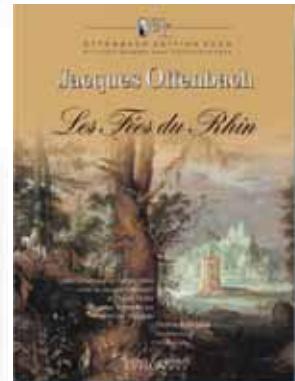


Opera

Operetta Music Theatre



BOOSEY & HAWKES

Opera

Operetta  Music Theatre

Chamber Opera

Musicals

Stageworks for Young Audiences

Stageworks for Young Performers

from
Boosey & Hawkes
Bote & Bock
Anton J. Benjamin

Supplement 2009

Edited by David Allenby

BOOSEY & HAWKES

Cover illustrations:

John Adams: *Doctor Atomic*

Penny Woolcock's production for the Metropolitan Opera and English National Opera (2008) with Gerald Finley as Oppenheimer
Photo: © 2008 Ken Howard/Metropolitan Opera

Detlev Glanert: *Caligula*

Christian Pade's world premiere production for Oper Frankfurt (2006)
with Ashley Holland (Caligula)
Photo: Monika Rittershaus

Unsuk Chin: *Alice in Wonderland*

Achim Freyer's world premiere production for the Bavarian State Opera (2007)
with Sally Matthews (Alice)
Photo: Wilfried Hösl

Jacques Offenbach: *Les Fées du Rhin*

Vocal score in the Offenbach Edition Keck (OEK)
published by Boosey & Hawkes / Bote & Bock

Harrison Birtwistle: *The Minotaur*

Stephen Langridge's world premiere production for The Royal Opera in London (2008)
with John Tomlinson (The Minotaur) and Johan Reuter (Theseus)
Photo: Bill Cooper

Michel van der Aa: *The Book of Disquiet*

Still from the composer's video for his world premiere production for Linz 2009
European Capital of Culture (2009) with Klaus Maria Brandauer
Photo: Michel van der Aa

Published by Boosey & Hawkes Music Publishers Limited
Aldwych House
71–91 Aldwych
London
WC2B 4HN

www.boosey.com



© Copyright 2009 Boosey & Hawkes Music Publishers Ltd

Printed in England by Halstan & Co Ltd, Amersham, Bucks
Designed and typeset by David J Plumb ARCA PPSTD

ISBN 978-0-85162-599-7

Contents

4 **Introduction**

5 **Abbreviations**

6 **Catalogue**

52 **Addenda**

55 **Title Index**

56 **Boosey & Hawkes Addresses**

Introduction

This 2009 Supplement contains works added since the publication of the 2004 Boosey & Hawkes Opera Catalogue.

The original catalogue contains 450 operatic works, including classics by Richard Strauss, Benjamin Britten, Igor Stravinsky, Serge Prokofieff, Leonard Bernstein, Carlisle Floyd and in the Offenbach Edition Keck, together with exciting recent works by John Adams, Louis Andriessen, Harrison Birtwistle, Detlev Glanert, Helmut Oehring and Steve Reich. Copies of the 2004 Opera Catalogue are still available by emailing your local Boosey & Hawkes office:

North America: composers.us@boosey.com

German-speaking territories: composers.germany@boosey.com

UK, Europe and rest of world: composers.uk@boosey.com

In the 2009 Supplement the voices for each work are divided where possible into major, minor and small roles and the number and type of each voice is indicated using abbreviations (see opposite). Soloists are followed in the listing by chorus and ballet if required.

The instrumentation is given in the form of figures and abbreviations in a standard orchestral ordering of woodwind, brass, timpani and/or percussion, harp, other pitched keyboard and plucked instruments, strings (and, where appropriate, electronics). Where on-stage or off-stage musicians are required in addition to those in the pit, details then follow. Brackets indicate alternatives in number or instrument; brackets plus an equals sign (=) indicate an orchestral doubling. The number of percussionists required is given whenever available, and the individual percussion instruments are separated by oblique strokes.

Details of the text for the work are followed by a list of the most common languages in which it is available, always starting with the original language eg (G,E,F). Where a work is multi-lingual the languages are separated by a hyphen eg (L-F,L-E).

As well as being available on hire, works may be on sale in the form of scores and libretti and these are detailed at the end of each listing. Recommended recordings are also listed if available on CD or DVD Video.

Contributors

Synopses

FH Frank Harders-Wuthenow

JL Jens Luckwaldt

AM Antje Müller

Editorial & Picture Research

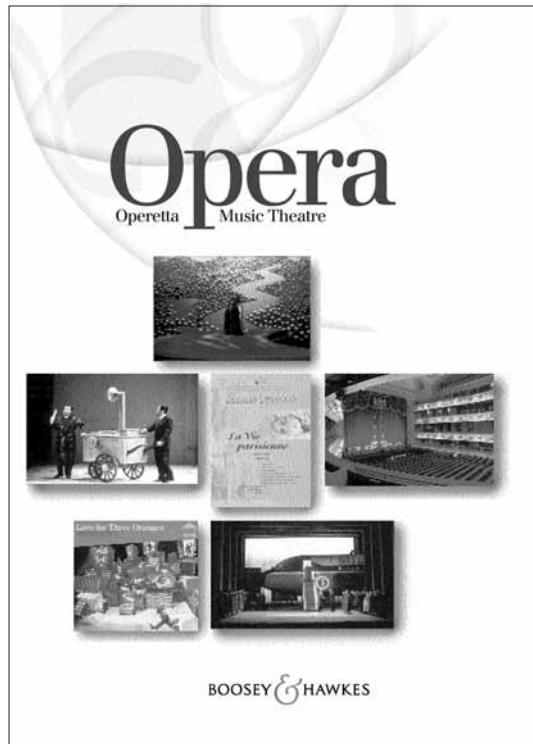
David Allenby

Denise Anderson

Jens Luckwaldt

Translations

Andreas Goebel



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
afl	alto flute
bfl	bass flute
rec	recorder
ob	oboe
corA	cor Anglais
cl	clarinet (in A or B _♭)
E,cl	clarinet in E,
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	contrabass trombone
euph	euphonium
db	tuba
	double bass tuba

Strings

vln	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.

van der Aa Michel (b.10 March 1970 Oss, Netherlands)

After Life (2005-06)

Opera

Libretto by Hirokazu Kore-Eda, adapted by the composer (E)

World Premiere

2 June 2006 Muziekgebouw aan 't IJ, Amsterdam
 Director: Michel van der Aa
 Conductor: Otto Tausk
 Company: Netherlands Opera / Asko Ensemble

Scoring

2S,M,A,hBar,2Bar,B
 0.1.1.bcl.0—0.1.1.0—org(=hpd)—strings(3.3.3.2.2)
 video; soundtrack

Roles

Aiden	Ilana
Baritone	Mezzo Soprano
Mr. Walter	Chief
Baritone	Soprano
Sarah	Bryna
Soprano	Alto
Killian	Mike
High Baritone	Bass

Time and Place

A way station between Heaven and Earth

95'

Synopsis

Those who have just died may choose a favourite memory to take with them to heaven. Those who have preceded them have a week's time to help them in their choice. Aiden, a young man, is chosen to assist the 70-year-old Mr. Walter; a task that he finds extremely difficult. Mr. Walter watches videotapes of his life and can only see his failures. Mr. Walter's young wife Kira appears on the screen and Aiden becomes obsessed with her. It becomes clear that Aiden is actually 72, but has kept the appearance of a 22-year-old. The camera team assembles to begin filming. Aiden's assistant Sarah is jealous of Aiden's interest in Kira, for she and Aiden have a relationship. Recordings are made of the lives of the dead. We understand that those who work at this 'transit stop' are there because they have not yet been able to choose any such 'defining moment' from their own lives. The newly dead watch the film recordings and choose their defining moment, after which they proceed onwards to heaven. Aiden understands that his sight of Kira was his defining moment. He chooses to leave Sarah behind and to proceed to heaven. When Aiden actually sees the film crew at work, he changes his mind; this is his defining moment, not the vision of Kira. Sarah will therefore be a part of his defining moment and he will never forget her. Crushed, she remains behind. The following day another group of the newly dead arrive and Sarah takes Aiden's place. *Netherlands Opera*

Michel van der Aa: *After Life*. The composer's world premiere production for Netherlands Opera (2006) with Margriet van Reisen (Ilana) and Claron McFadden (Chief)



The Book of Disquiet (2008)

[Das Buch der Unruhe]

Music theatre for actor, ensemble and film

Libretto after Fernando Pessoa, adapted by Michel van der Aa (E,G,Pt)

World Premiere

2 January 2009 Hafenhalle09, Linz

Director: Michel van der Aa

Conductor: Dennis Russell Davies

Klaus Maria Brandauer / Bruckner Orchester Linz

75'

Scoring

actor

1.0.1.1—0.1.0.0—perc(1):vib/glsp/3metal pieces/cabasa/maracas/egg shaker/4Chin.tom/t/BD/bamboo chimes/ratchet/whip(med)/wdbl(llo)/2log dr/tgl(hi)/2susp.cym—4vln.3vla.2vlc.db
video; soundtrack

Synopsis

The Book of Disquiet is a collection of fragmentary texts, diary entries and autobiographical anecdotes only published fifty years after the death of Fernando Pessoa. It was assembled from loose sheets of paper, found in a box trunk on his death. Michel van der Aa narrowed down the texts through a process of selection in order to create a piece that could exist in 'real' time in the theatre. A series of recurring themes group the fragments by subject matter, for instance isolation, love or dreams.

There are realistic scenes with the alter-egos of Bernardo Soares but also scenes that are much more abstract, drawing upon entries found in the book to create a more dreamlike mise-en-scène. So the video switches between imagery that literally extends the physical events on stage, and more surreal scenes that make us delve deeper into the mind of the protagonist.

Michel van der Aa: *The Book of Disquiet*.

The composer's world premiere production for Linz 2009 European Capital of Culture with Klaus Maria Brandauer (on stage), Ana Moura and João Reis



Photo: Co Broerse

Michel van der Aa: *One*.

The composer's world premiere production for Amsterdam (2003) with Barbara Hannigan

One (2002)

Chamber opera

60'

Libretto by the composer (E)

World Premiere

12 January 2003 Frascati Theatre, Amsterdam

Director: Michel van der Aa

Barbara Hannigan

Scoring

soprano

video; soundtrack

Synopsis

Five elderly women relate their elemental and existential stories; in each of them the main protagonist of the opera plays an important role. Gradually the nature of the relationship between her and the older women becomes apparent, while a moving portrait rises of a woman who has completely lost her own identity. *Michel van der Aa*



Photo: Linz09/Archipictura,Tolleran

Adams John (b.15 February 1947, Worcester, Massachusetts)

Doctor Atomic (2004-05)

Opera in two acts

Libretto by Peter Sellars drawn from original sources (E)

World Premiere

1 October 2005 San Francisco Opera House

Director: Peter Sellars

Conductor: Donald Runnicles

Company: San Francisco Opera

Scoring

M,A,2T,2Bar,BBar,B; chorus

3(Ill, III=picc).3(Ill=corA).3(Ill=E,cl;III=bcl,dbcl).3(Ill=dbn)—
4.3(Ill=piccpt).3.1—harp—cel—timpani,perc(4):=thunder sheet/
glsp/tgl/tuned gong/crot/susp.cym/med tam-t/BD/2roto toms/
Chin.cym/SD/tuned gongs; II=chimes/lg.tam-t/susp.Chin.cym/
crot/BD/tgl; III=tuned gongs/lo gong/susp.cym/thunder sheet/
med tam-t/lg tam-t/hi susp.cym/xyl/crot/chimes/lo susp.cym/
ant.cym/hi tgl/med tam-t/sm tam-t/med gong/alarm bell/BD;
IV=lg Chin.cym/susp.cym/tam-t/tuned gongs/BD/2hi tgl/bass
chime—computer-controlled sound system—strings

Roles

Dr. J. Robert Oppenheimer ("Oppie")
physicist and director of the Manhattan Project
to develop a nuclear bomb

Lyric Baritone

Edward Teller
physicist
Bass

Robert Wilson
physicist
Tenor

Kitty Oppenheimer
wife of Robert
Lyric Mezzo Soprano

Pasqualita
Kitty's Tewa Indian maid
Low Mezzo Soprano or Contralto

General Leslie Groves
US Army commander of the
Manhattan Project

Baritone

Frank Hubbard
chief meteorologist for the Trinity
test site

Baritone

Captain James Nolan
Army Medical Corps, in charge of
the post hospital at Los Alamos

Tenor

Other scientists, technicians,
wives and military personnel
working on the atomic bomb

173'

Time and Place

July 1945, Los Alamos, New Mexico and the Trinity test site at
Alamogordo, New Mexico

Synopsis

Work on the atomic bomb approaches its culminating point, led by physicist J. Robert Oppenheimer and Army Commander General Leslie Groves. Scientists at Los Alamos are divided regarding the moral and social implications of their work but pressures from Washington drive the project forward. Oppenheimer finds some rest in the poetry of Baudelaire as his wife, Kitty, contemplates the contradictions of peace, war, and love. On the night they must test the first atomic bomb a massive electrical storm lashes the site. As panic takes hold, Oppenheimer faces his own personal crisis alone in the desert, recalling a sonnet by John Donne that inspired him to name the test site 'Trinity': *Batter my heart, three-person'd God.*

With the rain still coming down, Groves disregards all warnings about the storm, and Oppenheimer orders everybody to prepare for the test shot at 5.30 A.M. Everyone waits, each absorbed in his own thoughts. Suddenly, the night sky is filled with a terrifying vision of Vishnu as described in the *Bhagavad Gita*. At zero minus ten minutes, a warning rocket is fired and a siren sounds. Then the storm breaks, and the sky over Ground Zero suddenly clears. Another warning rocket goes off, and at zero minus 60 seconds, a third one signals the final countdown. There is an eerie silence, and then an era begins.

Recommended Recording

Gerald Finley / Jessica Rivera / Eric Owens / Netherlands Opera /
Netherlands Philharmonic Orchestra / Lawrence Renes

Opus Arte 2DVD OA 0998D / OABD 7020D (Blu-ray)

John Adams: *Doctor Atomic*.

Peter Sellars' world premiere production at San Francisco Opera (2005)
with Gerald Finley (Oppenheimer)



Photo: San Francisco Opera/Terrone McCarthy

A Flowering Tree (2006)

Opera in two acts

Libretto adapted by John Adams and Peter Sellars from a South Indian folktale and poems translated by A.K.Ramanujan (E-S,G)

World Premiere

14 November 2006 Halle E im MuseumsQuartier, Vienna

Director: Peter Sellars

Conductor: John Adams

Company: Orquesta Sinfónica Juvenil Simón Bolívar / Schola Cantorum de Venezuela

Scoring

lyrS,T,Bar; SATB chorus (min.40)

2.picc.treble rec(=perc,opt.picc).alto rec(=soprano rec, perc,opt.fl)*.2(II=corA).2.bcl.2(II=dbn)—4.2.3.0—
timp.perc(4):l=glsp/wdbl/claves/pedal BD/SD/2susp.cyms/2tuned
bongos (or roto-toms)/tom-t/shaker/2tpl.bl/cowbell/bongo/
maracas/BD/2Jap.bowl gong/Chin.cym/2tgt/slapstick;
II=chimes/tgl/tamb/wdbl/susp.cym/rainmaker(med)/BD/cast/bongo/
SD; III=maracas/tamb/rainmaker(lo)/hi tgl/lo tubular wind chimes;

IV=shaker/rainmaker(lo)—harp—cel—strings(min. 12.10.8.6.5)
*OPTIONAL: recorder players play some very simple percussion
(rain sticks, etc.), or they can play only recorder.

Roles

Kumudha
Lyric Soprano

The Prince
Tenor

Storyteller
Baritone

Synopsis

A beautiful girl named Kumudha devises a plan to help her impoverished family: she transforms herself into a tree, from which she and her sister gather the fragrant flowers, weave them into garlands, and sell them at the marketplace. They carefully perform the ritual, which requires two pitchers of water for Kumudha to turn into the tree, and two pitchers of water for her to turn back into human form. The local prince spies on her and wants her for his wife. After their wedding, the prince commands Kumudha to

113'

perform the transformation for him. She complies, but his sister watches from a hiding place and, envious of her sister-in-law's powers, forces Kumudha to perform the ritual for her and a group of her friends. After Kumudha turns into a tree, they break her branches, tear off her flowers, and abandon her, neglecting the water ritual which would revert her back into human shape.

Trapped in a netherworld, not quite tree, not quite human, Kumudha is eventually rescued by a band of minstrels, who incorporate her into their travelling act because she can sing exquisitely. Meanwhile the prince, distraught at his wife's disappearance, wanders through the country as a beggar. After a long time he ends up at his sister's palace (she has since become a queen). Barely recognizing him, she takes him in. When she hears about a travelling minstrel troupe and a strange tree-woman with a heavenly voice, she summons the broken hybrid to the palace, in hopes it will help the prince. At once the prince recognizes his wife's voice, and with pitchers of water restores her to her human self. Sarah Cahill

Recommended Recording

Jessica Rivera / Russell Thomas / Eric Owens / London Symphony Orchestra / Schola Cantorum de Venezuela / John Adams

Nonesuch 327100-2



John Adams: *A Flowering Tree*. Nicola Raab's production at Chicago Opera Theater (2006) with Natasha Jouhl (Kumudha)



Andriessen Louis (b.6 June 1939 Utrecht)

La Commedia (2004–08)

Film opera in five parts

Text by Dante Alighieri and Joost van den Vondel and from the Old Testament (L-D-E-I)

World Premiere

12 June 2008 Koninklijk Theater Carre, Amsterdam

Director: Hal Hartley

Conductor: Reinbert de Leeuw

Company: Synergy Vocals / Netherlands Opera / Asko Schoenberg Ensemble

Scoring

Major roles: hS, female singer/actress, male actor/singer

Minor roles: T; chorus

3(l.II=picc).2.2.bcl.dblc.0—2.2.2.0—perc(2):gsp/vib/tam-t/gong/xyl/4wdbl/2bongo/SD/BD/3brake dr/timp/chimes/log dr/3tpl.bl/lg lion's roar/2tom-t/2cyms—2pft—cimbalom—gtr—bass gtr—strings(vln.vlc.db: min: 3.3.2)

Roles

Beatrice	Dante	Lucifer/Cacciaguida	Casella
High Soprano	Female singer/actress	Male actor/singer	Tenor

Synopsis

Part I – The City of Dis, or The Ship of Fools. The work opens with a Latin text from the first pages of *Das Narrenschiff*, followed by the 16th century recruitment text for the Guild of the Blue Barge.

Beatrice appears and tells of her request to Virgil to assist Dante on his path through eternity. Two men in a boat are on their way to Dis, the city of flames in hell. They see screaming furies on the

100'

roofs of the flaming towers and someone walks over the water. Dante decides 'I was convinced that she had been sent by heaven.'

Part II - Racconto dall'Inferno. Dante relates a comic tale about one of the senior devils who is showing him the way. This Malacoda gives Dante an escort of ten fearsome devils. A peculiar march is heard as they plod along through hell.

Part III – Lucifer. A long instrumental introduction brings us amongst the deepest horrors of hell. The chorus describes Lucifer, who himself appears as they finish. He is jealous because God had created humanity in His own image and likeness. He cries forth his desire for revenge and rejoices.

Part IV – The Garden of Delights. Dante meets his deceased friend Casella, a musician, who sings one of Dante's splendid sonnets. Dante sings a song about a terrifying serpent that is hunted by enormous birds, after which Dante is helped to cross the river Lethe and sees an impressive procession of great beauty. Dante is hit by a car and dies. The chorus sings a text from the *Song of Songs* dedicated to the Bride of the Lebanon.

Part V – Luce Eterna. A light that is music develops from an imperceptible beginning; it is interrupted by an impudent children's chorus singing a text from the *Requiem*. Beatrice states that the light is the light of love. The sound of a starry firmament connects the two female soloists. Dante hymns the heavenly bodies and the music of the spheres, only to be interrupted by Cacciaguida, who complains about the people of Florence. The chorus and Beatrice sing of the light of eternity that conquers all sorrow.

Mirjam Zegers/Louis Andriessen

Louis Andriessen: *La Commedia*.

