



March 7-24 2019  
**ARTS FESTIVAL  
AUCKLAND**



MOZART'S

# The Magic Flute

(Die Zauberflöte)

8-10 March • ASB Theatre, Aotea Centre



'Pamina & Papageno'



AUCKLAND <sup>March</sup> ARTS FESTIVAL  
7-24 2019  
TE AHUREI TOI O TĀMAKI MAKĀURAU

Auckland Arts Festival presents

MOZART'S

# 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

Auckland Arts Festival Season supported by



NZOPERA



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Friedlander Foundation • Kent and Gaye Gardner • Dame Jenny Gibbs • The Wallace Foundation



## 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.

## Artists' Q&A

**Barrie Kosky,  
Suzanne Andrade  
& Paul Barritt**  
on flying elephants,  
the world of silent film  
and the eternal  
search for love.

**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.

‘Papageno’

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 ◊  
Kim-Lilian Strebel +

### Tamino

Aaron Blake ◊  
Adrian Strooper +

### Queen of the Night

Christina Poultsi ◊  
Aleksandra Olczyk +

### Sarastro/Speaker

In-sung Sim ◊  
Andreas Bauer Kanabas +

### Papageno

Joan Martin-Royo ◊  
Tom Erik Lie +

### Monostatos

Ivan Turšić ◊  
Emil Ławecki +

### First Lady

Ashley Milanese ◊  
Mirka Wagner +

### Second Lady

Karolina Gumos ◊  
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

### Fortepiano, Glockenspiel

Mark McNeill

### Conductors

Jordan de Souza ◊  
Hendrik Vestmann +

### Orchestra

Auckland Philharmonia  
Orchestra

### Chorus

Komische Oper Berlin Chorus

### Chorus Director

David Cavellius

◊ *Performing: Friday 8 March*  
& *Sunday 10 March (1pm)*

+ *Performing: Saturday 9 March*  
& *Sunday 10 March (6pm)*

*Portrait Image Credits:* Jan Windszus  
Photography (p11, Kosky; p15, Strooper; p19,  
Lie, Turšić; p20, Gumos, Wagner; p21, Fiselier,  
van Oijen; p22, Späth), Gunnar Geller (p12,  
Lenz, Leetz, Cavellius), Brent Calis (p13,  
de Souza), Robert Recker (p12, Chorus)

## Creatives



**BARRIE KOSKY**  
Direction

Barrie Kosky is the Intendant and Chefregisseur (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 Opernwelt magazine and in 2016, Barrie Kosky was voted "Director of the Year" by Opernwelt. 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 Monteverdi Trilogy*, *Ball im Savoy*, *West Side Story*, *Moses and Aron*, *Les Contes d'Hoffmann*, *Jewgeni Onegin*, *The Pearls of Cleopatra*, *Candide*, *The Nose*, *The Fair at Sarachintsi*, *Pelléas et Mélisande*, *Anatevka - Fiddler on the Roof*, *La bohème* and his production of *Castor and Pollux* (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 Schweigsame 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.

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.

Future plans include invitations to the Bayerischen Staatsoper (*Agrippina*), Opéra National de Paris (*Prince Igor*), Opéra 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 Lillian 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* and *Golem*. Awards for these productions include Herald Angel, Fringe First, Carol Tambor, Arches Brick, Total Theatre, Off West End, Critics Circle and the Peter Brook Empty Space Ensemble Award. Since 2007 the company has toured extensively.

Suzanne's opera debut was *The Magic Flute* for the Komische Opera, which she co-conceived and co-directed, followed by Stravinsky's *Petrushka* and Ravel's *L'enfant et les sortilèges*. Suzanne recently featured alongside Paul 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.

19-27.co.uk



**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 Critic's 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 Alsloot. 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.

paulbarritt.com

## Chorus



**ESTHER BIALAS**  
Set, Costumes

Esther Bialas was born in Hamburg, where she studied costume design. Her long-standing collaboration with the director Nicolas Stemmann includes the costume designs for his productions of *Hamlet* at Schauspiel Hannover, Jelinek's *Das Werk* at the Burgtheater in Vienna and Schiller's *Die Räuber* at the Thalia Theater Hamburg. Her credits as a set designer include Stefan Müller's production of *Werther* in Lucerne and *Biographien 36 37* for the women's collective LaborLavache, which she co-founded with the director Christiane Pohle. Her credits for LaborLavache include productions at the Schauspielhaus Zürich and the Berliner Theatertreffen. She has also worked on productions at the Theater Basel and on Barrie Kosky's production of Strindberg's *A Dream Play* at the Deutsche Theater Berlin.

