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# New Crowned Hope



## A Flowering Tree

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An opera in two acts

Music by **John Adams** (b. 1947)

Libretto by **John Adams & Peter Sellars**

adapted from texts by **Attipat Krishnaswami Ramanujan**

*UK premiere: staged concert performance (sung in English)*

Storyteller **Eric Owens** *baritone*  
Kumudha **Jessica Rivera** *soprano*  
The Prince **Russell Thomas** *tenor*

**Rusini Sidi** *dancer/choreography*  
 **Eko Supriyanto** *dancer/choreography*  
**Astri Kusuma Wardani** *dancer/choreography*

**John Adams** *conductor*  
**London Symphony Orchestra**  
**Schola Cantorum de Venezuela**  
**María Guinand** *chorus co-conductor*  
**Ana María Raga** *chorus co-conductor*

**Peter Sellars** *director*  
**Gabriel Berry** *costume design*  
**James F. Ingalls** *lighting design*  
**Mark Grey** *sound design*  
**Diane J. Malecki** *executive producer*

*There is a 20-minute interval after Act 1. The performance ends at approx. 10pm.*

*Music commissioned by New Crowned Hope (Vienna), Barbican Centre, San Francisco Symphony, Lincoln Center for the Performing Arts (New York) and the Berliner Philharmoniker.*

*Co-produced by New Crowned Hope (Vienna) and Lincoln Center for the Performing Arts (New York).*

*First performed on 14 November 2006 at Halle E im MuseumsQuartier, Vienna.*

Friday 10 & Sunday 12 August 2007, 7.30pm

Barbican Hall

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Friday 10 August, 6pm Barbican Hall  
**Pre-concert talk**  
With Peter Sellars  
Free to same-day ticket-holders

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# Welcome to New Crowned Hope

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What birthday present can we offer a man who was so committed to the transformational properties of pleasure, a man who was so crazy and so silly because he was so serious, a man whose every musical impulse breathes reconciliation of opposing forces, of conflict translated and transcended in dance, a heartbroken, hopeful, generous man who did not live to see the world that he and his visionary friends had the courage to imagine?

Mozart died so young, at the age of 35. He died in Vienna, deeply in debt, and was buried in an anonymous grave with the poorest people of the city. So the Mozart story leads us to faceless people in mass graves.

The year before his last he could not get work in Vienna (he had made his political convictions too clear in his operas and was out of favour with the incoming emperor), so he had to go on the road, travelling from city to city, looking for work, hoping to send money home to his family. He became an economic migrant. He put up a bold front, but this experience was so emotionally devastating that even Mozart stopped composing.

He returned to Vienna empty-handed and began to write the luminous music of his final year. With *The Magic Flute*, he wrote an opera for the Viennese suburbs (he still could not get serious work downtown), a multicultural intergenerational epic about magic and transformation. How does magic work? What does it mean to live in a time and a place where magic is the only thing that works? How do we understand miracles? What does it mean that as human beings we ourselves are changing at every moment of our lives? That the person who you think is the problem is actually the solution? Can an older generation of leaders step down and make room for young people? And what are the trials by fire and water of a young generation? *The Magic Flute* is a resplendent example of Mozart's lifelong determination to place women's voices and visions at the highest levels of a just society. Mozart continues his campaign against slavery.

Mozart calls into being a world that integrates simplicity and unforced joy with political complexities and contradictions, in music that is both sacred and playful. It is a world that welcomes pop culture and secret ceremonies, refined intellectual debate and street language, and animals and humans live in delicate harmonic balance.

Perhaps the best birthday gift for this amazing man is to invite artists from around the world to come together and pick up where he left off. Every initiative in New Crowned Hope is a new commission. Some artists will be speaking from places where their peoples are living through genocide and civil war and their aftermaths, where the need is to somehow turn the page of history, where acts of mercy, imagination and negotiation are the only hope. The fires in the Paris suburbs make it clear that there can be no illusions about a First World and a Third World – there is one planet, and we are all sharing it.

In 1789, French citizens also set fire to public buildings. Mozart was an active Freemason, as were some of the men behind the American and French revolutions. He was one of the thinkers involved in imagining the 'next' Europe, a Europe beyond autocracy and kings. Fearing that events in France would prove contagious, the secret police closed all the Masonic lodges in Vienna. An influential group petitioned the Emperor to reconsider, because it was vital that Vienna not look like an authoritarian police state. The Emperor relented and permitted one lodge to reopen. Mozart's last public appearance was to conduct a little cantata for its reopening, his last completed piece. Three weeks later he was dead. The name of this lodge was New Crowned Hope. Where Mozart ended is where we begin.

