

Preview *Maastricht*

28 June - 2 July
Muziekgieterij



Preview

Maastricht

Conservatorium Maastricht, together with ESMAE (Porto) and LMTA (Vilnius) will focus on innovative practices in opera, both in High Education Institutions and the professional field. To achieve that goal, three Intensive Study Programmes (ISP) will take place: Preview Maastricht 2019, Preview Porto 2020 and Preview Vilnius 2021.

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Erasmus+ Programme
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Conservatorium **ZU**
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ESMAE ESCOLA SUPERIOR
DE MÚSICA E ARTES
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EUROPEAN OPERA ACADEMY



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Jāzeps Vītols
Latvian Academy
of Music

STOCKHOLM UNIVERSITY OF THE ARTS | **STOCKHOLMS
KONSTNÄRLIGA
HÖGSKOLA**

“I find the process of creating and doing opera very fascinating. It invites people in different art expressions to work together and build this engrossing living art.”

Felipe
Hoyos González

*Master Student Composition
at Conservatorium Maastricht,
Composer Blood on Canvas*

Credits photo: Luis Torrivila

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Welcome

Dear Participants, dear Visitors,

It is my pleasure to welcome you to Preview Maastricht and our music theatre festival M4! It is all about opera in the making. Explore new developments within the art form of opera and become part of the spirit of musicians as makers. Join us for four world premieres, two contemporary productions and a festival packed with workshops, discussions and seminars centred around new opera. The programme is embedded in the creative setting of the freshly renovated Muziekgieterij Maastricht.

As coordinator and organizer, Conservatorium Maastricht proudly presents its collaboration with seven European partner institutions under the project EOA-LAB made possible through the Erasmus+ Programme of the European Union. The vision of this strategic partnership project is to trigger innovation in the opera field in Europe and beyond. I cordially thank our partner institutions, the Erasmus+ Programme, Muziekgieterij Maastricht and our team for their immense efforts. I wish you inspiring days at Preview Maastricht!

Joachim Junghanss

Director Conservatorium Maastricht

ABOUT EOA

Competence Centre for Shared Education in Opera Training

EOA-Competence Centre for Shared Education in Opera Training is the Erasmus+ Strategic Partnership project that aims to trigger innovation in the field of opera based on the innovative concept of shared education. This Strategic Partnership is an essential think tank of the European Opera Academy, a cross-border collaborative initiative launched by Conservatorium Maastricht in 2016 which includes 14 Academies of Music (HEI) in Europe.

Conservatorium Maastricht coordinates this project in order to focus on creating new expertise in opera making, as well as on the evolution of the traditional curricula in the conservatories.

The first event of this 33-month project: "Preview Maastricht Festival" is taking place in Maastricht from 28th June to 2nd July 2019.

About Preview Maastricht

Conservatorium Maastricht, together with ESMAE (Porto) and LMTA (Vilnius) will focus on innovative practices in opera, both in Higher Education Institutions and the professional field. To achieve that goal, three Intensive Study Programmes will take place: Preview Maastricht 2019, Preview Porto 2020, and Preview Vilnius 2021. Preview Maastricht is held in conjunction with the "Opera in the Making" module offered within the EOA program, and the Music Theatre Festival M4, both organised by Conservatorium Maastricht. The module and the festival explore new developments within the art form of opera and encourage the spirit of the musicians as makers.

Teachers and students from Maastricht, Vilnius, and Porto, together with external experts related to opera, will reflect and research about new approaches to opera. Join us during talks, workshops, and panel discussions that will serve to identify the challenges in the opera and music theatre field for the opera makers of today and tomorrow. Singers, composers, actors and directors will assure the global vision that this genre, interdisciplinary art form par excellence, demands from their creators.

