions, Roman Catholic saints and drum patterns called toques. By the 20th century, elements of Santería music had appeared in popular and folk forms. [...]

In the late 19th century, the habanera developed out of the contradanza which had arrived from Haiti after the Haitian revolution. The main innovation from the contradanza was rhythmic, as the habanera incorporated Spanish and African influences into its repertoire.

In the 1930s, habanera performer Arcano y sus Maravillos incorporated influences from conga and added a montuno (as in son), paving the way for the mixing of Latin musical forms, including guaracha, played by a charanga orchestra. Guaracha (sometimes simply called charanga) also drew from Haitian musical forms, has been extremely popular and continues to entertain audiences. [...]³

A Cuban-American-British Team

Firm with the baton, and a regular on Broadway, is the young conductor – Cuban-American composer and orchestrator, **Alex Lacamoire**, who won a Tony® Award for his orchestrations in *In the Heights* in 2008.

British-born **Christopher Renshaw**, who is known for his direction in opera, theater and musical theatre in the world of *Eugene Onegin* to *We Will Rock You*, has joined the team for this new challenge.

The young and prolific Cuban poet and writer **Norge Espinosa Mendoza**, in collaboration with Christopher Renshaw, will adapt and write the lyrics and the original book in Spanish.

Returning to the source of *Carmen* of Havana, it is naturally a Cuban who leads in dance, **Roclan Chavez González**, a choreographer for Ballet Revolución.

¹ Weisbard, Eric. “Listen Again: A Momentary History of Pop Music.” Duke University Press, 2007

² Manuel, Peter. “Creolizing Contradance in the Caribbean.” Philadelphia: Temple University Press, 2009

³ Roy, Maya. “Musiques cubaines”. *Musiques du monde*, 1998; Fairley, Jan. “Troubadors Old and New,” & “¡Que Rico Bailo Yo! How Well I Dance.” Rough Guides Ltd, Penguin Books, 2000





TANZTHEATER WUPPERTAL PINA BAUSCH

AUF DEM GEBIRGE HAT MAN EIN GESCHREI GEHÖRT

15
16

Dance Theatre | May 20-26

6 Performances
2 hours 30 minutes

A co-production with Théâtre de la Ville
Premiered May 13, 1984, Schauspielhaus de Wuppertal

Choreography
Pina Bausch
Sets
Peter Pabst
Costumes
Marion Cito
Collaboration
Hans Pop
Musical Collaboration
Matthias Burkert
Dramaturge
Raimund Hoghe
Music
Tommy Dorsey, Billie Holiday, Henry Purcell, Heinrich Schütz, Felix Mendelssohn-Bartholdy, Gerry Mulligan, Johnny Hodges, Fred Astaire, Lucienne Boyer, Boris Vian

In accord with L'Arche Éditeur, Paris

Press Contact: Théâtre de la Ville
Marie-Laure Violette, +33 1 48 87 82 73 /
mlviolette@theatredelaville.com

Auf dem Gebirge hat man ein Geschrei gehört (On the Mountain A Cry Was Heard)

Created in 1984 and presented in Paris for the first and only time in 1987, *Auf dem Gebirge hat man ein Geschrei gehört (On the Mountain A Cry Was Heard)* is a tormented piece of dance theater where themes of love and power are presented recurrently with the choreographer. In a land more reminiscent of a battlefield than a peaceful forest, 24 dancers chase frantically with an orchestra of aged musicians emerging from thick clouds of smoke. These scenes alternate between light and dark, threatening the male performers, accompanied by music from Henry Purcell to Boris Vian.

"I always tried to express through dance what I felt...dance born of necessity and a need: to invent a language for which could not be understood any another way."

Pina Bausch

Pina Bausch

Suddenly disappearing six years ago (June 30, 2009), the German choreographer Pina Bausch profoundly affected and influenced European dance for the last thirty years. Creating less of a new style of movement but a new "dance theater" that engaged everyday life: a form of contemporary tragedy, even in its deepest moments, reflects the fears, frustrations, desires, and an urgent need to be loved.

Born in 1940 in Solingen, Germany, where her parents ran a hotel and restaurant (this is where she began observing people and their behaviors), Pina – a diminutive of Philippine, began her dance studies at the Folkwang Hochschule in Essen, led by Kurt Jooss, creator of *The Green Table*, a ballet masterpiece. After creating her first choreography, Pina was awarded in 1969 by the International Competition Cologne.

In 1973, the Wuppertal Opera (near Ruhr, Germany) requested Pina to head the ballet company. Pina's work included partially choreographed opera's (*Iphigénie en Tauride, Orpheus and Eurydice*), fully choreographed opera's (*The Rite of Spring* - 1975) as well as composite shows, theater events, dance and skits.

After her early productions featured themes of harassment and anxiety (*The Seven Deadly Sins, Bluebeard, Café Müller*), which shocked the public, her transition into the 80's focused on themes towards a more gentle form of violence, mockery. Pina's shows elaborated from a conducted improvisation with dancers to strong personalities of work. She assembled her sequences without concern for narrative continuity, but as fragments or slices of life. Useless meetings or ridiculous attempts at seduction, wounded hearts and wounded bodies speak volumes about the war of the sexes, latent but omnipresent. She repeated small daily events to become pitiful, anodyne and monstrous. The art of transforming the ordinary (one piece : we scratch, we wash our hair, we cook) in intense theatrical action, comedic or sinister – distanced stylish outfits by men in tuxedos and women in evening dresses and high heels. Dance, broad and lyrical movements to amplify a sense of pain or fullness, makes room for snapping throngs of ladies and gentlemen to the petty little gestures that wiggle with delight...



| | |
|---|--------------------|
| <h1>WONDER.LAND</h1> | <h1>15 16</h1> |
| <p>A New Rock Musical French Premiere June 7-16</p> | |

10 Performances

A co-production with the Manchester International Festival and the National Theatre

World premiere July 2, 2015 at the Palace Theatre in Manchester, England

Music
Damon Albarn
 Book and Lyrics
Moira Buffini
 Musical Direction
David Shrubsole
 Direction
Rufus Norris
 Sets
Rae Smith
 Projections
59 Productions
 Costumes
Katrina Lindsay
 Lights
Paule Constable
 Sound
Paul Arditti
 Choreography
Javier de Frutos

Inspired by the book "Alice's Adventures in Wonderland" by **Lewis Carroll**

After *Monkey: Journey to the West* (2007), the prolific British pop-rock musician **Damon Albarn**, from the bands Blur and Gorillaz, has returned to the French stage at the Châtelet for the creation of this new rock musical, *wonder.land*. Met at his side are the best of the contemporary British scene, including playwright **Moira Buffini**, director **Rufus Norris**, the newly appointed director of the National Theatre – the creators of the West End and Broadway hit, *War Horse*. Choreographer **Javier de Frutos**, completes this talented team.

wonder.land

For the 150th anniversary of the classic story by Lewis Carroll, the British pop-rock singer-songwriter Damon Albarn presents a new musical inspired by *Alice's Adventures in Wonderland*.

