

opéra de Lyon



2022 – 2023
press pack

opera
dance
concerts

Let's begin

Let's begin with what and who we are:

The Lyon Opera House is proud of being a creative company.

This means we prioritise the creation of new works and additions to the repertoire. This season alone we have invited three generations of composers — Diana Soh, Georg Friedrich Haas and Philippe Boesmans — and commissioned a new work from the choreographer Marcos Morau. It also means daring to create new interpretations of works from the past, putting them in a contemporary context. It means trying to define our lives today and bring them to the stage: our modern myths, our history with both a small h and a capital one, and our reality. And to be honest, it means taking a chance on something without knowing the outcome in advance. Opera Underground's programme, which encourages free movement between different genres and disciplines, is a treasured example of this.

The Lyon Opera House has an excellent reputation among its European peers,

with whom we develop projects and stage productions. As the second-largest opera house in France, it is held in esteem by many internationally renowned artists who perform here, either in concert or in productions, as one of many prestigious venues around the world. This season we are delighted to welcome the wonderful voices of Anna Pirozzi, Ekaterina Semenchuk, Ekaterina Gubanova, Nicole Car, Sara Jakubiak, Elena Guseva, Corinne Winters, Paul Appleby, Simon O'Neill, Etienne Dupuis, Michele Pertusi, Jean-Francois Borrás, Alex Esposito, Willard White, Bo Skovhus, Saimir Pirgu... Other international artists will also bring their unique talents to the opera stage, the orchestra and the ballet: Claus Guth, Lucinda Childs, Tobias Kratzer, Wayne Marshall, William Forsythe, Barbara Wysocka, David Hermann, Daniel Fish, Sylvia Costa, Bassem Akiki, Andriy Zholdak, Elena Schwartz,

Titus Engel and Olivier Assayas, for example. These collaborations are mutually enriching and leave a lasting impression on our memories. Italian Daniele Rustioni has been appointed musical director, and Britain's Benedict Kearns will join him as chorus master. Together, they will bring all our artistic strengths to this new season and open the orchestra's 40th anniversary celebrations.

The Lyon Opera House is fully committed to the challenges of the modern world.

Our productions, although they have their own characteristics and unique qualities, also reflect today's issues. And this link to current events can also be seen in our actions on some major projects. We have put in place a company-wide agreement for equality in the workplace between men and women. We are working on environmentally friendly designs for sets and costumes, and we pay great attention to our waste management and energy consumption to reduce our carbon footprint as part of our commitment to the fight against climate change. We feel we have an important role to play in our region, with our audiences (both current and future), in our collaboration with other cultural actors, with those working in the social, educational, health and law enforcement sectors, and with the companies and sponsors who support us.

The Lyon Opera House welcomes young people.

More than a quarter of our audience is less than 29 years old. We are passionate about our cultural activities, and try to give as many children and young people as possible a real experience of the arts, which can often be essential and liberating. We involve the Children's Chorus in projects that enable them to enrich and develop their repertoire. We attract budding talent: more than 1,000 singers from 80 different countries responded to our call for auditions for the Lyon Opera Studio, which aims to accompany young opera performers at the beginning of their careers.

The Lyon Opera House has a great ambition, rare in the performing arts and yet essential: to be a permanent troupe, including a ballet company, an orchestra, a chorus, a children's chorus, an administrative team, a technical team and workshops, striving tirelessly for excellence. With 350 permanent staff and hundreds of freelancers, we are the largest cultural-sector employer in the Auvergne-Rhône-Alpes region. Our exceptional size is necessary to perform the great traditional works or very ambitious ones which would otherwise be impossible to stage, and to generate the unique feeling that comes from seeing such a large and diverse group, representing the whole of society, on stage

**So yes, we cannot say it enough.
The Lyon Opera House is open to all,
a space for sharing, and home to an artistic
and human adventure for you and us.
Together.**

Richard Brunel,
CEO and Artistic Director
of the Lyon Opera House

Political and poetical

A real work of art, be it a painting, literature or music, is never a depiction of reality but a symbolic interpretation: something that has passed, through a particular voice, from the political — which we all share, whether we know it or not — to the poetical — the expression by one person or a small group of what we are all feeling collectively. This alchemy brings form where it was lacking, gives shape to that for which we are tentatively searching, a name for something that has none. And thus its own idiom. It is this poetical quality, rooted in a form of reality, which makes us constantly question some works, without them ever becoming meaningless.