Her credits for Komische Oper Berlin include the sets and costumes for *West Side Story*, Weill's *The Seven Deadly Sins*, Paul Abraham's *Ball im Savoy* and Christian Jost's *Mikropolis*. Her opera credits elsewhere include the costumes for *Lucia di Lammermoor* in Hamburg and the sets and costumes for *Die schweigsame Frau* in Munich. Since 2004 she has taught stage design at the Hochschule für Bildende Künste, Hamburg.



**DIEGO LEETZ**  
Lighting

Diego Leetz began his career in 1988 as a lighting technician and later as a lighting inspector at the Berliner Staatsoper, where he worked on Paul Abraham's *Blume von Hawaii*, directed by Andrea Schwalbach; *Il mondo della luna*, directed by Karoline Gruber; *La forza del destino*, directed by Stefan Herheim; and *Maria Stuarda*, directed by Karsten Wiegand. Since then he has designed the lighting for productions by a wide range of notable directors, including Günter Krämer, Barrie Kosky, Torsten Fischer, Stefan Herheim and Kirill Serebrennikov. His notable credits include Krämer's production of *Der Ring des Nibelungen* for the Opéra National de Paris. Since the 2012–13 season he has been the Artistic Director and Head of Lighting at Komische Oper Berlin, for which his extensive lighting credits include *American Lulu*, Taner Akyol's *Ali Baba and the 40 Thieves*, *The Magic Flute*, *The Fiery Angel*, *A Midsummer Night's Dream*, Milos Vacek's *Des Kaisers neue Kleider*, *Così fan tutte*, Nico Dostal's *Clivia*, *La belle Héliène*, Marius Felix Lange's *Das Gespenst von Canterville* and the ballet *Don Juan*.



**ULRICH LENZ**  
Dramaturg

Ulrich Lenz studied musicology, theatre and art history in Munich, Berlin and Milan. During his time in Italy he worked as a correspondent for *Die Welt*, regularly reporting on cultural events in northern Italy. He began his theatrical career during the 1997–8 season, as an assistant dramaturg at the Stuttgart Staatsoper. He subsequently worked as an opera dramaturg in Linz and Mannheim, and was Head Dramaturg of the Hanover Staatsoper (2006–11). Since the 2012–13 season he has been Head Dramaturg of the Komische Oper Berlin.



**DAVID CAVELIUS**  
Chorus Director

David Cavelius was born in 1985 in the Saarland, Germany. He studied the piano with Pavel Gililov, conducting Rüdiger Bohn, music theory with Johannes Schild and composition with Krzysztof Meyer in Cologne and Düsseldorf, and participated in masterclasses with Andrea Bonnatta and Irwin Gage. From 2000 he was the accompanist of the Niederrheinische Concert Choir, and was responsible for its management and rehearsal during the 2009–10 season. He has conducted the Deutsche Radio-Kammerorchester and the Niederrheinischen Sinfoniker, and he founded the chamber orchestra Apollo Ensemble in 2004 and the choir Collegium Vocale Niederrhein in 2007.

Since 2011 he has been the regular pianist with the Linden Quintet, Berlin. His own compositions for piano, chamber ensemble, chorus and orchestra have been performed by numerous ensembles, including the Niederrheinischen Sinfoniker, the Hagen Philharmonic Orchestra and the Badische Staatskapelle Karlsruhe. He conducted Vokalensemble St. Dionysius Krefeld in a recording of Dupré's *De Profundis*, and as a pianist he has performed throughout Germany and in Belgium, France, Italy, Austria, Russia, the Netherlands and Switzerland. He has taught at the Musikhochschule Köln since 2010 and became the Chorus Director of the Komische Oper Berlin in 2013.

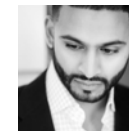


**MEMBERS OF THE  
KOMISCHE OPER BERLIN CHORUS**

'Tamino'



## Conductors



**JORDAN DE SOUZA**  
Conductor

Jordan de Souza is a Canadian conductor and current Erster Kapellmeister of the Komische Oper Berlin. Following a highly successful collaboration with director Barrie Kosky in a new production of *Pelléas 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.

In 2017–18, Jordan conducted 28 performances of *Carmen* with the Vienna Symphony Orchestra in a highly successful production at the Bregenz 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.

Born in Toronto, Jordan studied conducting at McGill University (Montreal) and made his conducting debut aged 20 with Bach's *St. John Passion*. Upon graduation he joined the McGill faculty from 2011–15 and went on to conduct several important oratorios including the *St. Matthew Passion*, *Christmas Oratorio*, *Mass in B-Minor*, and *Requiem* of Verdi, Mozart, Fauré and Duruflé. During this time, he was also Conductor in Residence of Tapestry Opera (Toronto), conducting the world premieres of three full-length operas.

