MOZART’S
The Magic Flute
(Die Zauberflöte)

8–10 March • ASB Theatre, Aotea Centre
Auckland Arts Festival presents

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The Magic Flute
(Die Zauberflöte)

8–10 March 2019
ASB Theatre, Aotea Centre

Composer: Wolfgang Amadeus Mozart
Libretto: Emanuel Schikaneder
Directors: Barrie Kosky & Suzanne Andrade
Musical Direction: Jordan de Souza & Hendrik Vestmann
Stage & Costume Design: Esther Bialas
Animation: Paul Barritt
Conception: Suzanne Andrade & Paul Barritt (1927) & Barrie Kosky

With the Auckland Philharmonia Orchestra
Produced by Komische Oper Berlin
Presented by arrangement with Arts Projects Australia

Cover & Images: Iko Freese / drama-berlin.de

'Amina & Papageno'

Auckland Arts Festival Season supported by

Opera Boost Patrons
Jeremy Collins • Sir Roderick and Gillian, Lady Deane • Trevor and Jan Farmer
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Welcome

Nau Mai, Haere Mai. Welcome to Te Ahurei Toi o Tāmaki Makaurau 2019.

In each of my festivals, I want to present for Auckland audiences an outstanding example of artists who are breathing new life into classic works and engaging in art making in thoroughly contemporary ways.

In this extraordinary production of Mozart’s most loved opera, *The Magic Flute*, we see the collaboration between a storied opera house from the heart of the Germanic tradition in Komische Oper Berlin, and a daring UK theatre company in 1927 for whom opera was an unknown universe.

KOB’s utterly unique *Flute* compels us to look again at the operatic art form and find fresh and thrilling inspiration. It is no overstatement to say that directors Barrie Kosky and Suzanne Andrade have created the most popular opera production of the modern era, evidenced by audiences storming the box office in major cities around the world. Now it is our turn to be enchanted.

It is a privilege for us to welcome to New Zealand for the first time a major European opera house in this epic enterprise, with some 125 members of KOB joining with our beloved Auckland Philharmonia Orchestra under Erster Kapellmeister Jordan de Souza.

Thank you to New Zealand Opera, whose exciting new General Director Thomas de Mallet Burgess has been a staunch comrade of this project. Our deepest thanks to the visionary gifts of our Opera Boost patrons led by the late, great Jeremy Collins. Without the support of such generous Aucklanders, we would not be able to dream so ambitiously. Huge thanks also to our sponsor, the University of Auckland, and to Goethe Institute, both of whom contributed greatly to presenting this project. We are grateful for the ongoing and steadfast support of Auckland Council and Creative New Zealand.

I invite you to continue your Auckland Arts Festival experience following *The Magic Flute* as we bring you amazing artists from Aotearoa and beyond. This is a festival made with aroha by a group of people I am honoured to work with, led by our CEO David Inns.

It’s your festival. You are welcome. Ngā mihi nui.

Jonathan Bielski
Artistic Director, Auckland Arts Festival
Act I

In a dark forest, far away...

As he flees from a dangerous giant serpent, Tamino is rescued at the last second by the three ladies who serve the Queen of the Night. When he regains consciousness, the first thing Tamino sees is Papageno, and he believes him to be his rescuer.

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies return and punish Papageno for his lies by rendering him mute. They show Tamino a picture of Pamina, the daughter of the Queen of the Night, whom Tamino instantly falls in love with.

Shortly thereafter, the Queen of the Night herself appears and tells Tamino of her daughter’s kidnapping at the hands of Sarastro. Tamino responds with great enthusiasm to her command that he free Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino the gift of a magic flute, while Papageno receives magic bells. The three ladies declare that three boys will show Tamino and Papageno the way to Sarastro.

Pamina is being importuned by Sarastro’s slave Monostatos. Papageno, who has become separated from Tamino on the way to Sarastro, is as scared by the strange appearance of Monostatos as the slave is by Papageno’s. Alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno himself is sad that his search for love has thus far proved fruitless. Pamina comforts him.

The three boys have led Tamino to the gates of Sarastro’s domain. Although he is initially refused entry, Tamino begins to doubt the statements made by the Queen of the Night regarding Sarastro. He begins to play on his magic flute, and enchants nature with his music.

Papageno meanwhile flees with Pamina, but they are caught by Monostatos and his helpers. Papageno’s magic bells put their pursuers out of action. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino. The long yearned-for encounter between Tamino and Pamina is all too brief. Sarastro orders that they must first face a series of trials.

Interval

Act II

The trial of silence

Tamino and Papageno must practise being silent. Because of the appearance of the ladies and their warnings, their ordeal is a truly testing one. Tamino remains resolute, while Papageno immediately begins to chatter.

Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains behind, despairing. Sarastro seeks to console Pamina by foreswearing any thoughts of revenge.

The trial of temptation

Tamino and Papageno must resist any temptation: no conversation, no women, no food!

As well as the magic flute and magic bells the three boys also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even Pamina fails to draw a single word from Tamino’s lips, which she interprets as a rejection. She laments the cooling of Tamino’s love for her.

Before the last great trial, Pamina and Tamino are brought together one last time to say farewell to one another.

Papageno is not permitted to take part in any further trials. He now wishes for only a glass of wine – and dreams of his great love.

For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life, but is prevented from doing so by the three boys, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again.

Reunited at last, Tamino and Pamina undergo the final trial together.

The trial of fire and water

The music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water.

Papageno is meanwhile still unsuccessful in his search for his great love. Despairing, he now also seeks to end his life, but is also prevented from doing so by the three boys. Papageno’s dream finally comes true: together with his Papagena, he dreams of being blessed with many children.

Meanwhile...

…the Queen of the Night, the three ladies, and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, the attack is repelled. Tamino and Pamina have reached the end of their trials, and can finally be together.
**Barrie Kosky, Suzanne Andrade & Paul Barritt on flying elephants, the world of silent film and the eternal search for love.**

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### Artists’ Q&A

**How did you come up with the idea of staging *The Magic Flute* with 1927?**

**Barrie Kosky (stage director; Intendant of the Komische Oper Berlin).** *The Magic Flute* is the most frequently performed German-language opera, one of the top ten operas in the world. Everyone knows the story; everybody knows the music; everyone knows the characters. On top of that, it is an “ageless” opera, meaning that an eight-year-old can enjoy it as much as an octogenarian can. So you start out with some pressure when you undertake a staging of this opera. I think the challenge is to embrace the heterogeneous nature of this opera. Any attempt to interpret the piece in only one way is bound to fail. You almost have to celebrate the contradictions and inconsistencies of the plot and the characters, as well as the mix of fantasy, surrealism, magic and deeply touching human emotions.

In 2008, I attended a performance of *Between the Devil and the Deep Blue Sea*, the first show created by 1927. From the moment the show started, there was this fascinating mix of live performance with animation, creating its own aesthetic world. Within minutes, this strange mixture of silent film and music hall had convinced me that these people had to do *The Magic Flute* with me in Berlin! It seemed to me quite an advantage that Paul and Suzanne would be venturing into opera for the first time, because they were completely free of any preconceptions about it, unlike me.