Eleven operas. Eleven works written by composers between the end of the 18th century and the present day. Eleven tales that borrow from the creation myths, the world of fairy tales, literature or news items. Eleven stories that we, the craftsmen of show business, build upon, using our own experiences and the history we share. Our own history.

These stories examine our reality through time and space. Britten, his Noah and the animals on the ark find their echo is the current climate change disaster. The tragic heroines that are Massenet's Salomé, Debussy's Mélisande, Bartók's Judith, Janáček's Katia and Haas's Nadja punctuate the long history of women's revolt and their continuing struggle for freedom. The likeable Candide of Voltaire and Bernstein, the Figaro of Beaumarchais and Mozart evoke the approaching end of a social order which considered itself immutable, the duo Feydeau-Boesmans shatter the fixed order of family life with *On purge bébé*. Tannhäuser right up to his death is still torn between two desires, while Moses must cross the Red Sea into the frightening unknown if he wants to create a new society.

And because in short it is about dealing with subjects that affect our sensitivity and understanding but which too often remain hidden from view, the title of our 2023 Festival is "Franchir les portes" ("Entering the Gates"). From 1786 when the *Marriage of Figaro* heralded the upheaval of revolution, to 1918 and *Bluebeard's Castle* where the violence of the unconscious erupts, through to 2014's *Bluthaus*, where a woman tries to escape memories of abuse, we are going to travel through more than two centuries of political and poetical history together.

Richard Brunel,
CEO and Artistic Director
of the Lyon Opera House

Dance

Getting Closer

Danser Encore, the programme created during the first lockdown, is one such response that we will carry on performing. In the coming season, it will be with choreographer Lucinda Childs and artist Hans Op de Beeck, while, for the following season, choreographers Anne Teresa De Keersmaeker, Barbara Matijevic and Cassiel Gaube will write a new chapter of this unusual and epic undertaking.

These are telluric forces that we need to transfer to the stage urgently. Alessandro Sciarroni has taken on the job: *The Collection* opens the season in spectacular fashion, a trance where we strike the ground and call upon everything that we're going through and everything that keeps us going. Marcos Morau makes his own impassioned contribution with a reinterpretation of *Sleeping Beauty*, where this most cinematic of contemporary choreographers conjures up extraordinary visions for the present and the future.

Lucinda Childs's timeless *Dance*, accompanied by a new solo piece, lights up the stage: an ode to the simple gestures that carry us through everyday life, this work from 1979 is still just as relevant to us today. William Forsythe closes the season with the brilliance that we have come to expect from him: the breathtaking *NNNN*, *Quintett* and *One Flat Thing, reproduced*. A dizzying end to the season.

We will also be travelling widely to share these works and actions with a wider audience, and for Backstage Day — which was a huge success in 2021 — we will open our doors in Lyon to share our movements, our intentions and our interpretations with you. To bring us closer.

Julie Guibert,
Director of the Lyon Opera Ballet

Concert

An interview with Daniele Rustioni

Lyon Opera's musical director

Charlotte Ginot-Slaciik After eight years of successful collaboration, the 2022-2023 season marks the start of your new role as musical director. What changes will this mean for you?

Daniele Rustioni In addition to my role on the jury to recruit new members for the orchestra — an essential part of its development — I will also contribute to putting together the program for the season in coordination with the new artistic director. I'm very pleased that we've been able to establish such a rich, fruitful working relationship. Furthermore, the new role highlights the role of the symphony orchestra this season: Strauss, Mozart and Beethoven's major symphonies are all part of the programme. I've been working with the opera house musicians since a production of *Simon Boccanegra* back in 2014. Over all these years, we've gotten to know each other and we can now speak frankly and trust each other. That's crucial because it means we can say difficult things to each other when necessary. And I want to say how much I love this orchestra and how happy I am to have the chance to explore new repertoire with them.