Jordan made his debut in 2015 for the Canadian Opera Company, conducting their Claus Guth production of *Le nozze di Figaro*. The following year he was invited to join the staff of the Komische Oper Berlin where he has conducted *Petrushka*, *L'enfant et les sortilèges*, *Eugene Onegin*, *Il barbiere di Siviglia* and *Don Giovanni*, as well as in concert Beethoven's *Fourth Symphony* and *Violin Concerto*, Tchaikovsky's *Violin Concerto* and *Romeo and Juliet Fantasy Overture*, Schreker's *Kammersymphonie*, and Stravinsky's *Symphony for Wind Instruments*.



**HENDRIK VESTMANN**  
Conductor

Hendrik Vestmann was born in Tartu (Estonia) and gained his musical education at the Estonian Academy for Music in Tallinn as well as under Wolf-Dieter Hausschild at the Conservatoire for Music in Karlsruhe (Germany). Since 2001, he has conducted numerous orchestras including the MDR Sinfonic, the NDR Radio Philharmonic, the Hamburg, Düsseldorf, Bochum, Wuppertal and Nürnberg Sinfonic Orchestras, the Tampere Philharmonic Orchestra (Finland) and the Graz Philharmonic Orchestra. In 2006 he won the Hermann-Abendroth prize in Weimar and was a finalist and prize-winner in the German Conductors' Award, held at the Berlin Philharmonie.

Hendrik's operatic career began at Heidelberg Operahouse, where he made his debut with Rossini's *La Cenerentola*. 2004–06 saw him as the Musical Director of Tartu Operahouse and subsequently as the First Kapellmeister and Deputy Musical Director of Münster Operahouse. From 2013–16 he was the Chief Musical Director of the Operahouse in Bonn. Since 2016/17, he has been the General Musical Director of the Oldenburg Staatstheater where he has led his first Wagnerian *Ring Cycle*.

As a guest conductor Hendrik has conducted at various opera houses, including Opera St. Gallen (Switzerland), Nationaltheater Mannheim, the Badisches Staatstheater Karlsruhe, Aachen Opera, Staatstheater Hannover and in Austria at Graz Operahouse. In 2012 he conducted a concert tour in Istanbul with the Duisburg Philharmonic Orchestra. Furthermore, he is a regular guest in several productions at the Komische Oper Berlin, with whom he travelled to China and South Korea to conduct their production of *The Magic Flute* in 2017.



## 'Pamina'



**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 in Gimenez's *Maria del Pilar*; her debut at the Baden-Baden Festival with the Berliner Philharmoniker conducted by Sir Simon Rattle as Blumenmädchen in Wagner's *Parsifal*; a return to the Polish National Opera in Warsaw as Pamina in *The Magic Flute*; to the Poznan Opera as Violetta Valery in *Traviata*; and to the Opera Podlaska as Mimi in *La bohème*.

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 awarded with the distinction of the Fryderyk 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 Fairytale 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 Sofía in Madrid.



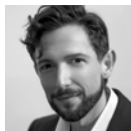
**KIM-LILIAN STREBEL**

British/Swiss soprano Kim-Lilian Strebél 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, *Cendrillon* 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 Sirene/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 Flotow 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.

## 'Tamino'



**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 Pecheurs de Perles*; Dallas Opera as Romeo in *Romeo et Juliette*; Opera Orchestra of New York in *Parisina d'Este*; 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, returns to the Prototype Festival as Mila in the world premiere of *Mila, Great Sorcerer*, and will sing the role of Michel in Martinu's *Juilette* with the American Symphony Orchestra at Carnegie Hall.

Coming debuts include the The Mostly Mozart Festival and Opera de Montréal as Tamino, and The Liceu in Barcelona in *La Traviata*. Aaron was recently nominated for a Suzi Bass Award offered by the Atlanta Theater Guild for Outstanding Performance for his portrayal of Candide with the Atlanta Symphony and was named by WQXR Operavore critic Fred Plotkin as one of the "40 Under 40: A New Generation of Superb Opera Singers," cited for his style and flexibility.



**ADRIAN STROOPER**

Adrian Strooper is an Australian-born tenor currently based in Berlin as a resident soloist at the Komische Oper Berlin. In the 2018 season Adrian will debut the role of Il Conte Almaviva in *Il Barbiere di Siviglia*, along with reprising the roles of Lenski in *Jewgeni Onegin*, Don Ottavio in *Don Giovanni* and Belmonte in *Die Entführung aus dem Serail*. He regularly performs Tamino in the world renowned production of *The Magic Flute*, appearing most recently at the Opera Comique, Paris, Bolshoi Theatre, Moscow and Liceu, Barcelona. In 2017 he was a guest at the Adelaide Festival in the role of Jonathan in Barrie Kosky's Glynbourne production of *Saul* by Händel and debuted as Tom Rakewell in *The Rake's Progress*, a concert performance at Warsaw Festival with the Polish National Radio Symphony Orchestra.

