



Find your group. Specialist interest sessions are indicated in the programme as following, but all sessions are open to all members:

GD General & Artistic Directors

AA Artistic Administration

ED Education

MC Marketing & Communications

IP Independent Producers

**Conference and performance venues
(see map on last page)**

Opera Vlaanderen
Frankrijklei 1
2000 Antwerpen

deSingel
Desguinlei 25
2018 Antwerpen

Toneelhuis
Komedieplaats 18
2000 Antwerpen

Felix Pakhuis
Godefriduskaai 30
2000 Antwerpen

Theater 'Eilandje
Kattendijkdok-Westkaai 16
2000 Antwerpen

Wednesday 24 April 2019 – Opera Vlaanderen – Pre-conference meeting of the Artistic Administration forum

	Foyer +3 and +4	Meeting room +1
14.30	Registration opens	
15.00	AA Welcome by the steering group Led by Aurore Aubouin (Brussels)	Opera Europa Board Committee meeting
15.15	AA Table talks about contracts (part I) Rehearsal fees, audio-visual rights, penalties, presence/absence regulations, cancellation clauses Introduced by Katja Tammela (Helsinki) and Luke O'Shaughnessy	
16.15	Coffee break in Bar +4	
16.45	AA Table talks about contracts (part II) Complimentary tickets, travel and accommodation refund regulations Introduced by Katja Nawka (Bregenz)	
17.30	AA Debriefing Led by Stephanie Wippel (Wiener Staatsoper) and Moritz Reissenberger (Essen)	
18.00	End of sessions	
19.30	Les Bienveillantes Music by Hèctor Parra, libretto by Händl Klaus Conducted by Peter Rundel and directed by Calixto Bieito	

Thursday 25 April 2019 – Opera Vlaanderen

	Main auditorium	Foyer +3 and +4		Bar +4
9.30		AA Casting Tools, with database presentation (Opera Europa members only) Led by Henning Ruhe (Munich) with Benoît Terray (IT4Culture)		
11.00	Opera Europa Board meeting in meeting room (+1)			Coffee break in bar +4
11.30		AA Discussion on future meetings Moderated by Moritz Reissenberger (Essen)		
13.00		Lunch in main foyer +1		
14.30	Registration opens			MC Welcome coffee to the Marketing & Communications forum Led by Ing-Marie Persmo (Göteborg) and Aline Chif
15.30	Creative Keynotes: Composers, Librettists, Dramaturgy <i>Introduced by Nicholas Payne and Aviel Cahn</i> Calixto Bieito (director) on creating new operas Orlando Gough (composer) and Timothy Knapman (librettist) on their project <i>We have always lived in the Castle</i> Meredith Oakes on working with composers as librettist and dramaturg <i>Short break</i> Julian Grant (composer) on <i>Burke & Hare</i> Laura Lee Everett on Opera America's New Works Forum Tod Machover (composer) on <i>Schoenberg in Hollywood</i>			
18.00		MC World Opera Advocacy campaign (+3) Brainstorming led by Nicholas Payne and Célia Grau	ED Welcome to the Education forum (+4) Led by Lauri Pokkinen (Helsinki) and Audrey Jungers	Welcome to new members and new participants in bar (+4) With Renata Borowska (Poznań), David Collins (Leeds), Susanna Werger
18.45				
	Felix Pakhuis	deSingel	Toneelhuis	
20.00	Conference walking dinner Offered by the City of Antwerp	PLAY – Court of Choice Liesa Van der Aa & One Trick Pony	Sylvia An Pierlé, Fabrice Murgia & Cie Artara	

