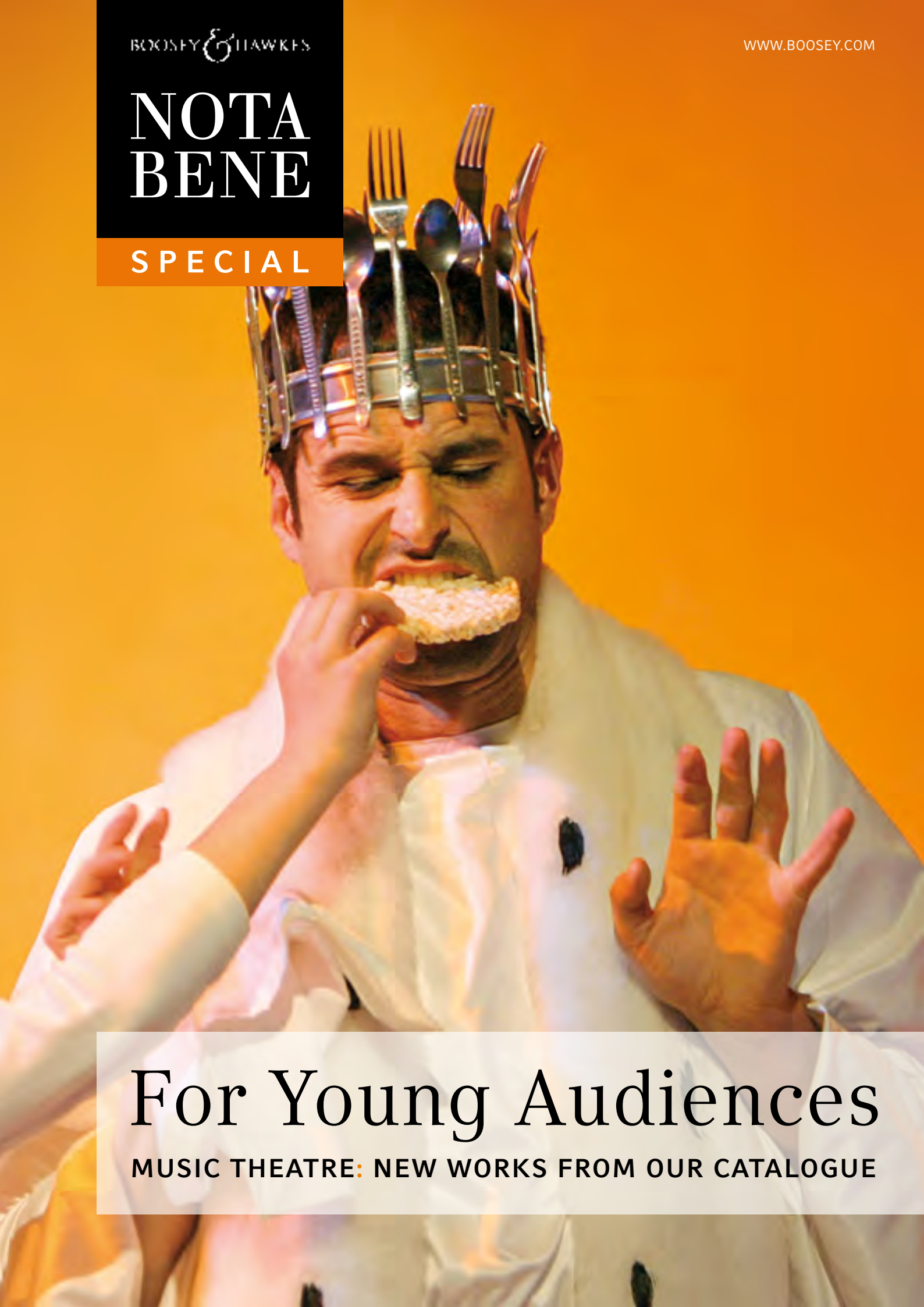


BOOSEY & HAWKES

WWW.BOOSEY.COM

NOTA BENE

SPECIAL

A man in a white chef's coat is the central figure. He wears a crown made of various silverware items like forks, spoons, and knives. He is holding a corn cob to his mouth with his right hand and gesturing with both hands. The background is a solid orange color.

For Young Audiences

MUSIC THEATRE: NEW WORKS FROM OUR CATALOGUE

INTRODUCTION

NEW MUSIC THEATRE
FOR YOUNG AUDIENCES

The genre of musical theatre for children and young people has in recent years experienced a boom such as “adult” opera knew in its heyday in the eighteenth and nineteenth centuries. The reasons for this phenomenon are many. Firstly, whoever does not want to play to empty halls tomorrow, must cultivate tomorrow’s audience – especially since tomorrow’s audience is also a wonderful audience today. Secondly, it has been recognized that musical-theatrical work with children and young people not only fosters cognitive but also social skills. For where can integration be experienced better than in singing and playing together on the stage and in the orchestra pit?

Where singing takes place, music is necessary. And where acting takes place, stage works are necessary. As an international music publisher, Boosey & Hawkes has been a part of this movement from its beginnings, with classics of children’s opera literature such as Benjamin Britten’s *The Little Sweep* and Noye’s *Fludde*, Peter Maxwell Davies’s *The Two Fiddlers*, and Hans Krása’s *Brundibár*. In collaboration with our composers and a number of theaters, a stock of new works has come into being in which the whole variety of aesthetic positions and the nearly unlimited dramaturgical possibilities of the genre find expression, and indeed in all formats: from mini music theatre up to large-scale opera.

In this brochure, we present a selection of the most significant works. All of them have found their way into the repertoire within a short time, and many of them have been performed in a number of countries. For example, Detlev Glanert’s *The Three Riddles* has been performed in Germany, Italy and France, and Frank Schwemmer’s *Robin Hood* in Germany, Switzerland and Norway. The pasticcio *The Arabian Princess* with music by J. C. de Arriaga, which was premiered in Ramallah, can already look back on seven subsequent productions in Germany, Spain, and Austria. The operas of Pierangelo Valtinoni have experienced productions in Italy, Germany, Switzerland, Sweden, Spain, Portugal, Russia, Hong Kong, and the USA,

and *Gold!*, with over 400 performances in three seasons in German-speaking regions alone, has become one of the most successful works of this young genre.

The following selection from our current catalogue focuses on well-known international composers and subject matter. Our complete repertoire can be found on our website at www.boosey.com/opera. Perusal materials and recordings for all works are available on request.

We wish you a stimulating read!

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Schreier	WONDERLAND
Svoboda	THE INCREDIBLE SPOTZ*
Svoboda	ROBIN HOOD
Evers	GOLD!