Adrian has performed in a guest capacity at the Semperoper Dresden, Oper Leipzig, Deutsche Oper am Rhein, Staatstheater am Gärtnerplatz, Theater Bremen, Toulon Opera, New Zealand Opera and Australian Opera. His concert repertoire includes the works of Haydn, Händel, Beethoven, Mendelssohn; the arias in the *St Matthew Passion*; and the arias and Evangelist in the *St John Passion*. He has sung with the Concertgebouw Chamber Orchestra, Noord Nederlandse Orchestra, Latvijas Concerti in Riga and Polish National Radio Symphony Orchestra. In 2012 he performed at the Innsbruck Festspiel Der Alte Musik, as Armidoro in *La Stellidaura Vendicante* by Provenzale with conductor Allesandro de Marchi, whereby a live recording was made and subsequently released by Deutsche Harmonia Mundi.

Between 2010–12 Adrian performed Tamino in Peter Brooks critically acclaimed and award-winning *Une flûte enchantée*, subsequently embarking on a world tour where he performed at some of the largest music and arts festivals, including the Lincoln Centre Festival in New York, Les Nuits in Lyon, The Barbican in London, Piccolo Teatro Milan, Buenos Aires Festival, Sao Paolo Festival and The Music Festival Bremen.



## 'Queen of the Night'



### CHRISTINA POULITSI

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 Nosedà in Tel Aviv, where she sang Konstanze. Their collaboration continued with Stravinsky's *Rossignol* at Stresa 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 Folleville at Rossini Opera Festival in Pesaro, Soeur Constance (*Les Dialogues des Carmélites*), Musetta, Isabella (*L'ingano felice*) and Adele, 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 Feliks 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 Łazarska, Stefania Toczyska, Izabella Kłosińska, Olga Pasiecznik, Piotr Bednarski, Brenda Hurlley 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.



'Papageno'

## 'Sarastro / Speaker'



### 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 *Luisa Miller* at Opéra de Monte-Carlo, Banco in *Macbeth* in Toulouse, Padre Guardiano in *La Forza del Destino* in Las Palmas, Filipp II in *Don Carlo* and Le bailli 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 roles of the Steuermann, Swallow in Benjamin Britten's *Peter Grimes* and the Geisterbote in Richard Strauss' *Die Frau ohne Schatten*. He appeared as a guest during the 2007-08 season at such internationally known opera houses as the Teatro Verdi in Trieste, 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.



### 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), Da Silva in *Ernani*, Fiesco in *Simon Boccanegra*, Zaccaria in *Nabucco*, the title role in Bartok's *Bluebeard's Castle*, Méphisto in *Faust*, Vodnik in *Rusalka*, Gremin in *Yevgény Onégin*, King Mark in *Tristan und Isolde*, Landgraf Hermann in *Tannhäuser*, Commendatore in *Don Giovanni*, Osmin in *Die Entführung aus dem Serail* and Escamillo in *Carmen*, on international stages including the Vienna Staatsoper, Opéra Bastille de Paris, Seattle Opera, Teatro Municipal Santiago de Chile, the New National Opera Tokyo, Opéra de Lyon, Riga National Opera, Semperoper Dresden and the Berlin Staatsoper.

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, Philippell in *Don Carlo* (in French) in Antwerp and Ghent, Padre Guardiano in *La forza del destino* in Frankfurt and Alfonso d'Este in *Lucrezia Borgia* in Toulouse.

He makes his Festival d'Opéra de Québec debut as Daland in *Der fliegende Holländer*, a role he has also taken to the Deutsche Oper Berlin, Frankfurt Opera, and the Auditorio Music Madrid, where he performed alongside Sir Bryn Terfel. He returns to the Deutsche Oper Berlin in 2019 as King Heinrich in Lohengrin, the role of his debuts at both the Vienna Staatsoper and the New National Theatre in Tokyo.

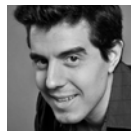
Berlin sees him again in 2020, as Zaccaria in *Nabucco*.

kanabas.de



'Queen of the Night & Tamino'

## 'Papageno'



**JOAN MARTÍN-ROYO**

Born in Barcelona, Joan Martín-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 Söderström, 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 Viñas 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/Opéra de Oviedo/Teatro Municipal, Santiago), Masetto in *Don Giovanni* (Opéra de Monte Carlo), Dandini in *La Cenerentola* (Glyndebourne), Lord Sidney in *Il Viaggio a Reims* (La Monnaie, Brussels), Macrobio in *La Pietra del Paragone* (Théâtre du Châtelet, Paris/Teatro Regio di Parma), Figaro in *Il barbiere di Siviglia* (Théâtre des Champs-Élysées) and Don Parmenione in *L'occasione fa il ladro* (Teatre Lliure, Barcelona).

