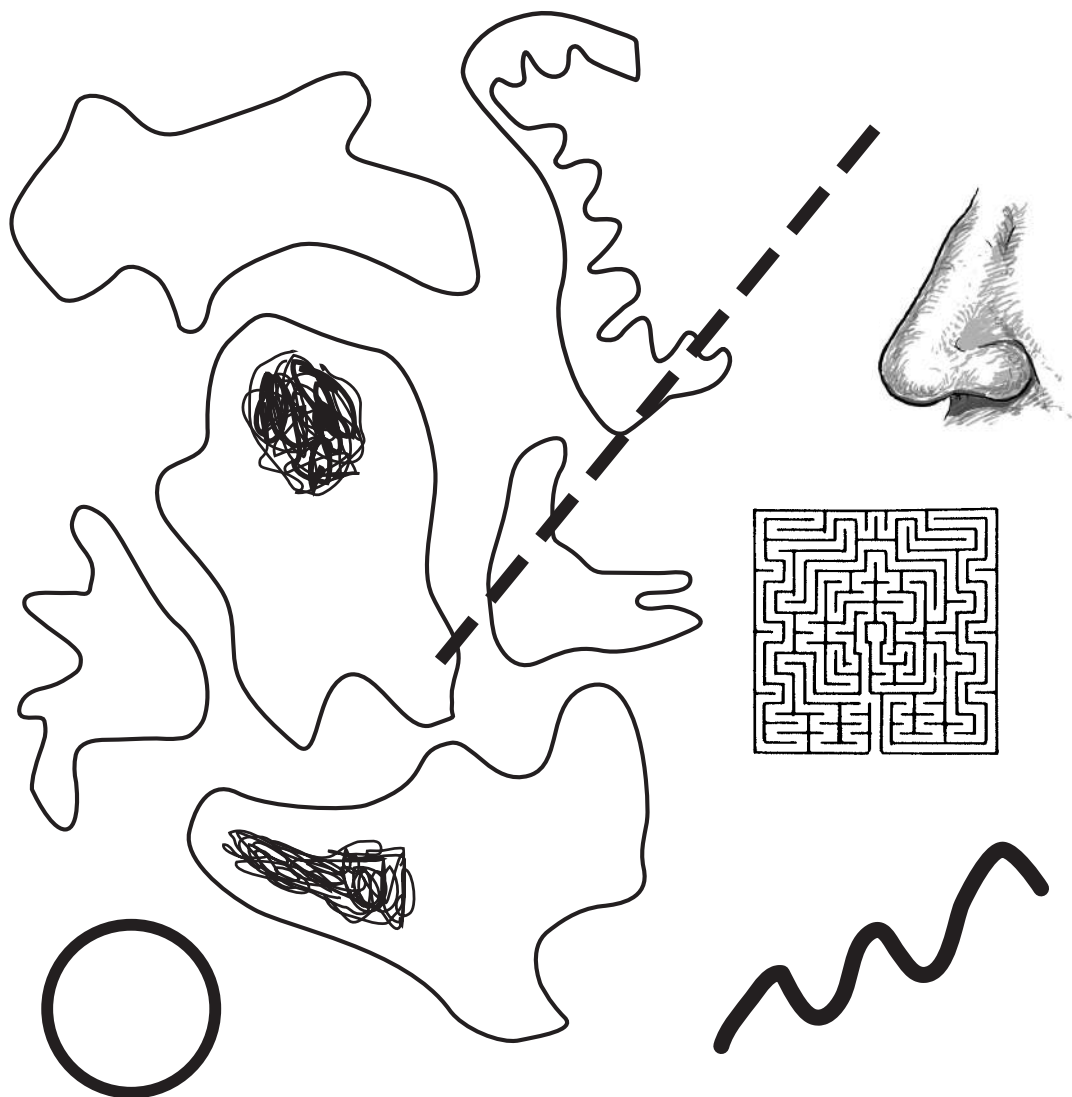


AMAZE ME

Opera for Young Audiences in Europe



RESE0

EUROPEAN NETWORK FOR OPERA AND DANCE EDUCATION

AMAZE ME

OPERA FOR YOUNG AUDIENCES IN EUROPE

RESEO 2013

Introduction

An operatic springtime is budding. Productions for young audiences are increasingly stepping out of the shadows. Amazing audiences throughout Europe with their vivacity and daring, youth operas are indeed taking centre-stage in the world of contemporary creation.

Opera companies across Europe have been asking themselves challenging questions. *How can we engage with and build new, curious and open-minded audiences? How can we foster alternative creation and renew the artform of opera?*

Large main-stage productions invest great effort to connect with today's audiences. Opera companies work hard to attract young people and new target groups with a varied selection of repertoire. Many companies struggle nonetheless to fill their seats with stagings of new forms of opera and the work of modern composers.

An increasing number of opera organisations are turning to productions for young audiences, as a means of attracting audiences to opera at an early age. Children are curious and open to novelty; their habits and expectations offer no barrier to the discovery of the new.

Productions for young audiences are, of course, not just marketing and audience-building initiatives. These productions are creating a genre of their own, experimenting with new subject matters, tonality and imagery, furthering cross-art adventures. Such productions demand flexibility and are forcing opera companies to reconsider the traditional hierarchies in the processes of making opera. Young people have always been among the most demanding of audiences; they want and deserve to see the most exciting work. This has pushed opera creators to think differently about opera and how it communicates, engaging artists and administrators in a healthy process that can only enrich the artform.

Taking a more political view, productions for young audiences speak of something more fundamental; they underline the democratic right for all to access culture. They inspire creativity, champion integration and equality, and suggest a more sustainable future for all. Operas for children transcend obstacles created by social backgrounds and

traditions, reaching out to all, whether through school performances or participative formats.

Despite their increasing success, productions for young audiences suffer from a lack of visibility. Through this publication, RESEO seeks to redress this oversight and provide an overview of productions by its members across Europe.

The productions selected have been performed (or in some cases, will be performed) for young people throughout Europe. As such, they are submitted to the approval of an audience that does not hesitate to give immediate, honest feedback, uninhibited by social conventions or the opinions of the critics. Adults have also enjoyed many of these productions, as, more often than not, they are aimed at people of all ages. The success of these productions can be judged by their ability to sweep audiences away to imaginative worlds where age is not a issue.

Discover in this publication a selection of fascinating opera productions for young audiences in Europe; new creations and repertoire revisited. Discover well-known stories retold and contemporary subject matter boldly embraced. Discover participatory operas, cross-arts adventures, small formats and main-stage productions. Find out more about productions for teens, for children, and even for toddlers. Discover European diversity at its best, from Finland to Malta, Portugal to Russia.

And who knows, maybe one of these productions will amaze, intrigue and touch you. You may even be inspired to revive one of them for a tour, and, in so doing, reach out to children's hearts in your own city.

Katherine Heid and Isabel Joly
Co-directors RESEO

Table of contents

A

- 8** THE ABDUCTION FROM THE SERAGLIO
L'ENLÈVEMENT AU SÉRAIL
Opéra de Rouen, *France*
- 10** ALADDIN AND HIS MAGIC LAMP
ALADIN ET LA LAMPE MERVEILLEUSE
Opéra national du Rhin, *France*
- 12** ALI BABA AND THE FORTY THIEVES
ALI BABA UND DIE 40 RÄUBER
Komische Oper Berlin, *Germany*
- 14** ALIBABACH
Companhia de Música Teatral, *Portugal*
- 16** ALL ABOUT MY FAMILY
Bergen Nasjonale Opera, *Norway*
- 18** AMAHL AND THE NIGHT VISITORS
AM AHL ET LES VISITEURS DE LA NUIT
Opéra- Théâtre, *Switzerland*

B

- 20** THE BRUSSELS REQUIEM
La Monnaie/ De Munt, *Belgium*

C

- 22** CAUTIONARY TALES!
Opera North, *United Kingdom*
- 24** CHAT PERCHÉ - A RURAL OPERA
CHAT PERCHÉ - OPÉRA RURAL
Opéra national de Paris, *France*
- 26** THE CHILD AND THE SPELLS
L'ENFANT ET LES SORTILÈGES
Festival d'Aix-en-Provence, *France*

D

- 28** DIDO AND AENEAS
DIDON ET ENÉE
Cité de la musique, *France*
- 30** DON'T CRY WOLF!
LUPUS IN FABULA
As.Li.Co., *Italy*
- 32** DO RE MI FLEA SO LA TI DO
GRAT' MOI LA PUCE QUE J'AI DANS L'DO
Compagnie Minute Papillon, *France*

- 34** DOUCE AND BLUEBEARD
DOUCE ET BARBE- BLEUE
Opéra de Lyon, *France*

E

- 36** THE ELEPHANT ANGEL
Scottish Opera, *United Kingdom*
- 38** THE ELIXIR OF LOVE
L'ELISIR D'AMORE
Associazione Musicale Tito Gobbi, *Italy*
- 40** GULLIVER, RETURN TO LILLIPUT
GULLIVER, LILLIPUT ALLER-RETOUR
Jeune Opéra Compagnie, *Switzerland*

I

- 42** IMAGO
Glyndebourne, *United Kingdom*

L

- 44** LISTEN TO THE SILENCE - A JOURNEY WITH JOHN CAGE
UN VOYAGE AVEC JOHN CAGE
Opéra de Lille, *France*
- 46** THE LITTLE MAGIC FLUTE
LA PETITA FLAUTA MÀGICA
Gran Teatre del Liceu, *Spain*
- 48** LITTLE RING
RINGETJE
De Nederlandse Opera /Het Nationale Ballet, *Netherlands*
- 50** THE LOVE FOR THREE ORANGES
Moscow State Opera and Ballet Theatre for Children and Young Audiences, *Russia*
- 52** LYNX, THE LYNX
LYNX, DER LUCHS
Landestheater Linz, *Austria*

M

- 54** THE MAGIC PIANO
Holland Opera, *Netherlands*
- 56** MALTESE FOLK TALES
Malta Association for Contemporary Music, *Malta*
- 58** MOMO
Junge Oper Stuttgart, *Germany*
- 60** THE MOORISH QUEEN
LA REINA MORA
Teatro de la Zarzuela, *Spain*

- 62** MOSCOW CHERYOMUSHKI
 MOSKAU TSCHERJOMUSCHKI
 Staatsoper Berlin, *Germany*
- 64** MY MOTHER IS A DRAGON
 MIN MAMMA ÄR EN DRAKE
 GöteborgsOperan, *Sweden*

①

- 66** OPERA OF THE MOON
 L'OPÉRA DE LA LUNE
 Opéra de Dijon, *France*

P

- 68** PS I WILL SOON BE HOME!
 PS JAG KOMMER SNART HEM!
 Malmö Opera, *Sweden*
- 70** PUSS IN BOOTS
 DER GESTIEFELTE KATER
 Deutsche Oper am Rhein, *Germany*

R

- 72** 'RAMEAU PROJECT'
 PLATÉE & LES INDES GALANTES
 Les Talens Lyriques, *France*
- 74** A REAL PRINCESS
 Welsh National Opera,
United Kingdom

S

- 76** SIEGFRIED AND THE
 CURSED RING
 SIEGFRIED ET L'ANNEAU MAUDIT
 Ensemble Justiniana, *France*
- 78** THE SMUGGLED LOVE
 ARMASTUS SALAKAUBAKS
 Rahvusoooper Estonia, *Estonia*

T

- 80** THE TALE OF AIDA
 LA FIABA DI AIDA
 Associazione Culturale Venti Lucenti,
Italy

V

- 82** VIOLETTA, AN ALTERNATIVE
 TRAVIATA
 VIOLETTA, UNE AUTRE TRAVIATA
 Opéra Royal de Wallonie, *Belgium*
- 84** VOLAPYK
 Den Jyske Opera, *Denmark*

W

- 86** WEST SIDE STORY
 Théâtre du Capitole, *France*

- 88** ZÉMIRE AND AZOR
 ZÉMIRE OCH AZOR
 Kungliga Operan, *Sweden*



Co-production between Opéra de Rouen Haute-Normandie,
Opéra Royal de Wallonie, Opéra Théâtre de Saint-Etienne, Teatro Sociale
Di Como / As.Li.Co.

THE ABDUCTION FROM THE SERAGLIO *L'ENLÈVEMENT AU SÉRAIL*



**MOZART'S POPULAR OPERA IN
A SPECIALLY SCALED-DOWN VERSION –
WITH A SINGING AUDIENCE.**

Composer:

Wolfgang Amadeus Mozart
(reduced version by Gilles Rico)

Librettist:

Gottlieb Stephanie Jr.
(adaptation by Gilles Rico)

Conductor:

Federico Santi

Stage Director:

Yann Dacosta

Scenographer/Costumes:

Patricia Meus

Light:

Thierry Vareille

Cast:

On stage: 4 professional
singers and 1 circus artist

In the audience:

Members of the public singing

Orchestra:

7 first violins, 5 second violins, 4 violas,
4 cellos, 2 double basses, 2 flutes and
piccolo, 2 oboes, 2 clarinets, 2 bassoons,
2 cornets, 2 trumpets, timpani and

percussion

Running time:

1 hour 15 minutes

Sung in:

French

Year of premiere:

2013



This work is an adapted version of Mozart's opera *The Abduction from the Seraglio*. Constance and her maid Blondine are captive in Pasha Selim's seraglio. Desperate, Constance keeps refusing the Pasha's love as she has already given her heart to Belmonte. Belmonte and his servant Pedrillo, Blondine's lover, try to rescue the two women. But the loyal Osmin keeps an eye on them...

A plot full of twists and turns, which while highlighting the theme of women's rights, describes the battle between love and reason, social conventions and authenticity. Magic is part of the show thanks to music, lighting, setting and an acrobat flying in the air.

This opera was written to include the audience as a real character in the action. At

home or at school, the children will learn the lyrics, to be able to sing their own part during the show. Those who see the show with their school will have the opportunity to discover more about the opera with their teacher: the story, the work of the composer and the demands on the singer. During the performance, the whole audience – children, family and teachers – able to sing together and enjoy the opera in a new way.