Welcome to *wonder.land*, where you can be exactly who you want to be. Aly, 12, loves this extraordinary virtual world. Bullied at school and unhappy at home, *wonder.land* lets her escape from her parents, from teachers, from herself. Online, Aly becomes Alice: brave, beautiful and in control. But some of the people she meets – the weird Dum and Dee, the creepy Cheshire Cat, the terrifying Red Queen – seem strangely familiar. As hard as Aly tries to keep them apart, real life and *wonder.land* begin to collide in ever more curious and dangerous ways.

Alice in Wonderland(s)

Since the first publication of *Alice's Adventures in Wonderland* 150 years ago, Lewis Carroll's playful and puzzling work has spawned a whole industry, from films and theme park rides to products such as a "cute and sassy" Alice costume ("petticoat and stockings not included"). Whether she is being viewed as

an icon of innocence or an opportunity to play out more disturbing fantasies, the blank-faced little girl made famous by John Tenniel's original illustrations has become a cultural inkblot we can interpret in any way we like.

*Robert Douglas-Fairhurst,
The Guardian, March 20, 2015*

Damon Albarn

"I'm fascinated by the idea of going down a rabbit hole, the other worldliness and what that might mean. Alice aside, The Queen of Hearts, The Duchess, White Rabbit, Caterpillar were the most threatening characters of my childhood. I was genuinely very frightened of them as a kid, which is probably why I was interested when Alex Poots suggested a reworking."

Moira Buffini

"Alice's Adventures in Wonderland" is hardwired into our subconscious. Everybody seems to react differently to the book; I loved it as a child and I really related to Alice. She was strong and the only sensible person in the story. But also, no one in the book ever gives her a straight answer. Everyone behaves pretty badly,

CONFERENCE with Julien Bordier
 Friday, June 3, 2016, 1PM, Grand Foyer.
 Free admission, limited seating available

in one way or another. Other people, like Damon Albarn, found it very disturbing as a child. Everyone has their own personal relationship with Alice.

The book is a very big challenge to adapt because it doesn't follow any of the normal rules of narrative. Alice is the heroine who has all these adventures and she doesn't change one iota, which is quite unusual in literature. A musical requires everything that the source material doesn't have: a strong plot, action and a heroine who changes. So, somehow, you have to reconcile that with the original and try not to lose any of the subconscious wonderful weirdery. The appeal of the book rests partly on the fact that it defies definition and meaning.

Also, the fact that it is probably one of the most adapted and readapted books we have gives it many different meanings. So when you think of the White Rabbit, you might also think of the white rabbit from Donnie Darko, or "follow the white rabbit" in the Matrix films. The rabbit isn't just the rabbit that says, "Oh my ears and whiskers, I'm late!" and "Oh, the Duchess!" The white rabbit is someone who leads you down a rabbit hole; someone you follow even though you don't know where you're going – you're off on an adventure.

The original story kept pulling me down several rabbit holes. And in some of them, I thought: "I can't go down here". I find the episode with the Duchess, the horrible cook and the pig-baby particularly disturbing. I tried to put them in the musical, but there was such a strong flavour of darkness in those characters. We wanted to write something for families.

Damon Albarn – who is doing the music – and director Rufus Norris and I decided right at the start of the process

that the arena that children get lost in these days is the internet: that was our rabbit hole. We've all got children in their early teens and it seemed to fit perfectly.

The musical is set both in the real world and in the internet world of wonder.land, an online multiplayer game. There are no real rules, which makes it very attractive to children and very like Wonderland. [...] Damon's music fits wonderfully. It's a mixture of fantastic Victorian music-hall and the modern and digital. I've tried to do the same thing with the language; some of it is modern parlance and some of it is very structured, depending on which world you're in. [...]

We've tried to keep the feeling of the original Alice, even though the story is completely different. Like Wonderland, the internet is a place full of wonders and full of dangers. It's also a place where you can never really find a straight answer.

But wonder.land isn't a cautionary tale about the internet, because Alice isn't a cautionary tale; it's not Edward Lear, there's no moral to it. It's just: one day, Alice followed a rabbit down a rabbit hole and then she woke up. You are relying, as a child, on your own wits to get you out of every situation. That's quite true to life, I think.

*Interview by Emily Mackay,
The Guardian, May 16, 2015*

59 Productions

What form will the wonder.land visuals take?

It's a really interesting thing to be working on, because everybody has done a *Wonderland*. We did a lot of research looking at all the different visual approaches and it's just extraordinary. Some of my favourites are the ones that Dali did – his caterpillar, dreaming of the

butterfly, was a particular inspiration – and the Jan Svankmajer film, because it's so incredibly terrifying. There's a very difficult balance between making something of our own but that is still absolutely recognisable as Wonderland.

What's unique about your version?

For me, the split between the real world and wonder.land has become very much a cityscape versus a natural-world depiction. The wonder.land is the garden we're exploring as a strange biological landscape. We're looking at patterns of networks and shapes and textures that speak to you as biological things without you necessarily being able to identify what they are, such as single-celled organisms and amoeba and the structures in coral reefs. We're trying to build a world that is both biological and also part of the digital world. The other thing is working with Katrina Lindsay, the costume designer and Rae Smith, the set designer, to create creatures that can exist simultaneously in a projected world and onstage. So we'll have some characters which can hopefully walk across stage flicking between the two worlds.

*Interview by Emily Mackay,
The Guardian, May 16, 2015*





LES ÉTÉS DE LA DANSE NEW YORK CITY BALLET

SUMMER DANCE FESTIVAL

15 16

Dance | June 28 - July 16

20 Performances

Artistic Director
Peter Martins

90 Dancers

Press Contact: **Les Étés de la Danse**
Dominique Berolatti, +33 6 14 09 19 00 /
dominiqueberolatti@gmail.com

Tickets go on sale January 2016

For the seventh time, the Théâtre du Châtelet hosts the annual **Les Étés de la Danse**, offering its focus on **New York City Ballet**, for its 12th season. Founded in 1948 by the legendary choreographer **George Balanchine** and the visionary arts patron **Lincoln Kirstein** - soon joined by **Jerome Robbins**, the company quickly became world-renowned for its athletic and contemporary style. New York City Ballet is the largest dance organization in America and one of the world's greatest ballet companies. After a series of performances in 1995, this is their second visit to the Châtelet stage, and their return to France after eight years of absence.

New York City Ballet, the largest dance organization in America and one of the world's great ballet companies, returns to Paris for the first time since 2008 at the invitation of Les Étés de la Danse. The season also marks the Company's return to the Théâtre du Châtelet for the first time since 1993.

Founded in 1948 by the legendary choreographer George Balanchine and the visionary arts patron Lincoln Kirstein, New York City Ballet quickly became world-renowned for its athletic and contemporary style. Balanchine served as Ballet Master of New York City Ballet from its inception until his death in 1983, choreographing countless works and creating a company of dancers known for their linear purity, sharpness of attack, speed and musicality. In 1949, Jerome Robbins joined the Company as Associate Director and, with Balanchine, created an unparalleled repertory of works, many of which are now considered 20th century masterpieces.