## **Peter Sellars**

Artistic Director of New Crowned Hope  
*Vienna, November 2006*

# New Crowned Hope: An Introduction

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The last time we saw a Peter Sellars production at the Barbican, it was Mozart's unfinished opera *Zaide*. Set in a Turkish prison (although Sellars transposed the action to a Brooklyn sweatshop), the story follows a forbidden love affair between slaves who escape and are recaptured. Sellars foregrounded the contemporary resonances of the so-called 'clash of civilisations' – 'Mozart,' he explained, 'was attempting to construct a bridge between Europe and the Muslim world.' The ending was never written, and Sellars left it ambiguous, posing the question: 'Do we want compassion and to discover mutual truths, or have a fight to the death?'

Sellars's curatorship of *New Crowned Hope*, a festival named after the Masonic lodge to which Mozart belonged (and for whose re-opening he wrote a little cantata that was to be the last piece of music he completed before his death a few weeks later), asks the same question on a larger canvas – a hugely ambitious series of events that took place last autumn in Vienna, as part of that city's celebrations for the composer's 250th anniversary, and highlights of which are now coming to London, courtesy of the Barbican.

Sellars believes that many people misunderstand Mozart: 'He was, in fact, one of the leading intellectuals of Europe and one of the most intensely political artists in history. Every one of his operas is a radical gesture of equality between the ruling class and the working class.' Sellars has always tried to put Mozart's ideas, sometimes controversially, in a contemporary context. In his 1980s stagings of the Mozart–Da Ponte trilogy, he set *Così fan tutte* in a diner in Cape Cod, made Don Giovanni a cocaine-snorting slum thug, and had Figaro getting married in Trump Tower.

In preparing to launch *New Crowned Hope* in Vienna at the end of last year, Sellars knew that Mozart's adopted city would already be punch-drunk from different interpretations of the composer's work offered during the

preceding months. He conceived instead the idea of commissioning new work, asking living artists to take their inspiration from three key works created during Mozart's last year (1791) – the operas *The Magic Flute* and *La clemenza di Tito*, and the unfinished *Requiem* – thus extrapolating Mozart's own ideas into the 21st century.

There is some original Mozart to be heard in the festival – notably the piano works used by the celebrated American choreographer Mark Morris for his *Mozart Dances* – but most of the music in *New Crowned Hope* is new and is being performed for the first time in the UK, not least the premieres of major new works by John Adams and Kaija Saariaho. Sellars has had long-standing relationships with both composers, in Adams's case for more than 20 years since they first collaborated on *Nixon in China*, arguably the most successful of all contemporary operas.

Adams's ravishing new piece, *A Flowering Tree*, reworks a 2,000-year-old South Indian folk tale, but is also loosely based on Mozart's *Magic Flute*, with its similar theme of magic and transformation. It is perhaps the most globalised of Adams's operas, with its influences from Indian ragas and Balinese chants, the cascading voices of Schola Cantorum from Venezuela and its performers dressed in garish Bollywood floral gear.

The Kronos Quartet follow this global theme with their *Alternative Radio* evening, which uses a radio show format to discuss contemporary issues while the Kronos play music by composers from around the world that relates to what is being discussed. They will also present the UK premieres of the long-awaited Third String Quartet by the Polish composer Henryk Górecki and an important new work, *The Cusp of Magic*, by their fellow American, Terry Riley, which features the Chinese pipa maestro Wu Man. The Kronos's commitment to new music is total – with, astonishingly, over 450 new works commissioned by them over the past 30 years.

Saariaho's Sellars-directed opera *L'Amour de loin* (premiered in Salzburg in 2000) established her as a world-renowned composer, with its shimmering music and poetic libretto by Lebanese writer Amin Maalouf, who has also written the text for her new work, *La Passion de Simone*, about the French-Jewish philosopher, mathematician and mystic Simone Weil, who starved herself to death in 1943 aged 34 – 'between the ages of Jesus and Mozart,' as Maalouf points out. 'Her passion is a discreet but powerful signpost in our misguided world.'

In her project *Wati*, the superb Malian singer Rokia Traoré imagines Mozart as a griot, one of the hereditary singers and poets who act as cultural storehouses from the days of the great African empires of the Middle Ages.

As important for Sellars as the new music in the festival are the extraordinary new films that perform a unique and vital role in making *New Crowned Hope's* aspirations of holding a global conversation an exciting reality. Illumination Films' Simon Field and Keith Griffiths served as executive producers for these new works, created by film-makers from Chad, Paraguay, Thailand, Taiwan, Indonesia and Iraq, plus a new short film from South Africa. While the suggestion was to deal with 'Mozartian' themes, the directors were given total freedom and their creations reveal a multiplicity of styles.

