

THE CIVIL WARS - ROME
PHILIP GLASS



RADIO FILHARMONISCH ORKEST
GROOT OMROEPKOOR

HOLLAND FESTIVAL



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INFO

DATUM / DATE

do 19 juni 2014

Thu 19 June 2014

LOCATIE / VENUE

Muziekgebouw aan 't IJ

AANVANG / STARTING TIME

20.30 uur

8.30 pm

DUUR / RUNNING TIME

1 uur 55 minuten, inclusief een pauze

1 hour 55 minutes, including one interval

TAAL / LANGUAGE

Latijn, Italiaans, Engels zonder boventiteling

Latin, Italian, English without surtitles

INLEIDING / INTRODUCTION

door volgt Bart Hermans

19.45 uur

7.45 pm

UITZENDING / BROADCAST

Avondconcert, Radio 4

vr 20 juni, 20.00 uur

Fri 20 June, 8 pm

WEBSITES

www.philipglass.com

www.radiofilharmonischorkest.nl

www.grootomroepkoor.nl



PODCAST THE CIVIL WARS – ROME

<https://soundcloud.com/holland-festival>

CREDITS

MUZIEK / MUSIC

Philip Glass

LIBRETTO

Robert Wilson, Maita di Niscemi

DIRIGENT / CONDUCTOR

Dennis Russell Davies

ZANG / SINGERS

Sara Hershkowitz, sopraan *soprano*

(Snow Owl/Alcmena)

Cécile van de Sant, alt *alto*

(Earth Mother/Mrs. Lincoln)

Donald Kaasch, tenor

(Garibaldi)

Christian Miedl, bariton *baritone*

(Abraham Lincoln)

Jaco Huypen, bas *bass* (Hercules)

RADIO FILHARMONISCH ORKEST

1e viool *1st violin* – Elisabeth Perry

Joris van Rijn, Alexander Baev, Semjon

Meerson, Roswitha Devrient, Alberto

Facanha Johnson, Mariska Godwaldt, Josje

ter Haar, Julija Hartig, Kerstin Kendler,

Anna Korpalska, Pedja Milosavljevic, Gerrie

Rodenhuis, Peter Weimar

2e viool *2nd violin* – Casper Bleumers,

Eveline Trap, Sarah Loerkens, Ian van den

Berk, Esther de Bruijn, Michiel Eekhof,

Wouter Groesz, Annemarie van Helderer,

Renate van Riel, Nina de Waal, Frits

Wagenvoorde, Robert Honorits

altviool *viola* – Frank Brakkee, Huub

Beckers, Sabine Duch, Annemijn den

Herder, Erik Krosenbrink, Robert

Meulendijk, Lotte de Vries, Ewa Wagner,

Ruben Sanderse, Annemieke Huls,

cello – Michael Müller, Anton Istomin,

Winnifred Beldman, Crit Coenegracht,

Anneke Janssen, Ansfried Plat, Rebecca

Smit, Arjen Uittenbogaard

contrabas *double bass* – Wilmar de Visser,

Annika Hope, Jim Schultz, Sjeng Schupp,

Stephan Wienjus, Guus Grentzius

fluit *flute* – Ingrid Geerlings, Maïke

Grobbehaar

hobo *oboe* – Hans Wolters, Marjolein

Koning

klarinet *clarinet* – Arjan Woudenberg,

Esther Misbeek, Sergio Hamerslag

fagot bassoon – Jos Lammerse, Desirée van

Vliet

hoorn *horn* – Annelies van Nuffelen,

Frédéric Franssen, Laurens Otto, Rebecca

Grannetia

trompet *trumpet* – Hans van Loenen,

Raymond Rook, Hans Verheij

trombone – Jaume Gavilan Agullo, Victor

Belmonte Albert, Brandt Attema

tuba – Bernard Beniers

slagwerk *percussion* – Mark Haelderders

Vincent Cox, Esther Doornink

harp – Ellen Versney

GROOT OMROEPKOOR

sopraan *soprano*

Annelie Brinkhof, Elma van den Dool,

Daphne Druif, Loes Groot Antink, Anitra

Jellema, Mariëlle Kirkels, Judith Petra,

Margo Post, Maja Roodveldt, Annette de

Rozario, Mijke Sekhuis, Jolanda Sengers,

Henda Strydom, Liesbeth Vanderhallen,

Dorien Verheijden, Yuko Yagishita

alt *alto*

Yvonne Benschop, Femke de Boer, Noline

Bovens, Ans van Dam, Elsbeth Gerritsen,

Jose Kamminga, Anneke Leenman, Els

Liebrecht, Suzanne Meessen, Netty Otter,

Anjolet Rotteveel, Janneke Vis, Lisinka de

Vries, Harda van Wageningen, Anke

Zuithoff, Pierrette de Zwaan

tenor *tenore*

Alan Belk, Sebastian Brouwer, Kevin Doss,

Eyjólfur Eyjólfsson, Boguslaw Fiksinski,

Peter-Paul Houtmortels, Marius Kwaks,

Aart Mateboer, Ioan Micu, Matthew

Minter, Matthew Smith, Henk Vels, John

Vredeveldt, Richard Zook

bas *bass*

Gert-Jan Alders, Peter Duyster, Joep van

Geffen, Geert van Hecke, Henk van

Heijnsbergen, Palle Fuhr Jørgensen, Itamar

Lapid, Gilad Nezer, Ludovic Provost,

Mitchell Sandler, Lars Terray, Hans de

Vries, Nanco de Vries, Jan van Zelm

OP TAPE / ON TAPE

Laurie Anderson (Young Mrs. Lincoln)

Robert Wilson (General Robert E. Lee)

KOORDIRIGENT / CHORUS CONDUCTOR

Martin Wright

TECHNIEK / TECHNIQUE

Jan Panis

PRODUCTIE / PRODUCTION

NTR, Holland Festival

IN OPDRACHT VAN / COMMISSIONED BY

Opera di Roma

WERELDPREMIÈRE / WORLD PREMIERE

the CIVIL warS: a tree is best measured when it

is down. Act V – Rome section,

Rome, 26.3.1984

PROGRAMMA

Prologue

First Interlude

Scene A

pauze *interval*

Scene B

Second Interlude

Scene C

THE CIVIL WARS V: ROME

Philip Glass:

'I became an opera composer by accident.'

Wie ooit in de gelegenheid is geweest *Einstein on the Beach* bij te wonen, een opera uit 1976 van componist Philip Glass en regisseur Robert Wilson, kent het machtige gebaar waarmee deze twee topartiesten een zaal kunnen vullen. Drie uur lang, zonder onderbreking, ziet de toeschouwer een ambitieus toneelbeeld en hoort hij verzengende muziek. Een indrukwekkend en volstrekt origineel spektakel dat zindert en zoemt en je belevingswereld op z'n kop kan zetten.

En dat terwijl Glass naar eigen zeggen per toeval een operacomponist werd. 'When Bob and I did *Einstein on the Beach* it was only technically an opera, because the only place you could do it was an operahouse – you needed an orchestra pit and you needed fly space and wing space. I really had little intention of becoming an opera composer, and yet the writing I did in the first few operas – *Satyagraha*, for example – did, in fact, turn out to be suitable for the voice... I was very lucky! I didn't deserve to have written so well for the voice as I did then. I know much more about the voice now...' (1990).

Het eerstvolgende grote project na *Einstein on the Beach* waarin Philip Glass en Robert Wilson samenwerkten, was *the CIVIL warS: a tree is best measured when it is down*, begin jaren tachtig van de vorige eeuw. Het is een project met een bijzondere voorgeschiedenis.

Het oorspronkelijke idee van Wilson was een dagvullende performance op te zetten waarbij componisten, schrijvers en uitvoerenden uit verschillende landen betrokken zouden zijn. De regisseur liet zich voor zijn tekstmateriaal inspireren door foto's van de

Amerikaanse Burgeroorlog, gemaakt door Mathew Brady. Maar omdat Wilsons visie op het werk uitdijde tot Olympische proporties, werden de kunst en muziek van vele naties, en zo ook hun 'oorlogEN', onderdeel van het geheel. De uitvoering zou plaatsvinden tijdens het internationale kunstenfestival in het kader van de Olympische Spelen in Los Angeles, 1984. Dat plan strandde, en het *Gesamtkunstwerk* is nooit in zijn geheel uitgevoerd. Van de vijfdeelige opera die bestaat uit verscheidene secties waarin respectievelijk Minneapolis, Keulen, Rotterdam, Marseille en Rome vertegenwoordigd zijn, vindt vooral het laatste deel, *Rome*, heel af en toe zijn weg naar het podium. Het is ook op cd verschenen. De première van *Rome* vond plaats in maart 1984 in het Teatro dell'Opera di Roma, dat tevens opdrachtgever van het werk was.

