

BRONX

Dutch National Opera Academy

A collaboration with the Residentie Orkest

# Die Zauberflöte

*A German Opera in two Acts by Wolfgang Amadeus Mozart*

*Libretto Emanuel Schikaneder*

*First performed at Freihaus-Theater an der Widen, Vienna, 30. September 1791*

*First performance of this production: Amare, The Hague 05. July 2022*

*Performed in a new orchestral reduction by Ulrich Maier*

Following productions of operas by Viardot, Graun, Argento and Mozart, the DNOA is delighted to close the school year with a new production of Mozart's *Die Zauberflöte*. Without question one of the most performed and popular works of the operatic canon, it is a form of fable dealing with young people on the journey to self-awareness and adulthood.

The story combined with Mozart's sublime music has touched and captivated audiences for 231 years.

When it comes to choosing repertoire for a programme such as ours, everything is done to ensure that our singers work on as wide a range of operas as possible, including works that they are likely to encounter in their professional life. *Die Zauberflöte* is undoubtedly one of these. With a myriad of roles, the work comes with very specific vocal and dramatic challenges (not least the spoken dialogue, a special feature of the German Singspiel in the 18th and 19th centuries). However, the challenges of *Die Zauberflöte* don't stop there.

As is the case with many operas, the libretto is well-attuned to the attitudes and accepted norms of the time (1791). The question is, how do we deal with a work of art today that (at least partially) represents a world-view that is so widely removed from our own? What do artists and audiences do when confronted with elements of racism and misogyny as is the case with *Die Zauberflöte*

This question has been central to our rehearsal process with the creative team and singers. Of course, if artists are to do more than just bring a work to the stage, there must be a meaningful and critical dialogue with the themes of the work in question. This is the only way to ensure that opera does not become a mere theatre museum and a thing of curiosity.

To question the works we are performing is a central part of the artist's remit and is a vital element of our work at the DNOA. Led by Gabriele Rech (director), Nicola Reichert (designer) and Patrick Lange (conductor), we aim to do so in a way that will stimulate, move and entertain.

On behalf of all of us, I wish you an enjoyable performance!

*Paul McNamara, DNOA Artistic Leader*

# The Cast

Sarastro	Filips Krauklis	
Tamino	Theodor Uggla	05. & 08. July
	Gabe Clarke	06. & 09. July
Sprecher	Hanqing Zhou*	
Königin der Nacht	Sharon Tadmor	
Pamina	Maria Koroleva	05. & 08. July
	Gita Dirveika	06. & 09. July
Erste Dame	Taylor Burgess	05. & 08. July
	Anne van Amerongen**	06. & 09. July
Zweite Dame	Lucie van Ree	05. & 08. July
	Maria Warenberg	06. & 09. July
Dritte Dame	Maria Koshiishi	
Papageno	Michal Karski	05. & 08. July
	Einar Gudmundsson	06. & 09. July
Papagena	Yulietta Quevedo*	
Monostatos	Hugo Kampschreur	
Zweiter Priester	Twan van der Wolde***	
Erster Priester	Jas Wolfert*	
Erster Knabe	Nuria Kouwenhoven*	
Zweiter Knabe	Charis Orfanidou*	05. & 08. July
	Katarina Braathen*	06. & 09. July
Dritter Knabe	Silvija Suna*	05. & 08. July
	Jasperina Verheij*	06. & 09. July
Eine Schlange	Katarina Braathen*	

\* student Royal Conservatoire The Hague

\*\* student Conservatorium van Amsterdam

\*\*\* student Prins Claus Conservatorium Groningen

Duration ca. two hours and forty minutes with one twenty minute interval

*The taking of photographs and the use of recording equipment in the auditorium are forbidden  
Members of the audience are requested to turn off all mobile phones and digital alarms*

