

JOHN ADAMS

WIDE OPEN OPERA

# NIXON IN CHINA





**WIDE  
OPEN  
OPERA**

**Wide Open Opera**

*Artistic Director:* Fergus Sheil

*Executive Producer:* Gavin O'Sullivan

PO Box 8602

Dublin 8

[www.wideopenopera.ie](http://www.wideopenopera.ie)

[f /wideopenopera](https://www.facebook.com/wideopenopera)

[@wideopenopera](https://www.instagram.com/wideopenopera)

**Board of Directors**

Michael Wall (*Chair*)

Rosemary Collier

Diego Fasciati

Stella Litchfield

Sara Moorhead

Gavin O'Sullivan

Fergus Sheil

**WIDE OPEN OPERA**

# **NIXON IN CHINA**

**Music by JOHN ADAMS**

**Libretto by ALICE GOODMAN**

Sung in English with English surtitles

**RTÉ National Symphony Orchestra  
Chorus of Wide Open Opera**

**11 May, 14 May, 17 May 2014  
Bord Gáis Energy Theatre**

Performances given by permission of  
Boosey & Hawkes Music Publishers Limited.

This production originated at Vancouver Opera  
and was first performed on 13 March 2010.  
The first performance of *Nixon in China* was on  
22 October 1987 at Houston Grand Opera.

This production is being recorded by RTÉ lyric fm  
for future broadcast.

---

# WELCOME



I'm delighted to welcome you to the Bord Gáis Energy Theatre tonight for Wide Open Opera's presentation of John Adams's *Nixon in China*. This opera is our second production in this theatre, following on from our highly acclaimed 2012 inaugural production of Wagner's *Tristan und Isolde*.

In less than two years of operation, Wide Open Opera has already made a highly significant contribution to opera in Ireland. Our *Tristan* set a new level of ambition for the Irish opera sector and became a very high-profile event. Through a series of radio documentaries and through our webcasting of the opening night in partnership with Platform Ireland, the opera reached out to new audiences in Ireland and in 52 countries, drawing ecstatic tweets from Japan to Peru.

In 2013 we presented two new operas by Irish composers. *The Alma Fetish* by Raymond Deane (music) and Gavin Kostick (text) was given in concert in the National Concert Hall in September with the RTÉ National Symphony Orchestra. It featured projections of visuals by artist Pauline Bewick who had proposed the story for the opera, and was broadcast on RTÉ lyric fm.

Later in 2013 we teamed up with NI Opera for a co-production of Gerald Barry's new opera *The Importance of Being Earnest*. This production began in Derry as part of the City of Culture celebrations, also receiving performances in the Grand Opera House Belfast, Cork Opera House and the Gaiety Theatre Dublin. It was rapturously received with five-star reviews in *The Guardian* and *The Irish Times*, and it won an Irish Times Theatre Award for Best Costumes.

*Nixon in China* is our fourth project and the most ambitious to date. We're excited to be presenting Vancouver Opera's critically acclaimed 2010 production to audiences in Ireland. We welcome the original creative artists to Dublin and we are delighted to introduce them to the Wide Open Opera team, including our cast, chorus, supernumeraries and dancers.

Once again we are honoured to partner with the RTÉ National Symphony Orchestra. The orchestra were universally celebrated for their work on *Tristan und Isolde* and they were instrumental in realising *The Alma Fetish*. Their commitment to *Nixon in China* is the bedrock on which our musical performance is built. I am personally delighted to be renewing our engagement with this remarkable group of musicians.

I would also like to acknowledge the support and partnership of the Bord Gáis Energy Theatre, particularly Stephen Faloon and Claire Whelan, who made the *Tristan* journey with us in 2012 and who have unstintingly supported this new project also. Their engagement with us has been absolutely crucial. I'd like to thank my

close colleagues Gavin O'Sullivan and Michael Kyle who have worked with me for the past 18 months to plan and deliver this production. I salute the work of the board of Wide Open Opera, who give their expertise and guidance most generously.

A huge team of about 200 people are responsible for tonight's production, of whom over 90% are Irish. I'm deeply grateful for the commitment, dedication and professional approach of each one. I'm very excited to bring international artists and creative teams to Ireland but I'm also proud that once again Wide Open Opera can demonstrate the ambition and achievement of our opera professionals here in Ireland.

I thank The Arts Council for their far-sighted support for major initiatives like this. I invite you to sit back and enjoy tonight's performance.

A handwritten signature in black ink that reads "Fergus Sheil". The signature is stylized with a large, looped 'F' and a cursive 'Sheil'.

**Fergus Sheil**  
Artistic Director  
Wide Open Opera

# CAST

*in order of vocal appearance*

Chou En-lai	James Cleverton
Richard Nixon	Barry Ryan
Henry Kissinger	John Molloy
Nancy T'ang (First Secretary to Mao)	Sharon Carty
Second Secretary to Mao	Imelda Drumm
Third Secretary to Mao	Doreen Curran
Mao Tse-tung	Hubert Francis
Pat Nixon	Claudia Boyle
Chiang Ch'ing (Madame Mao Tse-tung)	Audrey Luna
Chorus of officials, officers, politicians and comrades	

## Performance timings

Act I: 65 minutes

Interval 1: 20 minutes

Act II: 55 minutes

Interval 2: 20 minutes

Act III: 35 minutes

Members of the audience are requested to turn off all mobile phones and digital alarms.

Director	Michael Cavanagh
Conductor	Fergus Sheil
Set Designer	Erhard Rom
Costume Designer	Parvin Mirhady
Lighting Designer	Harry Frehner
Video and Projection Designer	Sean Nieuwenhuis
Sound Designer	David Sheppard
Choreographer	Jessica Kennedy

Assistant Director	Conor Hanratty
Assistant Conductor	Andrew Synnott
Chorus Director	Killian Farrell
Répétiteur	Mairead Hurley
Assistant Répétiteur	Richard McGrath
Stage Manager	Kevin Mullery
Deputy Stage Manager	Anne Kyle
Assistant Stage Managers	Bronagh Doherty, Richie O'Sullivan
Executive Producer	Gavin O'Sullivan
Production Manager	Michael Kyle
Chief Electrician	Kevin Smith
Wardrobe Supervisor	Clodagh Deegan
Wardrobe Assistant	Tara Lewis
Wig Designer	Stacey Butterworth
Wigs and Make-up Supervisor	Val Sherlock
Props Supervisor	Eimer Murphy
Props Assistant	Conleth Stanley
Master Carpenter	Nic Ree
Head Flyman	Pat Russell

Scenery constructed by The Blankenship Company for Vancouver Opera  
Costumes constructed by the Vancouver Opera Costume Shop

Surtitles by Stuart Tarbuck  
Programme edited by Áine Sheil

Wide Open Opera would like to thank DIT Conservatory of Music and Drama for rehearsal space and Trinity Church Network for their hospitality during rehearsals at The Exchange. We also acknowledge gratefully the assistance of the Abbey Theatre, Opera Theatre Company and James and Sylvia O'Connor.

# SYNOPSIS



## ACT I

Photographs by Timothy Matheson of the original staging of this production of *Nixon in China* by Vancouver Opera (2010) appear throughout the programme

### Scene 1

*February 21, 1972*

A detachment of Chinese troops is gathered at the Peking Airport airfield to welcome the presidential jet, *The Spirit of '76*, after its long flight from America. Premier Chou En-lai greets Richard and Pat Nixon as they ceremoniously descend the jet's ramp. As Nixon describes his flight and rhapsodises about the power and mystery of news, Chou introduces various Chinese officials. Henry Kissinger interrupts to inform Nixon that Chairman Mao Tse-tung wishes to meet with him immediately.

### Scene 2

Nixon, Chou and Kissinger are seated in Mao's study. The Chairman's three female secretaries help Mao make his entrance and assist him throughout the interview. Nixon attempts to set out his vision of peace between America and China, but Mao speaks in riddles, perplexing his guests with cryptic monologues. Chou, who has been closely monitoring the conversation for some time, at last stands up to signal the end of the meeting.

### Scene 3

At a lavish banquet in the Great Hall of the People, the Nixons and Chou enjoy the good food and strong drink. Chou presents a toast, full of praise for the Americans and hope for a peaceful co-existence. Nixon responds with a toast of his own, complimenting his hosts and recanting his previous opposition to China. As the toasting and drinking continues, the party becomes more relaxed and eventually veers towards the chaotic.

## Interval



## ACT II

### Scene 1

The next morning, Pat Nixon is taken on an official tour by her Chinese guides. Followed by reporters and curious citizens, she visits a glass factory, a health clinic, a pig farm, and a primary school. She is then led to the Summer Palace. Pausing at the Gate of Longevity and Good Will, she reflects on the grand possibilities of America's future with China. The tour moves on to the Ming Tombs, where ancient Chinese emperors were laid to rest.

### Scene 2

The Nixons and Mao's wife Chiang Ch'ing are at the Peking Opera to enjoy a performance of the ballet *The Red Detachment of Women*, a parable of good and evil that Chiang Ch'ing herself devised as a metaphor of China's recent revolutionary history. In the ballet, a peasant heroine, oppressed by an evil landlord, escapes, only to be caught again by his lackey, Lao Szu. The line between audience and performers blurs as Kissinger is seen to take on the role of Lao Szu, and events become further confused when the Nixons also find their way into the action. Suddenly, Chiang Ch'ing interrupts the proceedings to reassert her dominance – an echo of her role in the Cultural Revolution.

## Interval



## ACT III

It is the Americans' final night in Beijing. The Nixons, Mao and Chiang Ch'ing, Kissinger and Chou ruminate on the week's events. A sense of exhaustion and doubt is pervasive. It has become clear that, despite all the public displays, the relationship between China and the United States remains uncertain and irresolute. The six look back over their lives in an interlocking series of reflections and recreations. Finally Chou En-lai remains alone, wondering if Nixon's epic trip was truly worthwhile. He looks to the future and resolves to carry on.