Wilson werkte voor de 'Rome-sectie' samen met Glass en librettist Maita di Niscemi. De tekst bevat Spaanse, Engelse, Italiaanse en Franse onderdelen, onder meer gebaseerd op Seneca en oorlogsverhalen. Glass kwam er pas bij toen Wilson al een eind gevorderd was, tekst en beeld al had samengebracht en eigenlijk een opera zonder muziek had geconstrueerd. De componist ging passen en meten, en schreef zijn aandeel bij het gegeven materiaal voor vijf zangers, twee sprekers (vanavond te horen vanaf tape) en een klassiek symfonieorkest. Glass: 'What I prefer in a collaboration is to have all the other work in front of me. That becomes the source and the inspiration of theater.'

Rome bestaat uit vier delen: een proloog en drie scènes (A, B en C genoemd), waarin karakters als Snow Owl, Abraham Lincoln, Hercules en Garibaldi aantreden. In de proloog hoort de luisteraar wervelende openingsklanken, waarna Earth Mother, Snow Owl en Abraham Lincoln hun opwachting

maken en een vredige wereld bezingen. In Scène A horen we Giuseppe Garibaldi, strijder voor de eenwording van Italië. Indianen voeren met zijn soldaten een woeste dans uit op de treeplank tussen twee spaceshuttles. De tweede scène, B, staat in het teken van de Amerikaanse Burgeroorlog en vormt het centrale deel van de opera. Een spreker (in de rol van generaal Robert E. Lee) draagt tekstmateriaal uit oorlogsverhalen voor, begeleid door statig koper. Mary Todd Lincoln zingt, hoog en hypnotiserend. De flarden Italiaans, Spaans en Vietnamees die voorbijkomen, en de brede waaier aan talen herinneren aan het meervoud van de titel: *the CIVIL warS*. In de laatste scène, C, raken oorlog en heroïek op de achtergrond: de jonge mevrouw Lincoln komt aan het woord terwijl de muziek in rustiger vaarwater belandt.

Naast de kenmerkende fantasie en verbeeldingskracht van Robert Wilson, draagt het werk ook duidelijk de signatuur van Glass. Een muziektheatraal werk componeren en in *Rome* opvoeren, in opdracht van de opera aldaar; wat doe je als componist wanneer je wordt geconfronteerd met de eeuwenoude Italiaanse operageschiedenis? Bij jezelf blijven: in *Rome* horen we het glassiaanse wonder van kleur, accent en herhaalde en verschuivende ritmes, het typerende idioom van deze Amerikaan.

Frederike Berntsen
Bron: David Wright

BIOGRAFIEËN

Philip Glass (1937) is een Amerikaanse componist en pianist. Hij wordt beschouwd als grondlegger van de minimal music. Glass werd geboren in Baltimore, Maryland, en studeerde af aan de University of Chicago en de Juilliard School of Music in New York. In de vroege jaren zestig bracht hij twee jaar door in Parijs om daar te studeren bij Nadia Boulanger. Hij verdiende er wat geld door Ravi Shankars Indiase muziek over te zetten in westerse muzieknotatie. Weer terug in New York paste hij de oosterse technieken toe in zijn eigen muziek. In 1974 bracht Glass een aantal opvallende en vernieuwende projecten tot stand, waarbij hij een grote verzameling nieuwe muziek schreef voor zijn eigen Philip Glass Ensemble en voor de Mabou Mines Theater Company, waarvan hij medeoprichter was. Deze periode culmineerde in *Music in 12 Parts* (te zien in het Holland Festival van 2007) gevolgd door *Einstein on the beach*, de opera die hij in 1976 samen met Robert Wilson schreef en die een mijlpaal zou blijken. Sinds *Einstein on the beach*, onlangs nog in een herneming te zien bij de Nederlandse Opera, heeft Glass zijn repertoire uitgebreid met kamermuziek, orkest-werken en muziek voor opera, dans, theater en film. Zo maakte hij in de jaren negentig een trilogie van muziektheaterstukken, gebaseerd op de films van Jean Cocteau: *Orphée*, *La Belle et La Bête* en *Les Enfants Terribles*. Voor veel van zijn muziek ontving hij prijzen. Philip Glass is nog

altijd productief: tot zijn recente werken behoren de *Symphony No. 10* en de opera *The perfect American*. Glass verzorgt over de hele wereld lezingen, workshops en solo-optredens vanachter de toetsen, en hij treedt nog geregeld op met het Philip Glass Ensemble.

Dennis Russell Davies (1944) is een Amerikaanse dirigent en pianist. Hij studeerde piano en orkestdirectie aan de Juilliard School of Music in New York waar hij zijn doctoraat ontving. Davies is een bekend interpreter van hedendaagse muziek, waaronder het werk van Hans Werner Henze, William Bolcom en Philip Glass. Hij gaf opdracht voor nieuwe composities en heeft de eerste uitvoeringen geleid en opgenomen van vele stukken van nog levende componisten. Daarnaast beheerst hij ook het klassieke standaardrepertoire. Als dirigent en pianist heeft Davies meer dan tachtig opnamen gerealiseerd, waaronder Coplands *Appalachian Spring* met het Saint Paul Chamber Orchestra (waarvoor hij een Grammy Award won), Arvo Pärt's *Fratres* en *Miserere*, en vele van de opera's en symfonieën van Philip Glass, waaronder diens *Symphony No. 5*, die aan Davies is opgedragen. Davies is chef-dirigent van het Sinfonieorchester Basel en artistiek leider en chef-dirigent van het Bruckner Orchester Linz en de opera aldaar. Hij wijdde het nieuwe operahuis van Linz in met de wereldpremière van Glass' *The Lost* in april 2013. Sinds 2011 is Davies artistiek leider van het Orchestre Français

des Jeunes. Hij dirigeert dit orkest jaarlijks in de zomer en in de winter tijdens tournees door Frankrijk, Duitsland en Oostenrijk. Dennis Russell Davies is emeritus professor orkest-directie aan het Mozarteum in Salzburg en eredirigent van het Stuttgarter Kammerorchester. In de Verenigde Staten is hij eredirigent van het American Composers Orchestra, waarvan hij medeoprichter is, en Fellow van de American Academy of Arts and Sciences.

Martin Wright was artistiek leider van het Koor van de Nederlandse Opera van 2006 tot 2012. Van 1984 tot 1997 was hij koordirigent van de San Diego Opera en bekleedde hij vergelijkbare functies bij onder meer de Los Angeles Opera, de Arizona Opera, de Music Academy of the West, de Wolf Trap Foundation for the Performing Arts en het Rundfunkchor Berlin. Als zanger vertolkte hij meer dan dertig operarollen en trad hij concertant op met orkesten in de Verenigde Staten, Azië en Europa, alwaar hij in 1981 debuteerde tijdens het Holland Festival. Wright was muzikaal directeur van de San Diego Master Chorale en eerste gastdirigent van de Lyric Opera San Diego. Van 1993 tot 2002 was hij chef-dirigent van het Groot Omroepkoor, waar hij nog geregeld terugkeert als gast-dirigent. In 2009 was hij lid van de Faculteit van de Kurt Thomas Stichting voor koordirigenten. In 2010 heeft hij het Koor van de Shanghai Opera voorbereid voor Beethovens *Fidelio* en de *Negende symfonie* met het Hong Kong

Philharmonisch Orkest onder leiding van Edo de Waart. Hij werd in 2011 benoemd tot eredirigent van datzelfde koor. Ook werkte hij met het Koor van de Beierse Radio aan Tsjajkovski's *Yevgeni Onegin* onder leiding van Mariss Jansons. In 2013 heeft hij dit koor, samen met de koren van de NDR en WDR, voorbereid voor Wagners *Der Fliegende Holländer* met Andris Nelsons en het Koninklijk Concertgebouworkest. Wright maakte tweemaal deel uit van de jury van het Internationaal Vocalisten Concours. Met ingang van het seizoen 2013/2014 is hij benoemd als koordirigent van de Deutsche Staatsoper Unter den Linden in Berlijn.

De sopraan **Sara Hershkowitz** werd geboren in Los Angeles en woont momenteel in Berlijn. Ze studeerde aan de Manhattan School of Music. Van 2007 tot 2012 was ze als eerste solist verbonden aan de Opera van Bremen. Hershkowitz werd door het tijdschrift *Opernwelt* twee keer genomineerd als Singer of the Year. Ze heeft rollen vertolkt als Sophie in *Der Rosenkavalier* van Richard Strauss, Venus en Gepopo in Ligeti's *Le Grand Macabre*, de Infantin in Zemlinsky's *Der Zwerg*, Adele in Johann Strauss' *Die Fledermaus*, Zaide in *Zaide/Adama* van Mozart/Czernowin, Donna Anna in *Don Giovanni*, en Konstanze in *Die Entführung aus dem Serail*, beide opera's van Mozart. Voorts zong Sara Hershkowitz in diverse huizen de Koningin van de nacht in Mozarts *Die Zauberflöte*, de Governess in Brittens *The Turn*

of the Screw en Arminda in *La Finta Giardiniera* van Mozart. Ook zong ze de sopraanpartij in Brahms' *Ein deutsches Requiem* in de St. Petri Dom met de Bremer Philharmoniker, en was ze te horen in de titelrol van Johann Christian Bachs herontdekte opera *Zanaida* in het Wiener Konzerthaus met Opera Fuoco, een gezelschap waar Hershkowitz geregeld te gast is – in september 2012 is de eerste commerciële cd-opname van *Zanaida* uitgebracht op het Franse label Zig-Zag Territoires. Hershkowitz was lid van het project voor jonge zangers van de Salzburger Festspiele en van de Académie européenne van het Festival d'Aix-en-Provence. Zij ontving de Publieksprijs op de Klassik-Mania Vocal Competition in Wenen.