* involving young performers



DE ARRIAGA / BRÜNING / FÜNFECK

THE ARABIAN PRINCESS

DIE ARABISCHE PRINZESSIN, ODER DAS WIEDERGESCHENKTE LEBEN

Fairytale opera in 2 acts 2008
90 minutes
Music by Juan Crisóstomo de Arriaga
Concept and musical adaptation by Anna-Sophie Brüning
Text by Paula Fünfeck, based on an Arabian tale

WORLD PREMIERE

14 Jul 2009 Cultural Palace, Ramallah
Conductor: Anna-Sophie Brüning
Director: François Abou Salem and Paula Fünfeck

SCORING

2(II=picc).2.2.2–2.2.3.0–timp–strings
On-stage (ad lib. or from orchestra): 1.picc.2.2.2–2.2.1.0–perc:tgl/SD/BD with cym
Alternative instrumentation for 9 players: 0.1.1.1–1.0.0.0–2vln.vla.vlc.db

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)
The Stranger/ Shimmering Prince of Oblivion	spoken role
The Child	spoken role
Two Party Guests	small spoken roles (from group of mimes)
‘Sea ballet’ of fish, sea monsters and seagulls	mimes (small children)
The Prince’s court	mimes
Maidservants, fishermen/ fish vendors, street children, wedding guests and courtiers	chorus

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 despite his humble back-ground. The cries with which he praises his roach, herring, and tuna tails sound a thousand and one times more beautiful than the court singer’s most splendid sobs. And whoever happens to listen, also wants to see. The princess sees the fisherman, prompting the strongest feelings. 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 painful learning processes are in store for the two lovers before they ultimately find their way to one another.

PRESS QUOTE

The music of the Spanish composer fits with this fable in two ways. Arriaga himself was still very young when he wrote the music – the child-prodigy composer, referred to as the “Spanish Mozart”, died in 1826 at the age of nineteen. And the lightness and gentle, classical pathos fuse together perfectly with the Arabian tale on which the story is based ... Children and their parents will have a lot to laugh about and something to think about – and not least experience things about opera, its musical language, its magic, and indeed about the nature of art. But this takes place so unobtrusively that one almost does not notice it. This is how it has to be done.

Leipziger Volkszeitung

 www.boosey.com/podcast/101294



THE ARABIAN PRINCESS Leipzig, 2011 (© Andreas Birkigt)

GLANERT / PASQUINI

THE THREE RIDDLES

I TRE INDOVINELLI / DIE DREI RÄTSEL

Opera in 2 acts for children and adults | 2002–2003

85 minutes

Music by Detlev Glanert

Text by Carlo Pasquini

WORLD PREMIERE

01 Aug 2003 | Teatro Poliziano, Montepulciano

Conductor: Luciano Garosi

Director: Aurelia Eggers

SCORING

2.0.2.2sax.0–3rec–0.1.1.0–timp.perc(4–5)–pft–elec.org–3gtr–3vlnI.3vlnII.3vlnIII.3vlc.db
(Most instruments may be doubled or more.)

On-stage: TD(3 or more)/wind machine

ROLES

Lasso, son of Popa	boy
Princess Scharada	girl
Popa, Lasso’s mother/ Wild boar	Mezzo-Soprano
King Zephalus, Scharada’s father (a potbelly)/ Fly, a squabbler	High Baritone
Crying Cock, a postman/Gallows-Bird, Lasso’s friend	Tenor
Mr Subtle, a gambler/ Tartarus, a donkey	Baritone
Swallow, a drunkard/ Avernus, a pig	Bass
Signora Soursweet/Mrs Bone, court lady of Scharada’s	Soprano
Friends, alchemists, sea shell	children’s chorus
Guests, moon, robbers, astrologers, clairvoyants, courtiers, guards, the Sea	mixed chorus

SYNOPSIS

Lasso, a boy, decides to travel into a mysterious kingdom and to become king there by asking the Princess three riddles she cannot solve. Lasso’s mother is furious and gives him a poisoned cake on his way, for she thinks it better he dies at her hands than because of his own folly. On his journey through the woods, a wild boar eats the cake, and so Lasso discovers his mother’s plan. Shortly afterwards, he is tied to a tree by robbers who then eat the wild boar; they have to die as well. Suddenly, a man falls down out of the tree, having tried in vain to commit suicide; he sets Lasso free.

Lasso and his new friend reach the peculiar kingdom and, at a great ceremony, Lasso asks the Princess Scharada his three riddles – which she cannot solve. Generously, but also moved by growing sympathy, he allows her to be helped by her astrologers and alchemists. But all efforts to solve his riddles fail. Once again, Lasso gives Scharada a chance: they shall spend the night together in one bed; if he manages to make her laugh, he shall finally be the winner. He succeeds but the envious court people are already lurking. They have even brought Lasso’s mother, who now angrily drags him out of the bed. All become involved in a fight, and at its climax, an earthquake destroys the whole castle and the kingdom.

When the fogs disperse, Lasso, his friend and Scharada are all alone by the seashore. The sea glistens and invites them on great journeys. The friend falls in love with a singing shell and stays with her; Lasso and the Princess happily set out into the wide world.

PRESS QUOTE

The Three Riddles is no childish nonsense but real Glanert: changing skilfully between breathless motor activity and quietness, brilliantly orchestrated, with a tendency towards the grotesque – yet at the same time always easily agreeable ... The end is revolution: the crowded adult world collapses ... The premiere would serve as a good model for the future of opera – with listeners and performers of all ages.

Mitteldeutsche Zeitung

 www.boosey.com/podcast/101288



THE THREE RIDDLES Bonn, 2004 (© Lilian Szokody)

HOGARTH / WILLASCHEK

LITTLE LONG-NOSE

ZWERG NASE

Children’s opera in a prologue, 5 scenes
and an epilogue | 2013

85 minutes

Music by Samuel Hogarth

Text by Wolfgang Willaschek, based on the fairytale
by Wilhelm Hauff

WORLD PREMIERE

02 Feb 2014 | Staatsoper, Hamburg

Conductor: Benjamin Gordon

Director: Nicola Panzer

SCORING

1(=picc).0.1(=bcl).1–1.0.1.0–perc(1)–harp–pft(=cel)–
2vln.vla.vlc

On-stage: whistle/bell

ROLES

William, the narrator	speaking role
Jacob’s father	Lyric Baritone
Jacob’s mother	Lyric Soprano
The wicked witch Herbwife	Mezzo-Soprano (or Alto)
Jacob 1 (c8 years old)	boy
Jacob 2 (c14 years old)	boy
Jacob 3 (the oldest of them)	Tenor
Mimi, the goose	Lyric Soprano
Prince Bassoon	boy (alto voice)
Prince Trombone	boy (alto voice)
Court cook	boy (alto voice)
Palace overseer	boy (alto voice)
Guinea pig	child (young voice)
Squirrel	child (young voice)
Hazel dormouse	child (young voice)
Cleaning animal	child (young voice)
Kitchen boy	child (young voice)
Pastry maker	child (young voice)
A female client at the market	child soloist from chorus (soprano)
Market clients, cooks, bassoonlets and trombonelets	children’s chorus

SYNOPSIS

Jacob is playing a computer game. Suddenly, two new figures pop up: the wicked witch Herbwife and the narrator William play along. Jacob jumps into the game.

