



CITÉ DE LA MUSIQUE
PHILHARMONIE
DE PARIS

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A NEW MODEL

It has often been asked –in reference to the Philharmonie de Paris– “Do we need yet another concert hall?” Today, we are finally gathered together in the building designed by Jean Nouvel and can collectively reply, “This is not just one more concert hall.”

First and foremost, its remarkable architecture fits into the Parc de la Villette, connects with the suburbs and harmoniously combines venues that fulfil pedagogical goals focused on collective education for all, more entertaining uses –from a visit to temporary exhibitions to shared moments of enjoyment in a restaurant– and professional needs, with no less than five highly functional rehearsal rooms. At the heart of the complex is the focal point: a magical 2,400 seat hall, one of the world’s most exceptional symphonic halls thanks to its design, ergonomics and acoustics.

Jean Nouvel’s design, with its walkable rooftop, is a marvellous addition to the east of Paris that is undergoing major change –the heart of the future large metropolis known as “Greater Paris”– as illustrated by the influx of many head offices and the Condorcet Campus currently under construction.

This is therefore a project that announces major changes. The spirit of openness that underlies the concerts and activities of this first season is true to the project’s initial goal, the various components of which were defined with the State and City of Paris in collaboration with the Ile-de-France Region, and I would like to express our gratitude to these authorities: its location, extending from the Cité de la Musique; its distribution of space; its symphonic focus; the permanent residence of the Orchestre de Paris and the Ensemble Intercontemporain; its association with Arts Florissants, the Orchestre de Chambre de Paris and the Orchestre National d’Ile-de-France; regular performances by national and international orchestras, as well as the contribution

of contemporary music, jazz and world cultures, its focus on education in all its forms, and its endeavours to attract new audiences.

This project, and Jean Nouvel’s magnificent achievement which goes beyond the initial specifications, is not closed-in but is rather emblematic of broader societal objectives and attempts to bring together and challenge what social habits separate and partition in terms of cultural practices. It seeks to strengthen the relationship between repertoires and new works, “classical” and contemporary music, prestigious and emerging artists, local and national or foreign ensembles. It also brings together amateurs and professionals, music students and youth from underprivileged neighbourhoods, music lovers and new audiences, the citizens of Paris and those of neighbouring cities.

The Philharmonie is the first landmark in the future “Greater Paris”. We most sincerely thank all those who have worked every day towards the success of this project: the Ateliers Jean Nouvel teams, the group of contractors led by Bouygues Bâtiment Ile-de-France, the different State and City of Paris authorities, the various departments of the Philharmonie de Paris and the Cité de la Musique. I also thank our many private donors, especially our most generous patron, Mécénat Musical Société Générale, and the Amis de la Philharmonie, who have been very loyal in supporting this collective adventure.

LAURENT BAYLE

General manager

Cité de la musique - Philharmonie de Paris

HARMONIES, CHORDS...

The word “philharmonic” easily brings to mind the love of harmony. We play successive harmonies –urban harmonies. The Philharmonie exists as a prestigious “event” that lives in harmony with the Parc de la Villette, the Cité de la musique and the Boulevard Périphérique ring road. First, harmony with the lights of Paris, a ray of sun among grey clouds and rain. An architecture based on measured, composed reflections, created by way of a tranquil surface in the form of cast aluminium cobblestones that sketch out Esherian graphics under our feet. Second, harmony with the Parc de la Villette, the continuity of Tschumian themes, a horizontal garden shelter under the building, punctuated by “Tschumi’s follies”, shadows reflected in the architectural brilliance and the creation of a small hill –La Villette Hill– a walkable mineral surface which, like the Buttes-Chaumont, plays the role of an observatory, looking out over the urban landscape. Third, harmony with the Cité de la musique with oblique sections and paving of force lines that were already there. Fourth, harmony with the city’s ring road and suburbs, with the creation of a sign providing a dynamic and far-reaching view; a shimmer of light in the darkness of night, punctuating the Philharmonie’s surface and its programmes.

Another type of chord must be struck with today’s music and music lovers who have become somewhat lazy, comfortably listening to their hifis and CDs. The Philharmonie is an open place. First, the hall and foyers offer terrestrial pleasures and spaces where people can meet, spend hours browsing stores, eating or drinking in bistros overlooking the garden or reading in the salons. Second, the auditorium, reminiscent of immaterial waves of music and light, suspends spectators in space along long balconies with larger and deeper seats, providing exceptional comfort. This suspension creates an impression of being surrounded and immersed in the music and light. The “volumetric cyclorama” envelope receives lighting chosen in accordance with the repertoire. From time to

time, windows over the park and suburbs can be opened. Third, this complex is about restoring the glory of concerts and the unique experience that every performance represents, not only through the enjoyment music brings, but also the visual, sensory pleasure of creating this enjoyment and desire, which is what the most prestigious philharmonic halls do. The Philharmonie de Paris is one of these venues.. It is supported in this endeavour by powerful but serene aesthetics, marked by the single use of cast aluminium, with its pearly nuances and delicateness, adding to the mystery of the hall’s presence which, in the grey and silver folds of the building, shines through.

JEAN NOUVEL

From the competition for the Philharmonie de Paris in 2007

PRESENTATION OF THE PHILHARMONIE DE PARIS

The project of the Philharmonie de Paris began in 2006 with a shared willingness from the French government and the City of Paris to introduce a new model of musical creation and transmission.

The building itself is the work of Jean Nouvel, winner of the international competition organised in March 2007. Its architecture fits perfectly into the setting within the Parc de la Villette, welcoming both walkers and families. It also conveniently fits into the East of Paris, currently undergoing major transformations, at the heart of the future large metropolis known as 'Grand Paris', thanks to the installation of many companies' head offices and the Campus Condorcet which is under construction.

The Philharmonie combines spaces of all kinds. They welcome educational services aimed at practising collaborative activities for all, recreational activities ranging from the exhibition space to the restaurant and bar, not excluding the professional needs with no less than 5 ultramodern rehearsal rooms. One is also open to the public.

At the core of this set of spaces is the Grande salle with its capacity of 2,400 seats, which is exceptional in its design, ergonomics and acoustic qualities.

All this forms a unified complex with the Cité de la musique, designed by Christian de Portzamparc which includes 2 auditoriums of 900 and 250 seats, a museum of music and a media library.