These range from the minimalism of Paz Encina's remarkable *Hamaca Paraguaya*, the first Paraguayan-shot 35mm film for three decades (the last was a historical apologia ordered by dictator Alfredo Stroessner), to the allusive dream-world – set in a hospital – of Apichatpong Weerasethakul's *Syndromes and a Century*, from the revenge tragedy of Mahamat-Saleh Haroun's *Dry Season* to the black comedy of Tsai Ming-

Liang's *I Don't Want to Sleep Alone*. Bahman Ghobadi's *Half Moon* explores the consequences of war on conflict-torn communities in Kurdistan. Garin Nugroho's staggering Opera Jawa – played out on the beaches and temples of Java, and entirely sung as a gamelan opera – is a reinterpretation of the Hindu epic, the Ramayana, but with direct contemporary references. Together, all these films send us vivid and richly imagined messages from the wider world, as far removed from the contrived sound-bite distortions of the news media as is possible.

When *New Crowned Hope* opened in Vienna on 14 November 2006, the same week saw the results of the US mid-term elections – perhaps, many people commented at the festival, there was after all some glimmer of hope that there might be a small shift away from the dark arts of pre-emptive violence, intolerant fundamentalism and ecological vandalism. For Sellars, it is not enough to blame others, even politicians. He used to teach a course in global culture: the first essay topic that he gave to his students was: 'What is wrong with your life, and what are you going to do about it?' As John Adams puts it, 'Art should do more than merely comfort and provide solace. It should help us examine our deepest selves.'

For Sellars, the festival's most urgent theme is that of Mozart's late opera *La clemenza di Tito*, which is, he believes, 'about breaking cycles of violence, and the rule of mercy'. As Adams says of his own *A Flowering Tree* – in a comment that applies to the whole of *New Crowned Hope* – it 'gives us a message of hope and reconciliation so much in harmony with the visionary spiritual world that was Mozart's last year'.

Peter Culshaw © 2007

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# A Flowering Tree

In the 2,000-year-old South Indian folk tale *A Flowering Tree*, a beautiful girl named Kumudha devises a plan to help her impoverished family: she transforms herself into a tree, from which she and her sister gather the fragrant flowers, weave them into garlands, and sell them at the marketplace. They carefully perform the ritual, which requires one pitcher of water for Kumudha to turn into the tree, and one pitcher of water for her to turn back into human form. The local Prince spies on her and wants her for his wife. After their wedding, the Prince commands Kumudha to perform the transformation for him. She complies, but his sister watches from a hiding place and, envious of her sister-in-law's powers, forces Kumudha to perform the ritual for her and a group of her friends. After Kumudha turns into a tree, they break her branches, tear off her flowers and abandon her, neglecting the water ritual which would revert her back into human shape. Trapped in a netherworld, not quite tree, not quite human, Kumudha is eventually rescued by a band of minstrels, who include her in their act because she can sing exquisitely. Meanwhile the Prince, distraught at his wife's disappearance, wanders through the country as a beggar. After a long time he ends up at his sister's palace (she has since become a queen). Barely recognising him, she takes him in. When she hears about a travelling minstrel troupe and a strange tree-woman with a heavenly voice, she summons the misshapen torso to the palace, in hopes it might help the Prince. At once the Prince recognises his wife's voice, and with a pitcher of water restores her to her human self.

Like most folk tales, this one juxtaposes two basic elements: first, an impossible narrative (a girl turns into a tree; a prince marries a peasant); second, mythic overtones that resonate deeply with all of us, no matter what our beliefs. Kumudha, for instance, has a gift that

inspires happiness, jealousy and desire in those around her, but can be used only for altruistic purposes, not selfish ones (think of the Goose and the Golden Egg, or King Midas and his Golden Touch). The Prince must undergo a rite of passage to prove himself worthy: only as a homeless beggar can he truly empathise not only with his wife but also with the less fortunate citizens of his kingdom (here we might remember Siddhartha Gautama, who renounced his palace and riches for the life of an ascetic and, by the way, achieved enlightenment beneath a fig tree). The moment of recognition that concludes the story – two soulmates drastically changed, but with their essences intact – is also a vital kernel of myth.

In choosing *A Flowering Tree* as the basis for their latest opera, John Adams and Peter Sellars suggest its strong links to *The Magic Flute*, Mozart's final opera. Like *The Magic Flute*, this is a love story about transformation, responsibility, trial by fire, redemption and miracles. The backgrounds to these two operas reveal similarities as well. This is the sixth collaboration for Adams and Sellars, and the third in which they have created the libretto themselves. For *A Flowering Tree*, Sellars suggested the folk tale and introduced Adams to Kannada folk poetry in translations by A.K. Ramanujan. Together they decided on the shape of the story and the placement of the poems. Adams then wrote the libretto, with Sellars providing comments and suggestions. In keeping with the tale's simplicity, Adams has pared down the cast to only three soloists: Kumudha, the Prince and the Storyteller. With an orchestra featuring recorders, harp and celesta, Adams creates a shimmering, magical atmosphere, full of hope and possibility.