Following Balanchine's death in 1983, Jerome Robbins and Peter Martins were

named the company's co-Ballet Masters in Chief, and since 1990 Martins alone has served as the company's artistic leader. In this capacity, Martins has created more than 80 ballets and also commissioned works from some of today's most exciting choreographers including Alexei Ratmansky, Christopher Wheeldon, and NYCB's current Resident Choreographer Justin Peck.

For its 2016 season in Paris, New York City Ballet will bring more than 90 dancers and a selection of highlights from its extraordinary repertory, including landmark works by Balanchine and Robbins, as well as acclaimed new ballets created this century.

Widely acknowledged for its enduring contributions to dance, New York City Ballet continues its commitment to promoting creative excellence and nurturing a new generation of dancers and choreographers.

Peter Martins, Artistic Director

ConcerTôt - ConcerTea

Jean-François Zygel

Jazz

Concerts and Events

Concerts & Events



CONCERTÔT CONCERTEA

15 16

Since 2010, this concert series designed for families was initiated by Jean-Luc Choplin. Sundays at the Châtelet are filled with concerts both at 11AM (ConcerTôt) and 5PM (ConcerTea) for an hour, where children and parents are invited to discover music in a cheerful and casual atmosphere. The concerts are short and accompanied in a lively and entertaining setting. Concerts are open to all audiences. The season, with workshops led by Scott Alan Prouty, allows families to discover music from all horizons including world music, shadow puppetry, percussion, jazz, symphony, popular music, children's choir and guest artists of all skills gathered together for a sixth season. The 2015-16 ConcerTôt-ConcerTea season brings together new and returning artists for an even more original and eclectic program!

A series of choral workshops, initiated during the 2011-12 season, are offered to families on Sundays before the ConcerTôt-ConcerTea events taking place. Led by Scott Alan Prouty, head of the Sotto Voce Children's Choir, prepares audiences for the concert that follows, allowing children and parents to discover the joys of singing and having fun. Workshops are open to audience members with tickets to the ConcerTôt-ConcerTea events taking place that day for a 5€ fee.

Public Policy

In addition, throughout the season for each ConcerTôt-ConcerTea event, the Châtelet continues to commit to its strong and successful policy for disadvantaged families offering 300 free tickets available to partnered associations.

General Ticket Prices: 5-10€ for children up to 15 years old.

Free for families with the Family Card membership. Open Seating.

The Tale of the Fox

(from 8 years) ConcerTôt | September 27, 2015 at 11AM

The Maîtrise des Hauts-de-Seine returns to put on a fairytale based on the famous *Roman de Renart* (*Tale of the Fox*). Master Reynard, detested in the court of Noble the Lion, must be judged and punished in this amusing and somewhat cheeky piece of entertainment, affectionately put to music by Coralie Fayolle. Choir and Soloists from the Maîtrise des Hauts-de-Seine

Music Coralie Fayolle

Choir Direction Gaël Darchen

Direction David Thenard

Costumes Anne-Sophie Lépinay

Drumblebee:

A Performance of Music and Rhythm

(from 6 years) ConcerTea | October 11, 2015 at 5PM, workshop at 3:30PM

Four percussionists engage in unusual games: from Steve Reich to Goran Bregovic via Rimski-Korsakov's *The Flight of the Bumblebee*, *Drumblebee* is a per-

formance of virtuosity where light and music merge together.

Quatuor Beat: Gabriel Benlolo, Laurent Fraïche, Jérôme Guicherd, Aurélien Caralade

Conception & Direction Dan Tanson

Choreography Ela Baumann

Costumes Emilie Cottam

Lights Stéphane Choner

Pirates!

(from 8 years) ConcerTôt | November 8, 2015 at 11AM, workshop at 9:30AM

With Cap'n Geoffrey the Red, the cabin boy Alasdair Malloy and the intrepid Orchestre de Chambre de Paris set sail for uncharted waters in the search for musical treasure: music by Rossini, Mendelssohn, from the film *Pirates of the Caribbean* and *Sailor's Hornpipe!*

Musical Direction Geoffrey Styles

Presentation Alasdair Malloy

Orchestre de Chambre de Paris

Hip Hop Master Class

(from 10 years) ConcerTôt | November 22, 2015 at 11AM

Kohndo, a hip hop artist and professor, turns into the ingenious Mister Class' and tells us about the history of urban cultures from their origins until today. It's an opportunity to discover disciplines such as rap, break dance, beat box, and scratch.

Artistic Direction and Singing Kohndo

In cooperation with Stage of the Art

Hayim, Toledo 1267:

Shadow Theatre and World Music

(from 8 years) ConcerTôt | December 6, 2015 at 11AM, workshop at 9:30AM

Music and shadow theatre come together for this surprising journey from the 13th century until today, through the story of the young Jewish calligrapher, Hayim, who, at the ripe age of ten, discovers unusual connections between his Christian neighbor, Elisabeth, and his friend Quassem...

Canticum Novum

Music and Direction Emmanuel Bardon

Kanun Aroussiak Guévorguian

Hurdy-gurdy and Lyre Valérie Dulac

Flute Gwénaél Bihan

Percussions Henri-Charles Caget

Book Gilles Granouillet and Annick Picchio

Shadow Theatre Paolo del Gaudio

Video Georges Florès

The Saxophone Does A Number

(from 8 years) ConcerTôt | December 13, 2015 at 11AM

The saxophone is the royal instrument of jazz and 20th century music. It was born over 150 years ago, whence the idea to transcribe much older works for this instrument. Come listen to the original versions and their transcriptions, then compare! Which do you prefer?

Students of the instrumental disciplines at the Paris Conservatory

Pedagogical and Artistic Direction
Claude Delangle, Jean-Christophe Paré, Pascal Bertin, Vincent Le Quang

Newlyweds of The Eiffel Tower

(from 8 years) ConcerTôt | January 10, 2016 at 11AM, workshop at 9:30AM

A wedding takes place on the platform of the Eiffel Tower, on 14th of July. The photographer prepares to immortalize the moment, but instead of a “little birdie” popping out of his camera, we spot an ostrich, a female bather, a lion...

Music **Georges Auric, Arthur Honegger, Darius Milhaud, Francis Poulenc, Germaine Taillefer**

Libretto **Jean Cocteau**

Musical Direction **Pierre-Michel Durand**
Actors/Narrators from **ESAD (École supérieure d'art dramatique de Paris)**
Orchestre Symphonique of the CRR

Y'a de la Voix

(from 6 years) ConcerTôt | February 7, 2016 at 11AM

The **Sotto Voce Children's Choir** returns to the stage with a new program stretching from classical music to French popular songs, via best loved musicals. Singing, dancing and acting with audience participation!

Artistic Direction **Scott Alan Prouty**

Piano **Richard Davis**

Beethoven's 4th Symphony

(from 8 years) ConcerTôt | March 20, 2016 at 11AM, workshop at 9:30AM

Often Beethoven's even-numbered symphonies are said to be his best. That's particularly the case with his fourth, which paints a more serene picture of the composer, as though this work were a happy parenthesis, to be discovered with pleasure.