Friday 26 April 2019 – Opera Vlaanderen

	Rehearsal room (+5)	Grand Foyer (+1)	Foyer +3	Foyer +4
9.00	Registration opens			
9.30	Presentation of the new Operabase By Sune Hjerrild and Jan Pilgaard Carlsen (Truelinked) with questions moderated by Henning Ruhe (Munich)	AAED Community projects: how to work with children and amateurs Presentation by Aurore Aubouin (Brussels), Jacqui Cameron (Leeds), Nora Cosgrave (Wexford), Victor Gil (Valencia) and Barbara Minghetti (Como)	MC Communicating and selling new opera Sue Janne Alsaker (Bergen), Sarah Barbedette (Paris ONP) and Wilfried Eetezonne (Vlaanderen)	GDIP Independent producing as engine of creativity Led by Oliver Mears (ROH London)
10.45	Coffee break in Gustav (ground floor by canteen)			
11.15	What do impresarios seek from composers? Peter de Caluwe (Brussels), Roland Geyer (Theater an der Wien), Marcus Küchle (Erl), Oliver Mears (ROH London), Fergus Sheil (Dublin), Valeria Told (Bolzano), Jan Vandenhouwe (Vlaanderen), moderated by Janis Susskind (Boosey & Hawkes)	AAEDMC Opera with young audiences Discussion led by Lauri Pokkinen (Helsinki) with Arthur Lavandier (composer) and Benoît de Leersnyder (director)		GDIP Best practice showcase of independent producing in opera Coordinated by Florian Bonneau (Opera in situ)
12.45	Lunch in Gustav (ground floor by canteen)			
14.00	What do composers seek from producers and theatres? Aleksi Barrière, Chaya Czernowin (by skype), Händl Klaus, Stuart MacRae, Hèctor Parra, Poul Ruders (via video), Hauke Berheide (New Opera Dialogues), moderated by Aviel Cahn (Vlaanderen)	EDMC Showcase of opera for young audiences With <i>Don Quichotte</i> (6+) by Opéra Royal de Wallonie, <i>Opera Baby</i> (6-36 months) by AsLiCo and <i>Bambino</i> (6-24 months) by Scottish Opera	MC Creating collegial advice and sharing experiences Moderated by Myriam Coplo (Paris ONP) and André Kraft (Berlin KO)	
15.15	Coffee break in Gustav (ground floor by canteen)			
15.45	Opera Europa General Assembly (OE members only) Chaired by Birgitta Svendén (Stockholm)			
16.40	World Opera Day Campaign			
17.00	Break			
17.15	GDAA New opera that communicates: case studies plus debate Joby Talbot (composer) with Cori Ellison (dramaturg, Santa Fe Opera) ; Peder Barratt Due (composer) with Mary Miller (Bergen)	AAMCED Programming new opera Jan Henric Bogen (Vlaanderen), Mechteld van Gestel (Amsterdam), André Kraft (Berlin KO), Katja Tammela (Helsinki), moderated by Aurore Aubouin (Brussels)		
18.15				
	Opera Vlaanderen	deSingel	deSingel	Toneelhuis
19.30	Les Bienveillantes			
20.00	Music by Hèctor Parra, libretto by Händl Klaus Conducted by Peter Rundel and directed by Calixto Bieito	The Allegory of Desire Zeffiro Torna, Vocalconsort Berlin & Ghalia Benali	PLAY – Court of Choice Liesa Van der Aa & One Trick Pony	Sylvia An Pierlé, Fabrice Murgia & Cie Artara