De Nederlandse bas **Jaco Huypen** studeerde koordirectie, muziektheorie, schoolmuziek en zang in Amsterdam en Hilversum en volgde masterclasses bij Elisabeth Schwarzkopf en anderen. Zijn zangstudie vervolgde hij bij de Amerikaanse tenor James McCray. Aan het begin van zijn zangerslooptaan was Jaco Huypen als solist verbonden aan de Opera van Gelsenkirchen en daarna aan het Staatstheater am Gärtnerplatz in München, waar hij te horen was als Commendatore in Mozarts *Don Giovanni*, in D'Alberts *Tiefland*, Wagners *Die Feen* en in een nieuwe productie van Moessorgski's *Khovanshchina*. Na zijn succes als Basilio (*Il Barbiere di Siviglia*) bij de Nederlandse Reisopera vertolkte hij aldaar tal van rollen. Bij De

Nationale Opera in Amsterdam was hij te horen in Pierre Audi's productie van Monteverdi's *Il Ritorno d'Ulisse in Patria*, Brittens *A Midsummer Night's Dream* en de wereldpremière van Guus Janssens *Hier*. Tot de sterpartijen van Jaco Huypen, die hij in verscheidene huizen in binnen- en buitenland ten gehore bracht, behoren Kaspar in *Der Freischütz*, Osmin in *Die Entführung aus dem Serail*, Dikoj in *Katja Kabanova* en Hunding in *Die Walküre*. Bij de Opéra National de Paris debuteerde hij in de wereldpremière van *Perela, l'homme de fumée* van Pascal Dusapin. Ook aan de wereldpremière van Dusapins *Faustus, the last night* werkte Jaco Huypen mee. Bij de Vlaamse Opera is hij een graag geziene gast in *Mabagomny, Parsifal, La Forza del Destino, Don Giovanni* en andere werken. Huypens concertrepertoire omvat het *Stabat Mater* van Szymanowski, Beethovens *Negende Symfonie* en *Missa Solemnis*, Verdi's *Requiem* en Berlioz' *L'Enfance du Christ*. Hij werkt veelvuldig met dirigenten als Ivor Bolton, Valery Gergiev, Hartmut Haenchen, Dmitri Jurowski, Kent Nagano, Edo de Waart en Jaap van Zweden.

De carrière van de Amerikaanse tenor **Donald Kaasch** bracht hem in de meest vooraanstaande theaters ter wereld. Hij zong leidende rollen en titelrollen bij De Nationale Opera, in het Teatro alla Scala, bij de Metropolitan Opera, in het Teatro Colón in Buenos Aires, het Grande Théâtre de Genève, de l'Opéra de Paris, TMP Châtelet en de Staatsoper in Zürich.

Tot zijn recente engagementen behoren *The Perfect American* (een wereldpremière van Glass) in het Teatro Real in Madrid en de English National Opera in Londen, *Aufstieg und Fall der Stadt Mahagonny*, eveneens in het Teatro Real, het Bolshoi in Moskou en het Megaron in Athene, Dallapiccola's *Il Prigioniero* bij De Nationale Opera, het Teatro Real en het American Symphony Orchestra in Lincoln Center, New York, *Elektra* in Brussel, Toulouse en Santiago (Chili) en *Salomé* in Luik. Kaasch is te horen in diverse opnames op verschillende labels, onder meer in Rossini's *Armida* met Renée Fleming, Stravinsky's *Oedipus Rex* onder leiding van James Levine en Lizsts *Christus*. Op dvd is Kaasch te zien in *Alceste*, een productie van de Opera in Stuttgart, *Saint François d'Assise* van De Nationale Opera en de Madrileense productie van *Aufstieg und Fall der Stadt Mahagonny*.

Christian Miedl werd geboren in Passau, Duitsland, waar hij de mastergraad behaalde van de opleiding International Business Studies. Tegelijkertijd studeerde hij liedkunst aan het Mozarteum in Salzburg en zang bij Margreet Honig in Amsterdam. Tot de prijzen die hij ontving, behoort de Oratorium-Liedprijs van de International Francisco-Viñas Voice Competition Barcelona. Miedl treedt geregeld aan in het Amsterdamse Concertgebouw, op het Lucerne Festival, in het Leipziger Gewandhaus, de Laeiszhal in Hamburg, tijdens de Mozartwoeke in Salzburg en

in het Cité de la Musique in Parijs. De bariton zong verschillende premières, waaronder Rihms *Der Maler träumt*, Ivan Eröds *Derde symfonie*, *Jerusalem* van Ennio Morricone en Peter Eötvös' nieuwe versie van *Atlantis*. Miedl werkte samen met Ensemble Intercontemporain, het Orchestre National de la Radio France, het Mozarteumorchester Salzburg, het AskolSchönberg en het Residentie Orkest. Hij zong onder leiding van dirigenten als Marc Albrecht, Pierre Boulez en Semyon Bychkov. Een aantal operahooftpunten: *Die Frau ohne Schatten* tijdens Miedls debuut in het Teatro alla Scala in Milaan en de titelrol in Viktor Ullmanns *Der Kaiser von Atlantis* in de Opéra de Lyon en in Valence, beide in 2012. Tot Miedls gastoptredens behoren die bij de Staatsoper in Hamburg, de Oper Bonn en de Oper Köln. Naast vele traditionele operarollen is ook Miedls opwachting in hedendaags repertoire zeer goed ontvangen, waaronder zijn vertolking van Malaspina in Sciarrino's *Luci mie traditrici* – de cd- en dvd-registratie is door The Guardian genomineerd als een van de beste opnames van het jaar.

De mezzosopraan **Cécile van de Sant** behaalde haar diploma Uitvoerend Musicus cum laude aan het Sweelinck Conservatorium te Amsterdam, waar ze studeerde bij Cora Canne Meijer. Daarna vervolgde ze haar studie in New York bij Marlena Kleinmann Malas. Van de Sant zong de meest uiteenlopende operarollen, waaronder La Messagiera en Proserpina in Monteverdi's

L'Orfeo bij de Bayerische Staatsoper in München, Speranza in het Teatro Liceu te Barcelona, Orfeo in Glucks *Orfeo ed Euridice* bij de Scottish Opera, *Iphigénie en Tauride* bij het Royal opera House, Covent Garden, Derde dame in *Die Zauberflöte* voor L'Opéra National de Paris en Rosswisse in *Die Walküre* bij De Nationale Opera. Daarnaast zong ze vele Händelrollen in onder meer San Francisco, New York en Londen. Cécile van de Sant heeft ook een uitgebreid concert- en oratoriumrepertoire met werken als Bachs *Matthäus-Passion*, *Hobe Messe* en *Weihnachtsoratorium*, Händels *Messiah*, Mahlers *Kindertotenlieder* en Rihms *Deus Passus*. Ze werkte daarin samen met de dirigenten Jan Willem de Vriend, Paul McCreesh, Neeme Järvi, Markus Stenz en anderen. Recente en komende engagementen, naast de rollen van Earth Mother/Mrs. Lincoln in Glass' opera *the CIVIL warS* in het Holland Festival, zijn het *Stabat Mater* van Pergolesi in de Victoria Hall, Genève, de *Alt-Rhapsodie* van Brahms in Duitsland, *L'Enfance du Christ* van Berlioz onder leiding van Jun Märkl met het Bergen Filharmonische Orkester, Erda in *Das Rheingold* in Rheingold op de Rijn, *Caligula* van Glanert in de ZaterdagMatinee in Het Concertgebouw en de titelrol in Vivaldi's *Juditba Triumpfans* in San Francisco.

