

A woman with long blonde hair, wearing a bright yellow raincoat, is crouching on a stage. She is looking directly at the camera with a serious expression. In front of her, a man is lying face down on a blue mat. The background is a dark blue curtain.

O.T. THEATER & OPERA O.T.

Operas by
the most versatile
theatre company
in the Netherlands

An impression
1988-2011

The new O.T. Theatre in Rotterdam, a design by Franz Ziegler in collaboration with Gerrit Timmers, opened its doors in 2004.

© Leo van Velzen



OPERAS BY O.T. THEATER & OPERA O.T.

This booklet gives an overview of over twenty years of Opera O.T.

'In our operas, we want to show the human side of the story. Without losing the humour or distorting the music. Every opera production begins with a fascination for the music and a dream, a vague idea of how a performance might look ...'

Directors Mirjam Koen and Gerrit Timmers have made this dream come true in more than ten large-scale opera productions, in which the O.T. Theater & Opera O.T. theatre company has worked with, among others, the Rotterdam Philharmonic Orchestra, Concerto Köln and the Combattimento Consort Amsterdam.

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O.T. Theater & Opera O.T. receive structural subsidy by the City of Rotterdam and Fonds Podium Kunsten.

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colophon:
edited and produced by Gerda Roest, Lisanne Jacobs / translated by Ben Moser, Amy Gale,
Peter Lock, Eve Hopkins / design by Maarten Evenhuis / It was not possible to retrieve all
rightful claimants. Those who think they prevail their claim, are requested to contact us.

November 2005, reprint December 2007, reprint January 2011



ABOUT O.T. THEATER & OPERA O.T.

For more than thirty years, O.T. has been making noteworthy theatre. The company is led by Mirjam Koen, Ton Lutgerink and Gerrit Timmers - who come from the worlds of theatre, modern dance and visual arts - and general manager Corry Prinsen. In O.T.'s productions, these disciplines are put to innovative use, and since the eighties have also incorporated live video. At the end of the eighties, O.T. began producing opera alongside theatre and dance.

The company's hallmark is its interdisciplinary mixing of theatre or opera with visual arts and dance. O.T. is one of the foremost companies in the Netherlands, and not only in the field of opera. O.T. is a national leader in the performing arts and has a broad and very diverse audience. Its productions regularly win important theatre prizes.

O.T. works with a limited number of full-time staff, almost all of whom work 'behind the scenes'. The people on the stage are guests - actors, dancers and/or singers. An opera production can require up to 150 people. For The Death of Klinghoffer, O.T. had 11 soloists, 24 choir members, 3 dancers, 2 extras, 60 musicians, and 55 other employees.

Since 2004, O.T.'s home is a spectacular new theatre in an upcoming Rotterdam neighbourhood, the Lloydkwartier, located on the river Maas. The main theatre is flexible and can be adapted to the directors' every fantasy. The old theatre remains in use as a rehearsal space. It also provides extra space for theatre education, in which the company has been very active during the past decade. The pupils make active acquaintance with O.T.'s work, and then see a performance. The same model is used for adults in workshops for the general public.

For opera, O.T. branches out to bigger theatres, sometimes in co-production with De Nederlandse Opera or the Nationale Reisopera. O.T. has successfully performed in the Rotterdamse Schouwburg, the Muziektheater and Royal Theatre Carré in Amsterdam, and played the nieuwe Luxor Theater together with the Rotterdam Philharmonic. As well as that, O.T. took an opera production to the United States, at the invitation of the Massachusetts International Festival of the Arts.

The next opera will be Die Jahreszeiten by Haydn, a co-production with the nieuwe Luxor Theater in partnership with Vocalconsort Berlin and baroque orchestra B'Rock. The opening night will be on 25 May 2011.

