

Opera

from
Boosey & Hawkes
Bote & Bock
Anton J. Benjamin

BOOSEY & HAWKES

Abbreviations

Voices

S	soprano
colS	coloratura soprano
dramS	dramatic soprano
hS	high soprano
lyrS	lyric soprano
M	mezzo soprano
A	contralto
dramA	dramatic contralto
hA	high contralto
CT	countertenor
T	tenor
hT	high tenor
heldT	heldentenor
Bar	baritone
charBar	character baritone
dramBar	dramatic baritone
hBar	high baritone
lyrBar	lyric baritone
BBar	bass baritone
B	bass

Languages of Vocal Texts

D	Dutch
E	English
F	French
G	German
I	Italian
L	Latin
P	Polish
Pt	Portuguese
S	Spanish

Woodwind

picc	piccolo
fl	flute
afI	alto flute
bfl	bass flute
rec	recorder
ob	oboe
corA	cor Anglais
cl	clarinet (in A or B ₁)
E ₁ cl	clarinet in E ₁
bcl	bass clarinet
dbcl	double bass clarinet
ssax	soprano saxophone
asax	alto saxophone
tsax	tenor saxophone
barsax	baritone saxophone
bn	bassoon
dbn	double bassoon

Brass

hn	horn
crt	cornet
tpt	trumpet
piccpt	piccolo trumpet
trbn	trombone
cbass trbn	contrabass trombone
euph	euphonium
db tuba	double bass tuba

Percussion

bl	block
tpl.bl	temple block
cast	castanets
Chin	Chinese
crot	crotales
cyms	(pair of clashed) cymbals
ant.cyms	antique cymbals
susp.cym	suspended cymbals
dr	drums
SD	side drum
TD	tenor drum
BD	bass drum
glsp	glockenspiel
flex	flexatone
hi	high
lo	low
Jap	Japanese
perc	percussion
sm	small
med	medium
lg	large
t.bells	tubular bells
tamb	tambourine
tam-t	tam-tam
tgl	triangle
timp	timpani
t.mil	tambour militaire
Turk	Turkish
v	very
vib	vibraphone
wdbl	wood block
xyl	xylophone

Strings

vlm	violin
vla	viola
vlc	cello
db	double bass

Others

cel	celesta
elec.	electric (eg. guitar)
gtr	guitar
hpd	harpsichord
kbd	keyboard
min	minimum
org	organ
pft	piano
synth	synthesiser

All other instrumental names are given in full, or are self-explanatory combinations of the above.

Ali-Baba, ou Les Quarante Voleurs (1793–1833) 180'

[Ali-Baba, oder Die vierzig Räuber/
Ali-Baba, or The Forty Thieves]
Opera in four acts, preceded by a prologue
New critical edition

Libretto by Eugène Scribe and Mélesville
(= Anne Honoré Joseph Duveyrier) (F)

World Premiere

22 July 1833 Opéra, Salle de la rue Le Peletier, Paris
Conductor: François Antoine Habeneck
Laure Cinti-Damoreau / Marie-Conélie Falcon / Adolphe Nourrit /
Nicolas-Prosper Levasseur

Scoring

2S,2T,Bar,4B; chorus; ballet
2(II=picc).2(II=corA).2.2—4.4.3.1—
timp.perc(2):tgl/cym/BD/SD/tamb—strings

Roles

Ali-Baba a rich merchant in Isphahan <i>Bass</i>	Calaf treasurer at the thieves <i>Tenor</i>
Délia his daughter <i>Soprano</i>	Thamar sub-leader of the thieves <i>Bass</i>
Morgiane her slave <i>Soprano</i>	Phaor a slave of Ali-Baba's <i>Baritone</i>
Nadir a young man <i>Tenor</i>	Bayaderes <i>Dancers</i>
Aboul-Hassan First inspector of the duties <i>Bass</i>	Thieves, Ali-Baba's slaves, people of Isphahan, tax and duty officials, soldiers in
Ours-Kan leader of the thieves <i>Bass</i>	Aboul-Hassan's retinue