C.G.S. Since the start of your contract as principal conductor in 2017, your work with the orchestra has mainly focused on the Italian repertoire. What are your thoughts on Verdi's work and what do you think it represents for audiences on this side of the Alps?

D.R. We Italians say that Verdi sang and suffered for us all. First of all, because of his crucial role in the Risorgimento (Italian reunification). Verdi is both a father and a grandfather to us! But still today, more than any other composer,

Verdi represents drama with a capital D. He embodies the power of "la parola scenica".

"But still today, more than any other, Verdi represents drama with a capital D."

When he composed, Verdi was obsessed by the "colour" of the text. It is well known that a large part of Italian 19th century music is relatively simple harmonically and in terms of accompaniment. But we also know that it was based on a unique balance between words and music. Our challenge is to show all the work that Verdi put in, which isn't necessarily written there on the score but that we have to try and recreate. In recent seasons, starting with works such as *Attila*, *Nabucco* and *Falstaff*, and the *Requiem* in 2023, we aim to show the whole arc of Verdi's progression from the works of his youth through to the masterpieces of the mature artist.

C.G.S. Quite a lot of 20th century Italian music — Casella, Malipiero and others — remains relatively unknown. Are you interested in this repertoire? How do you explain this view of Italian music as almost exclusively operatic?

D.R. It's true that opera's success made things difficult for composers who prefer orchestral works, and also for conductors! When a culture identifies so strongly with opera, conductors are forced to dedicate a large part of their careers to it. In any case, it seems to me that the unique characteristic of Italian music lies in the beauty of its melodic lines. Italian music is horizontal — as opposed

to the impressively rich harmony of German music, for example. And if we think about 20th century Italian musicians, whether it be Casella or Wolf-Ferrari, their orchestral works continue the tradition of these beautiful melodic lines, onto which we can project words, stories, libretti. Because Italian music is, in my opinion, intrinsically theatrical. At the same time, the Italians have been at the forefront of new operatic formats, with shorter, more contained works, such as Puccini's *Il trittico* or Dallapiccola's *Il prigioniero*.

C.G.S. With Massenet's *Hérodiade*, French music appears to be another focus of your work with the orchestra. How did you decide to tackle it?

"I'm always struck by the charm of French music which we find in the melodic lines and rhythms but also in the harmonies of composers such as Massenet."

D.R. I'm always struck by the charm of French music which we find in the melodic lines and rhythms but also in the harmonies of composers such as Massenet. Whatever the nuances, the attacks, the aural seduction is always present. That doesn't mean that there are no theatrics or drama, but I see a sense of line, of rubato, of phrasing that is always guided by a sort of elegance, finesse — particularly orchestral — and a quest for colour that I find absolutely fascinating, particularly in the cycle dedicated to Massenet.

C.G.S. In your opinion, how has the Lyon Opera Orchestra evolved? What are your thoughts about what the musicians want and expect?

D.R. The biggest change has been in the repertoire. Kazushi Ono focused in particular on the 20th century repertoire, while I have brought in more romanticism. That inevitably changes the sound of an orchestra. The Lyon Opera House repertoire had been very specific, turning particularly more toward the modern in recent years. I'm still surprised when I remember that *Rigoletto* and *Tosca* hadn't been performed here for more than 40 years, and *Tannhäuser* for more than 50. For the public, this is the first time they're hearing these works.

At the same time, the musicians of the orchestra cover a vast range of styles: the Italian, German, French and Russian repertoires, contemporary works... My challenge over the next few years will be to work with them to create a specific sound for each repertoire. Obviously, I started with the Italian repertoire and I can already see a lot of changes, notably in the way the orchestra highlights the key dramatic moments. The orchestra has also worked a lot with Stefano Montanari on the Baroque repertoire — Vivaldi, Handel — and the Classical (Mozart).