At the market, Jacob helps his parents sell their vegetables. He gets into an argument with an old woman with a very long nose. She buys seven heads of cabbage, which Jacob is to carry home for her. In her house, the woman rules over enchanted animals – she is the wicked witch Herbwife. Jacob remains seven years in her house. Serving the witch, he also becomes a master cook. When he has learnt every-thing, he is to return home. But his parents do not recognize him, for Jacob is ridiculed as an ugly dwarf. He looks in a mirror and is horrified: the wicked witch used her magic to endow him with what he found so repulsive about her.

In the palace of Prince Bassoon, the staff are in a state of great commotion. Prince Trombone is coming to visit and wants to eat Suzeraine pasty. However, there is nobody at the court who can prepare it. Jacob, as Little Long-Nose, comes just at the right moment – for he knows the recipe. Prince Trombone is initially enthusiastic about the pasty, but then notices that the herb borage is lacking. Jacob gets twenty-four hours to find it, otherwise things are going to turn out badly for him.

He is helped by the goose Mimi who finally finds the herb. Jacob takes a whiff of it and is transformed back again. He liberates the witch’s animals and bakes a new Suzeraine. Prince Bassoon and Prince Trombone make peace. Jacob’s parents now recognize him as their missing son. With the help of the animals, Mimi is freed from her spell: the goose becomes a young girl, and Mimi and Jacob become a couple.

PRESS QUOTE

Hogarth has created a very carefully planned number opera with episodes that never flag, and retain their musical character and interest unerringly. It was written for the forces that performed it ... German companies dearly have their eye not just on audiences but also on performers of the future.

Opera Now

 www.boosey.com/podcast/101279



LITTLE LONG-NOSE Hamburg, 2014 (© Brinkhoff/Mögenburg)

KATS-CHERNIN / WOLF

SNOW WHITE AND THE 77 DWARFS

SCHNEEWITTCHEN UND DIE 77 ZWERGE

Opera for children in 2 acts | 2014–15

100 minutes

Music by Elena Kats-Chernin

Text by Susanne Felicitas Wolf

WORLD PREMIERE

01 Nov 2015 | Komische Oper Berlin

Conductor: Pawel Poplawski

Director: Christian von Götz

SCORING

1(=picc).1.corA.1.bcl.asax.1.dbn–2.1.1.1–perc(3)–
cimbalom–harp–accordion–cel(=pft)–strings

ROLES

Snow White	Soprano
Stepmother	Mezzo-Soprano
Richard III, a rabbit	male singer
The Mirror	Baritone
Prince	Tenor
Mr Müller, hunter/Mr Meier, cook	Bass
The 77 Dwarfs	children’s chorus

SYNOPSIS

Princess Snow White is sick of it: forever having to practise her calligraphy! She yearns for the big wide world, for adventure and a wealth of new experiences. Her vain stepmother, the queen who is practically obsessed by her own beauty, is not only completely lacking in empathy – even worse, she feels no tenderness whatsoever towards her stepdaughter. Luckily for Snow White, she has a trusty companion in the form of a slightly too-large rabbit named Richard III. Together, they manage to flee from the murderous queen. In the forest, they find a new home – and new tasks – with the 77 dwarfs. Everything could be so wonderful if it weren’t for the jealousy-ridden queen, whose stubborn magic mirror continues to rub her nose in the fact that “Snow White, who lives behind the seven hills with the 77 dwarfs, is simply a thousand times more beautiful” ...

PRESS QUOTE

Elena Kats-Chernin positions her music stylistically in the vicinity of the musical. However, she proves herself here to be an all-rounder, who can call up a more than abundant palette of expressive possibilities ... It is not boring for even a second; the children were concentrating fully at the premiere. And the adults enjoyed all the parodistic elements.

RBB Kulturradio

 www.boosey.com/cr/sample_detail/101286



SNOW WHITE AND THE 77 DWARFS Berlin, 2015 (© Monika Rittershaus)

REYNOLDS / KLIMKE

GHOST KNIGHT

GEISTERRITTER

An operatic thriller | 2012–2013

85 minutes

Music by James Reynolds

Text by Christoph Klimke, based on the novel by Cornelia Funke

WORLD PREMIERE

03 Dec 2017 | Oper Bonn

Director: Erik Petersen

SCORING

2.picc.2(II=corA).2(II=bcl,asax).1.dbn–2.2.2.dbtrbn.0–timp.perc(4)–pft(=cel,kbd)–synth/sampler–strings(10.8.6.4.3, min.6.5.4.3.2);tape

On-stage(opt): lute(=elec.gtr)

ROLES

Jon Whitcroft	Lyric Tenor
Ella Littlejohn	Lyric Soprano
Zelda Littlejohn	Character Soprano
William Longspee	Lyric Baritone
Angus	Lyric Baritone
Stu	Lyric Tenor
Lord Stourton	Countertenor (or Bass)
Ela Longspee	Lyric Soprano (solo from chorus)
Aleister Jindrich	Tenor
Mrs Popplewell	Alto (solo from chorus)
Mr Popplewell	Tenor (solo from chorus)
Mr Rifkin	Character Bass
Ghosts	Baritone/Bass (soli from chorus)
Chorus of toads	3 actors (opt. 3 children)
John’s mother	speaking role
John’s stepfather	speaking role
Mixed chorus	
Children’s chorus	(optional)

SYNOPSIS

Jon’s father has long been dead. His mother has married another man, who Jon doesn’t get on with; thus he decides to go to a boarding school. He shares a room with Stu and Angus, and also gets to know Ella. Suddenly, in the history class, Lord Stourton, a dead knight with a silk noose, appears. He pursues Jon and tries to kill him. Only Jon can see the knight, which is why everybody thinks he is crazy – everybody except for Ella. She offers to help him and takes him to her grandmother Zelda, who soon finds out the true reason for the dead knight’s behaviour. Stourton has been seeking revenge against the male descendants of the Hartgills since 1557, when he was hanged on a silk noose for the murder of his caretaker, William Hartgill – and Jon’s mother is a born Hartgill! Ella takes Jon to the grave of Knight Longspee in the cathedral; he is the only one who can help Jon. At the next attack, Jon calls up Knight Longspee, who stabs Stourton and makes the ghosts disappear. Now it is Longspee who asks Jon for help: upon his death, his heart was swapped so that his wife has the wrong heart with her in her grave. Jon promises to find Longspee’s real heart. Ella and John begin to argue: Jon doesn’t want Ella to help him as Longspee has only asked Jon himself for help. Ella tells him she does not know anything about hearts. Jon recognizes his feelings for Ella and asks her for forgiveness.



GHOST KNIGHT novel, front cover illustration (© Friedrich Hechelmann/Dressler Verlag)

SCHWEMMER / FROWIN

ROBIN HOOD

Adventure opera in 15 scenes | 2007–2008

90 minutes

Music by Frank Schwemmer

Text by Michael Frowin

WORLD PREMIERE

02 Nov 2008 | Komische Oper Berlin

Conductor: Patrick Lange

Director: Andreas Homoki

SCORING

1(=picc).1(=corA).2(II=bcl).1(=dbn)–0.2.1.0–
timp.perc(2)–strings(min.3.2.2.3.2)

ROLES

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

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 alongside 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 thanks to its cunning and united power, and Daniel’s mother finds the right key to bring them back to the present.