OPÉRA DE ROUEN
HAUTE- NORMANDIE
www.operaderouen.com
scolaire@operaderouen.fr

ALADDIN AND HIS MAGIC LAMP *ALADIN ET LA LAMPE MERVEILLEUSE*



**A STUNNING SPECTACLE CONJURES UP
THE MYSTERY AND WONDER OF THE ORIENT,
CREATING A HIGHLY
IMAGINATIVE BACKDROP TO TELL A MUCH-
LOVED STORY OF A BOY AND HIS VERY
UNUSUAL LAMP.**

Composer:

Nino Rota

Librettist:

Adapted by Benoît Deleersnyder
from Vinci Verginelli's translation
of *One Thousand and One Nights*

Stage Director:

Waut Koeken

Conductor:

Vincent Monteil

Scenography:

Marnik Baert

Marcoen Dolhain

Waut Koeken

Costumes:

Carmen Van Nyvelseel

Light:

Glen D'haenens

Cast:

11 professional singers

Orchestra:

15 musicians

Running time:

1 hour 10 minutes

Sung in:

French

Year of premiere:

2009



Aladdin must help an evil magician retrieve a magic lamp he has long coveted, but which has been hidden away in a cave. The magician believes he can rule the world, if he can only get his hand on the lamp. Aladdin seems doomed, but the genie of the lamp and the genie of the ring come to his rescue and, along the way, help him win the affections of the beautiful princess Badr'-Al-Budur...

A timeless tale brought up-to-date in this extraordinary production, which combines a faithful interpretation of the original story with a stunning array of visual effects, underlining the enchantment and magic that takes place when East meets West. Stage director Waut Koeken acknowledges that many children today will only know of Aladdin through the Disney film. He believes it is possible to depict the marvellous through nothing more than a 'strong dose of exaggeration', his staging of this opera is reminiscent of the fetishism of a Fellini composition, and plunges spectators into a world where dream and reality converge. Koeken plays with the

infinite possibilities offered up by the imagination, opting to transform everyday objects into a surprising succession of sets and props. A vacuum cleaner becomes a water pipe, whilst an ironing board doubles up as a banquet table. The thread of the story remains faithful to that of the book, moving from the door that leads into a magic cave, to a tunnel, a castle, and even a giant bed. In these ways, the spectator enters an enchanted world, one in which the young Aladdin has his true character put to the test.

ALI BABA AND THE FORTY THIEVES

ALI BABA UND DIE 40 RÄUBER



**A LITERARY CLASSIC INSPIRES
A CONTEMPORARY OPERA, BUILT AROUND
COLLABORATION AND CULTURAL
EXCHANGE BETWEEN MUSICIANS FROM
GERMANY AND TURKEY.**

Composer:

Taner Akyol

Librettist:

Cetin Ipekkaya

Marietta Rohrer-Ipekkaya

Conductor:

Kristiina Poska

Stage Director:

Matthias Davids

Scenographer:

Melissa King

Costumes:

Judith Peter

Light:

Diego Leetz

Stage Design:

Sanne Danz

Dramaturg:

Ulrich Lenz

Cast:

10 professional singers and

1 singing actor (tenor); chorus

(including small roles); 40-strong
children's chorus**Orchestra:**

Full orchestra, plus zurna, kaval

Running time:

2 hours

Sung in:

German and Turkish

Year of premiere:

2012



Turkish-born, Berlin-based composer Taner Akyol draws together Western music traditions with the sounds of his native Turkey to re-tell one of the most famous of stories from the great classic *One Thousand and One Nights*. Akyol's first opera score features the zurna and the kaval mingling with oboes and flutes, whilst the libretto juxtaposes German and Turkish. The opera begins with Ali Baba and his trusty companion, the donkey Karakaçan, opening up the cave of a ferocious thief with the famous phrase: *Açıl susam açıl!* *Open sesame!* Untold treasures lie within, but Ali Baba is a modest man and only takes a little gold from the thieves' hoard. But his greedy brother Kasim has other plans. He forces Ali Baba to reveal the cave's whereabouts and the magic phrase that gains him entry, but to no avail. He is interrupted by the thieves and cut into

four pieces. Ali Baba finds his brother's body parts and takes them home. In the meantime, the thieves look for revenge on the unknown intruders.

This Turkish-German children's opera was a successful collaboration between Turkish and orchestral musicians, one which stimulated discussions around cultural and national identity in rehearsal, as well as in over 100 workshops for children and teenagers, held to coincide with its premiere.



KOMISCHE OPER BERLIN
www.komische-oper-berlin.de
info@komische-oper-berlin.de

ALIBABACH



**A PRODUCTION INSPIRED
BY THE MUSIC OF J.S. BACH WHICH SEES
TODDLERS ACCOMPANIED BY THEIR PARENTS
ON STAGE WITH THE PERFORMERS.**

Concept and Production:

Companhia de Música Teatral

Musical and artistic direction:

Paulo Maria Rodrigues

**Research & management of
educational resources:**

Helena Rodrigues

Scenery and costumes:

Ana Guedes

José Simões Paulo Rodrigues

Cast:

2 performers

Running time:

45 minutes

Year of premiere:

2011



AliBaBach is a music-theatre-dance performance for audiences of up to 15 children, aged 0 - 24 months, accompanied by their carers. It explores the world of J. S. Bach and the way in which the composer can become a musical mediator between adults and very young children. This is the first production in a large-scale project, titled *The Big-Handy-Bach-Bag Project*, which will act as a conceptual laboratory for the development of interdisciplinary strategies focusing on the creative reinvention of Bach's material.

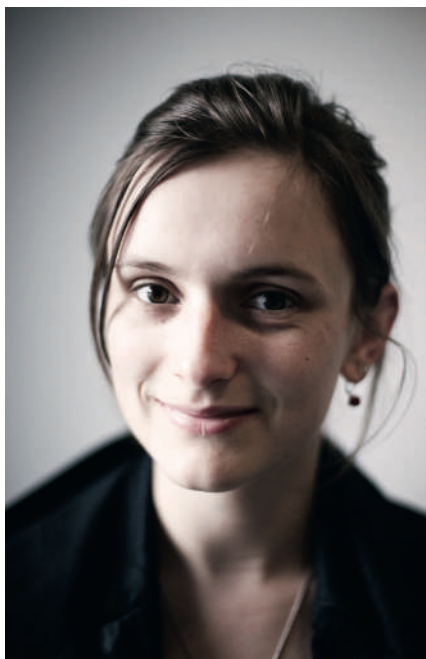
Companhia de Música Teatral (CMT) have garnered extensive experience working with toddlers in previous productions, using contrasting musical stimuli, as well as playful environments, to maximise on the interaction and communication between children and their carers. There is a contrast

of musical styles within this performance, rooted in the voices of the two performers. The vocal element is complemented by the use of toy instruments and a combination of dance and theatre. Its devisers describe it as '*an invitation for babies and those who care for them to enter, guided by Bach, the world of music with ears and eyes wide open*'. CMT's musical theatre for very young children is based on Edwin Gordon's musical learning theory.



COMPANHIA DE MÚSICA TEATRAL
www.musicateatral.com
cmt@musicateatral.com

ALL ABOUT MY FAMILY



**A PERFECT FAMILY WITH
A PERFECTLY HAPPY LIFE IS THROWN INTO
CONFUSION WITH THE ARRIVAL OF SIMEN,
A 17-YEAR-OLD FOSTER CHILD. A LETTER
WITH A SURPRISING SECRET COMES TO LIGHT,
SETTING THE SCENE FOR THE DRAMA
TO COME.**

Composer:

Atle Halstensen

Librettist:

Astrid Luisa Niebuhr

Stage Director:

Pernille Elimar

Scenographer/Choreographer/**Costumes:**

Jan de Neergaard

Light:

Kristoffer Birckjaer Nielsen

Cast:

6 children (chorus); 1 child (soloist); 3
student soloists; 3 professional soloists

Musicians:

Chamber orchestra, 15 musicians

Running time:

1 hour

Sung in:

Norwegian

Year of premiere:

2013



All about my Family is an opera created for young people by young people. The 18-year-old librettist Astrid Luisa Niebuhr adopts a language that appeals to her young audience, as well as to the protagonists whose lives might well reflect their own. The opera introduces us to a seemingly very ordinary Bergen family: mother Anita, father Johan and their three teenage children, Catherine, Daniel and Eva, aged from 14 - 18 years. Tobias, the maternal grandfather, also shares the family home. Anita and Johan are determined their family should be perfect in every way and they work hard to ensure a facade of perfection. Only grandfather Tobias shows any signs of resistance, until the arrival of a motherless 17-year-old boy, Simen, into the Bergen home. He is being fostered by the family, and, it soon turns out, is a catalyst for dramatic change. A letter sent to Johan sets things in motion, revealing that Simen is his son by a maid who once worked in

the house 18 years previously. Simen and his new half-brother Daniel strike up a friendship, but the two other siblings start to rebel, encouraged by grandfather Tobias. Soon, everything is turned upside down and then Eva goes missing.

At the close of the opera, the house burns down, with echoes of the burning of the asylum in Ibsen's *Ghosts*. It suggests that a new world can only grow out of the ashes of the old. The opera contains other symbolic moments, introduced by the six-strong chorus of children who comment on the story as it progresses.

**BERGEN
NASJONALE
OPERA**



BERGEN NASJONALE OPERA

www.bno.no

info@bno.no

AMAH LAND THE NIGHT VISITORS AMAH ET LES VISITEURS DE LA NUIT



**THE NATIVITY STORY RE-IMAGINED
THROUGH THE EYES OF A SHEPHERD BOY
AND HIS MOTHER WHOSE POVERTY-STRICKEN
LIVES ARE TRANSFORMED BY
AN ENCOUNTER WITH THREE KINGS.**

Composer/Librettist:

Gian Carlo Menotti

Conductor:

Raphaël Fellay

Stage Director:

Michèle Cart

Scenography/Costumes:

Claire Berlie

Choreographer:

Béatrice Nauffray

Light:

Jean Daniel Garcia

Vocal Direction:

Christine Fellay

Cast:

5 professional soloists; 1 child soloist;
amateur choir made up of 4 adults and
6 children; 3 amateur dancers

Music:

Orchestra of 15 musicians

(violin 1, violin 2, viola, cello,
doublebass, flute, oboe 1, oboe 2,
clarinet, bassoon, cornett, trumpet,
piano, percussion, harp)

Running time:

50 minutes

Sung in:

French

Year of premiere:

2009



The Nativity Story is given a special twist in this stage adaptation of a drama originally created for the American television network in 1951. It is told from the point of view of Amahl, an invalid boy living with his impoverished mother in a shepherd's hut. One night, Amahl tells his mother he has seen a comet with a long fiery tale. His mother has no time for his fantasies. She is tired and has to go begging the next day. They retire to bed for the night, only to be woken by a knocking on the door. Amahl finds three Kings on his doorstep and runs to fetch his mother. She thinks it's another one of his fantasies but then she sees the Kings for herself, in all their splendour and riches. She invites them in, and their page deposits the Kings' parcels filled with riches under a carpet. The Kings tell their story of a wonderful comet and of their search for a

child soon to be born. They agree to spend the night at the hut, and everyone turns in for the night. At dawn, Amahl is woken by his mother and the page who are fighting over the hidden treasure. King Melchior restores order, telling the mother that the child they seek will owe his royalty to love and not to great riches. Amahl offers to give the child his crutch and stands up. Much to everyone's amazement, his lameness has been cured.

OPÉRA-THÉÂTRE

OPÉRA-THÉÂTRE
www.opera-theatre.ch
info@opera-theatre.ch

THE BRUSSELS REQUIEM



**A BRAND NEW REQUIEM THAT
CELEBRATES THE MULTICULTURAL HEART OF
BRUSSELS THROUGH A MULTILINGUAL SCORE
AND A FASCINATING MIX OF LITERARY AND
RELIGIOUS SOURCES.**

Composer/Librettist/Conductor:
Howard Moody

Stage Directors/Scenographers:
Ela Baumann
Benoît De Leersnyder

Light:
Dominique Sournac

Cast:
200 schoolchildren; 50-strong

La Monnaie children's choir; 2
professional soloists
(1 soprano, 1 baritone)

Orchestra:
Full orchestra

Running time:
55 minutes

Sung in:
French, Dutch, English, Italian,

German, Sanskrit, Latin and Hebrew
Year of premiere:
2010



British composer Howard Moody transforms the traditional concept of a Requiem, turning it into a means to celebrate multiculturalism by drawing on the different languages and cultures found in contemporary Brussels. The literary framework underpinning the composition is made up of a rich variety of cultural and religious sources. The audience is taken on a musical journey from Hell to Paradise. They meet the sinister ferryman Charon, and are guided by Persephone towards a more optimistic world, eventually arriving in Paradise, which is completely free from the fear experienced in other spheres discovered en route.

The Brussels Requiem was originally performed by young people from six different schools in the city, accompanied by professional musicians and the children's choir of La Monnaie.



De Munt
La Monnaie

LA MONNAIE / DE MUNT
www.lamonnaie.be
developpementculturel@lamonnaie.be

CAUTIONARY TALES!



**MISCHIEF AND LIES AND SOME VERY STICKY
ENDS FOR SOME VERY NAUGHTY
CHILDREN FEATURE IN THIS BITE-SIZED
OPERA AIMED AT FAMILY AUDIENCES.**

Composer:

Errollyn Wallen

Librettist:

Based on verses by Hilaire Belloc,
adapted by Pia Furtado

Conductor:

Anthony Kraus

Stage Director/Scenographer:

Pia Furtado

Set and Costumes:

Madeleine Boyd

Light:

Matt Haskins

(re-designed for touring production by
Charlie Lucas)

Cast:

4 professional singers
(soprano, alto, tenor, baritone)

Musicians:

Small ensemble consisting of piano,
double bass, bass guitar, electric guitar,
percussion

Running time:

55 minutes

Sung in :

English

Year of premiere:

2010



Bad behaviour lies at the heart of this witty and distinctive operatic take on Belloc's satirical *Cautionary Tales for Children*. This classic from another era is brought to life in a bite-sized opera production consisting of five stories of naughty children set to an eclectic score. Meet wild Rebecca who slams doors for fun; learn from mendacious Matilda the dangers of telling lies; discover the consequences of defiance from runaway Jim; get tied up in knots with Henry King who chews string; and find out from George what happens to those who play with dangerous toys! The stories are all linked by themes of eternal struggle between adults and children, freedom and rules, good and bad.

Opera North developed *Cautionary Tales* for family audiences; through its subject matter and vibrant mix of musical styles it will appeal to audiences of all ages. This production is suitable for touring, particularly to smaller regional spaces which might not normally receive productions of this kind, providing an ideal introduction to opera.