# Creative Team

**Patrick Lange** *conductor*

**Gabriele Rech** *director*

**Nicola Reichert** *set & costume design*

**Tim van 't Hof** *lighting design*

# Production Credits

**Sasha Scolnik-Brower** *assistant conductor*

**Onno Heerlien** *assistant director*

**Lucia van der Pasch** *stage manager*

**Christina Domnick, Ulrich Mayer, Paul McNamara, Peter Nilsson** *musical preparation & language coaching*

**Mirsa Adam, Marta Liebana** *repetiteurs*

**Astrid Vreeken, Aurora Klugt** *hair & makeup*

**Sophie de Groen, Sanne Kamp** *assistant costume design & dressers*

**Nathalie Alink, Jazzing Blaton** *wardrobe*

**Matthias Konecny, Simon Heerze** *surtitles*

**Manfred Kokmeijer** *production manager*

**Joep de Jong** *technical producer*

**Thijs Kempers** *lighting operator*

**Royal Conservatoire The Hague** *technical team*

# Chorus

Axel Ek | Wim Goris | Femke Hulsman | Elin Körnich | Joran Kuyper | Dārta Liepina | Carlos Negrín López | Kris Ng | Þórunn Eir Pétursdóttir | Clarisse Planchais | Geert van der Kaaij | Hessel Vredeveltdt | Ben Weishaupt | Patrick Zimmermann



# Residentie Orkest

**Sven Arne Tepl** *Artistic Director & CEO*

**Daniele Zamboni** *Production Coordinator*

Jens Lynen *Concert Master* | Emma Roijackers *violin II* | Hannah Strijbos *viola* | Gideon den Herder *cello* | Frank Dolman *double bass* | Martine van der Loo *flute* | Barbara Patricio *oboe* | Hans Colbers *clarinet* | Dorian Cooke *bassoon* | Ron Schaaper *horn* | Robert-Jan Hofmann *trumpet* | Timothy Dowling *trombone* | Martin Ansink *timpani* | Ben Weisshaupt *celeste*

## Residentie Orkest The Hague

The Residentie Orkest is the orchestra of, for and from The Hague. It has firm links with the city and its inhabitants. It also plays a strong role in supporting The Hague's wider profile as seat of government, home to the royal family and city of peace and justice as well as a centre of diplomacy, a first-rate place to live, a business hub and a city with a socially committed heart. The orchestra actively uses classical music to connect and stimulate all residents and visitors based on four pillars: symphonic, education, talent development and outreach. It aims to make a valuable contribution towards an inclusive, inspiring, collaborative and multi-faceted city.



The orchestra offers a top-quality musical experience with an adventurous profile and dynamic zeal. It challenges, surprises and provides enjoyment and always looks to approach its music in a fresh, contemporary and youthful way. From summer 2021 the orchestra is located in the new concert hall Amare in the centre of The Hague. The Residentie Orkest can also be heard frequently at locations such as the Royal Concertgebouw in Amsterdam, TivoliVredenburg in Utrecht and De Doelen in Rotterdam. In addition, special crossover concerts and other innovative productions are performed in The Hague's prominent pop venue Paard.

The Residentie Orkest is also part of many prolific collaborations with a wide range of partners, including Pieterskerk in Leiden, the Dutch National Theatre, Kunstmuseum Den Haag, NTR Saturday Matinee and the Dutch National Opera. In recent seasons, the orchestra has played in a highly acclaimed production of Messiaen's rarely performed opera *Saint François d'Assise* as well as in Poulenc's *Dialogues des Carmélites*, Puccini's *La bohème* and *Madama Butterfly*, Verdi's *Nabucco* and the world premiere of *Ritratto* by Willem Jeths.

### **A rich history**

Since its first concert in 1904, the Residentie Orkest has developed into one of the most prominent symphony orchestras in the Netherlands. Founded by Dr Henri Viotta, who was also its first chief conductor, it soon attracted composers such as Richard Strauss, Igor Stravinsky, Max Reger, Maurice Ravel, Paul Hindemith and Vincent d'Indy. Guest conductors have included Arturo Toscanini, George Szell, Bruno Walter, Leonard Bernstein and Hans Knappertsbusch. After World War II, Willem van Otterloo was appointed chief conductor. He led the orchestra from 1949 to 1973 and built a strong reputation by combining high-quality performances with adventurous programming. Van Otterloo was succeeded by Jean Martinon, Ferdinand Leitner, Hans Vonk, Evgenii Svetlanov, Jaap van Zweden, Neeme Järvi and Nicholas Collon.