THE NEW BUILDING

Jean Nouvel's project was selected in 2007 for the new Philharmonie de Paris building. Having designed the Lucerne Culture and Conference Centre, Copenhagen's Koncerhuset and the Louvre Museum in Abu Dhabi, the architect worked with two leading acoustic consultants, Sir Harold Marshall from New Zealand and Yasuhisa Toyota from Japan. The architect Brigitte Métra was involved in the design of the main concert hall.

A BUILDING OPEN TO EVERYONE

A mineral building with impressive dimensions, the Philharmonie de Paris's design is innovative. Its shiny aluminium swirls that encompass the concert hall contrast with the angular, matte overall shell. The building is designed as an extension of the Parc de la Villette. Walkers, strollers and families are invited to freely wander below, above and through the complex. At the same level as the park is a vast, elegant promenade that surrounds the building. A café welcomes visitors and screens broadcast activities and concerts. This is where the main entrance for the Philharmonie is located, providing access to all of the activities proposed every day: educational areas, a conference room, exhibition rooms, a bar, a store and a ticket counter. From the Porte de Pantin, a large triangular ramp gives direct access to the concert hall. A second ramp descends towards the park below. Another access, in the form of a monumental staircase, pointing to the subway and Place de La Fontaine aux Lions, also leads directly to the hall's entrance. The building thus offers multiple facades and entrances. It faces all directions. Visitors are invited to stroll on the roof of the Philharmonie: a belvedere offering a unique panorama of the park. Thirty-seven metres above Paris, the city and its suburbs melt into a single urban landscape, and, submerged in this immensity, the city's ring road no longer looks like a barrier between the two. The rooftop sign – a vast structure rising to 52 metres that Jean Nouvel designed as a call, a hand reaching out – connects with the outside world,

turning the Philharmonie into a meeting place for different populations. And the flagship project of the future Greater Paris.

With multiple accesses and openings inciting appropriation, Jean Nouvel's remarkable building and the artistic and educational project it hosts become one.

The birds

The Philharmonie de Paris's covering is composed of 340,000 birds, divided into seven different shapes and four shades ranging from light grey to black. More than 200,000 birds in aluminium sheeting are installed on the facades' to symbolize a grand take-off. To adorn the Philharmonie's esplanade, the ramp and part of the main concert hall's acoustic roofing, the ground pavement birds are designed in cast aluminium assembled on a pre-cut granite structure. Some of the pavement birds have been moulded in concrete.

THE MAIN CONCERT HALL, A NEW TYPOLOGY

A true architectural feat: an encompassing room that combines the audience's immersion in space and music, and unique intimacy for listeners.

Neither a "shoebox" style auditorium (like the Musikverein in Vienna) nor a "vineyard" style auditorium (like the Berlin Philharmonic), the Philharmonie's main concert hall invents a new model of its own: an adjustable concert hall based on the concept of envelopment. The hall is a combination of two spaces that fit into each other, an interior floating room that hosts the audience, creating visual and acoustic intimacy between the audience and the musicians, and an outer space with its own acoustic and architectural presence. An innovation that is simultaneously architectural, scenographic and acoustic. The architect Jean Nouvel and the hall's main acoustic consultant, Sir Harold Marshall, designed this hall in collaborative sessions focused on combining architecture, acoustics and scenography.

Though a high-capacity hall (2,400 seats), the Philharmonie auditorium feels remarkably intimate. But this feeling can be mathematically explained: the distance between the conductor and the farthest spectator is only 32 metres (compared to 48 metres at the Salle Pleyel). "Evocative of immaterial, draped sheets of music and light, the hall suspends the listeners-spectators in space, on long balconies... This suspension creates the impression of being immersed in music and light," explains the architect, Jean Nouvel. He views the concert as an experience in its own right. The hall's organic shapes and the warmth of the wood create an ambiance conducive to taking in music. One listens better in a state of well-being; such is the "psycho-acoustic" postulate of the Philharmonie. This is why certain materials are more present than others, even if they do not necessarily contribute to the quality of sound.

Assisted by Métra et Associés (partners in the concert hall project), Jean Nouvel, along with Marshall Day Acoustics and Ducks Scéno, developed an audacious system of balconies based on cantilevers and clouds. The 283 m² stage featuring motorized platforms can accommodate

any orchestral ensemble, even the most imposing. The hall is also equipped with a Rieger organ, 15 metres high and 20 metres wide, specially designed for the symphonic repertoire. The "enveloping" layout of the auditorium inspired an encircling series of foyers, which serve as the passageway from everyday life to the time of the concert. With large windows looking out onto the Parc de la Villette and beyond, the foyers are still connected to city life, yet their atmosphere calls one to be immersed in another world.

Setting a benchmark in acoustics

Jean Nouvel's subcontractor for acoustics is the New Zealander Sir Harold Marshall from Marshall Day Acoustics. He worked with Zaha Hadid on the Guangzhou Opera House and is considered a pioneer in lateral reflections and a major innovator in concert halls. Jean Nouvel also benefited from the personal expertise of Yasuhisa Toyota from Japan, who worked notably on the Walt Disney Concert Hall in Los Angeles. The acoustic programme (prepared by Kahle Acoustics) required an acoustic response that combines high sound clarity and ample reverberation. It also required an approach that favours lateral reflection and great intimacy – and in a new type of venue. The solution found is a daring system of floating balconies that create an intimate space and an exterior volume that prolongs the reverberation. This new model combines lateral reflections, direct sound and reverberation, resulting in high clarity and transparency, as well as warm resonance. The cloud-shaped reflectors, the back walls of the balconies and the parterre walls all contribute to this lateral reflection "envelope". No surface was left to chance.