**opera
north**

OPERA NORTH
www.operanorth.co.uk
education@operanorth.co.uk



Co-production between Opéra national de Paris, Artis Diffusion,
Bouche d'Or- Compagnie Caroline Gautier, Ensemble 2e2m, Arcal, Fondation Royaumont,
Festival Archipel- Genève, Le Théâtre- Scène nationale de Mâcon

CHAT PERCHÉ— A RURAL OPERA *CHAT PERCHÉ— OPÉRA RURAL*



**A MULTI-DISCIPLINARY OPERA, SET AGAINST
A TIMELESS LANDSCAPE OF LEGEND AND
MYTH, INSPIRED BY THE JURA MOUNTAINS
AND THE WRITINGS OF AYMÉ.**

Composer:

Jean-Marc Singier

Librettist:

Caroline Gautier, based on Marcel

Aymé's *Les Contes du chat perché*

Conductor:

Pierre Roullier (Ensemble 2e2m)

Stage Director:

Caroline Gautier

Scenographer:

Bruno de Lavenère

Choreography:

Dominique Boivin

Costumes:

Sylvie Skinazi

Light:

Daniel Lévy

Cast:

2 acrobatic dancers;

1 hip-hop dancer; 5 professional

singers (1 soprano, 1 mezzo-soprano, 1

alto, 1 tenor, 1 bass)

Music:

Ensemble featuring 1 saxophone,
1 clarinet, 1 trumpet, 1 trombone,
percussion

Running time:

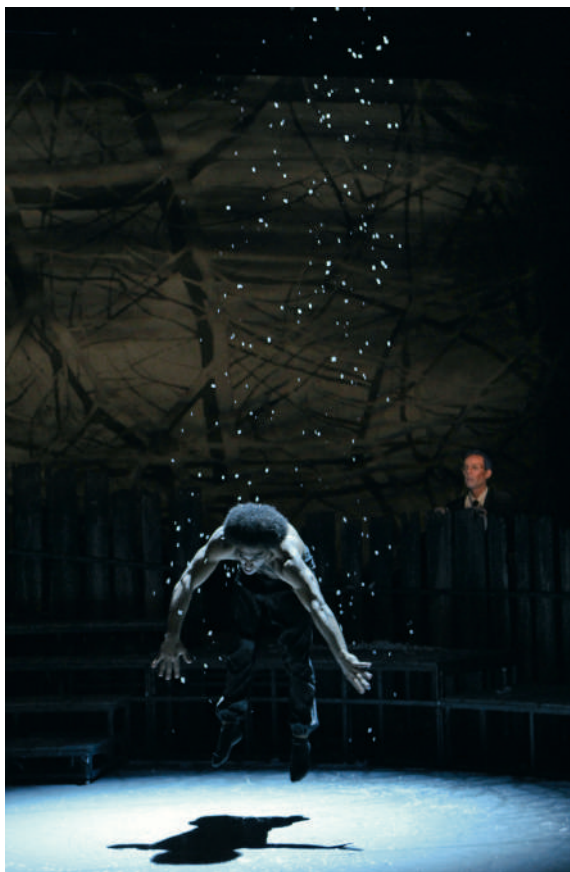
1 hour 15 minutes

Sung in:

French

Year of premiere:

2011



On a farm, the Parents work all day long on an infertile soil. The heroines, Delphine and Marinette, grow out of this patch of land, like slender poppies on a dunghill. Their friends, the Animals, are able to talk, something which appears very obvious and not at all unnatural. A beautiful feline has settled in the farmhouse and leads the games that ensue.

In performance, the farm animals are represented by a small brass band; they also take on the role of narrator in the form of a spoken choir. The Parents are hitched up like ploughing oxen, and performed by singers with low-pitched voices, whilst Delphine and Marinette are played by two young contortionist acrobats. The 'star animals' are a Peacock, a Pig, a Duck, all roles taken by singers, and the Panther is played by a performer trained in urban dance techniques.

Chat perché is a rural opera, set in a mysterious and timeless landscape inspired by the Jura region of France. It is also influenced by Marcel Aymé's *Les Contes du Chat Perché*, set in the same region, a place of mist, tales and Celtic gods.

The production aims to be accessible and contemporary by crossing the barriers between different arts disciplines. To this end, it has been created by a team of artists who have used features from their individual disciplines to develop a common story told in music, spoken text, singing and dance.



OPÉRA NATIONAL DE PARIS
www.operadeparis.fr
jeunepublic@operadeparis.fr



Co-production between Festival d'Art Lyrique d'Aix-en-Provence,
Théâtre du Jeu de Paume and Opéra de Dijon

THE CHILD AND THE SPELLS *L'ENFANT ET LES SORTILÈGES*



**A CHAMBER OPERA ABOUT THE ENCOUNTER
OF A DESTRUCTIVE CHILD WITH A VERY
SPECIAL KIND OF MAGIC WHICH LEADS HIM
TO SEE THE ERRORS OF HIS BEHAVIOUR.**

Composer:

Maurice Ravel

Librettist:

Colette

Conductor:

Didier Puntos

Stage Director:

Arnaud Meunier

Set Designer:

Damien Caille-Perret

Costumes:

Anne Autran

Lighting:

Philippe Berthomé

Cast:

8 young singers

Music:

Four-hand piano, cello, flute

Running time:

50 minutes

Sung in:

French

Year of premiere:

2012



Sent to his room by his mother, a child is seen taking his anger out on everything that comes to hand. It's at this point that magic suddenly enters the scene: one by one, each of the objects he broke, or animals he killed, comes back to life and starts to remonstrate with him. This disturbing and magical turn of events helps the child-executioner to learn how his blind cruelty has affected his environment and how he must change.

This production features 8 young singers from the Académie européenne de Musique of the Festival d'Aix-en-Provence.

The style of the performance is playful, influenced by Moroccan culture to suggest another world where such magical events can become possible.



FESTIVAL D'ART LYRIQUE
D'AIX-EN-PROVENCE
www.festival-aix.com
production@festival-aix.com

DIDO AND AENEAS

DIDON ET ENÉE



**A FUN AND INVENTIVE TEN-MINUTE
OPERA BASED ON CLASSICAL LEGEND, USED
AS A SPRINGBOARD TO INTRODUCE YOUNG
AUDIENCES TO THE MUSIC OF ENGLISH
COMPOSERS, SPANNING HANDEL TO THE
BEATLES.**

Composer:

Henry Purcell

Librettist:

Nahum Tate

Stage Director:

Edouard Signolet

Sound Lighting:

Technical team from Salle Pleyel

Running time:

10 minutes

(within framework of one hour
concert)**Sung in:**

English and French

Year of premiere:

2012



Dido, Queen of Carthage, falls in love with Aeneas, the hero of Troy, but dares not reveal this secret to her people. On the advice of her servant Belinda, she finally decides to go ahead and marry the man she loves. But a renowned female magician casts a spell on Dido's would-be bridegroom, making him believe he must leave Carthage to achieve his destiny. Acting under the influence of this enchantment, Aeneas is misled into abandoning Dido under the impression he is complying with a decree of the Gods. After he leaves, Dido confides one last time in her servant, and tragedy looms.

This ten-minute version of Purcell's opera *Dido and Aeneas* was used as a framing device for *Good Morning England*, an hour-long concert introducing young

audiences to composers of English music from the 18th to 20th century. It is a pocket-sized version covering the work's key musical themes and is performed prior to a concert in which orchestra, singers and comedians perform extracts from a variety of works, spanning Handel to the Beatles.



cité de la musique
PARIS

CITÉ DE LA MUSIQUE
www.citedelamusique.fr
pedagogie@cite-musique.fr

DON'T CRY WOLF! *LUPUS IN FABULA*



**NIGHT, AND A FULL MOON IS SHINING, BUT
ONE VERY UNUSUAL WOLF IS ABOUT TO
START A STORY WITH AN UNUSUALLY HAPPY
ENDING, IN A BID TO KEEP HUNTERS (AND
INTOLERANCE) AT BAY.**

Composer:

Raffaele Sargenti

Librettist:

Andrea Avantaggiato

Conductor:

Carlos Chamorro

Stage Director:

Caroline Leboutte

Scenographer/Costumes:

Sandrine Clark

Choreographer:

Isabelle Lamouline

Light:

Christian Halkin

Cast:

7 professional singers

Music:

Full orchestra

Running time:

1 hour 10 minutes

Sung in:

Italian, French and Spanish

Year of premiere:

2010



Lupus in fabula is the story of a very special wolf who is a traveller and storyteller, but also persecuted by local hunters. One night, with a full moon shining, the wolf tries once again to escape his hunters. He longs to redeem his good name and stop his persecution, so he appeals to the moon to intercede. The moon helps him disguise himself as Ausilia, a nanny who will look after the daughter of Mr and Mrs Verdic for one night. As a good nanny, he tells the daughter a story, his own story, about prejudice and intolerance, a story about two communities, the Sakili and the Taburi, who live divided by a wall. Unfortunately, it is a night with a full moon and he cannot help howling as he relates his story. He tries pretending he has a rare throat disease, but when the girl's parents return home they are terrified by what they find. Mr Verdic wants to kill the wolf, but his daughter understands the wolf is not dangerous and insists he finish his story. The wolf explains he lets the children who live either side of



the wall play together secretly in a bid to show them they should not be afraid of each other. And all ends well, because the child asks if Ausilia the Wolf can become her full-time nanny.

This is a participatory opera, selected for production through a European Competition *Opera J* to compose a new opera for young audiences. In its original format, the audience sang short arias from the stalls, acting as a Chorus. The children in the audience also followed an educational programme at school to help introduce them to key concepts about opera. The education programme also included study of famous walls in history, beginning with the Great Wall of China, leading up the Berlin Wall.

Opera
domani...

AS.LI.CO.
www.aslico.org
operadomani@aslico.org

DO RE MI FLEA SO LA TI DO GRAT' MOI LA PUCE QUE J'AI DANS L'DO



**A SHOW THAT WILL APPEAL
TO THE VERY YOUNG AT HEART, RELATING TO
EVERYDAY ACTIVITIES EXPERIENCED
THE WORLD OVER BY YOUNG PEOPLE, TOLD
BY THREE FANTASTICAL COMPERES ECHOING
THE CHARACTERS IN A MIRÓ PAINTING.**

Composer:

Mozart, Ravel, Bizet, Elgar, Vivaldi,
Brahms, Offenbach, Humperdinck,
Wagner. New music for accordion:
Guillaume Lainé

Conductor:

Violaine Fournier

Stage Director:

Margot Dutilleul

Scenographer/Costumes:

Anne Bothuon

Choreographer:

Barbara Falco

Light:

Thomas Chrétien

Cast:

2 professional lyrical singers
and 1 musician

Instrument:

Accordion

Running time:

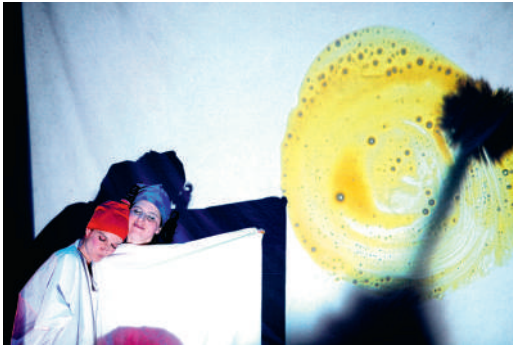
40 minutes

Sung in:

German, French, English and Latin

Year of premiere:

2011



Grat' moi la Puce que j'ai dans l'do is a journey of discovery into an eclectic lyrical repertoire. The audience are entertained by three comperes who might have stepped out of a painting by Miró. They tell amusing stories about daily matters which children the world over will recognise: getting up, dressing, eating, playing, cuddling, washing and going to bed. It is a voyage of discovery told in music and pictures, and it unfolds without spoken text, so it is easily translated into all cultures and languages. But it is of particular relevance to the very young,

from 18 months upwards, although it's possible that all who feel young at heart will enjoy it, whether they are two or 102.

minute
papillon !

COMPAGNIE MINUTE PAPILLON
www.cie-minutepapillon.com
cie.minutepapillon@orange.fr

DOUCE AND BLUEBEARD *DOUCE ET BARBE-BLEUE*



**PERRAULT'S CLASSIC FAIRY TALE
'BLUEBEARD' RE-WORKED INTO AN OPERA
FOR YOUNG PEOPLE WITH THE QUALITIES OF
A SURREAL AND MACABRE DREAM.**

Composer:

Isabelle Aboulker

Librettist:

Christian Eymery

(adaptation of Charles Perrault's
story *Bluebeard*)**Conductor:**

Karine Locatelli

Stage Director:

Jean-Romain Vesperini

Costumes:

Sonia Bosc

Light:

Christophe Chaupin

Bluebeard (voice offstage):

Philippe Morier Genoud

Cast:Soloist (baritone); 5 – 6 musicians;
dancers; 3 circus artists; Maîtrise de
l'Opéra de Lyon**Music:**Instrumental ensemble of 6 musicians:
1 clarinet, 1 trumpet, 1 percussion, 1
piano, 1 violin, 1 cello**Running time:**

1 hour

Sung in:

French

Year of premiere:

2011



Isabelle Aboulker's adaptation of the classic fairy story *Bluebeard* by Charles Perrault has a surprising twist in its tail. It departs from the traditional ending to give an extra frisson to the story of a young bride who discovers a terrible secret behind a locked door. Bluebeard is a very rich man, but his strange facial hair makes him repellant to look at. He covets the daughters of one of his neighbours and confides in their mother his wish to marry one of them. He choses Douce, the youngest daughter, but all is not well. She is disturbed in her dreams by voices warning her of danger to come. When the wedding guests leave, she is desperately sad. Shortly after the couple

move into the castle, Bluebeard announces he is going on a journey. He entrusts Douce with a key to a small room which he orders her to never open. Overwhelmed by curiosity, Douce opens the door and makes the most macabre discovery, one that seals her fate. Bluebeard returns and tells her she must die. Douce, anxious to escape, hopes her brothers can save her.



OPERA de LYON

OPÉRA DE LYON

www.opera-lyon.com

d.culturel@opera-lyon.com

THE ELEPHANT ANGEL



SET DURING THE SECOND WORLD WAR, THIS OPERA IS BASED ON A TRUE STORY ABOUT A RESCUE MISSION WITH A DIFFERENCE, SPEARHEADED BY A VERY ENTERPRISING LADY ZOOKEEPER.