Het **Radio Filharmonisch Orkest** (RFO) bezet een prominente plaats in het Nederlandse muziekleven. Door een onuitputtelijk streven naar de

hoogste artistieke kwaliteit en een uitgebalanceerde programmering groeide het momenteel honderd musici sterke orkest uit tot een van de beste orkesten van Nederland. Het orkest werd in 1945 opgericht door Albert van Raalte en werd nadien geleid door achtereenvolgens Paul van Kempen, Bernard Haitink, Jean Fournet, Willem van Otterloo, Hans Vonk, Sergiu Comissiona, Edo de Waart en Jaap van Zweden. In 2012 werd Markus Stenz aangesteld als chef-dirigent. De Amerikaanse dirigent James Gaffigan is vaste gastdirigent sinds het seizoen 2011-2012. Met ingang van augustus 2013 maakt het RFO deel uit van de Stichting Omroep Muziek, samen met het Groot Omroepkoor en de productie-afdeling van de concertseries van Radio 4 (NTR en AVROTROS). Het RFO werkte samen met befaamde gastdirigenten als Leopold Stokowski, Kirill Kondrashin, Antal Doráti, Riccardo Muti, Kurt Masur, Charles Dutoit, Mariss Jansons, Michael Tilson Thomas, Genady Rozhdestvensky, Peter Eötvös, Vladimir Jurowsky en Valery Gergiev. Het RFO levert belangrijke bijdragen aan de NTR ZaterdagMatinee en Het Zondagochtend Concert in het Amsterdamse Concertgebouw, en aan De Vrijdag van Vredenburg te Utrecht. Het RFO excelleert in bijzonder geprogrammeerde symfonische concerten en concertante opera-uitvoeringen, waarbij het regelmatig eerste uitvoeringen in Nederland en wereldpremières betreft. Naast de concerten in de omroepseries was het RFO

onder andere te horen op het Festival Musica 2008 en tijdens de BBC Proms 2011 in de Royal Albert Hall. Het orkest heeft een indrukwekkende plaat- en cd-catalogus opgebouwd. Op verschillende labels verschenen vanaf de jaren 70 legendarische grammofoonplaten met dirigenten als Leopold Stokowski en Antal Doráti. Onder leiding van Jean Fournet werd een serie cd's gerealiseerd met Frans repertoire. Opnamen van de complete symfonieën van Mahler onder leiding van Edo de Waart verschenen op cd, alsook een unieke Wagner-box en de complete orkestwerken van Rachmaninov. Cd's met werken van hedendaagse componisten als Jonathan Harvey, Klas Torstensson en Jan van Vlijmen werden onderscheiden met prijzen en eervolle vermeldingen. Met dirigent Mark Wigglesworth werden de symfonieën van Sjostakovitsj op cd vastgelegd, en onder leiding van Jaap van Zweden verscheen een Bruckner-cyclus. De live-registratie van Wagners *Parsifal*, in de NTR ZaterdagMatinee onder leiding van Van Zweden, werd onderscheiden met de Edison Klassiek 2012 in de categorie Opera.

Het **Groot Omroepkoor** is met zestig vocalisten het grootste professionele koor van Nederland. Sinds de oprichting in 1945 brengt het koor een breed repertoire, uiteenlopend van barok tot en met eigentijdse muziek. Voor de uitvoering van dit repertoire werkt het koor in wisselende bezettingen, afhankelijk van het werk en de wens van de dirigent. Het Groot Omroepkoor werkte samen met gastdirigenten als

Marcus Creed, Peter Dijkstra, Stefan Parkman en Kaspars Putniņš, met oude-muziek-specialisten als Frans Brüggén, Philippe Herreweghe, Nikolaus Harnoncourt en Ton Koopman. In het grote koorsymfonische repertoire en concertante operaproducties werd opgetreden onder leiding van dirigenten als Jaap van Zweden, Riccardo Chailly, Peter Eötvös, Sir Simon Rattle en Mariss Jansons. Het koor treedt veelal op met het Radio Filharmonisch Orkest in de concertseries van de publieke omroep, en wordt daarnaast met enige regelmaat uitgenodigd door het Koninklijk Concertgebouworkest, het Rotterdams Philharmonisch Orkest en de Berliner Philharmoniker. In de NTR ZaterdagMatinee voerde het koor vele wereldpremières uit, en werken van hedendaagse componisten als Ligeti, Boulez, Birtwistle, Kagel, Reich, Wagemans, Adès en Adams. Op cd's schittert het koor in een breed repertoire, met opnamen van onder meer Keuris, MacMillan, Mahler, Poulenc, Rossini en Wagner. De eerste officiële chef-dirigent was Kenneth Montgomery. Na hem waren respectievelijk Robin Gritton, Martin Wright, Simon Halsey en Celso Antunes chef-dirigent van het koor. Sinds het seizoen 2012-2013 is Gijs Leenaars chef-dirigent. Michael Gläser is vaste gastdirigent van het koor sinds september 2010. Vanaf augustus 2013 maakt het koor deel uit van de Stichting Omroep Muziek, samen met het Radio Filharmonisch Orkest en de productie-afdeling van de concertseries van Radio 4 (NTR, AVROTROS).

PROGRAMME NOTES

Philip Glass: 'I became an opera composer by accident.'

Those lucky enough to have witnessed composer Philip Glass and director Robert Wilson's 1976 opera *Einstein on the Beach*, will know the vigour with which these two world class artists can enthral an audience. For three full hours, without interruption, the public is captivated by an ambitious visual spectacle and bewitching music, an impressive and completely original performance which sizzles and electrifies, opening up entirely new worlds.

This is all the more impressive once you are aware that Glass, as he explained in 1990, became an opera composer by accident. 'When Bob and I did *Einstein on the Beach* it was only technically an opera, because the only place you could do it was an opera house – you needed an orchestra pit and you needed fly space and wing space. I really had little intention of becoming an opera composer, and yet the writing I did in the first few operas – *Satyagraha*, for example – did, in fact, turn out to be suitable for the voice... I was very lucky! I didn't deserve to have written so well for the voice as I did then. I know much more about the voice now...'

The next project which Glass and Wilson collaborated on after *Einstein on the Beach* was *the CIVIL warS: a tree is best measured when it is down*, in the early 1980's. It's a project with a very special history.

Director Robert Wilson's idea was to set up a day-long performance involving composers, writers and performers from many different countries. Wilson found his original inspiration in Mathew Brady's photographs of the American Civil War, but as his vision of the work expanded to Olym-

pian proportions, the art and music of many nations began to figure in it, and so did all of their 'warS'. The performance was conceived for the international arts festival that would accompany the Olympic Games in Los Angeles in 1984, but the project collapsed and the complete work was never performed in its entirety. Of the five parts which form the Gesamtkunstwerk – represented by Minneapolis, Cologne, Rotterdam, Marseille and Rome – the last part, *Rome*, is still performed every so often and has also been released on CD. The premiere of *Rome* was in March 1984 at the Teatro dell'Opera di Roma, which also commissioned the piece.

Collaborating on the Rome section with Glass and librettist Maita di Niscemi, the libretto contains Spanish, English, Italian and French parts, drawn mostly from the tragedies of the Roman playwright Seneca and a variety of war narratives. Glass entered the project at a late stage, when Wilson had already completed a great deal of work and had created virtually an entire opera without music. After timing the videotape, he set to work like a film composer, writing the music for five singers, two narrators (who can be heard from tape tonight) and a classical symphony orchestra. Glass: 'What I prefer in a collaboration is to have all the other work in front of me. That becomes the source and the inspiration of theatre.'

Rome consists of four parts, a prologue and three scenes (called A, B and C), in which various characters feature, including Snow Owl, Abraham Lincoln, Hercules and Garibaldi. The Prologue opens with turbulent sounds, after which Earth Mother, Snow Owl and Abraham Lincoln are introduced, singing of a peaceful world. In Scene A general Giuseppe Garibaldi, famous fighter for the unification of Italy, enters. On the footboard between two spaceshut-

tles, Hopi Indians perform a wild dance with Garibaldi's soldiers. Focusing on the American Civil War, the second scene, B, is the centrepiece of the opera. A narrator playing general Robert E. Lee reads from war narratives, accompanied by solemn brass. Mary Todd Lincoln is introduced, singing high, hypnotic notes. The fragments of Italian, Spanish, Vietnamese and other languages remind one of the plural in the title: *the CIVIL warS*. In the last scene, scene C, war and heroism take a backseat. Young Mrs. Lincoln speaks, while the music enters calmer waters.

As well as the characteristic imaginative force of Robert Wilson, the work also clearly bears the signature of Philip Glass. Commissioned by the *Rome* Opera to compose and perform a work of music theatre in the eternal city, surrounded by centuries of Italian opera history, Glass stayed true to himself. In *Rome* we hear the wonder of colour, accent and repetitive, shifting rhythms; the typical contemporary idiom of this great American composer.

