

BAM 2019 Winter/Spring Season

Ivo van Hove's production of the rarely performed, fervent song cycle *Diary of One Who Disappeared* makes its US premiere April 4—6

Reimagining of Leoš Janáček's work paints a deeply affecting portrait of identity, infatuation, and alienation

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Diary of One Who Disappeared

Muziektheater Transparant

By Leoš Janáček

Directed by Ivo van Hove

Dramaturgy by Krystian Lada

Set and lighting design by Jan Versweyveld

Music composed by Leoš Janáček / Annelies Van Parys

Costume design by An D'Huys

BAM Howard Gilman Opera House (30 Lafayette Ave)

Apr 4—6 at 7:30pm

Tickets start at \$35

In Czech with English titles

March 5, 2019/Brooklyn, NY—The *Diary of One Who Disappeared* marks the Flemish opera company Muziektheater Transparant's return to Leoš Janáček's autobiographical love story in a new production by lauded director Ivo van Hove. In 1917, Czech composer Leoš Janáček became entranced with Kamila Stösslová, a married woman 40 years his junior. Despite her ambivalence toward him, she was the muse for lead characters in three of his operas and the inspiration for other musical works including the *Glagolitic Mass*, *Sinfonietta*, and his String Quartet No. 2 (also titled *Intimate Letters*), in addition to *Diary of One Who Disappeared*—a haunting 22-part song cycle about a village boy named Janíček who falls in love with Zefka, a Romany girl.

Over the years Janáček penned more than 700 love letters to Stösslová, and in the year before his death he wrote her every day.

Van Hove's adaptation sets the main character—a successful photographer—in a present-day city and supplements the cycle with extracts from Janáček's love letters to Kamila, creating an intimate self-portrait. In the original version, Zefka is a minor character and her words are heard only through Janíček's recollections, almost a distant, phantom voice. However in this production, dramaturg Krystian Lada and composer Annelies Van Parys

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weave into Janáček's score five poems by Romani women from around the time of the work's composition, giving Zefka a stronger voice and restoring her agency in her own love story.

Featuring bravura performances by tenor Andrew Dickinson and mezzo-soprano Marie Hamard with additional music by composer Annelies Van Parys, van Hove's contemporary reimagining of Janáček's singular work paints a deeply affecting portrait of identity, infatuation, and alienation.

About the artists:

Ivo van Hove began his career as a stage director in 1981, producing and directing plays he wrote himself, before working with various esteemed theater companies and becoming general director of Internationaal Theater Amsterdam (formerly known as Toneelgroep Amsterdam) in 2001. Internationaal Theater Amsterdam, the Netherlands' largest repertory company, produces a diverse roster of contemporary international theater. Van Hove's many accolades include an Obie Award for Best Production for *More Stately Mansions* and *Hedda Gabler* and a 2015 Olivier Award for *A View from the Bridge*. He also helmed Broadway productions of *Network* and *The Crucible*, along with *Lazarus* at the New York Theater Workshop. BAM previously presented the van Hove-directed productions *The Fountainhead* (2017 Next Wave), *Kings of War* (2016 Next Wave), *Antigone* (2015 Next Wave), *Angels in America* (2014 Next Wave), *Roman Tragedies* (2012 Next Wave), *Cries and Whispers* (2011 Next Wave), and *Opening Night* (2008 Next Wave). Van Hove garnered a Tony Award for Best Director of a Play in 2016 for his direction of Arthur Miller's *A View From the Bridge*.

Jan Versweyveld has been the in-house designer for the Internationaal Theater Amsterdam since 2001. He is head of scenography and is responsible for the organization's graphic design elements. Since 2005, Versweyveld has also served as their house photographer. He was a guest lecturer at the Gerrit Rietveld Academie and co-founded the scenography studies program in Antwerp. He has designed scenery and lighting for a wide variety of theater productions.

Muziektheater Transparant is acclaimed internationally for its boundary breaking approach to contemporary musical theater. By creating projects with both artistic and social relevance, the company enters into an intensive dialogue with artists from various disciplines, creating and presenting a renewed and more expansive musical theater repertoire for a wide audience. The voice is placed firmly at the center of the projects, and continually blends the old and the new. Various other disciplines like visual arts, film, video, and graphics are integrated in the productions. The company pays particular attention to offering contemporary musicians the chance to develop and create new work. It guides and supports young, debuting artists to ease their transition to the professional circuit and to ensure artistic renewal with TRANSLAB. Transparant has performed at many festivals including the Salzburger Festspiele, Edinburgh International Festival, the Holland Festival, the KunstenfestivaldesArts, and the Beijing Music Festival.

For press information, contact Sarah Garvey at sgarvey@BAM.org or 718.724.8025.

Credits

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General Information

BAM Howard Gilman Opera House, BAM Rose Cinemas, and BAMcafé are located in the Peter Jay Sharp building at 30 Lafayette Avenue (between St Felix Street and Ashland Place) in the Fort Greene neighborhood of Brooklyn. BAM Harvey Theater is located two blocks from the main building at 651 Fulton Street (between Ashland and Rockwell Places). Both locations house Greenlight Bookstore at BAM kiosks. BAM Fisher, located at 321 Ashland Place (between Lafayette Ave and Hanson Place), houses the Judith and Alan Fishman Space and Rita K. Hillman Studio. BAM Rose Cinemas features first-run independent and foreign film and repertory programming.

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