PRESS QUOTE

Only in this way, by not scaling down the concept of opera to be “suitable for children”, can it develop its full fascination ... Schwemmer has written robustly forward-moving, dissonance-rich music peppered with percussion, which now and again squints parodistically into the repository of operatic history, but yet never ingratiates itself. Rapturous applause at the end.

Die Deutsche Bühne

 www.boosey.com/podcast/12551



ROBIN HOOD Berlin, 2008 (© Monika Rittershaus)

SCHWEMMER / FROWIN

TREASURE ISLAND

DIE SCHATZINSEL

Adventure opera in 3 acts | 2011

120 minutes

Music by Frank Schwemmer

Text by Michael Frowin

WORLD PREMIERE

17 Nov 2012 | Opernhaus Zürich

Conductor: Thomas Rösner

Director: Nadja Loschky

SCORING

1(=picc).1(=corA).2(l=bcl).1(=dbn)–0.2.1.0–
timp.perc(2)–accordion–strings(3.2.2.3.2)

ROLES

Jim Hawkins	Tenor
Long John Silver	Bass-Baritone
Mary Hawkins	Mezzo-Soprano
Lily	Soprano
Scarlett	Soprano
Baroness Telawney	Mezzo-Soprano
Dr David Livesay	Baritone
Captain Smolett	Bass
Bill Bones	Tenor
Ben Gunn	Tenor
Blind Pew	Baritone
Israel Hands	Baritone
Chorus of Pirates	male chorus (with soli: 4T, 2Bar, 2B)
Chorus of Englishmen	male chorus (solo quartet: 2T, Bar, B)

SYNOPSIS

Jim Hawkins dreams of one day becoming master of the seas and travelling to faraway countries. In reality, he has to help his mother out at the tavern Admiral Benbow, day in and day out. When one day a guest dies at the tavern, Jim finds a treasure map in the dead man's sea chest – which belonged to the late pirate captain Flint. And, lo and behold, Jim finds himself on the most exciting adventure of his life.

An expedition to the treasure island is organized, and Jim is invited to join the voyage on the sailing ship the Hispaniola as the cabin boy, alongside Captain Smollett, Dr Livesay, Baroness Trelawney, Lily and Scarlett. Once out on the high seas, however, it transpires that Captain Flint's former comrades were hired as the crew, including the one-legged ship's cook Long John Silver.

The pirates are also on the lookout for treasure, and they manage to purloin half of the treasure map. Having arrived on the island, a race against time and a frantic search for the gold ensues, in the course of which luck changes side on numerous occasions.

PRESS QUOTE

Schwemmer's music places itself at the service of the story and the text: strongly built upon a dramaturgy of tone colours, it accentuates the events and leads, especially in the quiet moments with harmonics in the strings and wind noises in the wind instruments, to oppressive moods ... The young audience is neither spoon-feed with sweet cuteness nor admonished with a raised finger.

Neue Zürcher Zeitung

 www.boosey.com/podcast/101287



TREASURE ISLAND Erfurt, 2013 (© Lutz Edelhoff/Theater Erfurt)

SEIDLER

MOSHE AND THE MAGIC BOW

KATER MOSHE UND DER ZAUBERBOGEN

Fairytale opera in 2 acts | 2011/16
90 minutes
Music and text by Chris Seidler

WORLD PREMIERE

16 Jul 2011 | Musiktheater im Revier, Gelsenkirchen
Conductor and director: Chris Seidler

SCORING

1(=picc).1.1.1–2.0.0.0–perc(3)–2kbd–pft/cel(opt)–
elec.bass–solo vln–strings(6.4.4.4.2)

ROLES

Moshe the Cat	young Musical-Tenor
Dana the Weasel	young Soprano
Ismail the Beetle	young High Baritone
Jacob the Raven	young Soprano
King Olvomon/Warawan/ Giant Goldfish	High Baritone
Zerrzeck of Zorrzock, Magnate of Shadows	Soprano
Druggsagar Birr	Musical-Alto
Blueberry Fairy/Princess Olvelia	Soprano
Blue Star, or the “Light of Snorelanderlan”	young or child Soprano
The Ferryman	Tenor
Blueberry Elves, Trolls, Dwarfs, Shadow creatures, Monsters, Robots etc.	children’s chorus (with small soli)

SYNOPSIS

Moshe the cat lives in King Olvomon’s castle on the faraway planet Allguck 3. The evil shadow lady Zerrzeck of Zorrzock has the King’s ring stolen in order to expand her dark empire with its energy.

King Olvomon is distraught because he can’t think without his magic ring, let alone rule. His daughter asks the court cat Moshe for help. Armed with his magic violin, Moshe sets out to get the ring back. *En route*, he meets Dana the dancing weasel, Ismail the painting beetle and Jacob the thespian raven, who help him on his quest. Moshe can definitely use their help because the shadow lady now also wants to steal his violin bow! She believes that it is a powerful magic wand that will give her new strength to transform the tears of all beings into gold. Luckily, Moshe is able, after many setbacks, to defeat the shadow lady with wild violin playing, which arouses the most profound emotions, and the ring that was presumed lost also turns up again. But – is it the right ring?

PRESS QUOTE

The fairy-tale opera full of musical-like melodies, large choral scenes, and small solos ... opens up a whole cosmos of bizarre creatures in splendid costumes, and tells a story about the power of friendship and the effect of music. A firework display of rhythm, melodies, and fairy-tale images, which above all is intended to show how music can bring people together and how it can promote social capabilities.

Der Westen

 www.boosey.com/podcast/101275



TOMCAT MOSHE AND THE MAGIC BOW Gelsenkirchen, 2011 (© Herbert Koschorek)

SVOBODA / WEISS

ERWIN, THE NATURAL TALENT

ERWIN, DAS NATURTALENT

Music theatre for everyone aged 6 and up | 2005/07
100 minutes
Music by Mike Svoboda
Text by Manfred Weiß, based on themes from the novel *Erwin mit der Tröte* by Volker Kriegel;
English version by Mike Svoboda and Manfred Weiß

WORLD PREMIERE
of the version for 14 musicians

19 Nev 2005 | Oper Stuttgart
Conductor: Mike Svoboda
Director: Patrick Schimanski

WORLD PREMIERE
of the version for 35 musicians

26 Jan 2008 | Theater Bielefeld
Conductor: Mike Svoboda
Director: Michael Heicks

SCORING

2(I,II=Picc).1.2(II=Bkl).1(=Kfg)–1.2(I=,mutant-trumpet’).
1.1–Schlz(3)–EGit(=,retuned-western-guitar’)-
Str(6(I=,schlapp-geige’).5.4.3.2(I=,wash-tub-bass’))
Reduced orchestration:
1(=Picc).0.1(=Bkl).TSax.0–0.2(I=,mutant-trumpet’).
1.0–Schlz(2)–EGit(=,retuned-western-guitar’)-
Str(4(I=,schlapp-geige’).0.0.0.1[=,wash-tub-bass’])