Orchestre du Conservatoire de Paris

Musical Direction **George Pehlivanian**

Baroque: Let's Go!

(from 8 years) ConcerTôt | April 10, 2016 at 11AM

Stolen masterpieces and forgotten jewels from the baroque era played with virtuosity and worthy of a swash-buckling movie scene! This popular program includes *Tempesta di mare* by Vivaldi, a pirate suite by Couperin, *Adagio* by Albinoni and works by Bach and Tartini.

Red Priest

Recorder **Piers Adams**

Violin **Julia Bishop**

Cello **Angela East**

Harpsichord **David Wright**

Popul'air

(from 8 years) ConcerTôt | April 17, 2016 at 11AM

Composers have always loved to dig into the wealth of traditional music for inspiration and heritage. Let's take the journey beyond borders with the Maîtrise de Notre-Dame, where popular music and “serious music” meet.

Maîtrise Notre-Dame de Paris

Principal Choirmaster **Henri Chalet**

Children's Choirmaster **Emilie Fleury**

Direction **Nicolas Slawny**

Paris in Song

(from 6 years) ConcerTôt | June 12, 2016 at 11AM

Songs of Paris will be revisited with mischief and glee by the troupe of young rascals from the **Sotto Voce Children's Choir!** Let's meet on the banks of the Seine for a musical and poetic journey “under the Paris sky.”

Artistic Direction **Scott Alan Prouty**

Piano **Richard Davis**

Choreography **Evandra Martins**

Composers Quiz

(from 8 years) ConcerTôt | June 19, 2016 at 11AM

What if Bach, Mozart or even Verdi had been American, Czech, or Brazilian? The **Quai N°5** ensemble replies to this impudent question with a high-octane show rich in color and rhythm, taking inspiration from the best-known classics. Can you recognize them?

Violin **Jean-Marc Phillips-Varjabédian**

Double Bass **Stéphane Logerot**

Accordion **Rémi Poulakis**

Piano **Romain Descharmes**

Percussion **François Desforges**



JEAN-FRANÇOIS ZYGEL

15
16

Les Misérables

Sunday, October 25, 2015 from 4PM to 11:30PM (1h15 minute intermission)

Jean-François Zygel improvises live with the original musical accompaniment for Henri Fescourt's film, *Les Misérables*, the most faithful film adaptation of Victor Hugo's classic novel. The film includes a new restoration, restoring the richness of the technical color used in 1925.

Silent film in tinted black & white
In partnership with the **Jérôme Seydoux-Pathé Foundation**
Produced by **Henri Fescourt**
Script based on the novel by **Victor Hugo**
Piano **Jean-François Zygel**

Ticket Prices: 25€
Under 28 years: 10€
Assigned seating

Enigma – 3 Concerts

L'Écume des jours

Monday, February 22, 2016 at 8PM

The War of the Worlds

Thursday, March 17, 2016 at 8PM

Le Petit Prince

Monday, April 18, 2016 at 8PM

As much performance as concert, each of the Enigma shows brings together instruments, singing, dance, theatre, cinema and video, offering a musical, stage and visual interpretation of literary works by Boris Vian, H.G. Wells and Antoine de Saint-Exupéry.

Ticket Prices: From 10-25€
Assigned seating

8th Night of Improvisation

Saturday, May 14, 2016 at 7PM

The major annual meeting for improvisation! Music, theatre and dance on every floor... Duels between pianists, jazz, slam, beatbox, electronica, baroque, world music, rare instruments... A journey *à la carte* that you make up yourself!

Ticket Prices: 25€
Under 28 years: 10€
Open seating



JAZZ

15
16

The Melody Makers, of modern Brazil to ECM Sound

Monday, October 12, 2015 at 8PM

Featuring Eliane Elias, Marc Johnson, Rafael Barata, John Abercrombie, Drew Gress, Marc Copland, Joey Baron

Jazz in Chicago: Fifty years of the Association for the Advancement of Creative Musicians

Monday, October 19, 2015 at 8PM

Founded in 1965 in Chicago, as an extension of the Black Arts Movement which was shaking North America and influenced both popular and "serious" music, the Association for the Advancement of Creative Musicians has for fifty years been illustrating the dual space occupied by experimentation and practice of Afro-Americans throughout the world.

Featuring **Wadada Leo Smith, Roscoe Mitchell, Henry Threadgill**

A co-production with Théâtre de la Ville and Festival d'Automne in Paris. Presented in part with Focus Chicago at the Théâtre du la Ville.

Press Contact: Festival d'Automne, Christine Delterme, ou Théâtre de la Ville, Marie-Laure Violette (See p.35)

Maurane: Forever a stage, among the world and jazz

Monday, November 2, 2015 at 8PM

Musical Direction: Louis Winsberg

60 Years of The Jazz Academy: Gala

Monday, February 8, 2016 at 8PM

Featuring the all star winners of the Prix Django Reinhardt, Laurent Mignard Duke Orchestra et Pierre Richard: "Le Grand Blond et la Musique Noire" (Subject to change).

Carte blanche to Patrice Caratini: A half-century of musical adventures

Monday, March 21, 2016 at 8PM

Featuring Caratini Jazz Ensemble, Maxime le Forestier, Marcel Azzola, Gustavo Beytelmann, Juan-José Mosalini, Alain Jean-Marie, Thierry Caens, Sara Lazarus, Hildegard Wanzlawe, Trio Short Songs

Dhafer Youssef: Incantations

Monday, May 9, 2016 at 8PM

A special evening consecrated to the vocalist and oud player, with many special guests.

The Bobby McFerrin Brazilian Project

Monday, June 13, 2016 at 8PM

This vocal genius, 10-time Grammy Award® winner, follows up his exclusive collaboration with the Châtelet leading a group of singers, dancers and Brazilian instrumentalists to celebrate samba and the great classics from this immense musical country.



CONCERTS & EVENTS

15 16

Dominique A - Éléor

Monday, December 14, 2015 at 8PM

Not since our relationship with **Dominique A** began, has the pleasure of listening to his work, and hearing his new album, kindled such eagerness to have him perform on stage. These worlds, these people, these words and images that pour out from "Éléor" brings an even greater blossom to all that have been moved and bonded to him. The album is there. The stage too.

A **Auguri** Production

Thomas Ngijol - 2

February 23-25, 2016 at 8PM

Known mainly in France as a comedy actor for his television and cinema roles (*Case Départ*, *Le Crocodile du Botswana*) as well as his first movie as a director (*Fastlife*). But **Thomas Ngijol** really comes to life on stage. With "2," the most gifted entertainer of his generation amuses fans with a new serving of raw humour and sometimes a little cruelty, but always so liberating.

