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# Diary of One Who Disappeared

Muziektheater Transparant  
By Leoš Janáček  
Directed by Ivo van Hove

BAM Howard Gilman Opera House  
Apr 4—6 at 7:30pm

Running time: approx. one hour and 30 minutes, no intermission

Music composed by **Leoš Janáček** / **Annelies Van Parys**  
Musical director **Lada Valesova**  
Set and lighting design by **Jan Versweyveld**  
Costume design by **An D'Huys**  
Dramaturgy by **Krystian Lada**  
Performed in Czech with English titles

*2019 Winter/Spring is programmed by Joseph V. Melillo.*

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NAOMI BEELDENS



ANDREW DICKINSON



MARIE HAMARD



WIM VAN DER GRIJN



ANNELIES VAN GRAMBEREN



RAPHAËLE GREEN



AN D'HUYS



KRYSTIAN LADA



LADA VALEŠOVÁ



IVO VAN HOVE



ANNELIES VAN PARYS



JAN VERSWEYELD

# Diary of One Who Disappeared

## PERFORMERS

Actor **Wim van der Grijn**

Tenor **Andrew Dickinson**

Mezzo soprano **Marie Hamard**

Piano **Lada Valešová**

Choir Trio **Raphaële Green, Annelies Van Gramberen, Naomi Beeldens**

## ADDITIONAL PRODUCTION CREDITS

Assistant director **Romain Gilbert**

Assistant scenographer **Ramón Huijbrechts**

Co-producers: Beijing Music Festival, De Munt/La Monnaie, Kaaithheater, Klarafestival, Les Théâtres de la Ville de Luxembourg, Operadagen Rotterdam, and Toneelgroep Amsterdam

Producer: Muziektheater Transparant

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## MUZIEKTHEATER TRANSPARANT

Accessorist **Ray Vaessen**

Surtitles **Pieter-Jan Buelens**

Production **Dorien Wynants**

Stage manager **Anne Van Es**

Light technician **Luc Schaltin**

Artist director **Guy Coolen**

### **IVO VAN HOVE** (director)

Ivo van Hove started his career as a stage director in 1981 with productions of his own creation. He was then successively the artistic director of AKT, Akt-Vertikaal and De Tijd. From 1990 to 2000, he was the director of Het Zuidelijk Toneel. From 1998 to 2004, Van Hove was in charge of the Holland Festival. Since 1984, he has been part of the artistic management of the dramatic arts department at the Hogeschool Antwerpen. In 2001, Van Hove was appointed the director of Toneelgroep Amsterdam. Productions by Ivo van Hove were performed at the Festival d'Avignon, Edinburgh International Festival, Venice Biennale, the Holland Festival, and the Wiener Festwochen. Van Hove directed *A View from the Bridge* (2015), *The Crucible* (2016), and *Network* (2018) on Broadway, and *Lazarus*, the music theater performance by David Bowie, in New York. In addition to theater, Van Hove also directs opera. With the Vlaamse Opera, he staged, among other pieces, the full *Ring des Nibelungen* by Wagner (2006–08). In 2016–17, Van Hove directed, among other things, *De dingen die voorbijaan* and *The Diary of One Who Disappeared*. BAM has presented seven previous productions by Van Hove, most recently including *Kings of War* (2016) and *The Fountainhead* (2017). His work has earned him numerous awards. In 2007, he was awarded the Prijs van de Kritiek in the Netherlands; in 2008, with Jan Versweyveld, he received the Proscenium Award, a Dutch oeuvre award; in 2014, Van Hove received an honorary doctorate at the University of Antwerp; in 2015, he was awarded the Vlaamse Cultuurprijs and, in 2016, Van Hove was the recipient of two Tony Awards.

### **ANNELIES VAN PARYS** (composer)

Annelies Van Parys is among the most prominent composers in Belgium today. Van Parys often composes from a spectralist standpoint: she starts from overtones which set the timbre of the chords. She was introduced to spectral music by her mentor Luc Brewaeyts during her studies at the Ghent conservatory. Many of Van Parys' works have been honored. Recently, she received the prestigious Rolf Liebermann Fedora Prize for Opera for *Private View*, her debut opera that was performed in Belgium and abroad. Van Parys

is the composer in residence at Muziektheater Transparant. Since 2008, she has been associated with the Brussels Royal Conservatory where she teaches orchestration, form analysis, and composition. Van Parys is also honorary ambassador for the Koninklijk Conservatorium in Gent.