ROLES

Erwin, a natural talent	Mezzo-Soprano
Rosa, a mysterious island inhabitant	Soprano
Prof. Hoggins, an inquisitive scientist	Baritone
Amalia-Bernadette, agile assistant to Prof. Hoggins	Soprano
Gismo (Jungle Kings)/ Gila (giraffe)/Schnief	Alto
Seng-Loreng (fashion designer)	
Alex (Jungle Kings)/Leopold (lion)/Massimo Calvolino (hairstresser)/Dottore Maculo- Docteur Rouspéter-Doc Carper- Dao Mä Klung (critic)	Tenor

Franz (Jungle Kings)/Ravi (elephant)/Herr Schneider (tailor)	Bass
Heinzi (Jungle Kings)/Vulcar (the-vulcar-with-no-name)/ Yasuhiko Suturobo (photographer)/ Gian-Carlo Bastonelli (composer)/ DWS (showmaster)	Actor
Äplies (hotel cleaning lady)/ Lala & Lolo (assistants to Bastonelli)/Yessir (hotel boy)/ Three Fashion Assistants/ Two Orderlies	Choir soloists
Mixed chorus, could be made up of youths	

SYNOPSIS

There is not a single reason why Erwin should leave his island in the west-eastern south sea. All of his friends live here, there are the most delicious things to eat and drink, and there is a party every day at which Erwin makes music with his Jungle Kings. What’s more, Rosa lives here, whom Erwin loves and who (although he doesn’t know it yet) is his biggest fan. But one sunny day a crazy professor comes to the island. He hears Erwin singing and promises him many wonderful things and the greatest career in the world if he were to leave the island! After a sleepless night Erwin goes with Prof. Hoggins because he desperately wants to find out what this ‘chocolate’ really is. On arriving in the biggest capital city Erwin meets the manager Amalia-Bernadette. She plans Erwin’s career and soon a big tour begins. And another. And another. And Erwin is the most well-known, well-loved and sought-after star of all time. But does he really enjoy this? What about his friends? Does he miss his island? And what about Rosa?

PRESS QUOTE

Erwin is exploited by unscrupulous adults. At the end, however, he prevails ... the music is rhythmically complex, often jazz-like, and exudes the atmosphere of a musical. Unusual music instruments used for purposes other than intended provide laughs for the young audience.

OE1 Kultur aktuell

 www.boosey.com/podcast/101297



ERWIN, THE NATURAL TALENT Vienna, 2014 (© Barbara Pálffy)

VALTINONI / MADRON

PINOCCHIO

Opera in 2 acts | 2001/2006

120 minutes

Music by Pierangelo Valtinoni

Text by Paolo Madron with the collaboration of Jetske Mijnsen, based on Le avventure di Pinocchio by Carlo Collodi; English version by Benjamin Gordon

WORLD PREMIERE 2006 version

05 Nov 2006 | Komische Oper Berlin

Conductor: Anna-Sophie Brüning

Director: Jetske Mijnsen

SCORING

1.1.1.1–2.1.0.0–perc(2)–pft–strings

ROLES

Pinocchio	Soprano*
Geppetto	Bass/Baritone*
The Fairy	Soprano*
The Cat	Mezzo-Soprano*
The Fox	Tenor*
Mangiafuoco	Bass*
Lucignolo, Two Policemen, Arlecchino, Pulcinella, Innkeeper, Snail, Dr Raven, Dr Owl, Four Hares, Tuna Fish	child soloists
The Speaking Cricket, Choir of Marionettes, Choir of Wayfarers to Schlauraffen Land, Choir of Fish	children's chorus

*alternative version for child soloists

SYNOPSIS

The woodcarver Geppetto has created an animated puppet called Pinocchio. Geppetto sends Pinocchio, who can move unaided, to school, but Pinocchio prefers to go to the puppet theatre instead. Mangiafuoco, the director, is fed up with telling the same fairytales over and over again and gives Pinocchio money so that he can travel around the world and find new stories for him. Pinocchio is robbed by two scoundrels and has to flee from the police because he is unable to pay for his meal at the inn. A pigeon takes him to the fairy's house, but by the time the snail opens the door for him, Pinocchio has frozen stiff in the cold outside.

After the animals have already prepared his burial, the fairy revives him. Pinocchio denies all of his foolishness, but his nose keeps on getting longer. The fairy exhorts him not to lie anymore.

Pinocchio continues his journey and meets his old friend Lucignolo. The two boys plan to travel to the place where every wish is fulfilled instantly and no one has to go to work or school. However, the land of the idle turns out to be an illusion conjured up by an evil sorcerer, who catches the children and turns them into donkeys. Distraught at his new appearance, Pinocchio throws himself into the sea, the fish nibble off his donkey's ears and, finally, he is gobbled up by a shark. In the shark's stomach, he finds Geppetto, who has been searching the world high and low for Pinocchio for years. Pinocchio regrets what he has done and carries the old man out on his shoulders. Now that he has saved his father, he is fully a human being.

PRESS QUOTE

The Italian composer retells the famous classical story by Carlo Collodi in an entirely fresh fashion ... The individual, short scenes enable even smaller children to get involved in the story ... Cheerful, totally free of false pathos.

Mitteldeutsche Zeitung

 www.boosey.com/podcast/12507



PINOCCHIO Berlin, 2006 (© Monika Rittershaus)

VALTINONI / MADRON

THE SNOW QUEEN

LA REGINA DELLE NEVI / DIE SCHNEEKÖNIGIN

Opera for children in 2 acts | 2008–09

80 minutes

Music by Pierangelo Valtinoni

Text by Paolo Madron after Hans Christian Andersen;
English version by Benjamin Gordon

WORLD PREMIERE

24 Oct 2010 | Komische Oper Berlin

Conductor: Aurélien Bello

Director: Anisha Bondy

SCORING

1(=picc).1(=corA).1.1–2.2.2.0–perc(3)–pft–
strings(10.8.6.4.2)

ROLES

Gerda	Lyrical Soprano*
Kay	Lyrical Tenor*
The Snow Queen	Coloratura Soprano*
The Grandmother/ The Flower Lady/ The Lapp Woman	Lyrical Mezzo-Soprano*
Mr. Crow	Baritone*
Mrs. Crow	Mezzo-Soprano*
The Reindeer	Bass*
A Passer-by	silent role
1st & 2nd child, 1st & 2nd bird, the lily, the hyacinth, the daffodil (only silent play), the princess, the prince, the robber's daughter, 4 snowflakes	child soloists
Playmates, snow chickens, birds, The River, flowers, robber gang, little devils, the army of snowflakes	children's chorus

*alternative version for child soloists

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 mysterious flower lady until the sight of roses on the lady's hat reminds Gerda 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.