Richard Brunel suggested that I tackle a different work from the German repertoire every season, and we will start with *Tannhäuser*, one of Wagner's most Italian operas. We will focus on the beauty of the vocal line, highlighting the extremely lyrical aspect. In my opinion, that also makes sense given the relatively restricted size of the performance space which just wouldn't lend itself to an epic Wagnerian approach.

“Tannhäuser, one of Wagner’s most Italian operas.”

C.G.S. You are also conducting Rossini’s *Moses and Pharaoh*. Why did you choose to do the French version? As someone who has conducted *La Juive* and who loves grand opera, what’s your take on this genre?

D.R. Don’t forget *Guillaume Tell* in 2019! Obviously, the language changes everything, particularly the way the orchestra sounds and the vowels that are more closed than Italian ones. *Moses and Pharaoh* is a particularly complex work with grandiose scenes that call for exceptional soloists and huge choruses. However, it also has the same problem as *Guillaume Tell*: Rossini’s signature sparkling “frizzante” rhythm. In the more tragic works, where questions of national pride are involved, this can sound a little out of place, more like a comedy, and so we have to be very careful not to take anything away from the power of the piece. I nevertheless think that between the (mostly French) musicians of the orchestra and my own Italian background, we can find a way round this “culture clash”.

“I want to say how much I love this orchestra and how happy I am to have the chance to explore new repertoire with them”

Lyon Opera Studio

Ever since “L’Atelier d’interprétation vocale et dramatique” was founded in 1982, the Lyon Opera House has been a training centre for young artists. In 40 years, the structure has changed several times, as has the name: Opera Workshop, New Studio...

Now, in 2022, under the direction of Richard Brunel, the project is entering a new phase with a new title: the Lyon Opera Studio. An ensemble of soloists will be hired, based on the model of a permanent troupe, and perform in productions throughout the season. Some may then be invited to continue for a second year.

The singers of the Lyon Opera Studio, based in the heart of the opera house, will benefit from professional coaching and development over time, accompanied by teachers and conductors, not just vocally and musically, but also in terms of acting and stagecraft. They will also have the opportunity to participate in master classes with great opera performers.

Lyon Opera Studio soloists will take part in several productions and gain experience in a wide range of repertoire — from Mozart to Bernstein, via Massenet or Janáček for the 2022-2023 season.

The singers will also be involved in smaller projects, and each will have the opportunity to give a recital at the opera house.

Lyon Opera Studio received 1,089 applications from Europe, naturally, but also 74 other countries, including Iran, Lebanon, Costa Rica, Abkhazia... 250 young artists were invited to Lyon for auditions.

To begin with, five of the most promising singers will join the Lyon Opera House for the 2022-2023 season:

Giulia Scopelliti, soprano, Italo-German
Thandiswa Mpongwana, mezzo-soprano, South African
Robert Lewis, tenor, British
Pawel Trojak, baritone, Polish
Pete Thanapat, bass, Thai

The Lyon Opera Studio is directed by **Jochen Breiholz**, Director of Casting and Artistic Administration / Planning for the Lyon Opera House.

Opera on the Road

“Travel further to draw closer”

Leave the Lyon Opera behind,
for the cities, districts,
suburbs and rural villages
of the Auvergne-Rhône Alpes
region to meet new audiences
and share with them.

This is the inspiration for **our project
for a travelling opera**, a huge long-term
project, to build bridges and connections
across the region, with all kinds of audiences.
And always against the backdrop of our belief
in the Lyon Opera House’s public mission
for art and culture.

The Travelling Lyon Opera brings together
small creative teams and explores themes
that touch today’s society. In the future,
there will be other works taking up stories
from the past — universal stories. In any case,
all these works must be ones that bring
people together and provoke debate;
group discussions will follow each
performance, in towns and villages,
in high schools and colleges, wherever
there is a desire for culture.