***Let's get
innovative!***



Friday 28 June		Saturday 29 June		Sunday 30 June	
09.30	Registration open-Welcome	09.30	Registration open-Welcome	09.30	Registration open-Welcome
10.00 - 10.30	Introducing the participants of the Incubator W	10.00 - 11.15	Panel discussion between professionals W	10.00 - 11.30	Breakfast & "Experimental Opera Incubator" W
10.30 - 11.30	The state of the opera today and it's implications on music education W	11.15 - 11.30	Short Coffee break	11.30 - 13.00	Live experiences from the creators of 4 new operas W
11.30 - 11.45	Short Coffee break	11.30 - 13.00	Workshop: Movement/Improvisation / Acting PORTO W	13.00 - 14.00	Lunch
11.45 - 13.00	Panel discussion with the two keynote speakers and the audience W	13.00 - 14.00	Lunch	14.00 - 15.30	Workshop: Create contemporary repertoire and renew standard repertoire MAASTRICHT W
13.00 - 14.00	Lunch	14.00 - 15.30	Workshop: Create contemporary repertoire and renew standard repertoire VILNIUS W	15.30 - 16.00	Break
14.00 - 15.30	General meeting between the partners in this ISP W	15.30 - 15.45	Short Coffee break	16.00 - 17.00	Zanetto & The Telephone B
15.30 - 15.45	Short Coffee break	15.45 - 17.45	"Experimental Opera Incubator" W	17.00 - 19.30	Dinner
15.45 - 18.00	Open kick off of the ' Experimental Opera Incubator' W	18.00 - 19.30	Dinner		
18.00 - 19.30	Dinner	20.00 - 22.00	The Fly & Blood on Canvas S	20.00 - 22.00	The Fly & Blood on Canvas S
		22.00	Beers, talks, mineral water and music.	22.00	Beers, talks, mineral water and music.
20.00 - 22.00	Zanetto & The Telephone B				
22.00	Beers, talks, mineral water and music.				

30 June		Monday 1 July		Tuesday 2 July	
		09.30	Registration open-Welcome	09.30	Registration open-Welcome
		10.00 - 11.15	Panel discussion: Engaging with the audience W	10.00 - 11.15	Panel discussion: how to deal in education with the changes in the current opera practice W
		11.15 - 11.30	Short Coffee break	11.15 - 11.30	Short Coffee break
		11.30 - 13.00	Workshop: Collaboration and co-creation: opera as a group sport VILNIUS W	11.30 - 13.00	Workshop: Create contemporary repertoire and renew standard repertoire PORTO W
		13.00 - 14.00	Lunch	13.00 - 14.00	Lunch
		14.00 - 15.30	Workshop: Movement/Improvisation / Acting MAASTRICHT W	14.30 - 16.00	Workshop: Collaboration and co-creation: opera as a group sport MAASTRICHT W
16.00 - 18.00	"Experimental Opera Incubator" W	15.30 - 15.45	Short Coffee break	16.00 - 16.15	Short Coffee break
18.00 - 19.30	Dinner	15.45 - 18.00	"Experimental Opera Incubator" W	16.15 - 18.00	WORKING SESSION Just members WG2 M
19.30 - 22.00	"Experimental Opera Incubator" W	18.00 - 19.30	Dinner	18.00 - 19.30	Dinner
		20.00 - 22.00	Cidade Sen Luz & Dine' Bahane' B	19.30 - 20.00	CLOSING SESSION W
		22.00	Beers, talks, mineral water and music.	20.00 - 22.00	Cidade Sen Luz & Dine' Bahane' B
				22.00	FAREWELL PARTY Beers, talks, mineral water and music.

Biography

Teachers Maastricht

Peter Missotten



Peter Missotten (b.1963) trained as a video artist (one of the students of Chris Dercon at St. Lukas Brussels). He started as a light designer for 'The Cement Garden' in 1983. Which started a long and passionate stage designer relationship with Guy Cassiers, which went on for 25 years.

In 1994 he founded de Filmfabriek with Anne Quiryren and Anne Heyman, a company dealing with the crossover between digital and performance arts. They worked intensively on projects with artists like William Forsythe, Wim Vandekeybus, among others. Various artists joined them over the years.