PRESS QUOTE

An exemplary children's opera in which the voices and orchestra keep the plot in a state of flux. Valtinoni steers clear of melodic obtrusiveness and of the formal thickening of the music into self-contained numbers. He is not out to create pop songs. He has prepared great tasks for the children's choir ... Andersen's fairy tale is a poetic criticism of pure reason. The stage director used this tale as a plea for storytelling, for searching and finding a counterpart, thus for an art that will give, share, and enchant.

Frankfurter Allgemeine Zeitung

 www.boosey.com/podcast/101293



THE SNOW QUEEN Berlin, 2010 (© Iko Fresse/drama-berlin.de)

VALTINONI / MADRON

THE WIZARD OF OZ

Fairytale opera in 2 acts 2015–16
100 minutes
Music by Pierangelo Valtinoni
Text by Paolo Madron after L. Frank Baum

WORLD PREMIERE

19 Nov 2016 Opernhaus Zürich
Conductor: Kristiina Poska
Director: Floris Visser

SCORING

1(=picc).1.1.1–2.1.0.0-perc(2)–harp–pft(=cel)–
accordion–strings(1.1.1.1.1)

ROLES

Dorothy	Soprano
The Scarecrow	Tenor
The Tin Woodman	Baritone
The Cowardly Lion	Bass
The Good Witch of the North/ The Good Witch of the South/ The Queen of the Field Mice	Soprano
The Wicked Witch of the West	Mezzo-Soprano
The Wizard of Oz/ The Guardian of the Gates	Actor
The Munchkins/The Field Mice	children’s chorus
The People of the Emerald City	vocal ensemble (Sopranos, Mezzo-Sopranos)
The Winged Monkeys	silent roles
Toto	cloth dog

SYNOPSIS

Dorothy grows up in Kansas with her uncle and aunt. Her adventures begin the moment a dangerous tornado sweeps over the farm and carries off the house, together with Dorothy and her dog Toto, to the far-off land of the Munchkins. The house falls onto the Wicked Witch of the East, of all people, thus triggering a series of fantastical events. Admittedly, the Wicked Witch of the East’s red shoes lend Dorothy magical powers, but she also has to pass the most gruelling of tests.

But Dorothy is not alone: on her journey, she encounters a scarecrow whose dearest wish is to be given a real brain rather than merely having a head full of straw. The pair also encounters a rusty tin man who would like to have a heart. Another travelling companion is a lion, who has a powerful roar, but otherwise believes he is very cowardly. Together, they set off to find the mysterious Wizard of Oz in the Emerald City, who is supposed to help Dorothy find her way home. They are repeatedly threatened by the Wicked Witch of the West, and even the powerful Wizard of Oz ultimately turns out to be a fraud: his spells have no effect. But time and again, the travelling quartet, including the little dog, prove that they have kind hearts, intelligence and courage, and ultimately survive all their adventures with bravura.

PRESS QUOTE

A story about friendship and the feeling of security, about fears and overcoming them. And also about music, which makes everything easier, livelier ... Valtinoni masters the balancing act between pretence and entertainment, between opera and musical. His music is richly varied, rhythmical; at times it sounds a bit like Kurt Weill, and then again like Leonard Bernstein, and yet finds its own sound ... Beautiful melodies, suggestive children’s choruses, passages that make you tap your toes: there’s plenty of that. And the fact that the wizard is the only one who doesn’t sing is a cute point.

Tagesanzeiger

www.boosey.com/podcast/101273



THE WIZARD OF OZ Zürich, 2016 (© Danielle Liniger)

KATS-CHERNIN / BAUERSIMA

THE RAGE OF LIFE

Chamber opera | 2010

70 minutes

Music by Elena Kats-Chernin

Text by Igor Bauersima

WORLD PREMIERE

24 Apr 2010 | Troubleyn Laboratorium, Antwerp

Conductor: Daniel Inbal

Director: Igor Bauersima

SCORING

0.1(=corA).1(=bcl).0-0.1.1.1-perc(2)-kbd-elec.gtr-strings(2.2.2.2.1)

ROLES

Leif	Baritone
Helena	Soprano
Sonja/Nurse	Soprano
Leif's sister/Dosser	Soprano
Mother/Policewoman	Mezzo-Soprano
Des/Pete/Dosser	Tenor
Physician/Dosser	Bass
Father/Physician/Dosser	Tenor

SYNOPSIS

Leif cannot believe what his parents, his sister, and his friends Des and Sonja all claim: that Helena, whom he adores, is dead – although she has even left a suicide note. Instead, he thinks he knows where she could be hiding and begins to search for her. His friends find him in an abandoned industrial site. He appears confused and is talking to an invisible person; everybody is scared of him. In their worry, his parents commit him to a psychiatric ward. It doesn't seem to change anything: Leif not only hears Helena's voice but he even encounters her when she visits him disguised as a doctor. The two of them break out of the ward, killing a doctor and nurse who try to stop them. Having escaped security guards and the police, they fall into the hands of violent, antisocial addicts, whose brutal attacks they barely survive ... With their pursuers are on their heels, they lunge together into a dark, seemingly bottomless pit.

PRESS QUOTE

Kats-Chernin illuminates the dialogues and ensemble scenes with delicacy ... She presents the story about two young people and their struggle against resignation and cowardice in a very accessible, rhythmically oriented musical language. And she notably also does not neglect to bring to full life the bizarre scenes, for example in the psychiatric ward.

Stuttgarter Zeitung

 www.boosey.com/podcast/101295



THE RAGE OF LIFE Stuttgart, 2010 (© Martin Sigmund)

TER SCHIPHORST / UTZ

THE GOOSE GIRL

DIE GÄNSEMAGD

Opera for children | 2009

60 minutes

Music by Iris ter Schiphorst

Text by Helga Utz, based on the fairytale
by the Brothers Grimm

WORLD PREMIERE

18 Feb 2010 | Taschenoper Wien

Director: Jevgenij Sitochin

SCORING

bcl–accordion–vlc–sampler

ROLES

Princess	Mezzo-Soprano
Her mother, the Queen/Kürdchen, the goose keeper	Mezzo-Soprano
Female servant	Coloratura Soprano
King/Butcher	Bass (with large speaking part)
Prince/The Horse	actor or dancer

SYNOPSIS

The princess is sent to a distant kingdom in order to marry the prince. She sets out on her journey with a talisman her mother has given her and accompanied by her maid and Fallada, a talking horse. 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, which served as her guardian angel. The maid forces her to switch their roles and commands the princess to remain silent. Fearing that Fallada might betray her, she has him killed.

The princess is now a gooseherd working with Kürdchen. Whenever she passes the city gate, she speaks to the horse's head that has been hung up there. Kürdchen, not knowing what to make of this, talks to the king about what he has seen. When the king confronts the princess, she refuses to answer since she is sworn to silence. The king suggests that she express her grief to the oven. However, he eavesdrops on her. The maid sticks by the assertion that she is the legitimate bride, whereupon the king turns her out. Now there is nothing left to spoil the happy ending: the true princess gets her prince and becomes queen.