	Blauwe zaal	Blauwe foyer	Rode foyer
9.00	Registration opens		
9.30	The genesis of an opera: <i>Hadrian</i> Rufus Wainwright (composer) with Cori Ellison moderated by Gill Graham (Music Sales Group)	GDAAMC Survey of trends in new opera Four hundred years of new opera Mike Gibb (Operabase) and Leonora Scheib, researcher, moderated by Karen Stone (Magdeburg)	ED OperaVision: bringing opera into the classroom With Jacqui Cameron (Leeds), Alessandro Roveri (Modena) and Hedd Thomas
10.45	Coffee break		
11.15	GDAAPromoting new work: dialogue with music publishers Daniela Brendel (Ricordi Berlin), Sally Cavender (Faber), Gill Graham (Music Sales), Virpi Nurmi (Rouen), Wolfgang Schaufler (Universal Edition), Rainer Simon (Berlin KO), Janis Susskind, moderated by Christina Scheppelmann (Barcelona)	AAIP How to develop a healthy ecosystem for 10 years from now Aviel Cahn (Vlaanderen), Guy Coolen (Rotterdam/Transparant), Krystian Lada (Airport Society), Mellika Melouani Melani (Folkoperan), Ewelina Mikluszka (Kraków), moderated by Alain Perroux (Aix-en-Provence)	MC OperaVision: marketing & communications workshop With André Kraft (Berlin KO), Wim Van Bree (Vlaanderen) and Roger Flores
12.30	Lunch		
13.45	GDAAEDMC Must composers change to reach today’s public? Laura Berman (Basel/Hannover), Guy Coolen (Rotterdam), Laura Lee Everett (Opera America), Beth Morrison (New York), Lilli Paasikivi (Helsinki), Ing-Marie Persmo (Göteborg), Maria Sundqvist (Malmö), moderated by Serge Dorny (Lyon)	GDAA From Russia with Love Alexander Zhurbin (composer) on <i>Love’s Metamorphoses</i> , his three one-act operas, and Irina Tokareva (Stanislavsky Electrotheatre) introduced by George Isaakyan (Moscow)	
15.00		GDAAIIP Marketplace: co-production projects of new works (Opera Europa members only) Moderated by Valeria Told (Bolzano)	EDMC Playing opera: The Flute Presentation of a new app in development by Katherine Haataja and Nina Kokeza (Operosa/Opusludus)
16.15	Conference conclusions		
16.30			
17.00	Life of tree Theater Tol Outdoor performance – duration 20min (no ticket required – open access)	11th EOP jury meeting at Grand Café deSingel Renata Borowska, Zana Çela, Ulrich Lenz, David Pountney, Carolin Wielpütz, moderated by Armin Kretschmar and Nicholas Payne	
17.30	Showcase <i>Harriet</i> Extract & presentation by Muziektheater Transparant		
18.30			
	deSingel		deSingel
20.00	Harriet; Scenes in the life of Harriet Tubman Music by Hilda Paredes, text by Lex Bohlmeijer & Mayra Santos-Febres Conducted by Manoj Kamps and directed by Jean Lacornie	19.30 Albert Herring Conducted by Michiel Delange and directed by Benoît de Leersnyder With the students of the Koninklijke Conservatorium Antwerpen	

Sunday 28 April 2019

	Opera Vlaanderen
15.00	<i>Les Bienveillantes</i> Music by Hèctor Parra, libretto by Händl Klaus Conducted by Peter Rundel and directed by Calixto Bieito
	Theater 't Eilandje
20.30	<i>In the Penal Colony</i> Music by Philip Glass

Felix Pakhuis

Godefriduskaai 30
2000 Antwerpen
18min walk from the opera

deSingel

Desguinlei 25
2018 Antwerpen
*Bus 17 or 191 from the opera –
25min*

Opera Vlaanderen

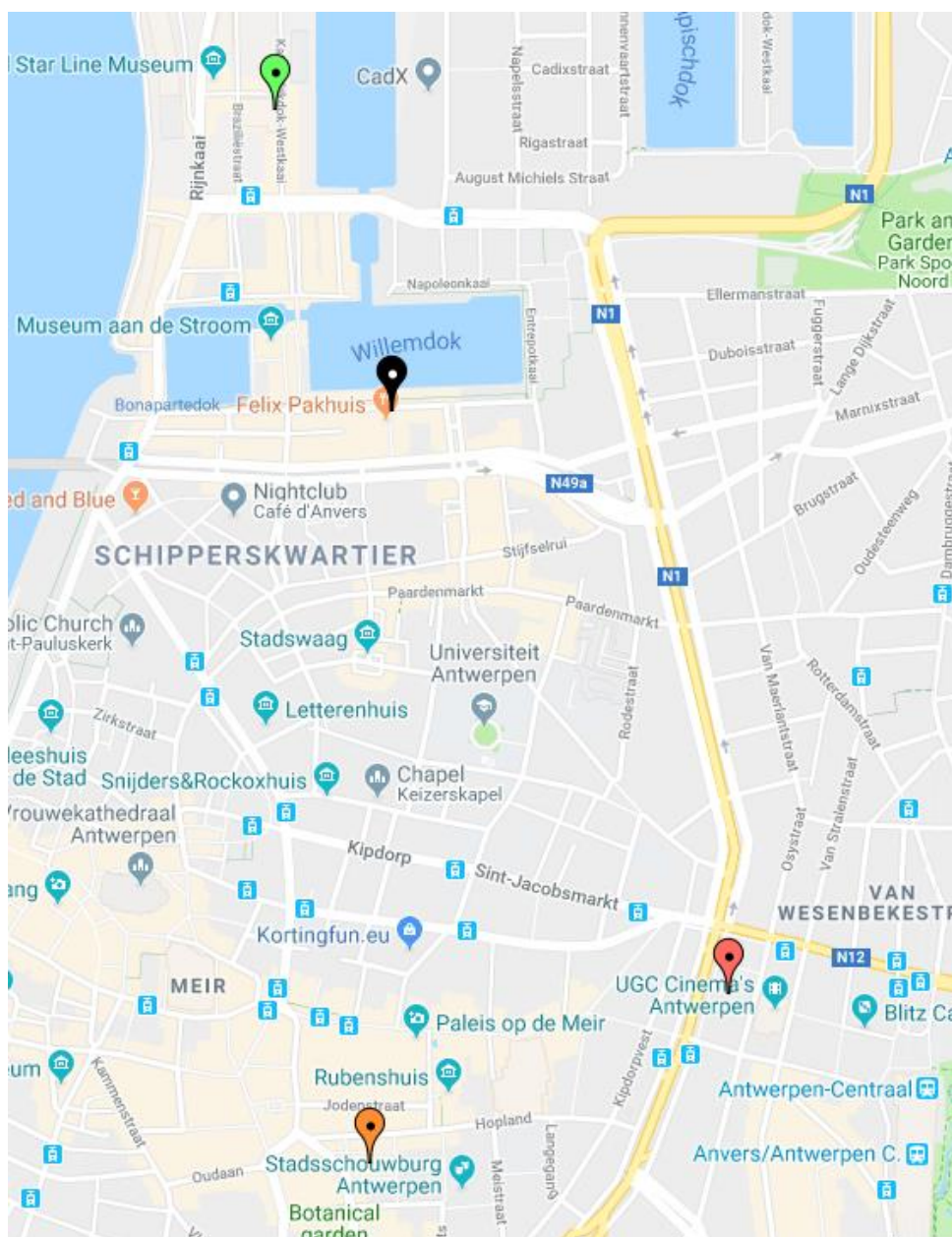
Frankrijklei 1
2000 Antwerpen
*5min walk from Antwerpen-Centraal
station*

