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## National Libretto Workshop

IHOS is proud to present in association with 10 Days on the Island  
The IHOS National Libretto Workshop  
With Willem Bruls

IHOS is a performing arts company with an international reputation for original music-theatre and opera. Contemporary music theatre and opera not only depends on music and composers but also on drama and texts.

IHOS is presenting a workshop on libretti and libretto writing with the renowned music author and dramaturg, Willem Bruls, who is visiting Australia for the first time.

This is a unique opportunity for professionals in the field of writing, music and music theatre focus on the specialised area of libretti. All kinds of modern music theatre will be discussed, from the absurd theatre of Swiss director, Christoph Marthaler, to the new operas of Peter Eötvös and Philippe Boesmans. The tension between notes and words will be in the centre of attention.

This workshop will be held during Tasmania's international arts festival, Ten Days on the Island, which has quickly established itself as a premium event celebrating the art and inspiration of island cultures.

Dates – 23 – 27 March 2007

Times – 10.30 am – 5.00 pm

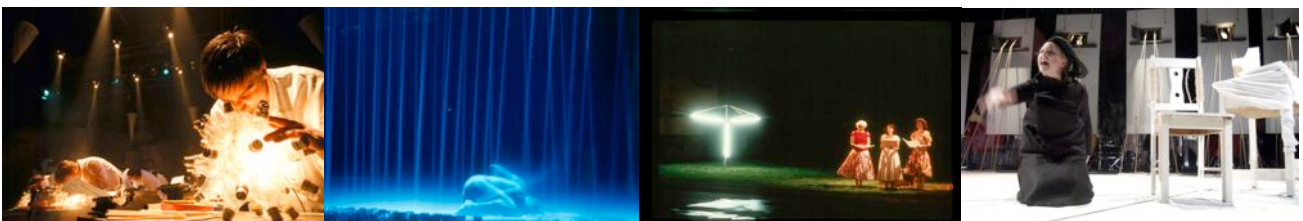
Venue – Philip Smith Centre, 2 Edward St Glebe, Hobart

Registration fee - AU\$400

Registrations Close : 16 March 2007

**Places are limited to 20 participants, so register early!**

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Images L-R Bruce Miller, Michael McCartney, Ann Wulff, Buce Miller

# THE LIBRETTO COURSE AND WORKSHOP

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*The Philip Smith Centre, Hobart*

Contemporary music theatre and opera not only depends on music and composers but also on drama and texts. In the last decades there were several developments in the use of text, drama and plots in music theatre. Although the emphasis seems to lie more and more on sounds and visuals, the text or libretto still is an important element in the dramatic arts. But the approach is quite different now: simple stories are now the domain of Hollywood. Real music theatre and contemporary opera are digging much deeper into the meaning of texts, libretti and plots, and into the relationship between sounds, visuals and words. In this course-workshop on libretti and libretto writing all kinds of modern music theatre will be discussed, from the absurd theatre of Swiss director, Christoph Marthaler, to the new operas of Peter Eötvös and Philippe Boesmans. The tension between notes and words will be in the centre of attention.

At the same time the dramaturgy of a music theatre or opera will be discussed. How does the theme or plot develop musically and textually in a certain work? Parallel to this, all the members of this course-workshop will work on their own libretto during the week. At the same time they will get some historical and artistic background on libretti, operas, music theatre and contemporary developments in these fields.

The participants must have some basic knowledge about music, theatre and music theatre. Any practical experience in the field of theatre or opera would be fantastic. It is the aim of the course-workshop to gather as many as possible disciplines in the group (musicians, composers, writers, directors etcetera, or people with an ambition in this direction, would be more than welcome).



*Manuscript by Giulio Caccini (1550 – 1618) credited with developing the stile recitativo, one of the foundations of opera.*

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## About Willem Bruls

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Willem Bruls (Maastricht, 1963) finished his studies in Literature and History of Art in 1990 at the Free University in Amsterdam.

As an author on music and theatre he wrote several books, most notably a study on Wagner's Ring-cycle (*Godenschemering*, 1999), and on Orientalism in Opera (*Ontvoering, verleiding en bevrijding*, 2004). As a publicist he contributes to magazines and newspapers as *Opernwelt* (Germany), *De Standaard* (Belgium), *Opera* (UK) and *The Wall Street Journal Europe*. For several opera houses in Europe (Amsterdam, Brussels, Hamburg, Munich, Basel, Salzburg Festival, Riga) he wrote dramaturgical texts.