With an active acoustic volume of 30,500 cubic metres, the auditorium literally immerses the audience in sound. This effect is further intensified by the late reflections from the space between the back of the balconies and the outer wall, which essentially serves as a second acoustic volume. The average reverberation time (expected between 2 and 2.3 seconds) produces a warm resonance without affecting the transparency of the sound. This acoustic design is “democratic”, providing every seat in the house with optimal sound restitution, while also allowing the musicians to hear themselves perfectly on stage. Another acoustical feat, of a different sort but no less remarkable, is to have succeeded in soundproofing the hall against outside noise, which is considerable given the Philharmonie’s location near Boulevard Sérurier, the Boulevard Périphérique ring road and the Zénith. This was achieved by Studio DAP, using the “box within a box” concept, i.e. by leaving a space between the walls. In this respect as well, the hall adheres to the poetic yet highly technical notion of a “floating auditorium”

Adjustable stage and acoustics

One of the features that makes the Philharmonie unique among European concert halls is its versatility. To design this aspect, Jean Nouvel, assisted by Métra et Associés, worked closely with Marshall Day Acoustics, as well as the Ducks agency, specialized in concert hall stage design and having contributed to previous projects at the Opera Houses of Lyon and Copenhagen. The aim is to be able to adapt the auditorium to different genres of music, while always providing optimal viewing and listening conditions. In the symphonic configuration, the audience surrounds the orchestra. The tiers behind the stage can accommodate a choir if required for the work being presented, but are more often filled by spectators. These seats are popular with music aficionados, who enjoy the proximity to the musicians and being in front of the conductor. But in the case of concert-format operas or “ciné-concerts”, these seats are not used. The modular concept allows these back tiers to be eliminated and the stage to be moved back, increasing the parterre. Another innovative feature is that the seats in the parterre can be removed to leave standing room for contemporary music concerts, increasing capacity from 2,400 to 3,650 people. The auditorium’s

configuration is also ideal for spatial works, such as Stockhausen’s *Gruppen* or Boulez’s *Répons*.

Acoustics are also designed to be flexible, thanks in particular to the mobility of the canopy that can be positioned at different heights above the stage, and large quantities of acoustic curtains that can be deployed in accordance with the repertoires and genres. Lastly, particular care was taken to ensure the audience’s comfort: the distance between seat rows is at least 90 cm, and all seats are 52 to 55 cm wide.

The acoustic consultants

Sir Harold Marshall of Marshall Day Acoustics designed the acoustics for the Philharmonie de Paris, as well as its development over the past eight years for the Ateliers Jean Nouvel.

Kahle Acoustics, with Richard Denayrou of Altia-Acoustique, prepared the acoustic specifications for the competition and continued to provide consulting services for the Philharmonie de Paris.

Yasuhisa Toyota, of Nagata Acoustics, provided recommendations as Jean Nouvel’s personal consultant when the architect won the competition. He supervised the modelling studies.

The Studio DAP engineers were responsible for all issues related to building noise control.

THE PHILHARMONIE'S MANY SPACES

> **Large rehearsal room no. 1** covers 498 m². With its very high ceiling, looking out over the Parc de la Villette, it accommodates large orchestra ensembles with or without a choir. Thanks to a system of retractable tier seating, this room can accommodate an audience of 250. It can therefore also be used for conferences, meetings or concerts with smaller ensembles. Its walls are composed of moving panels designed to redirect the sound in multiple directions. These panels alternate with sound absorbing surfaces.

> **Large rehearsal room no. 2** covers 222 m². With its very high ceiling, looking out over the Parc de la Villette, it accommodates large orchestra ensembles without audiences. Its walls are composed of moving panels designed to redirect the sound in multiple directions. These panels alternate with sound absorbing surfaces.

> **5 medium size rehearsal rooms**, which cover from 100 m² to 250 m². These rooms are designed for rehearsals of smaller ensembles (choirs, chamber or baroque orchestras, etc.) and are covered in materials that create an ideal acoustic working environment.

> **10 rehearsal studios**. These rooms are made available to musicians so they can work alone at their convenience. They are covered in materials that create an ideal acoustic working environment.

> **1 library** of scores covering 180 m².

> **10 dressing rooms**, with ample space. They are all equipped with a bathroom (shower and toilet).

> **Temporary exhibition space**

A vast area covering 850 m², this temporary exhibition space holds two exhibitions per year related to the musical programme, one in the spring and the other in the autumn. Its simple rectangular shape, ceiling height and logistics areas allow for

original scenographic designs, perfect, for example, for displays of large works or spectacular exhibit layouts. High-performance technical installations, in particular in terms of digital, lighting, air conditioning and security equipment, allow for works to be presented in optimal conditions and in compliance with the standards required by the world's greatest institutions. A room adjacent to the exhibition space allows for the presentation of specific exhibits.

Initial exhibits:

- *David Bowie is*, from 3 March to 31 March 2015
- *Marc Chagall et la musique*, from 13 October 2015 to 31 January 2016

> **Conference room**

Capacity: 200 seats. This room can host conferences or small concerts. All of the conference cycles proposed by the Collège de la Philharmonie de Paris take place in this room.

> **Outside spaces**

- The Jardin de Pantin, a garden that covers 1,600 m², with 99 new additions: 57 silver poplars and 42 willow trees.
- The Sérurier green wall: 70 m in length, planted with hydrangeas.

THE ARTISTIC PROJECT

Still today, attendance at classical music concerts is often limited to a narrow circle of learned aficionados. To face this challenge and provide equal access to all, the Philharmonie decisively targets new types of audiences. This goal, expressed through a plural artistic and educational offer, focuses most particularly on youth and their families who will influence the future of musical life and who the Philharmonie has placed at the centre of its projects. Music listeners of tomorrow are drawn to a number of venues and activities, and the Philharmonie ensures that none is overlooked: open to youth, an intergenerational approach, an offer suited to individuals and groups, educational projects devised with the French Ministry of National Education and teachers, broadcasting via digital tools, etc.

ECLECTIC PROGRAMMING

More than a series of concert halls and learning spaces, the new complex is first and foremost dedicated to all musical approaches. A place of convergence where cultures, eras and genres overlap, as well as contemporary representations and discourse, the Philharmonie defines itself as a relational structure, the goal of which is to build “ties” between sensory and intellectual pleasure, between artefacts from our heritage and today’s music, and between living collective projects and their virtual expression.

The Philharmonie’s programme proposes a mix of musical genres, concert formats, educational activities, cultural approaches and exhibitions, offering music lovers a unique model within the same structure. And to provide a more solid context to different musical approaches, specific programmes have been designed, including inter-generational sharing of experience, as well as programmes for newcomers or confirmed aficionados.

FROM THE SYMPHONIC REPERTORY TO ELECTRO POP

The acoustics of the Grande salle make it ideal for the symphonic and choral repertory, whether classical, romantic or contemporary. The symphonies of Beethoven and Mahler, Wagner’s preludes or the orchestral fireworks of Stravinsky and Ravel seem right at home here, as do Haydn’s oratorios and Mozart’s concertos. But the hall is just as suited to Baroque works, such as Bach’s Passions or the grand motets composed for Louis XIV at Versailles, or a recital by Maurizio Pollini, or even an atypical performance – such as that of 100 pianists brought together around Lang Lang. In fact, in this hall, one can hear anything from the *Nuit du raga* or the Brad Mehldau jazz trio to the singer Dianne Reeves, electro pop by Chilly Gonzales or the creation of Pascal Dusapin’s latest work.