Time and Place

In Isphahan and surroundings, also near Erzurum, in legendary time

Synopsis

Nadir, who is completely penniless, has given up his hopes of marrying Délia whom he loves. Her father, the merchant Ali-Baba, has promised her to the rich customs supervisor Aboul-Hassan. One day, however, Nadir discovers the hideout of a robber band. Suddenly a rich man, he has become a potential son-in-law again. Before giving his final consent, however, Ali-Baba demands to be shown the secret entry to the treasure cave. Ignoring all warnings, he enters the cave, only to be caught by the robbers immediately. In the meantime, the robbers have seized one of Ali-Baba's caravans, including Délia, as well as forty bales of valuable coffee – all smuggled goods intended by the merchant to be saved from the vengeful Aboul-Hassan. Instead of killing Ali-Baba, the robber chief Ours-Kan agrees to release him for a large sum of money. Masked as peaceful tradespeople, he and his deputy, Thamar, introduce themselves to Ali-Baba's house and deliver the ransom letter to Nadir. Secretly, however, they are planning a nightly assault; forty further robbers are hidden within the coffee bales. Though they are overheard by a maidservant, who then warns Nadir, the situation appears hopeless since the guards have been sent away and replaced by Ours-Kan's people. Hope is in sight, though, when Aboul-Hassan turns up with a troop of soldiers, seizes the 'bales' and orders them to be burnt. JL

Les Deux Journées, ou Le Porteur d'eau (1799) 135'

[Der Wasserträger/The Water Carrier]
Comédie lyrique in three acts
New critical edition by Heiko Cullmann

Libretto by Jean Nicolas Bouilly (F)

World Premiere

16 January 1800 Théâtre Feydeau, Paris
Julie-Angélique Scio / Pierre Gaveaux / Antoine Juliet

World Premiere of New Critical Edition

20 March 2008 Schloßtheater, Rheinsberg
Director: Simone Zeisberg-Meiser
Conductor: Rustam Samedov
Company: Solisten der Musikakademie Rheinsberg /
Kammerorchester 1770 /
Chor der Musikhochschulen Berlin & Rostock

Scoring

4S,2T,6B,actor; chorus
2(=picc).2.2.2—3.0.1.0—timp—strings
On-stage: perc:SD

Roles

Armand President of the parliament <i>Tenor</i>	Sémos a rich tenant in Gonesse <i>Bass</i>
Constance his wife <i>Soprano</i>	Angéline his daughter <i>Soprano</i>
Mikéli a Savoyard, water carrier <i>Bass</i>	Two Officers <i>Basses</i>
Daniel his father <i>Bass</i>	An Officer of the guards <i>silent role</i>
Antonio Mikéli's son <i>Tenor</i>	Two Italian soldiers <i>Basses</i>
Marcéline Mikéli's daughter <i>Soprano</i>	A Girl <i>Soprano</i>
	Citizens of Gonesse, soldiers, peasants

Time and Place

In Paris and the nearby village Gonesse, 1647

Continued >

Luigi Cherubini: *Les Deux Journées*.

Simone Zeisberg-Meiser's premiere production of the new critical edition for Musikakademie Rheinsberg (2008) with Gloria Rehm (Marcéline)



Photo: Marie Protz

Synopsis

In an effort to deprive parliament of the power it only recently regained, Cardinal Mazarin has put a bounty on the head of its president, Count Armand. Besieged by a raging crowd and Mazarin's soldiers, Armand and his wife Constance are rescued by Mikéli, a water carrier who happens to be passing by and who intervenes with both cunning and courage. He hides the two of them from the search parties in his house. Mikéli's son, Antonio, recognises Armand as the man who saved him from hunger and cold many years ago. Antonio's forthcoming marriage to Angéline, the daughter of the rich tenant Sémos in Gonesse, offers an opportunity to get the persecuted couple safely out of Paris. While Constance uses the passport of Antonio's sister, Marcéline, Armand is hidden away in Mikéli's water barrel. When the sentries on guard become suspicious, Mikéli diverts their attention and puts them on the wrong track.