Toneelhuis

Komedieplaats 18
2000 Antwerpen
12min walk from the opera

Theater 'Eilandje

Kattendijkdok-Westkaai 16
2000 Antwerpen
25 min walk from the opera



World Opera Day

World Opera Day should be a springboard for positive action by each member company to create awareness of the value of opera for society.

Last year's World Opera Forum was a joint endeavour by Opera Europa, Opera America and Ópera Latinoamérica hosted by Teatro Real Madrid. Its success led to demands for future joint initiatives, especially in the field of Advocacy.

The message

Cultural engagement encourages creative thinking. Opera belongs to the world.

The proposition

Launch **World Opera Day** on 25 October 2019, International Artists Day.
Alternative proposal of 29 October 2019 from Opera America.

Bottom up, rather than top down

We seek to coordinate many local actions so that their impact may multiply. The coordinating partners will share examples of successful campaigns to raise awareness and funds for good causes.

Partners worldwide

Opera Europa: network of more than 200 companies in 43 countries
OPERA America: network of 150 companies, 300 associates, 1,600 individuals
Ópera Latinoamérica: network of over 25 members in 11 countries
UNESCO and International Theatre Institute (ITI) – *awaiting responses*
Opera for Peace – Leading Young Voices of the World
Pearle* Live Performance Europe, voice of 10,000 working in performing arts
Culture Action Europe, the cross-sectoral network for culture
European Music Council, representing 75 organisations in 30 countries
Deutscher Bühnenverein, with over 100 theatres, and Deutsche Opernkonferenz
Réunion des Opéras de France, representing 37 French opera houses
Ópera XXI, representing 32 Spanish opera houses
Asian consortium drawn from China, India, Japan and beyond



HECTOR PARRA
LES BIENVEILLANTES

MUSICAL DIRECTOR PETER RUNDEL
DIRECTOR CALIXTO BIEITO

WORLD PREMIERE ANTWERP | 24 APRIL
PREMIERE GHENT | 12 MAY

WORLD CREATION

ONLY THE WILLING SURVIVE

In his last season at Opera Ballet Vlaanderen, Aviel Cahn is gathering together some special music-theatre talents for a world-class project. Jonathan Littell's acclaimed and scandalous novel *Les Bienveillantes* – which also won the prestigious Prix Goncourt when it appeared in 2006 – has been adapted for the opera stage for the first time.