DIE JAHRESZEITEN - es gibt keine Jahreszeiten mehr? -

Joseph Haydn

**A production by Opera O.T. in co-production with the
nieuwe Luxor Theater in partnership with Vocalconsort
Berlin and baroque orchestra B'Rock.
Opening night May 2011**

libretto **Gottfried van Swieten**

musical director/conductor **Christopher Moulds**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink, Marieke den Dulk**

set design **Gerrit Timmers**

soloist **Tom Randle, Tim Mirfin, Robin Johannsen**



'a ravishing Tristan and Isolde'
(Volkskrant)

'The performance is phenomenal'
(NRC)

'See it if you can.'
(Financial Times)

Le vin herbé © Ben van Duin



LE VIN HERBÉ after the story of Tristan & Isolde

Frank Martin
A production by Opera O.T.
in partnership with Ensemble Domestica.
Opening night May 2010

libretto based on the novel Tristan et Iseut by **Joseph Bédier**
musical director/conductor **Wim Steinmann**
directors **Mirjam Koen, Gerrit Timmers**
choreography **Ton Lutgerink, Marieke den Dulk**
set design **Gerrit Timmers**
soloist **Yvette Bonner, Philippe Do, Frans Fiselier, Hubert Claessens, Elisa Roep, Nicola Mills, Virpi Räisänen, Marieke Koster, Lien Haegeman, Kevin Skelton, Tom Raskin, Jan Willem Baljet**

'The performance is simple, effective and highly concentrated. Martin's intense and almost timeless music is impressive, varied but always melancholy, tense and powerfully expressive. The performance is phenomenal. The most notable roles are for Yvette Bonner (Isolde), Philippe Do (Tristan) and Nicola Mills (Branghien) and are simply heartbreaking..'
(NRC, Kaspar Jansen)

'Yvette Bonner is an Isolde of mesmerizing grace, Philippe Do a recklessly courageous Tristan with a self-destructing bent. The elegant understatement of the production makes it all the more powerful. See it if you can.'
(Financial Times, Shirley Apthorpe)

'Directors Mirjam Koen and Gerrit Timmers make suggestive use of the stage space with simple scenic elements, through which the visual aspect of the production corresponds perfectly with Martin's lucent music. Twelve splendid singers, seven strings and a pianist are controlled with supple flexibility by conductor Wim Steinmann and together deliver a jewel of a performance. The time flew by.'
(Telegraaf, Thiemo Wind)



'Ophelia drags you into her distress'
(Operamagazine)

'The Ophelia-Lieder are of an undeniable poetic intensity'
(NRC)

'Cora Burggraaf dazzles'
(Theatercentraal)

Ophelia © Leo van Velzen



OPHELIA a new opera solo

a production by Opera O.T.
with music by Strauss, Berlioz, Chausson, Brahms

script **Bernlef**
director **Mirjam Koen**
choreography **Ton Lutgerink**
set design **Gerrit Timmers**
soloist and actress **Cora Burggraaf**
supporting role **Ton Lutgerink**
pianist **Simon Lepper**

'Cora Burggraaf is a convincing Ophelia, especially when anger and desperation take hold of her.'
(Algemeen Dagblad Rotterdam, Ger van der Tang)

'Director Mirjam Koen avoids the stereotypical portrayal of madness. Ophelia's madness is slowly unraveled by subdued and intimate images, whilst she communicates confusedly with her own shadow, her deceased father – a beautiful silent role by Ton Lutgerink. The Ophelia-Lieder by Brahms, Chausson and Strauss are of an undeniable poetic intensity, as a release and comforting counterbalance of the theatre text.'
(NRC, Floris Don)



'Sharply composed by Jonathan Dove'
(Volkskrant)

'The adult Kwasi and Kwame, Hans Voschenezang and Brian Green, sparkle in their monologues.'
(NRC)

'Japin's bestseller has made a convincing new start as an opera.' (Algemeen Dagblad)

Kwasi & Kwame - The Two Hearts of Kwasi Boachi -
© Ben van Duin



KWASI & KWAME - The Two Hearts of Kwasi Boachi -

Jonathan Dove

A new production by Opera O.T. in co-production with Ensemble Domestica, based on the novel The Two Hearts of Kwasi Boachi (De zwarte met het witte hart) by Arthur Japin
Opening night October 2007

libretto **Arthur Japin**

musical director/conductor **Wim Steinmann**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink, Marieke den Dulk**

set design **Gerrit Timmers**

soloists **Hans Voschenezang, Brian Green, Philip Sheffield, Bibi Heal, Ruby Philogene-Doran/Lori-Kaye Miller, Annelies Lamm, Hubert Claessens, Keel Watson, Philippe Do, Jean-Léon Klostermann, Jan Willem Baljet, Mitchell Zhaghaza, Nathan Musoki** and a children's chorus