Outside the city, however, the situation remains precarious as soldiers are roaming about the area. When Constance arouses suspicion and is caught out, Armand assists her, holding his gun at the ready. Both of them are arrested, and during their interrogation, Armand's name escapes the mouth of the frightened Constance. Now all hope seems lost. Back in Paris, however, Mikéli sparks off a movement that eventually leads the queen to issue a reprieve for Armand, which means that the marriage of Antonio and Angéline can finally take place. *JL*

L'Idalide ⁽¹⁷⁸⁴⁾

180'

[Idalide]

Opera seria in two acts

New critical edition by Elisabeth Bock and Helen Geyer

Libretto by Ferdinando Moretti (I)

World Premiere

13 February 1784 Teatro della Pergola, Florence

Scoring

2S,hA,A,T; minor roles; chorus; ballet

1.2.0.0—2.2.0.0—timp—continuo—strings

Roles

Ataliba

Inca, king of a part of Peru
Alto

Enrico

Nobleman from Castile, lover of Idalide
High Alto

Idalide

Virgin of the Sun
Soprano

Palmoro

Inca of noble blood, her father
Tenor

Alciloé

daughter of Ataliba
Lyric Soprano

Imaro

Confidant of Enrico
minor role

Virgins of the Sun/

Priests of the Sun
minor roles (from chorus)

The rulers of the Peruvian Empire, Peruvian soldiers

Time and Place

Peru in the 16th century

Synopsis

Young Enrico, a Spanish war hero marooned on the shores of the Inca Empire, falls in love with the temple servant Idalide. Though she

secretly returns his love, Idalide knows her love is inappropriate for her position as 'Maiden of the Sun'. For the time being, the two of them seek refuge in brave mutual austerity. Enrico receives noble honours for his military achievements and, as a reward, is given the hand of Alciloé, daughter of the Inca king Ataliba – an utterly painful honour for all involved. When the temple is destroyed by an earthquake, Enrico hurries towards it to rescue his lover. He enters the forbidden holy area and persuades her to escape with him. According to traditional law, this is a crime punishable by death, but as the culprit is missing, Idalide's father Palmoro is threatened to be punished as a penance. Eventually the couple is caught and Idalide has to face her sentence: being buried alive. Deeply distressed, Palmoro turns against Enrico. Shortly before the sentence is carried out, Enrico intervenes, announcing his intention to die together with Idalide. The Inca king is moved and talks to the two of them, eventually changing his mind. The barbaric old practice is finally abolished. *Helen Geyer*

Ifigenia in Aulide ⁽¹⁷⁸⁷⁾

150'

[Iphigenia at Aulis]

Opera seria in three acts

(rev. version in two acts by the composer, London 1789)

New critical edition by Karl Traugott Goldbach

Libretto by Ferdinando Moretti (I)

World Premiere

12 January 1788 Teatro Regio Ducale, Torino

Scoring

5S,T,Bar

2.2.2.2—4.2.0.0—timp—continuo—strings;

2 additional picc, originally probably played by 2 violinists

Roles

Agamemnon

Tenor

Achilles

Soprano

Ulysses

Soprano

Chalchas

high priest

Baritone

Arcas

an officer from Agamemnon's

household

Soprano

Iphigenia

daughter of Agamemnon

Soprano

Eriphylles

princess of Lesbos

Soprano

Virgins,

slaves,

soldiers and priests

Time and Place

Greece, in ancient times

Synopsis

Chalchas the priest announces the oracle to Agamemnon, who is appalled to hear that Iphigenia has to be sacrificed to secure victory for the Greeks against Troy. Unable to reveal the truth to his daughter, all he tells her is that a harsh destiny awaits her. The victorious Achilles returns from Lesbos with the captured princess Eriphylles. While Achilles is pining for his bride, Iphigenia, Eriphylles – who has fallen in love with him – is consumed by jealousy. Meanwhile, Agamemnon tells Iphigenia that it is the Gods' wish that she leaves Achilles, whereupon she obediently refuses her bridegroom. During an encounter with Eriphylles, she gets the impression that Achilles may have been unfaithful to her. It is only then that Arcas reveals the oracle to Iphigenia and Achilles. Iphigenia declares herself ready to be sacrificed to help the cause of her home country. While the sacrifice is being prepared, Achilles enters the temple in order to free Iphigenia by force. When the others have managed to calm him down, Chalchas and Eriphylles follow them into the temple and explain the true meaning of the oracle: Eriphylles is actually a daughter of Helena who was fathered before Helena's marriage to Menelaos. Her real name is also Iphigenia, and it is this Iphigenia who has to be sacrificed in order to redeem her mother's guilt... *Helen Geyer*

Koukourgi (1792–93)

Opéra-comique in two acts

New critical edition by Heiko Cullmann

Libretto by Honoré-Marie-Nicolas Duveyrier (F)