Frederike Berntsen
Source: David Wright
Translation Frank van Lieshout

BIOGRAPHIES

The American composer and pianist **Philip Glass** (1937) is widely regarded as the founder of minimal music. Born in Baltimore, Maryland, Glass studied at the University of Chicago and the Juilliard School in New York. In the early 1960s he lived in Paris for two years in order to study with Nadia Boulanger. Whilst there he earned a little extra money by transcribing Ravi Shankar's Indian music into Western notation. Back in New York, he started to incorporate these Eastern elements in his own music. In 1974, Glass set up a number of significant, innovative projects, writing a large collection of new music for his own Philip Glass Ensemble and for the Mabou Mines Theatre Company, culminating in *Music in 12 Parts* (which was performed at the Holland Festival in 2007) and *Einstein on the Beach*, the groundbreaking opera he wrote with Robert Wilson in 1976. Since *Einstein on the Beach*, Glass has expanded his repertoire with chamber music, orchestral works and music for opera, dance, theatre and film. In the 1990s he created a trilogy of pieces for music theatre based on Jean Cocteau's films *Orphée*, *La Belle et La Bête* and *Les Enfants Terribles*. Glass has received many prizes in his career and is still productive, having recently composed his *Symphony No. 10* and the opera *The perfect American*. He still travels around the world, lecturing, giving workshops and performing both solo and with his Philip Glass Ensemble.

Dennis Russell Davies (1944) is an American conductor and pianist. He studied piano and orchestral direction at the Juilliard School of Music in New York, where he received his doctorate. Davies is a famous interpreter of contemporary music, most notably the music of Hans Werner Henze, William Bolcom and Philip Glass. He has commissioned, premiered and recorded numerous pieces by living composers, along with the standard classical works. As a conductor and a pianist he has made more than eighty recordings, including Coplands *Appalachian Spring* with the Saint Paul Chamber Orchestra (winning him a Grammy Award), Arvo Pärt's *Fratres* and *Miserere*, and many of the operas and symphonies by Philip Glass, including the *Symphony No. 5*, which is dedicated to Davies. Davies is chief conductor of the Basel Symphony Orchestra and artistic leader and chief conductor of the Bruckner Orchestra Linz and Linz Opera, inaugurating its new opera house with the world premiere of Glass' *The Lost in April* 2013. Since 2011, Davies has been artistic leader of the Orchestre Français des Jeunes, conducting the orchestra annually in the summer months and in winter on tours through France, Germany and Austria. Dennis Russell Davies is professor emeritus of orchestral direction at the Mozarteum in Salzburg and honorary conductor of the Stuttgart Chamber Orchestra. In America he has been made honorary conductor of the American Composers Orchestra, which he helped to establish, and a Fellow

of the American Academy of Arts and Sciences.

Martin Wright was the artistic director of the Chorus of the Netherlands Opera from 2006 to 2012. He was chorus master at the San Diego Opera and held similar posts with the Los Angeles Opera, the Arizona Opera, the Music Academy of the West, the Wolf Trap Foundation for the Performing Arts and the Rundfunkchor Berlin. As a singer he performed more than thirty opera roles and sang in many concert opera performances with orchestras in the United States, Asia and Europe, where he made his debut in 1981 at the Holland Festival. Wright was musical director of the San Diego Master Chorale and principal guest conductor of the Netherlands Radio Choir, with which he still regularly works as a guest conductor. In 2009 Martin Wright was a member of the Kurt Thomas Foundation for chorus masters. In 2010 he prepared the Chorus of the Shanghai Opera for Beethoven's *Fidelio* and *Ninth Symphony* with the Hong Kong Philharmonic Orchestra led by Edo de Waart. In 2011, he was appointed honorary conductor of this choir. Wright also worked with the Bayerischer Rundfunkchor (Choir of Bavarian Broadcasting) in Tchaikovsky's *Eugene Onegin* under the direction of Mariss Jansons. In 2013 he prepared this choir, along with the choirs of the NDR and the WDR, for Wagner's *Der Fliegende Holländer* with Andris Nelsons and the Royal Concertgebouw Orchestra.

Wright has twice been a member of the jury of the International Vocalist Competition in Den Bosch. From the start of the 2013-2014 season he has been appointed chorusmaster of the Deutsche Staatsoper Unter den Linden in Berlin.

Born in Los Angeles, the soprano **Sara Hershkowitz** currently lives in Berlin. She studied at the Manhattan School of Music. From 2007 until 2012 she was first soloist at the Opera of Bremen. Hershkowitz was twice nominated as Singer of the Year by the German opera publication *Opernwelt*. She has performed the roles of Sophie in *Der Rosenkavalier* by Richard Strauss, Venus/Gepopo in Ligeti's *Le Grand Macabre*, the Infanta in Zemlinsky's *Der Zwerg*, Adele in Johann Strauss' *Die Fledermaus*, Zaide in *Zaide/Adama* by Mozart/Czernowin, Donna Anna in Mozart's *Don Giovanni* and Konstanze in his Singspiel *Die Entführung aus dem Serail*. Hershkowitz has performed as the Queen of the Night in Mozart's *The Magic Flute*, the Governess in Britten's *The Turn of the Screw* and Arminda in Mozart's *La Finta Giardiniera*. She has sung the soprano part in Brahms' *Ein deutsches Requiem* at St. Petri Cathedral in Bremen with the Bremer Philharmoniker, and she appeared in the title role of Johann Christian Bach's rediscovered opera *Zanaida* at the Wiener Konzerthaus with Opera Fuoco, a company Hershkowitz makes regular guest appearances with. In September 2012 the first commercial

CD recording of *Zanaida* was released on the French label Zig-Zag Territoires. Hershkowitz was a member of the Salzburger Festspiele Young Singers Project and the Aix-en-Provence Festival Académie européenne. She won the Audience Award at the Klassik-Mania Vocal Competition in Vienna.

The Dutch bass **Jaco Huypen** studied choral direction, music theory, music education and singing at the conservatories of Amsterdam and Hilversum. He followed masterclasses with Elisabeth Schwarzkopf, amongst others, before continuing his singing studies under the American tenor James McCray. Early in his career, Huypen was a soloist with the Opera of Gelsenkirchen and later the Staatstheater am Gärtnerplatz in Munich, where he sang as Commendatore in Mozart's *Don Giovanni*, in D'Albert's *Tiefeland*, Wagner's *Die Feen* and in a new production of Mussorgsky's *Khovanshchina*. After a successful series of performances as Basilio in *Il Barbiere di Siviglia* at the Dutch Touring Opera, he went on to sing many roles with this company. At the Dutch National Opera, Huypen sang in Pierre Audi's production of Monteverdi's *Il Ritorno d'Ulisse in Patria*, Britten's *A Midsummer Night's Dream* and the world premiere of Guus Janssen's *Hier*. Among Huypen's most celebrated parts, which he performed both in the Netherlands and abroad, are Kaspar in *Der Freischütz*, Osmín in *Die Entführung aus dem Serail*, Dikoj in *Katja Kabanova* and Hunding in *Die Walküre*. He

made his debut at the Opéra National de Paris in the world premiere of Pascal Dusapin's *Pérela, l'homme de fumée* and he had a part in the world premiere of Dusapin's *Faustus, the last night*. Huypen is a regular guest at the Flemish Opera, having appeared in many performances, including *Mahagonny*, *Parsifal*, *La Forza del Destino* and *Don Giovanni*. Huypen's concert repertoire includes Szymanowski's *Stabat Mater*, Beethoven's *Ninth Symphony* and *Missa Solemnis*, Verdi's *Requiem* and Berlioz' *L'Enfance du Christ*. Huypens has worked with many conductors, including Ivor Bolton, Valery Gergiev, Hartmut Haenchen, Dmitri Jurowski, Kent Nagano, Edo de Waart and Jaap van Zweden.

The career of American tenor **Donald Kaasch** has taken him to the principal theatres of the world in title and leading roles, including the Dutch National Opera, Teatro alla Scala, Metropolitan Opera, Teatro Colón in Buenos Aires, Grande Théâtre de Genève, l'Opéra de Paris, TMP Châtelet and the Zürich Staatsoper. His recent engagements include the new Phillip Glass opera *The Perfect American* at Teatro Real in Madrid and the English National Opera in London, *The Rise and Fall of the City of Mahagonny* at the Teatro Réal, the Bolshoi in Moscow and the Megaron in Athens, Dallapiccola's *Il Prigioniero* at the Dutch National Opera, the Teatro Real and with the American Symphony Orchestra at Lincoln Center, New York, *Elektra* in Brussels, Toulouse and Santiago

(Chili) and *Salomé* in Liège. Kaasch's recordings on various labels include Rossini's *Armida* with Renée Fleming, Stravinsky's *Oedipus Rex* with James Levine and Lizsts' *Christus*. Kaasch is also featured on DVD in the Stuttgart Opera production of *Alceste*, the Dutch National Opera production of *St François d'Assise* and the Teatro Real production of *The Rise and Fall of the City of Mahabagony*.