Hal Hartley's world premiere production in Amsterdam (2008) with Claron McFadden (Beatrice) and Cristina Zavalloni (Dante)



Photo: Hans van den Bogard

de Arriaga

Juan Crisóstomo (b.27 January 1806 Rigoitia [Bilbao], d.17 January 1826 Paris)

Die Sultana von Cádiz (arr.2008)

[The Sultana of Cádiz]

Pasticcio opera in two acts with music from pieces by Juan Crisóstomo de Arriaga

Concept and musical adaptation by Anna-Sophie Brüning

Libretto by Paula Fünfleck, based on an Arabic tale;
Arabic translation by Mohamad Abu Zeid (G,E,Arab)

World Premiere

15 July 2009 Ramallah

Director: François Abu Salem

Conductor: Anna-Sophie Brüning

Company: Youth Orchestra of the Barenboim-Said Foundation /
Children's choirs from Ramallah and vicinity

Scoring

S,T,child singer,3speakers; children's chorus

2(lI=picc).2.2.2—2.2.3.0—timp—strings

On-stage (from orchestra): 1.picc.2.2.2—2.2.1.0—perc:tgl/SD/
BD with cym

Roles

Amirah
a princess
Soprano

Jamil
a fish vendor
Tenor

Safah
Amirah's favourite maidservant
Soprano (child singer)

The Grandmother
spoken role
(may be doubled with Safah)

90'

Roles continued

The Stranger /
Shimmering Prince of Oblivion
spoken role (doubling role)

The Child
spoken role

Two Party guests
small spoken roles

'Sea ballet' of fish, sea monsters
and seagulls
mimes

Maidservants, fishermen/
fish vendors, street children,
wedding guests and courtiers

Synopsis

The son of a poor fisherman has no desire to learn anything, irritating all his teachers. However, he is so handsome, and his voice so lovely, that he captures the heart of a princess in spite of his humble background. The cries with which he praises his roach, herring, and tuna tails sound a thousand and one times more beautiful than the court's singer's most splendid sobs. And whoever happens to listen, also wants to see. The princess sees the fisherman. And once she has seen him, she can only feel. The absolute elegance of the simple gestures with which he plies his modest trade without a trace of vanity fills the princess's heart with yearning. And she resolves, cost what it may, to make this lad into a prince, and to take him as her husband. However, not everything lets itself be taken as easily as a piece of 'halawa'. Great adventures and many a painful learning processes are in store for the two lovers before they ultimately find their way to one another. Paula Fünfleck

Auber

Daniel François Esprit (b.29 January 1781 Caen, d.17 May 1871 Paris)

Le Cheval de bronze (1835)

[Das eherne Pferd/The Bronze Horse]

Opéra-féerie in three acts

New critical edition by Mathias Spohr

Libretto by Eugène Scribe; German version by Werner Hintze (F,G)

World Premiere

23 March 1835 Opéra-Comique, Salle des Nouveautés, Paris

World Premiere of New Critical Edition

2011 Komische Oper Berlin (planned)

Scoring

3S,M,2T,2Bar; chorus

2(lI=picc).2.2.2—4.2.3.0—timp.perc:BD/cym/tgl/tam-t—

harp—strings; On-stage: 2tpt.3tbn

120'

Roles

Tchin-Kao
a wealthy farmer
Baritone

Tao-Jin
the first of his four wives
Mezzo Soprano

Lo-Mangli
her advisor
Soprano

Péki
his daughter
Soprano

Yan-Ko
a young farmhand
Tenor

Servants,
court people,
soldiers,
peasants,
musicians

Prince Yang
son of the Emperor of China
Tenor

Stella
daughter of the Great Mogul
(princess on the planet Venus)
Coloratura Soprano

Tsing-Sing
an old mandarin
Baritone

Coloratura Soprano

Time and Place

In a Chinese village and on the planet Venus, legendary time

Synopsis

The wealthy farmer Tchin-Kao has promised his daughter Péki to the ageing mandarin, Tsing-Sing. This arouses the jealousy of Tsing-Sing's

other wives, who are otherwise quite happy to be left alone by their master. One day the emperor orders him to join Prince Yang on his journeys. Yang learns that Péki is pining away with desire, just like himself. While Yang is pining for an unknown beauty he has seen in his dreams, Péki is in love with the poor farmhand Yan-Ko. Unable to bear the thought of Péki's imminent arranged marriage to Tsing-Sing, however, Yan-Ko escapes on a mysterious stray horse made of bronze which is capable of transporting its owner to heaven in flash. Upon his return, Yan-Ko refuses to say where he has been. The curious prince seizes the magic horse and sets out on horseback with Tsing-Sing.

When the bride's father at last finds a replacement (of roughly the same age) for the absent bridegroom, and Péki, as a consequence, is planning to elope with Yan-Ko, Tsing-Sing appears again – without the prince. He, too, keeps silent about where he has been since otherwise he would be turned into stone. He begins to talk in his sleep, however, whereupon he instantly turns into a statue. Yan-Ko is so pleased about this that he begins to mention forbidden things about their secret and becomes a statue himself. Péki sets out to save him. The horse takes her to the planet Venus where the princess Stella sits imprisoned in a golden cage. She can only be freed by one who is able to resist her female attraction, a test which Prince Yang consummately fails as he sees in Stella the ideal of all his dreams. By contrast Péki, disguised as a man, passes the test without problems. Stella's magic bracelet helps her to redeem the two petrified men back on Earth – with the condition, however, that she will be allowed to marry Yan-Ko instead of Tsing-Sing. JL

Recommended Recording

Anthony Roden / Sonia Nigogossian / Ulrik Cold /
Anne-Marie Rodde / Chorus and New Philharmonic Radio Orchestra /
Jean-Pierre Marty (live, Paris 1979)

Gala Records 714

Birtwistle

Harrison (b.15 July 1934 Accrington)

The Corridor

(2008)

A scene for soprano, tenor and six instruments

Libretto by David Harsent (E)

World Premiere

12 June 2009 Britten Studio, Aldeburgh

Director: Peter Gill

Conductor: Ryan Wigglesworth

Company: London Sinfonietta

Scoring

S,T

fl.cl—harp—vln.vla.vlc.

Synopsis

There are few events in myth more brutal than the moment when Orpheus turns and looks back. It might not have the direct physical brutality of the death of Acteon or the flaying of Marsyas, but the combination of folly and irreversibility make for something deeper than poignancy and more visceral than regret.

The Corridor opens with this moment. Eurydice stands on the fault-line between life and death; and though the space she occupies is featureless – corridor, hallway, pathway – it will, nonetheless, return her to the Underworld. Love drew her out of Hades; now love sends her back. The opera charts that journey. It also offers a reading of ‘Orpheus-and-Eurydice’ in which loss and fealty are not what they seem. *David Harsent*

Harrison Birtwistle: *The Io Passion*.

Stephen Langridge's world premiere production at the Aldeburgh Festival (2004)

40'

The Io Passion

(2003)

Chamber opera

Libretto by Stephen Plaice (E)

World Premiere

11 June 2004 Snape Maltings, Aldeburgh

Director: Stephen Langridge

Conductor: Alan Hacker

Company: Aldeburgh Almeida Opera / Quatuor Diotima

Scoring

2S,2Bar,2actors (man + woman)

basset cl—2vln.vla.vlc

Roles

There are only two characters, but there are three representations

Woman 1 (also Hera)

Man 1 (also Inachus and the Gadfly)

Actress

Baritone

Woman 2 (also Hera)

Man 2 (also Zeus)

Soprano

Actor

Woman 3 (also Io)

Man 3 (also Hermes)

Soprano

Baritone

Time and Place

The present, the interior and exterior of an early twentieth-century house

Synopsis

On the site of the forgotten Mysteries of Lerna, the compulsive relationship between a man and a woman reawakens the buried gods. They have scented a sacrifice. Back in the city, the woman clings to her domestic routine, trying to come to terms with the terrible manifestation she experienced with the man in Greece. But neither the gods, nor the man will leave the woman alone, and the civilised veneer of her existence is continually punctured by the returning power of the Mysteries she and the man have disturbed.
Stephen Plaice



Photo: Ivan Kyne

The Minotaur (2005-07)

Opera in 13 scenes

Libretto by David Harsent (E)

World Premiere

15 April 2008 Royal Opera House, London

Director: Stephen Langridge

Conductor: Antonio Pappano

Company: The Royal Opera

Scoring

Major roles: M, Bar, B

Subsidiary roles: 2S, CT, T, male speaker

Minor roles: 2S, M, 2CT, speakers; chorus

3(I, II=picc), 3(II=corA), 4(II=E, bcI; III= bcI; IV=bcl/dbcl).
asax.3(II=dbn)—4.4.4(IV=c bass trbn).2—temp(2 sets, on stage).
perc(4)xyl/glspl/vib/crot/guirlo/3hi tom-t/3lo tom-t/sm BD/v.lg BD/
2log dr/tgls/4wdtbl/4tpl.bl/2bongos/2conga dr/4suspl.cym/
3tam-t/2lg nipple gongs—2harp—cimbalom—strings(14.12.10.8.7)

Roles

Ariadne	Hiereus	Young Woman
Mezzo Soprano	Tenor	Soprano
Theseus	Snake Priestess	Innocents
Baritone	Counter tenor	2 Sopranos
Minotaur 1	Ker 1	Mezzo Soprano,
Bass	Soprano	2 Counter tenors
Minotaur 2	Keres	Crowd
(Shadow of Minotaur 1)	Speaking roles	

Time and Place

Crete, Minoan era

Harrison Birtwistle: *The Minotaur*.

DVD of The Royal Opera's world premiere staging by Stephen Langridge with John Tomlinson (2008)



110'

Synopsis

The Minotaur was the mythical beast, half-man, half-bull, imprisoned in the Labyrinth on the island of Crete. He was the offspring of Pasiphae, wife to King Minos: the result of her unnatural lust for the bull from the sea – sent by the god Poseidon at the request of Minos. Athens is required each year to send young men and women for sacrifice to the Minotaur. This is an act of revenge for the death of Minos's son at the hands of the Athenians. Theseus, putative son of Aegeus, king of Athens (though perhaps the son of Poseidon) offers to go to Crete on the occasion of one such sacrifice. His intention is to slay the Minotaur and thus cancel the debt.

At the start of the opera Ariadne, daughter of Minos and Pasiphae, greets the Innocents as they arrive from Athens. Among them is Theseus. She is attracted to him, but they are suspicious of each other's motives. Ariadne is desperate to escape the prison of the island – the prison of her legacy – and sees in Theseus the possibility of escape. In his dreams, the Minotaur – otherwise inarticulate – expresses the human side of his dual personality. In two symmetrical scenes, one in each half of the opera, he has visions of Ariadne, of his double, and of a shadowy figure (it is Theseus) who poses a threat to him, though he cannot understand what this is. In a bloodthirsty but ritualised scene at the centre of the work, the sacrificial victims are caught and gored by the Minotaur. Keres, female death-spirits in the form of harpies, tear the hearts from the near-dead and feed on the bloody carcasses.

Ariadne attempts to persuade Theseus to take her with him back to Athens, but he refuses. She consults the Oracle in the hope of finding a way to ensure that, if Theseus is successful in his fight with the Minotaur, he will be able to find his way back out of the Labyrinth. She believes that, by acquiring this knowledge, she will achieve the kind of bargaining power to force him to do what she wants. The Oracle, speaking through the medium of a priest, or Hierus, tells Ariadne to give Theseus a ball of twine that he can unwind as he goes through the Labyrinth and then follow back to safety. In answer to her insistent question, the Oracle also confirms to Ariadne that she and Theseus will set sail for Athens together, though this prophecy, while accurate, hints at Ariadne's downfall.

The final section of the opera concerns the fight between Theseus and the Minotaur, and the latter's death. As his life ebbs, the Minotaur acquires the power of human language: he describes the emptiness of his existence. As Ariadne and Theseus sail away, the Keres return and feed upon the body of the Minotaur, mirroring the end of the first half of the drama.

Recommended Recording

John Tomlinson / Christine Rice / Johan Reuter / The Royal Opera / Antonio Pappano

Opus Arte DVD OA 1000D

On Sale

978-0-85162-555-3 Libretto

Semper Dowland, semper dolens (arr. 2008)

[Always Dowland, always doleful]

Theatre of melancholy for tenor and small ensemble

Seven Lachrymae and Lute Songs by John Dowland,
arranged by Harrison Birtwistle (E)

45'

World Premiere

12 June 2009 Britten Studio, Aldeburgh

Director: Peter Gill

Conductor: Ryan Wigglesworth

Company: London Sinfonietta

Scoring

T

fl.cl—harp—vln.2vla.2vcl

Cherubini Luigi (b.14 September 1760 Florence, d.15 March 1842 Paris)

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

[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—

tim.perc(2):tgl/cym/BD/SD/tamb—strings

Roles

Ali-Baba
a rich merchant in Isphahan
Bass

Délia
his daughter
Soprano

Morgiane
her slave
Soprano

Nadir
a young man
Tenor

Aboul-Hassan
First inspector of the duties
Bass

Ours-Kan
leader of the thieves
Bass

Calaf
treasurer at the thieves
Tenor

Thamar
sub-leader of the thieves
Bass

Phaor
a slave of Ali-Baba's
Baritone

Bayaderes
Dancers

Thieves, Ali-Baba's slaves,
people of Isphahan, tax and duty
officials, soldiers in
Aboul-Hassan's retinue

180'

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 maid servant, 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)

[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
Tenor

Constance
his wife
Soprano

Mikéli
a Savoyard, water carrier
Bass

Daniel
his father
Bass

Antonio
Mikéli's son
Tenor

Marcélina
Mikéli's daughter
Soprano

Sémox
a rich tenant in Gonesse
Bass

Angéline
his daughter
Soprano

Two Officers
Basses

An Officer of the guards
silent role

Two Italian soldiers
Basses

A Girl
Soprano

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 (Marcélina)



Photo: Marie Pröttl

Les Deux journées, ou Le Porteur d'eau *Continued*

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 Angélina, 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, Marcélina, 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 Angélina can finally take place. JL

L'Idalide (1784)

[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 Castle, lover of Idalide

High Alto

Idalide

Virgin of the Sun

Soprano

Palmoro

Inca of noble blood, her father

Tenor

Alcilioe

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 Alcilioe, 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)

[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)

150'

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

Arcas
an officer from Agamemnon's household

Virgins,
slaves,
soldiers and priests

Achilles

Soprano

Iphigenia

daughter of Agamemnon

Soprano

Ulysses

Soprano

Chalchas

Eriphylles

high priest

princess of Lesbos

Baritone

Soprano

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(l=picc).2.2.2—2.2.0.0—timp,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

**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(l=picc).2.2.2—4.0.1(+1 opt trbn).0—timp—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
Nérès Scythian slave Mezzo Soprano	

Time and Place

Corinth, in Crémon'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. Crémon 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 Nérès 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 première production of the new critical edition for Theater an der Wien (2008) with Zoran Todorovich (Jason) and Iano Tamar (Médée)

407
Jas en est temps en - cor, S'il en est temps en -
410 MÉDÉE
Ar -
(Il s'arme et court vers le temple avec le peuple)
Jas - cor, é - touf-fons sa fu-reur.
414 Recit.
Méd - re - - - te, et re - con - nais ton épou-se ou-tra-

(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.)

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

Pimmallione [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' (I)

World Premiere

30 November 1809 Tuileries, Paris

Scoring

4S; chorus; ballet
2.2.2—2.0.0.0—strings

Roles

Pimmallione	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 (Güldener Herbst)

Conductor: Lancelot Fuhr

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

Donna Rosa
Baroness, his fiancée
Dramatic Soprano

Don Simone
his uncle
Bass

Don Martino Captain <i>Tenor</i>	Folletto dicer, her suitor <i>Bass Baritone</i>
Donna Lisetta Baroness, his sister <i>Mezzo Soprano</i>	Servants of Don Pistacchio, Donna Lisetta and Donna Rosa, village people, musicians
Bettina street singer <i>Soubrette Soprano</i>	

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'Aguanno (Don Martino), Giulio Mastrototaro (Don Pistacchio), Maria Laura Martorana (Donna Lisetta), Rosa Sorice (Bettina), Vito Priante (Don Simone) and Gabriele Ribis (Folletto)



Chin Unsuk (b.14 July 1961 Seoul, Korea)

Alice in Wonderland (2004-07)

Opera in eight scenes

Libretto by David Henry Hwang and Unsuk Chin based on the Lewis Carroll books 'Alice in Wonderland' and 'Through the Looking Glass' (E)

World Premiere

30 June 2007 Bayerische Staatsoper, Munich

Director: Achim Freyer

Conductor: Kent Nagano

Company: Bayerische Staatsoper

Scoring

2S, dramS, M, CT, 2T, 2B; chorus between 40-60 singers; additional children's chorus with a minimum of 20
 3(l=picc; l=aff).2(l=corA).3(l=E; cl; l=bcl).2(l=dbn)—4.3.2.1—
 temp.perc(4); gsp/marimbaphone/bass marimbaphone/xyl/vib/
 vibraslap/cencerros/4tgl/8suspcym(3sm,3med,2lg)/
 3tam-(fsm,med,lg)sand.bl and sandpaper/fine,med,coarse)/
 3tom-t/3tamb(2sm)/3maracas/4pea-whistle/bird-whistle/
 5tpl.bl(v.hi)/güiro/crystal wine glass/2metal.bl(v.high)/
 castanets(hi,lo)/alarm clock/6SD/crot/plate bells(A,E,F)/
 4chromonica(Bb,C,D,E)/finger cyms/3sistrum/2cym(1sm)/
 BD/8pop-bottles(different sizes)/ratchet(sm)/3whip/

120'

wood wind chime/bell tree/2metal grille(sm,med)/
 2Javanese gongs(Bb,C)/siren/flex/wind machine/anvil/
 timbales(sm)/Brazilian bamboo shaker/2trash-cans/20wine glasses/
 15forks/13spoons/6sm metal casseroles/3metal rattles/
 5thin metal sticks/auto-horn/t.bells/2chimes(v.lo pitch)/
 2thunder sheets(sm,lg)/4bongos/swanee fl/glass wind chimes/
 lion's roar—harp—accordion—mandolin—pft(-cel,hpd)—sampler—
 strings(10.8.6.6.4)

On-stage: bcl; off-stage:perc(4):cyms/SD(sm)/trash-can/
 3metal casseroles/thunder sheet

Roles

Alice	King of Hearts /
Soprano	Old Man No.2 /
Cat	Crab
Soprano	Bass
Mad Hatter / Duck	Old Man No.1 /
Baritone	Eaglet /
White Rabbit / March Hare /	Five /
Badger	Executioner /
Counter tenor	Fish-Footman
Mouse / Dormouse / Pat /	Tenor
Cook / Invisible Man	Frog-Footman /
Tenor	Seven /
Ugly Duchess / Owl / Two	Dodo
Mezzo Soprano	Bass
Queen of Hearts	Caterpillar
Dramatic Soprano	Solo bass clarinet

Unsuk Chin: Alice in Wonderland.

Achim Freyer's world premiere production at the Bavarian State Opera (2007) with Sally Matthews (Alice)



Synopsis

Scene I – Dream I

Alice opens a book in the library, which thereupon turns into a treasure chamber. She meets a boy, who's fate is to carry a mummified cat, and two old men whom she asks in vain to flee before the door to the treasure chamber closes.

Scene II – The Pool of Tears

Alice follows the White Rabbit down a hole in the ground, falls into the depths and finds herself in front of several locked doors.

Alice opens one door with a key and sees a garden full of bright flowers, but the door is too small for her to get through into the garden.

Alice drinks from a little bottle with a label on it, on which the words 'Drink Me' are printed, shrinks and is now too small to open the door with the big key.

Alice eats a cake from a little box which has a label with 'Eat Me' printed on it, grows again and is now too big to get through the doors.

Alice startles the White Rabbit with her size, and he drops the kid gloves and the fan.

Alice cries, falls into a pool of her own tears and offends a mouse swimming in the pool by talking enthusiastically about her cat.

Alice and other wet creatures dry off as they listen to the mouse telling them the driest story he knows.

Alice again mentions her cat and all the animals flee.

Scene III – In the House of the White Rabbit

Alice has to look for the gloves and the fan and enters the house. Her body grows again while the White Rabbit sings a love song at the windows and the door.

Interlude I – Advice from a Caterpillar

Alice hears words of wisdom from the caterpillar about the advantages of change.

Scene IV – Pig and Pepper

Alice meets the Fish and the Frog, footmen in livery, as well as the Duchess with the Baby, the Cook and the Cheshire Cat. Alice is shocked by the ill-treatment of the Baby at the hands of the Duchess and the Cook and sings a lullaby for the baby, which turns into a pig.

Alice asks the Cheshire Cat, whose body is disappearing all the time, about the way to somewhere and is sent to see the March Hare.

Scene V – A Mad Tea Party

Alice meets the March Hare, the Dormouse and the Mad Hatter, for whom time has stood still and whom nobody has been able to help. Alice is excluded from the tea party.

Scene VI – The Croquet Ground

Alice comes across three gardeners who are trying to turn white roses into red ones for the Queen of Hearts.

Alice is invited by the Queen of Hearts to a game of croquet with no rules, which ends in chaos, and the Queen orders the bodyless cat to be beheaded. The executioner fails to do this, as one cannot cut the head off a cat with no body.

Interlude II

Alice is rescued from the philosophizing Duchess by the Queen and taken to eat Mock Turtle soup until soldiers call people to come to court for a trial.

Scene VII – The Trial or Who Stole the Tarts?

Alice is called upon as the third witness, after the Mad Hatter and the Cook, to testify about what happened to the tarts.