From 2000 on, Peter Missotten evolved from a designer of digital media art for the stage into a director for performance arts and opera productions. In 2009, he directed 'KEPLER', an opera by Philip Glass for Linz09 at the Landestheater Linz. In 2010 he created 'MONTEZUMA - FALLENDER ADLER', an opera by Bernhard Lang, for the Nationaltheater Mannheim. He designed the stage and light concept of 'The New Factory' by Gui Miotto and Michael Schumacher for Dansgroep Amsterdam. He recently directed 'DER GOLEM' for the Nationaltheater Mannheim 2016.

Nowadays he specialises in contemporary opera creations, media installations and radical performance projects. He teaches performance arts at the Toneelacademie Maastricht. He's Professor of Technology Driven Art at the Faculty of Arts Maastricht, Zuyd Hogeschool, the Netherlands.

Susanne Schimmack



When German soprano Susanne Schimmack performed in the 1997 Cardiff Singer of the World Competition, she was pronounced “the Rolls Royce of voices”.

Since then, Schimmack has successfully sung around 90 major operatic roles. She studied in the United States, at the University of California Irvine.

Masterclasses with renowned professors complemented her studies. She continued her vocal work and development from alto to dramatic soprano with Ks. Martha Dewal and Ks. Ileana Cotrubas in Vienna.

She had her operatic debut as Rossweisse/ Walküre with the Arizona Opera USA in 1991. Her German debut was in the role of Erda/ Rheingold. She was Principal Soloist with the Dortmund Opera from 1993 to 1998 and from 1998 to 2000 with the Royal Danish Opera in Copenhagen. She has worked as a freelance singer since 2000 and has collaborated with many distinguished conductors.

Engagements have taken her to several famous theatres and broadcasting companies across the world.

Alongside Angela Georghiu and Roberto Alagna, she recorded a complete edition of Massenet’s Manon under the baton of Antonio Pappano.

Schimmack’s repertoire includes oratorio and Lied, especially the great song cycles of Mahler, Strauss and Wagner. She is a laureate of several illustrious international competitions. She received the Jessye Norman Scholarship of the Orange County Philharmonic Society USA and the Bajazzo award at the Dortmund Opera for outstanding artistic achievement.

She teaches Solo Singing and Opera at Conservatorium Maastricht.

Axel Everaert



Axel Steven Everaert (b. 1965) began his musical education at the National Opera House in Brussels. At the University of Louvain, he focused on singing and chamber music, graduating in 1987 with a Bachelor's degree in Musicology. From 1987 to 1990, Everaert continued to study Voice in Rome under Maestra Gianella Borelli and Loredana Franceschini-Shenker. He underwent further voice training with Ré Koster, Sylvia Geszty and Ileana Cotrubas from 1990 to 1995, with additional coaching from Irwin Gage in Zurich. In 1987, he was awarded the Gold Medal of the Belgian State in Singing and Chamber Music. Two years later, he was awarded first prize at the Concorso G. B. Pergolesi in Rome. In 1992, he received third prize in the International Competition for Coloratura Singing in Stuttgart.

Everaert has performed in numerous recitals and concerts across Europe and North America. Several of his recitals and concerts have been broadcast live on radio. He has been a guest singer at the opera houses of Cologne, Aachen and the National Opera House in Brussels, among others. He has also appeared as a soloist with various major orchestras. He has been invited to take part in several major festivals (Rossini Festival Pesaro, the Festival de Wallonie, Festival van Vlaanderen, Mozartfest Würzburg, etc.).

Everaert's repertoire extends across the Bach and Händel oratorios, major operatic roles by Mozart, Rossini and Donizetti, as well as a broad selection of songs. His main interest is Italian Belcanto repertoire. With accompanist Pascale del Marmol, he recorded a CD dedicated to the songs of Respighi (Pavane) and a recital CD with songs by Liszt, Rossini, Fauré and Mendelssohn (EBS). He also performs a duet with the Korean soprano Sumi Jo on her latest CD, accompanied by the Concertgebouw Chamber Orchestra (Warner). He teaches Solo Singing and Opera at Conservatorium Maastricht.