FROM ONE GENRE TO ANOTHER

Like the Grande Salle, the concert hall (Salle des concerts - Cité de la musique), a venue that music aficionados have appreciated for the past twenty years, is suited to multiple genres. The first season, it is hosting the Ensemble intercontemporain accompanying the Béjart Ballet Lausanne, the band Moriarty, the flamenco dance of Andrés Marín, the dialogue between jazzman Ibrahim Maalouf and rapper OxmoPuccino, the film & opera event: Philip Glass's opera written for Cocteau's *Beauty and the Beast*, Les Arts Florissants continuing their complete Monteverdi Madrigals series, and Philippe Decouflé's show in honour of David Bowie.

MUSIC ON EXHIBIT

At the Museum of Music, the temporary exhibitions feature major musical trends and key musical figures, while the permanent collection presents a panorama of musical life from the 17th century to today.

A trip to the Museum of Music – for young and old, open to all – is always an extraordinary musical experience. With some 7000 objects in its collections, 1000 of which are on exhibit, the Museum presents a wide variety of examples from the musical life of the West from the 17th century to today. The major musical cultures from around the world are also represented. Each day, a musician provides musical accompaniment to the permanent collection. On Sundays, events such as concert walks and musical storytelling are offered.

Part of what gives the Museum of Music its vivid

personality is that, in addition to its permanent collection, it also hosts temporary exhibitions from different artistic disciplines and geographic regions, interweaving music, fine arts and history. Recent exhibitions include *Great Black Music*, *Music and Film, the marriage of the century?*, *Paul Klee Polyphonies*, *Brassens or freedom*, *Lenin, Stalin and music*, and *Django Reinhardt: Paris Swing*.

In 2015, the Philharmonie exhibition spaces paid tribute to David Bowie, and the Museum of Music celebrated Pierre Boulez with an exhibition in honour of his 90th birthday.

A HOME FOR ORCHESTRAS

The Philharmonie de Paris is an ideal setting for the musical life of France and hosts a number of leading resident and associate ensembles. Guest orchestras and artists from other regions in France and the rest of the world also benefit from its exceptional infrastructures.

RESIDENT ORCHESTRAS

The Orchestre de Paris

The Philharmonie's principal resident, the Orchestre de Paris, its music director Daniel Harding, its 120 musicians and choir of 130 singers call the Philharmonie their home. They have use of all of the infrastructures: the main concert hall, of course, but also the rehearsal rooms that can accommodate the entire orchestra, with or without an audience, medium size rehearsal rooms for partial rehearsals, and individual studios so that musicians who feel the need can work quietly. These infrastructures are very new to Paris. They create daily working conditions that are ideal for the musicians' personal development. A world-renowned symphony orchestra, the Orchestre de Paris plays alongside the greatest conductors and soloists: Esa-Pekka Salonen, Paavo Järvi, Christoph von Dohnányi, Yuri Temirkanov, Herbert Blomstedt, Thomas Hengelbrock, Zubin Mehta, Riccardo Chailly, Louis Langrée, Hélène Grimaud, Renaud Capuçon, Bertrand Chamayou, Lang Lang, Janine Jansen, Leonidas Kavakos, Jean-Frédéric Neuburger, Martha Argerich, Radu Lipu, Daniel Barenboim, Vadim Repin, Maxim Vengerov, Katia and Marielle Labèque, Nicholas Angelich, Jean-Yves Thibaudet, to name a few. Thanks to the new infrastructures available to the ensemble, the Orchestre de Paris is extending its educational programmes, and each season will be introducing 40,000 young people to classical music through family workshops, concerts for nursery school pupils, dress rehearsals open to elementary and secondary school groups, and entertaining and educational concerts for children. It also invites those who want to actively participate in its amateur choir, with more than 20 concerts in Paris and on the road every season. And finally, to enable the public to come to concerts and come again, to make music truly accessible to all, the Orchestre de Paris has decided to apply a new pricing policy

at the Philharmonie, which makes these amazing, vibrant music experiences accessible to the greatest number of people possible.

The Orchestre de Paris has moved its offices to the Philharmonie de Paris. All its rehearsals and Parisian concerts are held at this location.

The Ensemble Intercontemporain

Founded by Pierre Boulez in 1976 with the support of Michel Guy (then French Secretary of State for Culture) and the collaboration of Nicholas Snowman, the Ensemble Intercontemporain brings together 31 soloists who share the same passion for the music of the 20th and 21st centuries. A permanent group, they participate in fulfilling distribution, transmission and creation objectives, which are set out in the Ensemble's statutes. Under the musical direction of the composer and orchestra conductor Matthias Pintscher, the Ensemble Intercontemporain works in close collaboration with composers, exploring instrumental techniques and developing projects that interweave music, dance, theatre, film, video and visual arts. Every year, it commissions and performs new works, which it adds to its repertoire. In collaboration with Ircam (Institut de Recherche et Coordination Acoustique/Musique), the Ensemble Intercontemporain is also active in the field of new sound generation techniques. Musical shows for youth, training of young musicians, orchestra conductors and composers, as well as many educational activities illustrate its strong commitment to the sharing and transmission of musical education, which has been recognized internationally. Since 2004, the Ensemble's soloists have participated as tutors in the Lucerne Festival Academy, an annual programme, which covers a few weeks of training, for young musicians, conductors and composers from the entire world.

The Ensemble Intercontemporain has been located in Cité de la musique since 1995, where it rehearses and performs all of its concerts.