Because that is our dream: to share this
longing for culture, whether in the city
of Lyon or out in rural villages, in different
neighbourhoods or in hospitals, old people’s
homes or prisons.

Our (indispensable) partnership with theatres,
cultural centres and local authorities should
enable us to successfully carry out this great
community project.

Zylan ne chantera plus Diana Soh

Monodrama

Libretto by **Yann Verburgh**

World première November 2021

Coproduction: Cité de la voix, the

Lyon Opera House,

Théâtre du Point du Jour and Chant

de Linos

Associate Production Company:

Cie Anonyme

Composer

**Diana
Soh**

Libretto

**Yann
Verburgh**

Director

**Richard
Brunel**

Production

Designer
**Stephan
Zimmerli**

Dramaturg

**Youness
Anzane**

Artistic

Collaboration

**Catherine
Ailloud-Nicolas**

Costumes

**Mathieu
Trappler**

Lighting

**Victor
Egée**

Director’s

Assistant

**Valérie
Marinese-
Barboza**

Zylan

**Benoît
Rameau**

Electric guitar

**Maarten
Stragier**

Cello

**Loris
Sikora**

Percussion

**Yi-Ping
Yang**

Acting Coach

**Valérie
Marinese-
Barboza**

Le Gymnase
– Lyon7

8 performances,
Oct. 5-10, 2022

Espace
Aragon de
Villard-Bonnot

Oct. 20, 2022

Espace
Pontois
de Pont-de-
Chéruy

Nov. 8, 2022

Dijon
Opera House

May 3 & 4, 2023

Opera Underground

Lifting the Veil

"We feel completely at home here, and so are you." These words were spoken on stage by singer Houria Aïchi to the audience at the long-awaited reopening of the Amphi at the Lyon Opera House in September 2021. Their beautiful simplicity encapsulates the ideal that Opera Underground seeks to bring to the heart of the Lyon Opera House. In keeping with the venue's spirit and artistic values, Opera Underground's programme is not just a simple list of titles and artists: it is a story that germinates and blossoms with time, encounters and experiences, aiming to create a space of discovery which each of us can truly invent and recognise as "home". A common home, shared, evolving, open to all.

For the 2022-2023 season, Opera Underground continues to champion free movement between genres, forms, disciplines and desires, from its home base at the Amphi, on the opera's main stage and in all the spaces it occupies. By opening its musical programme to unique and often unclassifiable personalities, it aims

to reinforce the idea of accompanying artists and building long-term relationships with them — as it has with Vincent Courtois, the Kapsber'girls, Raphaël Imbert, Noémi Boutin, Piers Faccini or Titi Robin — rather than "one-night stands". Film screenings, listening sessions, discussions, meet and greets and exchanges are all ways of moving away from predefined paths, such as the daily news cycle, to look at things from other perspectives.

The writer and translator Bernard Simeone once said that every work of art, whether bitter or sweet, universal or personal, has a positive influence if it means that "some small corner of the world was partially understandable at a given moment in time". And it is through this unstoppable urge to lift the different veils covering the world that Opera Underground wants to bring its own share of sensitive material to the opera house.

Richard Robert,
Director of Opera Underground

For All the Family

The Lyon Opera House has programmes suitable for all ages, with plenty of stories and emotions to share.

First stop is Broadway and Leonard Bernstein's *Candide*, even though we are far from the glitz and bustle of the city. Our young hero grows up against an ever-changing landscape, preferring a simple life where he can "cultivate his garden". Or we could escape the flood with the young singers of the Lyon Opera's children's chorus and listen to the wonderful epic that is Benjamin Britten's *Noye's Fludde*. A brief stopover follows in the *Valley of Human Sound*, where the South African choreographer Gregory Maqoma evokes the hope and courage of women with the Lyon Opera Ballet.

On to *La poétique de l'Instable* (The Poetics of the Unstable), where a dancer and a violinist from the Compagnie Arscorm use everyday objects and gestures to transport us to a world of imagination and movement. And in Brussels, as in Lyon, it's time for *On purge bébé !* (Baby's Laxative), an opera created by Philippe Boesmans. Will the adults survive this crazy day?