Composer/Conductor:

Gareth Williams

Librettist:

Bernard MacLaverty

Stage Director:

Lissa Lorenzo

Scenographer:

Ali MacLaurin

Costumes:

Catherine Deverell

Elephant costume/model designed by

Vision Mechanics (Edinburgh)

Light:

David Shea

Cast:

2 principal roles (soprano & baritone),

5 supporting roles (young voices—

in the original, members of Scottish

Opera's Connect youth company—

2 sopranos, 2 baritones, 1 tenor);

a chorus of primary school children,

1 physical theatre performer (elephant)

Music:

Percussion, piano, harp, clarinet, flute/
piccolo, double bass and French horn

Running time:

50 minutes

Sung in:

English

Year of premiere:

2012



The Elephant Angel is set in Belfast, Northern Ireland, during the Second World War. Home to the Allied shipbuilding industry, the city is a key target for enemy aircraft. The City Council decrees that the animals in the zoo are to be destroyed, to avoid causing panic if they escape into the local community following a bombing raid. Lady zookeeper Miss Austen has just taken on a new charge, Sheila the baby elephant. When she hears the news, she decides to enlist the help of local children to take the baby elephant home with her and protect her from the bombing. Meanwhile, back at the zoo, a polar bear, a tiger and a lion try to make sense of the humans' preoccupation with war, unaware that their lives hang in the balance.

The original production was staged in twelve venues on tour, with groups of local schoolchildren taking part: one group appearing alongside principal singers and young singers from *Connect*, Scottish Opera's youth company, and another group

helping in marketing, press and stage management roles. The latter element was developed as part of the project design in line with the Scottish Government's *Determined to Succeed* cross-curricular programme. In total, over 300 children took part in performances, with a further 340 playing supporting roles. The tour was staged during Scottish Opera's 50th anniversary year.



Scottish
Opera

SCOTTISH OPERA

www.scottishopera.org.uk

info@scottishopera.org.uk

THE ELIXIR OF LOVE

L'ELISIR D'AMORE



**AN IMPRESSIVE EDUCATIONAL
PROJECT WHICH TURNS CLASSROOMS INTO
'OPERATIC LABORATORIES'
AND DRAWS TOGETHER SCHOOLCHILDREN
AND YOUNG SINGERS AT THE START
OF THEIR CAREERS.**

Composer:

Gaetano Donizetti

Librettist:

Felice Romani

Conductor/Pianist:

Stefano Giannini

Stage Director:

Luca Canonici

Scenographer:

Giuseppe Izzo

Costumes:

Latina Lirica from

Franca Pompili

Light:

Stefano Bardelli

Cast:

Two casts of 12 young professional
singers; 1 actress; 6 groups of up to
9 children (aged 5 – 13) in six different
scenes of the opera

Music:

Piano

Sung in:

Italian

Year of premiere:

2012



This project centres around an adaptation of Donizetti's *L'elisir d'amore*, part of an ongoing programme of work titled *Magia dell' Opera*® aimed at developing new audiences for the art form through collaboration with young peoples' teachers and parents. It also provides debut performance opportunities for talented young singers at the start of their careers.

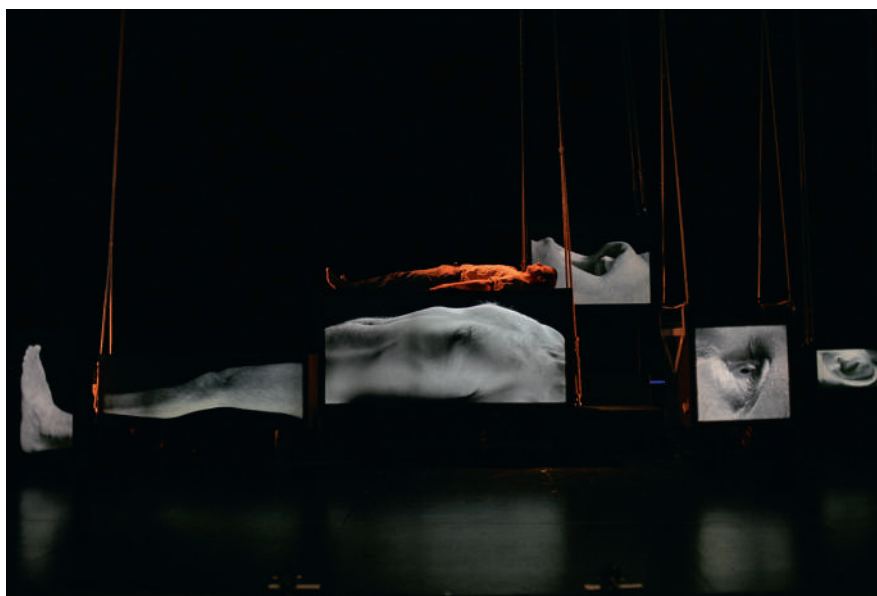
Teachers are invited to attend seminars and workshops to learn more about vocal techniques and dramaturgy, whilst their pupils are offered 'hands-on' experience in making opera happen, creating elements of the scenography and costumes, as well as singing in the chorus. There are further activities centred around 'operatic laboratories' with the children in their own schools, prior to performances of an abridged version of Donizetti's opera,

alongside professional singers and an actress who plays the role of the Narrator. The project met with great success at its inception, reaching an audience of 4015 families. A total of 455 teachers and 5499 children took part in the variety of educational activities offered.


Associazione Musicale
TITO GOBBI

ASSOCIAZIONE
MUSICALE TITO GOBBI
www.associazionetitogobbi.com
info@associazionetitogobbi.com

GULLIVER, RETURN TO LILLIPUT *GULLIVER, LILLIPUT ALLER-RETOUR*



**AN 18TH CENTURY MASTERPIECE
BROUGHT UP TO DATE IN A PARADOXICAL
AND PLAYFUL INTERPRETATION AIMED AT
AUDIENCES OF ALL AGES.**

Composer:

François Cattin

Librettist:

Yves Sarda

Conductor:

Nicolas Farine

Stage Director/Scenographer:

Stephan Grögler

Costumes:

Véronique Seymat

Sound:

Fabian Schild

Light:

Alain Kilar

Cast:

40-strong children's choir, 5 child soloists and 1 choir of 12 adolescents;
2 professional singers

(soprano, baritone)

Music:

String orchestra and accordion

Running time:

1 hour 15 minutes

Sung in:

French

Year of premiere:

2009



Swift's classic tale *Gulliver's Travels* is the inspiration for this stage adaptation which focuses on events in the land of Lilliput. The original story was not intended to be read by children, but instead was a mirror held up to reflect in satirical fashion the society of Swift's day. This was the starting point for the opera's creators. Gulliver sets sail as a surgeon on board a ship travelling the Southern seas. Shipwrecked on Lilliput, the 'man-mountain' captures the hearts of the pint-sized inhabitants, particularly its King when he saves his palace from burning down. Jealous courtiers plot to topple him, and he eventually escapes the country. But this story can also be read in another way, revealing a man travelling through time, a kind of everyman who arrives in a place

he doesn't recognise. He triumphs, he transgresses. The King's palace is ruined, but Gulliver remains standing. Those who carry him on their shoulders in victory are also the ones who want him to disappear. Paradox and playful transformations abound.

jeune opéra
compagnie

JEUNE OPÉRA COMPAGNIE
www.jeuneopera.ch
francois.cattin@jeuneopera.ch

IMAGO



**WHAT IF YOU COULD LIVE
A SECOND LIFE, LOOK THE WAY YOU WANT TO
LOOK, AND BE WHOEVER YOU WANTED TO BE?
A NEW COMMUNITY OPERA FOR
THE DIGITAL AGE.**

Composer:

Orlando Gough

Librettist:

Stephen Plaice

Conductor:

Nicholas Collon

Director:

Susannah Waters

Assistant Director:

Fiona Dunn

Designer:

Es Devlin Bronia Housman

Video Designer:

Finn Ross

Light:

Paul Pyant

Movement Director:

Chris Tudor

Chorus Master:

Lee Reynolds

Music Preparation:

Nick Bosworth

Cast:

Six professional singers, amateur

soloists and a large chorus from the local community

Music:

The Aurora Orchestra

Running time:

2 hours 10 minutes

Sung in:

English

Year of premiere:

2013



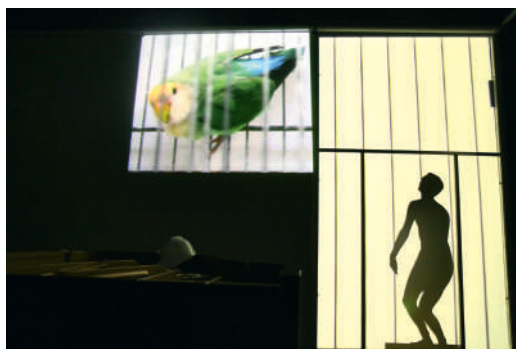
Imago, a new intergenerational community opera, explores the possibilities of cyber-reality and the bonds of friendship and love between people of all ages. The opera starts in a geriatric ward of a care-home where Elizabeth lies bed-bound, but her imagination still roams free. Andy, the hospital's occupational therapist, wheels in his latest therapeutic tool – a system which will enable his patients to create an Imago of themselves, which they can then release into a virtual world. Through this device, they can simulate everything they want to experience. Andy places the Imago

glasses on Elizabeth's head and she creates an Imago of her younger self, Lisette. Lisette disappears only to reappear in a virtual world where dreams come true, a world of danger – and of love.

GLYNDEBOURNE

GLYNDEBOURNE
www.glyndebourne.com
education@glyndebourne.com

LISTEN TO THE SILENCE—A JOURNEY WITH JOHN CAGE *UN VOYAGE AVEC JOHN CAGE*



**A NOVEL APPROACH TO EXPLORING
THE WORKS OF COMPOSER JOHN CAGE,
TAKING YOUNG AUDIENCES ON A
MEMORABLE AND UNUSUAL JOURNEY
THROUGH SOUND.**

Composer:

John Cage

Stage Director/Designer:

Wouter Van Looy

Stage Director/Video:

Letizia Renzini

Cast:

1 pianist; 1 comedian

Music:

Piano, recorded music

Running time:

55 minutes

Sung in:

French and Dutch

Year of premiere:

2011



Listen to the Silence is an interactive concert in which the audience takes part in an adventurous voyage of musical discovery. It is both an ode to John Cage and his work, and a novel approach to experiencing and exploring contemporary music. A pianist and an actor lead the audience into the heart of Cage's work, examining his approach to music through questions such as *'When do sounds become music?'* and *'Can music arise by chance?'*. Different settings succeed one another in quick transformation, moving from a concert hall to a musical laboratory.

The objective was to reveal to young audiences the importance of sound by presenting a magical and accessible experience for all ages to enjoy. The

production won an award for Best Production at the 2012 Young Audience Music Awards (YAMA). The original production was staged in October 2011 at the Centro Cultural de Belém, Lisbon.

OPERA DE LILLE

OPÉRA DE LILLE
www.opera-lille.fr
info@opera-lille.fr

THE LITTLE MAGIC FLUTE

LA PETITA FLAUTA MÀGICA



**MOZART'S MOST POPULAR
OPERA AS YOU'VE NEVER SEEN IT BEFORE;
A 'MASH-UP' OF THE ORIGINAL FABULOUS
CHARACTERS WHO SLIP IN AND OUT OF THEIR
ROLES TO RE-TELL A STORY OF MAGICAL
TRANSFORMATION.**

Composer:

An adaptation by José Menor of
Mozart's *Die Zauberflöte*

Librettist:

Els Comediants

Conductor:

José Menor

Stage Director:

Joan Font

Scenographer/Costumes:

Joan Guillén

Light:

Albert Faura

Cast:

6 professional singers:

Pagageno (baritone), Pamina
(soprano), Tamino (tenor),
Monostatos (tenor), Sarastro (bass)
and Papagena-Queen of the Night
(soprano)

Instruments:

1 piano, 1 flute, celesta, piccolo,

wind machines

Running Time:

60 minutes

Sung in:

Catalan (original)
also translated into Spanish
(There is the possibility of
translation into other languages)

Year of premiere:

2001 (Second revival: 2013)



La petita Flauta Màgica is a special adaptation of Mozart's best-known opera. Here, the bird-catcher Papageno becomes the focus of the action. He takes on a dual role of narrator and protagonist, explaining to the audience all the comings and goings in the story. In brief, each character takes on extra functions carried out by different characters found in Mozart's original opera. The Queen of the Night, for example, takes on the duties of The Three Ladies, whilst Papagena incorporates in to her scenes some aspects of the stage action originally entrusted to The Three Spirits. Meanwhile, Sarastro incorporates some of the story elements originally performed by the Chorus of Priests.

The Liceu was encouraged to revive this work in 2013 thanks to the overwhelming response it received from audiences when it was first performed over ten years ago.



Gran Teatre
del Liceu

GRAN TEATRE DEL LICEU
www.liceubarcelona.cat
gira@liceubarcelona.cat

LITTLE RING

RINGETJE



**A LIVELY RE-INTERPRETATION
OF WAGNER'S 'RING CYCLE', SHRUNK TO
100 MINUTES AND WITH TWO NEW
PROTAGONISTS, BERT AND RITA, WHO LOSE
THEIR WAY ON A SCOUT TRIP AND
END UP IN AN ENCHANTED AND
DANGEROUS FOREST.**

Composer:

Adaptation of Wagner's *Ring*
by Jonathan Dove,
Claudia Rumondor

Librettist:

Richard Wagner
Jonathan Dove
Claudia Rumondor
Arent-Jan Linde
Anne Lamsvet

Lotte de Beer

Conductor:

Hans Leenders (orchestra);
Lorenzo Papolo (choir)

Stage Director:

Lotte de Beer

Scenography/Costumes:

Marouscha Levy

Light:

Wijnand van der Horst

Cast:

2 actors, 9 soloists, children's choir

Music:

Full orchestra

Running time:

1 hour 40 minutes

Sung in:

Dutch

Year of premiere:

2011



Wagner's epic *Ring Cycle* is reduced to just 100 minutes of action-packed adventure, centred on a scouting trip that goes very wrong! Bert and Rita are two scouts who start out on one journey, and end up on another one entirely, taking them into the realm of the Nibelungs, an enchanted forest inhabited by giants, gods, dwarfs, and many other extraordinary creatures. It soon becomes apparent that danger is imminent: the dwarf Alberich has stolen some very special gold from the Rhinemaids and plans to make it into a magic ring with which he will take over the world. Bert and Rita want to find their way back to the scout bus and go home, but first they must rescue the situation – and they can only do that

by following in the footsteps of Siegfried, the chief god Wotan and his daughter Brünhilde, all characters from Wagner's original work.