ASSOCIATE ENSEMBLES

The Orchestre de Chambre de Paris

Under the initiative of its chief conductor and artistic advisor Thomas Zehetmair, the Orchestre de Chambre de Paris performs an eclectic repertoire that ranges from the great classics to contemporary works. The members of the Orchestre de Chambre de Paris work under the direction of renowned guest conductors, but also in solo performances and small groups for chamber music pieces. Their tailor-made and eclectic repertoire includes the great classical composers (Bach, Haydn, Mozart and Beethoven, for example) and contemporary works, as well as works with choir. The Orchestre de Chambre de Paris' outreach programme is based on four commitments –education, the local community, solidarity and professional integration– and on cultural activities and projects, along with residencies in the northeastern section of the city. The orchestra is home to an original artistic team led by its chief conductor and artistic advisor, Thomas Zehetmair, and Sir Roger Norrington, its first guest conductor. In July 2015, Douglas Boyd joined the team as music director. They are accompanied by associate artists: the contralto and orchestra conductor Nathalie Stutzmann, the lead violin soloist Deborah Nemtanu, the Accentus chamber choir and Laurence Equilbey, as well as the composer Philippe Manoury.

The Orchestre de Chambre de Paris has moved its offices to the Philharmonie de Paris, where it rehearses and perform certain concerts.

Les Arts Florissants

Les Arts Florissants, an ensemble dedicated to performing baroque music on original period instruments, have had a long partnership with the Cité de la Musique and the Salle Pleyel, and are a natural complement to the Philharmonie project. An ensemble of singers and musicians attached to the performance of music on period instruments, Les Arts Florissants are one of the most renowned ensembles for their specialty in the world. Founded in 1979 by William Christie, they played a pioneering role in renewing interest in the French music world, for a repertoire which had been neglected up until then but which is now widely performed and admired. Les Arts Florissants have implemented many projects to teach and train young musicians, the most emblematic being the Académie du Jardin des Voix which has been a breeding ground for many talented singers since 2002. Thanks to all of the facilities made available at the Philharmonie de Paris, they propose many educational and cultural activities throughout the season. Since the 30th anniversary of Les Arts Florissants in 2009-2010, William Christie has strengthened the ensemble's artistic leadership by appointing Paul Agnew associate musical director. He shares the position of associate conductor with Jonathan Cohen.

Les Arts Florissants moved to the Philharmonie de Paris in 2015, where they rehearse and perform numerous concerts during their artistic season.

The Orchestre National d'Île-de-France

Under the direction of Enrique Mazzola since 2012, the Orchestre National d'Île-de-France brings all its energy to the Philharmonie de Paris, pursuing its mission to bring symphonic music to the entire Paris region. Founded in 1974, the Orchestre National d'Île-de-France is supported by the Conseil Régional d'Île-de-France and the French Ministry of Culture and Communication. Its main objective is to bring symphonic art to audiences throughout the region, more particularly new ones. Composed of 90 permanent musicians, the orchestra performs close to 100 concerts per season, offering the region's residents a wide variety of programmes that cover three centuries of music from the great repertoire of symphonies to contemporary music, baroque pieces and the various types of music of our times. The orchestra is one of the most dynamic national ensembles and has been ranked among the Top Ten of most socially-committed orchestras in the world by the Gramophone monthly magazine. It is a true creative laboratory, developing a host of ambitious educational programmes: workshops, conferences with artists, educational concerts and musical shows. The orchestra also innovates and, over the past 15 years, has launched close to 100 contemporary works, a festival ("Île de la Découverte") and a composition competition ("Île de Créations"), the second edition of which took place in 2014.

The Orchestre National d'Île-de-France is located and rehearses on its premises in Alfortville. It performs all of its Parisian concerts at the Philharmonie de Paris.

ORCHESTRAS FROM FRANCE'S REGIONS AND OTHER FRENCH ENSEMBLES

The orchestras, ensembles and artists who symbolized excellence at the Cité de la musique and Salle Pleyel's programming now perform at the Philharmonie de Paris, an illustrious new setting for both French musical culture and prestigious ensembles from around the world. Other French orchestras (such as those of Toulouse, Lille and Lyon, Les Siècles, Les Dissonances, the Orchestre Philharmonique de Radio France, the Chambre Philharmonique and the Orchestre du Conservatoire de Paris), large baroque ensembles (Les Musiciens du Louvre, Le Concert Spirituel) and the Accentus chamber choir founded by Laurence Equilbey, all add to the vitality of the Philharmonie. This commitment to sharing and exchange is embodied in the Orchestres en Fête weekend, a vast national symphonic gathering hosted each year in partnership with the Association Française des Orchestres. This ambitious event brings together ensembles from across France.

FOREIGN ORCHESTRAS

The Philharmonie de Paris is known well beyond its national borders. It is a preferred stopover for the greatest international orchestras, who are regular guests: the London Symphony Orchestra, the Royal Concertgebouw Orchestra of Amsterdam, the Budapest Festival Orchestra, the Gewandhaus Orchester Leipzig, the Chamber Orchestra of Europe and the Berliner Philharmoniker, as well as the Mariinsky Theatre Orchestra, the New York Philharmonic, the Simón Bolívar Symphony Orchestra of Venezuela and the West-Eastern Divan Orchestra.

THE EDUCATIONAL PROJECT

To contribute to an in-depth renewal of the musical experience, concerts must be rethought –and this is what we do on weekends– but we must also facilitate access to music by adopting entertaining, friendly and immersive approaches.

For the general public

The Philharmonie de Paris offers educational activities for everyone –for demanding music aficionados to, and most importantly, uninitiated audiences: babies, children, teenagers, adults, families, seniors and the disabled. The Philharmonie de Paris is open to everyone. This is its *raison d’être*. The public must appropriate it, just as the strollers through the Parc de La Villette will appropriate the building by walking above it, below it and through it.

The pleasure of music

The educational component of the project focuses on the pleasure of diving into the heart of music with no prior knowledge or practical experience. This pleasure can include singing, touching an instrument, trying to play one, producing a sound or rhythm, etc. The experience then rapidly turns into a desire to tie this sound to the one produced by someone else or a group. This is where music begins. At the Philharmonie, we learn together and enjoy ourselves.

This is how our entire educational offering has been designed and is the engine driving the *Démos* orchestras: children are immersed in music from the outset. And then everything and anything is possible. More than 70% of the children join a conservatory afterwards.

Prices

All of the Philharmonie’s educational activities are offered at a reasonable price: €5 or €8 for children and €7, €8 or €10 for adults. A number of packages are also available.

FAMILY WEEKENDS AT THE PHILHARMONIE

On weekends, the Philharmonie opens its doors, with new concert formats and attractively-priced activities.

This programming principle allows the public to take advantage of all of the potential of the two buildings and the complex’s artistic and educational resources. Every weekend is based on a theme (a concept, a location, an artist, a musical genre, etc.), like a festival.