PRESS QUOTE

The secret of the success of *The Goose Girl* is really modern music. Although Iris ter Schiphorst composes on the margins of tonality, she masters accessibility and memorability through the ingenious repetition of individual, twisted and oblique arioso phrases. Since it is sung with flawless pronunciation, the children (from age six and above) follow as if spellbound.

Kulturradio

 www.boosey.com/podcast/101292



THE GOOSE GIRL Vienna, 2010 (© Pia Clodi)

TER SCHIPHORST

GRUFFALO

THE GRUFFALO – THE GRUFFALO’S CHILD

Theatre music | 2011

40 minutes

Music by Iris ter Schiphorst,
with the collaboration by Stefan Lienenkämper

Text by Julia Donaldson

(Stagings are only allowed without puppets; text rights
for performances need to be cleared with Macmillan
Children’s Books)

WORLD PREMIERE

19 Jun 2011 | Philharmonie, Berlin

Conductor: Michael Hasel

Director: Siegfried Heinzmann

SCORING

cl–hn–pft–vln.vlc.db

ROLES

Narrator,
Mouse,
Fox,
Owl,
Snake,
The Gruffalo,
The Gruffalo’s Child

speaking part(s)

SYNOPSIS

A stroll through the forest is very dangerous for the little mouse. To work up his courage, but above all to frighten off the numerous predators, he invents a friend for himself: the gruffalo, a dreadful monster with monstrous paws and poisonous warts, whose favorite snacks are supposedly “owl ice cream” and “scrambled snake”. But suddenly the gruffalo himself stands before the mouse ...

PRESS QUOTE

The music, which the Berlin Philharmonic commissioned within the framework of its education programme, is not merely background noise, but, like in large-scale opera, determines the flow and all the motions. For example, the composer structured the first part with musical promenades ... The gruffalo’s entrances are accompanied by dance rhythms. The loveable monster masters these with so much charm that he assuredly expands his circle of friends with each entrance.

Weltexpress

 www.boosey.com/cr/sample_detail/101291



Still from the computer animated film THE GRUFFALO by Jakob Schuh and Max Lang,
based on the book by Julia Donaldson and Axel Scheffler (2009, © Studio Soi Ludwigsburg)

SCHREIER / JANSEN

WONDERLAND

WUNDERLAND

Song cycle for 3 singers and 4 instruments | 2012

60 minutes

Music by Anno Schreier

Text by Alexander Jansen after Lewis Carroll

WORLD PREMIERE

18 Apr 2013 | Mainfranken Theater Würzburg

Conductor: Alexis Agrafiotis

Director: Sabine Sterken

SCORING

cl-perc-accordion-db

ROLES	
Alice	Soprano
White Rabbit/Walrus/ Tweedledee/Duchess/ Cheshire Cat/March Hare/ Flower	Mezzo-Soprano
Well/Little Bottle/Cake/ Mouse/Carpenter/Caterpillar/ Tweedledum/Cook/Hatter/ Tiger Lily	Baritone
Doors/Plates/Baby	Mezzo-Soprano, Baritone
Voices/Dragon	Soprano, Mezzo-Soprano, Baritone

SYNOPSIS

Alice follows the White Rabbit and falls through a hole into Wonderland. A mouse saves her from the pool of her own tears. Alice encounters the Walrus and the Carpenter, a stoned Caterpillar as well as Tweedledum and Tweedledee, but none of the creatures can show her the path or give her any other useful information. She finds a welcome reception neither in the house of the Duchess nor at the tea party of the Mad Hatter and March Hare. The Cheshire Cat has an explanation: We're all mad here! Alice relies on her imagination, rather than on logic – and arrives at the place of her yearning: an enchanted garden. The flowers advise her that one climbs the hill walking backwards. When she reaches the top, the earth opens and a dreadful dragon rises up from the depths. Alice banishes him with the magic phrase: "You don't exist."

Alice returns to reality. After her experiences and the lapse of time, her door to childhood is closed. Yet, her imagination shall open a loophole for her from time to time.

PRESS QUOTE

The Cheshire Cat sings a genuine blues. Schreier composed the boat ride from Wonderland back to reality as a fugue. Yet the song cycle sounds astonishingly homogeneous ... The affectionate arrangement of the events in which appearances never coincide with reality, the captivating music, and the amusing texts beyond all logic make Wonderland a thoroughly enjoyable evening of theatre. During its course, the viewers and listeners let themselves be carried away from reality for an hour by the power of imagination.

Fränkische Nachrichten

 www.boosey.com/podcast/101285



WONDERLAND Würzburg, 2013 (© die eine/Nico Manger)

SVOBODA / WEISS

THE INCREDIBLE SPOTZ

DER UNGLAUBLICHE SPOTZ

Not a fairy tale, an opera for everyone
aged 6 and up | 2007

60 minutes

Music by Mike Svoboda

Text by Manfred Weiß;
English version Benjamin Gordon

WORLD PREMIERE

02 Dec 2007 | Theater Freiburg

Conductor: Michael Kiedaisch

Director: Julia Hübner

SCORING

perc/kbd(1–2)–vln.vlc
(all musicians playing various additional instruments)

ROLES

King Astus Bastus of Allyria, the sharp-eared	Bass or baritone
Princess Asta Basta, his melodious daughter	Soprano
Albert Einstein, who is not related to Albert Einstein and possesses such genius that he could be a woman	Mezzo-Soprano
Bartolomäus Brummhold, royal composer	Tenor

SYNOPSIS

Allyria is one of the most beautiful countries in the world. Every child knows that. But hardly anyone knows that King Astus Bastus is so sensitive that every loud noise gives him earache and headache. It’s getting so bad that he forbids the world premiere of the first Allyrian opera Palali and Palalo, written by the composer Bartolomäus Brummhold, in which the King’s daughter Asta Basta should have sung the main female role. When the presidents from Funia and Wansibar come, the King can’t even bear hearing the National Anthems! The state guests leave angrily, and Allyria is no longer friends with any countries in the world. The whole of Allyria is sad, and it becomes ever more silent, and ever more unbearable. Something has to happen!

The inventor Einstein does not lose a second to help. He builds a machine that makes all noises and sounds into individual notes, so that they can be played at night to the sleeping King. One morning, the King wakes up and excitedly says that he has heard beautiful music during the night. Nobody can explain it – until they discover the unbelievable “Spotz” machine ... Brummhold’s opera is now premiered and is a roaring success. Allyria is, thanks to the Spotz, the one country in the world where vacuum cleaners sing and the snoring of the King sounds like an opera by Brummhold.

PRESS QUOTE

A violin, megaphones, kazoo, harmonica, Japanese singing bowls, and many other common and unusual instruments accompany the piece with their sounds. Catchy melodies are played and equally unpleasant, squeaking noises created ... There is always something to marvel and laugh at in the piece. The Incredible Spotz is a children’s opera for all the senses. Therefore it is not surprising that many of the young spectators cry “encore!” at the end.