Christian Miedl was born in Passau in Germany, where he received a master's degree in International Business Studies, while at the same time studying voice at the Mozarteum in Salzburg and singing with Margreet Honig in Amsterdam. Among other awards, he has received the Oratorio-Lied Prize from the prestigious International Francisco-Viñas Voice Competition. Christian has been a regular guest at the most prestigious concert halls and festivals, including the Amsterdam Concertgebouw, Lucerne Festival, Leipzig Gewandhaus, Laeiszhalle Hamburg, Mozart-Woche Salzburg and Cité de la Musique Paris. He was the soloist in world premieres of Wolfgang Rihm's *Der Maler träumt*, Ivan Eröd's *Third Symphony*, *Jerusalem* by Ennio Morricone and Peter Eötvös' new version of *Atlantis*. Miedl has sung with the ensemble intercontemporain, the Orchestre National de la Radio France, the Mozarteumorchester Salzburg, AskolSchönberg and the Residentie Orkest/The Hague Philharmonic. The conductors he has worked with include Marc

Albrecht, Pierre Boulez and Semyon Bychkov. Miedl's operatic highlights include his debut at Teatro alla Scala Milan in Richard Strauss' *Frau ohne Schatten* and his performance in 2012 in the title role of Viktor Ullmann's *Der Kaiser von Atlantis* at the Opéra de Lyon and in Valence. Miedl has made guest appearances at the Staatsoper Hamburg, the Bonn Opera and the Cologne Opera. As well as his traditional opera roles, Miedl's performances of contemporary repertoire have also been well received – the CD and DVD recordings of Sciarrino's *Lucimie traditrici*, in which he sang the role of Malaspina, were nominated by the Guardian newspaper as two of the best recordings of the year.

Mezzo-soprano **Cécile van de Sant** graduated with distinction in Music Performance at the Sweelinck Conservatory in Amsterdam, where she studied under Cora Canne Meijer. She continued her studies under Marlana Kleinmann Malas in New York. Van de Sant has performed a broad range of opera roles, including La Messagiera and Proserpina in Monteverdi's *L'Orfeo* at the Bayerische Staatsoper in Munich, Speranza at the Teatro Liceu in Barcelona, Orfeo in Gluck's *Orfeo ed Euridice* at the Scottish Opera, *Iphigénie and Tauride* at the Royal Opera House in Covent Garden, Third Lady in *Die Zauberflöte* at L'Opéra National de Paris and Rosswisse in *Die Walküre* at the Dutch National Opera. Van de Sant has also sung a

range of Handel roles in San Francisco, New York, London and other major cities. As well as her operatic roles, Van de Sant also performs an extensive concert and oratorio repertoire, including Bach's *St Matthew Passion*, *Mass in B Minor* 'Hobe Messe' and *Christmas Oratorio*, Handel's *Messiah*, Mahler's *Kindertotenlieder* and Rihm's *Deus Passus*, working with many distinguished conductors, including Jan Willem de Vriend, Paul McCreesh, Neeme Järvi and Markus Stenz. In addition to her role as Mother/Mrs. Lincoln in Glass' opera *the CIVIL warS* at the Holland Festival, her recent and upcoming engagements include Pergolesi's *Stabat Mater* at the Victoria Hall in Geneva, Brahms's *Alto Rhapsody* in Germany, Berlioz' *L'Enfance du Christ* with the Bergen Filharmoniske Orkester led by Jun Märkl, the role of Erda in *Das Rheingold* in Rheingold on the Rhine, Glanert's *Caligula* at the ZaterdagMatinee (Saturday Matinee) at the Amsterdam Concertgebouw and the title role in Vivaldi's *Juditha Triumphans* in San Francisco.

The **Netherlands Radio Philharmonic Orchestra** occupies a prominent position in Dutch music. With an unfailing commitment to artistic excellence and a balanced programme the currently one hundred strong orchestra grew into one of the best orchestras in the Netherlands. The orchestra was formed in 1945 by Albert van Raalte, who was succeeded by, in chronological order, Paul

van Kempen, Bernard Haitink, Jean Fournet, Willem van Otterloo, Hans Vonk, Sergiu Comissiona, Edo de Waart and Jaap van Zweden. In 2012, Markus Stenz was appointed chief conductor. The American conductor James Gaffigan has been principal guest conductor since the 2011-2012 season. Since August 2013, the Netherlands Radio Philharmonic Orchestra has been part of the Stichting Omroep Muziek (Music Broadcast Organisation), along with the Netherlands Radio Choir and the production department of Dutch public broadcaster Radio 4's concert series. The Orchestra has worked with many distinguished guest conductors, including Leopold Stokowski, Kirill Kondrashin, Antal Doráti, Riccardo Muti, Kurt Masur, Charles Dutoit, Mariss Jansons, Michael Tilson Thomas, Genady Rozhdestvensky, Peter Eötvös, Vladimir Jurowsky and Valery Gergiev. The orchestra plays a prominent part in the various concert series which are broadcast on Dutch radio and television, which are the *Saturday Matinee* and the *Sunday Morning Concerts* at the Amsterdam Concertgebouw, and the *Friday at Vredenburg* in Utrecht. The orchestra guarantees adventurous symphonic programming, high quality performance and a plethora of concertante opera performances, including many Dutch and world premieres. As well as in the Dutch Broadcasting Authority's series, the orchestra has also performed abroad, notably at the Festival Musica in 2008 and at the BBC Proms at the Royal Albert

Hall in 2011. The orchestra's discography is impressive, with legendary recordings released on various imprints from the 1970's, conducted by such famous conductors as Leopold Stokowski and Antal Doráti. A collection of albums with French repertoire was recorded under Jean Fouret. Under Edo de Waart, the complete Mahler Symphonies, a unique Wagner collection and a collection of orchestral works by Rachmaninov were recorded. Various CDs with the works of contemporary composers such as Jonathan Harvey, Klas Torstensson and Jan van Vlijmen received prizes. Under British conductor Mark Wigglesworth the complete symphonies of Shostakovich were recorded, while Jaap van Zweden conducted the recording of a Bruckner cycle. The live recording under Van Zweden of Wagner's *Parsifal* for the NTR *Saturday Matinee* was awarded an Edison Klassiek, one of the most prestigious prizes in Dutch classical music, for Opera in 2012.

The sixty strong **Netherlands Radio Choir** is the largest professional choir in the Netherlands. Since it was formed in 1945, the choir has performed a broad repertoire, from baroque to contemporary music, working in varied formations, dependent on the work at hand and the wishes of the conductor. The choir has worked with guest conductors such as Marcus Creed, Peter Dijkstra, Stefan Parkman and Kaspars Putniņš; and with early music specialists such as Frans Brüggen, Philippe Herreweghe, Nikolaus Harnon-

court and Ton Koopman. Repertoire for symphonic chorus and concertante opera productions have been performed under famous conductors such as Jaap van Zweden, Riccardo Chailly, Peter Eötvös, Sir Simon Rattle and Mariss Jansons. As a partner of the Netherlands Radio Philharmonic Orchestra the choir regularly performs at concerts produced by the Dutch public broadcasters and is also frequently invited by the Royal Concertgebouw Orchestra, the Rotterdam Philharmonic Orchestra and the Berliner Philharmoniker. For broadcaster NTR's *Saturday Matinee*, the choir has performed many world premieres, as well as works by contemporary composers including Ligeti, Boulez, Birtwistle, Kagel, Reich, Wagemans, Adès and Adams. The choir has recorded an impressive collection of CDs, including recordings of Keuris, MacMillan, Mahler, Poulenc, Rossini and Wagner. The choir's first chief conductor Kenneth Montgomery was succeeded by, in chronological order, Robin Gritton, Martin Wright, Simon Halsey and Celso Antunes. Since the 2012-2013 season Gijs Leenaars has been chief conductor. Michael Gläser has been principal guest conductor since 2010. Since August 2013, the choir has been part of the Stichting Omroep Muziek (Music Broadcast Organisation), along with the Netherlands Radio Philharmonic Orchestra and the production department of Dutch public broadcaster Radio 4's concert series.

LIBRETTO THE CIVIL WARS

(gezongen tekst)

ACTE V – PROLOGUE

Earth Mother

Iam rara micant sidera prono
languida mundo
nox victa vagos contribit ignis
luce renata

labor exoritur
durus et omnes
agitat curas aperitque domos

Iam rara micant sidera prono
languida mundo

Snow Owl/Earth Mother
morte

Snow Owl

Quis hic locus?
Quis hic locus?
Quae regio?
Quae mundi plaga?
Quas trahimus auras?
Quod solum fesso subest?
avis noctis clamat
filii...filii

Quis hic locus?
Quae regio?
Quae mundi plaga?
Quas trahimus auras?
Quod solum fesso subest?
avis noctis clamat
filii...filii...filii

Abraham Lincoln

Non vi siano più veleni
nessun'erba si gonfi di succo nocivo
Non regnino più tiranni
feroci e crudeli
Se la terra sta per produrre ancora
qualche nefandezza si affretti
e se prepara qualche mostro
esso sia mio

(Engels)

ACT V – PROLOGUE

Earth Mother

Now stars shine lew and laint above a
sleeping world
Vanquished night draws in her wandering fires
as the new day is born ...

Hard toil arisis sets all cares astir, opens all
doors.

Now stars shine lew and laint from above a
sleeping world.