World Premiere

2010 Theater Klagenfurt

Scoring

Major roles: S,2T,4B

Minor roles: 2B; chorus

2(II=picc),2.2.2—2.2.0.0—tmp,perc:SD/BD—strings

Roles

Amazan orphan Tenor	Zamti Chinese general, his father Bass	An Officer Bass
Sécuro his teacher Bass	Fohi Lord of the castle Bass	Zulma's entourage, Tatars, Soldiers
Phaor servant and scaredy cat Bass	Zulma his daughter Soprano	
Koukourgi mandarin Tenor	Bonze a Buddhist priest Bass	

Time and Place

China – a forest and a castle occupied by Tatars with its surroundings

Synopsis

Amazan, an orphan, has been brought up by Fohi. However, when Fohi learns of the love between his foster son and his daughter Zulma, he throws Amazan out of his castle. Amazan roams the forests, accompanied by his servant, Sécuro. It is there that an escaped servant tells him that Fohi's castle has been besieged by enemy Tatar soldiers. Worried about Zulma, Amazan strikes out for home. Meanwhile, Zulma has approached the camp of Koukourgi's soldiers and asks him to free her father from the castle. Koukourgi places Amazan at the vanguard of his troops, intending to stay in the forest with Zulma. He reveals his love to her. She, however, decides to join the troops. Reluctantly, Koukourgi follows them, surrounded by soldiers in order to shield himself. The battle is won, but there is no trace of Fohi. Eventually, when muffled cries and blows are heard from underground, Koukourgi resolves to take flight. Courageously, Amazan searches the basement dungeons where he succeeds in freeing Fohi. Although Koukourgi has promised him a reward, he threatens Amazan when he hears about his love for Zulma. Koukourgi is not willing to renounce his own love for Zulma. In desperation, Amazan hurls himself into a new battle against the Tatars. When he returns after his triumphant victory, Koukourgi's father, Zamti, is among those who welcome him. Repelled by his son's behaviour, he puts an end to his villainous, contemptible advances. All honours and powers, along with Zulma's hand, are granted to Amazan. JL



Photo: Amin Bardiel

120'

Médée (1793–97)

[Medea]

Tragédie lyrique in three acts

New critical edition by Heiko Cullmann

Libretto by François-Benoît Hoffmann (F)

World Premiere

13 March 1797 Théâtre Feydeau, Paris

Julie-Angélique Scio / Pierre Gaveaux

World Premiere of New Critical Edition

6 March 2008 Theater an der Wien, Vienna

Director: Torsten Fischer

Conductor: Fabio Luisi

Company: Wiener Symphoniker / Arnold Schoenberg Chor

Scoring

4S,M,T,BBar,speaker,2mimes; chorus

2(II=picc),2.2.2—4.0.1(+1 opt trbn).0—tmp—strings;

wind instruments from orchestra and thunder machine off-stage

Roles

Médée Soprano	Two Confidantes of Dircé Sopranos
Jason Tenor	Head of the guards spoken role
Créon king of Corinth Bass Baritone	The Two sons of Jason and Médée silent roles
Dircé Créon's daughter Soprano (Coloratura Soprano)	Maidens of Dircé, Argonauts, guards of Créon, people of Corinth, priests
Néris Scythian slave Mezzo Soprano	

Time and Place

Corinth, in Créon's palace

Synopsis

Once upon a time, the Thessalian prince Jason and his soldiers conquered Colchis. Médée, the king's daughter, who possesses magical powers, fell in love with Jason, notwithstanding his treason against her country and family. She bore him two sons and helped him to seize the Golden Fleece. In Corinth, where Jason has sought refuge, he presents his war loot. The Fleece – a symbol of power – is to become Corinthian property. In exchange for the Fleece, King Créon offers Jason his daughter Dircé's hand in marriage. Full of misgivings, Dircé fears that Jason might abandon her in the future, as he abandoned Médée. Her fears seem justified when Médée suddenly bursts in on the wedding preparations, but she fails in her attempt to reclaim her former rights and win back Jason. Créon banishes her from the city for the crimes that she committed in the past. Feigning humility, she is granted a day's grace and is allowed to see her children once more. While the wedding ceremony of Jason and Dircé proceeds, Médée plans her terrible revenge. Shortly afterwards, Dircé dies as a result of the poison-soaked festive dress that her rival sends her. Haunted by conflicting emotions, Médée first asks the slave Néris to bring her two sons to safety, but eventually decides to commit a terrible deed – killing her own children. Jason's marriage is in tatters and Médée withdraws from the scene. JL

On Sale

979-0-2211-2144-8 Vocal Score (F)

Luigi Cherubini: *Médée*.