'With O.T., the story of Kwasi and Kwame (two African princes who were given to King Willem I and grew up in Holland) is not just about the past. It is about identity and integration, about the facile idea that we have in the western world about identity being something that can be traded in, and the notion we have that our values are somehow soul-saving. It is about the abyss between the old and the new world that many refugees live in.'
(Algemeen Dagblad, Oswin Schneeweisz)

'Everything comes together perfectly: the suggestive staging, the sublime libretto (written by Japin himself), and the stirring minimalistic music of the British composer Jonathan Dove.'
(Algemeen Dagblad, Oswin Schneeweisz)

'Led by the small but eminent ensemble Domestica Rotterdam, the many singers in Kwasi & Kwame deliver sparkling performances'
(Volkskrant, Frits van der Waa)

'Opera O.T., which has a name to lose when it comes to high-value opera productions, has aimed very high with this project, but has once again delivered. The charming, historically accurate and authentic-seeming costumes create an effective contrast with the particularly sober decors. Koen and Timmers round it off with a wonderfully beautiful final image that can leave no one unmoved.'
(Volkskrant, Frits van der Waa)



IN GROSSER SEHNSUCHT

Klas Torstensson

A production by Opera O.T.

co-produced with the Octopus foundation

Opening night May 2007

directors **Mirjam Koen, Gerrit Timmers**

set design **Gerrit Timmers**

soloist **Charlotte Riedijk**

music **the Osiris Trio** with **Peter Brunt**

'Of all the works Torstensson wrote, this is the least raw, the most sweet-sentimental: the historical women fit the styles like a glove: five songs, five characters, five different personalities, which were all brought to life very artfully by the virtuoso Osiris Trio. The musicians seemed to have to make no effort in shifting musically from baroque to early-modern, from voluptuous waltz to static recitative accompaniment.

The most stunning in all those parts is the soprano Charlotte Riedijk. Not only did she enter the stage in a different costume for each individual song, she was all five characters in just one single performance. She sang her romantic many coloured songs in full and without any reservations, with just now and then a few spoken fragments.'

(Trouw, Anthony Fiumara)

'The staging Gerrit Timmers and Mirjam Koen of O.T. have subjected the performance to is austere and restrained. The set design consists of a few props and evocative image and text projections on a rounded backcloth. Because of this, all the attention is focussed on the soprano Charlotte Riedijk, who, supported by the razor-sharp performance of the Osiris Trio, takes on a completely different identity every ten minutes – which you believe unconditionally.'

(Volkskrant, Frits van der Waa)

about the music

'Torstensson is lucky: the small group that breathes life into his cycle – the soprano Charlotte Riedijk and the Osiris Trio – makes great art.'

(Volkskrant, Roland de Beer)



*'Terrifying and masterful.
Go see it!'*
(Algemeen Dagblad)

*'Was beauty ever more
poignant?'* (Trouw)

'More impressive than the one Peter Sellars directed'
(Volkskrant)

The Death of Klinghoffer
© Leo van Velzen



THE DEATH OF KLINGHOFFER

John Adams

**A production by Opera O.T. in co-production with the
Rotterdam Philharmonic Orchestra and the nieuwe
Luxor Theater**

Opening night March 2004

musical director/conductor **Michael Christie**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **Annett Andriesen, Kirsten Blase, Kamel Boutros,
Hubert Claessens, Janet Collins, Scott Hendricks, John
Packard, Herbert Perry, Ruby Philogene, Tom Randle,
Vivian Tierney** and a chorus (training by Andrew Wise)