*Synopsis reprinted with kind permission of Vancouver Opera.*





# JOHN ADAMS ON NIXON IN CHINA

As a child growing up in New Hampshire and having for a mother an old-school liberal Democrat, an active selfless party volunteer, I developed early on a fascination for American political life. The city of Concord, where I attended high school, was the nerve central of the presidential primary campaigns which rolled into town every four years, bringing with them the obligatory discharges of hot air, free canapés, and air-brushed, glad-handing candidates. I shook JFK's hand the night before he won the New Hampshire primary in 1960, and the first vote I ever cast was for the maverick Eugene McCarthy, whose 1968 campaign ultimately signalled the resignation

of Lyndon Johnson and the slow winding down of the Vietnam War. So it was somewhat of a natural fit when the topic of Richard Nixon, Mao Tse-tung, capitalism, and communism should be proposed to me as the subject for an opera. The idea was that of the stage director Peter Sellars, whom I'd met – in New Hampshire, fittingly enough – in the summer of 1983. I was slow to realise the brilliance of his idea, however. By 1983 Nixon had become the stuff of bad, predictable comedy routines, and it was difficult to untangle my own personal animosity – he'd tried to send me to Vietnam – from the larger historical picture. But when the poet Alice Goodman agreed to write a verse



libretto in couplets, the project suddenly took on a wonderfully complex guise, part epic, part satire, part a parody of political posturing, and part serious examination of historical, philosophical and even gender issues. All of this centred on six extraordinary personalities: the Nixons, Chairman Mao and Chiang Ch'ing (a.k.a. Madame Mao), Chou En-lai and Henry Kissinger. Was this not something, both in the sense of story and characterisation, that only grand opera could treat?

*Nixon in China* took two full years to complete. Throughout the composing I felt like I was pregnant with the royal heir, so great was the attention focused on it by the media and the musical community at large. The closer I came to completing the score, the more apparent it became that there would be no sneaking this opera out discreetly in workshop. As it turned out, an unstaged sing-through with piano accompaniment done in San Francisco five

months before the actual premiere attracted critics from twelve national newspapers and was even mentioned (and sardonically dismissed) by Tom Brokaw on the NBC Nightly News.

To my mind Alice Goodman's poem is to me one of the great as-yet-unrecognised works of American theatre. Her words are a summary, an incantation of the American experience, and her Richard Nixon is our presidential Everyman: banal, bathetic, sentimental, paranoid. Yet she does not deny him an attempt, albeit couched in homely metaphors of space travel and good business practice, to articulate a vision of American life.

Adrienne Lobel's set for the original Sellars production took its cue from Communist Chinese iconography. Reds, blues and greens were bright and unmodulated, imparting the look and feel of old propaganda literature

from the Cultural Revolution. The arrival of the Nixon delegation in Act I, a coup de théâtre worthy of *Aida* (which incidentally was playing in Houston concurrently with *Nixon*), featured an immense replica of Air Force One, the Presidential 747 from which Nixon, Pat and Kissinger descend to be greeted by a long line of identically clad Chinese officials. The second act ballet, *The Red Detachment of Women*, a study in agitprop dance, theatre and music, was based on a political ballet from the period of the Cultural Revolution that had been shaped and ideologically massaged by Madame Mao. Mark Morris's choreography featured the same absurd images of ballet dancers on point, dressed in the uniforms of the People's Revolutionary Army and brandishing rifles. In composing for this scene I set for myself the equally absurd goal of making it sound as if it were the creation of a committee of composers, none of whom was sure of what the other was doing. This followed the line of the tradition of creating 'people's' art.

Nixon's 1972 trip was in fact an epochal event, one whose magnitude is hard to imagine from our present perspective, and it was perfect for Peter Sellars's dramatic imagination. *Nixon in China* was for sure the first opera ever to use a staged 'media event' as the basis for its dramatic structure. Even at his young age in 1987, Peter showed a deep understanding for the way in which people in power managed to keep themselves there. He understood brilliantly how dictatorships on the right and on the left throughout the century had carefully managed public opinion through a form of public theatre and the cultivation of 'persona' in the political arena. Both Nixon and Mao were adept manipulators of public opinion, and the second scene of Act I, the famous meeting between Mao and Nixon, brings these two complex figures together face to face in a dialogue that oscillates between philosophical sparring and political one-upmanship.

Of particular meaning to me were the roles of the two principal women, Pat and Chiang Ch'ing. Both wives of politicians, they represented the ying and the yang of the two alternatives to living with someone immersed in power and political manipulation. Pat was the ideal, the quintessence of 'family values', a woman who stood by her man (preferably a foot or two in the background), embraced his causes and wore a gracious if stoic smile through a long career that could only have seen countless bouts of depression and crushing humiliation. Chiang Ch'ing began her career as a movie actress and only later enlisted in the Party, accompanying Mao on the gruelling Long March and ultimately becoming the power behind his throne, the mind and force behind that hideous experiment in social engineering, the Cultural Revolution. In the music I composed for these two women I tried to go beyond the caricature of their public personae and look at the fragility of each's relationship to her spouse. In Act II we see each in her public role: Pat is the perfect diplomatic guest, being treated to a whirlwind tour of the city and 'loving every minute of it'. The shrill, corrosive Chiang Ch'ing interrupts the ballet to shout angry orders at the dancers and sing her credo of power and violence, 'I am the Wife of Mao Tse-tung'. But in the final act, the focus of both text and music is their vulnerability, their desperate desire to roll back time to when life was simpler and feelings less compromised. Indeed, all five of the principals are virtually paralysed by their innermost thoughts during this act. In the loneliness and solitude of his or her own bed, no one can avoid the feeling of regret, of time irretrievably lost and opportunities missed. It falls to Chou En-lai, the only one with a modicum of self-knowledge, to ask the final question: 'How much of what we did was good?'

Reprinted with kind permission of [www.earbox.com](http://www.earbox.com)

sky ARTS  
Ignition

THE RISE AND FALL OF THE CITY OF  
**MAHAGONNY**  
BERTOLT BRECHT ■ KURT WEILL

Fri 13 - Sun 22 JUNE 2014 **OLYMPIA THEATRE**

TICKETS €20 - €75 ☎ 0818 719 330  
[www.ticketmaster.ie](http://www.ticketmaster.ie) Booking fees apply

ROUGH MAGIC arts council the arts OPERATHEATRE COMPANY





# ALICE GOODMAN ON NIXON IN CHINA

Before *Nixon in China* was *Nixon in China*, it was 'the opera to be written in rhymed couplets'. Shortly after I acquired a telephone, I received a call from Peter Sellars asking whether I would be interested in writing the libretto for an opera, 'in couplets – John Adams says he wants couplets'. I said 'Yes', and put down the telephone. Not long afterwards Peter Sellars rang again to ask what I thought of *Nixon in China* as a title. I said I thought it was a perfect title, but that it had to be an heroic opera. I would not write it as a satire. That, I was informed, was exactly what John Adams had said. And so the matter rested, the form having evoked the title and the title the character of the opera.

A little more than a year later we met in Washington D.C. – almost equidistant from John Adams's home in California and mine in England – to work out the opera's structure. There were all the back issues of the various news magazines, and the tapes of the television newscasts; the beginning of our research. Once it was clear what exactly had happened on each of the six historic days (21-27 February 1972),

that the President had met with the Chairman on the first day, that the guards had started smiling on the second, that the Great Wall was viewed on the fourth, and so on, we began to simplify. The opera would have three acts, the first comprising three scenes, the second, two, and the third, one. We gave the characters voices: Mrs Nixon would be a lyric soprano, and Chiang Ch'ing a coloratura, and Mao's secretaries would have lower voices and sing backup. We discussed the atmosphere of each scene and worked out where the various arias and choruses would go.

When I got back to England, I resumed reading, relentlessly ignoring everything published after 1972 except for the Nixon and Kissinger memoirs. Having started out blissfully ignorant, I was not going to become wise after the fact. I read Agnes Smedley's biography of Chu Teh, Edgar Snow's *Red Star Over China*, *The Dream of the Red Chamber*, and the richly purple prose of Han Su-yin; the authorised edition of the *Selected Works of Mao Tse-tung*, not to mention his pamphlet on the arts and *A Single Spark Can Start a Prairie Fire*. I broke my ban

on books published after 1972 when I came across *We Will Always Remember Premier Chou En-lai* (1977), the memorial volume with essays by committees, and Roxane Witke's *Comrade Chiang Ch'ing*. Odd little biographies of Richard Nixon turned up, written while he was a congressman, or a senator, or vice-president, or wondering if he could possibly make a comeback after losing the California gubernatorial election of 1962. I began to collect translations of Mao's poems. And there was more: books, good, bad, and indifferent, pertinent or ostensibly irrelevant, magazine articles, newspaper clippings, photographs.

Certain facts became important: Mao's classical education, the way in which his writing takes the allusions of the Chinese literary pantheon, and its metre, and turns them to its own ends; his admiration of Western philosophy and the heroes of the American Revolution; Nixon's stint in the navy during the war, the fact that he was stationed on various Pacific islands, Mrs Nixon's letters to him, the poverty of her childhood, and the various rented accommodations of the early years of their marriage; the poverty of Chiang Ch'ing's childhood; Chou En-lai's insomnia. There was the Long March to be thought about, 'one year of almost continuous marching, totaling 6,000 miles', as Snow succinctly puts it, the epic feat of Mao's revolution – astonishing that it should have taken place as recently as 1935 – and the Chinese Communist Party's years in the wilderness in northwest China, and its various internecine feuds before the Second Civil War began in 1946 and ended with the taking of Peking three years later and the exile of Chiang Kai-shek. There were details of the famines of the first half of the century, echoed in the 1950s. And the Cultural Revolution. What can one say about that blood-bath on Platonic principles? And having said it, what can one say about the famines and the Long March? I pondered Nixon's love of history and his belief

in peace and progress, and I pondered the significance of the characters' ages: the Nixons, Kissinger and Chiang Ch'ing in late middle-age, Mao and Chou, two old men; all with the ambition of their youth either achieved or abandoned. I became more and more certain that every character in the opera should be made as eloquent as possible. Everyone should have a voice. It would be an heroic opera – that would be the character of the work – and an opera of character – that had become inevitable – and the heroic quality of the work as a whole would be determined by the eloquence of each character in his or her own argument.