Alice is not afraid as she realizes that the Court and the Queen of Hearts are ridiculous, nothing but a pack of playing cards.

Finale – Dream II

At the request of an invisible man, Alice searches in vain for seeds in the infertile black soil of the garden, whereupon the invisible man puts seeds in her hand.

Alice sows flowers which turn into shining light.

Bavarian State Opera, English translation by Susan Bollinger

Recommended Recording

Sally Matthews / Piia Komsi / Dietrich Henschel / Andrew Watts / Gwyneth Jones

Achim Freyer, director / Ellen Fellmann, video director

Bayerisches Staatsoper und Staatsorchester / Kent Nagano

Unitel DVD A05016472

Daugherty Michael (b.28 April 1954, Cedar Rapids, Iowa)

Jackie O (1997)

Opera in two acts

Libretto by Wayne Koestenbaum (E)

World Premiere

14 March 1997 Houston, Texas

Director: Nicholas Muni

Conductor: Christopher Larkin

Company: Houston Grand Opera

Scoring

2S,2M,T,Bar,BBar; chorus

1(=picc).1(=corA).1(=E,cl,bcl).ssax(=asax,tsax).1—1.1.1.1(=euph)—perc(2):I—chimes/vib/marimba/glsp/xyl/crot(two 8ve)/finger cym/maracas; II—Mechanical Siren/4 gongs*hi-hat/bongos*SD/cast/3wdbl*/3cowbells*/3tgi*/med BD/susp.cym/12" splash/8" splash/20" Ride cym/tamb/wind chimes*/bell tree/ratchet/

2 sets of maracas 9regular and plastic)/LP:(one for Perc I and Perc II)/whip/vibraslap/finger cym (two sets)/2 shakers/claves/sleighbells/tamb/2 cym stands for Daugherty Accent cym and Brake Drum Roto Pad/rack pin-to hang Daugherty Accent cym—harp—acoustic gtr—pft(=synth)—strings(1.1.1.1 or small complements) (*percussion instruments on an LP rack)

90'

Roles

Jackie O
Soprano
Maria Callas
Dramatic Mezzo Soprano

Aristotle Onassis
Bass
Painter (Andy Warhol)
High Baritone

Liz Taylor
Soprano
Grace Kelly
Mezzo Soprano

Paparazzo (male or female)
Jazz Tap Dancer/Actor

Dancing Jackie (silent role)
Classical Ballerina on point

J.F.K.'s Voice
(off stage or in orchestra pit; amplification)
Tenor

Chorus
(12 singers minimum: 3S,3A,3T,3BBar)
(Additional chorus may be used as long as the voices are divided equally)

Time and Place

Andy Warhol's Factory, New York City, 1968;
the island of Skorpios, Greece, 1969

Synopsis

The year is 1968, five years after the assassination of President John F. Kennedy. The place: Andy Warhol's Factory in New York City. The event: a Happening. Cafe society in extremis. Hollywood celebrities Liz Taylor and Grace Kelly complain about the perils of fame. The

Continued >

Jackie O Synopsis continued

partygoers wonder at all the stars who are not present at the event: where's Ringo? where's Mia? where's Jackie? The phone rings: Jackie Kennedy's back! She's on her way to the party. Her time of mourning JFK's death is over: she wants to re-enter society. She arrives at the Happening and must face her public: their attention thrills but also fatigues and frightens her. She meets Pop artist Andy Warhol: she consents to pose, and he paints her portrait. The portrait turns into a Dancing Jackie ballerina, whom the real Jackie commands to dance. Then Aristotle Onassis, one of the world's richest playboys, arrives at the party with opera diva Maria Callas. The two squabble, and Ari jilts her. He introduces himself to Jackie, and in an attempt to win her favor invites her to flee the Happening and go to see a new art-house movie, *I Am Curious (Yellow)*. Still immured in melancholy reflection, she is unsure: but when the phone rings, bringing the news of another assassination (Bobby Kennedy's? Martin Luther King's?) she accepts Ari's offer of security and, on his arm, leaves the party for the island of Skorpios to marry him.

One year later, Ari and Jackie are on the yacht Christina, moored at the island of Skorpios. Jackie is reading a book; Ari is carousing with his playboy pals, with whom he sings a drinking song. He offers Jackie a drink: she refuses. The marriage is clearly on the rocks. Jackie is increasingly given to fits of remembrance, of trance: she remembers Jack (JFK), her past life, the lost promise. The phone rings: it is Maria, who tells Ari of her career troubles. They agree to a tryst at the lido, a swank hangout. After Ari hangs up, the phone on the yacht rings again: Ari hears the tragic news that his son has been killed in an accident.

Dreaming of the new frontier, Jackie sleepwalks onto the island; Maria follows her, and the two sing – apart, but more and more together – of their parallel traumas, their eternal flames. At the end of their duet, they embrace, reconciled at last. The Paparazzo, who has

been following Jackie throughout the opera, bursts onto the island, and tries to take their pictures. Maria is happy to be photographed, but Jackie orders her to smash the camera. Maria relents and carries out the command, freeing Jackie from the spell. Maria wishes her well, and leaves the island. Jackie, alone, makes her long-awaited phone call to the other Side, to JFK, who asks to be forgiven for the suffering he has caused. Together they dream of what might have been. Strengthened and transfigured by her encounter with the voice of her beloved, she decides to return to America, to her children, to the fragments of the new frontier.

Michael Daugherty: *Jackie O*.

Nicholas Muni's premiere production at the Banff Centre for the Arts with Rayanne Dupuis (Jackie) and Doug MacNaughton (Andy Warhol).



Photo: Donald Lee/The Banff Centre

Dean Brett (b.23 October 1962 Brisbane, Australia)

Bliss (2004-10) Opera

Libretto by Amanda Holden, based on the novel by Peter Carey (E)

World Premiere
February 2010 Opera House, Sydney
Company: Opera Australia

Scoring
Major roles: 3S,M,3T,2Bar,BBar
Minor roles: 2S,T,Bar;
dancers; chorus; orchestra; electronics

Roles

Harry Joy
Managing director of an advertising agency
Baritone

Betty
his wife
Dramatic Soprano

Honey B
his lover
Soprano

Alex
his friend and colleague
High Baritone

David
his son
Tenor

Lucy
his daughter
Soprano

150'

Police Officer 1 / Betty's doctor
Tenor

Neighbour / Asylum doctor
Baritone

Business men
2 Tenors, 2 Baritones,
Bass (*soli from chorus*)

Lunch guests, circus artistes,
asylum inmates, business men,
the damned in Hell

Synopsis

When the successful businessman Harry Joy suffers a heart attack, he is dead for nine minutes. Following resuscitation, his life – or rather his view on life, after his near-death experience – has changed radically: he believes he is in hell. He realises that his daughter is a communist, his son a drug dealer, and that the two of them are having an incestuous relationship. His company makes a large profit by selling chemicals which, as a side effect, cause cancer, and his wife Betty betrays him with his friend and colleague, Johnny.

Disgusted, Harry leaves his family and moves into a hotel. There he falls in love with Honey, a prostitute and hippie, and decides to become a 'good person' with her help. In the meantime, Betty and Johnny have ordered Harry to be put into a psychiatric ward. When he is there, a struggle between Betty and Honey for Harry's 'soul' begins – instead of embarking on a new, morally upright life with Honey, Harry returns to his former, rotten advertising job, his partner once again being the career-orientated Betty.

When Betty learns that she has cancer, apparently a long-term consequence of the time she spent at her parents' petrol station in her childhood, she runs amok and blows herself up during a meeting with managers from the oil industry. Harry eventually finds happiness at Honey's side. AM

Harry Joy Managing director of an advertising agency <i>Baritone</i> Johnny his colleague, Betty's lover <i>High Tenor</i> Rev Des, hospital chaplain / Police Officer 2 / 'Nurse', asylum inmate <i>Bass Baritone</i> Aldo Italian waiter at restaurant / Nigel Clunes business client and friend <i>Tenor</i> Mrs. Dalton asylum manager <i>Mezzo Soprano/Alto</i> Two Nurses <i>Sopranos</i>
--

Fenigstein

Victor (b.19 December 1924, Zurich)

Die heilige Johanna der Schlachthöfe

(1985)

[Saint Joan of the Stockyards]

A songplay in five acts for the operatic stage

Libretto by Bertolt Brecht; English version by Frank Jones (G,E)

World Premiere

7 December 1986 Theater, Augsburg

Director: Wolf Seseemann

Conductor: Hans Norbert Bihlmaier

Company: Städtische Bühnen Augsburg

Scoring

Major roles: A,T,Bar,B

Minor roles: S,6T,2B; chorus

1.1.1.asax.1—1.1.1.0—temp.perc(2);2Turk.cym/2Chin.cym/marimba/
6tom-t/2wdbl/SD/BD/t.mil/tgl/gong/maracas/reco-reco/tpl.bl/
2congas/2claves/glsp/vib—gtr—pft—accordion(or synth)—
vln.db (gtr and strings also amplified)

Roles

Joan Dark
lieutenant in the Black Straw Hats
Alto

Pierpont Mauler
a meat king
Tenor-Baritone

Cridle
meat manufacturer
Tenor

Graham
meat manufacturer
Bass

Lennox
meat manufacturer
Baritone

Meyers
meat manufacturer
Tenor

Slift
a speculator
Bass Baritone

Mrs. Luckermiddle
a worker's wife
Mezzo Soprano

Gloomb
a worker
Tenor

Paulus Snyder
major in the Black Straw Hats
Tenor Baritone

Martha
soldier in the Black Straw Hats
Soprano

Jackson
lieutenant in the Black Straw Hats
Tenor

180'

Mulberry
a landlord
Bass

A Foreman
Tenor

An Apprentice
Tenor Baritone

1st Labour leader
Bass

2nd Labour leader
Tenor

1st Detective
Tenor

2nd Detective

A Waiter

Mrs. Swingurn
a worker's wife

Meat packers / wholesalers /
stock-breeders / small speculators /
workers / newsboys / passers-by /
journalists / voices / Black Straw Hats /
musicians / policemen / soldiers /
poor folk

Time and Place

Chicago in the 1920s

Synopsis

Through shrewd and ruthless dealings and a secret agreement with his friends from the New York stock market, Pierpont Mauler has gained control over Chicago's meat market and drives his competitors to ruin. Sometimes there is too much meat, sometimes too little. The ones who suffer are the unemployed. When even the 'Black Straw Hats' can no longer alleviate the misery, Joan Dark, a 'lieutenant' in this sort of Salvation Army, visits Mauler in his slaughterhouse to ask him for help. Mauler graphically demonstrates the wickedness of the poor to her, explaining that they themselves are to blame for their poverty. Joan, recognising wickedness to be a result of poverty, sets out to campaign against the meat producers. At the cattle market, she seems to win a triumph, not realising that it was orchestrated behind the scenes by Mauler himself. Inspired by idealism, she falls out with the Black Straw Hats and unintentionally betrays her own allies. Taken in by deceptive news reports, she fails to pass on a call for a general strike because she has qualms about using violence. The crushing of the boycott serves to consolidate Mauler's system of governance, bolstering the alliance of banks and the state even more. Exhausted, Joan collapses; in order to cover up her real cause, the meat barons canonise her as a martyr of charity. JL

Glanert

Detlev (b.6 September 1960, Hamburg)

Caligula

(2004–06)

Opera in four acts

Libretto by Hans-Ulrich Treichel, based on the play by Albert Camus (G)

World Premiere

7 October 2006 Oper, Frankfurt

Director: Christian Pade

Conductor: Markus Stenz

Company: Oper Frankfurt

Scoring

Major roles: S,M,A,CT,T,dramBar,Bar,B

Minor roles: 2T,2B soli from chorus; chorus (min.15.15.15.15)

3(||,||=picc,||=aff).2(||=corA).0.E,cl.bcl.2.dbn—
0.4(||,||=piccpt).3.dtbtuba,2Wagner tubas(T,B)—temp.perc(5):anvil/BD/
8gongs/3tam-t(hi,med,lo)/t.bells/susp.cym/cym/3wdbl(hi,med,lo)/
2tom-t(med,lo)/maracas/güiro/SD/cast/crot/sizzle cym/marimba/
whip/glsp/tgl/vib/ratchet/claves/2bongos(hi,med)—2harps—pft—
cel—pedal org—strings(min.12.10.0.6.4)—tape; kbd instruments
require only 2 players

On-stage: small hand perc to be played by 5 singers

135'

Roles

Caligula
Caesar
Dramatic Baritone

Caesonia
his wife
Mezzo Soprano

Helicon
his slave
Countertenor

Cherea
state procurator
Bass

Scipio
a young patrician
Alto

Mucius
senator
Tenor

Mereia / Lepidus
Roman nobles
Baritone (doubling role)

Livia
Mucius' wife
Soprano

Four poets
2 Tenors, 2 Basses (soli from chorus ab lib.)

Drusilla
silent role
Men and women, voices

Synopsis

Following the death of his sister and lover, Drusilla, Emperor Caligula disappears. Three days later he returns, dirty and completely changed. Not only does he order his former slave, Helicon, to bring him the moon, but he also enacts absurd and brutal laws. He reveals his plans to his wife, Caesonia: he wants to enforce the elimination of

Continued >

Caligula Synopsis continued

evil in the world and hold an excessive feast. Appalled though she is, she confirms her love for him. Faced with Caligula's ever more apparent madness, the senators are conspiring against him when the Emperor suddenly surprises them at their secret meeting. In their presence, he rapes the wife of one of them, not giving them a chance to prevent it, and forces another one to drink poison. The only one to defy Caligula is the poet, Scipio, who is not frightened by Caligula's threats.

During some festivities, Caligula appears as Venus – he has decided to marry the moon. He forces all the guests to worship him. Helicon has got hold of a wax tablet which contains evidence of Chaerea's

conspiracy. Caligula destroys this evidence but lets Chaerea go. Impressed by the sheer scope of Caligula's power, the avengers cannot help but join in the worship. The Emperor, however, senses his impending death. He is desperate because Helicon is unable to bring him the moon to his relief. To provide some distraction, he sends for four poets and an audience but after briefly listening to their presentations, he sentences them all to death. The conspirators have just resolved to put an end to the tragedy that very night when suddenly Caligula's death is announced. As they are expressing their relief, the Emperor appears – the message was a trick. Caesonia makes a last attempt to move him; he, however, demands her death as the ultimate proof of her love. She agrees to be strangled by him. Alone, Caligula is overpowered and killed by the conspirators. JL

Detlev Glanert: *Caligula*.

Christian Pade's world premiere production for Oper Frankfurt (2006) with Hans-Jürgen Lazar (Mucius) and Michaela Schuster (Caesonia)



Photo: Monika Rittershaus

Das Holzschiff (2008–10)

[The Wooden Ship]

Opera in one act

Libretto by Christoph Klimke, based on the novel by Hans Henny Jahnn (G)

World Premiere

October 2010 Nuremberg

Director: Johann Kresnik

Company: Staatsoper Nürnberg

Scoring

6 soloists; chorus; orchestra

100'

Synopsis

A ship puts out to sea, carrying unknown freight and heading for an unknown destination. Rumours begin to spread amongst the crew, culminating in mutiny. A mysterious cargo supervisor stands before the young lovers, Ellena und Gustav. Ellena disappears into the labyrinth in the lower deck. An ordinary seaman, Alfred Tutein, and his new friend Gustav become blood brothers. When the wooden ship sinks, the two of them escape to another world.

Hans Henny Jahnn's *Das Holzschiff*, the first part of his well-known trilogy, *Fluß ohne Ufer* (*Shoreless River*), is considered a novel about the dissolution of boundaries. The principles of order and profit are abandoned and boundaries are crossed in the search for a world of art and nature. Christoph Klimke

Nijinsky's Tagebuch (2007–08)

[Nijinsky's Diary]

for two singers, two actors, two dancers and instrumental ensemble

Text adapted by Carolyn Sittig, based on the diaries by Vaslav Nijinsky in the German translation by Alfred Frank; Italian version by Erdmuthe Brand and Carlo Pasquini (G,I)

World Premiere

6 April 2008 Theater, Aachen

Director: Ludger Engel

Conductor: Daniel Jakobi

Company: Theater Aachen

Scoring

S,Bar,2actors(f/m),2dancers(f/m)

rec(S,T),ob(=corA).ssax.bn(=dbn)—hn(natural).trbn—perc(1):dr set(2tom-t{sm,lg}/wdbl/susp.cym/SD/BD)/vib/timp/tam-t/flex/t.bells—pft(=synth,hpd)—gtr—vlnl(also amplified). vnl,vla,vla da gamba.db

Synopsis

Nijinsky's Diary is not an opera but is rather a mixture of prose, melodrama and musical theatre. It is based on excerpts from diaries by Vaslav Nijinsky, written between January 19, 1919 and March 4, 1919, after his last public performance and before his admission to a psychiatric hospital.

The selected passages represent themes and stylistic features typical of these diaries. Nijinsky's style remains completely unchanged, even under the influence of his nascent schizophrenia. While the order of a few sections was re-arranged and a very small number of sentences were shortened, chronological order still forms the basic structure of the text.

Along with allusions to everyday life, the themes featured in the texts include memories, future visions, poems, puns and the disintegration of language. Specific and trivial incidents are juxtaposed with metaphysical or naive reflections. A particularly fascinating aspect of these diaries is the fact that they are a record of the early stages of Nijinsky's schizophrenia, a written comment on the condition under which he is writing.

The text is not treated as an individual voice in the composition but divided up among six actors who all represent Nijinsky, or his speaking self. In the course of the work, they increasingly superimpose each other, musically remodelling the intellectual loops and spirals that are so characteristic of the diaries. Thomas Tandler

95'

Solaris (2010–12)

Opera

120'

Libretto by Reinhard Palm, based on the novel by Stanisław Lem (G)

World Premiere

July/August 2012 Bregenzer Festspiele

Scoring

2S,M,A,T,Bar,B

orchestra; tape

Roles

Kelvin	Glibarian
Baritone	voice from tape
Harey	Fat Negress
Soprano	Alto
Sartorius	Old Woman
Bass	Mezzo Soprano
Snaut	Dwarf
Tenor	child or Soubrette Soprano

Synopsis

After travelling through the universe for sixteen months, the psychologist Kelvin arrives at Planet Solaris in response to alarming messages sent by the scientists based there. Although scientists already knew that Solaris – a planet of a twin star with an unpredictable orbit – does not conform to known physical laws, what Kelvin encounters on his arrival is not so much the planet's strange phenomena as the strange behaviour of his colleagues. Some of the scientists commit suicide, until the only ones left at the station are Snaut, a bedraggled maverick and cyberneticist, and Sartorius, an inscrutable, paranoid analyser.

On his very first encounter with them, Kelvin is warned of strange apparitions; he does not have to wait long before making his own experiences. He soon has an apparition himself: his former lover, Harey, who committed suicide at the age of nineteen, meets him and starts to revive their guilt-ridden relationship. It appears as if none of the three men is able to get rid of their strange 'visitors'.

It is the vast ocean that has the merciless power to materialise these human beings. Generations of scientists have gone mad researching it while the ocean continues to project their psychic emanations (shame and disgrace) onto their lives with pitiless indifference. The ocean, defying all scientific endeavours, becomes the true enemy of scientists; every one of them fights against it in their own way. After a dangerous experiment that seems to dissolve the boundaries between the scientist and his object, Kelvin is at the end of his tether but finds a way to face the cruel miracles of the vast and unfathomable ocean. Reinhard Palm

Detlev Glanert: *Nijinsky's Tagebuch* (*Nijinsky's Diary*).

Ludger Engel's world premiere production for Theater Aachen (2008) with Anne Wuchold, Matthias Bernhold (actors), Felix Bürkle and Unita Galliuyo (dancers)

Gruber HK (b.3 January 1943, Vienna)

der herr nordwind (2003-05)

[Mr North Wind]

Opera in 2 parts

Libretto by HC Artmann (G)

World Premiere

12 June 2005 Opernhaus, Zürich

Director: Michael Sturminger

Conductor: HK Gruber

Company: Opernhaus Zürich

Scoring

Main roles: S,2M,2T,Bar;

Minor roles: hT,B,actor,male quartet(2T,Bar,B),children's

trio(S,M,A),4actors

2(lI=picc).2(lI=corA).2(lI=bcl).asax(=ssax).tsax(=ssax).2(lI=dbn)—
2.2.2.1—timp_perc(3).drum kit/glsp/marimba—harp—pft—
strings(min:10.8.6.4.2)

Roles

Geppone

a poor farmer

Tenor

Anna

his wife

Soprano

Der Herr Nordwind

the North Wind

Bass

Holla

his wife, goddess of the North

Mezzo Soprano

Prior

of the monastery

Mezzo Soprano

Housekeeper

at the monastery

Tenor

Bishop

Bass

Kaplan

a poor priest

High Tenor

Speaker

Actor

The local bourgeoisie

male quartet (2T,Bar,B)

Geppone and Anna's three children

children's trio (S,M,A)

Baseball players

4 actors

120'

Synopsis

Geppone, a poor farmer, struggles with his wife Anna to make a living but every year his crops are destroyed by the fierce blowing of Mr North Wind. He decides to journey to Mr North Wind's icy castle, where he is received by his wife Holla and offered a bed for the night. In the morning Mr North Wind returns in a stormy temper. Geppone asks him to stop blowing as his family is hungry, but Mr North Wind refuses because he was given his job by God. Instead he presents to Geppone a magic silver box which, when opened, will provide him with the food he craves. Geppone promises that he and his wife will never tell anyone the secret.