'The direction, by Mirjam Koen and Gerrit Timmers (who also created the fantastic, suggestive sets), does Adams and Goodman's masterpiece more than justice. It is not only that it is the first time this grandiose opera has been seen in the Netherlands. It is also one of the best productions we have seen in this country in years. Together with marvelous singers and the Rotterdam Philharmonic Orchestra - at the top of its form under Michael Christie - Koen and Timmers have created searing, penetrating images. The opera is packed with unforgettable images, accompanied by the grandiose, expressive, and sometimes bloodcurdling music, like the dead Klinghoffer's aria. He sings about the abandoned furniture of the murdered Jews, and then we see furniture from the old, disappeared Jewish world hanging in the air like bodies - wardrobes, chairs, beds, a divan. Go see this cruel, artistically magnificent appeal for peace!'

(Algemeen Dagblad, Doron Nagan)

'The signature of the directing duo Mirjam Koen and Gerrit Timmers is very recognizable: their thematic understanding, their somewhat abstract designs, their always-present human scale. These Rotterdam theatre artists do not indulge in scenic overkill. The simplicity of their visual language, together with the poignant text and the fascinating, mysterious music, are deeply impressive.'



THE DEATH OF KLINGHOFFER

'The opera is packed with unforgettable images, accompanied by the grandiose, expressive, and sometimes bloodcurdling music, like the dead Klinghoffer's aria. He sings about the abandoned furniture of the murdered Jews, and then we see furniture from the old, disappeared Jewish world hanging in the air like bodies - wardrobes, chairs, beds, a divan.' (Algemeen Dagblad)

see page 15



'Samson is brilliant Handel music theatre' (NRC)

'Oratorium arias unfold like colourful carpets'
(Volkskrant)

'A top-drawer cast'
(Financial Times)

SAMSON

G.F. Handel

A production by De Nederlandse Opera in co-production with Opera O.T. and in collaboration with Concerto Köln
Opening night December 2003

musical director/conductor **Christopher Moulds**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **John Mark Ainsley, Nathan Berg, Sari Gruber, Michael Hart-Davis, Charlotte Hellekant, Judith Howard, Inga Kalna, Stephen Richardson** and the **Vocal Ensemble of De Nederlandse Opera** (training **Matthew Halls**)

'Mirjam Koen and Gerrit Timmers do not try to turn the piece into an opera. Instead they create their own episodic, reflective style of staging. It is all about dichotomies: fanaticism versus liberalism, war against peace, youth next to age, sacred and secular. Finally, as Samson is led away by an angel wearing a necklace of hand grenades, we see the biblical story from today's perspective – here's the world's first suicide bomber. It's a tragedy which will be repeated endlessly.'

(Financial Times, Shirley Apthorp)

'Hats off to Mirjam Koen and Gerrit Timmers, directors of a Samson which, in its tragedy, its colourful gloom, and Middle Eastern sadness, ranks among the most moving Handel productions that has ever graced the stage here. Their Samson is a passion play with dancing, their Gaza a podium in which, almost effortlessly, the attention shifts from a desert to a gym, and from a disco to a cage for holding slaves.'

(Volkskrant, Roland de Beer)

'The bond between father Manoah, son Samson, and a boy extra is constantly reinforced - with gigantic socialist posters of happy families all around. A Philistine choir - hip Western unbelievers against the traditionally clad Israelites - flees from everyday life by dancing, just as young people in Tel Aviv do today. It sounds heavy, but everything is handled with a light touch.'

(NRC, Mischa Spel)



OPERA O.T.

Platée
© Marco Borggreve

'Baroque opera as first rate entertainment' (Metro)

'Intelligent and innovative and completely in the spirit of Rameau' (Brabants Dagblad)

'Full of inventions and with a terrific pace' (Volkskrant)