The result was a unique *Magic Flute*. Although Suzanne and Paul were working in Berlin for the first time, they had a natural feel for the city’s artistic ambiance, especially the Berlin of the 1920s, when it was such an important creative center for painting, cabaret, silent film and animated film. Suzanne, Paul and I share a love for revue, vaudeville, music hall and similar forms of theatre, and, of course, for silent film. So our Papageno is suggestive of Buster Keaton, Monostatos is a bit Nosferatu, and Pamina perhaps reminiscent of Louise Brooks. But it’s more than a homage to silent film – there are far too many influences from other areas. But the world of silent film gives us a certain vocabulary that we can then use in any way that we like.

**Is your love of silent film the motivation behind the name “1927”?**

**Suzanne Andrade (stage director/performer; co-creator of 1927).** 1927 was the year of the first sound film, *The Jazz Singer* with Al Jolson, an absolute sensation at the time. Curiously, however, no one believed at that time that the talkies would prevail over silent films. We found this aspect especially exciting. We work with a mixture of live performance and animation, which makes it a completely new art form in many ways. Many others have used film in theatre, but 1927 integrates film in a very new way. We don’t do a theatre piece with added movies. Nor do we make a movie and then combine it with acting elements. Everything goes hand in hand. Our shows evoke the world of dreams and nightmares, with aesthetics that hearken back to the world of silent film.

**Paul Barritt (filmmaker; co-creator of 1927).** And yet it would be wrong to see in our work only the influence of the 1920s and silent film. We take our visual inspiration from many eras, from the copper engravings of the 18th century as well as in comics of today. There is no preconceived aesthetic setting in our mind when we work on a show. The important thing is that the image fits. A good example is Papageno’s aria ‘Ein Mädchen oder Weibchen’ [a girl or a little wife]. In the libretto, he is served a glass of wine in the dialogue before his aria. We let him have a drink, but it isn’t wine. It’s a pink cocktail from a giant cocktail glass, and Suzanne had the idea that he would start to see pink elephants flying around him. Of course, the most famous of all flying elephants was Dumbo – from the 1940s – but the actual year isn’t important as long as everything comes together visually.

**Suzanne Andrade.** Our *Magic Flute* is a journey through different worlds of fantasy. But as in all of our shows, there is a connecting style that ensures that the whole thing doesn’t fall apart aesthetically.

**Barrie Kosky.** This is also helped by 1927’s very special feeling for rhythm. The rhythm of the music and the text has an enormous influence on the animation. As we worked together on *The Magic Flute*, the timing always came from the music, even – especially – in the dialogues, which we condensed and transformed into silent film intertitles with piano accompaniment.
However, we use an 18th-century fortepiano, and the accompanying music is by Mozart, from his two fantasias for piano, KV 475 in C minor and KV 397 in D minor. This not only gives the whole piece a consistent style, but also a consistent rhythm. It’s a silent film by Wolfgang Amadeus Mozart, so to speak!

**Does this piece work without the dialogues?**

**Suzanne Andrade**: I think that almost any story can be told without words. You can undress a story to the bone, to find out what you really need to convey the plot. We tried to do that in *The Magic Flute*. You can convey so much of a story through purely visual means. You don’t always need two pages of dialogue to show the relationship between two people. You don’t need a comic dialogue to show that Papageno is a funny character. A clever gimmick can sometimes offer more insight than dialogue.

**Paul Barritt**: Going back to silent films, for a moment – they weren’t just films without sound, with intertitles in place of the missing voices. Intertitles were actually used very sparingly. The makers of silent films instead told their stories through the visual elements. While talkies convey the stories primarily through dialogue, silent films told their story through gestures, movements and glances, and so on.

**Barrie Kosky**: This emphasis on the images makes it possible for every viewer to experience the show in his or her own way: as a magical, living storybook; as a curious, contemporary meditation on silent film as a singing silent film; or as paintings come to life. Basically, we have a hundred stage sets in which things happen that normally aren’t possible onstage: flying elephants, flutes trailing notes, bells as showgirls... We can fly up to the stars and then ride an elevator to hell, all within a few minutes. In addition to all the animation in our production, there are also moments when the singers are in a simple white spotlight. And suddenly there’s only the music, the text and the character. The very simplicity makes these perhaps the most touching moments of the evening.

During the performance, the technology doesn’t play in the foreground. Although Paul spent hours and hours sitting in front of computer to create it, his animation never loses its deeply human component. You will always notice that a human hand has drawn everything. Video projections as part of theatrical productions aren’t new. But they often become boring after a few minutes, because there isn’t any interaction between the two-dimensional space of the screen and the three dimensions of the actors. Suzanne and Paul have solved this problem by combining all of these dimensions into a common theatrical language.

**What is *The Magic Flute* really about?**

**Paul Barritt**: It’s a love story, told as a fairy tale.

**Suzanne Andrade**: The love story between Tamino and Pamina. Throughout the entire piece, the two try to find each other – but everyone else separates them and pulls them away from each other. Only at the very end do they come together.

**Barrie Kosky**: A strange, fairytale love story, one that has a lot of archetypal and mythological elements, such as the trials they must undergo to gain wisdom. They have to go through fire and water to mature. These are ancient rites of initiation. The Masonic trappings imposed on the story interested us very little, since they have, of course, much, much deeper roots.

Tamino falls in love with a portrait. How many myths and fairy tales include this plot point? The hero falls in love with a picture and goes in search of the subject. And on his way to her, he encounters all sorts of obstacles. And, at the same time, the object of his desire faces her own personal obstacles on her own journey.

You can experience our production as a journey through the dream worlds of Tamino and Pamina. These two dream worlds collide and combine to form one strange dream. The person who combines these dreams and these worlds is Papageno. We are very focused on these three characters. Interestingly, Papageno is in pursuit of an idealised image too: the perfect fantasy woman at his side, something he craves almost desperately. Despite all of the comedic elements, there is a deep loneliness in *The Magic Flute*. Half of the piece is the fact that people are alone: Despite the joy in Papageno’s bird catcher aria, it’s ultimately about a man who feels lonely and longs for love. At the beginning of the opera, Tamino is running alone through the forest. The three ladies are alone, so they are immediately attracted to Tamino. The Queen of the Night is alone – her husband has died, and her daughter has been kidnapped. Even Sarastro, who has a large following, has no partner at his side. Not to mention Monostatos, whose unfulfilled longing for love degenerates into unbridled lust. *The Magic Flute* is about the search for love, and about the different forms that this search can take.