He walks home and the silver box conjures up all the food his family can eat. The cook from the local monastery calls by and asks where the delicious food came from. Anna reveals the secret, and the Prior in charge of the monastery demands that Geppone hands over the box if he doesn't want to be condemned to eternal damnation. Geppone sadly gives it up and makes a second journey to Mr North Wind who is furious that the box has been lost. He blows Geppone back home with a gold box. Again the Prior extorts the box and plans a mighty feast for the bishop and the local bourgeoisie. But when the box is opened a group of baseball players jump out and set about beating the guests. The cook fetches Geppone who succeeds in closing the box and the sporting thugs immediately disappear. Mr North Wind and Holla arrive and with a mighty gust society vanishes, leaving Geppone and his family wondering where life will blow them next.

HK Gruber: *der herr nordwind*. Michael Sturminger's world premiere production at Zurich Opera (2005) with Alexander Kaimbacher (Geppone)



Hatfield Stephen (b.19 November 1956, New Westminster, British Columbia, Canada)

Ann and Séamus (2006)

Chamber opera in one act

Libretto by Stephen Hatfield, based on the book by Kevin Major

World Premiere

1 June 2006 Reid Theatre, St John's, Newfoundland

Director: Jillian Keiley

Company: Shellaway

Scoring

2 Male Soloists, Treble Soloists and Chorus

Flute/Tin Whistle, Violin, Accordion, Double Bass and Bodhran

Roles

Mother Jane Harvey	Ann Harvey Alto	17 years old, the oldest child Soprano	Tom Harvey 12 years old, the oldest son Alto
--------------------	--------------------	---	--

The other Harvey children: Esther, John, Jane, Eleanor, Mary,
George and Elizabeth
Sopranos and Altos

Chorus

The chorus constructs the ongoing sense of reality onstage and as such its identity is changeable. The chorus can portray the passengers of the ship Despatch, but they can also portray everything from the inside of the Harvey's kitchen to the sea and the land.
Sopranos and Altos

Hairyman

The family dog (Very likely a cross between different species of water-dog. We know he wasn't a purebred Newfoundland.) When called upon, Hairyman rises out of the chorus and returns to the chorus afterwards. When part of the chorus the actor sings with the other chorus members.
Mime

Newcomb

An American trader and occasional visitor at Isle aux Morts
Mezzo Soprano

Henry Lancaster

1st mate of the ship Despatch, bound for Quebec City
Soprano

60'

Séamus Ryan

18 years old, a passenger on Despatch

Tenor

Máire Ó Ruairc

A passenger on Despatch and mother of one of the children on board. (Her name, Anglicized, might be "Mary O'Rourke".)

Mezzo Soprano

Time and Place

Isle aux Morts, Newfoundland; Derry, Ireland 1828

Synopsis

Ann and Séamus is based on the true story of seventeen-year-old Ann Harvey, who lived on Isle aux Morts on the treacherous southwest coast of Newfoundland. In July 1828, The Brig Despatch, an Irish immigrant ship bound from Londonderry to Quebec City, ran aground on this coast and Ann, along with her father and twelve year old brother, saved 168 of the 211 shipwrecked passengers and crew. In Kevin Major's narrative poem and Stephen Hatfield's words and music, Séamus Ryan is one of the passengers on the ship, and his relationship with Ann makes her face a difficult choice of whether to leave her home and family for a new life or to stay in Newfoundland

Kalitzke Johannes (b.12 February 1959, Cologne)

Die Besessenen (2008-09)

[The Obsessed]

Opera

Libretto by Christoph Klimke, based on the novel by Witold Gombrowicz (G)

World Premiere

Spring 2010 Theater an der Wien

Scoring

S,M,CT,T,2Bar,B
2.1(=corA).1.bcl.asax.barsax.bn(=dbn)—1.1.1.1—perc(2)—pft—cel(or synth)—elec.gtr—accordion—strings

120'

Time and Place

Hotel Polyka – the woods – a castle

Synopsis

The aging Prince Holszanski reigns in a mysterious palace. The young lovers Maja and Lesczuk, along with the legacy hunter Cholawicki are searching for hidden treasures in the palace. Cholawicki is keen on the precious collection of paintings while the young, free-spirited couple wants to get to the bottom of the story of Franio, who mysteriously disappeared. Maja and her partner are fascinated by the unknown, the fantastic and the poetic. It is this other reality, somewhere between eroticism and crime, that creates the peculiar atmosphere of this work. Only those obsessed with a different life are able to cope with their normal life. When illusion dies, love and poetry die, too. *Christoph Klimke*

Roles

Maja Soprano	Cholawicki Baritone	Skolinski Bass
Mrs. Ocholowska her mother Mezzo Soprano	Lesczuk Tenor	Maliniak Baritone
	Prince Holszanski Countertenor	

Inferno (2004)

based on the play of the same title by Peter Weiss

Libretto adaptation: Johannes Kalitzke (G)

World Premiere

11 June 2005 Theater am Goetheplatz, Bremen

Director: David Mouchtar-Samorai

Conductor: Stefan Klingele

Company: Theater Bremen

Scoring

lightS,S,2A,CT,heldT,3T,charBar,Bar,BBar; chorus

2(l=rec,picc;ll=af1,picc).2(l=corA).2(l=bcl).bcl.asax.tsax.2(l=dbn).
 dbn—4.3.2.1—tmp(=Lotus fl./wind machine).perc(3):l=vib/cowbells/
TD/tam-t/thundersheet/3cym/waterphone/2tpl.bl/2wdbl/ratchet/
handbell/cast; ll=t.bells/xyl/gongs/tam-t/log drs/1-2Chin.gongs/
lg oil battle/glsp/dr set/SD/3tom-t/hi-hat/wdbl/whip/
pasteboard rattle/lion's roar/maracas/tgl; III=marimba/BD/glsp/crot/
cowbells/steel dr/susp.cym/flex/tgl/SD/2congas/metal sheet/ tamb—
elec.gtr—theorbo—pft(=synth,metal sheet)—cel(=synth)—
 strings(10.8.6.5.4)—tape—live electronics
 Off-stage: 4trbn:perc:TD/lg thundersheet(amplified)

RolesDante Alighieri
(Character) BaritoneFigure 1 / Lynx
SopranoVirgil / Latin / Giotto
(Helden) TenorFigure 2 / Wolf / Medusa
AltoBoss / Charon / Minos / Pluto /
Phlegias / Minotaur / Futschi / Ulysses
Bass Baritone and Counter tenor
(roles distributed, resp. doubled as 'alter ego')Figure 3 / Lion
BaritoneTschacko / Filipp / Patzo / Geryon
TenorFigure 4 / Capaneus
TenorBeatrice
Light Soprano ('pop singer')Figure 5
TenorFigure 6
Alto(Under different masks, figures
4–6 form the counter chorus)

100'

Synopsis

A party in high spirits. Suddenly, they discover a stranger in their midst. Is it Dante, the poet, returned from exile? Long ago, Dante created the image of an inferno as a place of punishment for sinners. But the hell he has now entered is reality itself.

Dante sets out to seek his love, Beatrice. However, the tracks are blurred, and he can no longer recognize his former home town. The inhabitants do not want to be reminded by the poet of their past cruelties. They scorn Dante and attempt to silence his rebellious spirit. Led by Virgil, here the opportunistic, unsavoury state poet, they point out to Dante that he himself has become guilty: he himself took part in a pogrom, led a pleasant life in exile and was not able to save Beatrice. His resistance broken, Dante enters his name in the town visitors' book.

Even though Dante is now part of the inferno society that knows nothing but the present, he still hears the laments and cries of the past. He dreams of a peaceful place yet his words are twisted into propaganda. The poet's renewed resistance is brutally suppressed and he is stripped of his renown. Helpless, Dante stands alone as in the beginning. In a vision, Beatrice appears, renouncing them all. JL

Recommended Recording

Bremer Theater / Radio Bremen (live from the WP)

Johannes Kalitzke: *Inferno*. David Mouchtar-Samorai's world premiere production for Theater Bremen (2005) with Armin Kolarczyk (Dante, lying), Kristjan Moisnik, Nadine Lehner, Boris Riesenberger and Thomas Scheler



Photo: Jörg Landsberg

Keck Jean-Christophe (b.28 July 1964 Briançon, France)

Monsieur de Chimpanzé (2005)

Opéra-bouffe in one act

Libretto by Jules Verne (F)

World Premiere

4 November 2005 Opéra Théâtre, Metz

Director: Jean-François Vinciguerra

Conductor: Dominique Trottein

Company: Opéra de Metz / Orchestre national de Lorraine

Scoring

S,T,buffoT,Bar; male chorus

2.1.2.1—2.2.1.0—temp.perc:BD/cym/tgl/tamb/maracas/cast—
harp—strings

Roles

Etamine <i>Light Soprano</i>	Isidore <i>Lyric Tenor</i>	Baptiste <i>Buffo Tenor</i>	Van Carcass <i>Baritone</i>
---------------------------------	-------------------------------	--------------------------------	--------------------------------

Synopsis

Isidore dresses up as a monkey in order to be allowed to enter the house of his lover, Etamine, the daughter of a renowned zoologist. However, Isidore does not only have to win over her strict father but also get the better of a rival who is also bidding for the hand of the pretty young lady: Baptiste, a former Spanish nobleman who has come down in the world to the state of a servant. He wants to get

Jean-Christophe Keck: *Monsieur de Chimpanzé*.

Jean-François Vinciguerra's world premiere production for Opéra de Metz (2005) with Franck T'Hézan (Baptiste) and Eric Sahla (Isidore)

50'

Isidore out of the way. One therefore inevitably has to make a fool of oneself to gain a respectable place in bourgeois society...

Before Jules Verne came to be known as a successful novelist, in an attempt to gain success in the world of theatre, he wrote four opera libretti which were set to music by his fellow countryman Aristide Hignard. One of them, *Monsieur de Chimpanzé*, was premiered on 17 February 1858 at the Bouffes Parisiens, the theatre founded by Jacques Offenbach. Since then the scores have been lost, but Jean-Christophe Keck, the editor of the Offenbach Edition Keck OEK, has composed a new score for the libretto. JL



Photo: Christian Leygnac

Krol Bernhard (b.24 June 1920 Berlin)

Pulcinella, oder Das vereitelte

Rendez-vous op.27 (1958)

[Pulcinella, or The Foiled Rendezvous]

Comedy for music in two acts

Libretto by Curt Hotzel (G)

World Premiere

24 January 1961 Pfalztheater, Kaiserslautern

Conductor: Carl Gorvin

120'

Scoring

coIS,S,M,A,4T,2Bar,3B; chorus

1.picc.1.corA.1.bcl.2—2.2.0.0—temp.perc(2):SD/tgl/cym/glsp/BD/xylo/tamb—harp—strings

Off-stage: 2hn.tpt.2tbn.tuba—perc:SD

Roles

Pulcinella <i>Bass</i>	Massacro alias Count Courtaul <i>(Buffo) Bass</i>	Colombine his lover <i>Soubrette Soprano</i>
Pantalone a confectioner <i>Bass</i>	Elmire his wife <i>Alto</i>	Malocchio soldier <i>Bass</i>
Rosetta his niece <i>Coloratura Soprano</i>	Lecco alias Doctor Malcontente <i>Baritone</i>	Perduto soldier <i>(Buffo) Tenor</i>
Benedetto her fiancé <i>(Lyric) Tenor</i>	Doctoress his wife <i>Mezzo Soprano</i>	Three dancers (female) Citizens
Truffaldino police captain <i>(Helden) Tenor</i>	Cacasodo alias Amadeus Vogelsang <i>Tenor</i>	

Time and Place

A little town at the Italian-Swiss frontier

Synopsis

Three crooks who escaped from prison try to establish their lives at large together with their 'ladies' (they pretend to be a count, a physician and a singer) by smuggling goods. Always ready for amorous adventures, they play the old game 'Cherchez la femme'. The first meeting is scheduled for eleven in the evening. Rosetta, the young and pretty niece of confectioner Pantalone, turns up, never averse to small smuggling deals. The three 'dignitaries' try to arrange a rendezvous with Rosetta. She invites them to the meeting in the evening.

Another of Rosetta's suitors is Truffaldino, the local police captain, whose job it is to hunt the three runaways down. Rosetta, however, is secretly engaged to a young man from Switzerland. Had it not been for Pulcinella, who observes his surroundings with sharp eyes and a profound knowledge of human nature, the three crooks would have achieved their goal. Pulcinella overhears the crooks talking about their true identities. In the evening, during their meeting, he unmasks them. Together with the police captain, whose record is not as spotless as was originally assumed, they are taken away in a Black Maria, amidst a cheering crowd. Rosetta and Benedetto, her bridegroom, are finally united.

Laks

Simon (Szymon) (b. 1 November 1901 Warszaw, d. 11 December 1983 Paris)

L'Hirondelle inattendue (1965)
 [Bezdomna jaskółka/The Unexpected Swallow/
 Die unerwartete Schwalbe]
 Opéra-bouffe in one act

Libretto by Henri Lemarchand, based on the play 'Le Paradis des animaux perdus' by Claude Aveline; Polish version by Anna Bernat and Jan Węcowski (F,P)

World Premiere

7 December 1975 Warsaw

Director: Jerzy Szwierkla

Conductor: Włodzimierz Kamiskiego

Company: Polish Radio & TV Warsaw (telecast)

World Stage Premiere

July 2009 Festival des Musiques Interdites, Marseille

Conductor: Leos Svarowsky

Company: Juliette Gréco / Opéra et Orchestre philharmonique de Marseille

Scoring

2S,M,A,2Bar,buffoB,B; chorus

3(Ill=picc).3(Ill=corA).3(Ill=bcl).3(Ill=dbn)—4.3.3.1—timp_perc(3):BD/
 SD/cym/glsp/tgl/xyl/vib/tam-t—harp—cel—strings

Roles

The Journalist

Tenor

The Pilot

Baritone

Noah's Dove

Light Soprano

Progne

Soprano

L'Hirondelle ('The Swallow')

Mezzo Soprano

Aeschylus's Turtle

Contralto

The Serpent

from the Garden of Eden

High Baritone (Baryton Martin)

The Bear

from Berne

Buffo Bass

The Voice

from Heaven

Light Bass (Basse chantante)

Animals

Time and Place

The paradise of the Famous Animals

Synopsis

During their journey, a reporter and his pilot are forced to make an emergency landing. Soon they are surrounded by animals. A dove, who introduces itself as the dove from Noah's Ark, negotiates with the other animals to make sure the men are welcomed and told of their whereabouts: they are in that part of paradise which is reserved for famous animals, such as the snake from the Garden of Eden, Aeschylus's turtle, the bear from Berne, Jonah's whale, Schubert's trout, the hound of the Baskervilles... Soon the geese of the Capitol announce another visitor. The animals are upset, however, when they see a strange bird: a scruffy woman in tears who repeats in a strange sing-song voice that she is the 'suburban swallow'. A committee is set up to investigate the case. The journalist is allowed to attend the tribunal, while the pilot begins to repair his pressure gauge.

The animals discover two stab wounds on the swallow's chest that must have been the cause of her death. Hearing the clamour, Procne approaches. She was also once transformed into a swallow and now sees she has a rival. Suddenly a voice from Heaven is heard, announcing that a second suburban swallow had just appeared at the gate of the paradise for humans. This raises new questions. What kind of creature is she, appearing at several places simultaneously and claiming a place in several paradises? To cap it all, the swallow disappears at that very moment, leaving no trace. At last, the journalist claims to have solved the puzzle: the suburban swallow, 'L'Hirondelle du Faubourg', is a famous chanson whose fame will survive that of even the most famous people and animals in eternity! After that, the two men enter their repaired aeroplane and set out to discover new sensations. The animals are left behind feeling indignant. JL

Simon Laks: *L'Hirondelle inattendue*.

Jerzy Szwierkla's world premiere production for Polish TV Warsaw (1975) with Anna Milewska (Dove), Lucja Żarnecka (L'Hirondelle) and Tadeusz Borowski (Journalist) (acting, the singing roles backed by Urszula Trawińska-Moroz, Hannah Vranova and Kazimierz Dluha)



Photo: archive

Lunn John (b.13 March 1956 Glasgow)

Tangier Tattoo (2004)

An operatic thriller in two acts

Libretto by Stephen Plaice (E)

World Premiere

22 October 2005 Glyndebourne

Director: Stephen Langridge

Conductor: James Morgan

Company: Glyndebourne Festival Opera

120'

duty, Nadine can't bring herself to kill Nick, so she shops him as the European end of the drug operation. Nick removes the bandage from his Tangier Tattoo. It's not the symbol of perfect love, it's Donald Duck. *Stephen Plaice*

Scoring

Major roles: M,BBar

Minor roles: 3S,2M,3T,3Bar,2BBar, 6 non-singing roles; SATB chorus

1(=afl).0.1(=bcl,ssax).0—0.2.2.1—strings

Roles

Nick
an English student
Bass Baritone

Nadine
an American tourist
Mezzo Soprano

Kramer
an older American tourist
Bass Baritone

Ahmed
a drug dealer
Actor

Rachid
a drug dealer
Bass Baritone

Samira
a singer
Soprano

The Tattooist
Baritone

Christina, Shelley and Rochelle
a trio of pleasure-seeking tourists
Soprano, 2 Mezzo Sopranos

Idris
a Moroccan boy
Tenor

Detective
Baritone

Woman at the Fountain
Actress

Hotel Manager
Actor

Passport Inspector
Actor

Unofficial Guide
Actor

Shopkeeper
Actor

Holy Twins
Baritone, Soprano

European Drug-Dealers
2 Tenors

John Lunn: *Tangier Tattoo*

Stephen Langridge's world premiere production for Glyndebourne Opera (2005) with Katherine Rohrer (Nadine) and Rodney Clarke (Rachid)



Time and Place

Contemporary Tangier, Morocco

Synopsis

Nick, an English student on his gap year, and Nadine, a young American apparently travelling alone, become embroiled with drug-dealers from the kif plantations when they make away with a briefcase full of dollars after a shootout in a Tangier café. Holed up in a hotel room, Nadine reveals to Nick a tattoo she has had done in Tangier, the female half of a symbol which means 'perfect love'. The next morning, Nadine has disappeared with the money, but Nick is still anxious to acquire the other male half of the tattoo, and he visits the Tattooist who claims he can hardly remember Nadine. But when we meet Nadine again, it is at the Tattooist's. They are clearly in business together, trafficking drugs into Europe.

Nick has a narrow escape from the drug-dealers. Nadine returns and explains they are local jihadists who have taken over the kif trade and want to recover their money. Nick wants to leave Tangier immediately with Nadine but he discovers she has been lying about her identity. The Tattooist has been tipped off that Nadine is working undercover for the American Government to starve the jihadists of finance. He is able to turn the tables when she draws a gun on him, but Nick arrives in time to rescue her.

Nadine is revealed as part of a counter-terrorist cell but is commanded to eliminate Nick. If he talks, he can blow the Americans' entire North African operation. Torn between love and

Photo: Mike Hoban

Machover Tod (b.24 November 1953 Mount Vernon, New York)

Skellig (2008)

Opera in two acts

Libretto by David Almond (E)

World Premiere

24 November 2008 The Sage, Gateshead

Director: Graham Murray

Conductor: Garry Walker

Company: Northern Sinfonia

Scoring

S,M,hT,dramBar,2Bar; children's chorus (SATB)

1(picc,aff).1(=corA).1(=bcl).1(=dbn)—2.2.1.0—perc:marimba/xyl/vib/timp/SD/TD/BD/3susp.cym/6wdbl/5roto-tom/tam-t/t.bells—pft(=MIDI keyboard)—electronics(=MIDI keyboard)—strings

Roles

Michael
Tenor

Mina
Soprano

Mum
Mezzo Soprano

Dad
Baritone

Skellig
Dramatic Baritone with both low and high range

Coot
High Tenor

Leakey
Baritone

Teenage Chorus
SATB

Time and Place

Today in the northeast of England

Synopsis

"He was lying there in the darkness behind the tea chests in the dust and dirt. It was as if he'd been there forever. He was filthy and pale and dried out and I thought he was dead. I couldn't have been more

75'

wrong. I'd soon begin to see the truth about him, that there'd never been another creature like him in the world."

Michael and his family have moved house. It was going to be wonderful. They were due to arrive in time for the spring. But everything's dark, the place is a wreck, the garden's a wilderness. And now Michael's sister is dangerously ill, his parents are frantic and Doctor Death has come to call.