PLATÉE

J.P. Rameau

A production by the Nationale Reisopera in co-production with Opera O.T. and in collaboration with Combattimento Consort Amsterdam
Opening night August 2002 at the Festival Oude Muziek (Festival of Ancient Music), Utrecht

musical director/conductor **Jan Willem de Vriend**
directors **Mirjam Koen, Gerrit Timmers**
choreography **Ton Lutgerink**
set design **Gerrit Timmers**
soloists **Machteld Baumans, Benoît Boutet, Frans Fiselier, Michael Hart-Davies, Claron McFadden, Harry Nicoll, Jean-François Vinciguerra, Johannette Zomer, the Choir of the Nationale Reisopera** (training Nicolas Mansfield) and 14 pupils of **the Rotterdam Secondary School for Music and Dance**

To be revived in autumn 2011

'Mirjam Koen and Gerrit Timmers relocated the story of the ugly, ungainly swamp nymph Platée from the humid, nasty mud to the shiny, happy polish of a Disney theme park. They have worked out the concept in all its ramifications and it works. Buffoonery and jokes roll down continually and Platée and her friends keep the whole audience laughing until the very end.'
(Trouw, Peter van der Lint)

'Jan Willem de Vriend heads the orchestra with verve and vigour in a contagiously enthusiastic performance. With Platée – which, with so many children dancing and acting among the cast, is the best family opera for some time – the new season begins on a cheerful and carefree note.'
(NRC, Mischa Spel)

'Jan Willem de Vriend and the Combattimento Consort Amsterdam give Rameau what he deserves. With their power and refinement, their fantasy and discipline, the director and the ensemble are wholly convincing.'
(Haagsche Courant, Aad van de Ven)

'A Walt-Disney-like amusement park, a jabbering frog choir of day-trippers, a singing mountain, a haughtily trotting goddess, Donald Duck and two Elvses: anything can happen in this sparkling new production. With tongues firmly in cheeks, directors Mirjam Koen and Gerrit Timmers hack the stuffy and serious image of baroque opera to pieces.'
(Metro, Henri Drost)



OPERA O.T.

VREEMDE MELODIEËN / MELODIAS ESTRANHAS

António Chagas Rosa

A production by Opera O.T. in coproduction with
Rotterdam 2001 and Porto 2001, Cultural Capital
of Europe in collaboration with Remix Ensemble Casa
da Música

Opening night December 2001

libretto **Gerrit Koenrij**

musical director/conductor **Stefan Asbury**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **Benoît Boutet, David Cordier, Hugo Oliveira, Luís
Rodrigues, Henk Smit** and a vocal ensemble (training by
Andrew Wise)

'To mark the closing act of the year 2001, Rotterdam and
Porto had their opening night in the presence of Queen
Beatrix. The opera's subject is Dutch-Portuguese: the
confrontation in the 16th century between the Rotterdam
humanist Erasmus and the Portuguese cosmopolitan
Damião de Góis.'

(NRC, Kasper Jansen)

'The staging is in the proud tradition of O.T., which has
become known in the last few years for its outstanding
and original opera productions. The sets consist of the top
of the globe, which finally disappears - an 'upside-down
world' - models of a church and of Dürer's rhinoceros, model
ships in all shapes and sizes, and several interiors. With
old-fashioned furniture and costumes, the contemporary
staging shows the confusion of a transitional period, where
new things are born of 'strange melodies' - polyphonic
music.'

(NRC, Kasper Jansen)



Vreemde Melodieën / Melodias Estranhas
© Leo van Velzen

*'The level of Mirjam Koen
and Gerrit Timmers's direc-
tion is as always very high,
perhaps even uniquely so.'*
*'A dazzlingly high level of
performance which may
be seen internationally'*
(Rotterdams Dagblad)

RODELINDA

G.F. Handel

A production by Opera O.T. in co-production with
Combattimento Consort Amsterdam
Opening night September 1998

musical director/conductor **Jan Willem de Vriend**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **Ryland Angel, Sophie Daneman, Robert Expert,
Frans Fiselier, Marijana Mijanovic, Mark Padmore** and a
vocal ensemble (training by **Andrew Wise**)

'A masterstroke is saved for the end, in which a magnificent
reversal takes place. Handel ends the opera optimistically
with a jubilant chorus. In this interpretation there is no
such thing. After Rodelinda and Bertarido have found each
other again, the inhabitants of a refugee camp sing the final
chorus. Outside the gates, soldiers with machineguns take
up their positions, with which the directors show that once
violence is evoked it can not be reined in. A performance
with the most beautiful laments in music history rendered
impressively by the soprano Sophie Daneman.'

