



TURANDOT

Two weeks before the curtain goes up, two evenings already sold out!

Montreal, **May 5, 2014** — With two weeks to go before the opening night performance of its last show of the season—*Turandot* by Puccini—, the Opéra de Montréal has announced that two of the four performances are already sold out. It's a season-ender as spectacular as the opera itself, one of the biggest hits in the repertoire.

***Turandot* – a blockbuster**

This production of *Turandot* makes its way here from Opera Australia, one of the Opéra de Montréal's biggest partners; this production marks the sixth collaboration between the two opera houses. Once again, audiences are turning out in force for this latest offering from the Opéra de Montréal.

A 2013/2014 season that's been more dynamic than ever

The current season has been a fantastic one in several respects. All season long, critics hailed a great number of Quebec singers appearing in the various productions, as well as the quality of the shows, and the company's bold decision to venture down less frequented paths.

It was also a banner season in terms of renewal of the repertoire. Artistic Director Michel Beaulac believes it is essential to open a path to different aesthetic worlds and to offer Quebec audiences the opportunity to make discoveries while also appreciating high-quality productions of the great classics. In this respect, the January 2014 presentation of *Porgy and Bess* by Gershwin generated so much enthusiasm that the company had to add a performance. The new season, announced just a few weeks ago, offers a 21st century work: *Silent Night*, by Kevin Puts, based on the film Joyeux Noël.

Lastly, the company also announced the creation of the opera *Les feluettes*, after the play by Quebec writer **Michel Marc Bouchard**. The opera will have its world premiere at the Opéra de Montréal during the **2015-2016 season**.

An increase in subscriptions

The company's artistic vitality is bearing fruit: for the first time in several seasons, subscriptions increased by 8% for the current season. The Opéra de Montréal also has

over 900 18 to 30 year-old subscribers, representing 23% of its total number of subscribers.

Audience renewal

The company's many outreach and experiential projects also play an important role in audience renewal. While 48% of the spectators for *Dead Man Walking* were new to the opera, 62% were newcomers for *Lakmé* in September, some 55% were new for *Falstaff* in November, with *Porgy and Bess* drawing 69% in January. New repertoire and high-calibre casts certainly had a hand in this appeal.

For more information: www.operademontreal.com

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Further information:

Pierre Vachon, Director, Communications, Outreach, and Education

Phone: (514) 985-2222, extension 2237 / Fax: (514) 985-2219

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