Inge Pasmans



Inge Pasmans (b. 1980) studied at Conservatorium Maastricht, obtaining her Bachelor's degree in Music Theory with John Slangen and Charles Hendriks and her Bachelor's degree in Piano with Joop Celis and Tony Ehlen. She continued her studies in Music Theory at the Royal Conservatoire in The Hague, graduating in 2006. She completed her postgraduate Piano studies in 2008. Pasmans has also attended masterclasses in piano with Jan Wijn and Igor Roma, and song accompaniment with Semjon Skigin and Elly Ameling.

She is a main subject lecturer in Music Theory at the Classical and Music in Education departments of Conservatorium Maastricht. As an accomplished pianist, she performs with chamber music ensembles, wind bands, and choirs and worked as a research coach in the Master's programme in Classical Music. She is currently a member of the Teachers' Council and project leader of Music in the Making, an innovative project in the Classical Music department.

Through the Research Centre for Arts, Autonomy and the Public Sphere, Pasmans conducted extensive research into the historical performance practice of Mozart's early sonatas in relation to modern instruments. Inge participated in research projects, led by the Research Centre, on creative processes, in both the Music Education and Classical Music departments.

Biography

Teachers Porto

Antonio Salgado



António Salgado has a degree in Music and in Philosophy, a Master in Lied (Austria) and a PhD in Musical Performance: Singing (UK). He articulates the activity of singer, performer, singing teacher, investigator, Head of the Vocal Studies at ESMAE, coordinator of the Opera Studio and coordinator of the post-graduated Opera Course and Music Theatre Studies at the ESMAE.

He participated in the International Partnership Program Meeting Place – Music, Theatre, Landscape, with three other European Schools, Winchester University (UK) SADA and SLU (Sweden). Also participates in the international Partnership Program of European Opera Academy. He is also an opera producer and the artistic director of Opera Norte, an Opera Company based in the North of Portugal. He develops research in areas related by the expression of emotion within singing and musical expression, aesthetic of the performing arts, opera and landscape, and performance. He is a member of CESEM (Research Nucleus of Modern Music and Performing Arts), Porto Centre.

Carlos Azevedo



Azevedo, Carlos (b. 1964, Vila Real). Portuguese composer of mostly orchestral and chamber works that have been successfully performed across Europe; he is also active as a jazz composer, conductor and pianist.

Mr. Azevedo studied composition at the Escola Superior de Musica e Artes do Espectáculo in Porto in Portugal and also studied with George Nicholson at Sheffield University, where he received his MPhil in composition. His works span from pieces for one player to chamber music, and have been played all over Portugal.

Since 1997, he has been active as a composer, conductor and pianist for the Matosinhos Jazz Orchestra (along with Pedro Guedes). As a jazz pianist, he has performed all over Portugal and at many clubs and jazz festivals.

Mr. Azevedo is currently a teacher of Composition at the Escola Superior de Musica e Artes do Espectáculo in Porto.

Claire Binyon

After finishing her first graduation in Warwick University, in England, in the beginning of the 80's, Claire worked some time in the Community Theatre and the Physical Theatre in North England. Then she devoted herself to theater studies in Leeds University where she graduated in Direction and theatrical practices.

In the beginning of the 90's she studied movement in Paris with Monika Pagneux, and was invited to guide a physical theater workshop and create a short time performance in Porto, 1994. After this experience, she was invited to cooperate in the development of an innovative project that gave place to Escola Superior de Música e Artes do Espectáculo do Instituto Politécnico do Porto (ESMAE).

In the past seventeen years, she has been a teacher in ESMAE where she was department director over ten years. She worked with the team responsible for the theater course, particularly in the development of the movement program, teaching Movement for Actors in the interpretation course. She coordinates the Staging and Interpretation Master Degree and is at the moment developing a new post-graduation in Theater and Community.



In the last few years she came back to her original passion – the creation of collective performative work. As part of her research and development is now registered in the Professional Practice of the Feldenkrais Method in Sussex, England. Her main area of investigation is Somatic and Creativity. This year she directed a project in FITEI entitled Erasmus Symphony, which explored musicality.