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



**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 it never let me go," he recalls. At 9 years of age, he went 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 Csárdásfürstin* – then brought him to the ensemble of the Komische Oper Berlin.

"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 TURŠIČ**

Tenor Ivan Turšič was born in Zagreb, Croatia. First he graduated from the Zagreb Faculty of Civil Engineering. From 1998 until 2000 he had his first vocal training with tenor Noni Žunec. 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 Araiza, 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, Geneva, 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 (Dubrovnik Summer Festival, Ludwigsburg Festival) and has collaborated with the Croatian Baroque Ensemble.



**EMIL ŁAWECKI**

Emil Ławecki, tenor, graduated with distinction from Vocal Department at the Fryderyk Chopin Music University in Warsaw under the tutelage of Professor Ryszard Karczykowski. Since 2014 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 Mława, and a Prize in the category of the Young Polish Artist awarded by the Polish Brotherhood of Gutenberg's Knights.

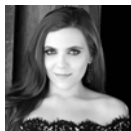
Already while studying, Emil made his debut on the stage of the Polish National Opera in a student's production of B. Britten's *A Midsummer Night's Dream* and on the stage of Warsaw Chamber Opera as Don Ottavio in Mozart's *Don Giovanni*. In the year 2016 he debuted at the Grand Theater in Łódź with the part of the Emperor in G. Puccini's *Turandot* conducted by Antoni Wit. He also performed as Udolin 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 Stach in *The Cracovians and the Mountaineers* 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, Górzów Philharmonic, Philharmonic of Warmia and Mazury, Swietokrzyska Philharmonic, Witold Lutosławski's Studio of the Polish Radio; as well as abroad in the Czech Republic, Germany, Great Britain or Turkey.

## 'First Lady'



### ASHLEY MILANESE

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

The New Orleans, Louisiana native made her Opera Philadelphia debut as Barbarina in *Le Nozze di Figaro*. She also covered Bess McNeil in the company's premiere of Missy Mazzoli's *Breaking the Waves*. Milaneze 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 debut as Yvette in *La Rondine*.

Past symphonic performances include operatic selections with the National Orchestral Institute Philharmonic, Faure's *Requiem* with Harrisburg Symphony Orchestra, Mahler's *Symphony No. 2* with Allentown Symphony Orchestra, and operatic selections with the Mainline Symphony Orchestra.

Previously performed roles include Susanna (*Le Nozze di Figaro*), Eine italienische Sängerin (*Capriccio*), Manon (*Manon*), Zerbinetta (*Ariadne auf Naxos*), Giulia (*La scala di seta*), Nella (Gianni Schicchi), and Yvette (*La Rondine*) for her debut with the Opera Theatre of Saint Louis in 2015. Other credits include Constance (*Dialogues des Carmélites*), Sophie (*Werther*), Zerlina (*Don Giovanni*), Bubikopf (*Der Kaiser von Atlantis*), Lead Hen (The Cunning Little Vixen), and Gianetta (*L'elisir d'amore*), among 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 Eliassen and Marlana Malas.



### MIRKA WAGNER

Asked about her favourite film, Mirka Wagner doesn't have to think long: *La vita è bella*, by and starring Roberto Benigni! "I'm just fascinated by the honesty and joy exuded by the film and its protagonists, even when there is really nothing left to laugh about." Happiness and a fundamentally positive view of things are also central characteristics. "My parents tell everyone about my 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*.

## 'Second Lady'



### KAROLINA GUMOS

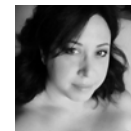
The Polish mezzosoprano Karolina Gumos studied the violin before turning to singing in Poznań Music College with Professor Wojciech Maciejowski and with Professor Anneliese Fried at the Hanns Eisler Music College in Berlin. She has been a "Best-Mozart" prizewinner in the international Ada Sari Singing Competition.

Karolina attended masterclasses and took part in numerous radio and television broadcasts like ARTE and the ZDF in Germany or Polish Radio 1. She has been invited to festivals such as Ruhrtriennale, Händel-Festspiele in Karlsruhe, Vratislavia 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 Semperoper Dresden, the Hamburg State Opera, the Deutsche Oper Berlin, the Opera Frankfurt, the BESETO Opera Seoul, and has given concerts and stage performances in Spain, Portugal, Poland, Italy, Switzerland, Latvia, Scotland, Belgium and Germany (Berliner Philharmonie, Dortmunder 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 Staatstheater 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 Komische 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*, Dorabella in *Così fan tutte*, Idamante in *Idomeneo*, Nicklausse/La Muse 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.

## 'Third Lady'



### NADINE WEISSMANN

Born in Berlin, Nadine Weissmann completed her degrees in London and at Indiana University, Bloomington with Virginia Zeani. She began her first engagement at the theater in Osnabrück in 2002, where she developed her repertoire around central Fach roles and garnered particular success as Carmen. Competition success includes the Second Prize and Wagner-Prize at the 2006 Francisco-Viñas Competition, as well as the Orchestra Prize in the 2008 Seattle Opera Wagner Competition.