Like Mozart's, Adams's music stands up to rigorous analysis, but can equally be enjoyed right away without

any prior experience or study. And, like Mozart, he finds inspiration in folk songs, in daily life, in what he himself calls 'the vernacular'. Both composers transcend notions of class and social status, of 'high' and 'low'. Both manage this feat most elegantly through the medium of opera. And, in originally composing this work specifically for the Joven Camerata youth orchestra of Caracas, Adams further embraced the themes of youthful wisdom and vision inherent in both *A Flowering Tree* and *The Magic Flute*.

Trees have always suggested human form – the association is buried deep in our subconscious. In the Shinto religion of Japan, the sakaki tree is sacred, and with its fragrant, creamy-white flowers lures spirits to it; the divine spirit can adeptly transfer itself to twigs of the tree. In India, the Buddha sat under the Tree of Enlightenment, which protected and inspired him. In China, a woman who warned people of a great flood was punished by being turned into a tree. In Greece, there is the myth of Daphne, pursued by the god Apollo. According to *Bulfinch's Mythology*, she calls to her father Peneus, the river god, to 'open the earth to enclose me, or change my form'. 'Scarcely had she spoken, when a stiffness seized all her limbs; her bosom began to be enclosed in a tender bark; her hair became leaves; her arms became branches ... her face became a tree-top, retaining nothing of its former self but its beauty. Apollo stood amazed. He touched the stem, and felt the flesh tremble under the new bark. He embraced the branches, and lavished kisses on the wood. The branches shrank from his lips.'

Another potent story is the 16th-century Italian tale, from Giambattista Basile, about a girl who is born as a sprig of myrtle, coveted by the local prince. He tends and waters it carefully, and after a week the myrtle sprig turns

into a fairy and slips into his bed while he's sleeping. 'The prince made a vine of his arms, and clasping her neck, she awoke from her sleep and replied, with a gentle smile, to the sigh of the enamoured prince.' As in *A Flowering Tree*, the myrtle sprig is later torn apart by jealous women and the prince sickens from the loss, but both are revived through the healing powers of love.

There is a deeply sensuous, even erotic aspect to each of these tales. Without taking them too literally, we can imagine the flowering tree as a metaphor for an eternally steadfast and fertile woman. She provides nourishment and also needs to be nourished. She will take root, and blossom, and give perennial support; she is also fragile and easily bruised if taken for granted. Her flowers are an abundant source of both pleasure and comfort. These metaphors assume extra dimensions when Kumudha takes her powers into the marriage bed, reminding us that shape-shifting women around the world choose the darkened bedroom for their metamorphosis. And who among us hasn't felt some kind of physical transformation in those circumstances?

Some of us alter our appearances (or they are altered for us), while for others, the change may be internal, but no less dramatic. When Papageno first meets his soulmate Papagena, she takes the form of an ugly old crone. For Papagena to turn back into a lovely young woman, Papageno himself must undergo a change of heart, and prove himself worthy of her. Similarly, the pairing of Kumudha and the Prince involves both external and internal metamorphosis.

But whatever alterations occur in *A Flowering Tree* and *The Magic Flute*, music remains the one constant, unwavering force. Kumudha's beautiful singing voice saves both her own life and the Prince's; it is her essence, and allows him to recognise her, even when she has

deteriorated into a withered, half-human, broken tree. And Pamina, unable to see Tamino, follows the sound of his magic flute, which charms animals and staves off danger. Music can translate across cultures and centuries, time and distance, in ways that language cannot.

Mozart places *The Magic Flute* in Egypt, just as Shakespeare framed his final masterpiece *The Tempest* on a magical distant island. For their audiences, these were Great Unknowns, populated by wizards, wise spirits and wild animals. In Mozart's time, it would have been unthinkable for a Californian composer to join forces with a Venezuelan chorus to stage an ancient Indian folk tale in Austria. Only in our era of speedy travel and instant communication is such a thing possible. Every speck of the world has been explored,

conquered, researched, documented, or so it seems. We can fly to Mozart's Egypt or to Adams's India and witness these miraculous contradictions and composite realities for ourselves. Have we then lost the innocence of *The Magic Flute*? Perhaps we can find it not in geography, but in humanity. Wherever we turn on our planet in the early 21st century, there is still that girl willing herself a way to lift her family out of poverty, believing in the power of miracles. And we ourselves can choose to neglect the flowering tree, or to tend it with water and love.