Finally, it is also an Orphic story – it is about the power of music, music that can move mountains and nature. After all, the opera is called *The Magic Flute*, not Tamino and Pamina! The magic flute isn’t just an instrument, it is the quintessence of music, and music, in this case, is synonymous with love. I think that’s the reason why so many people love this opera so much, because they see, hear and feel that it’s a universal representation of those looking for love, a journey that we all take time and time again.
Cast List

Pamina
Iwona Sobotka ◊

Second Lady
Karolina Gomos ◊
Maria Fiselier +

Third Lady
Nadine Weissmann ◊
Caren Van Oijen +

Erster Geharnischter
Emil Lawecki ◊
Christoph Späth +

Zweiter Geharnischter
Horst Lamnek ◊
Andrew Collis +

Papagena
Talya Lieberman ◊ +

Fortepiano, Glockenspiel
Mark McNeill

Conductors
Jordan de Souza ◊
Hendrik Vestmann +

Orchestra
Auckland Philharmonia

Chorus
Komische Oper Berlin Chorus

Chorus Director
David Cavelius

Second Lady
Karolina Gomos ◊
Maria Fiselier +

Third Lady
Nadine Weissmann ◊
Caren Van Oijen +

Erster Geharnischter
Emil Lawecki ◊
Christoph Späth +

Zweiter Geharnischter
Horst Lamnek ◊
Andrew Collis +

Papagena
Talya Lieberman ◊ +

Boys
Members of
Tölzer Knabenchor ◊ +
Ludwig Bachmayer
Gero Horn
Friedrich Von Lewinski
Valentin Piller
August Zohm
Daniel Witzany

◊ Performing: Friday 8 March & Sunday 10 March (1pm)
+ Performing: Saturday 9 March & Sunday 10 March (6pm)

Creatives

BARRIE KOSKY
Direction
Barrie Kosky is the Intendant and Chefdirigisseur (Artistic Director) of the Komische Oper Berlin. At the end of his first season for 2012/13, the Komische Oper was voted “Opera House of the Year” by Opernwelten magazine and in 2016, Barrie Kosky was voted “Director of the Year” by Opernwelten. In 2014, Kosky was voted “Opera Director of the Year” at the International Opera Awards in London and at the same awards in 2015, the Komische Oper was voted “Opera Company of the Year”.

His most recent work at the Komische Oper Berlin has included The Magic Flute (co-directed with 1927) which has been seen by over 450,000 people in three continents, The Monteverti Tragedy, Ball im Savoy, West Side Story, Mises and Aron, Les Contes d’Hoffmann, Jewgeni Onegin, The Pearls of Cleopatra, Candide, The Noise, The Fair at Sorochintsi, Pelléas et Mélisande, Anatéakva – Fodder on the Roof, La bohème and his production of Caster and Palhuk (co-produced by the English National Opera) which won the Laurence Olivier Award for best opera production in 2012.

Barrie Kosky’s Glyndebourne Festival production of Saul opened the 2017 Adelaide Festival at the beginning of March. In 2017 he made his Bayreuth Festival debut with Die Meistersinger von Nürnberg. He has directed opera productions for the Bayerische Staatsoper (Die Swerisgme Frau and The Fiery Angel), Glyndebourne Festival Opera (Saul), Oper Frankfurt (Dido and Aeneas/Bluebeard’s Castle and Carmen), the Dutch National Opera (Armide), Opera Zurich (La Fanciulla del West and Macbeth) and Royal Opera House Covent Garden (The Nose). He has also presented his productions at the Los Angeles Opera, Teatro Real Madrid, Gran Liceu Barcelona, Vienna Staatsoper, English National Opera, Oper Graz, Theater Basel, Aalto Theater Essen, Staatsoper Hannover, Deutsches Theater Berlin and Schauspielhaus Frankfurt and is a regular guest at the Edinburgh International Festival.

Future plans include invitations to the Bayerischen Staatsoper (Agrigentina), Opéra National de Paris (Prince Igor), Opera de Dijon (Les Boréades), Metropolitan Opera New York, Salzburg Festival (Orphée aux Enfers), Festival d’Aix-en-Provence and Glyndebourne Festival Opera.

SUZANNE ANDRADE
Direction
Suzanne Andrade is the Co-founder of 1927. 1927’s trademark style integrates performance, music and animation to create groundbreaking theatre.

As 1927, Suzanne and Paul Barritt (alongside fellow collaborators Esme Appleton and Lilian Henley) have worked together for 10 years to create their own unique style of theatre making, inspired by their love of silent film and animation.

For 1927, Suzanne has written and directed the multi-award winning shows Between the Devil and the Deep Blue Sea, The Animals and Children Took to the Streets; The Magic Flute with Komische Oper Berlin; and Golem. For his work with 1927, Paul has won the Critics’ Circle Award for best design (Golem) and the coveted Knight of the Illumination award for best Projection (Golem).

Outside of 1927 Paul has collaborated with Musik Fabrik Köln on an animated music concert (Krazy Kat Projekt). His short film White Morning (2013) played in many of the major film festivals, including Sundance, Melbourne International Film Festival and London Short Film Festival. He has collaborated with V&A museum, animating a painting by Dennis van Abbema. Paul also lectures in Animation and Illustration at Middlesex University. In 2015, Paul featured alongside Suzanne in the “Progress 1000”, a list of the 1000 most influential people in London and in “The Stage 100 List” of the most influential people in UK Theatre.

Barrie Kosky was Artistic Director of the 1996 Adelaide Festival and has directed opera and theatre productions for Opera Australia, Sydney Theatre Company, Melbourne Theatre Company and the Sydney and Melbourne International Festivals. From 2001–05 he was co-Artistic Director of the Vienna Schauspielhaus.

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PAUL BARRITT
Animation
Paul Barritt is the Co-founder and Co-artistic Director of 1927. For 1927 Paul has co-created, animated and designed four highly acclaimed and innovative animated theatre shows: Between the Devil and the Deep Blue Sea, The Animals and Children Took to the Streets; The Magic Flute with Komische Oper Berlin; and Golem. For his work with 1927, Paul has won the Critics’ Circle Award for best design (Golem) and the coveted Knight of the Illumination award for best Projection (Golem).

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Künste, Hamburg. Since 2004 she has taught stage design at the Hochschule für Bildende Künste in Munich. Die schweigsame Frau for Hamburg and the sets and costumes in Ball im Savoy, Paul Abraham’s Weill’s A Dream Play Basel and on Barrie Kosky’s production of Hamlet at Schauspiel Hannover, the Gran Teatre del Liceu (Barcelona), and Houston Grand Opera. In 2017–18, Jordan conducted 28 performances of Carmen with the Vienna Symphony Orchestra in a highly successful production at the Bregenzer Festspiele, which resulted in a re-invitation to conduct a new production of Rigoletto in 2019. Future seasons also see him make debuts at the Staatsoper Hannover, the Gran Teatre del Liceu (Barcelona), and Houston Grand Opera.

JORDAN DE SOUZA
Conductor
Jordan de Souza is a Canadian conductor and current Erster Kapellmeister of theKomische Oper Berlin. Following a highly successful collaboration with director Barrie Kosky in a new production of Petipa et Mélisande in 2017, they will join forces again in the forthcoming season for new productions of Candide and La bohème. In addition, he will tour Australia and New Zealand with The Magic Flute, conducting the Auckland Philharmonia, West Australian Symphony and Adelaide Symphony Orchestras.