As a dramaturg he collaborated with Albrecht Puhlmann/Herbert Wernicke (*Pelléas*, Brussels) and with several directors on *Carmen* and *La damnation de Faust* (Amsterdam), *Tosca*, *Pique Dame* and the *Ring des Nibelungen* (Riga / Latvia), and *Il re pastore* (Antwerp).

He co-organized a workshop on music theatre in Cairo (Egypt), and he also gave a course-workshop on libretto writing at the Pocket Opera Festival in Barcelona. At the moment he works with the Belgian composer Wim Henderickx and the Dutch-Palestine director Ramsey Nasr on an adaptation of Mozart's *Entführung aus dem Serail*, for the Belgian contemporary music theatre group Transparant. He is also writing a new libretto set in the Syrian city of Aleppo.



## About IHOS Opera

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IHOS Music Theatre & Opera is a Hobart-based performing arts company with an international reputation for its critically acclaimed, original music-theatre works. IHOS (IHOS is Greek for 'sound') produces and presents new Australian music theatre and opera through the IHOS Music Theatre Laboratory, Kultour and an annual program of specialised events.

The company is distinctive due to its use of unconventional industrial venues, the exploration of cross cultural influences and the creation of large scale, innovative works.

IHOS aims to expand the appreciation of music theatre through creative experimentation that is challenging and exciting to both the audience and the artist.

# Program of Events

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## DAY ONE 23 March

Introduction

A short history of the libretto (reading)

*Break*

Tri Sestri/Three Sisters – Tchekhov/Eötvös (part 1) (case study)

Writing a libretto (part 1): Is it possible to write a libretto (workshop)

## DAY TWO 24 March

Developments in contemporary music theatre and opera (reading)

*Break*

Tri Sestri/Three Sisters - Tchekhov/Eötvös (part 2) (case study)

Writing a libretto (part 2): Finding a subject – newspaper articles (workshop)

## DAY THREE 25 March

Different ways of experiencing music theatre (reading)

*Break*

Die schöne Müllerin – Schubert/Marthaler (case study)

Writing a libretto (part 3): Finding a subject – dreams (workshop)

## DAY FOUR 26 March

The power of language, the meaning of sound (reading)

*Break*

Marco Polo – Claude Vivier (case study)

Writing a libretto (part 4): Putting the texts/music together (workshop)

## DAY FIVE 27 March

Field research for a libretto (reading)

*Break*

Adapting an opera – Mozart's Entführung aus dem Serail

Writing a libretto (part 5): Presentation of the libretti (workshop)

Other works/productions that will be part of the course are among others *Julie* (Philippe Boesmans/Luc Bondy), *Rage d'Amours* (Rob Zuidam), *Nächte unter Tage* (Breth/Boltanski).

## Additional Events

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### Literary Lunchtimes

A forum on Libretto in Australian opera and music theatre

Date 28 March

Time 12 noon

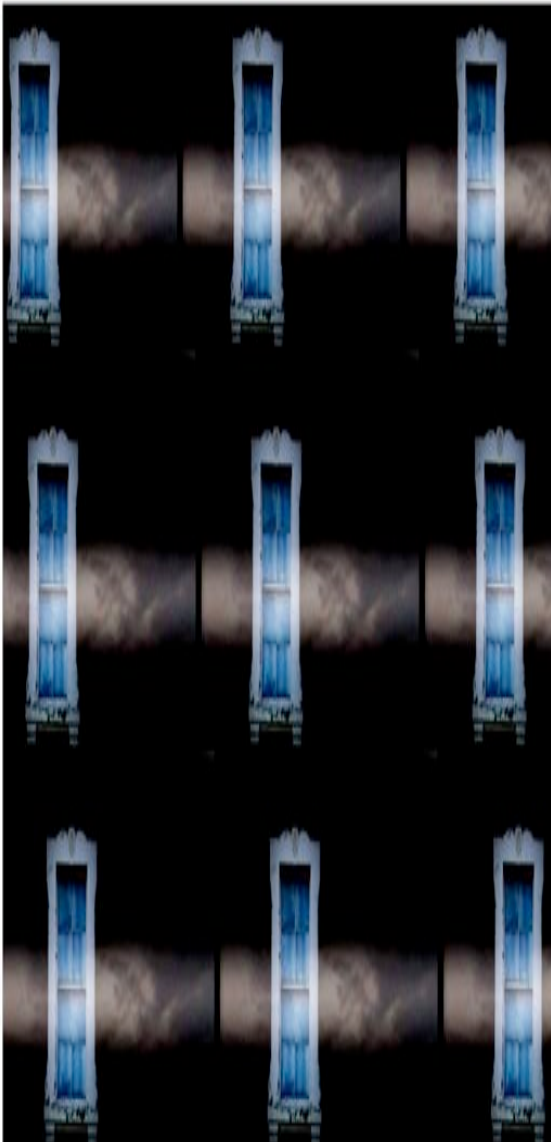
Venue The Pacific Crystal Palace, Princes Wharf No 1, Castray Esplanade