The orchestra has built up a rich discography with labels such as BIS, Chandos, Challenge and DGG. The Residentie Orkest can also be heard frequently in many major concert halls across the world. Its various tours have included New York, Boston, Chicago, London and Vienna and the orchestra has also performed in Japan, China, Germany, France and South America.

### **Conductors**

Since summer 2021 Anja Bihlmaier is the new chief conductor of the Residentie Orkest. Richard Egarr and Jun Märkl are both principal guest conductors.



# Thoughts on *Die Zauberflöte*

Gabriele Rech

"So everything is hypocrisy!" – Tamino Act I finale

When he wrote the libretto for *Die Zauberflöte* in 1791, author and theatre director Schikaneder combined fairy-tale borrowings, suburban theatre, machine comedy, magic play, Singspiel, popular farce, national opera, work of enlightenment, Masonic doctrine, Egyptian cult, mystery of numbers, initiation rites, gender and generational struggle into one work.

The libretto has often faced accusations of being illogical, one-sided, even racist, with a blatant break between the first and second acts. Yet it is precisely Mozart's music that makes the piece a "magical montage of humanity" (Ernst Bloch).

Mozart's aesthetics are orientated towards reality, towards real people, and not towards ideals and ideologies. His theatre and music are about human beings in all their thoughts, utopias and hopes and in their social contexts. There is no such thing as "good" and "evil"; the ostensibly "evil" Queen of the Night and the supposedly "good" Sarastro are shown in a complexity that completely contradicts these classifications.

Sarastro answers unequivocally to the speaker's question of what should happen if Tamino "paled lifeless in his early youth" that he would then rather feel the joys of the gods, and in the imperious gesture of an absolutist ruler, as if merely to demonstrate his power, he arbitrarily orders 77 strokes to the soles of Monostatos's feet, although the latter, on Sarastro's own behalf, has thwarted Pamina's attempt to escape.

The Queen of the Night, still a loving, wounded mother whose child has been stolen in the first part, wants to force her daughter Pamina to kill Sarastro in the second part.

Three young people, on the threshold of adulthood, get caught blamelessly in this relentless battle of the sexes and are mercilessly instrumentalised by their respective representatives. As a result, they are confronted with death and forced into life-threatening experiences. Pamina and Papageno want to kill themselves in their despair, Tamino risks his life in the fire and water trials. Love and friendship seem to be the antidote to these toxic basic constellations.

From this complex range of themes contained in *Die Zauberflöte*, we have sought the essence that is still relevant to us today, the basic existential experiences that the three young protagonists must make on their way to adulthood. All the characters are in search of love. It is a piece about life, and about being human.

We have two worlds, the sensually seductive, dark world of the Queen of the Night with her three ladies and the down-to-earth bon vivant Papageno on the left, and the rational, bright world of Sarastro and his male alliances, shaped by Enlightenment thought, on the right. The unifying and reconciling element is the music – the orchestra, placed here at the back of the room. It is above all Tamino who has to go through the trials. He is confronted with his primal fears, first of all the "snake", symbolic of his first encounter with Eros. Like all the heroes in fairy tales, who also have to pass three tests, he first faints in order to pass from one (still unconscious) state to the next (more conscious) one.

Like any young person, he is quickly influenced. Thus, he first falls in love with a painting and immediately allows himself to be turned against the adversary Sarastro by the Queen of the Night. Having arrived at the Temple of Wisdom, he then follows the (misogynistic) teachings there without thinking or questioning.

Only the experience of friendship and love allows him to overcome the trials. Through Papageno, we see a very different, very grounded perspective on life. He is not just "comic relief". Papageno challenges the whole ideology of a Sarastro with his direct, relatable and endearing points of view. He finds his suitable partner, even without having gone through trials, and he sings the opera's only duet with Pamina.