In February 1985, greatly to everyone's relief, I wrote the first couplet. I think the last was written in December '86. During that time, and since, I discovered a fair amount about the nature of collaborative work. Choruses which I loved had to be cut for the greater good, and arias were composed and inserted. We disagreed violently about one thing and another, and while some of these disagreements were resolved, others were amicably maintained. There are places where the music goes against the grain of the libretto, and places where the staging goes against the grain of both. My Nixon is not quite the same character as John Adams's Nixon, and they both differ slightly from Peter Sellars's Nixon, not to mention James Maddalena's [the baritone who first performed the role]. My view of the Cultural Revolution is not the same as theirs, and theirs are not the same. I suspect we disagree about peace and progress. This collaboration is polyphonic. We have done our best to make our disagreements counterpoints; not to drown each other out, but, like the characters in the opera, each to be as eloquent as possible.

© Copyright 1987 by Alice Goodman. All rights reserved. Reprinted with kind permission of the author.





# A NOTE BY THE DIRECTOR, MICHAEL CAVANAGH

*History knows no resting  
places and no plateaus.*  
Henry Kissinger

In some respect, every work of art is a documentary. Every painting, sculpture, dance or story offers a peek into another time and place. Indeed, historians often look to a culture's artistic inventory for insights into the everyday life or epic events of another era. If you want a glimpse of Flemish peasant life in the 1560s, look no further than the paintings of Pieter Bruegel. Listening to the *1812 Overture* by Tchaikovsky will tell you not just about the defence of Russia against Napoleon, but how the Russian people felt about it. Even abstract work is often more than just imagery; it can be just as much an illustration of its originating culture's quest for (or tolerance of) an alternative point of view; just ask any member of the audience at the debut of Stravinsky's *Rite of Spring*.

The primary role of an artist, of course, is not to document but to interpret. Historians are condemned for taking liberties; an



artist is obliged to do so. Incongruously, this can make an artistic rendition of an event more honest than a so-called factual account. Anyone who recounts for others the events of the past does so with an opinion, no matter how objective or dispassionate they attempt to be. The creators of *Nixon in China*, John Adams, Alice Goodman and Peter Sellars, made no such attempt. They were unapologetically interpretive in their approach, so no-one needs to be on guard for a hidden agenda. Their aim was not just to echo the public voices of the people involved but to access their private, inner ones. Thus their retelling of this historic voyage can be taken at face – and voice – value. It is not trying to be a pure reflection of the events of those epic days but a refraction of them. After the composer and librettist, each subsequent member of the storytelling team – director, designers, conductor and performers – act like extra prisms, splitting the original vision of 'truth' into ever more impressionistic beams of light.

We shouldn't think of an opera like *Nixon in China* as a window to another time, but as a kaleidoscope. Each member of our audience will see and hear these colours in their own

way, and reassemble from them their own, personalised impressions. As such it becomes an invaluable contribution to the written (or sung) record of history. It becomes more than just an illuminated document of a turning point in history: it shines a light – many of them, in fact – on the ways in which we interpret our own transformative moments.

As stage director I am privileged – and greatly challenged – to be the one who aims and brings into focus many of these rays of brilliance. While I was unfamiliar with this work when I was offered the opportunity to develop this production by Vancouver Opera in 2010, I've since been in awe of and in love with this incredible piece of theatre. To be able to revisit my production in repetitions at the Lyric Opera of Kansas City, San Francisco Opera and now in Dublin, thanks to Wide Open Opera, has been a great gift. I've been able to evolve my interpretation, both for my own purposes and on behalf of the unique and wonderful casts, crews, conductors, orchestras and audiences with which I've been entrusted. It's been, and continues to be, a big responsibility and an enormous pleasure.

FRIDAY 6 JUNE 8pm  
National Concert Hall

RTÉ NATIONAL  
SYMPHONY ORCHESTRA

summer  
2014

The  
CLAUDIA BOYLE  
Summer Opera Gala





**"Unlike many singers, who over-calculate their charm and wit, Boyle rolls the dice in a big way and lands safely every time."** *Opera News, February 2014*

Fresh from her success at Danish National Opera, Claudia Boyle, one of Ireland's brightest soprano stars, takes a break from her busy international schedule working with luminaries such as Joseph Calleja, Kent Nagano, James Conlon and Ricardo Muti, to return for a solo evening of heavenly opera and dazzling singing.

Includes some of the very best of Italian, French and American opera, including Massenet's 'Méditation' (*Thaïs*), the dramatic 'Mad Scene' from Donizetti's *Lucia di Lammermoor*, Verdi's 'Sempre libera' (*La traviata*) and 'Caro nome' (*Rigoletto*), 'Depuis le jour' (Charpentier's *Louise*) and Bernstein's 'Glitter and be gay' (*Candide*).

John Finucane conductor

TICKETS €15, €25, €32, €40 (conc. €13.50, €22.50, €28.80, €36)

BOOKING (no fees): 01 417 0000 / [www.nch.ie](http://www.nch.ie) / [www.rte.ie/nso](http://www.rte.ie/nso)  

RTÉ   
*Live your Orchestras*

# A NOTE BY THE CONDUCTOR, FERGUS SHEIL

It's the sense of American optimism and the infectious energy of the score that has drawn me to *Nixon in China*. I first encountered the work at English National Opera in 2006 and have gone back to listen to it repeatedly in the intervening years.

You can't fail to be struck by the grandness of Nixon's gesture in visiting Communist China in 1972. At the height of the Cold War, perhaps only somebody with Nixon's Republican credentials could have pulled this off. Since then, history has chronicled Nixon's many faults in painful detail. Indeed his grand gesture may also have been part of his re-election campaign for later in 1972. But there's no doubt that in many ways, the visit was pioneering and far-sighted.

John Adams has risen to the task of translating these events into an opera. He and librettist Alice Goodman have created a work that highlights the heroic, that celebrates philosophical discussions, and that constantly elevates both the text and the music. Opera is a uniquely suitable medium for such an approach as the musical journey can sustain, punctuate and magnify the dramatic intention.

Adams is not afraid to create an opera that is born of the classical opera tradition. There are set-piece arias, stirring choral sections and elaborate vocal ensembles. Certainly the score demands singers of the highest calibre. Yet *Nixon* is also strikingly contemporary in its musical language, successfully creating a sound world all of its own.

The orchestra is notable for the inclusion of four saxophones, replacing both the horn and bassoon sections. Also unusual are the three keyboard players on both pianos and electronic keyboards, the latter with many different pre-programmed

President Richard Nixon  
meeting with Chairman Mao  
Tse-tung, Peking, China,  
February 1972

Mary Evans Picture Library/  
Everett Collection



sounds. The percussion section is more like an expanded drum-kit with a single player.

The effect of the instrumental choices is to create an amazing flexibility whereby the orchestra can sound like many different ensembles – sometimes a nightclub jazz band and on other occasions a cabaret group, old rock band or vintage film orchestra. Of course in larger moments with all instruments going full tilt it is very much a symphonic orchestra, but with a particular American accent because of the orchestration. The mood can range from nostalgic to euphoric.

Although the opera is set in China, Adams conspicuously avoids trying to recreate Chinese music. He doesn't even go as far as Puccini or Mascagni with their oriental tinges. Instead he uses different harmonies to highlight the differences between the countries. In very general terms, the USA is represented by the bright upbeat key of C major, while China is frequently associated with the more mercurial E minor.

## AMPLIFICATION AT THE OPERA... WHAT'S HAPPENING?

On the composer's instructions, the performers in tonight's performance are amplified with a range of microphones. They are mixed by our highly experienced sound designer David Sheppard.

Adams requests amplification for a number of reasons. The wind and brass sections of the orchestra (including the four saxophones) and the three keyboard players are all particularly busy throughout the opera, and the orchestral writing can be dense.

The amplification allows the singers to sing with this accompaniment without having to force their sound all evening. This allows for a greater array of musical inflection and shape. The amplification also allows the string section of the orchestra to be balanced against the louder wind and brass sections. Adams does not permit performances of the work without amplification.

The chords of C major and E minor are very closely related (just one note in the difference), but also very different. Adams's harmony throughout the score very often relies on shifting only one note in a chord to create an entirely different mood. He uses tonality, but moves from one key to another in his own unique way.

Frequently classed as a 'minimalist' composer, Adams does use repeated patterns when they are useful to him, but most of the opera could not be termed minimalist. The opening ten minutes of the opera is a great example of how he uses repeated motifs – in this case a rising scale of A minor – to build a long-term musical architecture. I hear this opening passage, right up to the tumultuous music for the landing of the airplane, as one long gesture of reaching out the hand of friendship across continents from one side of the world to the other.

The relevance of Nixon's gesture to our time is something that fascinates me. Nowadays, 'standing up' to enemies rather than extending the hand of friendship is perceived as politically savvy. Barack Obama was lambasted in 2008 for proposing talks with Iran. Indeed even Henry Kissinger joined the sabre-rattling in 2013, predicting nuclear war with Iran. George W. Bush's 'them and us' approach to foreign policy created an environment in which the extraordinary rendition and torture of those deemed suspect was possible. Even in 2014, it is questionable whether the vilification of Russia over its Crimean annexation is the approach that will yield best results.

Politically and artistically, this opera gives us a lot to think about. I hope that like me you will be captivated by the sweep of the historical gesture, that you will be transported by the musical beauty and that you will find the energy of the piece infectious. I hope tonight's performance introduces many people to this opera live in the theatre, and for others that it deepens the experience that they may previously have had of *Nixon in China*.



---

# BIOGRAPHIES

## MICHAEL CAVANAGH DIRECTOR



Michael Cavanagh has directed well over 100 main-stage productions at opera companies all over North America. After studies in Hamburg, Germany, he apprenticed at Vancouver Opera before launching his freelance career. He served as Artistic Director of Edmonton Opera for three seasons. He has written libretti for seven chamber operas that have been produced many times, and is actively involved in developing new works by others, including several for Queen of Puddings Music Theatre in Toronto. In June 2012 he made a highly successful debut at San Francisco Opera with his production of *Nixon in China*, which he developed as Vancouver Opera's presentation at the 2010 Olympic Winter Games. He has also directed at the ROH Covent Garden, Opera Philadelphia, Boston Lyric Opera, Opéra de Montréal and many other companies. Michael Cavanagh enjoys a busy teaching career as well, with regular appearances as director and drama instructor at many young artist programmes and universities. He was recently named Resident Producer/Director at the Opera on the Avalon young artist programme in St John's, Newfoundland. Upcoming productions include return engagements at the opera companies of Calgary, Austin and Vancouver. He will also be returning to San Francisco Opera with a new production of Carlisle Floyd's *Susannah*.