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In 2017–18, Jordan conducted 28 performances of Carmen with the Vienna Symphony Orchestra in a highly successful production at the Bregenzer Festspiele, which resulted in a re-invitation to conduct a new production of Rigoletto in 2019. Future seasons also see him make debuts at the Staatsoper Hannover, the Gran Teatre del Liceu (Barcelona), and Houston Grand Opera.
IWONA SOBOTKA

Iwona Sobotka achieved international acclaim as the Grand Prize winner of the Queen Elisabeth International Music Competition of Belgium, and First Prize at the East West Artists International Auditions in New York, which resulted in her debut concert in Carnegie Hall. Recent and upcoming projects include a return to the Komische Oper Berlin as Pamina in Barrie Kosky’s production of *The Magic Flute*, on tour in Australia and New Zealand; her debut at the Teatro de La Zarzuela in Madrid as Esperanza de Gines in Gómez’s *María del Pilar*, her debut at the Baden-Baden Festival with the Berliner Philharmoniker conducted by Sir Simon Rattle as Blumenmädchen in *Rinaldo*; her debut in Vienna at the Staatsoper as Violetta Valery in *La Traviata*; and to the Royal Opera House Covent Garden as Pamina in *The Magic Flute*.

In 2010, Iwona participated in a ‘Szymanowski Focus’ programme curated by the distinguished Polish pianist Piotr Anderszewski to promote the music of Karol Szymanowski with concerts in Wigmore Hall in London and Carnegie Hall in New York. She also continued at the Royal Conservatoire of Scotland where she studied under Ryland Millo, later completing at the Royal Academy of Music where she studied under Sir Mark Elder. Her singing talent was then discovered by the late Kim-Lillian, born in London to an artistic Central European family, was trained at the Guildhall School of Music and Drama, and became a pupil of Dame Kiri Te Kanawa.

KIM-LILIAN STREBEL

British/Swiss soprano Kim-Lilian Strebelt has received rapturous critical acclaim following a number of high-profile debuts. These include Pamina in Barrie Kosky’s production of *The Magic Flute* for Cincinnati Opera – marking her U.S. operatic debut – and Théâtre National de l’Opéra-Comique, Collaville for Theater Freiburg, and Lauretta in Calixto Bieito’s new production of Gianni Schicchi at the Komische Oper Berlin.

Future engagements include her Italian debut singing Sièrène/Una Donna in Handel’s Rinaldo at the 44th festival della Valle D’Itria under Maestro Fabio Luisi, as well as singing in a Gala Concert there with him. She will return to sing Pamina in *The Magic Flute at the Deutsche Oper Berlin* again, as well as on tour with the Komische Oper Berlin (Barrie Kosky’s production) in Australia/New Zealand. She will make her Austrian operatic debut in the main role of Martha in *Martha* by Flothow at Opera Graz as well as returning to Cincinnati Opera.

Kim-Lilian, born in London to an artistic Central European family, was trained at an early age as a dancer. Her singing talent was then discovered by the late Anthony Rolfe-Johnson. She is now an honour ARAM of the Royal Academy of Music where she studied under Ryland Davies and Audrey Hyland. She then continued at the Royal Conservatoire of Scotland and became a pupil of Dame Kiri Te Kanawa.

AARON BLAKE

2017 George London Foundation Award winner Aaron Blake earned international recognition for his portrayal of the role of Timothy Laughlin in the world premiere of *Fellow Travelers*. Aaron recently made a critically acclaimed debut with New York City Opera in Peter Eötvös’ operatic adaptation of *Angels in America* as Louis. He has performed leading roles with Cincinnati Opera as Don Ottavio in *Don Giovanni*, Pan in *La Calisto* and Tamino in *The Magic Flute*, Komische Oper Berlin and Minnesota Opera as Tamino in *The Magic Flute*, Utah Opera where he returns this season as Rinuccio in Gianni Schicchi; Tulsa Opera as Nadir in *Les Pêcheurs de Perles*, Dallas Opera as Romeo in *Romeo et Juliette*, Opera Orchestra of New York in Paraiso de Esté; Washington National Opera in Anna Bolena; and the Metropolitan Opera where he debuted opposite Plácido Domingo in *La Traviata*.

This season he returns to the Met for *The Dialogues of the Carmelites*, makes his role debut as Count Almaviva in *The Barber of Seville* with the Tulsa Opera, appears as Tamino in Australia and New Zealand with the Komische Oper Berlin (Barrie Kosky’s production) in Australia/New Zealand. She will make her Austrian operatic debut in the main role of Martha in *Martha* by Flothow at Opera Graz as well as returning to Cincinnati Opera.

In 2010, Iwona participated in a ‘Szymanowski Focus’ programme curated by the distinguished Polish pianist Piotr Anderszewski to promote the music of Karol Szymanowski with concerts in Wigmore Hall in London and Carnegie Hall in New York. She also contributed to a complete collection of Szymanowski’s songs for Channel Classics alongside Polish tenor Piotr Beczala, and was accorded with the distinction of the Frydeký Award for this recording by the National Academy of Recording Arts in Poland. On a subsequent release for EMI Classics in 2006, she performed Songs of *A Fairy Tale Princess* with Sir Simon Rattle and the City of Birmingham Symphony Orchestra, which received five stars in BBC Music Magazine.

Following her graduation from the Fryderyk Chopin University of Music in Warsaw, Iwona continued her studies with renowned artist and pedagogue Tom Krause at the Escuela Superior de Música Reina Sofia in Madrid.

‘Pamina’
CHRISTINA POULTISI
Praised for her crystal clear voice, intonation and warm lyric colour, Christina Poulitsi has already established herself in some of the most prestigious opera houses, including Royal Opera House in London, Bolshoi Theatre, Teatro dell’Opera di Roma, Deutsche Oper Berlin, Teatro de Liceu Barcelona, Semperoper Dresden, Hamburg, Tokyo, Florence, Seattle and Shanghai.
She is acclaimed as one of the best interpreters of the role of Queen of the Night today, having performed this role in 14 different productions more than 200 times. Other highlights to date include her interpretation of the role of Lucia di Lammermoor in Royal Opera House’s production of Katie Mitchell and Queen of the Night in David McVicar’s production in London.
Christina, whose talent was originally discovered by Mo Zubin Mehta, has performed numerous times under his baton together with the Israel Philharmonic and Maggio Musicale Fiorentino (Gilda in Rigoletto together with Ambrogio Maestri). Christina was also introduced to Mo Gianandrea Noseda in Tel Aviv, where she sang Konstanze. Their collaboration continued with Stravinsky’s Rossignol at Sferisterio Festival the following seasons, and a tour across Spain and Portugal. Other key performances include collaborations under the baton of Christian Thielemann, Michele Mariotti and Alberto Zedda in roles such as Massenet’s Manon, Contessa di Falzeder at Rossini Opera Festival in Pesaro, Suor Constanze (Les Dialogues des Carmélites), Musetta, Isabella (L’inganno felice) and Adèle, among others.
Christina has been a close collaborator of Barrie Kosky and Komische Oper Berlin, having sung the Queen of the Night numerous times in different cities. Future engagements include her debut as Violetta in Traviata at the State Opera of Hamburg, Amina in Sonnambula at the National Opera of Greece and her return to the Royal Opera House in London.