She received international recognition as Erda in the *Ring Cycle* (Petrenko/Castorf) of the Bayreuth Festival (2013–17). Her career has taken her to the Glyndebourne and Edinburgh Festivals, to Barcelona, Madrid, Valencia, Monte-Carlo, Paris, Bordeaux, Lisbon, Munich, Berlin, Hamburg, Frankfurt, Dresden and Amsterdam. Her repertoire also includes Laura (*La Gioconda*), Ježibaba (*Rusalka*), Baba the Turk (*The Rake's Progress*), Leokadja Begbick (*Mahagonny*), Mrs. Quickly (*Falstaff*), Gräfin Helfenstein (*Mathis der Maler*), Ulrica (*Un ballo in maschera*), Old Lady (*Candide*), Duenna (*Betrothal in a Monastery*), Dalila (*Samson et Dalila*), Mary (*Der fliegende Holländer*), Old Baroness (*Vanessa*), Annina (*Der Rosenkavalier*) and Maddalena (*Rigoletto*).

Concert performances include Beethoven's *Ninth Symphony* and *Missa solemnis*, Mahler's *Second* and *Eighth Symphony*, Mendelssohn's *Elijah*, Brahms' *Alto Rhapsody*, Wagner's *Wesendonck-Lieder*, Bernstein's *Jeremiah-Symphony*, Ligeti's *Folk Songs*, Berlioz' *Les nuits d'été*, Verdi *Requiem* and Dvovák's *Stabat mater*.

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 Koenigs, Fabio Luisi, Zubin Mehta, Kirill Petrenko, Donald Runnicles, and directors Frank Castorf, Barrie Kosky, Michael Schulz, Jean-Louis Grinda, Klaus Guth, Philipp Himmelmann, Marco Arturo Marelli and Olivier Py.



### CAREN VAN OIJEN

Caren 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: *Fidelio*, directed by Christine Mielitz, one week before the wall fell. "The prisoners' choir sang behind 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 to the Spree!

For two years now, Caren 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 of Slavic and Spanish music, sung lots of baroque and contemporary material, including multiple world premieres. "I enjoy singing everything! The most important thing in singing is communication. You stand on the stage to communicate something." It's even possible to break through walls with singing – the fourth wall to the audience. And sometimes you even break through an iron curtain!