Telmo Marques



Telmo Marques (b. 1963) is a Portuguese pianist, composer and arranger from Porto. He studied Piano, Composition, and Music Analysis, with multiple prominent teachers. He graduated from the Porto Conservatory of Music (superior diploma) with the highest possible grade.

He also graduated in piano at the ESMAE-IPP (Prize Eugénio de Almeida – best classification), completed a Master of Arts at Roehampton University in the UK, and a PhD programme in Computer Music at the UCP – Portuguese Catholic University (summa cum laude).

He still actively performs, especially in chamber music and jazz combos, playing across Europe and Asia.

As a composer, he received commissions for orchestral, solo and chamber music. He has also contributed to a wide range of music for theatrical plays, documentaries, and hundreds of commercials.

He has participated in more than 100 recordings as a pianist, arranger, composer and/or producer. His compositions are published in score by BIM editions, AVA editions, and Molenaar editions.

He is professor Adjunto and Head of the Music Department in ESMAE (Superior Music School of the Porto Polytechnic Institute), where he teaches Music Analysis and Composition. He is also an integrated member of the CITAR – UCP (Research Center for Science and Technology of the Arts), and a collaborative researcher of the izADS (Instituto de Investigação em Arte, Design e Sociedade).

Biography

Teachers Vilnius

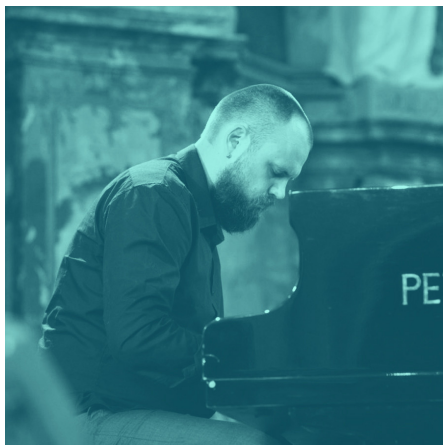
Ana

Ablamonova



Ana Ablamonova is founder and producer of Operomanija, a production house in Lithuania dedicated to creation and promotion of new music theatre through diverse cross-disciplinary collaborations. Since 2008, she has produced more than 40 contemporary operas and various multidisciplinary art projects. Since 2008, Ana runs Contemporary opera festival NOA (New Opera Action) – one of the leading international new music theatre events in the Baltic region.

Arnas Mikalkenas



Arnas Mikalkenas has been teaching jazz piano, jazz harmony, jazz and pop music history, jazz arranging & composition, music analysis, contemporary music and improvisation since 2009. He teaches at VMU Music Academy, LMTA and J. Gruodis Conservatory of Music.

He has been involved in many projects such as: "Oak Birches", "Vilnius - Kaunas jazz 4", "Kaunas jazz quintet", "The Art of Duo", "Liudas Mockūnas trio", "Arnas Mikalkėnas trio", etc.

He regularly performs concerts and festivals such as: Kaunas Jazz, Vilnius Jazz, Mama Jazz, Copenhagen Jazz, Jauna Muzika, Druskomanija, Erne Festival, New Nordic Sound, etc.

He has recorded various CDs.

Gabrielė Labanauskaitė



Gabriele Labanauskaitė (b. 1980) is a poet, prose writer, playwright and book critic. She has a Master's degree from Vilnius University in theory and history of literature and studied at Jyväskylä University (Finland) and Parma University (Italy). In 2013 Gabriele wrote her PhD thesis about the narrative construction of stage plays and teaches history and theory of playwriting at the Lithuanian Music and Theatre Academy in Vilnius. She was trained in Finland, Greece, Italy, the USA and the UK.

Gabriele's work has been published in cultural newspapers and literature almanacs since 1992. In 2003 she started writing stage plays, of which 'The One that Hurts the Most', 'Circus' and 'Red Laces' won awards at the National Lithuanian Plays contest and were represented in Finland, Sweden, the UK and Russia.