Snow Owl/Earth Mother
Death

Snow Owl

What place is this? What region of the world?
Where am I? What soil lies beneath me?
The nightbird calling
children ... children

What place is this? What region of the world?
Where am I? What soil lies beneath me?
The nightbird calling
children ... children

Abraham Lincoln

Let poisons cease to be,
Let no destructive herb
swell with harmful juice
May savage and cruel tyrants
rule no more.
If earth must still produce
any evil,
let her make haste,
and if she is preparing any monster,
let it be mine.

Snow Owl

Gens hominum flatur rapidis
obvia fati incerta sui

Snow Owl/Earth Mother

Stygia ultro quaerimus undas

Abraham Lincoln

E le stelle novelle
E gli adorni legni
E l'ava notturna clamante
pace pace
O figli miei
O figli miei

Snow Owl

E le stelle novelle
E gli adorni legni
E l'ava notturna clamante
pace pace
O figli miei
O figli miei

Snow Owl/Abraham Lincoln

E le stelle novelle
E gli adorni legni
E l'ava notturna clamante
pace pace
O figli miei
O figli miei

Snow Owl/Earth Mother/Abraham Lincoln

E le stelle novelle
E gli adorni legni
E l'ava notturna clamante

Snow Owl/Earth Mother

Pace Pace
O figli miei
O figli miei

Snow Owl

Men are driven each one uncertain of his own, to
meet the speeding fates;

Snow Owl/Earth Mother

we seek the Stygian
waves of our own accord.

Abraham Lincoln

and the new stars
and the proud ships
and the nightbird calling
peace peace
oh my children,
oh my children

Snow Owl

and the new stars
and the proud ships
and the nightbird calling
peace peace
oh my children,
oh my children

Snow Owl/Abraham Lincoln

and the new stars
and the proud ships
and the nightbird calling
peace peace
oh my children,
oh my children

Snow Owl/Earth Mother/Abraham Lincoln

and the new stars
and the proud ships
and the nightbird calling

Snow Owl/Earth Mother

peace peace
oh my children
oh my children

Koor

Stet suo caelum loco tellusque et aequor
 astra inoffensos agant aeterna cursus
 alta pax gentes alat
 alta pax gentes alat
 Venena cessent nulla nocituro
 gravis suco tumescat herba
 non saevi ac truces regnent tyranni
 non saevi ac truces regnent tyranni
 si quod etiamnum est scelus
 latura tellus properet
 et si quod parat monstrum
 meum sit

Garibaldi

Acqua di anfora
 Acqua piovana
 Acqua vergine
 limpida
 pura
 pura
 come e tortura subita
 per amore
 e liberta

acque del passato
 come voi ritrovar

come ritrovar
 l'aquila
 nascosta
 tra le nuvole
 pro tetta dalle nuvole
 protetta

dall amore della prima madre mais
 hopitu shinumo
 madre del popolo
 l'aquila racconta
 la nostra creazione
 creati siamo
 dalla polvere
 e dall'acqua
 di quella terra lontana

Choir

May heaven abide in it's own place,
 and earth and sea;
 may the eternal stars hold
 on their way unhindered;
 may deep peace brood upon the nations;
 Let poisons cease to be.
 Let no destructive herb
 swell with harmful juice
 May savage and cruel tyrants
 rule no more.
 If earth is still to produce
 any wickedness,
 let her make haste,
 and if she is preparing any monster
 let it be mine.

Garibaldi

Water of Amphoras
 Rain water
 Virgin water
 limpid
 pure
 as torture
 endured for love
 and liberty

waters of the past
 how do I refind you

how do I find
 the eagle
 hidden
 among the clouds
 protected by the clouds
 protected by

the love of our first mother corn
 hopitu shinumu
 mother of the people
 the eagle tells us
 of our creation,
 we are created
 of the dust
 and the water
 of that far off

terra d'Anita
 meta dell
 esistenza mia di aquila
 e gia sepolta li
 i buffoni si befferanno
 la cornachia si beffa gia
 del leone
 del bufalo
 dell orso
 gli scoiattoli si beffano degli uomini
 come gli uomini si son beffati di me
 vita mia
 gloria mia

Gloria mia
 dove sei
 calata fimi
 Montevideo
 Trequa dannata
 isola secca
 rocca arida
 erba bruciata
 amare cisterne

Imbroglioni
 Mascalzoni
 Parlatori
 Traditori
 Aspetto
 l'appello
 l'appello

Koor

Venena cessent nulla nocituro
 gravis suco tumescat herba
 non saevi ac truces
 regnent tyranni
 si quod etiamnum est scelus
 latura tellus properet
 et si quod parat nonstrum
 meum sit
 et si quod parat nonstrum
 meum sit

Garibaldi

Acqua di Anfora
 Acqua piovana
 Acqua Vergine

land
 land of Anita
 half of my
 eagle-life
 is already buried there
 the clowns will mock
 the crow already mocks
 the lion
 the buffalo
 the bear
 and squirrels mock men
 as man have mocked me,
 vita mia
 gloria mia

Gloria mia
 where are you
 Calatafimi
 Montevideo
 Damned truce
 bone-dry island
 bone-dry rock
 burnt grass
 bitter cisterns

Rogues
 Con men
 Talkers
 Traitors
 I await
 the call

Choir

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 Let no destructive herb
 swell with harmful juice.
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 any wickedness,
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Garibaldi

Water of Amphorus
 Rain water
 Virgin water

limpida
pura
come tortura
subita per amore
e Liberta

Acque dell passato
come voi ritrovar

Palermo bandiere
papaveri
corragio
Italia
una ragazzi traditi
promesse infrante
Venezia schiava
chiedendo aiuto

Imbroglioni
Mascalzoni
Parlatori
Traditori

aspetto
l'appello

Gloria mia
dove sei
calata fimi
Montevideo
Tregua dannata
isola secca
rocca arida
erba bruciato
amore cisterne

Imbroglioni
Mascalzoni
Parlatori
Traditori
Roma
o morte

limpid
pure
like torture
endured for love
and liberty

waters of the past
how do I refind you

Palermo flags
poppies
courage
Italy united
boys betrayed
broken promises
Venice enslaved
asking help

Rogues
Con men
Talkers
Traitors

I await
the call

Gloria mia
where are you
Calatafimi
Montevideo
Damned truce
bone-dry island
bone-dry rock
burnt grass
bitter cisterns

Rogues
Con men
Talkers
Traitors
ROME
or death

ACTE V – SCÈNE B

Garibaldi

It's simply hysteria
nothing convinces me either
your working with the dark
there is nothing in this
ne a see a a mama pas la a cor don a orange
put ta sur van ille lu naire termina a der
me na ju don excuse du la ta chien sec ra
tra technicin Michel have a
non eta epit pool interest booce moo ya ski
they crossed into from centre early today it took
about a week for the team to recognize and
obtain agreement they story has been
confirmed independently several well informed
sources refused to deny the first of it la compo
se pre san ta sun crossed into and attacked
restan a mess er equin ver an tra dan eair
lunaire the different plu magazine shot tra
profe si on du regestahun qu ver conservatoir
tran seen la meen duez a em
tra see mon it tum
fam la nosage manic tru foi da burre du tran a
corda tres de dee cattra van dur la position
quee accor la mim qu pa tete sig nare da shan lu
rondo ja purpose dream fu na bel
tonight had for several hours gunfire for several
hours that led the recapture of the building
under
seige some escaped to nearly hills at night fall

this afternoon a man attacked an armed man
repeatedly
were heard as fighters planes helicopters
circled the
city the attack with weapons explosions
artillery were heard throughout into the
morning
circling the city they broke into three groups
there was no motive for the attack there came
a second anniversary a bien du vantha van cat
ra racine com mon da du transfer du lu la mic
so la da veltra mission rennoto ma la part tree
des a nom a don ta keen
a general strike that about the graves riots since
independence in France in 1956 the government
officials
were stupified by the attack and are watching

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developments
closely his steed was bespattered with mud
and his head hung down as if worn by long
travelling
the horseman himself sat his horse like a master his
face was ridged with self-respecting grief
his garments were worn in the service and
stained
with travel his hat was slouched and spattered
with mud and only another unknown horseman
rode
with him as if for company and for love

Mrs. Lincoln

So utterly forsaken
the horseman sat his horse like a master
his face lined with grief
his garments worn in service
stained with travel
hat slouched and splashed with mud

*Octet (Chiron, Persephone, Omphale, Jason, Atalanta
Atlas, Jupiter, Jun)*

button you are slowing down what else you do
remember try to remember there must be
something
else it must have been a terrible war

Mrs. Lincoln

and only another unknown horseman
rode with him
for company
for love
for love
even in the fleeting moment
of his passing by my gate
I was awed
I was awed

Octet

look don't loose it everyday is wonderful when
I am with you dont go away it's over it's over

Mrs. Lincoln

I fell into violent weeping
to me
there was only one
where this one was
there was only one
where this one was

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the fleeting moment of his passing by my gate I
was awed by his incomparable dignity his majestic
composure his rectitude and his sorrow were so
wrought and blended into his visage and so
beautiful and impressive to my eyes that I fell
into violent weeping to me there was only one
where this one was