(Algemeen Dagblad, Oswin Schneeweisz)

'The decision to place the opera in the present serves a
purpose. The terrible blow which Mirjam Koen and Gerrit
Timmers deal to the happy ending is music theatre in top
form, thanks to the bitter contrast with the jubilant final
chorus.'

(Volkskrant, Frits van der Waa)



Rodelinda
© Ben van Duin

'Absolutely delightful'
(Algemeen Dagblad)

*'The directors demonstrate
that they know what it is to
make opera'* (Volkskrant)

'Louis Andriessen: "I cried during the immensely beautiful Rake by O.T. in Rotterdam".'

'An act of importance on the opera forefront'
(Algemeen Dagblad)

'With a countertenor as bearded woman Baba, providing a closer connection with the eighteenth century concept.'
(Financieele Dagblad)

The Rake's Progress
© Leo van Velzen



THE RAKE'S PROGRESS

I. Stravinsky

**A production by Opera O.T. in co-production with
Het Nederlands Balletorkest
Opening night May 1997**

musical director/conductor **Lucas Vis (1997),**

Thierry Fischer (2000)

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **Machteld Baumans, Wilke te Brummelstroete
/ Rita Dams, Hubert Claessens, Adrian Fischer, Nico
van der Meel, Wout Oosterkamp, Tom Randle, Artur
Stefanowicz** and a vocal ensemble (training by **Andrew
Wise**)

'Koen and Timmers situate the action in the present, with help from a styleful dose of neon and CNN, without harming the spirit of the opera for a moment. On the contrary, the beautifully executed set is a straightforward declaration of love to the craft of cabinet-making, while it refers back to the past. But the power of the performance lies just as well in the excellence of the singers, and the terrific accomplishments of the Netherlands Ballet Orchestra which spiritedly fits Stravinsky's rhythmic puzzle pieces together with precision. The star of this production, besides Tom Randle, is the Polish countertenor Artur Stefanowicz as Baba the Turk. He lets us hear how incredible the progress is which has recently been made by countertenors. Old Igor may never have foreseen this, but without a doubt he would have been enchanted by him/her.'
(Volkskrant, Frits van der Waa)

'An animated and amusing performance, with splendid and suggestive scenes in the brothel (a travesty parody of the Viennese debutant ball), the marriage to Baba, the invention of the bread machine (which transforms video images into reality) and the auction.'
(NRC, Kasper Jansen)

'Short and good: this staging of Stravinsky's Rake is the most entertaining production in years, convincing with its character acting, its colourful sets, and attention to detail. Beautiful, sometimes even moving.'
(Parool)



'A ravishing spectacle'
(Daily Hampshire Gazette)

*'Thrillingly succesful
coproduction of
instrumental, vocal and
acted drama'* (NRC)

*'Dutch troupe's Poppea is
sexy, rich and rewarding'*
(Boston Herald)

'A visual surprise' (Elsevier)

L'INCORONAZIONE DI POPPEA

C. Monteverdi

**A production by Opera O.T. in co-production with
Combattimento Consort Amsterdam
Opening night June 1993**

musical director/conductor **Jan Willem de Vriend**
directors **Mirjam Koen, Gerrit Timmers**
set design **Gerrit Timmers**
soloists **Machteld Baumans, Mirjam Cornelissen,
Rita Dams, Alberto ter Doest, Frans Fiselier, Peter de
Groot / Artur Stefanowicz, Leena Kiilunen / Grazyna
Winogrodzka / Wilke te Brummelstroete, Bernard
Loonen, Lena Lootens, Nico van der Meel, Marieke van
der Meer / Annelie Brinkhof, Astrid Vrensen, Joke de Vin,
Nanco de Vries**