## 'Erster Geharnischer'



**EMIL ŁAWECKI**  
See p19



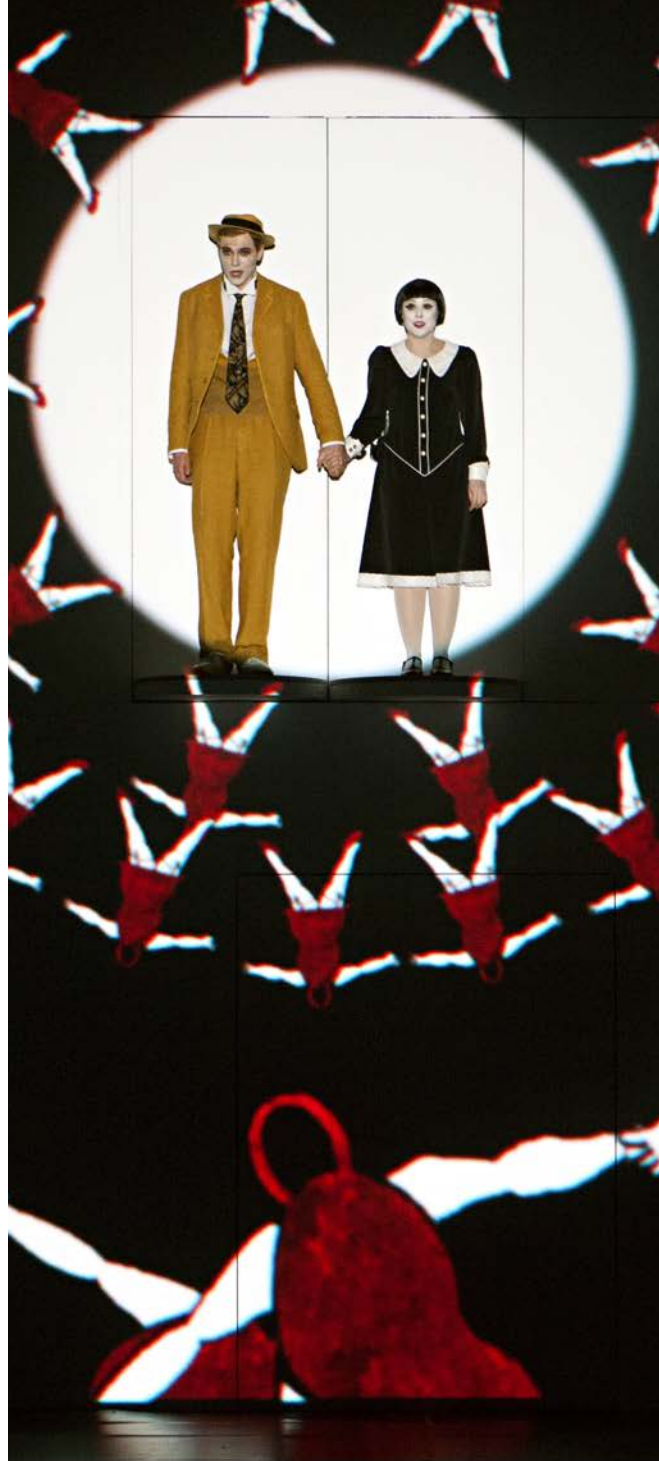
### CHRISTOPH SPÄTH

Christoph Späth, a native of Berlin, Germany, was born as the last of seven children and graduated from the opera department of the Yale University with a masters degree in Music. After a period of freelance work in European Theatres like Operá de Lyon, Teatro Comunale di Trieste, Rostock, Braunschweig, Salzburg Summer festival, Nederlandse Opera Amsterdam and Teatro Massimo di Palermo, he became a frequent guest at Berlin Komische Oper where he joined the ensemble in 2002.

Since then he has sung many roles of the Buffo and character tenor fach such as Pedrillo in Mozart's *Operas die Entführung aus dem Serail*, Rinuccio from Puccini's *Gianni Schicchi*, Vashek from Smetana's *Bartered Bride*, Sinovi from Schostakowitch's *Lady Macbeth of Zcensk*, Herod in R. Strauss' *Salome*, the Prince in *The Love for Three Oranges* by Prokofiev, Jimmy Mahoney in Brecht's *Rise and Fall of Mahagonny*, Jaquino in Beethoven's *Fidelio*, Monsigneur Triquet in Tchaikowsky's *Eugen Onegin* and several other parts in operettas by Lehár, J. Strauss, Paul Abraham and Nico Dostal.

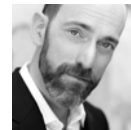
Among others he sang under the baton of Leopold Hager, Helmut Froschauer, Vassily Sinaisky, Vladimir Jurowsky, Jakob Kreitzberg, Nickolaus Harnoncourt and the designated chief conductor of the Berlin Philharmonic, Kyrill Petrenko.

Christoph, father of two children and a passionate golf player, will sing the role of the #1 Geharnischte.



'Papageno & Pamina'

## 'Zweiter Geharnischer'



### HORST LAMNEK

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. Slabbert.

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 Leipzig, Bonn, Essen, Regensburg, Wiesbaden, at the Musiktheater Linz (Austria), Theater 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 Mörbisch, Daegu 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) operetta roles (Frank, Baron Gondremark, Baron Weps), but also comprises dramatic parts such as La Roche and Klingsor.

The bass-baritone has worked with directors like A. Homoki, D. Benoin, L. Hochstraate, N. Loschky, R. Giacchieri, and with conductors such as G. Antonini, S. Blunier, A. Eschwé, A. Orozco-Estrada, U. Schirmer, S. Soltesz and F. Welsler-Möst.

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

lamnek.at



### ANDREW COLLIS

Andrew Collis is well known to Australasian audiences and has performed with all the major opera companies, festivals and orchestras in Australia and New Zealand. He was also a member of the ensemble of the Cologne Opera from 1993 until 2007. During his time in Cologne, he performed with numerous other opera companies including Mannheim, Frankfurt, Deutsche Oper Berlin, Wiesbaden, Dortmund, Essen and the Deutsche Oper am Rhein.

Andrew has also performed in Hong Kong, the United States (San Diego) and Spain (Gran Canaria in both operatic and concert repertoire. His roles include Figaro and Doctor Bartolo (*Le Nozze di Figaro*); Leporello, Masetto and the Commendatore (*Don Giovanni*); Don Magnifico (*Cenerentola*), Doctor Bartolo and Don Basilio (*Il Barbiere di Siviglia*); Swallow and Hobson (*Peter Grimes*); Doctor Kolonaty (*Makropulos Case*); Zaccaria (*Nabucco*); Colline and Schauvard (*La bohème*); and Rodolfo (*La Sonnambula*).

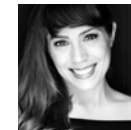
Future engagements include Doctor Bartolo (*Barbiere*) with New Zealand Opera, Pooh Bah (*The Mikado*) with South Australian Opera and a semi-staged Verdi *Requiem* with Opera Queensland.