Michael feels helpless.

Then he steps into the crumbling garage...

What is this thing beneath the spiders' webs and dead flies?

A human being, or a strange kind of beast never seen before?

The only person Michael can confide in is Mina. Together, they bring the creature into the light, and Michael's world changes forever...

Tod Machover: *Skellig*.

Graham Murray's world premiere production at The Sage, Gateshead (2008) with Omar Ebrahim (Skellig)



Photo: Dan Brady/The Sage Gateshead

Maayani Ami (b.13 January 1936 Ramat Gan, nr Tel Aviv, Israel)

The War of the Sons of Light Against the Sons of Darkness (1971)

Opera-oratorio based on the Dead Sea Scrolls

Libretto by Alan Ronald, with fragments from the Scroll and Roman Soldiers Song (E-Hebr-L)

Scoring

T,Bar,BBar,boy

chorus; male chorus; dancers

2.picc.2.corA.2.E,cl.bcl.2.dbn—6.4.3.1—timp.perc(4):2tgl/cym/3bongos/bells/2t.bells/3tam-t/SD/BD/2metal bl/wdbl/2marimba/vib/xyl/glsp—harp—cel—strings

Roles

Teacher of Righteousness
Baritone

The Messiah
boy of sixteen years

Alexander Jannaeus
Tenor

The Members of Qumran community,
the Qumran warriors of Light,

Titus
Bass Baritone

Roman legion soldiers

90'

Israel previously survived in exile and strove towards the Light under the state domination of both Egypt and Babylonia. During their recounting of past sufferings, Alexander Jannaeus, the tyrannical King who had persecuted the Sect, suddenly appears, called forth for Judgment from eternity's resting place. Also called upon in a prophetic vision of the Teacher is Titus, the as yet unborn Roman general, who later conquered Jerusalem, in order to view the future conquerors of Rome, to witness its final defeat. A confrontation develops between Light and Darkness, between spiritual illumination and earthly ambition and conquest. The tension of the confrontation gives birth to the great vision of the War Scroll, a final war between the forces of Light and Darkness. The Teacher in the vision describes the great battle between the Sons of Light, the spiritual heiress of the ancient Jewish tradition, and the Roman Legions, represented by choruses and dancers, terminating in the victory of Light.

Dawn arrives at Qumran with the appearance of the Messiah, proclaiming a new era of a great synthesis from the genius of the Jewish, Greek and Roman traditions. But it will be an era when the Messiah needs the dispersion of the Jews in order to be the welding force, the softening touch of conscience in the West. The teacher with profound sadness then calls the Sons of Light to voluntary exile, to repair their walking sticks and sandals, to wander over dunes to bring heavenly Jerusalem to all. *Ami Maayani*

Time and Place

At the crossroads of time between B.C.E and C.E, in the community of the Dead Sea Scroll Sect at Qumran, overlooking the Dead Sea

Synopsis

During the hours just before dawn, apprehension is expressed by a chorus of the members of the Dead Sea Scroll Sect, concerning the approaching conquest by Roman power. They are reassured by their chief, the Teacher of Righteousness, who recalls how the people of

Recommended Recording

Orchestral excerpts from the opera-oratorio (under the title *Qumran*)

The Israel Philharmonic Orchestra / Eliahu Inbal

CD Fons 36-2008 ISRAEL

MacMillan James (b.16 July 1959 Kilwinning, Ayrshire)

The Sacrifice (2005-06)

Opera in three acts

Libretto by Michael Symmons Roberts, based on a story from the Mabinogion (E)

World Premiere

22 September 2007 Wales Millennium Centre, Cardiff

Director: Katie Mitchell

Conductor: James MacMillan

Company: Welsh National Opera

Scoring

Main roles: 2S, T, 2Bar

'The Birds' of Rhiannon: 2S, M;

Dressers: 2S, M; plus chorus

('The Birds' and Dressers may be sung by same three singers)

2(lI=picc).2(lI=corA).2(lI=bcl).2(lI=dbn)—4.3.3.1—timp.perc(3);glsp/vib/tgl/whistle/rainstick/whip/tamb/bodhrán/BD/2Peking gongs/t.bells/5wdbl (graded)/anvil/SD/susp.cym/crot/tuned gongs/güiro/vibraslap/metal bar/TD/crash cyms/tam-t—harp—strings

Roles

General

an ex-soldier injured by guerilla/terrorist attack

Baritone

Sian

his daughter

Soprano

Mal

reformed soldier turned politician

Tenor

Evan

General's right-hand man

Baritone

Megan

General's younger daughter - a woman with the mind of a child

Soprano

Gwyn

Mal and Sian's eldest son

mute

Elis

Mal and Sian's younger son

mute

'The Birds' of Rhiannon

2 Sopranos, Mezzo Soprano

Three dressers

2 Sopranos, Mezzo Soprano

Guests, Mal's men etc

130'

Time and Place

Wasteland / A derelict hotel

Synopsis

A nation torn apart by civil war. The General (leader of one side) has arranged a marriage between his daughter Sian and Mal (leader of the other side) to try to end the bloodshed. Evan (General's right-hand man and Sian's ex-lover) is bitterly against this. Evan tries – without success – to dissuade Sian. The night before the wedding Sian has an uneasy meeting with Mal in her hotel room. He wants some declaration of love or desire, but for Sian this is necessity, duty. Sian's sister Megan is anxious and against marriage too. The wedding takes place in a once grand war-damaged hotel. At the wedding reception General and Mal make speeches, but old enmities and jealousies resurface and erupt into violence.

It is seven years later, and the eve of the investiture of Sian and Mal's elder son Gwyn as leader of a unified nation, but peace is still fragile. Mal is furious that Evan is invited to the investiture, and in a row with Sian he hits her. The marriage – already in crisis – is over. Evan tries to seduce Sian again, and she is tempted, but holds out for the sake of Gwyn's investiture and the prospect of lasting peace. The investiture is marked by a big party. Mal makes an emotional speech about his son, and attempts a public gesture of reconciliation and healing, but this again erupts into violence.

The two sides are at loggerheads again. All hope of peace is lost. General pleads with Sian to forgive him for trying to engineer peace through her marriage, and for the disastrous consequences of that. Sian cannot forgive him. General is desperate. What now can break the cycle of violence? He hatches a plot to try to break the deadlock, but there is a heavy price. One final act of violence, this time engineered by the General. Now, Sian pleads for a final end to the blood feud. Elis (Sian and Mal's younger son) is brought in as the new figurehead, a last throw at a peaceful future. Michael Symmons Roberts

James MacMillan: *The Sacrifice*.

Katie Mitchell's world premiere production for Welsh National Opera (2007) with Peter Hoare (Mal) and Lisa Milne (Sian)



Photo: Catherine Ashmore

Mascagni Pietro (b.7 December 1863 Livorno, d.2 August 1945 Rome)

Published and distributed for stage performances by Boosey & Hawkes / Bote & Bock in Germany, Austria, Hungary, the Czech Republic, Slovakia, Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro and in German speaking Switzerland

L'amico Fritz (1891)

90'

[Freund Fritz]

Lyric comedy in three acts

Libretto by P. Suardon (= Nicola Daspuro);
German version by Max Kalbeck (I, G)

World Premiere

31 October 1891 Teatro Costanzi, Rome

Conductor: Rodolfo Ferrari

Fernando De Lucia / Emma Calvé / Paul Lhéritier

Scoring

S,M,2T,Bar,B; chorus

2.picc.2(||=corA).2.2—4.2.3.1—temp.perc(2):!=SD/tam-t; ||=BD/cym—
harp—strings

On-stage: ob; 2hn.thn.2pt.2crt.4trbn.euph.2tuba

Off-stage: solo vln

Roles

Suzel
*Lyric Soprano*Fritz Kobus
*Lyric Tenor*Beppe
the gypsy
*Mezzo Soprano*David
rabbì
*Baritone*Hanezò and Federico
Fritz's friends
*Bass, Tenor*Caterina
Fritz's housekeeper
Soprano

Country people

Time and Place

In Alsace, around 1860

Synopsis

Fritz Kobus, a wealthy, staunch bachelor, celebrates his 40th birthday with friends. He bets David a vineyard that he will continue to resist marriage without difficulty. On that very day, he gets to know Suzel, the pretty daughter of his estate manager, and falls in love with her, without entirely realizing it. When David notices that Suzel is in love with Fritz, too, but does not dare to reveal her feelings because of her social standing, he decides to bring his friend's feelings to light. He pretends to Fritz that the estate manager has gone away, in order to seek agreement for Suzel's marriage to another man. Overcome with jealousy, Fritz forbids the marriage before he realizes that he has been tricked. In the end he gives up, confessing his love to Suzel. David believes that the other die-hard bachelors will follow Fritz's example. The bets are open... FH

Recommended Recording

Pia Tassinari / Ferruccio Tagliavini / Amalia Pini / Saturno Meletti / Orchestra Sinfonica e Coro dell'EIAR di Torino / Pietro Mascagni (1942)
WARNER FONIT 5050466181855

Cover page of the Sonzogno score of *L'amico Fritz*.



Cavalleria rusticana (1889)

[Sizilianische Bauernehre]

Opera in one act

Libretto by Giovanni Targioni-Tozzetti and Guido Menasci, based on the folk play of the same title by Giovanni Verga; German version by Oscar Berggruen (I, G)

World Premiere

17 May 1890 Teatro Costanzi, Rome

Conductor: Leopoldo Mugnone

Gemma Bellincioni / Roberto Stagno

Scoring

S,M,A,T,Bar,2speakers; chorus

2.2picc.2.2.2—4.2.3.1—timp.perc(3):BD/SD/cym/tam-t—2harp—strings

Off-stage: harp—org—perc; plate bells

Roles

Santuzza

a young peasant woman
Light Dramatic Soprano

Turiddu

a young peasant
Dramatic Tenor

Lucia

his mother
Alto

Alfio

a carter
Dramatic Baritone

Lola

his wife
Mezzo Soprano

Two women

spoken roles

Country people, children

75'

Synopsis

Turiddu, a young Sicilian peasant, got engaged to Lola before his conscription to the army. When he returns from service a year later, she has become the wife of the wealthy Alfio. Turiddu finds consolation in his new love Santuzza. However, shortly afterwards Lola captures his attentions once again. Turiddu gets carried away in an affair with her and doesn't even attempt to disguise it in public. When Santuzza takes him to task for it, he brutally rejects her. Deeply hurt, Santuzza reveals her shame to the unsuspecting Alfio. The Sicilian peasant's code of honour forces him to challenge his rival to a duel. Full of foreboding, Turiddu bids farewell to his mother. In the duel with Alfio, Turiddu meets his death. FH

Recommended Recordings

Jessye Norman / Giuseppe Giacomini / Rosa Laghezza /

Dmitri Hvorostovsky / Marta Senn / Chœurs de l'Orchestre de Paris / Orchestre de Paris / Semyon Bychkov (1991)

Philips 432 105-2

Agnes Baltsa / Plácido Domingo / Vera Baniewicz / Juan Pons / Susanne Mentzer / Chorus of the Royal Opera House Covent Garden / Philharmonia Orchestra / Giuseppe Sinopoli (1990)

DG 429 568-2

On Sale

979-0-2025-2208-0 Libretto (G)

For sales editions of various excerpts and arrangements please see our online catalogue.

Time and Place

A village in Sicily on an Easter Sunday in the late 19th century

Pietro Mascagni: *Cavalleria Rusticana*.
Inga Levant's production for Staatstheater Saarbrücken (2009) with Rafael Rojas (Turiddu) and Dubravka Musovic (Santuzza)



Guglielmo Ratcliff (1882-89/93-94)

[William Ratcliff]

Opera in four acts

Libretto based on the poem of the same title by Heinrich Heine,
translated by Andrea Maffei; German version by Emil Taubert (I,G)

World Premiere

16 February 1895 Teatro alla Scala, Milan

Director: Bauda*Conductor:* Pietro MascagniGiovanni Battista De Negri / Adelina Stehle / Giuseppe Pacini /
Renée Vidal**Scoring**

S,2M,5T,2Bar,4B; chorus

2.picc.2.corA.2.bcl.2.dbn—4.3.3.1—temp.perc(3):BD/cym/SD/
tam-t/glsp/tgl—2harp—strings

On-stage: ob.2bn—hn.5trbn—perc:bells

RolesMacGregor
a Scottish nobleman
BassMaria
his daughter
SopranoDouglas
her bridegroom
*Comic Baritone*Guglielmo Ratcliff
*Dramatic Tenor*Lesley
his friend
*Lyric Tenor*Margherita
Maria's nurse
*Mezzo Soprano*Tom
owner of a thieves' cottage
BassWillie
his son
*Mezzo Soprano*Robin
thief
BassDick
thief
TenorBell
thief
BaritoneJohn
thief
BassTaddie
thief
TenorA Servant
Tenor

Thieves, servants, wedding guests

Time and Place

Northern Scotland around 1820

Synopsis

William Ratcliff was once engaged to Maria, MacGregor's daughter. When she rejected him, he vowed to kill all men who asked for her hand in marriage. One of those challenged to a duel by Ratcliff at their wedding day is Count Douglas, Maria's fiancé. When Douglas throws Ratcliff to the ground during their fight, he recognises him as the man who saved him from bandits shortly before on his way to the castle. He spares Ratcliff's life and hurries away. Ratcliff, unimpressed with his friend's magnanimity, decides to abduct Maria. Maria learns from her nurse that her father and Ratcliff's father Edward had been enemies because both of them were in love with the same woman, Maria's mother Eliza. As a result, Edward was killed by MacGregor. Bleeding from the wound inflicted by Douglas, Ratcliff pushes his way into Maria's sleeping room, only to be rejected again, although Maria feels strong pity for him. Ratcliff then stabs Maria and her father, when he rushes into the room, before taking his own life. *FH*

Recommended Recording

Pier Miranda Ferraro / Renata Mattioli / Ferruccio Mazzoli /

Giovanni Ciminelli / Miti Truccato Pace /

Orchestra Sinfonica e Coro di Roma della RAI /

Armando la Rosa Parodi (1963)

Nuova Era 2336/37

120'

I Rantzau (1891-92)

[Die Rantzau]

Opera in four acts

Libretto by Giovanni Targioni-Tozzetti and Guido Menasci;
German version by Max Kalbeck (I,G)

World Premiere

10 November 1892 Teatro della Pergola, Florence

Conductor: Rodolfo FerrariHariclea Darclée / Fernando De Lucia / Mattia Battistini /
Edoardo Sottolana / Luigi Broglio**Scoring**

S,M,2T,2Bar,B; chorus

2.picc.2.2.2—4.2.3.2—temp.perc—2harp—org—strings

RolesJohann Rantzau
landowner
BaritoneLebel
head forester
TenorJacob Rantzau
a timber merchant
BassLuise
Johann's daughter
SopranoFlorentius
school teacher
BaritoneJulie
Florentius's daughter
Mezzo SopranoGeorg
Jacob's son
Tenor

Peasant men and women

Time and Place

A village in the Vosges mountains in the year 1829

Synopsis

The brothers Johann and Jacob Rantzau have become bitter enemies after probate disputes. Their children Luise and Georg, however, are secretly in love. Luise, who is going to be married to the head forester, Lebel, falls seriously ill. Only when he realises that his daughter's life is endangered does Johann decide to give in and talk to his brother. But when Jacob drives his brother from his estate, the conflict seems to escalate again. Eventually Georg, who left his father's house full of resentment and challenged Lebel to a duel, manages to reconcile his father and uncle and finally settle the dispute. *FH*

Recommended RecordingBarry Anderson / Giacomo Boldrini / Domenico Colaianni /
Ottavio Garaventa / Carlo Bosi / Rita Lantieri / Fulvia Bertoli /
Orchestra del C.E.L. – Teatro di Livorno / Bruno Rigacci (1992)**fonè 93 F 13**

105'

Mozart Wolfgang Amadeus (b.27 January 1756 Salzburg, d.5 December 1791 Vienna)

Leporellos Tagebücher (arr.2008) [Leporello's Diaries]

Musical chamber play based on 'Don Giovanni' by Lorenzo Da Ponte
Music by Wolfgang Amadeus Mozart
Concept and musical adaptation by Fabian Dobler

Libretto by Fabian Dobler (G-I)

World Premiere

17 November 2007 Stadthalle, Singen

Director: R. Christian Kube
Conductor: Fabian Dobler
Company: OPERASSION

Scoring

3S,2Bar; small male chorus
cl—trbn—pft—vln/vlc/db

Roles

Donna Anna Soprano	Zerlina Soprano	Leporello Baritone / singer-actor
Donna Elvira Soprano	Don Giovanni Baritone	Commanders 3–7 male singers

Synopsis

'They've killed my boss!' It is with these words that Leporello begins his report. He is frightened because he witnessed the murder and is now on the run. Don Giovanni, his master, has lived a life of excess, almost going mad because of countless love affairs that were a result of his self-destructive transgression of limits. Leporello admires his elegance and ruthlessness, but in his sober realism he is not surprised that Don Giovanni's dance with the devil ends in disaster. For many, *Don Giovanni* is Mozart's greatest achievement. And yet can modern listeners really identify with a tale in which a Spanish

nobleman seduces a peasant girl and a dead knight returns as a ghost to send his murderer to hell? *Leporello's Diaries* retells the story from the perspective of Don Giovanni's servant, in a mixture of fascination and distance which mirrors our own distance from the work and from the world from which it originates. The time structure and organisation of the plot are rearranged, uncovering the nucleus of the work and making it accessible to a wider audience. JL

Mozart/Dobler: *Leporellos Tagebücher*.

R. Christian Kube's world premiere production in Singen (2007) with Guido Horn (Leporello)



Photo: OPERASSION

Neuwirth Olga (b.4 August 1968 Graz, Austria)

“...ce qui arrive...” (2004)

for voice, video, tape and ensemble

Text and voice: Paul Auster;
songtext: Andrew Patner, Georgette Dee (E);
film and virtual space: Dominique Gonzales-Foerster

World Premiere

21 October 2004 Helmut-List-Halle, Graz

Conductor: Franck Ollu
Georgette Dee / Ensemble Modern

Scoring

Group I: ssax.tsax.bn—hn.tpt.tbn—perc:cym(med)/SD/2crot/glass/tam-t(med)/gong/temp(C)/cowbell/tgl/tom-t(lg)/claves—vln
Group II: fl(=picc).ob.cl(=bcl)—elec.gtr—elec.pft—vla.vlc.db
(ob and hn doubling children's tpt and mouth org)
live electronics

Synopsis

In the year 1995, Paul Auster published *The Red Notebook*, a collection of fifteen pieces of prose dealing with the phenomenon of chance. Throughout our lives, events occur surprisingly and unexpectedly, giving rise to chance structures in the worlds in which we live that we cannot influence. Olga Neuwirth has used several

Continued >

Olga Neuwirth: “...ce qui arrive...”.

Scene from the world premiere at steiric[her]bst Graz (2004) with Ensemble Modern and Dominique Gonzales-Foerster's video showing Georgette Dee



Photo: steiric[her]bst / Elvira Klammeringer

“...ce qui arrive...” Synopsis continued

passages from the book for a dramatisation that alternates between music, image and language. The excerpts, read by Paul Auster himself, are about sudden and unexpected turns, the struggle for existence and identity of the young artist in a world made up of chance occurrences. The author's voice, whose pitch centres around the note D, is embedded in the music of the live ensemble.

In another crucial section of the composition, we hear Georgette Dee's interpretation of three songs based on texts of her own and Andrew Patner. The small cycle, entitled *No more secrets, no more lies*, is accompanied by a video by Dominique Gonzales-Foerster, featuring Georgette Dee herself. The flickering image of the singer standing in a flapping red dress on the Lido in Venice is projected both on the canvas and on the musicians' white dresses.

Through the various media we see different, overlapping levels of inner and outer worlds emerge, thus reflecting the imagination of the main characters of the narrative. While these worlds unfold with great clarity, they are merged in a playful way. Images and music graphically reveal the interplay between perception and memory, and between expectation and imagination – an imagination leading beyond our everyday lives. *steiriscf/her:jbst*

Recommended Recording

No more secrets, no more lies (the original video by Dominique Gonzales-Foerster, incorporated in “...ce qui arrive...”)
Georgette Dee / Ensemble Modern / Frank Ollu
'Olga Neuwirth: Music for Films', KAIROS DVD 2

Oehring Helmut (b.16 July 1961 Berlin)

GUNTEN (2008)

70'

Seit ich hier bin, habe ich es bereits fertig gebracht,
mir zum Rätsel zu werden.