Departing from the more traditional delivery of poetry, Gabriele uses song and spoken word as a vehicle for her poetry, in conjunction with CD and DVD releases. In 2004 she produced the multimedia CD *Apelsinai aikštėj apgriuvusioj* (Oranges on a Wretched Square) followed in 2009 by the poetry/music/video collaboration *Avaspo* (Audiovisual Asp of Poetry) releasing its debut *Nėra okeano* (There Is No Ocean), *Niagara* (Niagara), *Kraujuojantis Okeanas* (Ocean Is Bleeding).

Since 2006 Gabriele organizes the annual festival *Tarpfest* (In-between Festival), Lithuania's only audiovisual poetry festival, which takes place every October.

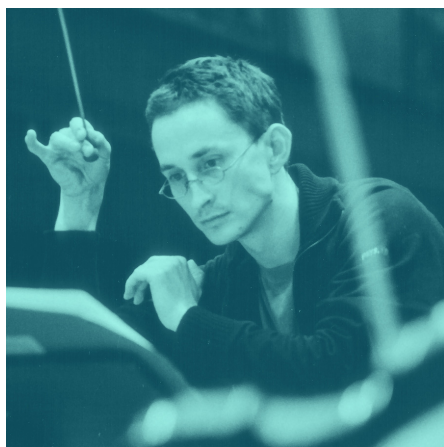
Vykintas Baltakas

Born in Vilnius in 1972, Vykintas Baltakas already caught attention as a musician and leader of two vocal ensembles, as well as a competition award winner, before studying composition with Wolfgang Rihm and conducting with Andreas Weiss in Karlsruhe from 1993 to 1997. He subsequently studied in Paris at the Conservatoire National Supérieur and took a one year course at IRCAM.

Conductors and composers make up two sides of the coin for the busiest of musicians. "One composes through playing, one plays through composing," he says – an attitude shared by Peter Eötvös who was his teacher between 1994 and 1997.

In the meantime he is a regular guest at festivals and with ensembles throughout Europe. Institutions that have commissioned works by Baltakas include the WDR Symphony Orchestra, the Munich Biennale, the Wiener Festwochen/Klangforum Wien, the Ensemble Modern and the Bavarian Radio Symphony Orchestra/musica viva.

Vykintas Baltakas has in recent years conducted renowned orchestras such as the RSO and DSO Berlin, the Bavarian Radio Symphony Orchestra and the WDR Symphony Orchestra as well as ensembles including Ensemble Resonanz, the Ensemble Modern and Scharoun Ensemble. He has also collaborated with composers such as Karlheinz Stockhausen, Georg Friedrich Haas



and Dieter Schnebel. In 2009 he founded the Lithuanian Ensemble Network (LEN) of which he is the driving force.

Vykintas Baltakas' works have been awarded with prizes such as the International Claudio Abbado Composition Prize (2003) and the Siemens Advancement Award (2007). CD recordings of his compositions were recently made by the Ensemble musikFabrik Cologne and the Ensemble Modern.

Currently V. Baltakas is professor for composition at the conservatory in Maastricht. Since September 2016 he will lead the master program for performance of contemporary music at the Lithuanian Academy of Music and Theatre.

External Experts

Sybrand Van der Werf



After completing his studies Artificial Intelligence at the Rijksuniversiteit Groningen Sybrand van der Werf studied stage direction at the Toneelacademie Maastricht and specialised in (classical) music-theatre. As soon as three years after his graduation he successfully debuted in opera with Rimky-Korsakovs *The Tale of Czar Saltán* at Opera Zuid, where he also directed Mozart's *Le Nozze di Figaro*, *La Cenerentola* by Rossini and in 2017 *Werther* by Massenet. He worked as an opera director in the Netherlands and abroad, e.g. for the Dutch National Opera Academy (*Don Giovanni*, *Carmen*, *Elisir d'Amore*), National theater Mannheim (*Der unsichtbare Vater* and *Amor*, based on Händels' *Orlando*), BarokOpera Amsterdam (*King Arthur* at the Théâtre de l'Athénée in Paris, *Dido & Aeneas* and *La Servante Maitresse* in France), Hogeland Opera (*I Pagliacci* and *La Bohème*) and Opera Trionfo (*l'Isola Disabitata*- Haydn). Next to existing companies he worked on numerous other productions, including *Lakmé*, *Il Combattimento di Tancredi e Clorinda* and *Bluebeards' Castle*. Van der Werf is founder and artistic director of Opera Compact, a company based in the south of The Netherlands, performing *Don Giovanni* in 2020. Apart from opera, Van der Werf also works in youth- and visual theatre, which brought