Pamina does not have to go through any more trials; she has already had existential experiences through her abduction and has conquered her fears. She is the real heroine of the play. She no longer allows herself to be influenced, has long since known for herself which maxims she follows, stands up for her unconditional love and "redeems" Tamino during the trials.

Again and again, it is Mozart's music that illuminates the complexity of the characters' inner lives and reconciles the opposites.



# Patrick Lange (*conductor*) & Gabriele Rech (*director*) in discussion with Uwe Friedrich

***Die Zauberflöte* is one of the most popular operas ever written. What makes the story of Tamino and Pamina, Papageno, the Queen of the Night and Sarastro so interesting?**

*Patrick Lange:*

You can read it as a fairy tale. Incidentally, it was also the first opera I ever saw – children's theatre, so to speak. But you can also tell this story in a socially critical way or as a critique of enlightenment. *Die Zauberflöte* is open to very many interpretations, and so it is always fascinating – for the audience as well as for those of us who put the work on stage.

*Gabriele Rech:*

It is the story of three characters who have different views on life. Tamino faints right at the beginning and gets caught up in a completely new story. He is torn between the very sensual world of the Queen of the Night and the rational world of Sarastro. This is an initiation story where it is not at all clear whether it ends happily or not. Pamina is left completely alone and must learn how to deal with her grief and her fear. Finally, there is Papageno, the creature of nature, whose reactions to the strictures of life are completely unfiltered and spontaneous. They are all searching for the right way to live, and have to define their relationship to the world. These questions are probably familiar to everyone. In any case, I remember the time when I had to find my way in the world very clearly.

**Sarastro's temple of wisdom, the snake or the three ladies with magical abilities are all things that suggest a fairy-tale world, but fairy tales are sometimes also quite brutal. Just how harmonious IS *Die Zauberflöte*?**

*Gabriele Rech:*

Monostatos is cruelly punished for his transgressions. The Queen of the Night challenges her daughter to murder Sarastro, and has no compunctions about the fact that Tamino, Pamina and Papageno could also die during the trials. This story is about life and death, about moral decisions and their consequences for one's existence. That's not nice at all – neither relaxed nor nice.

*Patrick Lange:*

Sarastro is often portrayed as a noble, good and maybe somewhat boring ruler. This overlooks the fact that the chorus is clearly very afraid of him. There is a lot of social criticism in *Die Zauberflöte* – criticism of the 18th century authorities, but we are equally concerned with the theme of the manipulation of the masses.

*Gabriele Rech:*

It's not easy for the subjects to recognise who is good and who is evil. Deception, threats and false promises steer them in a certain direction, but at some point they have to make decisions based on their own moral imperatives. The parallels to our society are clear, but I am not the kind of person to make clear references to the politics of the day on stage. I trust our audience members to draw their own conclusions.

**This is not the first time you two have brought *Die Zauberflöte* to the stage. Why are you returning to this piece?**

*Gabriele Rech:*

It's been a few years since I staged *Die Zauberflöte* in Weimar. At that time, we had a strong focus on references to the former East German regime. That is no longer relevant here and now; I am interested in other themes today. I find the wild mixture of different theatrical forms tremendously exciting. Just like Shakespeare, this is a tightrope walk between the tragic and the comic. The result is a succession of big emotions with strong drama and moments of levity. All the characters are searching for love and friendship. You cannot possibly tell everything that is contained within this piece; you have to concentrate on individual aspects. This rich treasure trove will never be exhausted, and so I could never get bored with the piece.

*Patrick Lange:*

That also applies to the music. This score is so rich that I keep discovering details that I hadn't noticed before. There is a scene in which the three ladies almost sound like Richard Wagner's Rhinemaidens in the "Ring of the Nibelung". That is extremely forward-looking. Then there is the scene of the two armed men, in which Mozart composes an elaborate fugue and sets a cantus firmus over it, i.e. quotes older musical forms. It sounds like a shadow scene in baroque opera, something otherworldly, which is then directly contrasted with very light-hearted, cheerful music. There is nothing accidental about it. Mozart calculated it precisely and honed it to be effective on stage. Mozart is a theatre man through and through. Bringing that to life is an inexhaustible task.