Neue Braunschweiger

 www.boosey.com/podcast/101298



THE INCREDIBLE SPOTZ Würzburg, 2010 (© Gabriela Knoch)

SVOBODA / WEISS

ROBIN HOOD – TOO GOOD TO BE TRUE

ROBIN HOOD – ZU GUT, UM WAHR ZU SEIN

Music theatre for everyone aged 8 and up | 2012

55 minutes

Music by Mike Svoboda

Text by Manfred Weiß;

English version by Mike Svoboda and Manfred Weiß

WORLD PREMIERE

07 Sep 2013 | Lucerne Festival

Director: Marcelo Cardoso Gama

SCORING

hn.2tpt(l=picc.tpt,ll=flhn).trbn.tuba

(All musicians play various additional instruments)

ROLES

Grandma/Marian	Mezzo-Soprano (or Soprano)
Sheriff	Trombone*
Robin	Trumpet 1*
Robin	Trumpet 2*
Robin	Horn*
Robin	Tuba*

* all instrumentalists have speaking parts
and take part in the action

SYNOPSIS

Legends have the characteristic that they are told anew for many years, and even centuries, and at some point no-one knows any more what the true story was. Such is also true with Robin Hood. Luckily, we have a witness: Marian. From her perspective, we learn that Robin didn't fight with a bow and arrow, but with a variety of wind instruments. She gets to know Robin when he, with his trumpet, beats off a robber. Before she could thank him, he has already gone away. But, Love's arrow has already hit her heart – Robin is the man of her dreams. Innumerable heroic acts must be performed – and so Robin has almost no time for Marian. When she tells him of her love for him, he is speechless. She kisses him anyway, but then the wild hordes of the Sheriff of Nottingham arrive, and Robin must hide himself. Marian is led into the dungeon, where her thoughts circle around Robin. Suddenly he's there – he has been able to play the troop into a deep sleep. He frees his love, and the both of them stand side by side with the poor and give back what was taken from them. It looks as if the world can be a just and fair place: not just through Superman and Batman, but also through lots of Robins and Marians.

PRESS QUOTE

What the musicians and the mezzo-soprano displayed in terms of action, musical engagement, and acting was highly admirable. The music by Mike Svoboda, after motifs of the English baroque composer John Dowland and contemporary styles, was outstandingly conceived. The brass ensemble and the singer tell the story by means of rhymes ... With many props and gestures, also employed humorously, the plot developed tumultuously.

KULTUR Zeitschrift

 www.boosey.com/podcast/101283



ROBIN HOOD – TOO GOOD TO BE TRUE Lucerne, 2013 (© Lukas Hämmerle)

EVERS / VERBRUGGE

GOLD!

GOUD!

Music theatre | 2012

55 minutes

Music by Leonard Evers

Text by Flora Verbrugge, based on the fairytale
The Fisherman and His Wife by the Brothers Grimm;
English translation by Benjamin Gordon

WORLD PREMIERE

30 Sep 2012 | Theater Sonnevank, Enschede

Director: Annechien Koerselman

SCORING

1 singer/actor (female, Mezzo-Soprano)

1 percussionist/actor (male)

SYNOPSIS

Jacob and his parents are poor. So poor that they cannot even afford a roof over their heads. His father has dug a hole under a tree, where they live. Jacob goes fishing with his father by the sea. One day, Jacob catches quite a special fish. “Heed my plea, throw me in the sea”, says the animal, “throw me back among the fishes – In return I’ll grant your wishes!” Jacob is so dumfounded that he drops the fish back into the sea. At night, when he can’t sleep, it dawns on him that he should have wished for a pair of shoes. The next day, he goes back to the sea and calls the fish. And, in a flash, a pair of brand-new shoes adorns his feet. Jacob’s parents are cross: why didn’t he wish for something for the whole family, they ask. A house, for example. The next day, Jacob goes back to the sea, and again the fish fulfils his wish. Just as before, the fish grants all of the requests Jacob makes on his parents’ behalf, which become more and more excessive. With each new wish, the fish gets thinner and thinner and the sea rougher and rougher – right until the end ...

PRESS QUOTE

The production reaches out to the young audience by means of participation and a story told in a manner suitable for children. But above all, it comes to life on account of the clever soprano, who plays and sings through a number of the story’s roles ... It is an endearing piece – Leonard Evers’ composition, with its focus on marimba and voice, steps back behind the text and story, and does not display any irony; at times one even has the impression of a very beautiful audio book that coincidentally can also be watched ... Artistic ambition and the participation principle can only be collaborators, not opponents.

Der Tagesspiegel

 www.boosey.com/podcast/101296



GOLD! Mannheim, 2014 (© Christian Kleiner)

KATS-CHERNIN / LUCKWALDT

THE WIND IN THE WILLOWS



Opera for children in 2 acts
c90 minutes
Music by Elena Kats-Chernin
Text by Jens Luckwaldt after Kenneth Grahame

SCORING

Chamber orchestra

ROLES

Ratty	Mezzo-Soprano
Mole	Baritone
Mr Toad	High Tenor
Badger	Bass
Leader of the Weasels/ The Gaoler's Daughter	Soprano
Lawyer/Horse	Tenor
Judge/Card driver	speaking role
Aunt	silent role (from chorus, or doubled by Lawyer or Judge)
Audience and guards at court, Weasels, Voices of Nature	children's chorus

SYNOPSIS

Mole is sick and tired of spring cleaning. Water Rat has a remedy: there is nothing better than dawdling away the days in a boat. They meet a rich, boastful Mr Toad, who encourages them to ride along in his brand-new carriage. However, as an automobile comes toward them, the inexperienced Mr Toad drives into the roadside ditch, and their adventure trip, hardly begun, ends with a total loss. Undaunted, Mr Toad immediately develops a new passion: to buy a fast auto himself. Under the leadership of the dignified Badger, the other animals attempt to prevent further accidents and lock Mr Toad in his country house. However, he climbs out of the window, steals an auto – and promptly crashes into the next tree. Tried in the court of the humans, he does not show any remorse, so that even his own defence lawyer calls for a very harsh punishment. For car theft and, much worse, having insulted the policemen arresting him and repeating these offences before the tribunal, Mr Toad is sentenced to twenty years in jail.

The gaoler's daughter has pity. By disguising him as a washerwoman, she smuggles Mr Toad out of his cell. His escape through the countryside leads him to a further auto theft, among other things, until he collapses, exhausted, in a forest clearing. Here, his slumber is watched over by the god Pan, the protector of nature and all animals, whose singing also attracts Rat and Mole to help Mr Toad. But he also learns that during his absence his residence has been taken over by wild Weasels. Together, Mr Toad, Rat, Mole, and Badger recapture the house. When Mr Toad learns that the Weasels did not act out of malice, but merely wanted a warm bed and a roof over their heads for once, he invites them to stay. They all celebrate Mr Toad's transformation, friendship, and the joy of sharing.



Boosey & Hawkes Music Publishers Limited
Aldwych House, 71-91 Aldwych
London WC2B 4HN
UK

Telephone: +44 (0)20 7054 7200
Fax: +44 (0)20 7054 7290
composers.uk@boosey.com
www.boosey.com

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