The production is written for children. They can enjoy it as spectators thanks to a cast of full of fantastical being, from dragons to princesses, or they can appear on stage as part of the children's choir.

het muziektheater
the amsterdam
music theatre



DE NEDERLANDSE OPERA/HET
NATIONALE BALLET

www.dno.nl
educatie@het-muziektheater.nl

THE LOVE FOR THREE ORANGES



**A RITES-OF-PASSAGE STORY THAT BLENDS
ALL THE THEATRICALITY OF ITALIAN
COMEDY WITH POIGNANT REFLECTIONS ON A
GROWN-UP WORLD, WHERE BELIEF IN
THE MAGIC OF MIRACLES HAS BEEN LOST.**

Composer:

Sergey Prokofiev

Librettist:

Sergey Prokofiev
(based on a fairy tale by Carlo Gozzi)

Music Director & Production

Conductor:

Eugeny Brazhnik

Conductor:

Konstantin Khvatynets

Stage Director:

Georgiy Isaakyan

Scenographer/Costumes:

Valentina Ostankovich

Philipp Vinogradov

Sound:

Andrey Kremenchugskiy

Vitaliy Azarov

Ekaterina Alekseeva

Elena Panova

Light:

Eugeny Ganzburg

Chief Concertmaster:

Tatiana Vasnetsova

Cast:

45 professional singers

Music:

Full Orchestra

Running Time:

3 hours

Sung in:

Russian

Year of premiere:

2011



Prokofiev's opera tells the story of young Prince Tartalia who has fallen sick. A dose of laughter is the cure prescribed by the Doctor, and jester Truffaldino is summoned to organise a grand party to achieve that end. But the best laid plans can go wrong, particularly when evil forces are at work behind-the-scenes, attempting to thwart all attempts to cure the Prince. Princess Clarice and Prime Minister Leandro want to usurp the throne, aided and abetted by the witch Fata Morgana.

The night the party takes place, Truffaldino accidentally knocks down an uninvited guest, a strange, old woman, and everyone, including the Prince, bursts out laughing. It is Fata Morgana in disguise, and she is furious at her humiliation at the hands of the Court guests. She curses the Prince and he becomes obsessed by a 'love for three oranges', kept in the palace of the witch Creonte. Any attempts to take the oranges are fraught with danger, but the Prince and Truffaldino risk their lives with the help of the great magician Tchelio. They retrieve the oranges, and begin a long trek through a desert. The Prince opens two of the oranges, but fails to heed the warning

that whatever lives inside must have water immediately. He opens the third orange and discovers the Princess Ninette, with whom he immediately falls in love and proposes marriage. But Fata Morgana casts a spell on Ninette turning her into a rat. As the opera concludes, everyone waits to see if Tchelio's powers will trump those of the evil witch...

Georgiy Isaakyan, the company's Artistic Director, describes the opera as '*an uproariously funny Italian comedy*'. At its heart, it is a rite-of-passage story in which childlike innocence comes up against the hardships of an adult world where miracles can sometimes seem naïve. The opera suggests that nostalgia for lost beliefs is a cause to celebrate – and that miracles do happen.



THE MOSCOW STATE OPERA AND
BALLET THEATRE FOR CHILDREN
AND YOUNG AUDIENCES NAMED
AFTER NATALIA SATS
www.teatr-sats.ru
almazami@gmail.com

LYNX, THE LYNX *LYNX, DER LUCHS*



**FRIENDSHIP IS AT THE
HEART OF THIS PIECE, WHICH TAKES ITS
YOUNG AUDIENCE STRAIGHT BACK
TO MEDIEVAL TIMES WHERE A TYRANT DUKE
IS CONFRONTED WITH AN ADVENTUROUS
YOUNG HUNTER CALLED BRIGID- AND
HER TWO NEW FRIENDS FROM ANOTHER
WORLD.**

Composer:

Helmut Schmidinger

Librettist:

Elisabeth Vera Rathenböck

Stage Director:

Tanja Weidner

Costumes:

Stefan Bleidorn

Conductor:

Marc Reibel

Cast:

6 professional artists

Music:

Cello, clarinet, percussion

Running time:

50 minutes

Sung in:

German

Year of premiere:

2013



This is a story about friendship which develops following a journey into the past. Marie and Florian are very bored. One day, they find an old box with a bow and arrow inside, inscribed with the word 'Lynx'. Their curiosity is aroused; firing the mysterious bow and arrow, they discover themselves transported back to the past, to a town occupied by soldiers belonging to Duke Tassilo. The Duke rules with an iron fist, reducing the town's inhabitants to near starvation. Only Brigid, a courageous young hunter, dares to leave the town and go into the forest where her good friend Lynx lives. By resisting Tassilo's injunction against leaving the town, Brigid risks her own life, but also that of her new friends Marie and Florian. The only way to get out of their dilemma is to deliver Lynx to the Duke...

Lynx, der Luchs is the first production staged for young audiences at the new Linz opera house. It marks the start of a new commissioning policy which will see music theatre for children and young adults put at the heart of the Opera's programming, including performances in its glass-fronted foyer.

LANDESTHEATER LINZ

LANDESTHEATER LINZ
www.landestheater-linz.at
Musiktheaterpaedagogik@Landestheater-Linz.at

THE MAGIC PIANO



**AN INTRIGUING NEW
CHAMBER OPERA ABOUT A LITTLE BOY'S
TROUBLED RELATIONSHIP WITH HIS
CONTROLLING FATHER, A MUTE BUTLER AND
A VERY UNUSUAL PIANO.**

Composer:

Toek Numan

Librettist:

Joke Hoolboom

Stage Director:

Arlon Luijten

Scenographer:

Douwe Hibma

Costumes:

Sophie Ketting

Ineke Duivenoorde

Sound:

Arne Bock

Light:

Maarten Warmerdam

Cast:

2 professional singers (baritone and tenor) and 1 professional percussionist

Music:

Piano with Yamaha pianodisc,

vibraphone, marimba and various small instruments

Running time:

1 hour

Sung in:

Dutch (translation into English, German or French possible)

Year of premiere:

2013



The Magic Piano is a new chamber opera for family audiences, tracing the relationship between a father and son, particularly the difficulties involved in overcoming parental control, and a child's feeling of dependency on an adult. Otto is a very normal little boy, but his father Theofiel has great plans for him. He intends Otto to become a famous pianist and to that end makes him practise for hours on end, sitting at the piano bolt upright with a book on his head. He is being cruel to be kind, convinced that his son will only be happy if he achieves his goal and controls the piano completely. But Otto is nearly driven insane with such demands. The situation is lightened up by the presence of a butler, who doesn't speak but plays with Otto, and a gull who lives in a clock and helps Otto to accept the absence of his mother who has disappeared. The day his father insists he has to learn 10 complete compositions by heart, Otto decides enough is enough and he rebels. Luckily, the butler is a rather

remarkable character and there is also the magic piano to help him break free.

Whilst the opera's main themes are serious, the production offers up moments of comic relief through slapstick scenes inspired by the silent movies of Buster Keaton, and other moments of absurd humour. The non-speaking butler James is actually played by the father and it is in these scenes he finally finds it possible to express his love for his son. *The Magic Piano* is the latest in a repertoire of new works being created by Holland Opera for a new generation of opera-lovers.

Holland
opera

HOLLAND OPERA
www.hollandopera.nl
info@hollandopera.nl

MALTESE FOLK TALES



**FIVE MALTESE FOLK TALES BROUGHT
VIVIDLY TO LIFE IN AN INTERDISCIPLINARY
PERFORMANCE WITH A VERY SPECIAL
CAST MADE UP OF 'DIGITAL' PUPPETS, A
STORYTELLER AND A MUSICIAN.**

Composer/Conductor:

Ruben Zahra

Librettist:

Trevor Zahra

Cast:

1 actor & 1 technician to work
animations

Musicians:

1 pianist

Instruments:

1 grand piano

Language:

The production has been presented in
Maltese, English and Italian.

Running time:

30 minutes

Year of premiere:

2005



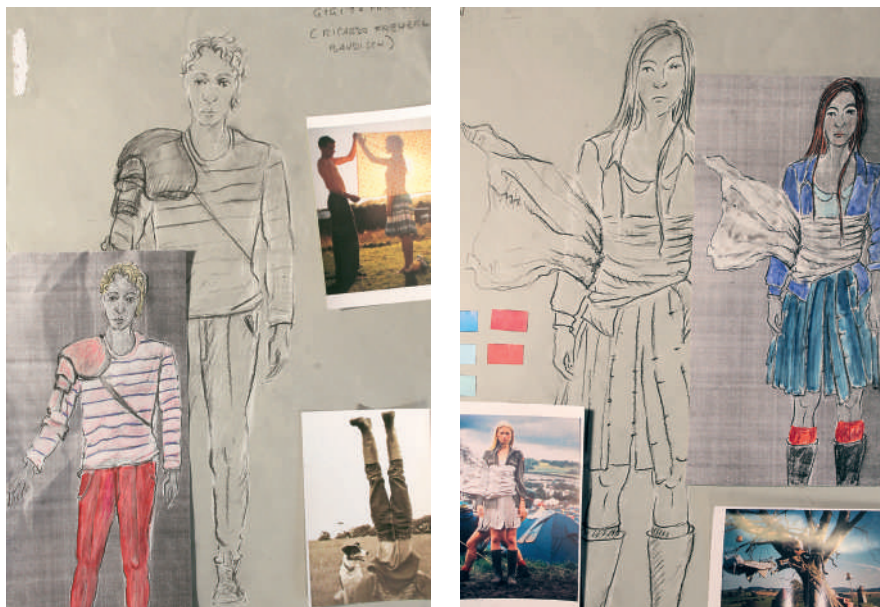
Maltese Folk Tales is a captivating, interdisciplinary production which brings together traditional folk tales, shadow puppetry, contemporary music and digital animation. At its core lies a collection of five Maltese folk tales, presented in the style of a traditional storyteller accompanied by a live score that acts as a soundtrack to the stories. Ruben Zahra's music is contemporary in style, made up of a cycle of etudes for piano solo. The animations have been developed to reflect the style of shadow puppetry. The 'digital puppets' are highly ornamented with decorative perforations inspired by Maltese baroque motifs, filigree and traditional lace. While the actor narrates the folk tales, a video

sequence is projected as a backdrop to the performance and the characters of the stories come to life on the screen. This project was also released as a book-CD publication in bilingual setting: Maltese and English. The publication is based on the production, featuring a collection of ten folk tales illustrated by ten different Maltese artists.

MALTA ASSOCIATION
CONTEMPORARY MUSIC

MALTA ASSOCIATION FOR
CONTEMPORARY MUSIC
www.maltacontemporarymusic.org
info@rubenzahra.com

MOMO



**AN ADAPTATION FOR
THE STAGE OF MICHAEL ENDE'S POPULAR
FAIRY TALE ABOUT A VERY
UNUSUAL GIRL CALLED MOMO WHO BATTLES
WITH SINISTER FORCES TO FREE
STOLEN TIME.**

Composer:

Matthias Heep

Librettist:

Barbara Tacchini

Conductor:

Till Drömann

Stage Director:

Barbara Tacchini

Scenographer:

Uta Materne

Costumes:

Mascha Schubert

Video:

Manuela Hartel

Dramaturg:

Martina Stütz

Cast:

9 professional singers;
children's chorus of 30 (*Momo's friends*); Chorus of 35 adults (*Men and Women in Grey*); 1 dancer (*Bibigirl*)

Instruments:

2 violins, viola, cello, double bass,
flute, oboe, clarinet, bassoon, trumpet,

trombone, percussion, accordion

Running time:

between 1 hour 30 minutes
and 2 hours

Sung in:

German

Year of premiere:

2013



Composer Matthias Heep translates Michael Ende's famous fairy tale into a piece of poetic music theatre. It is an intriguing production for all ages, exploring the mysteries of life and time through its central character Momo. She is also something of a mystery. Nobody knows where she comes from and yet suddenly she is there, transforming the lives of the people who visit her; they play, they laugh, they reconcile and they live. Momo befriends a Road Sweeper called Beppo Strassenkehrer and a Guide by the name of Gigi Fremdenführer, but their friendship comes under threat from the Men in Grey who are taking over the city and making everyone enter into a sinister contract with their Timesavings Bank, stealing their time and making Momo lonlier and lonlier. Meanwhile, Hora sends his turtle Cassiopeia to bring Momo to his

world, allowing her to listen to the music of her beginning and her end, the mystery of life. With Hora's help, Momo manages to liberate the time stolen by the Men in Grey.

This is a contemporary story about the very real longing to find meaning in today's world. In a fast-paced environment, where more and more people fight with stress and burnout, the superficial can take over from the imagination, and, as Momo discovers, it takes inner courage to change one's life for the better.

**JUNGE
OPERSTUTTGART**

JUNGE OPER STUTTGART
www.oper-stuttgart.de/jungeoper
education@staatstheater-stuttgart.de

THE MOORISH QUEEN *LA REINA MORA*



**A DELIGHTFUL COMEDY,
FULL OF ANDALUCIAN COLOUR, CENTRING
AROUND A LIVELY WORKING CLASS DISTRICT
WHERE THE LOCAL DON JUAN PLAYS
COURT TO A YOUNG GIRL WITH SOME RATHER
UNEXPECTED CONSEQUENCES.**

Composer:

José Serrano

Librettist:

Serafin

Joaquin Alvarez Quintero

Conductor:

José Maria Moreno

Stage Director:

Jesús Castejón

Assistant Director:

Ricardo Campelo

Scenographer:

Ricardo Sanchez-Cuerda

Choreographer:

Nuria Castejón

Costumes:

Jesús Ruiz

Costume Assistant:

Matilde Falcinelli

Light:

David Hortelano

Cast:

16 professional singers;

10 dancers

Music:

Full orchestra

Running time:

1 hour 10 minutes

Sung in:

Spanish

Year of premiere:

1903



The Moorish Queen is set in a working class district of Seville where Coral, a beautiful young girl, lives as a recluse in The Enchanted House. The neighbours are curious and wonder over the comings-and-goings of a man called Cotufa whom they assume is the girl's lover. The local Don Juan – Don Nuez – scents a rival and plans to seduce Coral. What the neighbours are unaware of is that Coral has decided to stay hidden away whilst her fiancé Estaban is in prison. Meanwhile, Don Nuez makes his move on Coral, preparing to serenade her, because Cotufa has told her he is in with a chance. But it is the day Esteban is released from prison, and the would-be Casanova ends up wooing a cockatoo.