A **Live Nation** Production

Pasdeloup Orchestra

Saturday, April 23, 2016 at 4PM

Esteban Benzecry - *Ouverture Ludwig van Beethoven - Piano Concerto n° 3*

Johannes Brahms - *Symphony n° 1*

Direction **Mykola Diadiura**

Piano **David Kadouch**

Christophe Willem

Featuring a **Philharmonic Orchestra**

Friday, April 29, 2016 at 8PM

Since he left the *Nouvelle Star* (the French version of *Pop/American Idol*), **Christophe Willem** has sold over 1.5 million albums. For this exceptional concert, he will be accompanied by a philharmonic orchestra.

A **Live Nation** Production

My Fair Châtelet!

Friday, May 13, 2016 at 8PM

An unique concert as the **Sotto Voce Children's Choir** revisit some of the best-known songs taken from Broadway and the French repertory. A sparkling evening in store with surprises and humour transporting one and all into a magical world under the baton of "An American in Paris," led by **Scott Alan Prouty**.

SEE PAGE 31 FOR PRESS CONTACTS FOR EACH CONCERT AND EVENT

Valérie Lemercier

Stand-Up Comedy - 30 Performances

October 1 - November 8, 2015

Whoever has never seen **Valérie Lemercier** hopping around the stage like a "raving lunatic" won't be able to appreciate the stunning news of her return onto the stage. Here's a chance to rediscover this one-woman show full of incredible freedom, fantasy, her hilarious characters and bizarre dances.

Production **TS5**

A Tribute to Ingrid Bergman

Monday, October 5, 2015 at 8PM

Fanny Ardant, **Isabella Rossellini** and **Gérard Depardieu** present an evening with an exceptional show dedicated to one of the greatest actresses of the 20th century. Offering an evening full of memories, photos, videos and letters, including personal, unpublished, and unseen material, allowing us to discover this artist's intimate life and the legend in front of the camera.

Created and written by **Ludovica Damiani** and **Guido Torlonia** in collaboration with **Isabella Rossellini**. Directed by **Guido Torlonia**. Evening to benefit UNICEF, with the support of the Festival de Cannes and Kobal Collection
A **Les Visiteurs du Soir** Production

Shipwrecked!

Cyril Mokaiesh and **Giovanni Mirabassi**

October 6-17, 2015 at 9PM, Foyer Nijinski

Cyril Mokaiesh, accompanied by the jazz pianist **Giovanni Mirabassi**, brings fragile music talents back to life (Philippe Léotard, Pierre Vassiliu, Daniel Darc, Alain Léprest, Nino Ferrer...) in a glowing concert where he performs the most personal songs of these "shipwrecked souls".

Production **Les Visiteurs du Soir**

Grand Corps Malade

Symphonic Concert

Wednesday, November 25, 2015 at 8PM

Share the acute emotion of the most poignant texts penned over the past decade by the French singer **Grand Corps Malade**, backed by the brass and strings of the **Symphonic Orchestra Confluences** led by **Philippe Fournier**.

Presented by **Jean-Rachid**, in accord with **Rachidou Music**, executive producer, **Caramba Spectacles**

Juliette Gréco - Merci

Monday, December 7, 2015 at 8PM

"If you hear a voice calling from the shadows, it's Gréco. If, eyes closed, you hear that song from your teenage years.... It's Gréco. Just ask and Juliette Gréco gets inside you with her songs." **Pierre Mac Orlan**

A **Quartier Libre** Production

A Brief History

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A BRIEF HISTORY

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The Music Theatre of the City of Paris opened in 1862. The Théâtre du Châtelet offers eclectic programs, popular and sophisticated, progressive to all audiences. Each season is marked by several productions produced by the Châtelet, including original artistic creations designed by the teams of the theater in collaboration with global talents. The Châtelet maintains its 150-year tradition of excellence in all disciplines: spectacles, operas, plays, ballets, musicals, symphonies, operettas, vaudevilles, revues, film shows, recitals, jazz and concerts.

1862

The Imperial Théâtre du Châtelet premieres its inaugural spectacle: *Rothomago*, a fantasy by Ennery, Clairville and Monnier. Around 3,000 seats and a stage of 24x35 meters, the auditorium was then the largest in Paris. Since its construction, it is noted for its remarkable acoustics and machinery that will remain for a long time. Central and well served, the theatre attracts applauding audiences coming to see spectacles, tragedies and other grand shows.

1873

The Châtelet plays a key role in the French musical world with the installation of the **Association des Concerts Colonne**, discovering the greatest local composers of its time (Bizet, Saint-Saens, Lalo, Massenet, Ravel, along with Berlioz, Mendelssohn, Wagner, Liszt, Schumann, Brahms...). Tchaikovsky, Grieg and Strauss come to conduct their own works, which also includes Mahler, where he played his first concert in France.

1906

The great artistic revolution of the early century begins at the Châtelet. First,

with the season's direction established by the impresario and music publisher, Gabriel Astruc, and then with the first season of Diaghilev's **Ballets Russes**, combining opera and ballet. Thus, in 1912, it was at the Châtelet where the public discovered the avant-garde choreography by Vaslav Nijinsky in *Prelude to the Afternoon of a Faun* by Debussy.

1928

The new director Maurice Lehmann embarks in the world of **operettas**, introducing Parisians with **musicals** that were all the rage on Broadway. *Show Boat* by Oscar Hammerstein and Jerome Kern in 1928 and *Chanteur de Mexico* by Luis Mariano in 1951, one success after another without hesitation.

1979

After several successive directions, the City of Paris takes over, renovating and redeveloping the Music Theatre of Paris. Programming and pricing policies are implemented by **Marcel Landowski** and **Jean-Albert Cartier**, who revitalize the Châtelet renewing its image to the public.

1988

Regaining its original name, the Théâtre du Châtelet brings pride to the lyrical creation and direction of the 20th century under the leadership of **Stéphane Lisner**, by inviting big names to direct with internationally recognized conductors.

1999

The Châtelet enters the 21st century under the direction of **Jean-Pierre Brossmann**, introducing Young Audiences, corporate sponsorships and broadcasting that are now part of the theater's mission.

2006

As head of the Châtelet, **Jean-Luc Choplin** favors boldness, precision and contemporary creations, presenting to Parisians the Golden Age of American musicals. The Châtelet, a joyful musical theater, educational and open to the world, attracts more than 250,000 people each year.