---

## FERGUS SHEIL CONDUCTOR



Fergus Sheil is founder and Artistic Director of Wide Open Opera, as well as in 2013 becoming Artistic Director of Opera Theatre Company. Fergus conducted Wide Open Opera's acclaimed 2012 production of Wagner's *Tristan und Isolde* (Bord Gáis Energy Theatre/Dublin Theatre Festival). He also conducted the world premiere of Raymond Deane's *The Alma Fetish* in concert for WOO in 2013. He has previously worked for Opera Ireland, Wexford Festival Opera, NI Opera, Lyric Opera Productions, Scottish Opera and Welsh National Opera in a wide range of repertory. For Carlow Local Authorities, he oversaw the commissioning and performance of *Shelter Me From the Rain* by Brian Irvine (music) and John McIllduff (text), which received the Allianz Business to Arts award for 'Best Use of Creativity in the Community' (2011). With Wide Open Music and the RTÉ NSO, Fergus led two tours of Ireland with the orchestra in 2013, one with Beethoven's Symphony No 9, the second with celebrity soloist Tasmin Little. He has also involved

---

## ERHARD ROM SET DESIGNER



the RTÉ NSO in community projects (*Merge* to mark the 600th anniversary of Drogheda) and youth initiatives (*Rain Falling Up*, 2012). Fergus has also conducted the Ulster Orchestra, the Irish Chamber Orchestra, the RTÉ CO, the Northern Sinfonia, the Royal Liverpool Philharmonic Orchestra, the State Choir Latvija and BBC Singers. Internationally, Fergus has undertaken engagements in the USA, Canada, South Africa, Australia, UK, France, Netherlands, Denmark, Sweden and Estonia.

Erhard Rom is an American scenic designer who has designed sets for nearly 200 productions. His work has been seen at San Francisco Opera, Seattle Opera, Vancouver Opera, The Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, Syracuse Stage, Geva Theatre Center, Shakespeare Santa Cruz, Boston Lyric Opera, Florida Grand Opera, Opéra de Montréal, Atlanta Opera and Wolf Trap Opera among many others. He has collaborated with many of the world's leading directors, including Francesca Zambello, for whom he designed the world premiere of the 2011 Glimmerglass Festival production of *A Blizzard on Marblehead Neck* with music by Jeanine Tesori and libretto by Pulitzer Prize-winning playwright Tony Kushner. Several of his designs have been featured in the Prague Quadrennial, an international exhibition of scenography and architectural design. His design work was also displayed in the Opera America Design Gallery as part of the opening of the new National Opera Center in Manhattan. Future engagements include a new production of *Susannah* for San Francisco Opera, *Silent Night* for Wexford Festival Opera and *Semele* for Seattle Opera. Erhard Rom is a member of United Scenic Artists, Local 829 and Opera America.

---

## PARVIN MIRHADY COSTUME DESIGNER



Parvin Mirhady is Head of the Costume Department of Vancouver Opera. Originally an educator in Iran, she moved to Canada over 30 years ago with the ambition of pursuing a career in fashion and design. Having established and run a successful design company for ten years, she began to work in the film industry and subsequently joined Vancouver Opera. She has been a design consultant for over 60 operas in the meantime.

---

## HARRY FREHNER LIGHTING DESIGNER



Harry Frehner is one of Canada's most respected lighting designers. He has designed more than 450 productions, covering the disciplines of opera, dance and theatre. His work, which has garnered many awards, has included world and national premieres in Canada and the USA.

---

## SEAN NIEUWENHUIS VIDEO AND PROJECTION DESIGNER



Sean Nieuwenhuis's designs for opera include productions of *Faust* (Metropolitan Opera), *Macbeth* (Minnesota Opera), *Nixon In China* (San Francisco Opera, Kansas City Lyric, Vancouver Opera), *The Magic Flute* and the world premiere of *Lillian Alling* (Vancouver Opera). Other design work for the stage includes ten seasons with Canada's Stratford Festival including productions of *The Who's Tommy*, *A Word or Two*, *Cabaret*, *Wanderlust*, *Man of La Mancha*, *Peter Pan* and *Don Juan*. Other regional productions include *Yoshimi Battles the Pink Robots*, *Sideways* (La Jolla Playhouse), *The Mountaintop* (Theatre Calgary) and *The Handmaid's Tale* (Royal Winnipeg Ballet). Touring projects have included the shows *Adam and Jamie: Behind the Myths*, *Alton Brown: Edible Inevitable Tour*, *Larry King: Standing Up* and *Kids In The Hall*. In the event and broadcast world, credits include the 2010 Paralympic Winter Games Opening and Closing Ceremonies and Michael Bublé's third Annual Christmas Special. In addition to his work for the stage, Sean's studio regularly designs and produces visual content for large-scale industrial shows.

---

## DAVID SHEPPARD SOUND DESIGNER



David Sheppard is a sound designer and sound artist. His work has taken him across the world and across genres, in collaborations with many leading orchestras, ensembles and opera houses, as well as rock and pop musicians, visual artists, dance and film creatives. He works closely with composers on helping them realise their ideas but he is also known as a sound installation artist and electronics performer in his own right. His partnership with Ian Dearden, Sound Intermedia, was founded in 1996 and quickly established itself in the contemporary music world. Their creative approach to using technology in music performance has seen them collaborate in many international projects, including most recently Stockhausen's helicopter string quartet for Birmingham Opera Company and La Monnaie de Paris; the multi-award-winning *Grimes On The Beach* for Aldeburgh Music; and Michel van der Aa's *Sunken Garden* for English National Opera and the Holland Festival. Later this year they will create sound designs for a new production of Francesconi's *Quartett* at the Linbury Studio Theatre, ROH Covent Garden. David is a principal player for the London Sinfonietta and a Fellow of the National Endowment for Science, Technology and the Arts, UK.

---

## JESSICA KENNEDY CHOREOGRAPHY



Jessica Kennedy is a choreographer and dance artist based in Dublin. She trained in the USA, Dublin and London, completing her degree in Dance and English Literature at Middlesex University, London. She has performed extensively with dance and theatre companies throughout Europe and the USA. She has worked in Ireland with Blast Theory, Brokentaklers, Myriad Dance, eX Ensemble, Orla Barry (Belgium) and in productions with the Abbey Theatre, Ark Theatre and Pavilion Theatre. She created the award-winning film *Motion Sickness* (2012), which has screened across 30 festivals worldwide, and has choreographed for and performed in films *Blind Runner* (Dance Ireland commission 2013/junk ensemble), *The Wake* (Oonagh Kearney 2013), *Dance Emergency* (TG4 2014), *Wonder House* (JDIFF 2012), *Her Mother's Daughters* (RTÉ 2010) and *Two Hundred Feet* (2009). Jessica is Co-Artistic Director of junk ensemble, creating multi-award-winning shows including *Dusk Ahead* (Dublin Theatre Festival/Kilkenny Arts Festival 2013), *The Falling Song* (UK and Irish tour 2014/Belfast Festival 2012/Dublin Dance Festival 2012), *Sometimes we break* (Tate London commission 2012), *Bird with boy* (Dublin Theatre Festival 2012/DFF 2011), *Five Ways to Drown* (Irish Tour 2012/Dublin Dance Festival 2010), *Pygmalion Revisited* (Aix-en-Provence commission 2010) and *Drinking Dust* (2008). She was awarded Best Female Performer for Dublin Fringe Festival 2006. Jessica was Dancer in Residence at RUA RED Arts Centre 2012/13 where she exhibited her gallery piece entitled *Walking on white lines*.

---

## BARRY RYAN RICHARD NIXON



Australian baritone Barry Ryan has performed with Europe's leading opera companies including the ROH Covent Garden, La Scala Milan, the Opera Comique in Paris, the Paris Opéra (Bastille), the Deutsche Oper am Rhein Düsseldorf, the Flemish Opera Antwerp, the Komische Oper Berlin, Basel Opera and the Otono Festival Opera Madrid. He was a principal artist with the Cologne Opera from 1988 to 1992 and in 1993 made his Australian Opera debut in *Die Meistersinger von Nürnberg*. In 2007, he became a full-time soloist with Opera Australia and has since sung Marcello (*La bohème*), Sharpless (*Madama Butterfly*), Amonasro (*Aida*), Alex in the world premiere of *Bliss*, Sonora in *La fanciulla del West* and George Milton in Bruce Beresford's new production of *Of Mice and Men*. Guest appearances have included Pizarro (*Fidelio*) for Opera Queensland. In 2013, Barry Ryan sang the title role in *Nixon in China* for Victorian Opera and Gunther in *Der Ring des Nibelungen* for Opera Australia; he was also awarded the Order of Australia Medal for his services to music. In 2014, he sings Sharpless for Opera Australia in Sydney and Scully in the world premiere production of *The Riders* for Victorian Opera.

---

## CLAUDIA BOYLE PAT NIXON



Irish soprano Claudia Boyle graduated from the Royal Irish Academy of Music with first-class honours. She was subsequently an Opera Theatre Company Young Artist and a member of the prestigious Young Singers Project at the 2010 Salzburg Festival. Since Salzburg, Claudia has appeared at Wexford Festival Opera as La Comtesse (*La Cour de Célimène*) and Elena (*Il cappello di paglia di Firenze*), at the Komische Oper Berlin as Konstanze (*Die Entführung aus dem Serail*) and with the Philharmonia Orchestra as Hanna Glawari (*The Merry Widow*). With Teatro dell'Opera di Roma she has appeared as Cunegonde (*Candide*), as Konstanze, and in Paul Curran's production of *A Midsummer Night's Dream*. This season Claudia Boyle makes her role debut as Lucia (*Lucia di Lammermoor*) with Danish National Opera and appears as Dede (Bernstein's *A Quiet Place*) with Ensemble Modern under Kent Nagano. Last season she made her debut with NDR Radiophilharmonie Hannover under Eivind Gullberg Jensen and with the Deutsche Kammerphilharmonie Bremen under Paavo Järvi. She also appeared with the RTÉ NSO in an opera gala opposite Joseph Calleja. She was recipient of the Opera Prize at the 2010 's-Hertogenbosch International Vocal Competition and was awarded both First Prize and the Critics' Prize at the 2012 Concorso Maria Callas Verona.

