

pump in "treated" air which is temperature and humidity controlled. The system runs slowly and is soundless.

"The acoustics in this house are warm," Dittmann said, "there is a good delay time — about 1.5 seconds. And there is no background noise."

Sage, a French company, is responsible for the sound system, Nexo has furnished loudspeakers and Thompson is handling the video equipment. Sennheiser, Schoeps and Neumann have designed the microphones and Sonetec has done the technical

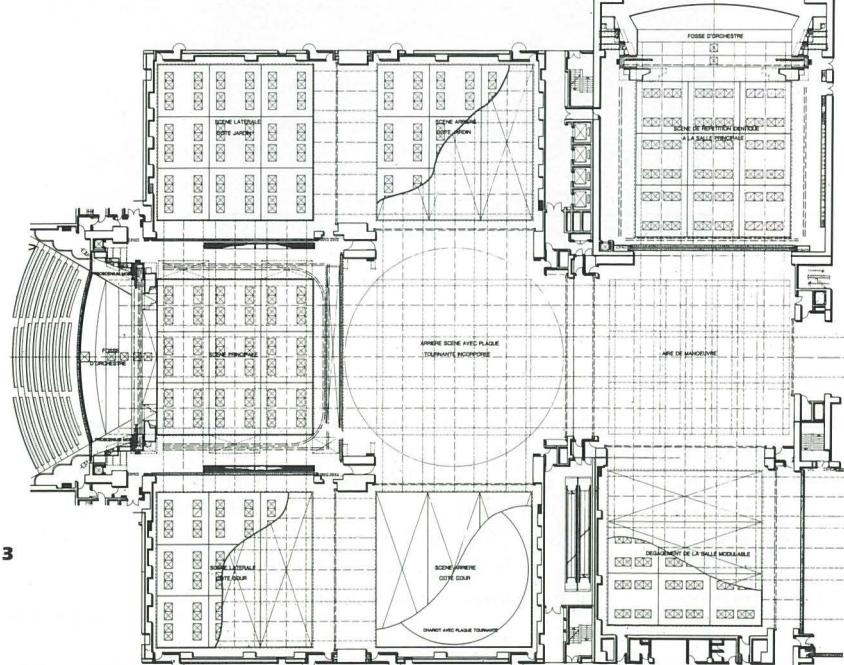
installation. Renkstrand Galaxie supplied the lighting equipment.

The Opéra Bastille also boasts what the French call a "salle modulable," seating 500 people, which translates as a multi-functional hall with a moveable floor, ceiling, and stage, and acoustics (1 - 3 seconds of reverberation time) designed to adapt to each individual work.

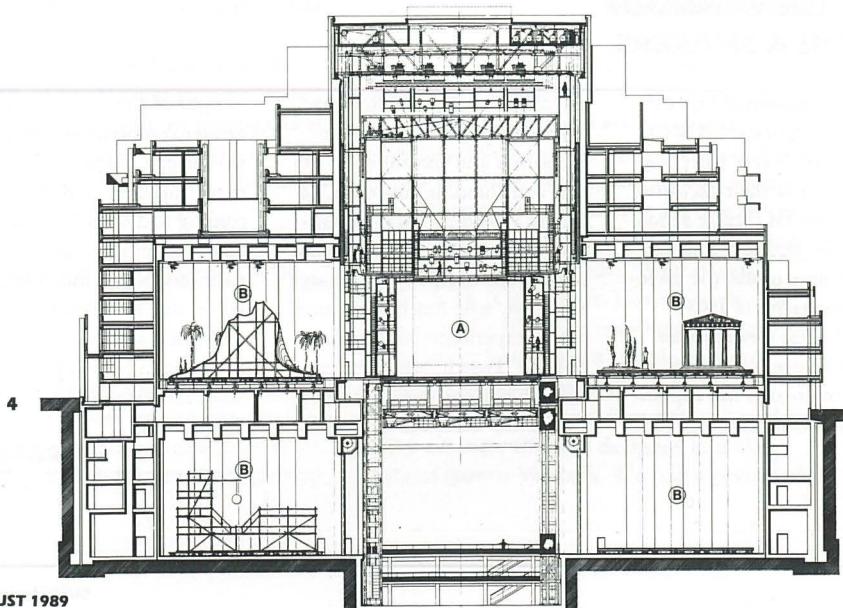
Meanwhile, French music lovers wait impatiently to see if the new Opéra Bastille will put Paris on the international music map for the first time in its history.

*Editor's Note: For the new Opera, which had been leaderless since last January, five months of speculation and uncertainty ended on 25 May 1989, when the 36-year old Korean conductor, Myung-Whung Chung, was named as Barenboim's successor. Appointed as musical director with artistic au-*

*thority, Chung's contract requires him to be in Paris for 27 weeks per year, and for a minimum of 30 performances. Berge did not reveal Chung's salary. The French conductor George Prete will conduct the opening concert at the Opera on 13 July.*



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The Opéra Bastille has twelve stages. The main stage on ground level (1, main auditorium) is surrounded by five identically-sized secondary stages (sketch 3) which allow quick changes in scenery. Under this space is another level (sketch 4) of identical dimension for temporary storing of assembled scenery. Project coordinator and scenic director Michael Dittmann (2) says this unique system was designed for practicality. "Here we don't have the problem of where to put decor between performances. The idea is to cut out the daily work of constructing, de-constructing, and reconstructing."

L'Opéra de la Bastille comprend douze plateaux. Le plus grand, situé au rez-de-chaussée (1, la grande salle) est entouré par cinq scènes de taille identique (croquis 3), ce qui permet de changer de décors rapidement. Endessous, un autre niveau (croquis 4) de la même dimension permet le rangement temporaire des décors. Selon le chef des services scéniques, Michael Dittmann, (2) "Ici, nous n'aurons aucun problème de décors entre les représentations. L'idée est d'éviter le travail quotidien de monter, démonter puis remonter les décors."

Die Opéra Bastille verfügt über zwölf Bühnen. Die Hauptbühne im Erdgeschoss (1, Grosser Zuschauerraum) ist umringt von fünf gleich grossen Seitenbühnen und Hinterbühnen (Zeichnung 3), welche einen schnellen Umbau ermöglichen. Unter ihnen befinden sich Räume mit gleichen Massen, für die zeitweilige Aufbewahrung der Bühnenbilder. Der project coordinator und scenic director Michale Dittmann (2) sagte, dass dieses einmalige System aus praktischen Gründen entworfen wurde. "Wir haben hier kein Problem, wo wir die Kulissen zwischen den Vorstellungen aufzubewahren. Die Idee war, die tägliche Arbeit des Aufbaus, Abbaus und Wiederaufbaus zu eliminieren."