## 'Boys'

### TÖLZER KNABENCHOR

The boy sopranos singing the Three Boys in this production are members of the Tölzer 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

## 'Papagena'



### TALYA LIEBERMAN

Recently described by *Opera News* as "radiant," "poetically compelling," "delectably stylish" and "technically refined," soprano Talya Lieberman is equally at home with operatic, art song, operetta and musical theatre repertoire.

She was a recent member of the Opernstudio at Komische Oper Berlin, where she was seen in over 120 performances in two seasons, including six premieres and performing on tour in Spain, Hungary, China, South Korea and Japan. She continued at KOB for the 2018/19 season, reprising her roles in *Fiddler on the Roof*, *Die Perlen der Cleopatra*, *L'enfant et les Sortilèges* and *The Magic Flute* (on tour in Australia, New Zealand and New York City), as well as adding the role of Dorothy in a critically acclaimed production of Pierangelo Valtinoni's new operatic version of *The Wizard of Oz*.

Among other highlights from last year's season are the lead role in a premiere of Paul Abraham's operetta *Märchen im Grand Hotel*, and Zerlina in Herbert Fritsch's production of *Don Giovanni*. Talya received her Artist Diploma at the University of Cincinnati College-Conservatory of Music, and is an alumna of the Merola Opera Program at San Francisco Opera and the Filene Young Artist Program at Wolf Trap Opera.

talyalieberman.com

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 Tölzer Knabenchor often provides soloists to sing the Three Boys, currently featured on 12 different CD and DVD recordings of *The Magic Flute*.



## KOMISCHE OPER BERLIN

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 1898 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 Götz 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 Homoki as the Artistic and General Director of the Komische Oper Berlin.



## 1927

London-based performance company 1927 specialises in combining performance and live music with animation and film to create magical filmic theatre. Celebrated at home and overseas, 1927 was founded in 2005 by writer, performer and director Suzanne Andrade with animator and illustrator Paul Barritt. In 2006 performer and costume designer Esme Appleton and performer, composer and musician Lillian Henley joined, and in 2007 producer Jo Crowley began collaborating with the company. All four creative members of 1927 come from different artistic backgrounds and it is the collaboration between these artists and the complete integration of artistic disciplines that has paved the way for 1927 to create its unique, innovative and highly original work.

He was joined by Henrik Nánási as General Music Director who was followed by Ainārs Rubiķis 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 equally 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.



## ARTS 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](http://artsprojectsaustralia.com.au)

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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.

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### FOR THIS PRODUCTION OF THE MAGIC FLUTE

*As projected February 2019*

**Music Director**  
Giordano Bellincampi

**Concertmaster**  
Andrew Beer

**Associate Concertmaster**  
Liu-Yi Retallick

**Assistant Concertmaster**  
Miranda Adams

**First Violins**  
Artur Grabczewski #  
Mark Bennett  
Elzbieta Grabczewska  
Rachel Moody  
Ainsley Murray  
Alexander Shapkin  
Yanghe Yu  
Lucy Qi Zhang  
Yuri Cho  
Irina Lgotkina

**Second Violins**  
Dianna Cochrane ♪  
Xin (James) Jin +  
William Hanfling #  
Rae Crossley-Croft = MNZM  
Sarah Hart  
Jocelyn Healy  
Milena Parobczyk  
Ewa Sadag  
Katherine Walshe  
Lucia Siwy

### Violas

Robert Ashworth ♪  
David Samuel +  
Christine Bowie #  
Anne Draffin #  
Helen Bevin  
Gregory McGarity  
Susan Wedde

### Cellos

David Garner +  
Liliya Arefyeva #  
Katherine Hebley  
You Lee  
James sang-oh Yoo  
Callum Hall

### Basses

Gordon Hill ♪  
Annabella Zilber +  
Evgueny Lanchtchikov #  
Matthias Erdrich  
Michael Steer  
Eric Scholes

### Flutes

Melanie Lançon ♪  
Kathryn Moorhead +

### Piccolo

Jennifer Seddon-Mori \*

### Oboes

Bede Hanley ♪  
Camille Wells +

### Cor Anglais

Martin Lee \*

### Clarinets

Bridget Miles (Bass Clarinet) +  
James Fry (Eb Clarinet) +

### Bassoons

Ingrid Hagan ♪  
Yang Rachel Guan Ebbett +

### Contrabassoon

Ruth Brinkman \*

### Horns

Nicola Baker ♪  
Emma Eden \*  
Carl 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 Renick ♪  
Jennifer Raven #  
Shane Currey

### Harp

Ingrid Bauer \*

### Guest Musicians

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Principal Clarinet, Jonathan Cohen  
Principal Bassoon, Samantha Brenner

♪ Section Principal  
= Section Leader Emeritus  
\* Principal  
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# Sub-Principal

# The Barber of Seville



# The Turn of the Screw

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nzopera.com

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