ALEKSANDRA OLCZYK
Aleksandra Olczyk is a much sought-after young soprano, performing as Queen of the Night at international opera houses such as Warsaw National Opera, Komische Oper Berlin, Deutsche Oper Berlin, Joburg Theatre Johannesburg and the Finnish National Opera in Helsinki.
Aleksandra studied singing at the Polski Nowowiejski-Music Academy in Bydgoszcz, in the class of Magdalena Krzyńska. In her early youth, she performed on several stages in Poland and abroad, including twice in Italy where she gave concerts for both Pope John Paul II and Benedict XVI.
She has attended master classes with Helena Lazarska, Stefania Toczyska, Izabela Klosińska, Olga Pasecznik, Piotr Bednarski, Brenda Hurley and Matthias Rexroth, and has won a number of important international prizes.
She performed Donna Fiorilla in Rossini’s Il turco in Italia, a Christopher Alden production; Blonde in Die Entführung aus dem Serail; and Gilda in Rigoletto at the Warsaw National Opera and the Hof Theatre. Concert engagements have seen her perform in Tokyo, Stockholm, Vienna, Salzburg, Kiel and Krakow.
In 2018/19 Aleksandra returns as Queen of the Night to the Warsaw National Opera and to the Komische Oper Berlin. She also portrays this role at the Karlsruhe State Theatre and the Opéra de Lille. In 2019 she will debut as Sophie in Der Rosenkavalier at the State Theatre Wiesbaden, and in 2020 as the Queen of the Night at the Glyndebourne Festival.

‘Queen of the Night’

IN-SUNG SIM
In-sung Sim was born in South Korea. Future engagements include Sarastro in The Magic Flute with Komische Oper Berlin on tour to Japan, Wurm in Lussa Miller at Opéra de Monte-Carlo, Banco in Macbeth in Toulouse, Padre Guardiano in La Forza del Destino in Palmas, Filipp II in Don Carlo and Le baili in Werther in Tel Aviv.
In 1996 he was awarded first prize in the KBC competition in Korea. From 1998–99 he finished his studies of singing at the Vienna Conservatory. In July 2000 he was awarded two special prizes in the Belvedere competition. He has won a number of other competitions, including those in Los Angeles and Oslo. Lieder recitals have taken the singer to the Marseille Opera and the Avignon Opera.
In 2001 he debuted at the Vienna State Opera, where he sang the role of Don Alfonso in Così fan tutte. His success in the title role of Peter Grimes for Benjamin Britten’s 100th anniversary has taken the singer to the Marseille Opera and the Avignon Opera.
In 2001 he debuted at the Vienna Staatsoper and the New National Opera Tokyo. Sim made his debut at the Vienna State Opera and the Teatro Carlo Felice in Genova. He made his debut at the Salzburg Festival in 2008 in the role of Capulet in Gounod’s Roméo et Juliette.
In March 2012 In-Sung Sim appeared as Timur in Turandot with Trondheim Symphony Orchestra. He has also sung in CD productions of Parsifal and Tristan und Isolde for the Deutsche Grammophon label and the CD recording of Handel’s opera Faramondo for EMI/Virgin Classics and also Handel’s Alessandro where he performed the role of Clito.

‘Sarastro / Speaker’

ANDREAS BAUER KANABAS
Andreas Bauer Kanabas sings the most important roles of the Noble Bass repertoire in eight different languages. He has starred in such varied repertoire as King Philip II in Don Carlo (in both Italian and the original French), Don Carlo in Rigoletto, Rigoletto, Der fliegende Holländer (in English) in Copenhagen, and the title roles in Barok’s Bluebeard’s Castle, Mefistofele in Faust, Don Giovanni, Don Giovanni, Don Giovanni and Don Giovanni, and in Rossini’s La Donna del Lago. He has performed at the Vienna State Opera, La Scalla, the Vienna Hofburgtheater, the National Opera, Komische Oper Berlin, the Staatsoper, the Russian State Opera, the National Opera of Norway, the Royal Opera House in London, the Bolshoi Theatre, the National Opera in Prague, the Metropolitan Opera in New York, the Teatro la Fenice in Venice, the Teatro Lirico in Milan, the Teatro Real in Madrid, the Aix Festival, the Salzburg Festival, the Bayreuth Festival and the Vienna Festival, among others.
In addition, he has been a member of the solo ensemble of the Frankfurt Opera since 2013.
Andreas has many important debuts in 2019, including Sarastro at the Royal Opera House Covent Garden, Philip in Don Carlo in Vienna and Copenhagen, and the title role in Don Giovanni in Tel Aviv. He made his debut at the Vienna State Opera and the Teatro Carlo Felice in Genova. He made his debut at the Salzburg Festival in 2008 in the role of Capulet in Gounod’s Roméo et Juliette.
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kanabas.de
JOAN MARTIN-ROYO

Born in Barcelona, Joan Martin-Royo studied piano, violin, bassoon and composition at the Conservatori Superior de Música del Liceu, and also gained a degree in History of Art from the University of Barcelona. He did his vocal studies with soprano Mercè Puntí and has also received masterclasses from Christa Ludwig, Elisabeth Söderstrom, Thomas Quasthoff and Lorraine Nubar. He also worked on vocal technique with bass-baritone Carlos Chausson and on vocal coaching with pianist Marco Evangelisti.

He has received awards at several prestigious singing contests, including the Third Male Prize, the Mozart Prize and the Plácido Domingo Award at the 2003 Francisco Víñas Competition. He was also Preisträger in the 2002 Sommerakademie at Salzburg’s Mozarteum (as best Lieder singer).

His operatic repertoire focuses especially on Mozart and Rossini: Figaro in Le Nozze di Figaro (Liceu Barcelona/Champs-Élysées, Paris), Guglielmo in Così fan tutte (Palau de les Arts Reina Sofia, Valencia/Théâtre des Champs Élysées and Liceu Barcelona), Papageno in The Magic Flute (Liceu Barcelona/Teatro Municipal, Santiago), Masetto in Don Giovanni (Opéra de Monte Carlo), Dandini in La Cenerentola (Glyndebourne, Glyndebourne), Lord Sidney in La Cenerentola (Liceu Barcelona), Papageno in Melbourne and Auckland in 2016 and as Schaunard in The Magic Flute (Palma de Mallorca Barrie Kosky’s production). He also performed as the Emperor in G. Puccini’s Turandot at the 2016/17 Summer Festival, Ludwigsburg Festival (Théâtre des Champs-Élysées).

His upcoming engagements include Papageno in Melbourne and Auckland in Barrie Kosky’s production of The Magic Flute, Belcore in Palermo de Mallorca, Guglielmo of Così fan tutte in Santiago de Chile, and as Schaunard in The Magic Flute and as chorus in La bohème, both productions in The Teatro Real.

Papageno

TOM ERIK LIE

Since he was 9 years old, Tom Erik Lie knew that he wanted to be an opera singer. The catalyst for this realisation was also his debut on an opera stage in the children’s choir in Tosca at the Oslo Opera House. “I was so fascinated that I never let me go,” he recalls. At 9 years of age, he went on of his own accord to join the Norwegian Broadcasting Boys’ Choir, where his special gift didn’t go unnoticed for long. He was quickly entrusted with minor solo parts and he didn’t even have to interrupt the solid start to his singing career while his voice was breaking: “I just wandered through all the voice types: from soprano to alto, then into tenor, and ultimately baritone. And that’s where I stayed,” he says with a laugh.

At 17, he took his first private singing lessons, and nobody was surprised when he was accepted to study singing at the conservatorium in Oslo after graduating from high school. Upon completing his studies, he received a place in the Opera Studio of the Deutsche Oper am Rhein. And from that point, one thing led to another: after his first engagement in Gelsenkirchen came Oper Leipzig, with the Artistic Director Udo Zimmermann then taking him along to the Deutsche Oper Berlin. A guest role – as Edwin in Die Meistersinger von Nürnberg – then brought him to the ensemble of the Komische Oper Berlin.