This offering is particularly well-suited to families who can organize days fully dedicated to music, taking advantage of the ties between

the different types of concerts and activities: concerts for families, audience participation, shows for young audiences, concert-walks in the Museum, visits of the permanent collection and exhibitions, collective workshops focused on singing and instrument playing, physical rhythmic games, musical introduction for families with children as young as three months old, etc. The length of activities during the day is often limited to one hour in order to capture the attention of the youngest participants and also to diversify approaches to the greatest extent possible. The objective is simple: to allow everyone to enjoy various types of pleasure and new experiences.

EDUCATIONAL OFFERINGS

A few key examples of the Philharmonie de Paris' educational offerings:

An adult who wants to learn about music may:

- play with other beginners on the orchestra's instruments in the An Orchestra Sunday programme
- sing in a choir in the A Choir Sunday programme
- participate in workshops on percussion instruments from Africa, India, etc.
- learn an excerpt arranged for beginners from one of Beethoven's works, with instruments from the string quartet
- participate in the Collège de la Philharmonie's musical culture programme. These are live lessons, illustrated with many examples from all musical genres (Initiation to Classical Music, Symphonies from A to Z, Jazz: How To, Music of India, etc.).

- Parents may take their baby to the Baby Ball, in which children walk among the musicians and dancers. They can also register their baby in a music introduction workshop from the age of three months.

- Children between the ages of 3 and 7 may participate in musical education workshops or join one of the story-visits or workshop-visits at the Musée de la musique. From the age of 8, they may play electric guitars, Caribbean steel drums, African percussion instruments, or learn how to beatbox.

- The Philharmonie de Paris offers a number of activities adapted to various forms of disability. The Musée de la Musique has also put in place specific visits for Alzheimer patients and has played a pioneering role in the mobilization of cultural institutions in this field.

- More learned music aficionados may participate in pre-concert events, which present the day's programme, conferences, meetings with performers, musicians or musicologists, roundtables and music cafés. They can also register for the workshop of their choice.

For groups, the Philharmonie de Paris, like the Cité de la musique, is establishing many educational projects with elementary and secondary schools. Specific programmes are offered to school-age visitors and are designed in collaboration with the French Ministry of National Education and regional authorities. For students in higher education, the "University, a cultural place" agreement, signed in August 2014 with the relevant ministries, has provided a structure that best meets the needs of this population.

The Philharmonie de Paris also offers programmes for recreation centres, retirement homes, social centres and medical structures, such as the Robert Debré hospital.

And for young people between the ages of 15 and 25, whose musical tastes will shape the future, the Philharmonie provides a structure to support their collective projects.

For example, in February 2015, the participative concert, *La Flûte*, sung with the Orchestre de Chambre de Paris, was preceded by the preparation of families focused on learning short melodies, to then join their voices to the performance of this adapted version of Mozart's *The Magic Flute*.

The methods used for audience and visitor participation vary in accordance with the works or performers. For example, in June 2015, a vast gathering under the stewardship of the Orchestre de Paris, its choir and Paavo Järvi (the former conductor of the orchestra) prepared part of the audience to join the vast vocal ensemble after a number of work sessions and perform the finale of Beethoven's *Symphony No. 9*.

Other musical events –and there are many– are also family-friendly either because of their theme, such as the *Féerie enfantine* in February 2015 based on Tchaikovsky's *Nutcracker Suite*, or the presence of a facilitator whose presentation explained the historical and aesthetic context of the works.

During the concert-walks in the Musée de la musique, the guide becomes a story-teller and accompany participants, both children and adults, on a surprise-filled stroll.

The Philharmonie is heir to 20 years of experience in musical education. Since it was inaugurated in 1995, the Cité de la musique has offered activities for everyone, ensuring a diversity of perspectives that include extra-European cultures and popular forms.

The Orchestre de Paris and the Ensemble Intercontemporain, as well as associate ensembles, work on many initiatives, concerts and shows for school-age children and families.

Finally, the Musical Recreation programme offers the very young musical activities specifically designed for this age group, while parents attend the concert.

For groups, the Philharmonie de Paris, like the Cité de la musique in the past, is establishing many educational projects with elementary and secondary schools. Specific programmes are offered to school-age visitors and are designed in collaboration with the French Ministry of National Education and regional authorities. For students in higher education, the “University, a cultural place” agreement, signed in August 2014 with the relevant ministries, has provided a structure that best meets the needs of this population.

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ACCESSIBILITY

In accordance with the French law on equal rights and opportunities, the Philharmonie de Paris considers the integration and participation of the disabled to be a project priority. With its state-of-the-art facilities, the building’s comfort and safety have been designed to ensure everyone’s specific needs are met. Access solutions for individuals with physical or sensory disabilities allow them to move around freely. Welcomed by trained staff, the disabled are invited to fully participate in the many activities proposed, whether in the large concert hall, rehearsal room 1, the conference room or the educational spaces. In the main concert hall, spaces reserved for individuals with reduced mobility are available on the different levels, and tickets can be reserved for each category. Technical aids are in place to improve the listening comfort of the hearing-impaired. This approach illustrates our commitment to do our best for all of our visitors.

THE PHILHARMONIE IN ITS ENVIRONMENT

The Philharmonie de Paris fosters its community outreach thanks to long-term partnerships with various stakeholders involved in cultural development, whether political decision-makers and regional authorities or professionals involved in education, associations and social work. A number of master agreements have been signed (Conseil général de la Seine-Saint-Denis, City of Pantin) or are under discussion (Bagnolet, Saint-Denis, Bondy, etc.); others relate to partner educational or cultural structures (“Les Petits Riens” in the 19th arrondissement, Canal93 in Bobigny, Festival Villes des Musiques du Monde in Saint-Denis, Pôles Supérieurs Musique of Paris and Seine-Saint-Denis “department”, etc.).