Note by Sarah Cahill

reprinted from the programme book for the 2006 New Crowned Hope festival in Vienna, by kind permission of Wiener Festwochen

## Additional note by the composer

Like Mozart's *The Magic Flute*, *A Flowering Tree* is about young people and their initiation into life. Its theme is the slow, sometimes painful growth of the psyche and the soul. Our story, a folk tale from southern India, is over 2,000 years old, yet the themes of love vs. envy, poverty vs. wealth, humility vs. aggression are every bit as modern as those that young people today confront.

For me, the story of *A Flowering Tree* has a special meaning. It comes after the opera *Doctor Atomic*, an opera about America's first atomic bomb and its use to kill people and destroy their surroundings. *Doctor Atomic* is about man's technological abilities and how he uses his intelligence and invention to create an instrument of terrible, indifferent destruction. *A Flowering Tree* is a story not only of love and trust, but also a story about finding ecological balance and awareness in our everyday lives. Where *Doctor Atomic* presented a Faustian vision of power and aggression, *A Flowering Tree* gives us a message of hope and reconciliation so much in harmony with the visionary spiritual world that was Mozart's last year.

John Adams, 2006


**John Adams** *composer/conductor*

Born and raised in New England, educated at Harvard, John Adams moved in 1971 to California where he now lives. One of America's most admired and respected composers and a musician of enormous range and technical command, he has

produced works, both operatic and symphonic, that stand out among all contemporary classical music for the depth of their expression, the brilliance of their sound and the profoundly humanist nature of their themes.

Adams's operatic works are among the most successful of our time. *Nixon in China*, *The Death of Klinghoffer* and *Doctor Atomic* draw their subjects from archetypal themes in contemporary history. All of Adams's music has been recorded by Nonesuch Records, including the 10-CD set *The John Adams Earbox*. *The John Adams Reader: Essential Writings on an American Composer* (Amadeus Press, 2006) is the first full-length in-depth collection of texts dealing with over 30 years of his creative life.

John Adams maintains an active life as a conductor, appearing with the world's greatest orchestras. From 2003 to 2007 he was Composer in Residence at Carnegie Hall and gave the first public concert in the new Zankel Hall. Adams has been honoured with honorary degrees and proclamations by Cambridge University, Harvard University, the Yale School of Music, Phi Beta Kappa, the governor of California, the French Legion of Honour and Northwestern University.

The official John Adams website is [www.earbox.com](http://www.earbox.com).


**Peter Sellars** *director*

Visionary theatre, opera and festival director Peter Sellars is one of the most renowned and innovative forces in the performing arts today. Whether it is Mozart, Handel, Shakespeare, Sophocles or the 16th-century Chinese playwright Tang

Xianzu, his ground-breaking interpretations of classic works strike a universal chord with audiences, engaging with contemporary social and political issues. He has staged operas at the Chicago Lyric Opera, the Glyndebourne Festival, the Netherlands Opera, the Opéra National de Paris, the Salzburg Festival and the San Francisco Opera, among others, establishing a reputation for bringing 20th-century and contemporary operas to the stage, including works by Messiaen, Hindemith and Ligeti. He has guided the creation of new works by Kaija Saariaho, Osvaldo Golijov and Tan Dun that have expanded the repertoire of modern opera and has been a driving force in the creation of many new works with longtime collaborator John Adams, including *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic* and, most recently, *A Flowering Tree*. His recent production of Euripides's *The Children of Herakles* focused on contemporary immigration and refugee issues and experience.

Peter Sellars has led several major arts festivals, including the 1990 and 1993 Los Angeles Festivals, the 2002 Adelaide Festival in Australia, the 2003 Venice Biennale International Festival of Theatre and the 2006 *New Crowned Hope* festival, held in Vienna last autumn for the 250th anniversary of Mozart's birth, highlights of which are now being presented at the Barbican this month and next. He is a professor in the department of World Arts and Cultures at UCLA, a resident curator of the Telluride Film Festival, the recipient of a MacArthur Fellowship and the Erasmus Prize, and was recently elected to the American Academy of Arts and Sciences.





**Eric Owens** *baritone* Storyteller  
A native of Philadelphia, Eric Owens is the winner of numerous awards and competitions, including the Plácido Domingo Operalia Competition, Luciano Pavarotti International Voice Competition and 2003 Marian Anderson Award.

Closely associated with the music of John Adams, he sang *The Wound Dresser* at the 2006 BBC Proms, the Storyteller in *A Flowering Tree* (a role written specifically for him) in the work's world and local premieres in Vienna, San Francisco and Berlin (the latter conducted by Sir Simon Rattle), made his Boston Symphony Orchestra debut in *El Niño* and created the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, in a Peter Sellars production recently restaged at Netherlands Opera.