Instrumental DiaryTheatre based on Robert Walser's novel
'Jakob von Gunten', for octet, live electronics and three actors

Conception and text adaptation: Stefanie Wördemann (G)

World premiere

16 October 2008 GARE DU NORD Bahnhof für Neue Musik, Basle
Director: Marcus Bothe

Conductor: Jürg Henneberger

Company: Silvester von Hösslin / ChrisTine Ursprung /
Georg Martin Bode / Ensemble Phoenix

Scoring

3actors

bfl.bcl(=dbcl)—tpt(=Flugel hn)—perc(1):marimba/vib/glass harp/
rattle/rainmaker/BD/SD/3cym/clash.cym/Chin.cym/ant.cym/gong/
Chin.opera gong/Jap.howl gong/cowbell/tam-t/t/anvil/2tom-t/
4bongos/steel bl/metal plate/paper bag/friction dr—
prep pft(=sampler)—vla(=vln).vlc.db
live electronics

Roles

Jakob von Gunten

actor / speaker with yodelling talent

Fräulein Lisa

actress / speaker with dance talent

Herr Benjamenta

actor / speaker

Jakob's brother Johann

piano (also sampler keyboard) / speaker

Jakob's college brothers:

Kraus

double bass / speaker

Heinrich

bass flute / speaker

Schacht

viola/violin / speaker

Schilinski

trumpet (also Flugel horn) / speaker

Hans

percussion / speaker

Peter

bass clarinet (also double bass clarinet) / speaker (female)

Fuchs

cello / speaker

Synopsis

The work is exclusively based on text excerpts from the novel. The eleven short scenes, interrupted by three ‘Dream Audio Plays’, follow this basic framework: Jakob of Gunten, the son of ‘good family’, is admitted to the Benjamenta Institute, an educational home for servants where the pupils learn ‘little, but thoroughly’. Jakob describes his comrades, their views and plans for the future. Within the strange atmosphere of the house, murky and barely articulated desires and moods unfold. While Jakob is drawn towards his fellow pupil, Kraus, he dreams of Miss Lisa, the director's sister, with whom he has secret conversations. Benjamenta himself is impressed with Jakob. Finally, things take a turn for the worse in the home: Lisa dies and Benjamenta dismisses all of the pupils except for Jakob, who he asks to join him on his journey into the world. After pondering the idea for a while, he agrees. AM

Helmut Oehring: GUNTEN.

Marcus Bothe's world premiere production for GARE DU NORD, Basle (2008) with members of the Ensemble Phoenix (college inmates)



Photo: Ute Schendel

Im Dickicht der ZEICHEN (aus: du wo?) (2004)

[In the Thicket of SIGNS (from: you where?)]
7ieben Szenen in Musik, in 6echs Bildern und 2wei Schlüssen
[Seven scenes in music, in six images and two ends]
for deaf mute soloist, mezzo-soprano, pantomime, electric guitar,
ensemble, light, installation/projection and live electronics

Text by Oehring and passages, some freely remembered,
by Büchner, Fontane and Jabés (G)

World Premiere

29 October 2004 Städtische Bühnen, Kleines Haus, Münster
Conductor: René Gulikers
Christina Schönfeld / Anne-Carolyn Schlüter / Matthias Hille /
Jörg Wilkendorf / Ensemble WireWorks

Scoring

deaf mute soloist(female),M,mime
elec,gtr solo; bfl—perc:marimba/vib/SD/cym/steel bl/glass harp—
harp—pft
live electronics

Synopsis

Im Dickicht der ZEICHEN attempts to create a model of communication. Groups of musicians, scores, samples and loops faded into the live performance as well as human action are all combined on stage and in the performance space. Scenic, theatrical elements are generated as a response to sign language, through onomatopoeic verse, pantomime and lighting effects, as well as a technical texture made up of control data, produced in real time. All these elements, none of which is given priority over the others, form a unity that has a playful, dream-like quality which centres around the subject of space.

'Space as a living BEING, opening up and contracting, as a body, breathing, BeingAllLungs, a sacred PLACE, shining and murdering.'

Being THE PLACE—Everything to everybody.
And Nothing.'

Recommended Recording

Ensemble WireWorks & Soloists / René Gulikers
Festival 'KlangZeit – HörenSagen', Münster 2004

Helmut Oehring: *Kobayashi singt (unter fremden Sternen)*.
Sven Holm's world premiere production for Hamburg/Berlin (2005)
with Soichi Kobayashi (baritone soloist) and Giuseppe Giuranna
(deaf mute soloist)



Kobayashi singt

(unter fremden Sternen) (2004)

[Kobayashi sings (under foreign stars)]
ein anschaulicher Dokumentarbericht mit Musik (Featuredram)
[an illustrative documentary report with music (featuredrama)]
Kommander Kobayashi – eine Opernsaga, Teil 2)
[[Kommander Kobayashi – an opera-saga, part 2]]
for soloist, deaf mute soloist, three female voices, electric guitar,
ensemble and live electronics

Idea by Sebastian Bark / Sven Holm

Text by Oehring / Daniel Kötter / Torsten Ottersberg (G)

Conception by Sebastian Bark

World Premiere

14 January 2005 Opera stabile, Hamburg

Director: Sven Holm

Conductor: Vicente Larrañaga

Company: NOVOFLOT / Orchester der Hamburgischen Staatsoper

Scoring

S,M,A,T/Bar,deaf mute soloist
elec,gtr solo; 0.1.0.bcl.0—2.2.2.0—perc(2):SD/BD/vib/marimba/cym/
chimes/tam-t/steel bl/t.bells/cowbells/plastic bag/
tom cardboard&paper—pft(=cel)—vla.2vlc.db
live electronics

Synopsis

The opera-saga *Kommander Kobayashi* is a new 'format' on the music-theatre stage that unfolds in several separate episodes, each of which has its own aesthetic character. For full-length performances, three of these short operas, each of which lasts about 30 minutes, are grouped together to form a series. Thus the concept of the saga sets up a framework within which different approaches to musical theatre can be expressed and at the same time relate to one another.

The pivotal figure is Commander Kobayashi, who – together with a handful of spacemen / astronauts – navigates the spaceship 'La Fenice' through time and space, in search of a mission or possibly trying to escape. It is an odyssey through the vast universe, that continuously surges against the mind, that wants to be understood, withstood or at least survived.

In Oehring's *Kobayashi singt (unter fremden Sternen)*, the commander appears in various forms: as a baritone, an actor using sign language, and in video projections and audio tracks. The mixture of poetic self-reflection and pseudo-documentary technical jargon makes it apparent that Kobayashi comes to meet himself as a result of 'ingenious' programming and navigation errors and the paradox of time travel. Thus the journey through the universe leads to crucial issues of identity, reality and the discovery of the kind of present which, it seems, cannot be found, or even imagined in the various streams of time, moving backwards and forwards.

'I always needed
Those spaces between
One dream and the next'

UNSICHTBAR LAND (2004–05) [INVISIBLE LAND]

Opera in seven days based on William Shakespeare: 'The Tempest', with added music by Henry Purcell
for three deaf mute soloists, speaker, soprano (female), soprano (male), mezzo-soprano, tenor, bass baritone, bass clarinet, trumpet, electric guitar, baroque ensemble, mixed chorus, orchestra and live electronics

Text by Oehring / Torsten Ottersberg and historical sources (G-E)

World Premiere

7 May 2006 Theatre, Basle

Director: Claus Guth

Conductor: Giorgio Paronuzzi / Jürg Henneberger

Company: Theater Basel / Schola Cantorum Basiliensis / Ensemble Phoenix

Scoring

3deaf mute soloists; S,M,CT,T,BBar; speaker;

chorus(12S.8A.10T.10B)

solo elec.gtr; solo tpt; solo bcl

2(l.1l=picc).0.1.bcl.tsax.0.dbn—perc(3);SD/BD/TD/2tom-t/
steel block/tam-t/gong/vib/marimba/cyms(hi,med,lo)/crash.cym/
Chin.opera gong/Chin.splash cym/timbales/tamb/cast/hi-hat/t.bells/
plate bells/cowbells/hi bells/jingles/flex/glass&metal chimes/
rainmaker/whistle/bird pipe/shell play/wind machine/plastic bag/
tom cardboard&paper—tuned pft(=cel)—strings(4.2.0.6.6)

Baroque ensemble: 2ob.1bn—theorbo—vla da gamba—hpd(=org)—
strings(2.2.1.1.1)

live electronics; 2video beamers; 3slide projectors; sliding overture
projection

110'

Synopsis

In *UNSICHTBAR LAND*, two stories are interwoven: Shakespeare's 'The Tempest' and a failed expedition into an icy landscape. Foreign worlds meet and merge into each other. In Shakespeare's 'The Tempest', Prospero lives with his daughter Miranda on a lonely island after having been expelled from his court. He has made the two inhabitants of the island, the spirit Ariel and the 'savage' Caliban, into his subjects. Using magical powers and Ariel's assistance, Prospero raises a storm in order to shipwreck his court opponents on the island. While the courtiers are wandering about the island, Prospero arranges a meeting between Miranda and young Ferdinand – the two fall in love. Eventually Prospero discloses his real identity to his enemies and forgives them. Renouncing magic, he releases Ariel.

On 15 December 1914, the polar explorer Sir Ernest Shackleton sets sail with his expedition vessel 'Endurance.' On the vessel there are 27 official expedition members and one stowaway. The aim of the journey is to be the first to cross the antarctic continent from coast to coast via the pole. Shackleton and his team do not reach their destination. The 'Endurance' is locked in drifting pack-ice, and, a few months later, crushed by several tons of ice. The team escapes to drifting ice floes. A march for survival begins, ending on an uninhabited island. It was not until 30 August 1916 that the final members of the crew were rescued. *Bettina Auer*

Helmut Oehring: *UNSICHTBAR LAND*.

Claus Guth's world premiere production for Theater Basel (2006) with Arno Raunig (soprano), Jan Sell, Ralf Engelmann and Christina Schönfeld (deaf mute soloists)



Photo: Sebastian Hoppe

von Oertzen Rudolf (b.16 February 1910 Neuhaus, Mecklenburg, d.3 August 1990 Hamburg)

Odyssee (1955)

[*Odyssey*]

Opera in six scenes

Libretto by Ulrich von Oertzen, based on Homer's 'Odyssey'
in the translation by Johann Heinrich Voß (G)

Scoring

Major roles: S,T,Bar,BBar

Minor roles: lyrS,M,dramA,2A,2T,buffoB;

chorus

3.1.4.2—0.0.0.0—timp.perc:vib/dr/glsp—2pft—strings

Roles

Odysseus	Arete
Baritone	Alto
Penelope	Nausikaa
Soprano	Lyric Soprano
Telemach	Hermes
Tenor	Tenor
Phemios	Athena
Bass Baritone	Mezzo Soprano
Eurykleia	A Courtier
Alto	Tenor
Calypso	Suitors, Courtiers, etc.
Dramatic Soprano	
Alkinoos	
Buffo Bass	

90'

Time and Place

Ancient Greece

Synopsis

Many years have passed since Ithaca's king, Odysseus, has disappeared. A prophet, Phemios, comes to the palace in Ithaca and reveals the truth about their king. He declares that Odysseus still lives and is planning death and destruction to punish the suitors who have taken over the palace. Meanwhile, Odysseus is being held captive on an island by the nymph Calypso, who is possessed by love for him. In order to be released and to return home, Odysseus must face Poseidon's wrath. Having survived the god's deadly storms, he arrives at the court of the Phaeacian king, Alkinoos who grants him a ship and promises safe passage to Ithaca. Upon his return to Ithaca's shores the goddess Athena appears before him and proclaims that Odysseus must bear one last hardship. As completion of the prophecy, Odysseus brings death and destruction upon the suitors. His wife, Penelope, tricks him to reveal his true identity and the family is happily re-united. *Kathleen L. Brandhofer*

On Sale

979-0-2211-1336-8 Vocal Score (G)

Offenbach Jacques (b.20 June 1819 Cologne, d.5 October 1880 Paris)

Apothicaire et perruquier (1861)

[*Apotheker und Friseur/Apothecary and Coiffeur*]

Opérette-bouffe in one act

New critical edition by Jean-Christophe Keck

(Offenbach Edition Keck OEK)

Libretto by Élie Frébault; original German version by G. Ernst (F,G)

World Premiere

17 October 1861 Salle Choiseul, Paris

Company: Bouffes-Parisiens

World Premiere of OEK Critical Edition

1 June 2007 Kurtheater, Bad Ems

Conductor: Helmut Froschauer

WDR Rundfunkorchester Köln (concert performance)

Scoring

S,2T,Bar

2(lI=picc).1.2.1—2.2.1.0—timp—strings

Roles

Boudinet	Chilperic
Baritone (original version: Tenor)	Tenor
Sempronia	Plumoiseau
his daughter	Tenor
Soprano	

45'

Synopsis

Only two people are missing for the wedding of Boudinet's daughter Sempronia: the bride's hairdresser and – the bridegroom. He is the son of Boudinet's friend, the pharmacist Plumoiseau, who lives far away. Sempronia has never seen her future husband before: Boudinet is convinced that a love match brings nothing but misfortune, so he has ordered that the couple shall see each other for the first time before the altar. When the hairdresser Chilperic eventually arrives, Boudinet mistakes him for the bridegroom and serves him a generous dinner but refuses to let him see the bride. Shortly after, young Plumoiseau arrives. When he is asked to do the bride's hair, he protests at first and then behaves so awkwardly that he breaks the bride's comb. Once the confusion has reached its climax, Sempronia, who was not happy with her father's arrangement in the first place, rises to speak: she recognises Chilperic to be the young man she fell in love with whilst staying in the countryside. She asks her father for his consent to marry him. Boudinet furiously refuses on the grounds that he has made a promise to Plumoiseau senior. At this moment, Chilperic reveals that his family name is Plumoiseau, too – he is no other than the cousin of the pharmacist's son. The family is happily reunited and Sempronia is allowed to marry Chilperic. JL

Time and Place

At the time of Louis XV; a modest room

Le Château à Toto (1868)

[Totos Schloß/Toto's Castle]

Opéra-bouffe in three acts

New critical edition (OEK)

Libretto by Henri Meilhac and Ludovic Halévy (F)

World Premiere

6 May 1868 Palais-Royal, Paris

World Premiere of OEK Critical Edition

14 October 2003 Großer Saal der Hochschule für Musik und Darstellende Kunst Frankfurt am Main

Director: Alexander Grün

Conductor: Frank Löhr

Company: Soloists, Chorus and Orchestra of the Hochschule für Musik und Darstellende Kunst Frankfurt am Main / Fachhochschule Hannover / Internationale Jacques-Offenbach-Festspiele Bad Ems

Scoring

4S,4T

2.1.2.1—2.2.1.0—temp.perc—strings

RolesHector
called 'Toto'
SopranoRaoul
'Marquis de la Pépinière', his friend
TenorBlanche
'Vicomtesse de la Farandole', his friend
SopranoCrécy-Crécy
Buffo TenorJeanne
his daughter
SopranoPitou
her foster brother

Tenor

Catherine
Soprano (or Light High Mezzo
Soprano [Dugazon])

Massepin

notary

Tenor or High Baritone (Baryton
Martin)**Le Financier et le savetier** (1856)

[Der Schuster und der Millionär/

The Shoemaker and the Millionaire]

Opérette-bouffe in one act

New critical edition by Jean-Christophe Keck (OEK)

Libretto by Henri Meilhac;

new German Version by Josef Heinzelmann (F,G)

World Premiere

23 September 1856 Bouffes-Parisiens, Paris

World Premiere of OEK Critical Edition

15 October 2005 Salle Gaveau, Paris

Conductor: Jean-Christophe Keck

Orchestre Pasdeloup (concert performance)

Scoring

S,2T,B

2(l=picc).1.2.2—2.2.1.0—temp.perc:tg!—strings

On-stage: string quartet

RolesBelazor
a millionaire
Buffo TenorLarfaillou
a shoemaker
TenorAubépine
his daughter
Soprano1st Guest
Bass**Synopsis**

The two clans Crécy-Crécy and La Roche-Trompette live close to each other and have been feuding for centuries. Hector, called Toto, is the youngest son of the La Roche-Trompette clan. He has spent his family's fortune in Paris and has now come back for the auction of his castle. For Crécy-Crécy, this is his opportunity to take revenge: he plans to buy his rival's castle and make it into a stable! His daughter Jeanne, though, has secretly been in love with Toto since her childhood and asks Pitou, who she shared a wet nurse with, to buy the building on her behalf. Pitou, on the other hand, is in love with Catherine, a farming woman who in turn is enamoured with Raoul, Toto's elegant companion from Paris. Dressed up as a general, Pitou purchases the castle at the auction. Unfortunately, he loses his wig and his fake beard so he has to escape. He returns completely dandified and smelling of perfume. Catherine, estranged by Raoul's commitment to simple country life, is drawn to Pitou. Crécy-Crécy, however, loses his heart to Blanche, a friend of Toto's from Paris, and begins courting her. To avoid being compromised, he dresses up as a postman for his courtship. Finally, all identities are revealed and Crécy-Crécy gives his blessing to Jeanne and Toto, who are given the old and venerable castle as their dowry. JL

Time and Place

Belazor's saloon in the year 1856

Synopsis

Belazor has become rich at the stock exchange. He resides in a palace, counting the most important men of the country among his friends. There is only one problem: the shoemaker Larfaillou next door, a cheerful fellow, who is always singing songs. The lord is disturbed by the singing. Larfaillou is so impudent as to enter during a reception and to ask for the hand of Belazor's daughter Aubépine – just as in the fable of Lafontaine that Aubépine was reciting to the guests. Belazor wants to get rid of the fellow and thinks he can silence him with twelve Louisdor. Larfaillou has Aubépine explain the rules of the stock exchange to him and instantly applies at gambling what he just learned. With his twelve Louisdor, he wins one round after another, until the rich man loses the shirt off his back. The tables have been turned, Larfaillou is given Aubépine and, following a dividend quoted after the close of the stock market, Belazor begins to work for his 'second first million'. FH

**Recommended Recording**

Ghyslaine Raphael / Eric Huchet / Frank T'Hézan /
Frédéric Bialecki / Orchestre des Concerts Pasdeloup /
Jean-Christophe Keck

Association des Concerts Pasdeloup / Universal Music 442 8964

Monsieur Choufleuri restera chez lui le... (1861)

Opéra-bouffe in one act

New critical edition by Jean-Christophe Keck (OEK)

Libretto by M. de Saint Rémy (= Auguste de Morny), Ernest L'Epine, Hector Crémieux and Ludovic Halévy; German version (F,G)

World Premiere

14 September 1861 Présidence du Corps Législatif, Paris

World Premiere of OEK Critical Edition

28 September 2005 MC2, Auditorium et Grand Théâtre, Grenoble

Director: Laurent Pelly

Conductor: Jérémie Rohrer

Company: Opéra de Lyon

Time and Place

Paris in the year 1833

Synopsis

The nouveau riche Choufleuri wants to introduce himself to society by means of a family concert. Ladies and gentlemen from the noblest circles have been invited to listen to a singing performance featuring three celebrated Italians virtuosos who are talked about by the whole city. But at the last moment, not only the best guests, but the singers as well withdraw their participation. Choufleuri is threatened by disaster, when suddenly Babylas, the lover of Choufleuri's daughter Ernestine (unpopular because of his low rank), has a bright idea. The concert will take place, with Babylas, Ernestine and Choufleuri themselves acting as the Italians. The expert audience is taken in by the deception and Babylas is rewarded with the hand of Ernestine. FH

Scoring

2S,T,2buffoT,lyrBar,2speakers; chorus
2.1.2.1—2.2.1.0—timp_perc:BD/cym/tgl—strings

Roles

Choufleuri
pensioner
Lyric Baritone

Ernestine
his daughter
Soubrette Soprano

Chrysodule Babylas
a young composer
Buffo Tenor

Petermann
Choufleuri's servant
Buffo Tenor

Mr. and Mrs. Balandard
guests
Tenor, Soprano (or Tenor)

Further guests



Photo: Christian Legay

Oyayaye, ou La Reine des îles (1855) 45'

Opéra-bouffe in one act

New critical edition by Jean-Christophe Keck (OEK)

Libretto by Jules Moineaux (F)

World Premiere

26 June 1855 Folies-Nouvelles, Paris

Scoring

T,Bar
3kazoo—crt—pft—db

Roles

Racle-à-mort
Baritone

The Queen Oyayaye
Tenor

Time and Place

An isle

Synopsis

Racle-à-mort, a double-bass virtuoso, has missed his solo at the Paris Théâtre de l'Ambigu-Comique, so he gets the sack and takes to the sea. He eventually finds himself on a South Sea island where he is caught by the indigenous people. They threaten to boil him in a soup when he fails to entertain them. When Oyayaye, the ogre queen, enters with her retinue, he passes her a note which is stuck in his boot: he tells her it is a poem he has set to music (in fact, it is a bill from his washer-woman). Oyayaye, however, loses her patience, and even a song accompanied by the double bass only strengthens her desire for the ritual cooking ceremony. In his distress, Racle-à-mort begins to accompany the ceremony on self-carved cane flutes. The cannibals are enchanted, throw their arrows away and take the flutes to accompany their wild dance. Racle-à-mort, unobserved, collects the arrows and rides his double bass to the coast, raising his handkerchief as a sail. JL

Jacques Offenbach: *Monsieur Choufleuri restera chez lui le...*
Jean-François Vinciguerra's production for Opéra de Metz (2005)
with Sarah Vaysset (Ernestine) and Eric Sahla (Babylas)

Pomme d'api (1873)

Opérette in one act

New critical edition by Jean-Christophe Keck (OEK)

Libretto by Ludovic Halévy and William Busnach (F)

World Premiere4 September 1873 Théâtre de la Renaissance, Paris
Louise Théo and others**World Premiere of OEK Critical Edition**

9 June 2007 Kurtheater, Bad Ems

Conductor: Enrico Delamboye

Scoring

S,T,Bar

2(II=picc).1.2.1—2.2.1.0—timp_perc:BD/cym/tgl—strings

Roles

Rabastens

Baritone

Gustave

his nephew

Tenor

Catherine

*Soprano***Time and Place**Paris, the house of Rabastens; a salon with fireplace and a kitchen
on the ground floor, Gustave's room above on the first floor**Synopsis**

Pomme d'api (little red apple) is the nickname of Gustave's mistress. Young Gustave, however, is very worried because his uncle, the pensioner Rabastens, has made his bill of exchange invalid. Rabastens, an old philanderer but a staunch bachelor at the same time, has decided that Gustave should look for someone else rather than continuing his relationship with Pomme d'api. Rabastens himself is enchanted with his new housemaid Catherine, who, as Gustave soon discovers, is no other than his beloved Pomme d'api. Rabastens offers to make Catherine his mistress, but a dinner finally brings about the denouement. Rabastens realises that he has no chance against the young people's love. JL

50'

Trafalgar sur un volcan (1855)

Comédie à ariettes in one act

Music by Jacques Offenbach and Ernest L'Epine

New critical edition by Jean-Christophe Keck (OEK)

Libretto by Joseph Méry (F)

World Premiere

29 December 1855 Salle Choiseul, Paris

Company: Bouffes-Parisiens

World Premiere of OEK Critical Edition

12 March 2005 Théâtre Mogador, Paris

Conductor: Cyril Diederich

Isabelle Fleur / Eric Huchet / Frank T'Hézan / Till Fechner /
Orchestre Pasdeloup (concert performance)**Scoring**

S,T,Bar

2(picc).1.2.1—2.2crt.1.0—timp_perc:SD—strings

RolesPierre
called Trafalgar
Baritone

St. Elme

Lieutenant on the Sea

Tenor

Miss Katrina

actress at the Royal Theatre in Dublin

*Soprano***Time and Place**

Dublin, 1806

Synopsis

Although Napoleon's army has been beaten by the British, two French naval officers still hold the city of Dublin under their control. The young St. Elme and his fatherly friend Trafalgar have barricaded themselves inside a big powder keg and are threatening to blow it up as soon as there is any sign of resistance in the city. This in turn would cause the volcano looming underground to erupt and lay everything to ruins.