This is a free event for participants and audiences.

# A Thousand Doors, A Thousand Windows

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As a special bonus, participants in the Libretto Workshop will be provided with a ticket to see *A Thousand Doors, A Thousand Windows* courtesy of IHOS Opera and Ten Days on the Island.



Produced by OperaLab in association with  
Multicultural Arts Victoria  
And presented by  
10 Days on the Island and IHOS Opera

Music by Constantine Koukias  
Digital Art by Cazerine Barry  
Soprano Xenia Hanusiak

Date: 24th of March 2007  
Time 6pm  
Venue The Barn, Rosny Historic  
Centre, Rosny Hill Road

*A Thousand Doors, A Thousand Windows* is a moving music-theatre experience inspired by WH Auden's poem *Twelve Songs*. This contemplative and arresting work for soprano explores the dream of belonging. Xenia Hanusiak delivers the invisible voice of the stranger in a new land. Constantine Koukias' haunting musical landscape, seamlessly echoes Cazerine Barry's powerful vista of ever-changing imagery.

*A Thousand Doors, A Thousand Windows* is staged in the beautiful early stone barn at the newly remodelled Rosny historic site,



The tour of *A Thousand Doors, A Thousand Windows* is made possible through kultour – an initiative of the Australia Council – touring Australian Multicultural Performance and visual Arts

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## Hobart travel and accommodation

Hobart is Australia's southernmost capital city. The fact that it is also the smallest is the key to its particular charm. A riverside city with a busy harbour, its mountain backdrop offers fine views over the beautiful Georgian buildings, numerous parks and compact suburbs below.

Hobart, the nation's second oldest city, has a quality of life the envy of other states. Hobart's lifestyle provides all the cultural and physical advantages of a capital city whilst retaining a relaxed, quality lifestyle.

Founded in 1804 as a penal colony it is Australia's second oldest and twelfth largest city, with a metropolitan population of 206,000. The city is the financial and administrative heart of Tasmania, and also serves as the home port for both Australian and French Antarctic operations.

Separated from mainland Australia by the 240 km stretch of Bass Strait, Tasmania is a land apart – a place of wild and beautiful landscapes; friendly, welcoming people; a pleasant, temperate climate; wonderful wine and food; a rich history; and a relaxed island lifestyle.

For information on travel and accommodation booking, IHOS recommends [TasVacations](#) Freecall 1800 030 160 or contact the IHOS Offices on +61 3 6231 2219.

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*This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and through Arts Tasmania by the Minister for Tourism, Arts and the Environment.*



# Registration Form

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This registration fee covers:

- Participation in the five day workshop
- Refreshments and Lunch each day
- Entrance to the performance, *A Thousand Doors, A Thousand Windows*

## 1. Name and organisation

Mr/Mrs:

Organisation:

Position:

Address:

Phone:

Fax:

Email:

Date:

Signature:

## 2. Attendance to Literary Lunch – the Forum

Wednesday 28 March 2006       Yes       No

## 3. Registration fee

*Registration fee: AUD 400*

Periodic payment options available – please contact the IHOS Office

Please find enclosed my cheque or money order for : \$400

or

Please charge my      visa          Bankcard          mastercard   

Card Number: \_\_\_\_\_ Card Expiry date: \_\_\_\_\_

Signature of Card Holder: \_\_\_\_\_

## 4. IHOS Contact Details

Registrations Forms will be accepted by mail, email and facsimile.  
All inquiries to Marianne Fisher, Producer

By Mail:  
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