---

## HUBERT FRANCIS MAO TSE-TUNG



Hubert (Hugh) Francis began the 2013/14 season with his appearance in the role of Herod (*Salome*) in a production by the State Opera of South Australia presented at the Adelaide Festival. He travels to Amsterdam to join De Nederlands Opera as First Croupier (*The Gambler*) and returns to the ROH Covent Garden, where he was a member of the young artist ensemble 2002–2004, for the role of Der Bucklige (*Die Frau ohne Schatten*) and Spoletta (*Tosca*), a role he has recorded on DVD with Angela Gheorghiu, Jonas Kaufmann and Bryn Terfel. Recent successes include his appearance as Vitek (*The Makropoulos Case*) at Finnish National Opera, and a tour of Germany and North America with London's Philharmonia Orchestra as Drum Major (*Wozzeck*) under the baton of Esa-Pekka Salonen. Hubert Francis previously appeared in Amsterdam as Thibault (*Les Vêpres Siciliennes*), a role he repeated at the Grand Théâtre de Genève, where he also sang the role of Goro (*Madama Butterfly*). Other UK credits include Chekalinsky (*The Queen of Spades*) at Welsh National Opera and Don Basilio (*Le nozze di Figaro*) at Grange Park Opera.



---

**AUDREY LUNA**  
**CHIANG CH'ING**  
**(MADAME MAO**  
**TSE-TUNG)**



Audrey Luna's performance as Ariel in Thomas Adès' *The Tempest* has garnered international acclaim. The DVD of the Metropolitan Opera's production, in which she was featured, was awarded a French Diapason d'Or, and the audio recording has won a 2014 'Best Opera Recording' Grammy Award. Engagements this season include returns to the Metropolitan Opera as Fiakermilli in Strauss's *Arabella* and to Pittsburgh Opera as Queen of the Night (*Die Zauberflöte*). She is making her debut with Opéra de Montréal in the title role of *Lakmé*, with San Francisco Symphony as Ariel in *Scenes from The Tempest*, and with Virginia Opera as Zerbinetta in *Ariadne auf Naxos*. Recent successes include Zerbinetta (Tanglewood Music Festival and Fort Worth Opera), Queen of the Night (Utah Opera and Lyric Opera of Chicago), *Carmina Burana* (National Philharmonic), soloist in Crumb's *Star Child* (American Symphony Orchestra at Carnegie Hall); Madame Mao (Lyric Opera of Kansas City); Ariel (Festival Opéra de Québec, also Orchestra dell'Accademia Nazionale di Santa Cecilia); soloist in Amy Beach's Grand Mass in E-flat Major and Debussy's *Martyrdom of St Sebastian* (National Philharmonic); and Najade in *Ariadne auf Naxos* (Metropolitan Opera). Future engagements include Olympia in *Les Contes d'Hoffmann* (Metropolitan Opera) and Ariel in *The Tempest* (Vienna State Opera).

---

**JAMES CLEVERTON**  
**CHOU EN-LAI**



British baritone James Cleverton studied at the Royal Scottish Academy of Music and Drama and with the Zurich International Opera Studio Young Artist Programme. He has appeared at the ROH Covent Garden, Salzburg Festival, Berlin State Opera, Zurich Opera, ENO, Glyndebourne Festival Opera, Glyndebourne on Tour, Opéra de Rennes, Theater Saint Gallen, Lucerne Theatre, Grange Park Opera, English Touring Opera, Garsington Opera, Opera Holland Park, Lyric Opera Productions, Mid Wales Opera, Iford Opera and the Oundle International Festival. On the concert platform he has performed the works of Handel, Haydn, Elgar, Mendelssohn, Orff and Verdi as guest soloist with orchestras including the Royal Scottish National Orchestra, the Orchestra of Welsh National Opera, Orchestra of the Age of Enlightenment, English Chamber Orchestra, Scottish Chamber Orchestra, Basel Sinfonietta, Zürcher Kammerorchester and the Swiss Chamber Orchestra. He has a particular affinity for the music of Gilbert and Sullivan, and has performed all of the lead operetta baritone roles with companies such as D'Oyly Carte Opera, Buxton International Gilbert and Sullivan Festival, Zurich Operetta and Zurich Pocket Opera. Future engagements include returns to the ROH Covent Garden, Opera Holland Park, Garsington Opera, and his debut with the BBC Scottish Symphony Orchestra under Donald Runnicles.

---

**JOHN MOLLOY**  
**HENRY KISSINGER**



John Molloy has worked with many opera companies in Ireland and the UK, including Opera North, Opera Ireland, Lyric Opera Productions, Opera Theatre Company and D'Oyly Carte Opera. His operatic roles include Sarastro (*Die Zauberflöte*), Snug (*A Midsummer Night's Dream*), Figaro, Dr Bartolo and Antonio (*Le nozze di Figaro*), Colline (*La bohème*), Don Alfonso (*Così fan tutte*), Don Basilio (*Il barbiere di Siviglia*), Zuniga (*Carmen*), Dr Grenvil (*La traviata*), Il Re (*Aida*), Arthur (*The Lighthouse*), Truelove (*The Rake's Progress*), Sacristan (*Tosca*), Tiger Brown (*The Threepenny Opera*), Cholmondeley (*The Yeomen of the Guard*), Timur and Mandarin (*Turandot*), Bonze (*Madama Butterfly*), Leone (*Attila*), High Priest (*Nabucco*) and Count Ribbing (*Un ballo in maschera*). Recent concert appearances include the Australian premiere of *Van Gogh – The Opera* with Crash Ensemble at the Canberra International Festival of Music, Haydn's *Creation* in The Hague with Continuo Rotterdam, and Beethoven's *Missa Solemnis* with the Macau Orchestra and the chorus of Shanghai Opera House conducted by Tibor Bogányi. John has also appeared with the RTÉ NSO, RTÉ CO, Orchestra of St Cecilia, London Gala Orchestra and The Goldberg Ensemble.

---

**SHARON CARTY**  
**NANCY T'ANG**  
**(FIRST SECRETARY**  
**TO MAO)**



Irish mezzo-soprano Sharon Carty studied at the Royal Irish Academy of Music and the University for Music and Performing Arts, Vienna. She was also a member of the Opera Studio at Frankfurt Opera from 2010 to 2012. She returned to Frankfurt in the 2012/13 season to reprise her role as Aloès in the critically acclaimed David Alden production of Chabrier's *L'étoile*, as well as to sing Dido in the Barrie Kosky production of *Dido and Aeneas*. January 2014 saw her creating the role of Oscar in the world premiere of Fabrice Bollon's *Oscar und die Dame in Rosa* at Theater Freiburg. Her opera repertory includes Ruggiero, Maddalena, Suzuki, Cherubino, Hänsel and Sesto. Sharon enjoys a busy concert schedule, working regularly with orchestras such as the Wiener Akademie, Capella Istrapolitana, Camerata Ireland, RTÉ NSO, RTÉ CO, Irish Baroque Orchestra and Camerata Ireland. *The Stream in the Valley*, a Music Network-funded recording of English and Irish songs and duets by Benjamin Britten and other composers was released in March 2014 on the GENUIN label. Plans for 2014/15 include Annina in a new production of *Der Rosenkavalier* at Frankfurt Opera and Medoro in *Orlando* at Theater Freiburg under the direction of Julia Jones.

---

**IMELDA DRUMM**  
**SECOND SECRETARY**  
**TO MAO**



Born in Laois, Imelda Drumm studied with Ann-Marie O'Sullivan and Dr Veronica Dunne, and in 1997 was sponsored by Glyndebourne Opera to attend the National Opera Studio, London. She is currently in her final year of doctoral studies in Music in Performance with Dr Veronica Dunne (RIAM/DCU). Imelda has undertaken many international engagements, and has achieved particularly strong relationships with Glyndebourne Opera and Welsh National Opera. She has been a guest mezzo-soprano at WNO since 1998, performing over twelve principal roles with the company. In particular, she is known for the title role of *Carmen*, which she also performed to critical acclaim for Raymond Gubbay at the Royal Albert Hall, London (2002, 2005). She has won many national and international awards, including the Esso and Richard Lewis/Jean Shanks Glyndebourne Awards, and she was a finalist in the Veronica Dunne International Singing Competition. Her recordings include *Hansel and Gretel* for Channel 4 TV, *Jenůfa* under Charles Mackerras, and *Falstaff* with Bryn Terfel for Welsh TV station S4C. Since relocating to Ireland, new operatic roles have included Brangäne (*Tristan und Isolde*) with Wide Open Opera, and Azucena (*Il trovatore*), Amneris (*Aida*) and Ježibaba (*Rusalka*) for Lyric Opera Productions. Imelda recently sang the title role of *Carmen* in an Opera Theatre Company production that received a nomination for Best Opera in the 2013 Irish Times Theatre Awards.

---

**DOREEN CURRAN**  
**THIRD SECRETARY**  
**TO MAO**



Born in Derry, Doreen Curran studied music at the DIT College of Music, Royal Northern College of Music and the National Opera Studio. Her appearances include Ottavia (*L'incoronazione di Poppea*) for English National Opera and the Aldeburgh and Buxton Festivals, Mercedes (*Carmen*) for Glyndebourne Opera on Tour, Blanche (*The Gambler*) for Grange Park Opera, Zoë (*La fiamma*), Ernestina (*L'occasione fa il ladro*) and Penelope (*Clione*) for Wexford Festival Opera, Cherubino (*Le nozze di Figaro*) for Garsington Opera, Dorabella (*Così fan tutte*) for Opera Holland Park, Bradamante (*Alcina*) at the Aldeburgh and Buxton Festivals, Rosina (*The Barber of Seville*) for Opera Theatre Company, Mother (*Hansel and Gretel*) and Mary (*The Flying Dutchman*) for NI Opera, Farnace at the Landestheater Salzburg and Rodelinda for Iford Opera. Doreen Curran sings regularly in concert, and her repertoire ranges from Bach's *St Matthew Passion* and Beethoven's Symphony No 9 to Verdi's Requiem and Elgar's *Sea Pictures*. She has performed with the RTÉ NSO, RTÉ CO, European Youth Orchestra, Irish Chamber Orchestra, Royal Liverpool Philharmonic Orchestra and Ulster Orchestra. She gives regular Lied recitals throughout Ireland and England.