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Koor

Sed Tu domitor magne ferrarum orbisque
simul pacator ades
Sed Tu domitor magne ferrarum orbisque
simul pacator ades

nunc quoque nostra respice terras:

et si qua novo belva voltu
quatiet populus terrore gravi
Tu fulminibus frange trisulcis

Tu fulminibus frange trisulcis

et si qua novo belva voltu
quatiet populus terrore gravi
Tu fulminibus frange trisulcis
Tu fulminibus frange trisulcis
fortius ipso genitorre tuo fortius
ipso genitorre tuo
fulmina mitte
fulmina mitte

Young Mrs. Lincoln

I was nearing the end of my journey you are
all right now there is nothing there there is
nothing the matter there is nothing the matter
with his face come with me on a back country road

someone just changed their mind please never a
kiss still living yeah that's it I was just leaving
have a complicated smile one small it was an
accident take it or leave it relax let me out of
this watch this I told you we would make a good
team have I left out anything important I'm in
a bad way I'm having a relapse I'll have another
gimlet OK the beach let's go easy

who are you you had better speak close the
door some suggested pictures dance the night
away we're late I didn't hear you just a minute

think of it hey killer just leave me alone my
ambition my emotion must not be mine ruf ruf
OK
of course gr gr it reminds me of the time that

Choir

But do thou, o mighty conqueror of beasts
peace-bringer to the world, be with us yet;
But do thou, o mighty conqueror of beasts
peace-bringer to the world, be with us yet;

still as of old regard this earth of ours:

and if some strange visaged-monster
cause us with dire fear to tremble,
do thou o'ercome him with the forked
thunderbolts -

do thou o'ercome him with the forked
thunderbolts -

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do thou o'ercome him with the forked
thunderbolts -

do thou o'ercome him with the forked
thunderbolts -

yea, more mightily than thy father's
self the thunders hurl
the thunders hurl

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we had that terrible experience yes stranger hardly
perfect how come I have bruises children grow up
too fast you are doing fine reverse well well I'm
cutting out wait a second good night I need more
time forgot it that's the trouble steady cease
fire sheets of ice what about the button which

island is it I hear a sound it must have been a
terrible war oh boy what's that please do
you know what I think I hear a sound nothing is
wrong I'm not mad let's put it this way go
ahead stop running I've got it go ahead I'm
nervous I'm not nervous ill you cooperate
open the door I am volunteer how can you can

say everybody thinks it's my fault do you want
to know the real cause let me alone well wait it
must have been a terrible war oh boy
please please

we're ruined you can't stop anything I'm not mad

understand anyway anyway anyway tell me one
thing
just change the subject something is going on
well
this is the back door well actually anyway I hear

a sound
go ahead and say something nasty I can't take it

wonderful go ahead finish the piece let the
murders
begin it's a very quite thing well it's good to
see a

things moving again

there is the bell who is it well that would be
nice well that would be fun honestly please be

patient with me sure I have the rest of my life
good luck Jim you said that there was a quick
way out yes Mr. Miller what is that turn off

sound really after all you have never served
officially in a war except one I suppose this

place really is nice do you like it I deal with

we had that terrible experience yes stranger hardly
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place really is nice do you like it I deal with

the past now look dead would you never mind
please
don't rush snap it up I said it might be a mistake

what was she like don't worry about the past dream

Abraham Lincoln

Se la terra sta per produrre ancora qualche
nefandezza
si affretti
e se prepara qualche mostro
esso sia mio

Octet

Our revels now are ended what else you do
remember try to remember there must be
something
else it must have been a terrible war it's over it's
over
loose it everyday is wonderful when

I am with you
don't go away it's over it's over

Young Mrs. Lincoln

I was there are somethings I just will not eat
yeah I'm going away who is to say the eyes are
honest dont misunderstand me I am happy well I
suppose I might just free it's good to see

here today well maybe dont touch me murder is
on his mind no no I cant gently gently that's
belter there's no one by my side (I got caught

up by the moon singing) well I'm speechless
well what are laughing at the pain in my
left shoulder hunk I should be dead OK group

backwards I need to be alone look it's human
nature I'm fine thank you that sounds like a
warning I'm not nervous I am just scared to
death this time for real now what about the

button you are slowing down what else do you
remember try to remember there must be
something
else it must have been a terrible war look don't

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and if she is preparing a monster
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Alcmene

Soles occidere
et redire possunt
Nobis cum semel occidet brevis lux
Nox est perpetua un a dormienda

Soles occidere
et redire possunt
Nobis cum semel occidet brevis lux
Nox est perpetua un a dormienda

Non me gementis stagna cocyti tenent
nec puppis furva transvexit meas

Hercules

Iam parce mater questibus manes
semelumbrasque vidi

Alcmene

Iam parce filius questibus

Hercules

Iam parce mater questibus manes
semet umbrasque vidi

Virtus in astra tendit
praesens ab astris
Alcides cano
me iam decet subire
caelestem plagam
inferna vici rursus
Alcides loca

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inferna vici rursus
Alcides loca

you
dont go away it's over

Alcmene

Suns can be destroyed and return to life
once we are extinguished like brief light
our night is endless sleep

Suns can be destroyed and return to life
once we are extinguished like brief light
our night is endless sleep

The pools of groaning Cocytus hold me not,
not has the dark skiff bourne o'er my shade;
Hercules
then cease thy laments, mother;
once and for all have I seen the shadowy ghosts.

Alcmene

then cease thy laments, son;

Hercules

then cease thy laments, mother;
once and for all have I seen the shadowy ghosts.

valour fares starward;
in living presence
Alcides speaks.
'tis meet that I pass
to the realm above;
Alcides once again
has conquered hell.

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van Traa, Frank Uffen, Helena Verhagen, Merijn van der Vlies, Danny de Vries, Marian van Zijll Langhout

ANONIEME SCHENKERS

Ook dankt het Holland Festival anonieme schenkers.

LIEFHEBBERS

Het Holland Festival dankt 708 Liefhebbers voor hun steun en bijdrage.

HET HOLLAND FESTIVAL HEEFT OOK UW STEUN NODIG: WORD VRIEND

Als Vriend draagt u actief bij aan de bloei van het Holland Festival.

LIEFHEBBER

Vanaf € 45 per jaar bent u al Liefhebber. U ontvangt deze pocket dan voortaan als eerste, heeft voorrang bij de kaartverkoop en u krijgt korting op tickets.

BEGUNSTIGER

Vanaf € 250 per jaar (of € 21 per maand) bent u Begunstiger. Uw bijdrage komt rechtstreeks ten goede aan de internationale programmering van het Holland Festival. Als Begunstiger heeft u recht op vrijkaarten en andere aantrekkelijke privileges.

JONGE BEGUNSTIGER

Vanaf € 250 per jaar (of € 21 per maand) ben je Jonge Begunstiger. Laat jij je inspireren door internationale podiumkunsten? Wil je meer weten over de kunstenaars die je in het Holland Festival mee op avontuur nemen en in vervoe-ring brengen? Sluit je dan nu aan!

BESCHERMER

Vanaf € 1.500 per jaar (of € 125 per maand) bent u Beschermer. Als dank voor uw aanzienlijke bijdrage aan de internationale programmering van het Holland Festival ontvangt u een uitnodiging voor de openingsvoorstelling en voor exclusieve bijeenkomsten, naast vrijkaarten en andere privileges.

HARTSVRIEND

Vanaf € 5.000 per jaar bent u Hartsvriend. Als Hartsvriend van het Holland Festival nodigen we u uit om dichter bij de makers te komen. Met gelijkgestemden en gasten van het festival verwelkomen we u graag op speciale gelegenheden en geven u een blik achter de schermen.

GEEFWET

Sinds 1 januari 2012 is het nog aantrekkelijker om het Holland Festival te steunen vanwege de Geefwet die tot 1 januari 2018 van kracht is. De Geefwet houdt in dat giften aan culturele ANBI's met 25% verhoogd mogen worden tot een maximum aan schenkingen van € 5.000 per jaar. Schenkt u meer dan € 5.000, dan kunt u het resterende bedrag voor het reguliere percentage (100%) aftrekken van de inkomstenbelasting. De voordelen van de Geefwet gelden voor alle belastingplichtigen (particulieren en bedrijven) en zijn van toepassing op zowel eenmalige als periodieke schenkingen.

VOORDEEL VAN EEN PERIODIEKE SCHENKING

Een eenmalige gift is beperkt aftrekbaar voor de belasting. Het totaal van de giften op jaarbasis dient hoger te zijn dan 1% (drempel) en kan tot maximaal 10% (plafond)

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Wilt u ook Vriend van het Holland Festival worden? Ga voor meer informatie en een aanmeldformulier naar www.hollandfestival.nl/steun-HF of neem vrijblijvend contact op met Leonie Kruizenga, hoofd development op 020 – 788 2118.

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