

## World premiere staging of Martinů's *Trois fragments de Juliette* held in Gothenburg



**Saturday 13 April – Sunday 12 May**  
Gothenburg, Sweden

**Martinů** *Trois Fragments de Juliette*  
**Poulenc** *La voix humaine*

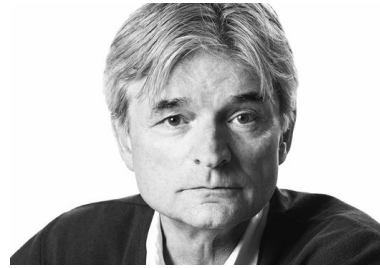
On **13 April**, **Göteborg Opera** presents the world premiere staging of **Martinů's** rediscovered ***Trois fragments de Juliette*** in a double bill with **Poulenc's** ***La voix humaine***, directed by **David Radok** and starring the multi award-winning coloratura soprano **Kerstin Avemo**, based at Göteborg Opera from 2018-21. The two operas interweave to form two acts of the same surreal love story, exploring questions of memory, illusion, and reality.



**Bohuslav Martinů's *Trois fragments de Juliette*** are drawn from his ambitious 1938 opera, *Julietta (The Key to Dreams)*. Conceived alongside *Julietta*, which was premiered in Martinů's native Czech, the *Trois fragments* use Martinů's own French libretto, linked to the original French play by the surrealist Georges Neveux.

The three substantial excerpts chosen by the composer form a stand-alone suite for five singers and orchestra: Martinů hoped to use this concert work to secure a production of *Julietta* in France, an endeavour that was ultimately unsuccessful. Interrupted by the Second World War, the *Trois fragments* remained unperformed until the discovery of a piano reduction in 2002 led to a first concert performance.

With **Kerstin Avemo** as Juliette and **Joachim Bäckström** as Michel, Gothenburg Opera presents the world premiere staging of the three fragments in this version as conceived by Martinů.



Martinů's little-known work is here performed with **Poulenc's** 1959 *La voix humaine*, also starring Kerstin Avemo: paired together, the *Trois fragments* and *La voix humaine* explore questions of illusion and reality. In Martinů's work, Michael tries to find the woman he believes to be the love of his life, whose voice he heard once a long time ago. Is she real or a figment of his imagination? Attempting to salvage her relationship in a phone call to her former lover, *La voix humaine* sees Kerstin Avemo alone on stage, bearing witness to shifts in reality as her dreams of love fade before her.



Watch Kerstin Avemo perform part of *La voix humaine* in concert here:  
<https://vimeo.com/314015718>

Director **David Radok's** ingenious pairing draws new meaning out of both works, and bears the hallmarks of a style which has recently seen him stage *Die Sieben Todsünden* alongside *Gianni Schicchi*.

## Listings

**Saturday 13 April, 18:00**  
**Thursday 18 April, 19:00**  
**Wednesday 24 April, 19:00**  
**Friday 26 April, 19:00**  
**Friday 10 May, 19:30**  
**Sunday 12 May, 18:00**

**Martinů** *Trois Fragments de Juliette*  
**Poulenc** *La voix humaine*

**Kerstin Avemo** Juliette  
**Kerstin Avemo** the woman  
**Joachim Bäckström** Michel  
**Anders Lorentzson**



**Torgny Sporsén**  
**Marianne Schell**

**Claire Levacher** conductor  
**Gothenburg Opera Orchestra**

**David Radok** director, set design  
**Zuzana Ježková** costume design  
**Přemysl Janda** lighting design  
**Dalibor Fencel** video design

## **Göteborg Opera**

Gothenburg Opera House, a modern venue designed by Jan Izikowitz of Lund and Valentin, was opened in October 1994. Seating 1,300, it 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, including an ozone cabinet to clean delicate costumes. The orchestra, soloists, chorus and contemporary dance company perform opera, dance, and musicals, with a diverse programme allowing for audiences to experiment with all three art forms.

Gothenburg 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:

- The Nordic Ecolabel restaurant endeavours wherever possible to use organic Fair Trade produce, and meat-free lunches are provided at least once a week to reduce the carbon footprint.
- Electricity consumption is taken from 100% renewable sources.
- Laundry providers and printers are Nordic Ecolabelled.
- Most of the lighting is LED, if not energy class B or better.
- Beehives on the roof of the Opera House – where there is a flower plantation – produce honey sold within the shop.
- 600 square meters of the roof (nearly 3 tennis courts) are covered in solar panels – supplying 107,000 kW per year.
- Sets and scenery are conceived as modular systems where the constituent parts can be reused multiple times.
- All waste is strictly sorted and all supplies are delivered in returnable crates, bottles and packaging.
- Genuine hair is used in wigs

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

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