This is a production which shares a lot with a traditional Andalusian sainete, or comic sketch. The characters conform to those that can be found in many folk tales,

or comedy dramas, such as the boastful and ridiculous Don Juan, or the innocent young girl. The plot and music also has a vivacity that makes it accessible for a young audience.



TEATRO DE LA ZARZUELA
www.teatrodelazarzuela.mcu.es
almudena.pedrero@inaem.mecd.es

MOSCOW CHERYOMUSHKI MOSKAU TSCHERJOMUSCHKI



**TOPICAL THEMES
OF MIGRATION AND URBAN DYSTOPIA
FEATURE IN A COLLABORATIVE
PROJECT FEATURING RUSSIAN AND GERMAN
TEENAGERS ALONGSIDE PROFESSIONAL
OPERA ARTISTS AND STAGE
TECHNICIANS.**

Composer:

Dmitri Shostakovich
(arr. Ralf Böhme)

Librettist:

Vladimir Mass
Mikhail Chervinsky

Conductor:

Ursula Stigloher

Stage Director:

Neco Çelik

Scenographer/Costumes:

Stephan von Wedel

Cast:

23 teenagers
aged between 14 – 21

Orchestra:

Full orchestra

Arrangement:

flute, clarinet (B flat, A),
saxophone (tenor), trumpet,
2 cornets (F), trombone, tuba,
violin, double bass, drum set

Sound:

Johannes Seibt

Light:

Irene Selka

Running time:

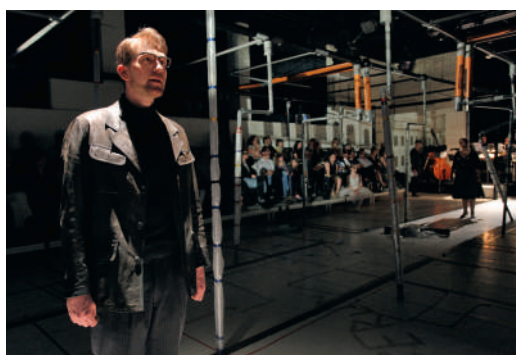
2 hours

Sung in:

German

Year of premiere:

2012



Migration and its impact on life in a modern major city lies at the heart of this collaborative project between an opera company and a group of teenagers aged between 14 and 21. The story is set in the 1950s and follows a group of young people who are resettled in an overspill town called Cheryomushki, away from Moscow city centre. Along the way, the migrants meet with a range of obstacles, from over-bureaucratic administrators to corrupt officials.

As part of the process, the Junge Staatsoper involved young Russians who had recently arrived in Berlin to bring their

experiences into the rehearsal process. They also joined the choir and took roles in the production. The overall aim was to give a platform to the teenagers' experiences and ideas.



JUNGE STAATSOPER BERLIN
www.staatsoper-berlin.de
operleben@staatsoper-berlin.de

MY MOTHER IS A DRAGON *MIN MAMMA ÄR EN DRAKE*



**AN ENCHANTING OPERA
REMINISCENT OF A MUCH-LOVED CHILDREN'S
STORYBOOK, ABOUT A LITTLE BOY
WHO WAKES UP ONE MORNING TO FIND HIS
MOTHER ISN'T AT ALL HER USUAL SELF...**

Composer:

Thomas Lindahl

Librettist:Irena Kraus (based on a book
by Pija Lindenbaum)**Conductor:**

Per Larsson

Stage Director:

Mia Ringblom Hjertner

Scenographer/Light:

Thorsten Dahn

Costumes:

Pija Lindenbaum

Cast:

5 professional singers

Instruments:Piano, bass, trombone and
various percussion**Running time:**

55 minutes

Sung in:

Swedish

Year of premiere:

2011



An enchanting opera about a five-year-old boy who wakes up one morning to find his mother transformed into a dragon. In an intriguing reversal of roles, little Åke finds he must look after his mother, rather than the other way around. Åke decides to take his mother to see the doctor. They take a journey through the city, passing a zoo and a park. But when they arrive at the doctor's surgery, she seems rather strange and can't help them at all. They go to Åke's grandmother's house and she promises that his mother will be fine in the morning. And that is how it turns out. That same morning, Åke's mother decides not to go to work but to spend the day with her son.

Created for audiences aged from five to eight years old, this is a fairytale-like opera, with a serious undercurrent, showing how a small boy and his mother are drawn closer together after the boy shows ingenuity in challenging circumstances.



GÖTEBORGSOPERAN

GÖTEBORGSOPERAN

www.en.opera.se

marknad@opera.se

OPERA OF THE MOON *L'OPÉRA DE LA LUNE*



**A CONTEMPORARY OPERA-
FAIRY TALE, CENTRING ON MICHEL MORIN,
A SOLITARY LITTLE BOY, WHO
DREAMS OF SPENDING HIS NIGHTS ON
THE MOON.**

Composer/Conductor:

Brice Pauset. Re-orchestration of extracts from Robert Schumann's *Kinderszenen* and lieder by Robert Schubert, Karl Friedrich Zelter, Friedrich Heinrich Himmel and Johann Friedrich Reichardt

Libretto:

Jacques Prévert and texts by Johann Wolfgang von Goethe, Ludwig Höltz, Karl Marx and Friedrich Engels

Stage Director:

Damien Caille-Perret

Assistant Stage Director:

Adrien Béal

Scenographer/Costumes:

Céline Perrigon

Light:

Jérémy Papin

Cast:

3 singers, 2 actors (including 1 child) and chorus

Music:

Full orchestra

Running time:

1 hour 20 minutes

Sung in:

French and German

Year of premiere:

2012



L'Opéra de la Lune takes its audience on a journey of enchantment, inspired by the dreams of its principal character. Michael Morin has never known his parents, whilst the people who look after him are too busy to pay him much attention, or even to try and understand him. The earth is a sad place, where the songs of birds and children are drowned out by the noise of warlike machines. He looks skywards, towards the moon, and finds everything there more beautiful. Here, enchantment is found from star to star; no one tires working to decorate the moon, so it resembles a scene from an opera, better even than the Paris Opera, but without the formalities of curtains, boxes or seating. Each and every day, this world in the sky resembles a huge firework display.

But most importantly of all, up there on the moon, there is a boy and a girl who keep smiling down at him. Could they be his lost parents?

An opera that conjures up the atmosphere of a fairy tale, one given special emphasis in key aspects of its production, including the construction of specially invented instruments for the orchestra to play, in addition to a silent role for child performer.



OPÉRA DE DIJON
www.opera-dijon.fr
developpementculturel@opera-dijon.fr

PS I WILL SOON BE HOME! *PS JAG KOMMER SNART HEM!*



**AN ENGAGING, INTERACTIVE
 OPERA WHICH SEES THE AUDIENCE MOVE
 THROUGH THREE ROOMS, EACH WITH A
 DIFFERENT STORY TO BE TOLD, BUT ALL
 LINKED BY THE SEA AND THE INTRIGUING
 FIGURE OF A SHIPWRECKED NORDIC
 CAPTAIN.**

Composer:

Anna Einarsson

Librettist:

Maria Sundqvist

Stage Director:

Ragna Weisteen

Scenographer/Choreographer/

Costumes:

Leif Persson

Sound:

Magnus Hultman

Anna Einarsson

Light:

Ilkka Häikiö

Running time:

45 minutes

Sung in:

Swedish

Cast/Orchestra:

4 professional singers and 5
 professional musicians in the orchestra

Instruments:

Electronics, cello, electric guitar, double
 bass, clarinet and saxophone

Year of premiere:

2012



PS I will soon be home! is an interactive opera set on two continents and the ocean waves. The unusual set consists of three rooms, with the audience divided into two groups. One group begins its journey in the Pacific Room, whilst the other starts in the Nordic Room, before both groups arrive in the Ocean Room together. Along the way, members of the audience are encouraged to explore the rooms and interact with props that make different sounds.

The opera's libretto is based on a true story. It begins with a Prelude, titled *The Compass*, in which two pilots tell the story of Big Charley, a nordic sailor who becomes chief on a small island in the Pacific Ocean. In the Nordic Room, the audience finds Junior listening to the shipping forecast on the radio, whilst reading postcards

her father has sent from a journey over the seven seas. In the Pacific Room, two sisters sing about their father who was shipwrecked in a storm and got washed ashore. He has now left them to go back to his nordic home. Meanwhile, in the Ocean Room, a shipwrecked man floats on a piece of wood on the misty sea, hallucinating about his daughters and singing to the waves.



MALMÖ OPERA/OPERAVERKSTAN
www.malmoopera.se
david.johansson@malmoopera.se

PUSS IN BOOTS DER GESTIEFELTE KATER



**TALKING HIS WAY OUT
OF TROUBLE, AND INTO THE HEART OF THE
ACTION, IS A WHIP-SHARP TOMCAT WITH
MOST IMPRESSIVE FOOTWEAR IN THIS LIVELY
RE-TELLING OF A CLASSIC FAIRYTALE.**

Composer:

Xavier Montsalvatge

Librettist:

Néstor Luján

(German translation:

Mechthild von Schoenebeck)

Conductor:

Patrick Francis Chestnut

Rainer Mühlbach

Stage Director:

Svenja Tiedt

Scenographer:

Tatjana Ivschina

Choreographer:

Amelie Jalowy

Light:

Franz-Xaver Schaffer

Animation:

Gregor Stockmann

Dramaturg:

Bernhard F. Loges

Cast:

5 professional singers:

The Tomcat (mezzo-soprano)

The Miller (tenor/baritone)

The Princess (soprano)

The King (baritone)

The Ogre (bass)

Orchestra:

2 flutes, 2 oboes, 2 clarinets, 1 bassoon,

4 horns, 2 trumpets, 3 trombones,

1 tuba, 1 harp, 1 celesta, 2

percussionists, 8 first violins,

6 second violins, 5 violas, 4 cellos,

3 double basses

Running time:

60 minutes

Sung in:

German- original version in Spanish

Year of premiere:

2011



Xavier Montsalvatge's music brings new life to the classic story of *Puss in Boots*. This is no ordinary tomcat, not at all. He wears boots, he talks, and he's rather intelligent... The story begins with the death of a miller, whose youngest son inherits nothing more than a worthless, little tomcat. When he attempts to skin it, the tomcat suddenly starts speaking. He promises him a huge château, a princess and a fortune, if only the young miller will let him live.

Xavier Montsalvatge uses traditional harmonies, some dissonant sounds and lots of humour to give individual character to the comic protagonists.

Puss in Boots is the most successful opera the company has produced for younger audiences from age six and beyond.



DEUTSCHE OPER AM RHEIN
DÜSSELDORF DUISBURG

DEUTSCHE OPER AM RHEIN
DÜSSELDORF DUISBURG

www.rheinoper.de
schule@operamrhein.de

‘RAMEAU PROJECT’ *PLATÉE & LES INDES GALANTES*



**A SCALED-DOWN
OPERA, INSPIRED BY TWO WORKS BY
RAMEAU, CONCEIVED AND STAGED
BY SCHOOLCHILDREN IN COLLABORATION
WITH PROFESSIONAL ARTISTS.**

Composer:

Jean-Philippe Rameau

Librettist:

Adaptation by Irène Cazes and
Clément Lebrun of original books
by Adrien-Joseph Le Valois d'Orville
(*Platée*) and by Louis Fuzelier
(*Les Indes galantes*)

Conductor:

Clément Lebrun

Choreographer:

Damien Dreux
(Compagnie Fêtes Galantes directed by
Béatrice Massin)

Costumes:

Les Talens Lyriques

Cast:

3 professional musicians;
70 students, 45 in the orchestra and 25
as chorus and dancers

Music:

Professional musicians
1 harpsichord, 1 cello and 1 violin

Running time:

30 minutes

Year of premiere:

2012



Platée and *Les Indes galantes* are two works by Rameau set in the world of scheming and deceiving gods and goddesses. Jupiter has descended from the clouds to a marshland near some willow trees, anxious to find a way of calming his jealous wife Juno. Cithéron proposes he pretends to fall in love with a ridiculous naïade called Platée, who lives in a neighbouring swamp. Juno can't possibly be jealous of such a creature, so she will be appeased and all will be well. Unfortunately, Platée is in love with Cithéron. When she arrives at the marsh, he rejects her and she's distraught. Then Jupiter arrives in a chariot made of clouds and the fun really starts.

Rameau Project takes the form of a scaled-down opera, based on these two works by Rameau. It developed out of two previous productions by Les Talens

Lyriques: a concert version of *Platée* and a staged version of *Les Indes galantes* by Laura Scozzi. A multi-disciplinary approach was adopted in the process of creating the new production. Orchestral workshops, led by musicians, chorus workshops led by a choral director and dance workshops led by a dancer were all part of the programme for young students aged between 11 and 14. Partners on the project were the dance company *Fêtes Galantes*, led by Béatrice Massin.

les talens lyriques | 
Christophe Rousset

LES TALENS LYRIQUES
www.lestalenslyriques.com
contact@lestalenslyriques.com

A REAL PRINCESS



**AN ADAPTATION OF
HANS CHRISTIAN ANDERSEN'S FAIRY STORY
'THE PRINCESS AND THE PEA',
SET IN A TOPSY-TURVY MUSEUM RUN BY
STORY-TELLING CURATORS.**

Composer:

Helen Woods

Librettist/Stage Director:

Sarah Argent

Scenographer:

Charlotte Neville

Cast:

1 soprano and 1 baritone
(professionals)

Music:

Ensemble of 3 instruments-
bassoon, viola and percussion

Running time:

45 minutes

Sung in:

English

Year of premiere:

2009



Step into a topsy-turvy museum where the curators have a very curious story to tell about a quest for love. Prince Frederick has been searching high and low for the princess of his dreams, but no princess that he has met so far has been quite right. He travels across the world, but to no avail. He returns home, miserable that his search has failed. Then he meets the lovely Princess Phoebe and he can't believe his luck...but will she turn out to be a Real Princess? All is revealed – with the help a lumpy old pea.

This small-scale touring opera was developed by WNO Max, Welsh National Opera's youth and community programme.

It is a magical and engaging opera for young children under the age of five. Singers and musicians from the WNO Chorus and Orchestra took part in the original tour of this production.