**You have experience with this music, while the singers are doing it for the first time. Is that an advantage or a disadvantage?**

*Patrick Lange:*

It is definitely an advantage. No one is caught up in routine here yet, no one thinks they know exactly how to do it right. Together we work out the musical style that is necessary for this music to sound as exciting as it is beautiful. I have to explain a lot. And some things I have to explain again. And again. Because it's not easy to implement. But the participants don't want to just do what I say; they want to experiment. They want to find

their own way to Mozart, and they're very inventive and imaginative. Some of it is pure technique and craftsmanship: How do you phrase? Where is the emphasis of a phrase? How does Mozart write it down and what does he mean by it? If I am convinced that they are stylistically on the wrong track, we discuss it. Sometimes I then put the brakes on them or guide them down a different path. But the fun of experimentation is also totally invigorating and inspiring for me. At one rehearsal I had goosebumps, completely out of the blue, at what they were doing on stage and thought, "I haven't felt like this at this point for a long time!" That's wonderful.

*Gabriele Rech:*

Every aria is a process of realisation. Both for the stage character and for each individual singer. Pamina experiences what it is like to feel completely abandoned for the first time. The singer experiences for the first time in her career what it is like to portray this abandonment through Mozart's music. Some have sung the famous arias before, but none have played the entire role in a production. This is new for them, and they are very curious about how to tell this story. Some tend to throw their arms in the air and go off in a stereotypical singer way at the first attempt. But that goes away quite quickly when the deeper engagement with the content of the text and music begins. Each of these arias is a development of the characters, who usually speak more to themselves than to the audience. The singers begin a relationship with their character; they have to understand the process and then communicate it to the audience. Finding out together how this can work is a tremendous pleasure.



Carl Heinrich Graun *Cleopatra e Cesare* – December 2021 © Reinout Bos

## About DNOA

A partnership of the Conservatorium van Amsterdam and the Royal Conservatoire The Hague, the **Dutch National Opera Academy** is an elite two-year's master's programme offering a wide-ranging curriculum encompassing all aspects in the training of an aspiring opera artist. In addition to a focus on refining technical skills, students are supported in developing a very clear sense of vocal and artistic identity, and how these attributes can best be united to meet market demands and expectations. The programme is tailored so as to enable young artists to enhance chances of success in a competitive field as they transition from full-time education to the workplace. DNOA graduates can be found in many of the world's leading opera houses.

The programme mounts several full-scale productions each season and enjoys close ties with the wider world of opera.

For more information about the programme and the current DNOA students, please visit [www.opera-academy.nl](http://www.opera-academy.nl)

*"The DNOA is the Champions League in Arts education. It provides a unique and supportive environment for ambitious singers wanting to cross the gap between education and the international stage."*

**Gerben van der Werf** counter-tenor – graduate 2021

**Paul McNamara** *Artistic Leader*

**Peter Nilsson** *Head of Music*

**Daniel van Klaveren** *Drama*

**Marisa Grande** *Embodiment & Performative Body*

**Klaus Bertisch** *Master Research*

**Mirsa Adami, Marta Liébana** *Music staff*

**Manfred Kokmeijer** *Production & Operations Manager*

**Cheuk Yan (Kris) Ng** *Administrative Assistant (interim)*

Board:

**Henk van der Meulen** *Director of the Royal Conservatoire The Hague*

**Tba** *Director of the Conservatorium van Amsterdam*



Johann Strauss *Die Fledermaus* – July 2021 © Reinout Bos



# About the Creative Team

## **PATRICK LANGE** *conductor*

Born near Nuremberg, Patrick Lange was accepted in 2005 into the funding programme of the Dirigentenforum of the German Music Council. Here he assisted Claudio Abbado and accompanied the Italian conductor to the Berlin Philharmonic, the Lucerne Festival Orchestra and the Orchestra Mozart Bologna.

In 2007 Patrick Lange received the European Cultural Award in the Advancement Award for Young Conductors category.