---

**CONOR HANRATTY**  
**ASSISTANT DIRECTOR**



Conor Hanratty is from Dublin. He has an MFA in directing Theatre and Opera from the University of California, Los Angeles. He trained in Dublin at the Samuel Beckett Centre, TCD, and as part of Rough Magic's SEEDS programme. He also studied in London and Tokyo. Recent productions include the Royal Irish Academy of Music's *Opera Briefs: Saints and Sinners* (Project Arts Centre), *No Escape* (Theatre of Memory Symposium, Abbey Theatre), *Losers* (Wexford Festival Opera), *POSTSCRIPT* (New Theatre, Fringe Festival), *Maria de Buenos Aires* (Cork Opera House), *Romeo and Juliet* (Second Age), *Opera Briefs* (The Lir), *FLATPACK* (Ulysses Opera Theatre), *Sequin Dreams* (Show in a Bag), *The Fever* (98.6 Productions), *Pains of Youth* and *Much Ado About Nothing* (UCLA) and *Caligula* (Rough Magic SEEDS3). Conor co-founded TEXT|messages in 2011, and directed *Twelfth Night* as part of the project's first round. As assistant director he worked on *Don Carlos* (Rough Magic – winner, Best Production, Irish Times Theatre Awards 2007), *Dialogues des Carmélites* (UCLA Opera) and *Cristina, Regina di Svezia* (Wexford Festival Opera – winner, Best Opera Production, Irish Times Theatre Awards 2013). Forthcoming engagements include a national tour of *POSTSCRIPT*, participating in the Young Artists Program at the Glimmerglass Festival and directing the 'Shortwork' double bill of Holst and Sullivan at this year's Wexford Festival.

---

**ANDREW SYNNOTT**  
**ASSISTANT**  
**CONDUCTOR**



Andrew Synnott is a Dublin-based composer/arranger/conductor and pianist. He was organ scholar in both Christ Church Cathedral and the Pro-Cathedral, Dublin, while studying Music at TCD. He has conducted for Opera Theatre Company (*The Marriage of Figaro*, *The Magic Flute*, *Il mondo della luna*, Michael Alcorn's *Orfeo*, *Bastien and Bastienne*, *Xerxes*, *Acis and Galatea*, *The Diary of Anne Frank*, Monteverdi's *Orfeo*, *Carmen*), Co-Opera (*La traviata*, *Carmen*, *Die Fledermaus*), Glashule Opera (*Die Zauberflöte*), Zêzere Arts Festival, Portugal (*Street Scene*), Royal Irish Academy of Music (*The Telephone*, *A Hand of Bridge*, *For a Look or a Touch*, *Greed* and *Sensational*) and the Brisbane Theatre Festival (*Johnno*). He has also conducted at the Buxton Opera Festival and Huddersfield Contemporary Music Festival. He is arranger and conductor for the popular stage show *Casta Diva* and his arrangements of *La bohème* and *The Magic Flute* have toured extensively in Ireland and the UK, most recently with English Touring Opera's UK tour of *The Magic Flute*. He has just completed his first opera, *Breakdown*, written in collaboration with playwright John Breen. Andrew has also written music for theatre (including the Abbey Theatre), dance and radio and has conducted for many theatre productions and musicals. A former artistic director and conductor of Crash Ensemble, a group he co-founded in 1997, Andrew is a member of the vocal faculty at the RIAM.



## KILLIAN FARRELL CHORUS DIRECTOR



Killian Farrell is currently a second-year student at Trinity College Dublin, where he is studying Music. He is the Musical Director of the Jubilate Choir, with whom he made his professional conducting debut in April 2011 in a performance of Bach's *St John Passion*, leading a cast of soloists headed by renowned baroque specialist John Elwes. He is the first Young Associate Conductor to be appointed by Opera Theatre Company, and he was also appointed Chorus Master for Lyric Opera Productions in May 2013. He has worked as assistant conductor and répétiteur on its recent productions of *La traviata* and *Rusalka* at the Gaiety Theatre, Dublin. In August he made his international conducting debut, leading *The Mikado* in Buxton, England. Oratorio engagements in 2013 included Bach's *St Matthew Passion*, Haydn's *Creation* and Britten's *St Nicolas* with the Orchestra of Saint Cecilia, and Handel's *Messiah* for the DIT Conservatory of Music and Drama. He made his conducting debut at the National Concert Hall, Dublin, in January 2014, leading DIT's productions of Puccini's *La bohème* and Lehár's *The Merry Widow*. Upcoming engagements include Chorus Director and Assistant Conductor for OTC/Rough Magic Theatre Company's production of Kurt Weill's *Mahagonny* in June 2014.

## MAIREAD HURLEY RÉPÉTITEUR



Mairead Hurley is Head of Vocal and Drama studies at the DIT Conservatory of Music and Drama. She studied piano under Rhona Marshall at the Royal Irish Academy of Music and Music at UCD, graduating from there with a BMus. Further studies include the répétiteur's course at the London National Opera Studio and a first-class honours MMus degree (performance) at the DIT Conservatory of Music and Drama. Mairead was Head of Music at Opera Ireland from 1998 to 2010 and has also worked for Wexford Festival Opera, Opera Theatre Company, Opera Northern Ireland and Lyric Opera. She performs regularly in recital at the National Concert Hall, Dublin, Wexford Festival, Boyle Festival and many more. In 2012 she made her debut at the prestigious Wigmore Hall in London. She has also officiated at many music festivals and masterclasses throughout Ireland. Opera Ireland's annual series of vocal masterclasses of 2001 culminated in a vocal recital in UCL Concert Hall, for which Mairead partnered the international baritone Sherrill Milnes. She also officiated for Gerhard Markson's very successful series of conducting classes in conjunction with the RTÉ NSO and Dublin Masterclasses.

# RTÉ NATIONAL SYMPHONY ORCHESTRA



## Principal Conductor: Alan Buribayev

The RTÉ National Symphony Orchestra plays a central role in classical music in Ireland through year-long programmes of live performances, schools and educational projects, broadcasts, recordings and new commissions.

Past seasons have included complete cycles of Mozart and Beethoven piano concerti, the complete cycles of Mahler, Shostakovich, Bruckner, Prokofiev, Beethoven and Schumann symphonies, Brahms piano concerti, a Brahmsfest, a Stravinsky retrospective, the orchestral song cycles of Mahler, Rachmaninov's complete works for piano and orchestra, world premieres of works by many Irish composers, participation in the first Dublin performances

of *Rain Falling Up*, acclaimed performances of *Tristan und Isolde* and performances of Beethoven's Symphony No 9 with community choirs in Carlow, Drogheda and Greystones.

The orchestra has been critically acclaimed at home and abroad for its recordings across a variety of labels including Naxos, Claves and the RTÉ lyric fm label. Recordings on the latter include *Finghin Collins: Mozart Piano Concertos*; the *Composers of Ireland* series, a landmark recording project funded by RTÉ and The Arts Council which, to date, has recorded works by Gerald Barry, Raymond Deane, Seóirse Bodley, Deirdre Gribbin, Ian Wilson, John Kinsella, and Stephen Gardiner and Kevin O'Connell; and recordings of selected orchestral works by Aloys Fleischmann, Frederick May and Seán Ó Riada.



2013–2014 includes a range of concerts at the National Concert Hall and around Ireland in Castlebar, Cork, Kilkenny, Limerick, Navan, Tullamore and Waterford. With in excess of 50 concerts, the orchestra welcomes over 50 international conductors, soloists and singers, with some 20 Irish soloists and conductors and five world premieres. It involves weekly concerts and pre-concert interviews and talks; musical discovery/educational concerts; concerts in celebration of Culture Night and RTÉ Big Music Week; a mentoring scheme for young musicians, open rehearsals and *Horizons*, the contemporary music series focusing on new music by Irish composers and the composers they admire.

New initiatives have included *Inside the Music* with the internationally acclaimed musicologist and broadcaster Stephen Johnson and RTÉ NSO Leader Emeritus, Alan Smale; *Big on Britten*, three concerts marking the centenary of Benjamin Britten; *Shakespeare in Music*, at the Abbey Theatre; a performance of Harrison Birtwistle's *Earth Dance* in the presence of the composer, in association with Trinity College Dublin's Music Composition Centre as part of the New Music Dublin Festival; and the world premiere of Raymond Deane's concert-staged opera *The Alma Fetish*, presented in collaboration with Wide Open Opera, The Arts Council and the National Concert Hall.

Summer 2014 presents lunchtime and evening concerts in June and July at the National Concert Hall, and an evening performance in Limerick in June to mark Limerick City of Culture 2014. Symphonic and operatic favourites, Hollywood blockbusters and music inspired by the Irish tradition all feature. Artists include Claudia Boyle, Sir James Galway, Bill Whelan, Catherine Leonard, John O'Connor, Hugh Tinney, Zoë Conway, Dermot Dunne, dancer Colin Dunne and rising stars Nadene Fiorentini, Rachel Kelly, Kelly Lonergan and Gyula Nagy.