In addition to a busy concert and recital schedule, Eric Owens's other operatic appearances include the title-role in the world premiere of Elliot Goldenthal's *Grendel* at the Los Angeles Opera and Lincoln Center Festival (in a Julie Taymor production), Lodovico/*Otello* at San Francisco Opera and the Grand Théâtre de Genève, Mustafà/*L'Italiana in Algeri* at Boston Lyric Opera, Oroveso/*Norma* at the Royal Opera, Covent Garden, Ramfis/*Aida* at Houston Grand Opera, Speaker/*Die Zauberflöte* at the Paris Opéra-Bastille, and King/*Ariadante* at ENO.



**Jessica Rivera** *soprano* Kumudha  
A finalist in Plácido Domingo's 2004 Operalia Competition and the 2003 Metropolitan Opera National Council, Jessica Rivera is fast establishing herself as one of the leading US singers of her generation. In 2005 she made her

Santa Fe Opera debut as Nuria in the world premiere of Osvaldo Golijov's revised *Ainadamar*, a role she reprised in the 2006 Peter Sellars staging at Lincoln Center, as well as in performances at the Barbican, the Ojai and Ravinia Festivals, and on the 2007 Grammy

Award-winning DG recording. In November 2006, she created the role of Kumudha in the Viennese premiere of John Adams's *A Flowering Tree*, reprising it for her Berlin Philharmonic debut under Sir Simon Rattle and with the San Francisco Symphony Orchestra under John Adams. Other recent operatic engagements include *Lauretta/Gianni Schicchi* and *Suor Genoveva/Suor Angelica* with Opera Santa Barbara and *Susanna/The Marriage of Figaro* at Chautauqua Opera.

Recent concert appearances include Vaughan Williams's *Serenade to Music* with the Atlanta Symphony Orchestra under Robert Spano (also recorded), her Boston Symphony Orchestra debut under David Robertson in Adams's *El Niño*, Handel's *Messiah* and Vivaldi's *Gloria* with the Atlanta Symphony Orchestra & Chorus, and her Miami debut in Golijov's *La Pasión según San Marcos* with the Schola Cantorum de Venezuela under María Guinand (also recorded).



**Russell Thomas** *tenor* The Prince  
Award-winning tenor Russell Thomas made his European debut as Sultan Soliman in Peter Sellars's production of Mozart's *Zaide* at both the Vienna Festival and the Barbican. He recently completed the Metropolitan Opera's Lindemann Young Artist Development

Program, making his Met debut as the Herald in *Don Carlos*. He created the role of the Prince in John Adams's *A Flowering Tree* at the Vienna Festival, later repeating it with the Berlin Philharmonic under Sir Simon Rattle and the San Francisco Symphony Orchestra under John Adams.

Future plans include his WNO debut as Tamino/*Die Zauberflöte*, performances of *A Flowering Tree* at the Concertgebouw in Amsterdam, the Lincoln Center Festival, and with the Tokyo Symphony and Los Angeles Philharmonic orchestras. In addition, he will perform in *Macbeth* with the Metropolitan Opera, reprise the role of Sultan Soliman with Festival d'Aix-en-Provence, and tour with The Chamber Music Society of Lincoln Center.

**Rusini Sidi** *dancer/choreography*

The daughter of Rusman and Ibu Darsi, one of the famous Gathotkaca dancers from the Wayang Orang Sriwedari, Rusini grew up in Surakarta (Central Java) and studied traditional Javanese court dance with Ibu Darsi, S. Ngaliman, Darso Saputro, Suciati Joko Raharjo and Tarwo Sutargiyo. One of the leading faculty members at the Indonesian Institute for the Arts (ISI), where she teaches Bedhaya and Srimpi dances, she holds a master's degree in dance from the University of Gajahmada in Yogyakarta and since 1980 has served as a teacher and dancer at the Mangkunegaran and Kraton Kasunanan Palace in Solo. Her dances and choreography have been performed all over Europe and Asia on tour with ISI Surakarta and Mangkunegaran Palace. Her aim is to forge a deep connection between human energy and mother earth and father sky in order to create peace and beauty through dance.

**Astri Kusuma Wardani** *dancer/choreography*

One of the most talented students of the Indonesian Institute for the Arts (ISI) in Surakarta, Astri has specialised in Bedhaya, Srimpi and Wireng dance. She has studied Javanese court dance since she was 8 years old in her native village of Wonosobo. She studied Javanese dance, improvisation and choreography with Suprpto Suryodarmo, Rusini, Dedy Luthan, S. Pamardi and her teachers at both the Indonesian High School for the Arts (SMKI) and ISI. Her dance and choreography, which seeks to combine the philosophy of the classical tradition with the new vocabulary of contemporary dance, has been seen both in Indonesia and at the Osaka Festival in Japan.