Katrina, an actress, seeks refuge in the house of the two old sea dogs. She has had enough of having to die every evening anew on stage. Trafalgar falls in love with her instantly. He wants to marry her and at last go to sea again with her by his side. To avoid compromising herself, Katrina hides from St. Elme, who returns from a walk to the city. St. Elme, too, is footloose and fancy-free. Unfortunately, the pretty neighbour he desires is already married. This doesn't matter: through his explosive arguments, he is able to convince her husband into selling his wife in accordance with traditional Anglo-Saxon law. St. Elme, however, soon finds out that the woman's eight children were included in the bargain. In desperation, he threatens to ignite the fuse when suddenly Katrina appears and admits that she has long been in love with St. Elme. In addition, she offers him the earnings from her daily 'Hamlet' performance as a dowry. Overwhelmed, St. Elme agrees, and Trafalgar, too, contents himself with his paternal role as he becomes aware of the differences in age and nature between himself and the enthusiastic actress. JL

45'

Raminsh Imant (b.18 September 1943 Ventspils, Latvia)

The Nightingale (2003)

A children's opera in one act

Libretto by James Tucker (E)

Scoring

T,Bar; dancer; children's chorus (including small roles)

1.1.1.1—1.1.0.0—tim.perc—harp/kbd—strings

Roles

The Nightingale

Children's choir, dancer

Emperor

Bass

Death

Tenor

small roles

Individual children

Time and Place

Long ago, China

50'

Synopsis

After a brief orchestral prelude, the chorus, as narrator, reminds us that it is important to keep our best stories alive. It then sets the scene with accounts of the glory and wealth enjoyed by the great Emperor of China long ago.

The Emperor hears of the wondrous singing of a nightingale which lives in the forest behind his palace. He demands that she be found and brought to him to hear. Her song moves him to tears and he offers her an honoured place at court.

One day a gift arrives from the Emperor of Japan – a mechanical nightingale covered with jewels. The Emperor and his court are enchanted by this new bird and the true nightingale quietly flies away. The Emperor is furious at her departure, and banishes her. After much playing, the mechanical bird eventually breaks down.

Five years pass and the Emperor becomes gravely ill. When Death arrives to take his life, the true nightingale returns and sings. Death is so charmed by her song that he restores the Emperor's life. The grateful Emperor asks her to stay always at court. The nightingale replies that she must be free but promises to visit and sing as often as she can for the Emperor and for all his people, "the highborn and the low".

Imant Raminsh: *The Nightingale*.

World premiere production by the Children's Chorus of Washington (2005)



Photo: Quentin Furlong

Rorem Ned (b.23 October 1923 Richmond, Indiana)

Our Town (2005)

Opera

120'

Libretto by J D McClatchy based on Thornton Wilder (E)

World Premiere

24 February 2006 Musical Arts Center, Bloomington, Indiana

Director: Vincent Liotta

Conductor: David Effron

Company: Indiana University Opera Theater

Scoring

2S,2M,3T,Bar,B; chorus

2.1.2.1—2.1.0.0—pft—strings

Roles

Stage Manager

Tenor

Dr Gibbs

the town doctor

Bass

Mrs Soames

Mezzo Soprano

George Gibbs

son of Dr and Mrs Gibbs

Tenor

Emily Webb

daughter of Mr and Mrs Webb

Soprano

Mrs Webb

Soprano

Joe Crowell

Frank

Sam

friends of George

Lady in the balcony

Soprano

Man in the audience

Mr Webb

the newspaper editor

Baritone

Simon Stimson

the choirmaster

Tenor

Mrs Gibbs

Mezzo-soprano

Time and Place

Grover's Corners, New Hampshire, 1901

Synopsis

The story follows the lives of two small town families, the Gibbs family and the Webb family, both of whom live in the New England community of Grovers Corners, New Hampshire, just after the turn of the twentieth century. The Stage Manager introduces the audience to Doc Gibbs and his wife, and Editor Webb and his family. We also meet their two respective high school aged children, George Gibbs (star of the basketball team), and Emily Webb (the best student in the class). We witness some of the routine happenings in the town as George and Emily interact with their parents. Doc and Mrs Gibbs stay out on the porch in the moonlit night, reminiscing, even as George and Emily, back at their windows, also stare at the moon, and at each other.

Three years later, George and Emily are preparing to get married. Doc and Mrs Gibbs reflect on their own marriage, and then the Stage Manager transports us back two years to tell the story of how George and Emily fell in love. We then jump back again three years in the future, to witness the big wedding itself.

Nine years after the wedding, in the town cemetery, the dead are gathered on chairs to one side, and many are familiar faces. We suddenly notice a funeral procession approaching. We learn that it is Emily herself who has died, and as her coffin is lowered to the ground, she comes forth and joins the dead. Emily expresses her wish to return to her life, for just one day, despite the warnings of dead townspeople. The Stage Manager agrees to accompany her back to the day of her thirteenth birthday. Suddenly she is back in Grover's Corners, and all the old familiar faces are going about their daily lives, oblivious to how fleeting are joy and life. She begs the Stage Manager to return her to the dead, and he consents. The Stage Manager comes forward again: "Only this place still straining away, straining away all the time, straining away to do its best." In an indifferent universe the world keeps on.

Ned Rorem: *Our Town*.

Vincent Liotta's world premiere production for Indiana University Opera Theater at the Musical Arts Center, Bloomington (2006)



Photo: Indiana University Opera Theater/IU Photographic Services

Rubinstein Anton (b.28 November 1829 Vkhvatinets, Russia, d.20 November 1894 nr. St Petersburg)

Das verlorene Paradies op.54 (1855-56) 120'

[Paradise Lost]

Spiritual opera / Oratorio in three parts

Libretto by Arnold Schrönbach, after Milton (G)

World Premiere

1 March 1858 Weimar
Conductor: Franz Liszt

World Stage Premiere

1875 Düsseldorf

Scoring

3S2A,T,Bar,B; chorus
2(picc).2.2.2—4.2.3.1—temp.perc(1):BD—harp—org—strings

Roles

An Angel	Gabriel	The Heavenly,
Soprano	Alto	The Outraged,
Eva	A Voice	The Apparitions,
Soprano	Tenor	The Angels,
Raphael	Adam	The Infernal
Soprano	Baritone	
Michael	Satan	
Alto	Bass	

Time and Place

Heaven – Hell – The Garden of Eden

Synopsis

God has gathered the heavenly spirits around him in order to create a being that is to govern the world at his side. Lucifer is upset about this new regime. A battle is fought between the heavenly hosts, during which the rebels are cast into hell, promising revenge. Since heaven is invincible, the new battlefield will be the world devised by God, with all its creatures. Satan calls forth Night, Sin, Death, Pride, Lechery and Frailty while God declares his creation to be compensation for all that is lost and for the pain inflicted during the victorious battle. He creates the Earth and gives it light, a firmament, water, continents, plants, animals and finally humans, to rule over everything else.

The almighty creator is praised with hallelujahs – at the same time, however, the hellish spirits celebrate their triumph: Adam and Eve have disobeyed God's commands and eaten of the Tree of Knowledge which had been planted to put their obedience to the test. God appeases the host of heavenly servants: he had foreseen the victory of evil but decided to provide humanity with free will. They have to atone for their guilt by leading a finite, working life on Earth. As a consolation they are promised a new future that they can achieve of their own accord as well as with God's benevolence. JL

Schwemmer Frank (b.26 November 1961 Berlin)

Robin Hood (2007)

Adventure opera in fifteen scenes

Libretto by Michael Frowin (G,E)

World Premiere

2 November 2008 Komische Oper Berlin

Director: Andreas Homoki

Conductor: Patrick Lange

Company: Komische Oper Berlin

Scoring

S2M,4T,3Bar,B,actor; children's chorus; male chorus
1(picc),1(=corA)2(=E,cl,fl=bcl);1(=dbn)—0.2.1.0—
temp.perc(2):marimba/glsp/BD/tam-t/6tom-t/2cym/tgl/quijada/
2wdbl/tpl.bl/güiro/cast/chimes(metal,bamboo)/SD/cowbell/2bongos/
2congas—strings(3.2.2.3.1)

Roles

Daniel	Alan-a-Dale	Prince John
Tenor	Light Tenor	Tenor
Beate	Brother Tuck	Sheriff
his mother	Bass	Baritone
Mezzo Soprano	Little John	Counselor Harry
Maximilian	Baritone	Singing Actor (Baritone)
his father	Maid Marian	The 'Computer Kids',
Baritone	Soprano	other imprisoned children
Robin Hood	Bess	The Sheriff's soldiers
Tenor	Mezzo Soprano	

Synopsis

Daniel's parents are having a row yet again. The only thing Daniel can do is switch on the computer and play a game developed by his father – 'Robin Hood'. Unfortunately something is wrong with the game: as soon as a certain key is pressed, time plunges into a hole. Suddenly Robin Hood himself is standing before the boy, marvelling at his strange trousers. Another click of the mouse sees Daniel by

himself at the heart of Sherwood Forest where he is in for some adventures at the side of Robin and his comrades – and where life is so much cooler than at home. To start with, Daniel is the only one who enjoys the game. The other kids, who are used to conquering hostile worlds on their computers and who have also been thrown into the dark Middle Ages by pressing the wrong key, find the real forest stupid and dangerous. However, Daniel persuades them to join him in the battle against the evil Prince John.

When the kids hold up a carriage transporting tax money that has been extorted from the poor, they are captured. In the meantime, Daniel's mother has to deal with Prince John and his henchmen who have ended up in her living-room. Daniel's father, who, in an attempt to rescue his son, has entered the parallel world, is courted by Bess, the court lady of Robin's bride, Marian. Eventually Daniel's side manages to defeat the villains with cunning and their united power, and Daniel's mother finds the right key to bring them back to the present. JL

Frank Schwemmer: *Robin Hood*.

Andreas Homoki's world premiere production for Komische Oper Berlin (2008) with Christoph Späth (Robin) and Thomas Ebenstein (Daniel)



Photo: Monika Ritterhaus

Schwertsik Kurt (b.25 June 1935 Vienna)

Der Schlaf der Gerechten op.90 (2004)

[The Sleep of the Righteous]

Chamber opera in one act

Libretto by Kristine Tomquist (G)

World Premiere

31 October 2004 Tiroler Landestheater, Innsbruck

Director: Kristine Tomquist

Conductor: Dorian Keilhack

Company: Sirene Operntheater Wien

Scoring

S,A,T,B

bcl.asax—tpt.trbn—accordion—vib—vln.db

15'

Roles

Johanna

Soprano

Johann

Tenor

Zwerg (Dwarf)

Alto

Voltaire

Bass

Synopsis

Johann and Johanna have everything in life except an heir who satisfies their demands. They reject a dwarf who does not size up to their expectations, and Voltaire who is too difficult to understand. The third heir apparent is a thief who seems perfect at last. The couple can finally go to sleep, but in the night the thief steals everything they have.

ter Schiphorst Iris (b.22 May 1956 Hamburg)

Die Gänsemagd (2009)

[The Goose Girl]

Opera for children

Libretto by Helga Utz (G)

World Premiere

2009/10 Taschenoper, Vienna (planned)

90'

Scoring

c.6 singers

bcl—accordion—vlc—sampler

Roles

Princess

King / Butcher

Her mother, the Queen /

Prince

Kürdchen, The Goose Keeper

The Horse

Female Servant

Synopsis

A princess is sent by her mother to a distant kingdom in order to marry a rich prince. With a talisman her mother gave her and

accompanied by her maid and Fallada, a speaking horse, she sets out on her journey. Along the way, the maid suddenly refuses to serve her lady. When the princess kneels down at a brook to drink some water, she loses her talisman. As a result, the maid gains power over the princess who is now unprotected. She switches their roles, commands the princess to remain silent and, on arrival at their destination, marries the prince. Fearing that Fallada might betray her, she has him killed.

The princess, now a goose girl working with Kürdchen, a goose keeper, asks the knacker to hang the horse's head from the city gate. Whenever she passes the gate, the horse speaks to her. Kürdchen, not knowing what to make of this, talks to the king about what he has seen. When the princess is confronted by the king, she refuses to answer since she is sworn to silence. The king suggests that she crawl into an oven to express her grief there in private. However, he eavesdrops on her and tells her story at his dinner party, asking his daughter-in-law, the former lady's maid, for her opinion as to the proper punishment for such a deed. The punishment she suggests is finally administered to herself, and the true princess is married to the prince. AM

Steinke Günter (b.24 April 1956 Lübeck)

Till Eulenspiegel (2003-04)

Opera for children

100'

Libretto by Helga Utz, based on 'Ein kurzweiliges Buch von Till Eulenspiegel aus dem Lande Braunschweig' by Hermann Bote, 1510 (G)

World Premiere

16 May 2004 Theater, Werkstatt, Darmstadt

Director: Nicholas Broadhurst

Conductor: Norbert Biermann

Company: Staatstheater Darmstadt

Scoring

M,2T,Bar,B,speaker

children's chorus

1.0.1.0—0.1.1.0—perc(1):marimba/cym/Chin.cym/crot/metal bl/
5wdbl/5tpl.bl/bongos/2tom-t(med,lg)/tam-t(med)/BD/SD—
vln.vla.vlc.db

Roles

Till Eulenspiegel

Tenor

Till's mother /

Countess von Hirschwald /

Nurse

spoken role

Priest /

The Baker's assistant /

First witness /

Minister

Bass

Master carpenter /

Steal /

Teacher /

Infirmary master

Tenor

Baker /

Smart /

Blacksmith /

Adelheid /

Second witness

Baritone

The Beautiful stupid

countrywoman /

Countess von Fischbach /

The Baker's wife /

Donkey

Mezzo Soprano

Citizens

Synopsis

The merry pranks of Till Eulenspiegel, who began playing practical jokes as early as at his christening, have been popular for centuries among young and old. Till is reluctant to accept people as they are. Instead, he tries to make them think about their monotonous, stupid and unimaginative lives by provoking them time and again, as if to tell us that our lives could be so much more beautiful if we did not make it so difficult for each other.

The opera, in which a children's choir features prominently, stages 17 of Till's merry pranks, starting with his birth. As a child he drives his mother to distraction with his inherent lack of work ethic and sense of order. In the course of the opera we see a few of the best-known episodes from Till's life, such as the tightrope walk, reading donkey, conceited vicar and the malicious blacksmith, as well as the baked owls and guenons. *Helga Utz*

Günter Steinke: *Till Eulenspiegel*.

Nicholas Broadhurst's world premiere production for Staatstheater Darmstadt (2004) with Christian Schöne (Till) and Ulrike Leithner (Mother)



Photo: Cornelia Illius

Valtinoni Pierangelo (b.11 January 1959 Montecchio Maggiore, nr.Vicenza)

Pinocchio (2001/06)

Opera in two acts (revised version)

80'

Libretto by Paolo Madron with the collaboration of Jetske Mijnssen, based on 'Le avventure di Pinocchio' by C. Collodi; German version by Hanna Francesconi (I,G,E)

World premiere of version

5 November 2006 Komische Oper Berlin

Director: Jetske Mijnssen

Conductor: Anna-Sophie Brüning

Company: Komische Oper Berlin

Scoring

2S,M,T,BBar,B,14child soloists; children's chorus

1.1.1.1—2.1.0.0—perc(2):l=bongos/2cowbells/2SD/claves(susp)/congas/glsp/C#3,D3)/whip/pedal dr/hi-hat/susp.cym/tamb/t.mil/3timp/4tom-t/tgl/wdbl; ll=cowbell/aeolian chimes/t.bells(F1-G1)/SD/claves(susp)/congas/cyms/glsp/lg parade dr/with cym/güiro/maracas/4metallophones(SSAB)/suspcym/ratchet/tamb/tgl/wdbl—pft—strings

Continued >

Pierangelo Valtinoni: *Pinocchio*.

Jetske Mijnssen's production for Komische Oper Berlin (2006) with Karen Rettinghaus (Pinocchio) and Susanne Kreusch (Fairy)



Photo: Monika Rittershaus

Pinocchio Continued**Roles**

Pinocchio Soprano	Lucignolo <i>child's voice</i>	Dr Raven <i>child's voice</i>
Geppetto Bass/Baritone	Two Policemen <i>children's voices</i>	Dr Owl <i>child's voice</i>
The Fairy Soprano	Arlecchino <i>child's voice</i>	Four Hares <i>children's voices</i>
The Cat Mezzo Soprano	Pulcinella <i>child's voice</i>	Tuna Fish <i>child's voice</i>
The Fox Tenor	Innkeeper <i>child's voice</i>	The Speaking Cricket, marionettes,
Mangiafuoco Bass	Snail <i>child's voice</i>	wayfarers to Schlauffen Land, fish

Time and Place

Geppetto's house, Mangiafuoco's theatre, an inn, in front of the Fairy's house, in the shark's body

Synopsis

The Fairy tells the story: The old puppet maker Geppetto has created the perfect marionette, Pinocchio, who is able to move on his own. Geppetto sends Pinocchio to school, but the lively and wilful little boy goes to the puppet theatre instead. Mangiafuoco, the director, is tired of telling the old tales over and over again and gives Pinocchio money to travel around and bring him new stories. But Pinocchio is robbed by a pair of scoundrels and has to flee from the police because he is not able to pay for the meal he had at an inn. A pigeon brings him to the fairy's house, but the snails needs so long to come and let him in that Pinocchio breaks down from hunger and cold in front of the door.