A THEATRE OF PRODUCTION

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A partial list of productions created by the Châtelet

2006-2007

Candide | OPERETTA | FRENCH PREMIERE
Music Leonard Bernstein, Book Hugh Wheeler, Based on the novella by Voltaire, Lyrics Richard Wilbur, Based on the Scottish Opera version, Musical Direction John Axelrod, Direction Robert Carsen
Co-production with the Teatro alla Scala in Milan

La pietra del paragone | GIOCO SO MELO-DRAMA
Music Gioacchino Rossini, Book Luigi Romanelli, Musical Direction Jean-Christophe Spinosi, Direction, Choreography & Video Giorgio Barberio Corsetti & Pierrick Sorin

Le Verfügbar aux enfers | OPERETTA-REVUE IN RAVENSBRÜCK | WORLD PREMIERE
Book Germaine Tillion, Music of Henri Christiné, Bruno Coquatrix, Henri Duparc, Emile Jaques-Dalcroze, Christoph Willibald Gluck, Reynaldo Hahn, Edouard Lalo, Charles Lecocq, Camille Saint-Saëns, Oscar Straus..., Direction Bérénice Collet

2007-2008

Monkey, Journey to the West | OPERA | WORLD PREMIERE
Based on the book by Wu Cheng'en, Music Damon Albarn, Lyrics David Greenspan, Musical Direction David Coulter, Conception & Direction Chen

Shi-Zheng
Co-production with the Manchester International Festival and the Staatsoper Unter den Linden in Berlin

Bintou Wéré, un opéra du Sahel | OPERA | FRENCH PREMIERE
Music Zé Manel Fortes, Book Koulsy-Lamko, Musical Direction Wasis Diop, Direction Jean-Pierre Leurs
Co-production with the Prince Claus Fund of Netherlands and the The Ministry of Culture of Mali

The Fly | OPERA | WORLD PREMIERE
Music Howard Shore, Book David Henry Hwang, Based on the short story by George Langelaan, Musical Direction Plácido Domingo, Direction David Cronenberg
Co-production with the Los Angeles Opera

2008-2009

Vespro della Beata Vergine | ORATORIO
Music of Claudio Monteverdi, Musical Direction Jean-Christophe Spinosi, Visual Conception & Direction Oleg Kulik

Pastorale | OPÉRA | WORLD STAGE PREMIERE
Music Gérard Pesson, Book Martin Kaltenecker, Philippe Beck & Gérard Pesson with Hervé Péjaudier, Based on the book by Honoré d'Urfé, Musical Direction Jean-Yves Ossonce, Direction & Video Pierrick Sorin

2009 – 2010

The Sound of Music | MUSICAL | FRENCH PREMIERE
Music Richard Rodgers, Lyrics Oscar Hammerstein II Based on the book by M. A. Trapp, Musical Direction Kevin Farrell, Direction Emilio Sagi

A Little Night Music | MUSICAL | FRENCH PREMIERE
Music & Lyrics Stephen Sondheim, Book Hugh Wheeler, Inspired by the film by Ingmar Bergman, Musical Direction Jonathan Stockhammer, Direction Lee Blakeley

2010-2011

Sweeney Todd | MUSICAL THRILLER | FRENCH PREMIERE
Music & Lyrics Stephen Sondheim, Book Hugh Wheeler Based on the play by Christopher Bond, Musical Direction David Charles Abell, Direction Lee Blakeley

2011-2012

Orlando paladino | HEROIC-COMIC DRAMA
Music Joseph Haydn, Book Nunziato Porta Based on the poem by Arioste, Musical Direction Jean-Christophe Spinosi, Direction & Choreography Kamel Ouali, Visual Conception Nicolas Buffe

Nixon in China | OPERA
Music John Adams, Book Alice Goodman, Musical Direction Alexander Briger, Direction Chen Shi-Zheng

2012-2013

I Was Looking at the Ceiling and Then I Saw the Sky | SONG PLAY
Music John Adams, Book & Lyrics June Jordan, Musical Direction Alexander Briger, Direction Giorgio Barberio Corsetti

2014-2015

An American in Paris | MUSICAL | WORLD PREMIERE
Music & Lyrics George & Ira Gershwin, Book Craig Lucas, Based on the film by Vincente Minnelli, Musical Direction Brad Haak, Direction & Choreography Christopher Wheeldon
Co-production with Pittsburgh CLO & Elephant Eye Theatrical



THE CHÂTELET AND BROADWAY

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2006-2007

Candide

Broadway premiere in 1957, Music by **Leonard Bernstein**, Lyrics by **Richard Wilbur**, Book by **Hugh Wheeler**
French premiere of a new production, Musical Directed by **John Axelrod** and Directed by **Robert Carsen**

2007-2008

West Side Story

Broadway premiere in 1957, Music by **Leonard Bernstein**, Lyrics by **Stephen Sondheim**, Book by **Arthur Laurents**, Original Choreography by **Jerome Robbins**
French Premiere of the original version, Musical Directed by **Donald Chan** and Directed and Choreographed by **Joey McKneely**

2008-2009

On the Town

Broadway premiere in 1944, Music by **Leonard Bernstein**, Book and Lyrics by **Betty Comden** and **Adolph Green**
French Premiere of a new production, Musical Directed by **Simon Lee**, Directed by **Jude Kelly** and Choreography by **Stephen Mear**

2009-2010

The Sound of Music

Broadway premiere in 1959, Music by **Richard Rodgers**, Lyrics by **Oscar Hammerstein II**, Book by **Howard Lindsay** and **Russel Crouse**

French Premiere of a new production, Musical Directed by **Kevin Farrell**, Directed by **Emilio Sagí** and Choreography by **Sarah Miles**

A Little Night Music

Broadway premiere in 1973, Music and Lyrics by **Stephen Sondheim**, Book by **Hugh Wheeler**
French Premiere of a new production, Musical Directed by **Jonathan Stokhammer**, Directed by **Lee Blakeley** and Choreography by **Andrew George**

2010-2011

Show Boat

Broadway premiere in 1927, Music by **Jerome Kern**, Book and Lyrics by **Oscar Hammerstein II**
French Premiere at the Châtelet in 1929
New production, Musical Directed by **Albert Horne**, Directed by **Janis Honeyman** and Choreography by **Timothy Le Roux**

My Fair Lady

Broadway premiere in 1956, Music by **Frederick Loewe**, Book and Lyrics by **Alan Jay Lerner**
French premiere of a new production, Musical Directed by **Kevin Farrell**, Directed by **Robert Carsen** and Choreography by **Lynn Page**

Sweeney Todd

Broadway premiere in 1979, Music and Lyrics by **Stephen Sondheim**, Orchestrations by **Jonathan Tunick**, Book by **Hugh Wheeler**
French Premiere of a new production,

Musical Directed by **David Charles Abell**, Directed by **Lee Blakeley** and Choreography by **Lorena Randi**

2012-2013

Carousel

Broadway premiere in 1945, Music by **Richard Rodgers**, Book and Lyrics by **Oscar Hammerstein II**
French Premiere of a new production, Musical Directed by **Kevin Farrell**, Directed by **Jo Davis** and Choreography by **Kim Brandstrup**

Sunday in the Park with George

Broadway premiere in 1984, Music and Lyrics by **Stephen Sondheim**, Book by **James Lapine**
French Premiere of a new production, Musical Directed by **David Charles Abell**, Directed by **Lee Blakeley** and choreography by **Lorena Randi**

2013-2014

Into the Woods

Broadway premiere in 1987, Music and Lyrics by **Stephen Sondheim**, orchestrations by **Jonathan Tunick**, Book by **James Lapine**
New production, Musical Directed by **David Charles Abell**, Directed by **Lee Blakeley** and Choreography by **Lorena Randi**

The King and I

Broadway premiere in 1951, Music by **Richard Rodgers**, Book and Lyrics by **Oscar Hammerstein II**
New production, Musical Directed by **James Holmes**, Directed by **Lee Blakeley** and Choreography by **Peggy Hickey**

2014-2015

An American in Paris

Broadway premiere in 2015, Music and Lyrics by **George Gershwin** and **Ira Gershwin**, Book by **Craig Lucas**
World premiere, Musical Directed by **Brad Haak**, Directed and Choreographed by **Christopher Wheeldon**

Singin' in the Rain

Broadway premiere in 1951, Music and Lyrics by **Nacio Herb Brown** and **Arthur Freed**, Book by **Betty Comden** and **Adolph Green**,
New production, Musical Directed by **Gareth Valentine**, Directed by **Robert Carsen** and Choreography by **Stephen Mear**



THE CHÂTELET IN NUMBERS

15 16

A premiere theatre for the City of Paris.