him (among other destinations) to Iran, Tunisia, Indonesia and Norway. Van der Werf taught at the Conservatories of Den Haag, Amsterdam, Arnhem and Maastricht and is foundingmember of the Society of Interdisciplinary Musicology.

Calliope Tsoupaki



Calliope Tsoupaki (b. 1963) writes compositions that use elements of early and contemporary music as well as the music of Greece and the Middle East.

Her objective is expressing the essence as simply and clearly as possible.

Combining these aspects, she skillfully creates a completely personal style.

Her music is praised for its melodic character, warm sound and emotional quality. To date her oeuvre consists of more than 100 works for diverse genres, instrumentation and instruments from different cultures (qanun, ney, kemençe, hurdy gurdy, vielle, viola da gamba, pan flute).

She has developed into one of the most defining composers of the Netherlands, collaborating with various artists, ensembles and orchestras.

Many of her works have been met with tremendous success.

Tsoupaki's music is published by DONEMUS and is performed at a variety of contemporary music festivals in major concert halls including Carnegie Hall in New York, Concertgebouw in Amsterdam, and many more.

Her opera 'Fortress Europe' is about one of the most important issues of our time: the

refugee crisis. It received rave reviews and has an unprecedented number of scheduled performances.

The world premiere took place on March 20, 2017 during the Opera Forward Festival 2017 in Amsterdam.

In 2015, her opera Mariken in the Garden of Delights, based on a late medieval Dutch text, also had numerous performances in the Netherlands and immediately met with great acclaim.

Her two recent double concerti were very successfully applauded and embraced by the audience, and critics alike.

Tsoupaki has been living in the Netherlands since 1988 and teaches composition at the Royal Conservatory of The Hague.

On the 25th of November 2018 she was appointed as "Composer Laureate of the Netherlands" for the coming two years.

About

M4 Music Theatre Festival is the best place to see how tradition and innovation come together. We want to bring a different operatic experience to Maastricht. No binoculars or pearls required, just an open mind and the willingness to discover this genre. Let's get innovative, disruptive and challenge the genre of Music Theatre and Opera together with artists and the audience! Join us at the pre-opening of the brand new performance spaces of Maastricht's Muziekgieterij.

These seven days you will have the opportunity to rediscover traditional opera and experience four world-premieres, a once-in-a-lifetime chance!

Schedule

26 June - 20.00

Zanetto & The Telephone

27 June - 20.00

Zanetto & The Telephone

28 June - 20.00

Zanetto & The Telephone

29 June - 20.00

The Fly & Blood on Canvas

30 June - 16.00

Zanetto & The Telephone

30 June - 20.00

The Fly & Blood on Canvas

1 July - 20.00

Dine Bahane & Cidade sen luz

2 July - 20.00

Dine Bahane & Cidade sen luz

world premiere

EOALAB CREATIVE *Workshops*

The Experimental Opera Incubator is open to students from the European Opera Academy partner institutions – singers, composers, music performers, musical theatre/opera directors, actors and other artists who are willing to work in interdisciplinary teams and are able to develop strong creative concepts that will challenge the boundaries of the traditional opera genre.

Students will be motivated to create individual or collaborative concepts that will enable further development of a short opera, performing arts production, sound or interdisciplinary art installation or performance, contemporary music theatre, musical action or any other multi-disciplinary work that discovers new ways of artistic expression and/or creates new audiences.



Special thanks to all involved, and especially our partners:

DE
ROODE
LOPER



MUZIEKGIETERIJ

EU
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Erasmus+