Now dance with the Lyon Opera Ballet, which immerses us in the world of William Forsythe, "the most European of American choreographers", with three pieces: *NNNN*, *Quintett* and *One Flat Thing, reproduced*. And choreographer Marcos Morau from Barcelona lets us dive into the dreams of *Sleeping Beauty*.

Let us take a walk in words and music through another fairy tale, this time in the footsteps of *Hansel and Gretel*. Or we could hone our imaginations with *TRAIT(s)*, where the circus is represented by an acrobat inside a wheel, painting a picture, and two shows combining music and drawing: *Perséphone ou le premier hiver* (Persephone or the First Winter), a mythological tale with a heroine rather than a hero, and *L'appel de la forêt* (The Call of the Wild), from the point of view of a sled dog.

Family workshops, shows suitable for 6 years and older, opera, ballet, film-concert, circus: take your pick!

Cultural and educational programmes

The Lyon Opera House has developed a number of cultural and educational initiatives designed to make everyone feel welcome and able to contribute to the cultural life of the region.

These initiatives provide privileged access to the opera house and its artistic practices and are aimed primarily at students, residents of priority neighbourhoods and people enrolled in programmes linked to health, disability, offenders groups and workplace integration.

Education

The school season

Around 10,000 students, aged 4 to 15, from all over the Auvergne-Rhône-Alpes region take part in our programme for young audiences. The preparatory work by teachers and the associated artistic ensembles helps lay the ground for both teachers and pupils to discover different disciplines and repertoires.

For the very young, the Lyon Opera Orchestra gives concerts for toddlers in crèches and kindergartens as part of its *First Notes* programme.

Opera for high school students and apprentices

In partnership with the Auvergne-Rhône-Alpes region, the Lyon Opera House welcomes 2,400 high school students each season to introduce them to opera. Their visit is also an opportunity to take a look behind the scenes: Meetings with the artists, visits to the production workshops and the theatre allow them to discover all aspects of the performing arts.

Cultural programmes throughout the region

Every season we offer a programme of concerts and operas outside the theatre. We pay special attention to places that are symbolically or geographically distant from traditional performance venues.

The new Travelling Opera project makes it possible to create shorter opera forms that deal with social issues and are written and performed by teams from the new generation of artists.

The stage structure makes it possible to perform outside performing arts venues and transport opera throughout the region. The first travelling opera creation, *Zylan ne chantera plus* (Zylan won't sing anymore), has already been performed in a high school and a hospital. A new tour is planned for autumn 2022.

The Lyon Opera Orchestra and the children's chorus also give concerts in healthcare facilities (hospitals, nursing homes) and in prisons.

Cultural and educational programmes

The Opera Chorus

In the 2022-2023 season, the members of the opera chorus and children's chorus will work on a new project with amateur singers — drawn from the Lyon Opera House's partners in the fields of health and education.

A major project, managed jointly by the ensembles, their new chorus master Benedict Kearns and the cultural development service.

For once, we will be working on a new artistic project with nurses, teachers and supervisors, people who normally work in the shadows, who help us with our cultural programmes for children, the sick, their families...

As a highlight, they will perform Verdi's Requiem, conducted by Daniele Rustioni, at the Lyon Opera Orchestra's anniversary concert at the Grand Théâtre de Fourvière in 2023.

Discovering Opera

The Lyon Opera House's "discovery" programmes, conceived in collaboration with its partners, take various forms. The Opera develops tailor-made projects with its partners from the health, social services, workplace integration, prison and adult education sectors, enabling them to discover the repertoire and working methods of an opera house as part of its public service mission.

Le PRÉAC* Opera and Vocal Expression

This project is the result of a partnership between the Lyon Opera, the school districts of Lyon, Grenoble and Clermont-Ferrand, the Auvergne-Rhône-Alpes region and the CANOPE network. It brings together teachers, artists and cultural professionals, training and advising them on the use of opera and song in artistic and cultural education projects.