After the animals have already prepared Pinocchio's funeral, the Fairy re-awakens him with some bitter medicine. When Pinocchio denies all the fooleries he has committed, suddenly his noses grows longer and longer. The Fairy exhorts him not to lie anymore. On his way back to school Pinocchio meets his old friend Lucignolo. Both boys plan to travel to where every wish instantaneously comes true and where nobody has to work. But the idlers' land turns out to be but an illusion, created by an evil magician who now catches the boys and puts a spell on them. They look like donkeys now, and Pinocchio tries to drown them in the sea. But the fish eat his ears and tail, and finally, a huge shark swallows him. Pinocchio hears weeping, and following the voice finds Geppetto who now lives in the shark's stomach. Pinocchio regrets what he has done, and carries the old man out on his shoulders. JL

Die Schneekönigin (2008)

[La Regina delle nevi/The Snow Queen]

Opera in two acts

80'

Libretto by Paolo Madron; German version by Hanna Francesconi
(G,I,E)

World Premiere

2009/10 Komische Oper Berlin

Scoring

2S,M,A,2T,Bar,3child soloists
children's chorus; children's ballet
small orchestra

Roles

Gerda <i>Lyrical Soprano</i>	The Reindeer <i>Baritone</i>
Kay <i>Lyrical Tenor</i>	The Princess <i>child's voice</i>
The Snow Queen <i>Light/Coloratura Soprano (only vocalise)</i>	The Prince <i>child's voice</i>
The Grandmother / The Sorceress with the flowers / Lapp woman <i>Alto/Mezzo Soprano</i>	The Robber's daughter <i>child's voice</i>
The Crow <i>Character Tenor/Buffo Tenor</i>	River, birds, robber gang, snow grouses, monster snowflakes
The Magpie <i>Mezzo Soprano</i>	

Synopsis

One winter's day, Kay and Gerda's grandmother tells the two children the legend of the Snow Queen. When Gerda is reminded of roses by seeing ice flowers, she sings a song about roses. Kay starts to behave strangely; he laughs at the other children's games, takes to solving arithmetical problems and rejects Gerda when she, worried about him, tries to talk to him. One day, when the Snow Queen appears to him on a grand sleigh, Kay follows her. Gerda begins to search for him but neither people, animals, nor the river can help her. For a while she stays in the idyllic cottage of a sorceress until the sight of roses and their hats reminds her of Kay and the purpose of her quest. On her long journey, Gerda receives the help of various people and animals: a raven, a princess and her prince, a robber girl who initially does not seem to be willing to help, and the girl's reindeer. An old and wise Lapp woman, who knows where Kay is to be found, reveals the secret of his transformation to her. He was hit by a splinter of a magic mirror created by the devil. With the last of her strength, Gerda reaches the Snow Queen's palace in the distant north. There she finds Kay, but he is blind and deaf to her. She cries and embraces him in desperation. Her tears wash the splinter out of his heart and break the spell. The Snow Queen's palace melts away and all around it a sea of blossoming flowers unfolds. JL

Vivier Claude (b.14 April 1948 Montreal, d.7 March 1983 Paris)

Kopernikus (1979)

Opera in two acts

Scoring

coIS,S,M,A,T(hBar),Bar,B, Narrator
 0.1.3.0—0.1.1.0—perc(played by singers):*tam-t/Balinese gong/rin gongs/ant.cyms/t.bells*—vln

Roles

Coloratura Soprano

Soprano

Mezzo Soprano

Alto

Baritone-Martin or Tenor

Baritone

Bass

Narrator

67'

Synopsis

In this 'mystic tale' the central character Agni – named after a Hindu deity – calls on historical and mythical figures: Lewis Carroll, Merlin, a witch, the Queen of the Night, a blind prophet, an old monk, Tristan, Isolde, Mozart, the Lord of the Waters, Copernicus and his mother.

Is Agni merely dreaming that they are present? Are they no more than figments of her imagination? Or are they memories of the human archetypes that accompanied her during her ritual initiation? Agni dematerializes.

Recommended Recording

(within Pierre Audi's staging of *Rêves d'un Marco Polo*)

Claron McFadden / Tomoko Makuchi / Harry van der Kamp /

Asko Ensemble / Schönberg Ensemble / Reinbert de Leeuw

Opus Arte 2DVD OA 0943D

Claude Vivier: *Kopernikus*. Pierre Audi's production for Netherlands Opera (2004)



Photo: Clärchen and Matthias Baus

Addenda

Recent Recordings

Selected recent recordings of works in the 2004 Opera Catalogue

John Adams: *I was looking at the ceiling and then I saw the sky*
 Soloists of Young Opera Company Freiburg /
 The Band of Holst Sinfonietta / Klaus Simon
Naxos 8.669003-04

Eugen d'Albert: *Tiefland*
 Lisa Gasteen / Johan Botha / Falk Struckmann / Kwangchoul Youn /
 Wiener Singakademie / Radio Symphonieorchester Wien /
 Bertrand de Billy (2003, live at the Vienna Konzerthaus)
Oehms Classics OC 312

Eugen d'Albert: *Tiefland*
 Eva-Maria Schnitzler / Peter Seiffert / Matthias Goerne / László Polgár /
 Chor & Orchester des Opernhauses Zürich / Franz Welser-Möst /
 Matthias Hartmann, dir. (2006)
EMI Classics 2 34482 9 (DVD)

Louis Andriessen: *Writing to Vermeer*
 Susan Narucki / Susan Bickley /
 Barbara Hannigan /
 Asko & Schönberg Ensembles /
 Reinbert de Leeuw
Nonesuch 7559798872



Dominick Argento:
Casanova's Homecoming
 Patryk Wroblewski / Débria Brown /
 Orchestra of the Moores Opera Center / Peter Jacoby (2004)
Newport Classic NPD 85673/2

Dominick Argento: *Postcard from Morocco*
 Rinnat Moriah / Amanda Majeski / Tammy Coil / Joshua Stewart /
 Brian Porter / Elliot Madore / Evan Hughes /
 Curtis Opera Theatre and Chamber Ensemble / Rossen Milanov
Albany Records TROY 1098-99

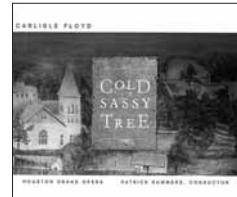
Jack Beeson: *Sorry Wrong Number / Practice in the Art of Elocution*
 Patricia Dell / Charlotte Surkin / Wendy Hill / Gerald Steichen /
 Roosevelt André Credit / Kimako Trotman / Maria Bedo /
 Dominic Inferrera / Richard Holmes / Patricia Sonego /
 John Schumacher / Center for Contemporary Opera / Richard Marshall
Albany Records TROY 1009

Leonard Bernstein: *Candide*
 Loriot / Jerry Hadley / Marjana Lipovsek / Sylvia Koke /
 Thomas Gahel / Robert Chafin /
 Deutsches Symphonie-Orchester Berlin / David Stahl (Berlin 2005, live)
Capriccio 71 056 (SACD)

Leonard Bernstein: *Mass*
 Randall Scarlata / Company of Music /
 Tölzer Knabenchor /
 Chorus Sine Nomine /
 Tonkünstler-Orchester /
 Absolute Ensemble / Kristjan Järvi
Chandos CHAN CHSA 5070(2)

Leonard Bernstein: *Mass*
 Jerry Hadley /
 Pacific Mozart Ensemble /
 Rundfunkchor Berlin /
 Staats- und Domchor Berlin / Deutsches Symphonie-Orchester Berlin /
 Kent Nagano
Harmonia Mundi HMC 901840.41

Carlisle Floyd: *Cold Sassy Tree*
 Patricia Racette / Dean Peterson /
 John McVeigh / Margaret Lloyd /
 Houston Grand Opera Orchestra and
 Chorus / Patrick Summers
Albany Records TROY 758-59



Carlisle Floyd: *Willie Stark*
 Dennis Jesse / Kathryn Drake /
 Adam Holcombe /
 Louisiana State University Opera Orchestra / John Keene (2008)
Newport Classic NPD 62002 (DVD)

Detlev Glanert: *Scherz, Satire, Ironie und tiefere Bedeutung*
 Opernhaus Halle / Roger Epple (2001, excerpt)
 (Deutscher Musikrat – Musik in Deutschland 1950–2000 /
 Musiktheater: Musikalische Komödien)
BMG Classics 74321 73633 2

Detlev Glanert: *Der Spiegel des großen Kaisers*
 Nationaltheater Mannheim / Jun Märkl (1995, excerpt)
 (Deutscher Musikrat – Musik in Deutschland 1950–2000 /
 Musiktheater: Oper)

BMG / RCA 74321 73544 2

HK Gruber: *Frankenstein!!*
 BBC Philharmonic / HK Gruber
Chandos Records CHAN 10404



Wilhelm Kienzl: *Der Evangelimann*
 Jürgen Müller / Alexandra Reinprecht /
 Walter Fink / Wolfgang Koch /
 Janina Baechle / Chor & Orchester
 der Wiener Volksoper /
 Alfred Eschwé / Josef Köpplinger dir. (2006)
Capriccio 93516 (DVD)

Hans Krása: *Brundibár*
 Music of Remembrance / Gerard Schwarz
Naxos 8.570119

Peter Maxwell Davies:
Mr Emmet Takes a Walk
 Adrian Clarke / Jonathan Best /
 Rebecca Caine / Psappha /
 Etienne Siebens
Psappha PSA CD 1002



Mozart / Strauss: *Idomeneo*
 Dario Schmuck / Sofia Soloviy /
 Cinzia Forte / Francesca Scaini /
 Slovak Choir of Bratislava /
 Orchestra Internazionale d'Italia /
 Corrado Rovaris (Festival della Valle d'Itria 2006)
Dynamic CDS 532/1-2

Olga Neuwirth: *Lost Highway*
 Vincent Crowly / Constance Hauman /
 David Moss / Georg Nigl /
 Andrew Watts / Klangforum Wien /
 Johannes Kalitzke
Kairos 0012542KAI (2 SACD Hybrid)
 Diapason d'Or



Helmut Oehring / Iris ter Schiphorst: *Bernarda Albas Haus*
 Arno Raunig / Christina Schönfeld / Jörg Wilkendorf / Peter Kowald /
 Markus Reschtnewki (Basel 1999, excerpt)
 (Deutscher Musikrat – Musik in Deutschland 1950–2000 /
 Tanztheater: Motive der Weltliteratur)
BMG 74321 73577 2

Jacques Offenbach:
La Grande-Duchesse de Gérolstein
 (OEK Critical Edition)

First release on CD/DVD in the complete
 original version

Felicity Lott / Sandrine Piau /
 Yann Beuron / Franck Leguérinel /
 Eric Huchet / François Le Roux /
 Les Musiciens & Chœur des
 Musiciens du Louvre Grenoble /
 Marc Minkowski / Laurent Pelly dir.
 (Théâtre du Châtelet, Paris 2004)

EMI / Virgin CD 545734 2 / DVD 310239 9
Diapason d'Or / ECHO Klassik 2006

Kurt Schwertsik: *Roald Dahl's Goldilocks*
 Kurt Schwertsik / Vienna Radio Symphony Orchestra /
 Dennis Russell Davies

Oehms Classics OC 342

Jaromír Weinberger: *Schwanda the Bagpiper*
 Matjaz Robavs / Tatiana Monogarova / Ivan Choupenitch /
 Larisa Kostyuk / National Philharmonic Orchestra of Belarus /
 Wexford Festival Opera Chorus /
 Julian Reynolds

Naxos 8.660146-47



Recent Publications

Recently published scores and libretti of works in the 2004 Opera Catalogue

Detlev Glanert:

Die drei Rätsel

979-0-2025-3097-9 Libretto (G)

979-0-2025-3098-6 Libretto (I)

Peter Maxwell Davies:

Mr Emmet Takes a Walk

979-0-060-11654-4 Vocal Score (E)

Jacques Offenbach:

Les Contes d'Hoffmann (Critical Edition)

979-0-2025-3218-8 Vocal Score (F,G)

979-0-2025-3219-5 Supplement

(co-publication with Schott Music)

Jacques Offenbach:

Les Fées du Rhin (OEK Critical Edition)

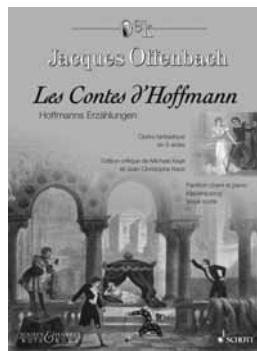
979-0-2025-3039-9 Vocal Score (G)

Jacques Offenbach:

La Grande-Duchesse de Gérolstein

(OEK Critical Edition)

979-0-2025-3038-2 Vocal Score (G,F)



Errata

Works in the 2004 Opera Catalogue no longer available from Boosey & Hawkes

Eugen d'Albert: *Die Abreise*

Michael Torke: *King of Hearts*

Michael Torke: *Strawberry Fields*

Title Index

- After Life** van der Aa 6
- Ali-Baba** Cherubini 15
- Alice in Wonderland** Chin 20
- Amico Fritz, L'** Mascagni 34
- Ann and Séamus** Hatfield 27
- Apothicaire et perruquier** Offenbach 41
- Besessenen, Die** Kalitzke 27
- Bezdomna jaskólka** Laks 30
- Bliss** Dean 22
- Book of Disquiet, The** van der Aa 7
- Caligula** Glanert 23
- Cavalleria rusticana** Mascagni 35
- “...ce qui arrive...” Neuwirth 37
- Château à Toto, Le** Offenbach 42
- Cheval de bronze, Le** Auber 12
- Commedia, La** Andriessen 11
- Corridor, The** Birtwistle 13
- Deux Journées, Les** Cherubini 15
- Doctor Atomic** Adams 8
- Financier et le savetier, Le** Offenbach 42
- Flowering Tree, A** Adams 9
- Freund Fritz** Mascagni 34
- Gänsemagd, Die** ter Schiphorst 48
- Guglielmo Ratcliff** Mascagni 36
- GUNTEN** Oehring 38
- heilige Johanna der Schlachthöfe, Die** Fenigstein 23
- herr nordwind, der** Gruber 26
- Hirondelle inattendue, L'** Laks 30
- Holzs Schiff, Das** Glanert 24
- Idalide, L'** Cherubini 16
- Ifigenia in Aulide** Cherubini 16
- Im Dickicht der ZEICHEN (aus: du wo?)** Oehring 39
- Inferno** Kalitzke 28
- Io Passion, The** Birtwistle 13
- Jackie O** Daugherty 21
- Kobayashi singt (unter fremden Sternen)** Oehring 39
- Kopernikus** Vivier 51
- Koukourgi** Cherubini 17
- Leporellos Tagebücher** Mozart/Dobler 37
- Mareike von Nymwegen** d'Albert 10
- Médée** Cherubini 17
- Minotaur, The** Birtwistle 14
- Monsieur Choufleuri restera chez lui le...** Offenbach 43
- Monsieur de Chimpanzé** Keck 29
- Nightingale, The** Raminsh 45
- Nijinskys Tagebuch** Glanert 25
- Odyssee** von Oertzen 41
- One** van der Aa 7
- Our Town** Rorem 46
- Oyayaye** Offenbach 43
- Pimmalione** Cherubini 18
- Pinocchio** Valtinoni 49
- Pomme d'api** Offenbach 44
- Pulcinella** Krol 29
- Rantzau, I** Mascagni 36
- Robin Hood** Schwemmer 47
- Sacrifice, The** MacMillan 33
- Schneekönigin, Die** Valtinoni 50
- Schlaf der Gerechten, Der** Schwertsik 48
- Semper Dowland, simper dolens** Birtwistle 14
- Skellig** Machover 32
- Solaris** Glanert 25
- sposo di tre e marito di nessuna, Lo** Cherubini 19
- Sultana von Cádiz, Die** de Arriaga/Brüning 12
- Tangier Tattoo** Lunn 31
- Till Eulenspiegel** Steinke 48
- Trafalgar sur un volcan** Offenbach 44
- UNSICHTBAR LAND** Oehring 40
- verlorene Paradies, Das** Rubinstein 47
- War of the Sons of Light Against the Sons of Darkness, The** Maayani 32
- Wasserträger, Der** Cherubini 15
- Water Carrier, The** Cherubini 15
- William Ratcliff** Mascagni 36

Boosey & Hawkes Addresses

Website <http://www.boosey.com/opera>

Germany Boosey & Hawkes/Bote & Bock GmbH & Co KG
 Anton J. Benjamin GmbH
 Lützowufer 26, 10787 Berlin
 Tel: +49 (0)30 2500 1300
 Fax: +49 (0)30 2500 1399
 Promotion Email: composers.germany@boosey.com
 Hire Email: leihbibliothek@boosey.com

United Kingdom Boosey & Hawkes Music Publishers Ltd.
 Aldwych House, 71–91 Aldwych, London WC2B 4HN
 Tel: +44 (0)20 7054 7200
 Promotion Fax: +44 (0)20 7054 7293
 Promotion Email: composers.uk@boosey.com
 Hire Fax: +44 (0)20 7054 7292
 Hire Email: hirelibrary.uk@boosey.com

USA Boosey & Hawkes Inc.
 35 East 21st Street
 New York, NY 10010 6212
 Tel: +1 212 358 5300
 Fax: +1 212 358 5306
 Promotion Email: composers.us@boosey.com
 Hire Email: hirelibrary.us@boosey.com

*In the following countries Boosey & Hawkes operates through agents with whom enquiries should be made and orders placed.
 For countries not listed please contact Boosey & Hawkes in London.*

Argentina Barry Editorial Com. e Ind. SRL
 Tel: +54 11 4383 0745 Fax: +54 11 4383 3946
barry@speedy.com.ar

Australia Hal Leonard Australia Pty. Ltd.
 Tel: +61 3 9585 3300 Fax: +61 3 9585 8729
aussshows@halleonard.com

Austria Thomas Sessler Verlag GmbH
 Tel: +43 1 505 9624 Fax: +43 1 504 4895
musik@sesslerverlag.at

Belgium Auteursbureau ALMO PVBA
 Tel: +32 3 260 68 10/14 Fax: +32 3 216 95 32
info@almo.be

Canada Boosey & Hawkes Inc (see USA)

Croatia Hrvatsko Drustvo Skladatelja ZAMP
 Tel: +385 1 48 16 909 Fax: +385 1 48 16 913
suzana.markovic@hds.hr

Czech Republic Dilia
 Tel: +420 283 893 709 Fax: +420 266 199 836
info@dilia.cz

Denmark Edition Wilhelm Hansen AS
 Tel: +45 33 11 78 88 Fax: +45 33 14 81 78
ewh@ewh.dk

Estonia & Finland Fennica Gehrman
 Tel: +358 9 7590 6311 Fax: +358 9 7590 6312
info@fennicagehrman.fi

France Durand-Salabert-Eschig
 (Universal Music Publishing Group)
 Tel: +33 1 4441 5071
location.rental@umusic.com

Greece SOPE Hellas
 Tel: +30 210 685 7481 Fax: +30 210 685 3174
sope@hol.gr

Hungary Editio Musica Budapest
 Tel: +36 1 236 1100 Fax: +36 1 236 1101
emb@emb.hu

Iceland Gehrmans Musikförlag AB
 Tel: +46 8 610 0600 Fax: +46 8 610 0625
hire@gehrmans.se

Israel Samuel Lewis
 Tel & Fax: +97 2 9955 3017
samlewis@zahav.net.il

Italy BMG Ricordi s.p.a.
 Tel: +39 02 98813 4313 Fax: +39 02 98813 4258
rental@umusic.com

Japan Schott Japan Company
 Tel: +81 33 263 6530 Fax: +81 33 263 6672
info@schottjapan.com

Latvia & Lithuania Gehrmans Musikförlag AB
 Tel: +46 8 610 0600 Fax: +46 8 610 0625
hire@gehrmans.se

Mexico Boosey & Hawkes Inc (see USA)

Netherlands Albersen Verhuur v.o.f.
 Tel: +31 70 3450865 Fax: +31 70 3614528
verhuur@albersen.nl

New Zealand Hal Leonard Australia Pty. Ltd.
 Tel: +61 3 9585 3300 Fax: +61 3 9585 8729
aussshows@halleonard.com

Norway Norsk Musikförlag a/s
 Tel & Fax: +47 22 42 44 35
hire@musikforlaget.no

Poland Polskie Wydawnictwo Muzyczne S.A.
 Tel: +48 22 827 89 23 Fax: +48 22 826 97 80
hire@pwm.com.pl

Portugal Intermusica Representações Musicais
 e Artísticas, Lda
 Tel: +35 (1) 217 277 214 Fax: +35 (1) 217 277 213
helder@intermusica.pt

Slovak Republic Lita
 Tel: +42 17 5820 2348 Fax: +42 17 6280 2246
baliova@lita.sk

Slovenia Edicije Drustva Slovenskih Skladateljev
 Tel: +386 1 241 56 62 Fax: +386 1 241 56 66
edicije@drustvo-dss.si

South Africa Accent Music C.C.
 Tel: +27 11 339 1431 Fax: +27 11 339 7365
aemdon@mweb.co.za

South America Dacisa (except Argentina & Brazil)
 Tel & Fax: +59 8 269 5143

Spain Monge y Boceta Asociados Musicales, SL
 Tel: +34 91 431 6505 Fax: +34 91 577 9166
myb@mongeboceta.com

Sweden Gehrmans Musikförlag AB
 Tel: +46 8 610 0600 Fax: +46 8 610 0625
hire@gehrmans.se

Switzerland Atlantis Musikbuch-Verlag AG
 Tel: +41 43 499 86 60 Fax: +41 43 499 86 62
atlantismusik@tele2.ch

BOOSEY & HAWKES

www.boosey.com/opera