Torsten Fischer's premiere production of the new critical edition for Theater an der Wien (2008) with Zoran Todorovich (Jason) and Iano Tamar (Médée)

165'

407

Jas. en est temps en - cor, S'il en est temps en -

410

MÉDÉE

Ar -

Jas. (Il s'arme et court vers le temple avec le peuple)

- cor, é - touf-fons sa fu-reur.

(Médée paraît sur la porte du temple tenant encore le poignard et entourée des trois Euménides qui se groupent autour d'elle; Jason s'arrête consterné et le peuple recule d'effroi.)

414

Méd. Recit.

-rê - - - - - te, et re - con - nais ton é - pou-se ou-tra-

Luigi Cherubini: *Médée*.
Excerpt from the third act finale from
the vocal score in the Cherubini
Critical Edition published by
Boosey & Hawkes / Simrock

Pimmalione [Pygmalion] (1809)

Opera in one act

New critical edition by Joseph Horowitz

Libretto by Stefano Vestris, based on Antonio Simone Sografi's
Italian version of Jean-Jacques Rousseau's 'Pygmalion' (!)

World Premiere

30 November 1809 Tuileries, Paris

Scoring

4S; chorus; ballet

2.2.2.2—2.0.0.0—strings

Roles

Pimmalione	Amore	Sculptors,
Soprano	Soprano	nymphs,
Venere	Galatea	graces,
Soprano	Soprano	heavenly retinue

60'

Synopsis

The melancholy sculptor, Pygmalion, is full of doubts about his own talent and seems to have lost the ability to breathe life into stone. Having sent his assistant sculptors away, he emasculates himself and directs his attentions towards the object of his current work, the statue of Galatea. Touching it, he startles for he thinks that he has seen the figure's limbs move. Pygmalion's artistic zeal pours forth again and his longing for his work makes him forget fame and all other passions that ever inspired him before. Tormented by a feeling of powerless love, he calls on Venus for help. Celestial sounds calm him down. While he is slumbering the goddess appears, followed by Amor and the Graces, and animates the statue. When Pygmalion wakes up, he sinks into Galatea's arms. In Venus's presence, the lovers celebrate their marriage. *JL*

Lo sposo di tre e marito di nessuna, or Don Pistacchio (1783) 150'

[The Betrothed of Three and the Husband of None]

Opera buffa in two acts

New critical edition by Elisabeth Bock and Helen Geyer

Libretto by Filippo Livigni, based on Carlo Goldoni's
'La bottega del caffè' (I)

World Premiere

November 1783 Teatro San Samuele, Venice

World Premiere of New Critical Edition (experimental)

Summer/Autumn 2000 Weimar (Guldener Herbst)

Conductor: Lancelot Fuhry

Company: Studierende der Hochschule für Musik Franz Liszt Weimar

World Premiere of New Critical Edition

24 July 2005 Palazzo Ducale, Martina Franca

Director: Davide Livermore

Conductor: Dimitri Jurowski

Company: Orchestra Internazionale d'Italia / Festival della Valle d'Itria

Scoring

3S, T, 2Bar, B

2.2.corA, 0.1—2.0.0.0—continuo—strings

Roles

Don Pistacchio
Baron of Lago Secco
Buffo Bass

Don Martino
Captain
Tenor

Folletto
dice, her suitor
Bass Baritone

Donna Rosa
Baroness, his fiancée
Dramatic Soprano

Donna Lisetta
Baroness, his sister
Mezzo Soprano

Servants of Don Pistacchio,
Donna Lisetta and Donna Rosa,
village people, musicians

Don Simone
his uncle
Bass

Bettina
street singer
Soubrette Soprano

Time and Place

A baronial palace and its surroundings

Synopsis

Don Simone is looking for a match for his nephew, Don Pistacchio, a young, wealthy gentleman, that befits his rank. His choice is the baroness Donna Rosa, who willingly sends him a portrait. The messenger, though, Don Martino, is not quite the right choice, as he himself is keen on the baroness. He swaps the picture of Donna Rosa with that of his sister, Donna Lisetta, who is also on the lookout for a suitor. Soon the first of the two matches, Don Pistacchio and Donna Lisetta, is settled. Now Don Martino awaits Donna Rosa. Her arrival in the palace of Don Simone and Don Pistacchio causes some slight misunderstandings. Ironically accompanied by two comedians, a disaster unfolds, which leads to Don Martino threatening Don Pistacchio with a duel, and finally to the total mental confusion of those present.

