

**Gothenburg Opera presents a new production of
Richard Strauss' *Ariadne auf Naxos*
in conjunction with Opera North**

3 February – 4 March 2018 - Göteborgs Opera House, Sweden

Sat **3 Feb** at 6pm, Wed **7 Feb** at 7pm, Sun **11 Feb** at 6pm, Thurs **15 Feb** at 7pm, Sun **18 Feb** at 6pm, Wed **21 Feb** at 7pm, Sat **24 Feb** at 6pm, Thurs **1 March** at 7pm & **4 March** at 4pm

Annalena Persson *Ariadne*
Sofie Asplund *Zerbinetta*
Daniel Frank *The Tenor, Bacchus*
Lars Hjertner *The Major-Domo*
Mats Persson *The Music Master*
Ann-Kristin Jones/Matilda Paulsson *The Composer*
Alexander Grove *An Officer*
Conny Thimander *The Dancing Master & Scaramuccio*
Richard Laby *A Wigmaker*
Herjörn Thordarson *A Lucky*
Mia Karlsson *Naiad*
Matilda Paulsson/Erika Sax *Dryad*
Anna Johansson *Echo*
Daniel Hällström *Harlequin*
Johan Schinkler *Truffaldino*
Vassilis Kavayas *Brighella*

Rodula Gaitanou *director*
Victoria Newlyn *choreography*
The Göteborg Opera Orchestra
Patrik Ringborg *conductor*



In a co-production with **Opera North**, Gothenburg Opera presents a new production of Strauss' funny, chaotic romp *Ariadne auf Naxos* by Greek director **Rodula Gaitanou** opening on **Saturday 3 February**. In-house soprano **Annalena Persson** takes the title role alongside **Daniel Frank** as Bacchus and **Sofie Asplund** as Zerbinetta. Conductor **Patrik Ringborg** returns to the podium to conduct his first production of *Ariadne auf Naxos*, following previous productions of Strauss' *Salome* and the world premiere of *Notorious* by contemporary composer Hans Gefors.

In a bust-up between high ideals and popular culture, opera and burlesque collide to spectacular effect in *Ariadne auf Naxos*. Preparations are being made for a new opera seria based on the mythological tale of Ariadne abandoned by Theseus, when the patron demands immediately that the opera is performed simultaneously with an Italian comedy. **Rodula Gaitanou** and set and costume designer **George Souglides** have updated the theatrical antics and endeavours of the protagonists on the stage to those of the silver screen. Transported to the golden age of Rome's Cinecittà studios, the scene opens on the set of a 1950's movie, replete with Fellini-esque clowns and film stars, reminiscent of Sophia Loren, Gina Lollobrigida and Marcello Mastroianni.



As Rodula Gaitanou explains,

"Ariadne on Naxos is about transformation, but above all about change. Change is a necessary part of life. A person who is unable to change cannot advance, and is sentenced to a life spent waiting for death. Ariadne manages to change, she finds a way to evolve and proceed, even if this is under false pretences – she believes that Bacchus is the angel of death. Zerbinetta shows two sides that I think many can recognise in themselves: a private, vulnerable, human side and a tougher, public front with a clear role. But both Ariadne and Zerbinetta evolve during the course of the opera so that, by the end, they have each completed an inner journey which I wanted to highlight."

Ariadne auf Naxos playfully combines two very different art forms: tragic opera and romantic farce. The result is a richly textured work that examines the role of art in society, and contrasts true love with cheerful promiscuity. Richard Strauss and his librettist Hugo von Hofmannsthal originally conceived the opera as part of a large-scale arrangement of Molière's play *Le Bourgeois Gentilhomme*. Though the initial run of performances in 1912 was well received, Strauss and Hofmannsthal decided to rework the piece – the Molière material was abandoned in favour of a new operatic Prologue. This second, fully operatic version had its premiere in 1916 and is now a part of the established repertory.

THE GÖTEBORG OPERA

The Göteborg Opera in its modern venue designed by Jan Izikowitz of Lund and Valentin was opened in October 1994. It seats 1,300 places and boasts a state of the art acoustic enhanced by special egg-tempera acoustic paint (which used 6,000 eggs). There is even space for a hidden chorus in the circular lighting rig in the middle of the auditorium. The building houses all the carpentry, metal and wood workshops for mounting full productions from the



creation of the sets and props, to costumes, wigs and prosthetics with the latest environmentally-aware technology (such as an ozone cabinet to clean delicate costumes). The orchestra and chorus are fully adaptable for opera, dance and musicals and the diverse programme allows for audience to experiment with all three art forms, with a quarter regularly attending all three with little sign of the usual snobbery normally associated with opera.

Ecological ethos

The Göteborg Opera strives to be efficient in all its operations when working with finite, renewable resources. It provides its employees with good environmental knowledge and works to actively reduce its impact on the environment in the following key areas:

- Its restaurant has won a Nordic Ecolabel meaning it endeavours wherever possible to use organic Fair Trade produce. At least once a week, there is one meat-free lunch to reduce the carbon footprint.
- Electricity consumption is taken 100% from renewable sources.



- Laundry providers and printers and Nordic Ecolabelled.
- Most of the lighting is LED or better than energy class B
- Beehives on the roof of the Opera House where there is a flower plantation. The honey is sold within the shop
- 600sq.meters of the roof (nearly 3 tennis courts) are covered in solar panels supplying 107,000kW per year.
- Sets and scenery have modular systems where everything can be taken down built back up again with carcasses being used multiple times. All waste is strictly sorted and all supplies are delivered in returnable crates, bottles and packaging.
- Genuine hair for wigs
- Long term goal to create an entire production eco-labelled.

“As a community member we are using creativity, openness, curiosity and modern approach to move gently through life. We are co-creating our society where pluralism, diversity and responsible development lead to a good life now, and for future generations.”

<http://en.opera.se/>

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