WELSH NATIONAL OPERA
www.wno.org.uk
marketing@wno.org.uk

Co-production between Ensemble Justiniana, Opéra national de Paris,
Opéra Théâtre de Saint Etienne, Opéra national de Lorraine and Scène nationale
de Besançon

SIEGFRIED AND THE CURSED RING *SIEGFRIED ET L'ANNEAU MAUDIT*



**A SCALED-DOWN 'RING
CYCLE' WHICH LOSES NONE OF ITS POWER
AND MAGIC IN A PRODUCTION THAT
DEPLOYS A RANGE OF
THEATRICAL DEVICES TO BRING TO
LIFE WAGNER'S EXTRAORDINARY,
SHAPESHIFTING UNIVERSE.**

Composer/Librettist:

A scaled-down version of
Wagner's *Der Ring des Nibelungen*

Conductor:

Marius Stieghorst

Stage Director:

Charlotte Nessi

Scenographer/Light:

Gérard Champlon

Costumes:

Jérôme Kaplan

Images:

Mike Guermyet

Cast:

9 professional singers;

2 professional comedians

Orchestra:

16 instruments: 2 violins, 1 viola,

1 cello, 1 bass, 1 flute, 1 oboe, 1 clarinet,

1 bassoon, 2 cornets, 1 trumpet,

1 trombone, 1 tuba, 1 harp,

percussion

Running time:

1 hour 50 minutes

Sung in:

German

Year of premiere:

2013



Wagner's *Ring Cycle* as you've never seen it before, in a pared-down version that aims to introduce all audiences to one of the major masterpieces of Western art. It respects the magic, poetry and depth of the original work by retaining the world of wonders created by Wagner, including the giants, dwarves, dragons and other fantastic characters, as well its traps, magic and love potions. Everything centres around the much-coveted ring, desired by everyone who enters into a chase full of plots and suspense. Siegfried is the hero of the adventure, representing the main thread of this voyage into Wagner's work.

The setting transforms constantly before the audience's eyes, reflecting the experience of characters who are on an initiation quest. The direction emphasizes the fiction and opts for a realistic treatment—the 'giants' are played by actors on stilts and the 'dwarves' by small people. The video is peppered with references

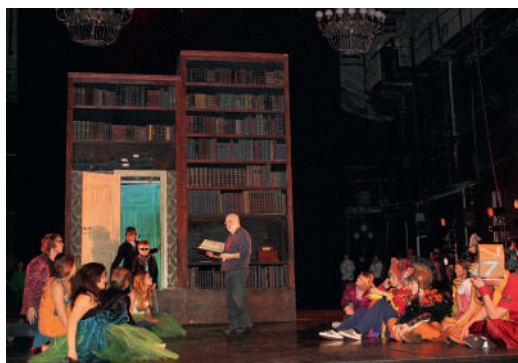
to Fritz Lang, Murnau and German Expressionism, playing on black and white effects and stop-frame animation to present an imaginary world beyond the present, a timeless No Man's Land where Siegfried wanders with the audience by his side.

The orchestral reduction was done by the arrangement students of the Conservatoire National Supérieur de Musique de Paris. In keeping with Wagner's idea of an 'invisible orchestra', the musicians play in the theatre itself from behind tiers, positioning the audience in direct relation between the stage and the music.

ensemble
justiniana

ENSEMBLE JUSTINIANA
www.justiniana.com
info@justiniana.com

THE SMUGGLED LOVE ARMASTUS SALAKAUBAKS



**AN OPERA WITH A DIFFERENCE,
FOCUSING ON A PROCESS THAT DRAWS
TOGETHER YOUNG PEOPLE
AND PROFESSIONAL ARTISTS TO CREATE
A VERY CONTEMPORARY PIECE OF MUSIC
THEATRE.**

Composer:

Works of different classic composers are used in the production, including extracts by Mozart, Bizet, Wagner, Puccini and Tchaikovsky.

Librettist:

The story is created by the young people themselves

Conductor:

Henri Christofer Aavik
(an 8th grade student)

Stage Director:

Ivo Eensalu

Musical Director:

Priit Aimla

Scenograph/Costumes:

Both are created by young people themselves. For the premiere, guidance was given by designer Jane Kaas

Choreography:

Lemme Saarma

Light:

Rasmus Rembel

Cast:

330 youngsters from Estonian high schools

Orchestra:

Reduced orchestra with young instrumentalists

Running time:

45 minutes

Sung in:

Estonian

Year of premiere:

2011



The Smuggled Love is an opera made from scratch in just two days by 330 young people under the guidance of artists from Estonian National Opera, Estonian National Ballet and their technical staff. The template used was forged by the young people themselves, taking as their theme the questioning of the possibility of living in a world without love. What kind of world would it be if all tender feelings became nothing more than commodities that could only be passed on by smuggling? The theme was interpreted in diverse ways, including looking at the world recession and its impact on individual lives. Each aspect of the production was created by the young people themselves and performed twice on 13 March, 2011. The target age of the

audience was between 10 and 16 years. The objective was to give participants a taste of everyday life in a theatre, particularly the experience of working alongside many other young people, all focused on the same goal.



RAHVUSOOPER ESTONIA
www.opera.ee
junior@opera.ee

THE TALE OF AIDA

LA FIABA DI AIDA



**VERDI'S POWERFUL LOVE STORY,
SET AGAINST THE BACKDROP OF WAR, GIVEN
A NEW IMPETUS BY A CAST OF
300 YOUNG PEOPLE ON STAGE WITH THE
PROFESSIONALS.**

Composer:

From Verdi's *Aida*. Musical reduction
by M^o Claudia Gori

Librettist:

Antonio Ghislanzoni

Conductor:

M^o Alvaro Lozano

Stage Director:

Manu Lalli

Scenography:

Designed by Ginevra Boni
and Francesco Ghersina; realised by
Niccolò Franchi and Cecilia Russo

Costumes:

Venti Lucenti

Conceptual manager:

Daniele Bacci

Project Manager:

Chiara Casalbuoni

Head of Communication:

Michele Monasta

Cast:

Choir of 300 children; 4 professional
singers and 8 professional musicians

Music:

An ensemble consisting of piano,

percussion, 2 trumpets, bassoon, oboe,
trombone and clarinet

Running time:

1 hour

Sung in:

Italian

Year of premiere:

2011



A scaled-down version of Verdi's *Aida*, based on an idea developed by Daniele Bacci, and performed by 300 children on stage alongside professional singers and musicians.

The story centres around the ill-fated love between Aida, the Ethiopian princess, and the Egyptian leader Radames, who come from opposing sides in a bitterly contested war. Aida's father Amonasro, leader of the Ethiopians, compels his daughter to betray Radames and the seeds of tragedy are sown. Themes of hate, jealousy, courage, and loyalty come into play in an opera full of epic scenes and great drama, experiences multiplied when given projection by 300 voices.

The staging of *La Fiaba di Aida* was originally created for Venti Lucenti's

2010/11 *Progetto All'Opera..le scuole al Maggio*, which involved 600 students aged between 8 and 14, drawn from primary and secondary schools across Florence.



ASSOCIAZIONE CULTURALE
VENTI LUCENTI
www.ventilucenti.it
produzione@ventilucenti.it

VIOLETTA, AN ALTERNATIVE TRAVIATA VIOLETTA, UNE AUTRE TRAVIATA



**VERDI'S MASTERPIECE 'LA TRAVIATA'
TRANSLATED INTO A CONTEMPORARY
SETTING BY AN ENTERPRISING COLLECTIVE
OF YOUNG PEOPLE WHO TOOK CONTROL
OF EVERY ASPECT OF PRODUCTION WITH
GUIDANCE FROM OPERA PROFESSIONALS.**

Composer:

The music was created on a collaborative basis using Verdi's *La Traviata* as inspiration

Librettist:

Marie Neyrinck, based upon ideas contributed by a group of young performers

Stage Director:

Marie Neyrinck

Choreography:

Cécile Lebrun
Savlatore Mangione

Ihssane Regmani

Rachel Lucca

Cynthia Tshikuna

Valérie Lion

Costumes:

Stéphanie Defoux

Cynthia Tshikuna

Valérie Lion

ORW

Sound:

VJ Insomnia, based on ideas contributed by a group of young performers

Cast:

50 young people and animateurs from FMJ in Evelette, Engis, Hodimont, Spa, Retinne and La Biocoque (Liège); 3 professional singers

Instruments:

Piano and soundtrack

Running Time:

1 hour 15 minutes

Sung and spoken:

French

Year of premiere:

2013



In this contemporary re-telling of *La Traviata*, Violetta is a young girl whose lively behaviour is condemned by her family. Imprisoned in their austere and puritanical world, she finds refuge in her imagination, one that is peopled with extraordinary characters. When she's older, her best friend Anina pushes her to rebel even further. At a party, she meets Alfredo, a young man from a good family. But she does not think she is destined to love, so agrees to a platonic relationship. But Violetta is very ill and it is the opinion of her parents - and Alfredo's father - that she be sectioned in a psychiatric hospital. Haunted by terrible nightmares, she decides to take her life...

In the original staging of this production at Opéra Royal de Wallonie, the young people drew on their different skills in a variety of areas to create a new version of Verdi's opera. They included ragga-dancehall, theatre, oriental dance, jazz-dance, breakdance, hip-hop, slam and singing. The devising process was captured by three young photographers whose work was

exhibited in the opera's foyer. For the young people involved, it represented a chance to relate the classics of the past to their world. Support for the project came from the National Lottery, the Wallonie-Bruxelles Federation, the Province of Liège and Fonds d'Impulsion à la Politique des Immigrés.



OPÉRA ROYAL DE WALLONIE

www.operaliegbe.be

info@operaliegbe.be

VOLAPYK



**A LITTLE GIRL LEARNS TO UNDERSTAND
HER WORLD THROUGH AN IMAGINARY
FRIEND WITH WHOM SHE DEVELOPS A NEW
LANGUAGE.**

Composer:

Pierre Dørge

Librettist/Stage Director:

Birger Bovin

Scenographer/Costumes:

Tanja Bovin

Light:

Rune Tønnes

Film:

Jens Mønsted

Music:

Clarinet and percussion

Running time:

40 minutes

Year of premiere:

2008



World music and contemporary music come together in this delightful and rather intriguing performance, centring on how five-year-old Viola discovers the power of language to express her hopes and fears. When the little girl learns she is soon to have a baby brother, she reacts by retreating into a private, imaginary world of her own invention. She develops a gibberish language, Volapyk (inspired by the constructed language Volapük). This odd but magnificent language quite literally leads her into another world where she meets a strange creature called Pyk who opens her eyes to new horizons and helps her adjust to her life in the everyday world of home and family.

The performance was developed through a series of workshops involving the whole creative team, and focuses on telling a story through instrumental music, song, dance, mime and film. Its playful and

energetic format will appeal to audiences in nursery schools, or kindergartens, particularly those which may have a large number of children with a non-Danish speaking background. (There are only five words of Danish used in the performance and so it becomes easy to translate into other languages).

In addition to the opera, a small interactive performance was also developed as a means to introduce the story to young audiences. Using the characters of Viola and her Mum, the scaled-down story, told in dance, song and play, is ideal for use in workshops for up to 25 children.



DEN JYSKE OPERA
www.jyske-opera.dk
info@jyske-opera.dk

WEST SIDE STORY



**BERNSTEIN AND SONDHEIM'S
MASTERPIECE OF MUSIC THEATRE OFFERS AN
OPPORTUNITY FOR YOUNG
PEOPLE TO EXPLORE THE ART OF THE STAGE
THROUGH A FAST-MOVING STORY OF TWO
STAR-CROSSED LOVERS.**

Composer:

Leonard Bernstein

Lyrics:

Stephen Sondheim

Librettist:

Arthur Laurents

Conductor:

Scott Alan Prouty

Stage Director/Costumes:

Charlotte Nessi

Scenographer:

Evandra Martins

Sound:

Technical team Théâtre du Capitole

Light/Set:

Gérard Champlon

Cast:

40 young people aged
between 13 and 20

Music:

Small ensemble- piano, flute, piccolo,
saxophones, clarinet, bass clarinet,
trumpet, cornet, trombone, drums,
percussion and double bass

Running time:

1 hour 15 minutes

Sung in:

English

text in:

French

Year of premiere:

2009/2010 season



A timeless story about two young people who meet and fall in love, but unfortunately come from different sides of a divided community. Their love is doomed because of the hatred and prejudice they are shown by family and friends. *West Side Story* transposes the story of Shakespeare's *Romeo and Juliet* to the streets of 1950s New York, where gang culture has taken a vicious hold.

This production was a collaboration between students from educational establishments in Toulouse, including young people studying arts disciplines and those without any stage experience. The principal soloists (Tony and Maria) were performed by two young Americans.

For many participants, the experience was a great success because it was a means for them to collaborate with professional artists, as well as to work in a team on a production that had relevance to their own experiences and lives.



THÉÂTRE DU CAPITOLE
www.theatre-du-capitole.fr

ZÉMIRE AND AZOR ZÉMIRE OCH AZOR



**A ROMANTIC-COMEDY
ADVENTURE SET ON AN ISLAND REIGNED
OVER BY A CRUEL AND TERRIBLE
BEAST, CHALLENGED BY A HEROIC YOUNG
GIRL WHO SETS OUT TO RELEASE HER FATHER
CONDEMNED TO DEATH.**

Composer:

André Grétry in a free adaptation
by Karl Johan Ankarblom

Librettist:

Jean-Francois Marmontel in a free
adaptation by Sophie Helsing

Conductor:

Martin Virin

Stage Director:

Josette Bushell-Mingo

Scenographer:

Jan Hedlund

Costumes:

Anna Kjellsdotter

Light:

Lennart Persson

**Theatrical and musical rehearsal
directors for children:**

Ann-Sophie Andersson and Bo
Johansson

Cast:

1 professional; 3 students from
the University College of Opera
and 40 children

Music:

15 professional musicians

Running time:

50 minutes

Sung in:

Swedish

Year of premiere:

2011



Zémire's merchant father Sander has been shipwrecked on an island in the middle of the sea. The island is reigned over by a dreaded beast called Azor. One day, Sander plucks a rose and Azor vows to punish him by putting him to death. Zémire longs to see the world, so when she hears of her father's fate she decides to embark on an adventure and save him. However, her meeting with Azor doesn't exactly go as planned. This operatic adventure is set to lively music by 18th century French composer Grétry, in a free adaption by Karl Johan Ankarblom.

The original production grew out of a community project set in the Tensta suburb of Stockholm. Opera was

incorporated into the daily curriculum for local schoolchildren for a year, before the company staged the production on site. *Zémire and Azor* was also filmed in 3D and shown to over 6,000 children in cinemas all over Sweden.