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“Nowadays, Berlin has become my home,” he concedes. “I feel really at home here. Of course I miss the breathtaking nature of my homeland: the mountains running straight down to the ocean.” A hut in Norway on the coast, where the mountains meet the sea – that would be one of Tom’s dreams that he hasn’t yet ticked off. “A few summers ago I spent part of my holiday near the city of Bergen in a hut on a small island. We went fishing in a boat: mackerel, cod, pollock. Straight from the rod into our mouths, so to speak. A dream!”

‘Monostatos’

IVAN TURŠIĆ

Tenor Ivan Turšić was born in Zagreb, Croatia. First he graduated from the Zagreb Faculty of Civil Engineering. From 1996 until 2000 he had his first vocal training with tenor Nori Zucchi. In 2000 he started studying solo singing at the Zagreb Academy of Music. A year later he gave his debut performance at the National Theatre in Zagreb.

In 2003 he went on to study in Stuttgart with Prof. Dunja Vejzović. Ivan attended master classes and lessons amongst others with Richard Miller, Francisco Araúza, Júlia Hamari and Konrad Richter. During his studies he performed at the Stuttgart State Opera. After graduating in 2007 until 2015 he was a member of the Hanover State Opera ensemble. Since 2015 he is engaged at the Komische Oper Berlin.

He has given guest performances in London (Proms), Liceu Barcelona, Paris (Opéra Comique), Budapest (Erkel), Basel, Genoa, Bremen, Dessau, Essen, Kassel and Krefeld/Mönchengladbach, as well as on tours in China (Peking, Xiamen, Guangzhou) and Japan (Tokyo, Osaka, Hiroshima) with The Magic Flute production. Ivan often appears in concerts, at festivals (Dobrovnik Summer Festival, Ludwigburg Festival) and has collaborated with the Croatian Baroque Ensemble.

EMIL LAWECKI

Emil Lawecki, tenor, graduated with distinction from Vocal Department at the Fryderyk Chopin Music University in Warsaw under the tutelage of Professor Ryszard Karczykowski. Since 2016 he was a member of Opera Academy at the Polish National Opera. He is a laureate of the First Prize at the III National Vocal Competition in Mlawa, and a Prize in the category of the Young Polish Artist awarded by the Polish Brotherhood of Gutenberg’s Knights.

Already while studying, Emil made his debut on the stage of the Polish National Opera in a student’s production of B. Britten’s A Midsummer Night’s Dream and on the stage of Warsaw Chamber Opera as Don Ottavio in Mozart’s Don Giovanni. In the year 2016 he debuted at the Grand Theater in Lodz with the part of the Emperor in G. Puccini’s Turandot conducted by Antoni Wit. He also performed as Uldin in The Conspirators by F. Schubert at the Polish National Opera.

In the 2016/17 season Emil appeared next to Edita Gruberova in a concert performance of Norma by V. Bellini singing the part of Flavio at the Polish National Opera, where he also debuted in the part of Tamino in The Magic Flute, and as Slach in The Cracovians and the Mountainmen by J. Stefani.

Since the 2017/18 season he is a member of the International Opera Studio at the Komische Oper Berlin singing such parts as Tamino, Triquet in Eugene Onegin or Dancairo in Carmen. He is regularly re-invited as Tamino to the Polish National Opera.

Emil has performed in significant music centers in Poland such as National Philharmonic, Gorzów Philharmonic, Philharmonic of Warmia and Mazury, Swietokrzyska Philharmonic, Włodzimierzowski’s Studio of the Polish Radio; as well as abroad in the Czech Republic, Germany, Great Britain or Turkey.

‘Queen of the Night & Tamino’
ASHLEY MILANESE

Hailed for her “masterful and show-stopping performance” (Opera News), 27-year-old Ashley Milanesië returned as an Emerging Artist of Opera Philadelphia’s 2017/18 season, where she sang First Lady in the East Coast premiére of Barrie Kosky’s production of The Magic Flute, and covered Lola in the premier of David Herzberg’s The Wake World.

The New Orleans, Louisiana native made her Opera Philadelphia début as Barbarina in Le Nozze di Figaro. She also covered Bess McNeil in the company’s première of Missy Mazzoli’s Breaking the Waves. Milanesië later covered the role again at the Prototype Festival with the Beth Morrison Project.

Ashley has participated in summer festivals and programmes including Wolf Trap Opera Studio (2017) and Opera Theatre of Saint Louis (2015), where she made her company début as Vetve in La Rondeine.

Past symphonic performances include operatic selections with the National Orchestra Institute Philharmonic, Faure’s Requiem with Harrisburg Symphony Orchestra, Schumann’s Symphony No. 2 with Allenstown Symphony Orchestra, and operatic selections with the Mainline Symphony Orchestra.

Previously performed roles include Susanna (Le Nozze di Figaro), Eina (Italiane Sangerin (Capriccio), Manon (Manon), Zerbinetta (Arriade auf Naxos), Giulia (Le scola di zarit), Nella (Gianni Schicchi), and Vetve (La Rondeine) for her debut with the Opera Theatre of Saint Louis in 2015. Other credits include Constanza (Dialogues des Carmélites), Sophie (Werther), Zerlina (Don Giovanni), Babikop (Der Kaiser von Atlantis), Leader (The Cunning Little Vixen), and Ginevra (Il Fidato) amongst many others.

Ashley received both her Bachelor of Music and Master of Music degrees from the Curtis Institute of Music, where she studied under renowned instructors Mikael Eliasen and Marlena Malas.

MIRKA WAGNER

Asked about her favourite film, Mirka Wagner doesn’t have to think long: “La vita e bella” by and starring Roberto Benigni. “I just got fascinated by the honesty and joy exuded by the film and its protagonists, even when there is really nothing left to laugh about.” Happiness is a fundamentally positive view of things are also central characteristics. “My parents told me about everyone’s first visit to the opera. I sat with my eyes wide open, staring at the stage as if I were hypnotised. The costumes, the light, that incredible music. In that moment I knew I was going to be an opera singer.”

When the children’s choir of the Hamburgische Staatsoper was looking for new singers, it was obvious that Mirka had to join. At 9 years of age, she was accepted into the children’s choir, and she left a full 10 years later, at 19, to move to Berlin to study. “Though I had been involved in countless operas in the children’s choir, I have to admit that I had very rarely experienced an opera as a member of the audience. And when I then did find myself sitting in the audience again, I thought to myself: Something is wrong here. I’m looking in the wrong direction,” she laughs.

A love of music influences every sphere of Mirka’s life – both private and professional. And the genre doesn’t really make a difference. Regardless of whether it’s classical or jazz, rock or pop, the main thing is that the music touches your heart. Her creative work in music is just as diverse: she helped to finance her studies recording advertising jingles and songs for Sesame Street.

KAROLINA GUMOS

The polish mezzosoprano Karolina Gumos studied the violin before turning to singing in Poznani Music College with Professor Wojciech Maciejowski and with Professor Anna Przybylska Friedrich at the Hanns Eisler Music College in Berlin. She has been a “Best-Mozart” prizewinner in the Internatio nal A d Sari Singing Competition.