To see a full listing of RTÉ National Symphony Orchestra events, find us online at:  
[www.rte.ie/nso](http://www.rte.ie/nso)  
[facebook.com/rtenso](https://facebook.com/rtenso)  
[twitter.com/rte\\_nso](https://twitter.com/rte_nso)



# RTÉ NATIONAL SYMPHONY ORCHESTRA

## First Violins

Helena Wood, Leader  
 Elaine Clark, Co-Leader  
 Sebastian Liebig, Principal  
 Claire Crehan  
 Audrey McAllister  
 David Clark  
 Sylvia Roberts  
 Brona Fitzgerald  
 Dara Daly  
 Karl Sweeney

## Second Violins

David MacKenzie, Section Leader  
 Elizabeth McLaren, Associate Principal  
 Mary Wheatley  
 Rosalind Brown  
 Melanie Cull  
 Evelyn McGrory  
 Elena Quinn  
 Magda Kowalska

## Violas

John Lynch, Associate Principal  
 Francis Harte, String Sub-Principal  
 Neil Martin  
 Áine O'Neill  
 Niamh Nelson  
 Errika Horsley

## Cellos

Martin Johnson, Section Leader  
 Polly Ballard, Associate Principal  
 Violetta-Valérie Muth, String Sub-Principal  
 Niall O'Loughlin  
 Una Ní Chanainn  
 Delia Lynch

## Double Basses

Dominic Dudley, Section Leader  
 Mark Jenkins, Associate Principal  
 Waldemar Kozak

## Flutes

Catriona Ryan, Section Leader  
 Sinéad Farrell

## Piccolo

Sinéad Farrell, Principal

## Oboes

Sylvain Gnemmi, Associate Principal  
 Deborah Clifford

## Cor Anglais

Deborah Clifford, Principal

## Clarinets

Matthew Billing, Principal  
 Fintan Sutton  
 John Forde

## Bass Clarinets

Fintan Sutton, Principal  
 John Forde

## Saxophones

Kevin Hanafin  
 Darren Hatch  
 Brendan Doyle  
 Peter Joyce

## Trumpets

Graham Hastings, Section Leader  
 Killyan Bannister  
 Colm Byrne, Principal

## Trombones

Jason Sinclair, Section Leader  
 Gavin Roche, Associate Principal

## Bass Trombone

Seán Fleming, Principal

## Percussion

Richard O'Donnell, Section Leader

## Keyboard

Mairead Hurley  
 Fergal Caulfield  
 Richard McGrath

## Interim General Manager

Aodán Ó Dubhghaill

## Marketing & Communications Manager

Assumpta Lawless

## Acting Marketing & Communications Assistant

Tracy McLoughlin

## Orchestra Manager

Debbra Walters

## Concert & Planning Co-ordinator

Heather McDougall

## Librarian

Niamh O'Connor

## Orchestra Administration Assistant

Norma O'Connor

## Senior Orchestral Assistant

Liam Hennessy

## Orchestral Assistant

Andy Dunne

# CHORUS AND COVER CAST

For this production of *Nixon in China*, Wide Open Opera has collaborated with the DIT Conservatory of Music and Drama and the Royal Irish Academy of Music to showcase students from both institutions as the majority of the chorus, and to offer advanced students opportunities to cover roles within the opera.

Wide Open Opera would like to acknowledge the strong support of both institutions for this production and we hope that the students have had a very positive experience through this collaboration.

In tandem with the rehearsals of the principal artists, chorus, supernumeraries and dancers, a complete cover cast has been rehearsed by Assistant Conductor Andrew Synnott, Assistant Director Conor Hanratty, Chorus Director Killian Farrell and Assistant Répétiteur Richard McGrath. This process culminated in a Cover Showcase Performance in the Bord Gáis Energy Theatre, with the RTÉ National Symphony Orchestra on 9 May 2014. Through this process, Wide Open Opera has been able to engage with a new generation of Irish opera singers, to offer them unparalleled challenges and experiences and to plant seeds for future collaborations.

## CHORUS OF WIDE OPEN OPERA

### Sopranos

Margaret Bridge (RIAM)  
Shauna Buckingham (DIT)  
Rachel Goode (DIT)  
Maria McGrann (RIAM)  
Chloe Morgan (DIT)  
Gabrielle Mulcahy (DIT)  
Muireann Mulrooney (DIT)  
Mary Sexton (DIT)

### Mezzo Sopranos

Leanne Fitzgerald (DIT)  
Elsbeth Hayes (DIT)  
Carolyn Holt (RIAM)  
Una MacCoille (DIT)  
Rachel Manning (DIT)  
Bríd Ní Ghrúagáin (DIT)  
Sinéad Ní Mhurchú (RIAM)  
Dominica Williams (DIT)

### Tenors

Shane Barriscale (DIT)  
Ernest Dines  
Ciaran Kelly  
Paul O'Connor (DIT)  
Peter O'Donohue  
Richard Shaffrey (RIAM)  
Ian Whyte (DIT)

### Basses

David Howes (DIT)  
Matthew Mannion (DIT)  
Rory Musgrave (RIAM)  
Kevin Neville (DIT)  
Shokri Raoof (RIAM)  
David Scott (DIT)  
Tim Shaffrey (DIT)  
Ciaran Wootten (DIT)

### Cover Cast

Richard Nixon	Rory Musgrave (Acts I, II)
	Ciaran Wootten (Act III)
Pat Nixon	Gabrielle Mulcahy (Act I)
	Margaret Bridge (Act II)
	Rachel Goode (Act III)
Mao Tse-tung	Richard Shaffrey
Chiang Ch'ing	Chloe Morgan (Act II)
	Maria McGrann (Act III)
Chou En-lai	David Scott
Henry Kissinger	David Howes
First Secretary	Sinéad Ní Mhurchú (Act I)
	Bríd Ní Ghrúagáin (Act II)
Second Secretary	Elsbeth Hayes (Act I)
	Dominica Williams (Act II)
Third Secretary	Rachel Manning

# DANCERS AND SUPERNUMERARIES


### Dancers

Roger Fernández Cifuentes  
Karen Gleeson  
Amaia Elizaran Letamendia  
Matteo Marchesi  
Diarmaid O'Meara  
Jaiotz Osa-Buenetxea  
Natasha Wade  
Sonia Zini

### Supernumeraries

Siobhán Bolton  
Aisling de Burca  
Magdalena A. Golden  
Leon Finegan  
Claire Ingraham  
Hugo Lau  
Hailey-Rose Lynch  
David Morgan  
William Morrison  
Katherine Murphy  
Noel Murphy  
Niamh Ní Lochlainn  
Jennifer O'Donovan  
Sabhín O'Sullivan  
Lauren Scully

## Collect a piece of Ireland



**Irish Stamp Year Book 2013**

The Irish Stamp Year Book 2013 contains the full collection of stamps and miniature sheets issued by An Post for 2013. This 52 page full colour hardback book features stunning photography and accompanying text on each stamp issue and will capture the attention of anybody that has an interest in Irish culture and heritage.

2013 was a very interesting year with the issue of many exciting stamps. Included amongst the issues were **Dublin – UNESCO City of Literature**, which features a full 224 word short story and **Contemporary Arts – Visual Arts**, which feature a range of challenging visual images. **John F. Kennedy 1917 - 1963** and the **Centenary of the General Lockout** are just two more of the dramatic subjects contained within the Irish Stamp Year Book 2013. This beautiful book, priced at just €65, would make a lovely addition to anyone's collection or a superb gift.

Order this product from:

The Philatelic Shop,  
GPO,  
Dublin 1  
(01) 705 7400  
or online at [www.irishstamps.ie](http://www.irishstamps.ie)

**ONLY €65**





dublin friends  
theatre of the  
festival festival

# the most vital role you can play

arts  
council  
ealaíon  
funding  
theatre  
artscouncil.ie

dtf

## become a friend

As a Friend of Dublin Theatre Festival you'll gain access to a wealth of benefits including priority booking, complimentary and discounted tickets and access to exclusive launches and events year round.

Join us today to avail of  
memberships starting from €115  
[www.dublintheatrefestival.com](http://www.dublintheatrefestival.com)  
+353 1 677 8439



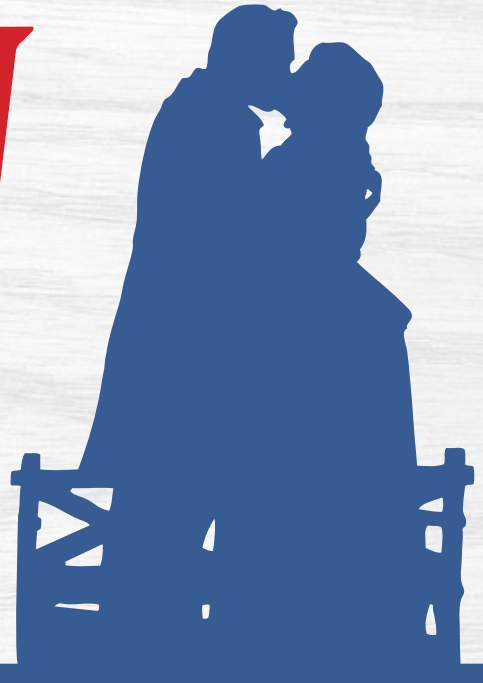
RTÉ  
lyric fm

WHERE LIFE SOUNDS BETTER  
96-99fm | ON MOBILE | ONLINE f t o



Wales Millennium Centre in collaboration with Cape Town Opera presents

# SHOW BOAT



Music by Jerome Kern Book and lyrics by Oscar Hammerstein II With the Cape Philharmonic Orchestra  
and the Cape Town Opera Chorus By arrangement with R&H Theatricals Europe



29 July – 2 August 2014

[bordgaisenergytheatre.ie](http://bordgaisenergytheatre.ie)



“Cape Town Opera’s chorus is quite magnificent.”

The Telegraph



The Daily Telegraph



Daily Express



Mail on Sunday



Financial Times



Sunday Express



# SINGIN' IN THE RAIN

12,000 LITRES OF WATER  
AT EVERY PERFORMANCE!