KUNGLIGA OPERAN
www.operan.se
unga@operan.se

A

Austria

- 52** LYNX, THE LYNX
LYNX, DER LUCHS
Landestheater Linz

B

Belgium

- 20** THE BRUSSELS REQUIEM
La Monnaie/De Munt
- 82** VIOLETTA, AN ALTERNATIVE
TRAVIATA / *VIOLETTA, UNE
AUTRE TRAVIATA*
Opéra Royal de Wallonie

D

Denmark

- 84** VOLAPYK
Den Jyske Opera

E

Estonia

- 78** THE SMUGGLED LOVE
ARMASTUS SALAKAUBAKS
Rahvusoper Estonia

F

France

- 8** THE ABDUCTION FROM THE
SERAGLIO
L'ENLÈVEMENT AU SÉRAIL
Opéra de Rouen Haute-Normandie
- 10** ALADDIN AND HIS MAGIC LAMP
*ALADIN OU LA LAMPE
MERVEILLEUSE*
Opéra national du Rhin
- 24** CHAT PERCHÉ, A RURAL OPERA
CHAT PERCHÉ, OPÉRA RURAL
Opéra national de Paris
- 26** THE CHILD AND THE SPELLS
L'ENFANT ET LES SORTILÈGES
Festival d'Aix-en-Provence
- 28** DIDO AND AENEAS
DIDON ET ENÉE
Cité de la musique
- 32** DO RE MI FLEA SO LA TI DO
*GRAT' MOI LA PUCE QUE J'AI
DANS L'DO*
Compagnie Minute Papillon
- 34** DOUCE AND BLUEBEARD
DOUCE ET BARBE-BLEUE
Opéra national de Lyon
- 44** LISTEN TO THE SILENCE -
A JOURNEY WITH JOHN CAGE

UN VOYAGE AVEC JOHN CAGE

Opéra de Lille

- 66** OPERA OF THE MOON
L'OPÉRA DE LA LUNE
Opéra de Dijon
- 72** 'RAMEAU PROJECT'
PLATÉE & LES INDES GALANTES
Les Talens Lyriques
- 76** SIEGFRIED AND THE
CURSED RING
SIEGFRIED ET L'ANNEAU MAUDIT
Ensemble Justiniana
- 86** WEST SIDE STORY
Théâtre et Orchestre national
du Capitole

G

Germany

- 12** ALI BABA AND THE FORTY THIEVES
ALI BABA UND DIE 40 RÄUBER
Komische Oper Berlin
- 58** MOMO
Junge Oper Stuttgart
- 62** MOSCOW CHERYOMUSHKI
MOSKAU TSCHERJOMUSCHKI
Junge Staatsoper Berlin
- 70** PUSS IN BOOTS
DER GESTIEFELTE KATER
Deutsche Oper am Rhein Düsseldorf
Duisburg

I

Italy

- 30** DON'T CRY WOLF!
LUPUS IN FABULA
Teatro Sociale di Como - As.Li.Co.
- 38** THE ELIXIR OF LOVE
L'ELISIR D'AMORE
Associazione Musicale Tito Gobbi
- 80** THE TALE OF AIDA
LA FIABA DI AIDA
Associazione Culturale Venti Lucenti

M

Malta

- 56** MALTESE FOLKTALES
Malta Association for
Contemporary Music

N

Netherlands

- 48** LITTLE RING / *RINGETJE*
De Nederlandse Opera/
Het Nationale Ballet

54 THE MAGIC PIANO

Holland Opera

Norway**16 ALL ABOUT MY FAMILY**

Bergen Nasjonale Opera

P**Portugal****14 ALIBABACH**

Companhia de Música Teatral

R**Russia****50 THE LOVE FOR THREE ORANGES**Moscow State Opera and Ballet Theatre
for Children and Young Audiences**S****Spain****46 THE LITTLE MAGIC FLUTE***LA PETITA FLAUTA MÀGICA*

Gran Teatre del Liceu

60 THE MOORISH QUEEN*LA REINA MORA*

Teatro de la Zarzuela

Sweden**64 MY MOTHER IS A DRAGON***MIN MAMMA ÄR EN DRAKE*

GöteborgsOperan

68 PS I WILL SOON BE HOME!*PS JAG KOMMER SNART HEM!*

Malmö Opera / Operaverkstan

88 ZÉMIRE AND AZOR*ZÉMIRE OCH AZOR*

Kungliga Operan

Switzerland**18 AMAHL AND THE NIGHT VISITORS***AM AHL ET LES VISITEURS**DE LA NUIT*

Opéra - Théâtre

40 GULLIVER, RETURN TO LILLIPUT*GULLIVER, LILLIPUT ALLER-
RETOUR*

Jeune Opéra Compagnie

U**United Kingdom****22 CAUTIONARY TALES!**

Opera North

36 THE ELEPHANT ANGEL

Scottish Opera

42 IMAGO

Glyndebourne

74 A REAL PRINCESS

Welsh National Opera

About RESEO

For over 15 years, RESEO, the European Network for Opera and Dance Education, has been the unique European network for education, participation and creative learning in opera and dance.

From large opera organisations to small companies, our members are driven by the desire to widen access, awaken curiosity, and create a connection with opera and dance for everyone!

Spread across 20 countries in Europe and beyond, RESEO's members form a diverse yet coherent network, experimenting with new concepts, sharing ideas, learning and working together. The network supports them in their overarching aim to firmly anchor opera into their local contexts and enhance their communities' sense of ownership.

A catalyst for development in the sector, RESEO creates a unique European working space, providing tools such as thematic conferences, invitations to innovative projects, specialist trainings, promotion of opera for children, research studies and publications.

RESEO is also active in the field of advocacy for opera and dance education and audience development towards the European institutions.

A non-profit organisation with offices in La Monnaie/De Munt opera house in Brussels, RESEO receives financial support from the European Commission's Culture programme since 2008.

**To order the
publication
or become a
member**

reseo@reseo.org
www.reseo.org

**Copyright
March 2013
RESEO**

ISBN 978-2-9600646-3-6

**All rights
reserved**

No part of this publication
may be reproduced,
stored in a retrieval system,
or transmitted in any form
or by any means electronic,
mechanical, photocopying,
recording or otherwise,
without a prior written
permission of RESEO.

**List of
contributors**

*RESEO wishes to thank the
following members for their
contributions:*

Jennika Antila
Naïs Bediat
Cécile Boasson
Koen Bollen
Rainer O. Brinkmann
Claire Cantuel
Michèle Cart
Chiara Casalbuoni
François Cattin
Julie David
Jane Davidson
Julia Dehais
Trine Dueholm
Marc Dunleavy
Margot Dutilleul
Maike Fölling
Violaine Fournier
Cecilia Gobbi

Nadine Grenzendörfer
Jappe Groenendijk
Marie Gueden
Maria Hjertner Ringblom
Birgitte Holt Nielsen
Joke Hoolboom
Rhian Hutchings
Niek Idelenburg
Agnès de Jacquelot
David Johansson
Flora Klein
Lucy Lowe
Michela Mannari
Anne Marguerin
Valérie Mazarguil
Charline Mohn
Helen Naulot-Molmerret
Anne-Sophie Noël
Anne-Kathrin Ostrop
Rahel Otsa
Almudena Pedrero
Anastasia Rakhmanova
Geir Rege
Helena Rodrigues
Artur Silva
Frédérique Tessier
Carme Trobalon
Valérie Urbain
Ruben Zahra

**Special
thanks to**

Justine Scandola
and Mathilde Vuidar
interns for RESEO –
for their commitment
to this project.

Published by

RESEO
Rue Léopold 23
B- 1000 Brussels

Designed by

pleaseletmedesign
and assistant:
Anouk Rebaud

**About
the editor**

Penny Simpson:
Penny Simpson is a
Wales-based journalist,
editor and novelist.
www.pennysimpson.com

Photo Credits

THE ABDUCTION FROM THE SERAGLIO

Frédéric Carnuccini

ALADDIN AND HIS MAGIC LAMP

Aladin et la lampe merveilleuse

OnR, Saison 2009-2010/Photo:

Alain Kaiser

ALI BABA AND THE FORTY

THIEVES

Bettina Stöß

ALIBABACH

CMT

ALL ABOUT MY FAMILY

Bergen National Opera (*Composer*

Atle Halstenen)

Magnus Skrede

(*Librettist Astrid Luisa Niebuhr*)

AM AHL AND THE NIGHT

VISITORS

Isabelle Meister

THE BRUSSELS REQUIEM

Linda Lovrovic

CAUTIONARY TALES!

Cinammon Haigh (drawing) -

Robert Workman (production
images)

CHAT PERCHÉ A RURAL OPERA

photo *Xavier Pinon*

Opéra national de Paris

THE CHILD AND THE SPELLS

Patrick Berger ArtcomArt

DIDO AND AENEAS

Daniel Bardou

DO RE MI FLEA SOL LA TI DO

Karine Zibaut

DON'T CRY WOLF!

Elisabetta Molteni

DOUCE AND BLUEBEARD

Michel Cavalca

THE ELEPHANT ANGEL

Tommy Ga-Ken Wan

THE ELIXIR OF LOVE

Tiziana Ciliani

GULLIVER, RETURN TO LILLIPUT

Pablo Fernandez

IMAGO

Robert Workman

LISTEN TO THE SILENCE -

A JOURNEY WITH JOHN CAGE

Muziektheater Transparant

THE LITTLE MAGIC FLUTE

Antoni Bofill

LITTLE RING

Hans van den Bogaard

THE LOVE FOR THREE ORANGES

Elena Lapina

LYNX, THE LYNX

Reinhard Winkler

THE MAGIC PIANO

Ben van Duin

MALTESE FOLKTALES

Nel Pace (illustration)

Stephen Buhagiar (pictures)

MOMO

Mascha Schubert

THE MOORISH QUEEN

Fernando Marcos

MOSCOW CHERYOMUSHKI

Thomas Bartilla

MY MOTHER IS A DRAGON

Thomas Harrysson

OPERA OF THE MOON

Gilles Abegg

PS I WILL SOON BE HOME!

Petra Carlsson Thyrvin

PUSS IN BOOTS

Frank Heller

“RAMEAU PROJECT” PLATÉE

& LES INDES GALANTES

Bénédicte Hertz

A REAL PRINCESS

Brian Tarr

SIEGFRIED AND THE CURSED

RING

Siegfried et l'anneau maudit

copyright Opéra national de

Paris (costumes *Jérôme Kaplan*)

THE SMUGGLED LOVE

Madli-Liis Parts

THE TALE OF AIDA

Maddalena Ammannati

VIOLETTA, AN ALTERNATIVE

TRAVIATA

Jacques Croisier (left picture)

Olfa Chedli (right picture)

VOLAPYK

Anders Bach

Den Jyske Opera

WEST SIDE STORY

Patrice Nin

ZÉMIRE AND AZOR

Alexander Kenney

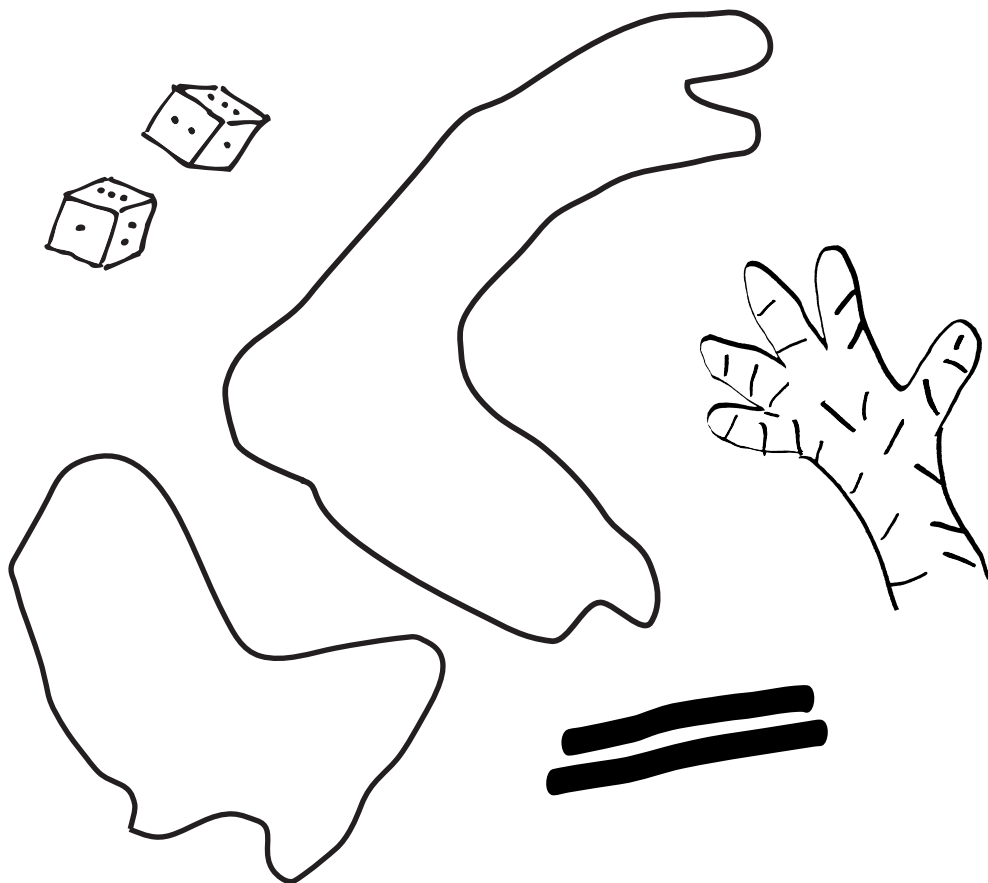
AMAZE ME

OPERA FOR YOUNG AUDIENCES IN EUROPE

Discover a European “best of” of productions for young audiences, both of new creations and repertoire revisited. Of well known stories – and contemporary subject matters. Of participatory operas, cross-arts adventures, small formats and main-stage productions. Find out more about productions for teens, for children, and even for toddlers. And most often, it is a production that is of interest to all ages, in which every audience member will be swept away by a different sense of wonder, where quality is revealed.

This book is a showcase of one of the most rapidly evolving sectors in the domain of opera, which is breaking free of preconceptions and experimenting new ways of creating operatic works: that of productions for young audiences. Strangely, however, visibility seems to be lacking on European level. Maybe it is a book like this that was lacking to date?

Discover a cutting-edge art form! Be inspired by an intriguing and colourful insight into amazing productions for young audiences throughout Europe.



This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



BNP PARIBAS



**BNP PARIBAS
FORTIS**



Education and Culture DG
Culture Programme