Karolina attended masterclasses and took part in numerous radio and television broadcasts like ARTE and the ZDF in Germany and also on Polish Radio 1. She has been invited to festivals such as Ruhrtriennale, Händel-Festspiele in Karlsruhe, Watslavica Cantans, Bergen Festival in Norway, Lutoslawski Festival, Opera Festival in Munich, other Festivals in Australia, Neuseeland, Korea, China and Scotland.

She sang in Teatro de la Maestranza in Sevilla, the Gran Teatre del Liceu in Barcelona, the Semperopera Dresden, the Hamburg State Opera, the Deutsche Oper Berlin, the Berliner Philharmoniker, the BEOSET Komische Oper Berlin, and has given concerts and stage performances in Spain, Portugal, Poland, Italy, Switzerland, Latvia, Scotland, Belgium and Germany (Berlin-er Philharmoniker, Dortmund Philharmonie, Konzerthaus Berlin). Her most admired concert performances are Verdi Requiem, and Songs of Wayfarer and Song of the Earth from Mahler.

Karolina joined Theater Dortmund and later Staatsbühne Theater Braunschweig and sang there Ottavia in L’incoronazione di Poppea, Sextus in La Clemenza di Tito, and the title role in German Premiere of Philippe Boesmans’ Julie. Since 2006 she has been a soloist at the Deutsche Oper Berlin. Her repertoire includes the title role in Carmen, Octavian in Strauss’ Der Rosenkavalier, Prince Charmant in Cendrillon, Rosina in The Barber of Seville; Donna Elvira in Don Giovanni; Donalda in Così fan tutte, Idamante in Idomeneo, Nicklaussee/La Musa in Contes d’ Hoffmann, Fenena in Nabucco, Sextus in La Clemenza di Tito, the Fox in The Cunning Little Vixen, Foreign Princess in Rusalka and many others.

MARIAN FISIELIER

As a member of the Komische Oper Berlin, Dutch mezzo-soprano Maria Fisielier is currently performing as Chava in Barrie Kosky’s new production of Anka, as Olga in Yevgeny Onegin and as Orest in Offenbach’s Die schöne Helena. In recent seasons she has appeared as Emmy in Heinrich Marschner’s The Vampire, as Magdalene in The Mastersingers of Nuremberg and as Ottone in The Coronation of Poppea on the stage of the Komische Oper Berlin.

Maria studied at the Royal Conservatory in The Hague and was a member of the National Opera Studio in London in 2012/13. As a winner of many prizes, she sang with conductors such as Ken Nagano, Marius Jansons and Lothar Koengs and worked with directors such as Stefan Herheim, Andrea Breth and Damiano Michelello. Numerous concert activities with renowned orchestras took her across Europe.

Highlights of the past years include her Masha in Tchaikovsky’s Queen of Spades and Delia in Rossini’s Il viaggio a Reims at the Dutch National Opera or her second lady in Mozart’s The Magic Flute at the Gran Teatre del Liceu. She also sang Madamigella Dangeville in Francesco Cilea’s Adriana Lecouvreur at La Monnaie in Brussels and the Suzuki in Madama Butterfly at Opera Holland Park in London. As Donabella in Mozart’s Cosi fan tutte, she convinced the Munich public at the Staatstheater am Gärtenplatz.

A programme with highlights from Carmen took her to the Musikal Internatinal Music Festival in Japan. In Berlin she was heard as Susie in Bernstein’s A Quiet Place in the production of the Ensemble Modern at the Konzerthaus Berlin as well as at the Dresden Music Festival.

Together with the pianist Peter Nilsson she recorded the CD to go into the Strauss and Britten. Together with the pianist Peter Nilsson she recorded the CD to go into the Strauss and Britten. With the National Orchestra in Japan. She was heard as Susie in Bernstein’s A Quiet Place in the production of the Ensemble Modern at the Konzerthaus Berlin as well as at the Dresden Music Festival.

Caran van Oijen has never let herself be intimidated by iron curtains. Europe was still divided into East and West as the young Dutchwoman was brought to the Komische Oper Berlin by Harry Kupfer in 1987. She still gets goosebumps thinking about a visit to see a show in the Semperoper Dresden. Fidelo directed by Christine Metzelt, one week before the wall fell. “The prisoners’ choir sang beforehand barbed wire, and everyone understood the subtext. Things were simmering – and the opera was right at the centre of it all.

She saw her first opera in Amsterdam. Eugene Onegin. “I liked the role of Olga. Which ended up being the first role I sang on stage.” But she hadn’t yet caught the bug. “Sometimes I found opera a bit boring.” Then she saw a show in Amsterdam that changed her life: Harry Kupfer’s production of Boris Godunov. “That was a turning point for me, and it really left an impression on me.” She rang Harry Kupfer. He invited her to audition – and brought her over the Spree!

For two years now, Caran has been fostering her own new generation of singers, as a coach in the Opera Studio of the Komische Oper Berlin. In the ensuing years, she has amassed an extensive repertoire, discovered her love for Slavic and Spanish music, sung lots of baroque and contemporary material, including multiple world premières. “I enjoy singing everything!” She has worked with conductors George Alexander Albrecht, Michael Boder, Rani Calderon, Jesús López-Cobos, Christoph Eschenbach, Lawrence Foster, Pablo Heras-Casado, Marek Janowski, Lothar Koengs, Fabio Luisi, Zubin Mehta, Kirill Petrenko, Donald Runnicles, and directors Frank Castorf, Barrie Kosky, Michael Schulz, Jean-Louis Grinda, Claus Guth, Philipp Himmelmarck, Marco Arturo Marelle and Oliver Py.
The Viennese bass-baritone Horst Lamnek studied at the University of Music and Performing Arts Vienna with distinction. He was trained and taught among others by C. Spencer, B. Fassbaender, D. Fischer-Dieskau, N. Gedda, G. Lamar and W. Stabbert. Horst joined the International Opera Studio in Zurich and sang as a member of the ensembles at the theatre of Ulm (Germany) and the Komische Oper Berlin. He gave guest performances at the opera houses of Leopzig, Born, Essen, Regensburg, Wiesbaden, at the Musiktheater Linz (Austria), Theoper an der Wien in Vienna, Opéra-Théâtre de Metz Métropole, Teatro Verdi Trieste, Teatro Regio and at the New National Theatre Tokyo. He was also guest performer at music festivals such as Grafenegg, St. Margareten, Seefestspiele Möhns, Daeogu Opera-Festival (South Korea) and Aix-en-Provence (Festival de Pâques).

His wide-ranging repertoire has an emphasis on buffo bass characters (Leporello, Don Alfonso, Bartolo, Don Magnifico) opera roles (Frank, Baron Gondmark, Baron Weps), but also comprises dramatic parts such as La Roche and Klingsoz.


Horst regularly performs as a concert singer and recitalist all over Europe, in venues such as Wiener Konzerthaus (Vienna), Laeiszhalle (Hamburg), Die Gürze (Bremen) and Auditorio Nacional (Madrid). The lied oeuvre of Hugo Wolf is his particular passion with his first solo CD Humoros Wolf (Coviello Classics) having been released in summer 2017.