The team comprising the Catalan composer **Hèctor Parra**, the acclaimed Austrian author, scriptwriter, librettist **Händl Klaus** and the Spanish director **Calixto Bieito**, focuses on this voluminous and complex novel about the cultivated but morally rotten SS officer Max Aue who talks without remorse about the horror of the *Endlösung*, claiming that under the same circumstances we would all act as he did.

In accordance with the wishes of author **Jonathan Littell**, *Les Bienveillantes* is not being made into an anecdotal history lesson. No swastikas or trains to Auschwitz appear on stage, but there is a descent into the hallucinatory mind of the main character. In this production his incestuous relationship with his sister and the mysterious murder of his parents are put into relief against the historical background.

The structure of the novel is that of a baroque suite with successive dances introduced by a toccata. Parra retains this structure and used Bach's *St. John's Passion* as a source of inspiration for his score. He describes the score as a 'cage full of resonances' drawn from the Western musical heritage. The libretto is in French and German, in accordance with the various settings of the story.

The contemporary music specialist **Peter Rundel**, who previously also conducted Hèctor Parra's acclaimed opera *Wilde*, is once again the musical director. He can rely on an ensemble of outstanding voices. Earlier this season the American tenor **Peter Tantsits** played the role of Gandhi in *Satyagraha* and will now portray the other extreme of mankind: Max Aue. The Swiss soprano **Rachel Harnisch** is now well-known at this opera house and here performs the role of Max's sister Una. The Austrian mezzo **Natascha Petrinsky** and the Spanish lyrical tenor **David Alegret** play Max Aue's mother and father. The German baritone **Günter Papendell** sings the role of Thomas Hauser, who helps Max Aue in his climb to the top of the SS.

Les Bienveillantes

Hèctor Parra (°1976)

Opera in seven movements for soloists, ensemble and chorus

Libretto by Händl Klaus after the novel *The Kindly Ones* by Jonathan Littell

World premiere, Antwerp, 24 April 2019

Co-produced by Staatstheater Nürnberg and Teatro Real Madrid

Musical Director Peter Rundel

Director Calixto Bieito

Set Design Rebecca Ringst

Costumes Ingo Krügler

Lighting Michael Bauer

Dramaturgy Luc Joosten

Chorus Master Jan Schweiger

Maximilan Aue Peter Tantsits

Una Moreau, Schwester Rachel Harnisch

Héloïse Aue, Mutter Natascha Petrinsky

Thomas Hauser Günter Papendell

Komissar Weser Michael J. Scott

Kommissar Clemens Donald Thomson

and others

The story

The former Nazi officer Max Aue looks back at his past. He is a cultured homosexual with a special love for French baroque music and Bach.

He makes a career for himself with the help of the SD officer Thomas Hauser, who he gets to know in Berlin. Thomas becomes his close friend and confidant. He saves Max from dangerous situations on several occasions. We follow Max's trajectory through the story of the Third Reich, but we also hear his inner voices. We learn how he and sister Una were separated from each other at an early age when it appeared that they had an incestuous relationship. Max's father mysteriously disappeared. His mother remarried the Frenchman Aristide Moreau, for whom Max feels a deep hatred. Max goes to the Ukraine as an officer in the *Einsatzgruppen*, where he is confronted for the first time with the mass extermination of the Jews. He is then sent to Stalingrad, where he miraculously escapes death. After many years of complete silence, he visits his mother in Antibes. She, together with her partner, is murdered under mysterious circumstances. Back in Germany, Max encounters the detectives Clemens and Weser who suspect him of the crime. Max plays an important role in the organization concerned with the forced labour of Jews in the German (war) industry. He flees from the advancing Russian armed forces to his sister's mansion in Pomerania, where he indulges in his sexual fantasies. He longs for a reunification with the absent Una, who has in the meantime got married. Back on the run, he finds himself in the inferno of the bombarded Berlin. He saves his life by stealing the uniform and papers of a fallen Frenchman who worked for the *Service du travail obligatoire* – the *Compulsory Work Service* that employed hundreds of thousands of French as forced labourers in Nazi Germany. A new life begins.

We Have Always Lived In The Castle



A proposal for an opera
based on the novel by Shirley Jackson

Composition: Orlando Gough
Libretto: Timothy Knapman
Direction: Orpha Phelan

www.wehavealwayslivedinthecastleopera.com
contact: emma.kerr@boosey.com