20 - 31 MAY

[ticketmaster](http://ticketmaster)

0818 719 377

[bordgaisenergytheatre.ie](http://bordgaisenergytheatre.ie)

Telephone & Internet bookings subject to €1.50 s/c per ticket up to €12; 12.5% over €12 (max €5.95) / Agents €2.00



# KBC GREAT MUSIC IN IRISH HOUSES



Programme of Events  
10th - 15th June 2014

## Tuesday June 10<sup>th</sup> at 8.00 pm

Killruddery House

Arabella Steinbacher (violin)

Robert Kulek (piano)

Supported by the Goethe-Institut

Tickets:  
€30 / €50

## Wednesday June 11<sup>th</sup> at 8.00 pm

Royal College of Physicians of Ireland

Richard Goode (piano)

Tickets:  
€15 / €20 / €30 / €50

## Thursday June 12<sup>th</sup> at 8.00 pm

Smock Alley Theatre

Olwen Fouéré

Heath Quartet

Tickets:  
€25

## Friday June 13<sup>th</sup> at 8.00 pm

National Botanic Gardens

Cuarteto Casals

Presented in association with the National Botanic Gardens

Tickets:  
€20 / €30

## Saturday June 14<sup>th</sup> at 12 noon

Waterways Ireland Visitor Centre

Michael Collins (clarinet)

Giovanni Guzzo (violin)

Michael McHale (piano)

Tickets:  
€12

## Saturday June 14<sup>th</sup> at 8.00 pm

Castletown House

Apollon Musagète Quartet

Macdara Ó Seireadáin (clarinet)

Supported by the Embassy of Poland

Tickets:  
€30 / €50

## Sunday June 15<sup>th</sup>

**The Dublin Musical Saunter**

The Little Museum of Dublin at 11.00 am

€10

Annette Cleary (cello), Aisling Drury Byrne (cello continuo)  
and David Adams (harpichord)

Dublin City Gallery, The Hugh Lane

Free Concert

at 12.00 noon

Michael Collins (clarinet) and Michael McHale (piano)

Smock Alley Theatre at 3.00pm

€10

Lynda Lee (soprano) and Andreja Mališ (harp)

Chapel Royal, Dublin Castle at 5.00pm

€10

William Dowdall (flute), Lisa Dowdall (viola)  
and David Adams (harpichord)

Chapel Royal, Dublin Castle at 7.30pm

€20

Anna Devin (soprano) and

Irish Baroque Orchestra Chamber Soloists

Chapel Royal, Dublin Castle at 9.30pm

€15

Michael McHale (piano)

Tickets for all concerts available from the National Concert Hall Box Office.  
Tel.: 01-417 0000 or online at [www.nch.ie](http://www.nch.ie)



KBC Great Music in Irish Houses, 65 Sandymount Road, Sandymount, Dublin 4.  
Administration Phone/Fax: 01-660 4492 [www.greatmusicinirishhouses.com](http://www.greatmusicinirishhouses.com)



DIT Conservatory of Music and Drama

**MMus (Opera)/MMus (Repetiteur)**

**DEADLINE EXTENDED**

New programme starting in September 2014!

This exciting new one-year programme is unique in Ireland! It's designed to give advanced, postgraduate singers and repetiteurs the highest level operatic training in preparation for entry to the profession.

Operatic performance and professional experience are built into the programme, giving you the opportunity to work with professional directors/conductors and help you towards your career in opera.

Auditions in May/June 2014

See our website for more details!

[www.dit.ie/conservatory/postgrad/opera](http://www.dit.ie/conservatory/postgrad/opera)





# MUSIC NETWORK

## MAKING LIVE MUSIC HAPPEN

Music Network is a professional arts organisation, funded by The Arts Council, committed to promoting, encouraging and funding the highest standards of music creation and performance throughout Ireland.

We deliver a continuous programme of exceptional live music in a range of genres throughout the country via our network of over one hundred partner promoters.

For concert listings or to subscribe to our monthly concerts e-newsletter visit [www.musicnetwork.ie](http://www.musicnetwork.ie)

Follow us on Twitter  
[www.twitter.com/musnetirl](http://www.twitter.com/musnetirl)

Like us on Facebook  
[www.facebook.com/musicnetworkireland](http://www.facebook.com/musicnetworkireland)



Netnakisum



Ferenc Snétberger Trio



Tasmin Little



Caoimhín Ó Raghallaigh  
Micheál Ó Raghallaigh  
Catherine McEvoy



Portico Quartet



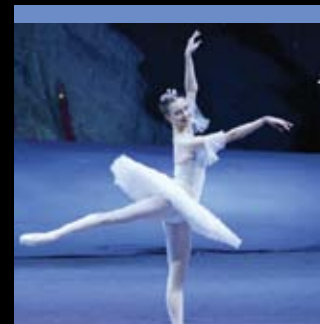
Zoe Rahman Trio

# cai

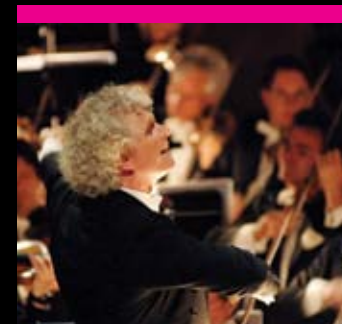
Classical Arts Ireland PRESENTS



THE  
MET  
LIVE IN HD  
FROM NEW YORK



THE  
BOLSHOI  
BALLET  
LIVE IN HD  
FROM MOSCOW



THE  
BERLIN  
PHILHARMONIC  
LIVE IN HD  
FROM BERLIN

## THE WORLD'S GREATEST OPERA, BALLET AND CLASSICAL MUSIC

LIVE BY SATELLITE TO YOUR LOCAL VENUE

See [www.classicalartsireland.com](http://www.classicalartsireland.com) for details,  
audio & video on all screenings and CAI's full programme



Join the CAI e-list and have a chance to win a fabulous

### WEEKEND FOR TWO IN NEW YORK

WITH TICKETS  
TO THE MET!

Prize includes return flights from Dublin, two nights accommodation in a luxury Manhattan hotel and two premium tickets to the The Met. Enter by joining the CAI email list at [www.classicalartsireland.com](http://www.classicalartsireland.com)

IN ASSOCIATION WITH



THE SUNDAY TIMES

Visit [www.classicalartsireland.com](http://www.classicalartsireland.com)

ARKLOW  
BELFAST  
CASTLEBAR  
CORK  
DUBLIN  
DROGHEDA  
GALWAY  
LETTERKENNY  
LIMERICK  
LISBURN  
SLIGO  
WATERFORD

The Met  
ropolitan  
Opera





# PIANOS PLUS

THE COMPLETE PIANO SPECIALISTS



Piano House, 9H Centre Point Business Park, Oak Road, Dublin 12.

GPS Co-ordinates (Latitude: 53.32261251 Longitude: -6.37085841)

OPEN 7 DAYS (Sunday 2.30pm - 5.30pm)

Tel: 01 409 7373

Email: [pianos@pianosplus.ie](mailto:pianos@pianosplus.ie)

[www.pianosplus.ie](http://www.pianosplus.ie)



facebook



MOZART

# THE MAGIC FLUTE

"Breathtakingly high musical and directorial standards....I've seen plenty of good *Flutes*: this was easily up with the best" ★★★★★ *Opera Now*



September 4th, Market Place Theatre, Armagh

September 6th, Strule Arts Centre, Omagh

September 10th & 11th, Lyric Theatre, Belfast

September 13th, Millennium Forum, Derry-Londonderry





The Royal Irish Academy of Music presents

# *Mozart at the Freemasons' Hall*

Freemasons' Hall, Molesworth Street  
May 19<sup>th</sup> & Tuesday 20<sup>th</sup> 2014 at 7.30 pm

**Director:** Catriona McLaughlin  
**Conductors:** Andrew Synnott and David Adams

A site-specific production - *Mozart at The Freemasons' Hall* – features scenes from Mozart's *Die Zauberflöte* and *Don Giovanni* performed by students of the RIAM in the fascinating home of the Grand Lodge of Ireland – Freemasons' Hall.

Tickets: €15

Presented in association with Grand Lodge of Ireland  
and Design for Stage & Screen at IADT Dunlaoghaire

Royal Irish  
Academy of  
Music

IRISH  
YOUTH  
OPERA

# THE RAPE OF LUCRETIA

Benjamin  
Britten

September 2014  
Wexford. Cork.  
Dublin. Dundalk.

[www.irishyouthopera.ie](http://www.irishyouthopera.ie)



EVERYMAN

# SUPPORT THE DEVELOPMENT OF WIDE OPEN OPERA

If you have enjoyed tonight's performance please keep in touch and help us develop some of our future plans.

## FUTURE PLANS FOR WIDE OPEN OPERA

At Wide Open Opera we have ambitious plans ahead. In the immediate future we are presenting a Dublin City Council commission of five short operas by Brian Irvine (music) and John McIllduff (text) to be performed in public spaces in Dublin City on 5 and 6 July 2014. Keep in touch with our website for details.

Later this year we will work with Lime Tree Theatre in Limerick on the development of a new opera as part of Limerick City of Culture 2014.

In 2015 WOO is partnering with Landmark Theatre Productions to produce the world premiere of a major new work by Donnacha Dennehy (music) and Enda Walsh (text) entitled *Gas*. This is planned to open at the Edinburgh International Festival in 2015, before coming to the Dublin Theatre Festival and a number of other international venues.

## WAYS YOU CAN SUPPORT WIDE OPEN OPERA

- 1. KEEP IN TOUCH** Join our mailing list by sending an email to [mailinglist@wideopenopera.ie](mailto:mailinglist@wideopenopera.ie) Like us on Facebook: [www.facebook.com/wideopenopera](http://www.facebook.com/wideopenopera) or follow us on Twitter: [@wideopenopera](https://twitter.com/wideopenopera)
- 2. GIVE US FEEDBACK** We would be very happy to hear your thoughts and suggestions via our website, Facebook or Twitter.
- 3. DON'T KEEP IT A SECRET** If you have enjoyed tonight's production, and would like to see more, spread the word. Tell your friends and colleagues, tell the media, tell politicians, tell The Arts Council.
- 4. FUNDRAISING AND DONATIONS** If you would like to donate towards a future production, or arrange a fundraising event, please contact us via our website [www.wideopenopera.ie](http://www.wideopenopera.ie)



**Culturefox.ie** is the definitive online guide to Irish cultural events, giving you complete information about cultural activities both here and abroad.

To find out what's on near you right now, visit **Culturefox.ie** on your computer or mobile phone.



**Download the FREE App**  
available now for:

iPhone | Android | Blackberry