A NON-EXHAUSTIVE LIST OF A FEW OF THE PHILHARMONIE DE PARIS’ PARTNER STRUCTURES IS SET OUT BELOW:

Social structures:

The involvement of the City of Paris (CASPV 18), the social network (Centre d’Animation Binet, Cité André Jacomet, ENS Espace Torcy in the 18th arrondissement; Antenne Jeunes Flandres, Espace 19 Ourcq in the 19th arrondissement; the Centre Social la 20^e Chaise, Centre Social Relais Ménilmontant, Centre Social Saint-Blaise in the 20th arrondissement); the support network (France Terre d’Asile, the 18th arrondissement’s branches of Secours Populaire, Restos du Cœur and Petits Frères des Pauvres, Emmaüs Solidarité, Envol Insertion, Par Ici la Sortie, Femmes Relais du 20^e, Savoir pour Réussir, the 20th arrondissement branch of Secours Catholique, etc.). Neighbouring hospital structures: Hôpital Jean Jaurès, Hôpital Robert Debré. Cultural structures: for example, in the 18th arrondissement (Louxor, Trois Baudets, Institut des Cultures d’Islam, Centre Barbara Fleury Goutte d’Or), in the 19th arrondissement (104, Atelier du Plateau, the Conservatory, EPPGHV, Cité des Sciences, Théâtre Paris Villette) and in the 20th arrondissement

(Théâtre National de la Colline, Vingtième Théâtre, Comédie La Passerelle, Tarmac, the Marguerite Duras media library, Pavillon Carré Beaudoin, etc.). The same applies to the 93 “department”, with Dynamo-Banlieues Bleues, Canal93, the Festival Villes des Musiques du Monde, etc., and the City of Pantin, which has included certain Philharmonie concerts in its cultural season.

A FEW EXAMPLES OF PROJECTS IN PLACE INCLUDE:

- Groups of children from the “Les Petits Riens” association, located in the 19th arrondissement, pupils from the CRR d’Aubervilliers (93) and professionals from the Hôpital Robert Debré in the 19th arrondissement for the Music for 18 Musicians – Steve Reich concert,
 - Groups of children from the “Les Petits Riens” association for the Romeo and Juliet concert with the Les Siècles orchestra,
 - Two groups from secondary schools in the 19th arrondissement (E. Varèse and G. Méliès) and a class from a secondary school in the 93 “department” for Berlioz’ Te Deum,
 - A class from the Dorgelès secondary school in the 18th arrondissement and students in the Montreuil conservatory (Est-Ensemble orchestra) for the Orfeo ed Euridice concert with the Accentus choir,
 - Piano students from all of the conservatories in the Paris region for the 101 Pianists concert under the aegis of Lang Lang,
 - Adult participants for the La Flûte à Chanter choirs, in collaboration with the Orchestre de Chambre de Paris.
- In the framework of the national policy that has culminated in the implementation of an artistic and cultural (EAC) educational programme for

each student throughout his or her primary and secondary schooling, and in collaboration with the cultural institutions of the region in which the student lives, the Philharmonie makes its own contribution by offering a programme focused on music.

- Close to 30 programmes have been pre-reserved by secondary schools in neighbouring zones (12 in the 19th arrondissement, seven in the 93 “department”).

- Two programmes for secondary schools, one on image education and an in situ artistic residence programme are the subject of agreements and co-financing from the Conseil Général de la Seine-Saint-Denis.

- A number of programmes are included in the catalogue of elementary school programmes for the City of Pantin.

- The Philharmonie also participates in the implementation of artistic and cultural education programmes for the Parc de La Villette, which are coordinated with the Association de Prévention du Site de la Villette and structured in collaboration with all of the park’s institutions.

SOCIAL OUTREACH PROGRAMMES: DÉMOS

Démos is a cultural democratization project with national ambitions, driven by Philharmonie de Paris. The goal of the project is to provide children living in areas with social difficulties or in rural areas with the tools they need to ensure harmonious personal development.

The project embraces a unique type of pedagogical approach involving social workers and music professionals. Indeed, a close collaboration between people from the cultural and social fields forms the basis of this project which draws on the complementarity of their educational skills. The program prioritizes collective learning to foster pleasure, social bonding and musicality.

Children will have four hours of group lessons each week, with each of them receiving an instrument to take care of and consider as their own for the entire duration of the program. At the moment, there are 1,500 kids making up 15 orchestras. Looking forward, by 2018, the goal is to have 3,000 children and 30 orchestras all over France.

THE DIGITAL PROJECT

DIGITAL DISCOVERY

The interactive platform for Philharmonie de Paris audiences features all of the recent developments in digital systems: personal space for users, an online magazine, web TV, a cultural dictionary of music, documentation resources, and more. Modern and user-friendly, this innovative tool allows users to design a customised musical itinerary. As a visitor is guided through the season's programming, they are able to map a visit tailored to their own personal musical discovery. With access to a wide range of resources, music lovers are able to make sure they are fully prepared for a concert, and to gain new insight into their favourite works and artists. The Philharmonie de Paris website has gone live in February 2015.

MUSICAL EXPERIENCE 2.0

As the cornerstone of a sophisticated transmedia system, the website represents every aspect of the Philharmonie. Those convinced that music can only be truly experienced at a live performance in direct proximity to musicians discover that digital media and the multitude of resources they afford can enhance their perception. And the ever-growing crowd for whom digital media are an inherent part of daily life is now able to keep up on Philharmonie activities day by day thanks to the dynamic delivery of all the different media (articles, interviews, photos, videos, podcasts, etc.).

ONLINE CONCERTS

The Philharmonie's concerts are broadcast live and by deferred relay. Numerous interviews with artists and reports on the season's themes are included. The website is a true showcase for resident ensembles, the Orchestre de Paris and the Ensemble Intercontemporain, as well as all associate and partner groups. It also provides access to the Cité de la musique's and Salle Pleyel's audiovisual archives, representing some 550 concerts.

> 50 new concerts per year broadcast live and by deferred relay for at least four months.

> Access to the entire video catalogue in the form of video clips (including the Cité de la musique's and Salle Pleyel's audiovisual archives).

> A selection of archives in their full version, regularly updated.

> Interviews with musicians and musicologists, as well as videos of conferences and debates.

> All of the content is accessible via a dedicated mobile phone and tablet application.

BIOGRAPHIES

Jean Nouvel

A world-renowned architect, Jean Nouvel studied at the Beaux-Arts of Paris. He is a founding member of the Mars 1976 movement and the Syndicat de l'Architecture. He has received many prestigious awards, including the Aga Khan Award for Architecture and the Pritzker Prize (2008). Among his famous buildings are the Institut du Monde Arabe in Paris, the Guthrie Theater in Minneapolis, the Torre Agbar in Barcelona, the Musée du Quai Branly in Paris, the Fondation Cartier in Paris and the Louvre Abu Dhabi (currently under construction). Jean Nouvel has been very involved in the creation of emblematic music halls such as the Lyon Opera, the Lucerne Culture and Congress Centre, and the Copenhagen Koncerthuset. He was selected for the design and construction of the National Art Museum of China in Beijing.