*Resource Centres
for Arts and Cultural
Education

Lyon Opera House in a Changing World

For several years now, the Lyon Opera House has been committed to a process of environmental transition and community development in order to contribute to sustainable development and inclusiveness in cultural activities.

To this end, the opera house has been working to bring its processes and working practices into line with its values and artistic mission.

Among the challenges of social responsibility, the Lyon Opera House has started by paying particular attention to its audiences, offering new ways of accessing art and culture to more diverse audiences and those who live some distance from traditional cultural offerings.

Since 2008, the opera house has also been looking at the environmental impact of its activities, thanks notably to the support of ADEME.

Several environmental projects are underway, particularly for sustainable set design and the energy performance of its buildings. The recent update of the Lyon Opera House's carbon footprint marks a new step forward for the opera house, allowing it to measure the impact of actions that are already underway while formulating its strategy for the coming years. In this way, the Lyon Opera House has shown it intends to play its part in respecting the terms of the Paris Agreement.

Eco-set design and the circular economy

The technical teams at the Lyon Opera House try, as far as possible, to reuse parts of existing sets. They design, make or buy standard elements that can be reused as well as modular pieces that are easily adaptable and occupy less storage space.

In 2019, the Lyon Opera House developed an evaluation and decision-making tool (ENEOS) which allows the user to compare the environmental impact of a set according to the way it is built and the materials used.

The Lyon Opera House also applies these measures to its entire ecosystem (since 2014, all of its creative contracts contain environmental clauses) and contributes to the creation of group initiatives.

That was the case with the OSCaR project, carried out in collaboration with six partners and co-financed by the Europe Créative initiative, which ended in 2021.

The project aimed to carry out an inventory of existing practices for eco-set design for productions, note the problems encountered and come up with possible ways of moving forward.

The Lyon Opera House also takes part in the cultural recycling project run by the City of Lyon.

Finally, the Lyon Opera House is an active member of a working group with the Paris Opera House, the Aix-en-Provence Festival, the Châtelet theatre in Paris and Brussels opera house La Monnaie. The different institutions share their best practices and as a logical extension of that, discuss how to create more environmentally friendly productions. This two-pronged approach lets them look at storage, transport and the lifecycle of sets and costumes, particularly with a view to reducing the carbon footprint linked to transport, raw materials purchasing and waste reduction.

Energy and Waste Management

The Lyon Opera House also keeps the environment in mind when it comes to day-to-day operations, thanks to an energy performance contract which will bring it into line with existing legislation in 2022, with a 40% decline in electricity demand compared with 2010 (the benchmark) and the implementation of a plan to reduce excess packaging, waste collection and treatment for create better value for money.

Transport for Audiences and Artists

Transport for both audiences and artists is a major topic these days, taking into consideration both access to cultural venues and programming (group transport, non-motorized transportation, the type of transport used).

After putting in place a ride-sharing programme more than 10 years ago, the Lyon Opera House is interested in the type of transport used by audiences today and plans to launch a specific study on the subject soon.

Purchasing Policy

The Lyon Opera House is updating its purchasing policy, bringing it into line with the environmentally friendly policies of the public sector. The changes notably include clauses for the different categories of government procurement, detailing expected environmental constraints.

The choice of raw materials will also be included, taking into account the range of trades and needs at the opera house, not just for its principal task of putting together shows but also catering etc.

Towards a new strategy for the environment and the community

The acceleration of climate change, the loss of biodiversity and the scarcity of resources are forcing all sectors, including the cultural sector, to implement major changes in their working practices, profession and business. These changes mean the Lyon Opera House must also think about and introduce its own changes to its strategy for the environment and the community. For this reason, by the summer of 2022, it will use the latest update of its carbon footprint to define a plan for the next eight years aimed at significantly reducing its carbon footprint while continuing to defend social responsibility through its creative endeavours, by making its work accessible to as many people as possible, through the transmission of artistic heritage, cultural and educational activities, training and equality between women and men in the workplace.

opéra de Lyon



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opera dance concerts