**Eko Supriyanto** *dancer/choreography*

A graduate of the STSI Surakarta/Indonesian Institute for the Arts in Solo, Central Java, where he now serves as a faculty member, Eko holds a Master of Fine Arts (MFA) Degree from the UCLA Department of World Arts and Cultures. He studied Javanese court dance (Surakarta style) and the Indonesian martial art Pencak Silat since he was 7 years old with his grandfather in Magelang, Central Java. His work has been seen all over Indonesia, and in the USA, Asia and Europe since 1989. He was one of the dancers on Madonna's *Drowned World* tour in

2001 and dance consultant for the Los Angeles and US national tour productions of Julie Taymor's *The Lion King*. He also worked on Garin Nugroho's film *Opera Jawa* (being shown as part of the New Crowned Hope film season).

**Gabriel Berry** *costume design*

Gabriel Berry's work with Peter Sellars includes the costumes for Osvaldo Golijov's *Ainadamar* for Santa Fe Opera, Mozart's *Zaide* for the Vienna Festival and Stravinsky's *Biblical Pieces* for Netherlands Opera. Recent costume credits include Sarah Ruhl's *Passion Play* at the Goodman Theater, Chicago, Yoshiko Chuma's *A Page Out of Order* at Dance Theater Workshop, Betty Shemiah's *The Black Eyed* at New York Theatre Workshop and *Orpheus in the Underworld* for Glimmerglass Opera. Upcoming projects include the world premiere of Philip Glass's *Appomattox* for San Francisco Opera and Douglas Cuomo's *Arjuna's Dilemma* for the Music Theater Group at the Brooklyn Academy of Music.

**James F. Ingalls** *lighting design*

James F. Ingalls most recently designed Mark Morris's *Mozart Dances* and Kaija Saariaho's *La Passion de Simone*, the two opening works in the Barbican's New Crowned Hope series. Other work for Mark Morris includes *Sylvia*, *Sandpaper Ballet*, *Maelstrom* and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido & Aeneas* and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opéra Ballet); the initial White Oak Project tour; and *King Arthur* (English National Opera). For Merce Cunningham Dance Company he designed *Fluid Canvas* and *Split Sides* with music by Sigur Ros and Radiohead. At the Metropolitan Opera, New York, he has designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War & Peace* and *Wozzeck*. Recent projects at Lincoln Center include *Zaide* and *Ainadamar*, both directed by Peter Sellars. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

**Mark Grey** *sound design*

Mark Grey is a sound designer and composer living in the San Francisco area. As a sound designer, he has worked with Steve Reich, Philip Glass, Terry Riley, Kronos Quartet and the Paul Dresher Ensemble. Previous Adams projects include the premieres of *On the Transmigration of Souls* (commissioned by the New York Philharmonic in memory of 9/11 and performed in New York, London, Sydney and Amsterdam), *Dr Atomic* (San Francisco and Amsterdam) and *El Niño* (Paris and London); other premieres include Peter Eötvös's *Angels in America* (Paris). As a composer, his recent commissions include works for the Kronos Quartet, Colorado Music Festival, Paul Dresher Ensemble, California EARUnit, Joan Jeanrenaud (former Kronos cellist) and Leila Josefowicz, whose recording of his *San Andreas Suite* was released in 2005. As composer-in-residence with the Phoenix Symphony during its 2007/08 season, Grey will compose a 70-minute oratorio to premiere in February 2008.

**Schola Cantorum de Venezuela**

The Schola Cantorum de Venezuela was born in 1967 under the initiative of an enthusiastic group of music students and professors, and was founded by Alberto Grau. A mixed-voice choral ensemble, it has earned a reputation not only for the quality of its performances but also for its innovative repertoire and unique style. The Schola's broad repertoire includes pieces from the Renaissance and Baroque periods, contemporary works by Venezuelan and international composers, a vast collection of Venezuelan and Latin-American folk music, as well as numerous choral-symphonic works. The Schola has been conducted by renowned national and international conductors and has sung in the most important theatres and concert halls around the world.

In September 2000, the Schola Cantorum (conducted by María Guinand) gave the premiere of Osvaldo Golijov's *La Pasión según San Marcos* (their recording of which was nominated for a Grammy Award in 2002). In November 2006, the Schola also participated in the Viennese premiere of John Adams's *A Flowering Tree*.

Encouraged with the same faith, motivation and enthusiasm, the Schola Cantorum de Venezuela

continues working tirelessly in support of the Venezuelan choral movement. María Guinand and Professor Ana María Raga share responsibilities as co-conductors of the ensemble.