General Musik Direktor of the Hessisches Staatstheater Wiesbaden from 2017 – 2022, previously he was appointed the first Kapellmeister of the Komische Oper Berlin before being made its Music Director in 2010. In the same year Patrick Lange made his debut at the Vienna State Opera. Further engagements took him to the Semperoper Dresden, London's Covent Garden, the Hamburg State Opera, the Opera Australia in Sydney, the Bavarian State Opera in Munich, the Zurich Opera House, the Korean National Opera in Seoul, the Stuttgart State Opera, the Opéra national du Rhin in Strasbourg and the Frankfurt Opera among many others.

Patrick Lange works with orchestras such as the Vienna Philharmonic, the Orchestra of the Opéra National de Paris, the Tonkünstler Orchester, the Hamburg and Bamberg Symphony orchestras, the Munich Radio Orchestra and the SWR and WDR Symphony orchestras. He has toured with the Academy of St Martin in the Fields, the Stuttgart Philharmonic and the Vienna Radio Symphony Orchestra.

Guest engagements in the 2021/22 season include performances with the Vienna State Ballet, Canadian Opera Company in Toronto, concerts with the Badische Staatskapelle Karlsruhe and the Staatskapelle Weimar and concerts at Concertgebouw Amsterdam. In 2022/23 Patrick Lange will return to L'Opéra de Paris for performances with the Ballet de l'Opéra.

## **GABRIELE RECH** *director*

The director, who was born in Duisburg, studied German and English at the Ruhr University in Bochum. After initially assisting at the Musiktheater im Revier, Gelsenkirchen, she soon became a freelance director and has since worked on more than seventy-five opera productions in theatres throughout Germany and further afield including Cologne, Nuremberg, Münster, Wiesbaden, Mannheim, Bremen, Weimar, Dortmund, Linz, Graz, Antwerp, Bern, Kassel and Catania.

A recipient of many awards, she received the Theater Prize for her production of *Madama Butterfly* at the Musiktheater im Revier, and accolades for her productions of *Die Zauberflöte* in Weimar, *Winterreise* in Bielefeld and *Les contes d'Hoffmann* in Kassel in the Fach magazine "Opernwelt".

A Professor at the Hochschule für Musik und Tanz Köln since 2010, her recent productions include *Elektra* at the Teatro Massimo Bellini in Catania and at the Cologne Opera, *Carmen* at the National Theater Mannheim, *Cassandra* by Antonio Gnecci at the Teatro Massimo Bellini Catania, *Der ferne Klang* by Franz Schreker at the Staatstheater Nürnberg and most recently a critically acclaimed new production of *Madama Butterfly* at the Musiktheater im Revier, Gelsenkirchen.

### **NICOLA REICHERT** *set & costume design*

From Germany, the designer Nicola Reichert began her career at the Aalto-Theater Essen. In addition to regular collaborations with Gabriele Rech, she has worked with a wide range of directors including Dietrich Hilsdorf, Calixto Bieito, Guy Joosten, Igor Pison, Tibor Torell, Rosamund Gilmore, Bettina Giese and Nicholas Broadhurst.

Her designs for opera have been seen in many prominent opera houses including those in Berlin, Bielefeld, Bonn, Bremen, Coburg, Freiburg, Dortmund, Düsseldorf, Frankfurt, Gelsenkirchen, Kassel, Leipzig, Munich, Münster, Nürnberg, Oldenburg, Saarbrücken, Weimar, Wiesbaden, Wuppertal as well as the Finnische Nationaloper Helsinki, Stadttheater Klagenfurt, Opéra de Montpellier, Oper Graz, Opera Studio Vlaanderen/de Vlaamse Opera Antwerpen/Gent, Landestheater Linz, Stadttheater Bern, Königliche Oper Kopenhagen and Bregenzer Festspiele.

She has also designed the Grosvenor Park Open Air Season 2013 – 2016/2021, the opening season at Storyhouse and bar interiors for Underbelly at the South Bank, Hyde Park and Leicester Square.