Since 2006, the Théâtre du Châtelet has been under the direction of Jean-Luc Choplin.

In France, the national community recognizes that culture deserves to be provided in a significant effort. To support a number of sectors (museums, performing arts, independent cinema...) which result in high costs, can by no means survive off their own resources. Especially when, so as to remain easily accessible to all people, prices have to be maintained as low as possible. This effort is funded through the French public, via taxes, and redistributed by the Ministry of Culture, Regional and Departmental Directorates of Cultural Affairs and a number of legislative and regulatory frameworks, which support culture and artistic development. This is often summarized by the expression "The French Exception," a notion that today has given way to a wider concept of cultural diversity.

Budget

The total budget for the Théâtre du Châtelet for 2014 was 31,235,890 euros. The theatre's own income represents 45% of the overall budget, significantly higher than what most opera houses in France share. However, an operatic theatre requires a significant number of skilled labor forces (musicians, singers, technicians...), and since the first half of the 20th century, it can't survive without public subsidies. Therefore, the city of Paris provides the Châtelet with a yearly grant of 16.8€ million (duty free). The City also provides the Châtelet an annual subsidy of equipment that is intended to help finance the theatre, in which it owns, and varies between 200,000€ and 500,000€ depending on the year.

48% of spending goes directly toward artistic costs. This ratio is particularly high because the specific structure of the Châtelet does not have a permanent artistic mass (orchestra, dancers and ensemble that are permanently em-

ployed by the theatre), contrary to other opera houses in France and abroad. Artists are hired per performance, which contributes to the increase of direct artistic costs.

The Staff

143 full time employees + 57 seasonal employees = 200 persons

164 employees work directly with the development and artistic creation of productions and 36 employees work in administrative positions (Finance, Human Resources, Communications...).

A Theatre of Production

The Théâtre du Châtelet has the necessary human and technical resources to manage the entire manufacturing of a production. Workshops and technicians at the Théâtre du Châtelet include costumes, props, wigs, machinists, video technicians... For years, the Théâtre du Châtelet has subcontracted the development of sets in France and other European countries. Due to several disadvantages (costs of transportation, lack of flexibility, contributing less financially for co-productions and overall visibility), this method has been abandoned. The desire to control the value of our sets from designing, building and operation created a greater need for a workshop that was in close proximity to the theatre. Since 2009, some emblematic productions have entirely been made at the Théâtre du Châtelet: *My Fair Lady*, *Sweeney Todd*, *Der Messias*, *Orlando paladino*, *Nixon in China*, *Pop'pea*, *Sunday in the Park with George*, *I Was Looking at the Ceiling and Then I Saw the Sky*, *Into the Woods*, *The King and I*, *An American in Paris*, *Singin' in the Rain*. The workshop at the Théâtre du Châtelet also offers its expertise to other cultural institutions for the construction of decorative elements.

This policy contributes to the eco-responsible approach which the Châtelet has implemented for several years. The reduction of transportation, recycling and reusing as much as possible of constructed elements not only have an ecological impact, but an economic one too.

Annual Distribution Budget for the Théâtre du Châtelet

Revenue

Financial Support 55%
Box Office 32%
Theatre Rentals 5%
Sponsorship 2%
Miscellaneous 4%
Management Products 2%

Expenses

Employee Payroll 36%
Artistic Payroll 36%
Sets, Costumes, Props 12%
Shopping and Services 10%
Communications 4%
Management Charges 2%



CHÂTELET AUDIENCES

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For the 2014-15 Season

249 times the curtain has risen
300,000 audience members
45 years is the average audience age
35% of tickets sold over the Internet
23% of tickets sold at less than 25€
29,000 people included on our email list
72% of audiences are first-time visitors

Châtelet Online

One year after implementing a completely new website, utilizing responsive web design, internet sales have increased 32%. Thanks to an enhanced search engine, it is possible to access all content from a computer, smartphone or tablet. The fill rate over the past season has been significant; even allowing access to some shows where it proves difficult to obtain a ticket. Therefore, audiences now have the opportunity to register on a waiting list when a show is sold out, and are notified when seats are available. The integration of the new software allows for the purchasing of tickets to be done while being logged in with your personal account, also with Facebook, to review your basket while continuing your search. Online booking has been improved for a more fluid, friendly and pleasant experience. Using the personal account, users will be given the opportunity to buy tickets through the website with access to all the information about their profiles (contact and payment information, purchase history, printing tickets). The user can also make purchases for merchandise (production programs, posters, a drink at the bar..).

Ticket Pricing

Ticket rates apply as normal, with a 10% increase in the first category for *Singin' in the Rain*. The Châtelet continues to vary the price according to its production date (**Saturday matinee's and Sunday evening performances are now 20% cheaper**), to satisfy a wider audience (which has increased by 6.8% compared to the 2013-2014 season).

Châtelet Membership

The number of Châtelet members who subscribed to one of the four membership cards (Solo, Duo, Young, Family) increased by 10% for the 2014-15 season. These members have the ability to enjoy discounts throughout the season on all productions, including other specials with our partners (museums, theaters, concerts..).

Social Media

The Châtelet gathers an online community of over **30,000 people across all its networks**, on which it has become well-established in the recent years (a 54% growth of Facebook fans and 76% growth on Twitter between May 2014 and May 2015). Fans can follow and join the conversation of all the theatrical productions using **#SinginInTheRain**, **#KissMeKate**, **#Carmencita**... And more generally, the **#TheatreDuChatelet** on Twitter, Facebook, Instagram, Dailymotion, Youtube, Vine, Soundcloud...

Every production comes alive online, beyond the performances, featuring interviews, photos, reviews, behind-the-scenes, trailers, but most of all, engagement with our fans!



EDUCATION, OUTREACH & DISCOUNTS

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Families, students, kids or young adults: These are the people, the Young Audiences (*Jeune Public*), that the Châtelet shares its programming with.

Educational events are constructive, practical, artistic and integrated for the productions at the theatre.

Offering the arts to young people should not be reduced to only a few tickets at low prices for a one-time only educational experience. It is a question of corresponding to a variety of audiences, ages and backgrounds at different levels of education. The policy of Théâtre du Châtelet revolves around two key components, the young audiences and educational institutions.