In the second act, two advocates are called upon to unravel the problem. However, they are actually Don Martino and his sister in disguise, which makes the two ladies decide to depart. At the last minute they change their minds, because Donna Rosa, to the great dismay of Don Martino, has her eye on Don Simone, while Donna Lisetta contents herself with Don Pistacchio. When the plot threatens to get out of control, it is decided to consult a (fake) oracle. Its ominous answer is: Don Pistacchio will end up empty-handed. Nonetheless he approaches the comedienne Bettina. The plot thickens again, and a game begins, which is to have a surprising result... *Helen Geyer*

Recommended Recording

Festival della Valle d'Itria, Martina Franca 2005

Dynamic CDS 503/1-2

On Sale

979-0-2211-2141-7 Full Score (I)

Luigi Cherubini: *Lo sposo di tre e marito di nessuna*.

Davide Livermore's premiere production of the new critical edition for Martina Franca (2005) with Emanuele D'Aguzzo (Don Martino), Giulio Mastrototaro (Don Pistacchio), Maria Laura Martorana (Donna Lisetta), Rosa Sorice (Bettina), Vito Priante (Don Simone) and Gabriele Ribis (Folletto)



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- Links to information on forthcoming performances
- Latest news and views on opera
- Extensive composer information, including biographies
- Details of scores and libretti on sale plus recommended recordings

The screenshot shows the Boosey & Hawkes website's Opera section. It features a navigation bar with links like Home, Catalogues, Education, Shop, Team, Company, Social & Company, and Fax, TV & Recording. Below the navigation is a search bar and a 'Composer Search' button. The main content area is divided into several sections: 'Opera' with sub-sections for 'All Opera Sections', 'Opera News', 'Opera in the Spotlight', and 'Opera in the Spotlight'. The 'Opera News' section highlights a new CD recording of 'The Cunning Little Vixen' by Leoš Janáček, conducted by Colin Davis, with a photo of the opera's cast. There are also search filters for 'Composer List', 'Opera Length', and 'Other Categories'.

This screenshot shows the Boosey & Hawkes website's Opera section with a list of featured operas. The navigation bar is identical to the previous screenshot. The main content area is divided into 'Opera' and 'Opera in the Spotlight'. The 'Opera' section includes a search bar and a 'Composer List' dropdown. The 'Opera in the Spotlight' section features a grid of opera listings, each with a small image and text. The listings include 'Prokofiev: Sergei', 'The Cunning Little Vixen', 'The Cunning Little Vixen', 'The Cunning Little Vixen', 'The Cunning Little Vixen', 'The Cunning Little Vixen', 'The Cunning Little Vixen', and 'The Cunning Little Vixen'. Each listing includes the composer's name, the opera's title, and a brief description.

The screenshot shows the Boosey & Hawkes website's Opera section with a biography for Benjamin Britten. The navigation bar is identical to the previous screenshots. The main content area is divided into 'Opera' and 'Biography'. The 'Biography' section features a large photo of Benjamin Britten and a detailed text biography. The text describes his life, his work as a composer, and his contributions to the world of opera. It mentions his birth in 1913, his education at the Royal College of Music, and his work with the English Opera Group. The biography is written in a professional and informative style.

This screenshot shows the Boosey & Hawkes website's Opera section with a review for Louis Andriessen's 'La Commedia'. The navigation bar is identical to the previous screenshots. The main content area is divided into 'Opera' and 'Reviews'. The 'Reviews' section features a large photo of Louis Andriessen and a detailed text review. The review discusses the opera's structure, its musical language, and its relationship to the original Italian comedy. It mentions that the opera is a 'modernist masterpiece' and that it is 'one of the most important works of the 20th century'. The review is written in a professional and informative style.

Boosey & Hawkes Addresses

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For countries not listed please contact Boosey & Hawkes in London.*

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