'The directing and production style of Mirjam Koen and Gerrit Timmers has evolved into an inspiringly successful conjunction of instrumental music, vocal music, and drama. It all makes for entertaining and exciting theatre in one of the most beautiful sets I have ever seen: an enormous number of models of ancient Rome, made with the exemplary love and careful attention that distinguishes the whole performance. The singers are unusually involved and their motivation and enthusiasm are easy to see. That makes for consistently fantastic performances, without exception, in which the vocal and instrumental interpretation, under the leadership of Jan Willem de Vriend, come together for maximal effect. Here, singing is truly acting with the voice, in the constantly changing dramatic expression for which Monteverdi, better than anyone else, created his opera. I can go on and on with superlatives: a performance by and for true opera lovers.'
(NRC, Kasper Jansen)

'The sets are sublime: at the end, all the elements of the set design come together in a panorama and the city lies literally at the feet of Nero and Poppea. They sing their love duet, which is one of the most beautiful I have ever seen: every gesture is full of meaning. This Monteverdi leaves no room for doubt: Timmers and Koen have much to offer the opera.'
(Algemeen Dagblad, Oswin Schneeweisz)



COSÌ FAN TUTTE

W.A. Mozart

A production by Opera O.T.

Opening night November 1990

musical director/conductor **Christof Escher**

directors **Mirjam Koen, Gerrit Timmers**

set design **Gerrit Timmers**

soloists **Irene Maessen / Bernadette ter Heyne, Hans de Vries / Hans van Heiningen, Anita Veerling / Francisca Dukel, Bernard Loonen / Henk Vonk, Tom Sol / Frans Fiselier, Mariëlle Vester / Charlotte Riedijk**

'Three beautiful sopranos twittered like nightingales, and the men sang with strength and humour. Mirjam Koen and Gerrit Timmers transformed an apparently innocent, tender singing game into a Dadaistic cabaret. Two extras hand the singers the necessary props or create a new atmosphere with dolls and other objects. Light as a feather and surprisingly charming. If all operas were presented as contemporary, searching pieces of chamber theater, I would go see them all. Indeed I hope that will happen, that this performance proves to be the beginning of something new.' (Vrij Nederland, Gerben Hellinga)

'The whole is constantly shifting, with well-measured inventiveness. Sometimes the action is illustrated, as when Guglielmo and Ferrando go off to 'war'. The 'stage hands' show the soldiers' possibly awful future by digging a grave in one of the trenches and shoveling the sand onto the stage - into which they solemnly lower a life-sized painting of a dead soldier.' (NRC Handelsblad, Kasper Jansen)



Così fan tutte
© Jannes Linders

'If all operas were produced like this, I would definitely go and see them'
(Vrij Nederland)

ORPHEUS' DAUGHTER

Michael Nyman

A production by Opera O.T. in co-production

with Festival Rotterdam '88

Opening night December 1988

libretto **Gerrit Timmers**

musical director/conductor **Ernst van Tiel**

directors **Mirjam Koen, Gerrit Timmers**

choreography **Ton Lutgerink**

set design **Gerrit Timmers**

soloists **Mireille Capelle, Wouter Goedhart, Bernadette ter Heyne, Frans Kokkelmans, Mariëlle Vester**

'A multi-media spectacle: a project that, possibly for the first time ever, makes truly intelligent use of video. And above all, a platform that carries Nyman's brilliant music. Music that sounds simple, but is in fact so complicated that it gives the musicians and the singers a chance to outdo themselves.'

'Orpheus' Daughter is absolutely new in sound, image, text, and gesture. The normal measures for judging opera cannot be applied here. The opera appeals to the intelligence as much as to the emotions. Gerrit Timmers's texts are philosophical without being vague, dramatic without being sentimental, hard but not cynical, intellectual but not snobbish: in one word, outstanding.' (Vrije Volk)



Orpheus' Daughter
© Jannes Linders

'This new opera contains what classical operas had in their time: social relevance'
(Vrije Volk)



L'INCORONAZIONE DI POPPEA

Gerrit Timmers received the Amsterdam Prize for Theatre Set Design for the set of L'Incoronazione de Poppea. The set was exhibited in the Stedelijk Museum for Modern Art in Amsterdam.

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Levin herbé
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