The boy soprano’s singing the Three Boys in this production are members of the Töller Knabenchor, which was founded in Bad Tölz, Bavaria, by Gerhard Schmidt-Gaden in 1956. Based in Munich since 1971, the choir comprises about 200 boys in four training levels. It gives about 250 concerts and opera performances each year, in a wide variety of works that range from medieval music to contemporary pieces. Particularly noted in the Baroque and Classical repertoires, the Töller Knabenchor often provides soloists to sing the Three Boys, currently featured on 12 different CD and DVD recordings of The Magic Flute.
Since the construction of the venue in Behrenstraße (which opened as the Theater Unter den Linden) in 1892, re-opening as the “Metropol-Theater” in 1998 after bankruptcy), the Komische Oper Berlin has at various times been a consistent international trend-setter in the world of musical theatre. As the leading theatre for operettas and revues in the 1920s, it fundamentally shaped the Berlin, and hence international, entertainment scene.

Following the Second World War, Walter Felsenstein’s concept of musical theatre revolutionised European opera, and to this day it remains an important point of reference for the great majority of musical theatre directors seeking to be contemporary in their work. This inspirational international influence as a trend-setter in innovative musical theatre is reflected in the many artistic careers which began at the Komische Oper Berlin – including those of the directors Gützl Friedrich and Harry Kupfer as well as the conductors Otto Klemperer, Kurt Masur, Yakov Kreizberg and Kirill Petrenko.

In 2012, Barrie Kosky took over from Andreas Harmozi as the Artistic and General Director of the Komische Oper Berlin. He was joined by Henrik Nánási as General Music Director who was followed by Anáïs Rubik in 2018. The Komische Oper Berlin is versatile and flexible to a degree which is unusual for an opera house. This and the fixed ensemble of singer-performers are key characteristics of the Komische Oper Berlin under Kosky’s directorship.

Kosky’s conceptual approach draws not only on the tradition set by Felsenstein, but also on the venue’s pre-war traditions, which were strongly shaped by Jewish actors and have hitherto received less attention. Felsenstein’s vision of opera as a form of musical theatre in which music and action are equal important components of a production is combined by Kosky with the demand that musical theatre should provide an experience which appeals to all the senses and which encompasses musical drama in all its forms, from the classic Mozart repertoire through to genre-defying projects.

Since Barrie Kosky became Artistic Director of the Komische Oper Berlin, the company has received numerous awards, among them Opernwelt’s “Opernhaus des Jahres” (2013) and “Company of the Year” at the International Opera Awards 2015.

Auckland Philharmonia Orchestra (APO) is New Zealand’s only full-time, professional, city-based symphony orchestra serving the Auckland region with a comprehensive programme of concerts, education and outreach activities.

In more than 70 performances annually, the APO presents a full season of symphonic work showcasing many of the world’s finest classical musicians. Renowned for its innovation, passion and versatility, the APO collaborates with some of New Zealand’s most inventive contemporary artists.

The APO is proud to support both New Zealand Opera and the Royal New Zealand Ballet in their Auckland performances. It also works in partnership with many other arts organisations, including Auckland Arts Festival.

Through its numerous APO Connecting (education, outreach and community) initiatives, the APO offers opportunities to more than 20,000 young people and adults nationwide.

More than 250,000 people hear the orchestra live each year, in the concert hall and through video live streams and radio broadcasts. Many thousands more are reached through special events, recordings and other media.

Opera Players

FOR THIS PRODUCTION OF THE MAGIC FLUTE
As projected February 2019

Music Director
Giordano Bellincampi

Concertmaster
Andrew Beer

Associate Concertmaster
Lu-Yi Retallack

Assistant Concertmaster
Miranda Adams

First Violins
Artur Grabowiezski #
Mark Bennett
Elzibeta Grabczezewska
Rachel Moody
Ainsley Murray
Alexander Shapkin
Yanghe Yu
Lucy Qi Zhang
Yuri Cho
Irina Lgotkin

Second Violins
Dianna Cochrane #
Kris James Jin #
William Hanfling #
Rae Crossley-Croft #
MNZM
Sarah Hart
Jocelyn Healy
Milena Parsoncy
Ewa Sadag
Katherine Walsh
Licia Siwy

Violas
Robert Ashworth #
David Samuel #
Christine Bowe #
Anne Drafnn #
Helen Bevin
Gregory McGrail
Susan Wedde

Cellos
David Garner #
Uliya Arefyeva #
Katherine Hebley
You Lee
James sang-ho Yoo
Callum Hall

Basses
Gordon Hill #
Anna Bella Ziller #
Evgueny Lanchichklov #
Mathias Ehrlich
Michael Steer
Eric Scholes

Patrons
Dame Kiri Te Kanawa, DBE, ONZ
Dame Catherine Tizard, GCVO, DBE, ONZ, QSO
Sir James Wallace, KNZM, ONZ
Dame Rosanne Meo, DBE, ONZ

Auckland Philharmonia Orchestra Board
Geraint A. Martin (Chairman)
Leigh Atam
Richard Ebbett
Lope Grinen
Pete Keira
Kieran Rafferty QC
Eric Renick
Julian Smith

Chief Executive
Barbara Glaser

Flutes
Melanie Lancorn #
Kathryn Moorhead #

Piccolo
Jennifer Seddon-Mari *

Oboes
Bede Hanley #
Camille Wells #

Cor Anglais
Martin Lee *

Clarinets
Bridget Miles (Bass Clarinet) #
James Fry (E-flat Clarinet) #

Bassoons
Ingrid Hagan #
Yang Rachel Guan Ebbett #

Contra-bassoons
Ruth Brinkman #

Horns
Nicola Baker #
Emma Eden #
Cari Wells #
Simon Williams #
David Kay

Trumpets
Huw Dann #
Josh Rogan #

Trombones
Douglas Cross #
Ben Lovell Green #

Bass Trombone
Timothy Sutton *

Tuba
Tak Chun Lai *

Timpani
Steven Logan #

Percussion
Eric Remick #
Jennifer Raven #
Shane Currey #

Harp
Ingrid Bauer *

Guest Musicians
Principal Cello, Alexei Roomer
Principal Clarinet, Jonathan Cohen
Principal Bassoon, Samantha Brenner

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APAXarts projects australia

APARTS PROJECTS AUSTRALIA

Arts Projects Australia (APA) is an arts and event management company which operates as a producer and presenter of high quality contemporary performing arts and events.

artsprojectsaustralia.com.au

Directors
Ian Scofield AM

Producer
Daniel Vorras

Administrator
Di Farrell

Marketing Manager
Nicol Prime

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Te Ahurei Toi o Tamaki Makaurau / Auckland Arts Festival is a place for ambitious ideas by storytellers, provocateurs and creators. The Festival reflects our contemporary, cosmopolitan city with its many communities. It challenges artists and audiences to be bold and take a risk. Through the work of artists of Aotearoa and across the world, we aim to inspire, provoke and entertain the people of Auckland Tamaki Makaurau and our many visitors.

A globally recognised celebration of art and culture taking place each March in New Zealand’s largest city, AAF will be presented for the 11th time in 2019. The Festival has attracted nearly two million visitors to date.

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