Laurent Bayle

President of the Philharmonie de Paris, Managing Director of the Cité de la Musique and President of the Salle Pleyel, Laurent Bayle started his career as Associate Director of the Théâtre de l'Est Lyonnais (1976-1977). In 1982, he launched Musica, a contemporary music festival in Strasbourg. He was appointed Artistic Director of the IRCAM (Institut de Recherche et de Coordination Acoustique/Musique) in 1987, before being appointed Managing Director in 1992 to replace Pierre Boulez. He has been Managing Director of the Cité de la Musique since 2001. In 2006, at the request of the government of France and the City of Paris, he was appointed General manager of the Cité de la musique - Philharmonie de Paris to ensure the success of the entire project.

KEY FIGURES

Programming

- 474 performances (Season 2016 / 2017)
- 42% symphonic concerts
- 18% chamber music, baroque music and recitals
- 18% pop, rock, jazz and world music
- 13% of concerts for families and youth
- 9% contemporary music and creations

Building

- 23,000 m²: floor space
- 93,000 m²: total space

- 340,000 aluminium birds in seven shapes and four shades cover the building
- 60,000 m³ of concrete
- 5,000 tonnes of steel reinforcement
- 4,000 tonnes of metal framework
- 16 syndicated contractors

Main concert hall

- 2,400 seats in a classical music configuration, central stage
- 3,650 seats in an amplified music configuration, frontal stage
- 32 m: maximum distance between the orchestra conductor and the farthest seat

- 30,500 m³ of air in the concert hall, i.e. 12.7 m³ per seat
- 280 m² surface: central stage
- 200 m² surface: frontal stage
- 22 m, height between the parterre and the ceiling

artists spaces

- 3 rehearsal rooms for symphonic orchestras
- 3 specialized rehearsal rooms (choir, cords...)
- 10 rehearsal studios
- 1 lounge for artists
- 1 score library

Educational spaces

- 9 workshop rooms for collective practice
- 5 workshop rooms for individual practice

Public spaces

- 1 exhibition room (700 sqm)
- 1 conference room

1 panoramic restaurant : Le Balcon

1 coffee shop

6 bars

The Philharmonie de Paris has adopted the Haute Qualité Environnementale (high environmental quality) approach, with its NF standard certification that is awarded for best practices in environmental performance and requires the fulfilment of very demanding criteria focused in particular on four priority areas.

Energy

With a gross heated volume of approximately 200,000 m³ and a thermal envelope surface of 28,000 m², the building is very compact and therefore highly energy-efficient. For its heating, the Philharmonie is connected to the urban heating distribution system of the City of Paris. In return, it has installed a water cooling facility in its basement for air conditioning, and the surplus is sent back to the City's system. Air conditioning is limited to premises where it is required. On the building's shell, 1,000 m² of photovoltaic cells have been installed.

Acoustic comfort

Obviously, this criterion was the subject of considerable attention. The materials comply with the NF P-01-010 (environmental quality) standard.

Water management

The treatment of water focuses on reducing the consumption of water and managing the recovery of rainwater. Rainwater is reused to water gardens and greenery, for building maintenance and for public sanitation systems.

Maintenance

A sustainable building, above and beyond mere technical considerations, is first and foremost a building that lasts over time, that one wants to preserve and in which it is pleasant to live and be together.

PRACTICAL INFORMATION

ACCESS

Subway

Line 5 - Porte de Pantin station

Direct from Gare du Nord (5 stations) and Gare de l'Est (6 stations)

Tramway

T3b - Porte de Pantin station

Buses

75 – 151

Noctilien buses

N13 - N41 - N45 - N140

Vélib' bicycles

210, avenue Jean-Jaurès Paris 19

3, place de la Porte de Pantin Paris 19

Autolib' vehicles

8 rue Adolphe Mille Paris 19

9 rue des Sept Arpents Paris 19

Car parks

Philharmonie car park – direct access to the Boulevard Périphérique ring road and Boulevard Sérurier: 600 spaces for cars - 90 for two-wheel vehicles

Cité de la musique car park

Access from Avenue Jean-Jaurès: 348 spaces for cars, 10 spaces for two-wheel vehicles

Taxi

2 taxi stands

Boulevard Sérurier, by Porte de Pantin

Avenue Jean-Jaurès, by the Café des Concerts

Free shuttles after concerts

Shuttle 1 itinerary: Gare du Nord, République, Hôtel-de-Ville, Luxembourg and Denfert-Rochereau.

Shuttle 2 itinerary: Gare du Nord, Saint Lazare, Charles de Gaulle-Étoile

By boat

In summer, the Philharmonie de Paris can be accessed by boat, departing from and arriving at the Port de l'Arsenal or departing from and arriving at Musée d'Orsay.

PHILHARMONIE DE PARIS' FOOD SERVICE OFFERING

Compass Group France has the concession for the Philharmonie's food services, which is divided into four types of venue:

> **Le Balcon:** Located on the sixth floor, the restaurant is open to all types of visitors and artists who attend the Philharmonie de Paris, whether or not they choose to participate in musical activities. It has its own entrance and can seat 170 in the dining room and 30 on the terrace. It can be accessed from the public foyers on level 06 or directly by the elevators, or, again, from the underground car park and the park.

> **Coffee shop:** With a capacity of 100. In addition to the traditional bakery and pastry area, the coffee 'Les Gourmandises de l'atelier' offers quality fast food composed of small entrees, salads and sandwiches to enjoy on site or take away. The space also includes a café space for those who feel like having their breakfast outside.

> **Five bars:** Set out around the main concert hall, the bars are placed so that attendees can enjoy a snack or beverage before a concert or during intermission.

> **Foyer des Artistes:** Specially dedicated to musicians.

INFORMATION AND RESERVATIONS

philharmoniedeparis.fr +33 (0)1 44 84 44 84

MUSÉE DE LA MUSIQUE HOURS

Tuesday to Friday from noon to 6:00 pm

Saturday and Sunday from 10:00 am to 6:00 pm

MEDIA LIBRARY HOURS

Tuesday to Sunday from 1:00 pm to 6:00 pm

Pictures available on our website :
<http://www.philharmoniedeparis.fr/en/press>

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