**Alberto Grau** *founder conductor*

**María Guinand, Ana María Raga** *co-conductors*

**Pablo Morales, Víctor González** *assistant conductors*

**Verónica Sosa, Elizabeth Maldonado** *vocal coaches*

**Soprano**

Adriana González

Darlene Balza

Diana Cifuentes

Flavia Ranzolin

Flor Yáñez

Genitte Peña

Iris Pagano

Isabel Hernández

Magda Albarracín

Marita Montero

Rima Ibrahim

Rosalba Álvarez

Ruth Rojas

Samia Ibrahim

Verónica Sosa

**Tenor**

Daniel González

Jesús Hidalgo

John Martínez

José Eduardo Castillo

José Russo

Juan de Sousa

Luis Gabriel Cabrera

Miguel Castro

Otto Prieto

Pedro Sequera

Reinaldo Justo

Reynaldo Márquez

Said Barrios

**Bass**

Alejandro Figueroa

Andrés Ferrer

Carlos Rojas

Edwing Tenías

Javier Silva

José Gilberto Manrique

Martín Camacho

Pablo Morales

Roberto Medina

Samuel Dávila

Victor González

**Additional production credits**

**Cath Brittan** *production stage manager*

**Peter Bergamin** *assistant conductor*

**Molly Morkoski** *rehearsal pianist*

## London Symphony Orchestra

The London Symphony Orchestra is widely regarded as one of the world's leading orchestras on the strength of its performances alone, but there is much more to its work than concerts in concert halls. Its many activities include an energetic and ground-breaking education programme, a record company, exciting work in the field of information technology, and much more.

100 years after it was formed, the LSO still attracts the best players, many of whom have flourishing solo, chamber music or teaching careers alongside their orchestral work. The LSO's roster of soloists and conductors is second to none, starting with Principal Conductor Valery Gergiev, LSO President Sir Colin Davis,

and Daniel Harding and Michael Tilson Thomas as Principal Guest Conductors.

LSO St Luke's, the UBS and LSO music education centre on Old Street, is expanding its artistic programme to include more BBC Radio 3 lunchtime chamber concerts and UBS recitals with top artists. LSO Discovery is facilitating music education using new technology and building ever-stronger links with the local community and schools. LSO Live is the best-selling orchestral own-label in the world and is regularly No.1 in the classical downloads charts on iTunes.

At its Barbican home the LSO promotes more concerts than any other classical music organisation in the capital.

### First Violin

Stephanie Gomley  
*leader*  
Lennox Mackenzie  
Helena Wood  
Nigel Broadbent  
Ginette Decuyper  
Michael Humphrey  
Claire Parfitt  
Harriet Rayfield  
Colin Renwick  
Nicole Wilson

### Second Violin

Evgeny Grach  
Sarah Quinn  
Miya Ichinose  
Norman Clarke  
Matthew Gardner  
Belinda McFarlane  
Andrew Pollock  
Hazel Mulligan

### Viola

Gillianne Haddow  
Malcolm Johnston  
Maxine Moore  
Peter Norriss  
Jonathan Welch  
Natasha Wright

### Cello

Alexander Somov  
Jennifer Brown  
Mary Bergin  
Noel Bradshaw  
Hilary Jones  
Francis Saunders

### Bass

Colin Paris  
Patrick Laurence  
Michael Francis  
Matthew Gibson  
Gerald Newson

### Flute

Andrew Nicholson  
Martin Parry

### Piccolo

Sharon Williams

### Oboe

Gareth Hulse  
Kate Clemmow

### Cor Anglais

Christine Pendrill

### Clarinet

Fiona Cross  
Sarah Thurlow

### Bass Clarinet

John Stenhouse

### Bassoon

Robert Bourton  
Joost Bosdijk

### Contra-Bassoon

Dominic Morgan

### Horn

Tim Jones  
John Ryan  
Angela Barnes  
Jonathan Lipton

### Trumpet

Christopher Deacon  
Gerald Ruddock

### Trombone

Dudley Bright  
James Maynard  
Andrew Waddicor

### Timpani

Dominic Hackett

### Percussion

Neil Percy  
David Jackson  
Paul Clarvis  
Jeremy Wiles

### Harp

Karen Vaughan

### Celesta

John Alley

### Recorder

Marion Scott  
Laura Wadhorn

Please make sure that all digital watch alarms and mobile phones are switched off during the performance. In accordance with the requirements of the licensing authority, sitting or standing in any gangway is not permitted. No smoking, eating or drinking is allowed in the auditorium. No cameras, tape recorders or any other recording equipment may be taken into the hall.

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