### **TIM VAN 'T HOF** *lighting design*

Tim is an international operating lighting designer and theatre maker. He graduated from the Theatre Arts programme at the Amsterdam School of the Arts during which he started designing for the junior company of Toneelgroep Amsterdam; *To be, or no, Hamlet* and *King Lear*. Since graduating he has collaborated with the Dutch National Opera Academy for *Phaedra Op.93*, *Alcina*, *The Rape of Lucretia*, *Radamisto*, *Die Fledermaus* and Graun *Cleopatra e Cesare* among many others. Recently Tim completed his Master of Fine Arts from New York University where he operated as the resident lighting designer for the Second Avenue Dance Company. Other credits include *Quartet* and *Phaedra* (Toneelschuur Haarlem NL), *iHo* (Oostpool NL), *Henry V*, *Victory Garden*, *Welcome Home*, *Together Together* and *Anything Can Be* (NYU New York), *Incognito*, *Bull*, *Our Town* and

*Kin* (Playwrights Horizon Downtown, New York), *Time is Love* (Finborough London), *Skyggespill – Shadowmusic* (Norwegian Chamber Orchestra), *Casablanca* (National Tour NL), *CelloWarriors* (European Tour) and *The Nether* (Het Nationale Theater).

#### **SASHA SCOLNIK-BROWER** *assistant conductor*

Sasha Scolnik-Brower is an emerging conductor and accomplished cellist who has performed throughout the US and Europe. As a part of the Dutch National Master's in orchestral conducting, he assists various orchestras in the Netherlands including the Residentie Orkest, Phion Orkest, and Netherlands Philharmonic Orkest under the guidance of Kenneth Montgomery, Jac van Steen and Ed Spanjaard. Sasha is a graduate of The Juilliard School where he studied conducting with David Robertson, served as the cover conductor for Peter Oundjian, Mark Wigglesworth and Itzhak Perlman and led concerts with the Juilliard Orchestra. From 2018 to 2019, Sasha was a conducting fellow at the Aspen Music Festival where he received the Robert Spano Conducting Prize and served as the assistant conductor for the Aspen Opera Center's production of *A Little Night Music*. He was the longest-serving Music Director of Harvard's Bach Society Orchestra (2014–2017) and the Music Director of the Harvard College Opera's 2017 production of *Le nozze di Figaro*, sung in the original Italian for the first time in the organisation's history. Scolnik-Brower has also served as the assistant conductor for the Boston Youth Symphony, for James Conlon at the Spoleto Festival dei due Mondi, and as a cover conductor for the Atlanta Symphony and the Indianapolis Symphony.

#### **ULRICH MAIER** *performance edition*

From Würzburg, the conductor and pianist Ulrich Maier studied orchestral conducting at the Hochschule für Musik Würzburg before completing his formal studies with a Master's in conducting at the Hochschule für Musik Saar. Subsequent engagements have taken him to the opera houses in Bielefeld, Dortmund and Saarbrücken. In 2018 he returned to Würzburg as Kapellmeister and Head of Music at the Mainfranken Theater before becoming the Musical Director of the Schlossfestspiele Ettlingen.

In addition to his work as a coach and conductor, Ulrich Maier is much in demand as an arranger of operas for chamber forces. Recent commissions include his critically acclaimed reduction of Verdi's *Il trovatore* for seventeen players at the Saarländisches Staatstheater and Mozart's *Die Zauberflöte* for the Schlossfestspiele Ettlingen. In addition to a chamber version of *Die Fledermaus* for the DNOA, more recent projects include the orchestration of Schubert Lieder for the Mainfrankentheater's film production of *Le Pauvre Matelot* and a new edition of *Carmen* which is being performed at the Schlossfestspiele Ettlingen this summer.

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The Voice Departments of the Conservatorium van Amsterdam & the Royal Conservatoire The Hague

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Opera Zuid

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Daphne Wassink, Rita Dams, Jos Vermunt, Hanneke de Wit

# Programme Credits

Interview with Gabriele Rech & Patrick Lange – *Uwe Friedrich*

Translations – *Shirley Apthorp*

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Programme design – *Meinder Verheggen*

Editor – *Paula Best*

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