Initially working with public schools, the Young Audience program has been going strong since 2010 for families with a series of shows, events and concerts called ConcerTôt-ConcerTea. Artistic workshops have accompanied these concerts since 2011.

Youth Card & Student Discounts

A special discount card for young people under 28 years old. The limited edition card (up to 800 available per season) provides discounts up to 60% off of full-priced tickets for seats in the mezzanine of the theatre. The card allows our young audiences to receive good seats for at low price.

Encouraging students to discover the productions at the theatre. Operations are led with BDE (Student Union), social networks...**Young people under the age of 28** also benefit from discount ticket prices varying between 10€ and 25€ available for the day/night of the perfor-

mance (with the exception of a few outside productions), when available from the remaining full-priced tickets.

Artistic Workshops

Artistic workshops for music and dance allow students to be actively involved with a show while working alongside professional artists. Always associated with the current productions, these projects are aimed towards school groups, from primary school to university.

For the 2015-2016 season, 100 students will spend one day immersed in the world of American musicals focused around *Singin' in the Rain*. This program includes singing, dance and theater workshops in English.

For *Carmencita*, students who attend the show will have the opportunity to create a mini-Cuban carnival in public areas of the theatre. These focuses include dance, percussion and rhythms will be waiting for you.

Inspired by *wonder.land* and "Alice's Adventures in Wonderland," students utilize the digital tools at their disposal every day (computers, smart phones, tablets, Internet...) to create their own virtual world.

Elementary school programs are available during the student matinees, called **My Fair Châtelet**. Here, kids and families enjoy musical workshops led by Scott Alan Prouty, and then have the opportunity to participate in performance.

Educational Programs

Whether it's about music, musical theatre, dance or interdisciplinary varied

performances, the possible approaches are reduced to two complementary attitudes: be an actor or an audience member who watches what happens on stage. Hence, the idea is to propose activities within these two directions. Students are the audience and also involved in the artistic practices. The challenge is to pair the two.

School Performances

Middle and high school students are invited to the Châtelet for school performances, a program that has been added for students at matinees and open rehearsals.

A partnership with the Academy of Paris since 1999, each season the program allows around 30 classes to attend "public" performances at a special rate (10€ per student located in the 1st or 2nd levels at the theatre). Each season, the Châtelet offers student matinees which can accommodate 1000 students per performance, while pre-rehearsals are regularly opened to schools free of charge (300 seats per rehearsal).

Education Programs in Numbers

15,000 young people¹ visited the Châtelet during the 2013-2014 season

1,389 students attended evening performances as part of the "College and High School Students at the Châtelet" mission.

1,237 Young Audiences have attended student matinees (2 per season)

1,243 Young Audiences attended pre-dress rehearsals

796 students participated in guided tours of the theatre

485 students attended rehearsals with teachers

5,855 (up to 15 years old) attended ConcerTôt-ConcerTea events

2,635 Young Audiences purchased discount tickets through the Youth Card membership

1,300 people participated in the workshops preceding the ConcerTôt-ConcerTea events

¹ Ticketed guests who participated in the activities for the Young Audiences and children attending the Sunday ConcerTôt-ConcerTea events.



BROADCASTING

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Since 2006, the Théâtre du Châtelet has led an artistic policy offering a variety of opportunities to reach all audiences. Eager to share productions to the greatest reach, combining digital arts and new technologies, the Châtelet offers dynamic and innovative audio and film recordings – A 3D experience for the pop opera *Pop'pea*, binaural for the Vocaloid opera *The End*, streaming multiframe for *Night of Improvisation* by Jean-François Zygel...

Channels that offer recordings of performances by the Théâtre du Châtelet are broadcast for both traditional and generalized TV (France Télévisions), specialized (Mezzo) and online (Culturebox, Arte Concert, Mezzo Live).

Since the 2010-11 season, many TV and film recordings have been made, illustrating the diversity of what the theatre has to offer – operas, musicals, concerts from the National Orchestra of France, Jazz concerts, concert series by Jean-François Zygel... They contribute to the creation of a genuine heritage, a memory of the Théâtre du Châtelet.

Among the iconic theatrical productions that have been recorded, we note:

- *La pietra del paragone* by Rossini, a Châtelet production, videographer and-visual design by Pierrick Sorin with co-direction by Giorgio Barberio Corsetti. Broadcast on France 2, Mezzo, and, via Unitel, in Germany, Italy, Japan, Austria, Northern Europe and Spain. Over 10,000 copies of the DVD have been sold and it

was rereleased upon the revival in 2014.

- *Le Verfügbar aux enfers*, an operetta based on a journal written during the deportation of Ravensbrück by Germaine Tillion, premiered at the Théâtre du Châtelet in 2007. For the 65th anniversary of the liberation of the camp on April 17, 2010, the piece was performed at the camp and was broadcast on Arte Concert and France Télévisions. As part of the tribute to Germaine Tillion for her induction to the Pantheon, the recording of this performance was broadcast on France Culture May 31, 2015.

- *Der Messias* by Haendel, a 2011 Châtelet production, whose visual design was provided by the Ukrainian artist Oleg Kulik, aired by France Télévisions and released on DVD.

- *Nixon in China* by John Adams, a Châtelet production, with a set by the Indian visual artist Shilpa Gupta, was broadcast live April 18, 2012 on Mezz, Arte Concert and re-aired on France 2.

- *Pop'pea*, a pop opera based on the opera *L'Incoronazione di Poppea* by Monteverdi, created and produced by the Théâtre du Châtelet, was broadcast on France 2 (with 200,000 viewers), Arte Concert, Dailymotion (in 3D) and Orange (an On Demand service in 2D and 3D). This filmed production by Camera Lucida was awarded the Grand Prix for the best recording from the Dimension 3 Festival and also awarded by 3D Stereo Media.

- *Sunday in the Park with George* by Stephen Sondheim, a Châtelet production, was broadcast live on Mezzo and France Télévisions.

- *The End, Vocaloid Opera* by Keiichiro Shibuya, was broadcast on France Télévisions and live on Culturebox (with 20,000 direct connections that evening) as well as on the site nouvOson of Radio France.

- *Einstein on the Beach* by Philip Glass and Robert Wilson, a co-production by the Théâtre du Châtelet, was recorded in January 2014. The opera was broadcast on Culturebox (with over 130,000 connections and currently holds the record of connections for that platform), live on Mezzo and Mezzo Live HD, and was re-aired on France Télévisions in the fall of 2014. A DVD release is planned for December 2015.

- For the 2014-15 season, *Les Parapluies de Cherbourg (The Umbrellas of Cherbourg)* was aired by Telmondis and broadcast on France 3, and a DVD was released by Warner/Erato in May 2015.

- *Youn Sun Nah* in concert on March 23, 2015, was picked up by Arte Concert and was streamed online.

- *La Belle Hélène* by Jacques Offenbach, the same artistic team as *La pietra del paragone*, will also be a recorded and broadcast on France Musique on June 27, 2015. Arte Concert will pick up and stream the operetta for Fête de la musique on June 21, 2015.



PRACTICAL INFORMATION

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