### **JAN VERSWEYVELD** (set and lighting design)

Jan Versweyveld is scenographer and lighting designer. He studied at the Brusselse Sint-Lucas Instituut and at the Koninklijke Academie in Antwerp. In 1980, working with Ivo van Hove, among others, he established the theater groups Akt-Vertikaal and Toneelproducties De Tijd. In 1990, Versweyveld was appointed permanent scenographer for the Zuidelijk Toneel in Eindhoven. He then became head scenographer and house designer for Toneelgroep Amsterdam. As guest lecturer, Versweyveld was connected to the Gerrit Rietveld Academie and he is co-founder of the scenography program in Antwerp. Versweyveld works very closely with Ivo van Hove. He also works with international top artists such as Anne Teresa De Keersmaecker and Johan Simons.

### **KRYSTIAN LADA** (dramaturgy)

Krystian Lada studied theater and literary theory at the University of Amsterdam and started his working career as a journalist and copywriter, creative director, and television director. In 2013 he was director of dramaturgy, empowerment, and communication at De Munt in Brussels. Prior to that, he worked as dramatist at De Nationale Opera in Amsterdam, Grand Theatre-National Opera Warsaw, Opera Poznań, the Kameroperahuis, Nederlands Theater Festival, and Studio Minallo. Lada is also a librettist. His libretti have been showcased at Operadagen Rotterdam, Stadsfestival Zwolle, Babelfestival, and by Opera Warsaw.

### **AN D'HUYS** (costume design)

An D'Huys studied at the Koninklijke Fashion Academie in Antwerp. Since 1988, she has been working as costume designer for theater. For 11 years, she was part of the design team for Ann Demeulemeester and since 2002 has worked with Ivo van Hove. In this capacity, D'Huys was involved in *Lazarus* (New York Theatre

Workshop), *A View from the Bridge* (The Young Vic), *The Fountainhead*, *Antigone*, *Kings of War* and *Othello* (Toneelgroep Amsterdam), *Medea*, *Husbands and Wives* (Simon Stone, Toneelgroep Amsterdam), and *The Misanthrope* (Schaubühne Berlin). In addition, D'Huys worked with Van Hove on such opera productions as Wagner's *Der Ring des Nibelungen* (Vlaamse Opera) and *La Clemenza di Tito* by Mozart (De Munt). D'Huys worked with Anne Teresa De Keersmaecker and Rosas on the productions *Quartet*, *Bitches Brew*, and *Kassandra*. D'Huys also is active in the film world. She has collaborated on *Toto, le Héro* (Jaco van Dormael) and *Rosie* (Patrice Toye), among other films.

**ANDREW DICKINSON** (tenor) was born in Liverpool, UK and completed his studies at the Royal Academy Opera School in 2011. While training he won competitions including the Maureen Lehane Vocal Competition (Wigmore Hall) and the UK's Wagner Society competition in 2014. At Deutsche Oper Berlin he has been in the ensemble since 2016, and has sung numerous roles, including Truffaldino in *The Love for Three Oranges*, Novice in *Billy Budd*, Jonas in *Le Prophète*, and Da-Ud in *Die Ägyptische Helena*. Guest appearances include in *A Midsummer Night's Dream* (Hyogo Performing Arts Center, Japan), *Jakob Lenz* (Mozarteum Salzburg), *Carmen* (Scottish Opera), *The Rake's Progress* (Bury Court Opera), and *Gloria – A Pigtail* (Bregenz Festival). In concert, Dickinson performed Handel's *Messiah* (Royal Festival Hall, London; St. Stephan's Cathedral, Vienna; Liszt Academy, Budapest); Mozart's *Requiem* (Royal Albert Hall); and Britten's *War Requiem* (Berlin Cathedral). Other recent engagements: *Grande Messe des Morts* (Winchester Cathedral), *Elijah* (Amman, Jordan), B Minor Mass (Bolzano), and St. Matthew Passion (Hanover). Dickinson also produces musical projects with a focus on new concert formats. He devised the staged recital *The Diary... and Other Stories*, based on Janáček's *The Diary of One Who Disappeared*, featuring Czech instrumental and vocal music. He produces concerts and operas with an emphasis on community and education as part of the Rainhill Music Festival and Opera @ Stone.

### **MARIE HAMARD** (vocalist)

Marie Hamard earned a master's in modern literature and culture management before moving to Geneva to study at the city's Haute école de musique. She graduated in 2015 earning the special "Mise en Voix" prize for her final recital. In 2016, the French mezzo-soprano was invited to participate in the Britten-Pears Young Artist Program in Aldeburgh along with Ann Murray, Thomas Allen, and Roger Vignoles. Recently, Hamard has performed Zulma (*L'italiana in Algeri*, Rossini), La Ciesca (*Gianni Schicchi*, Puccini), and Valetto (*L'Incoronazione di Poppea*, Monteverdi). As a concert singer, Hamard has performed Saint Saëns' *Kerstoratorium*, Duruflé's *Requiem*, Kodály's *Missa brevis*, and Rossini's *Petite Messe Solennelle*.

### **LADA VALEŠOVÁ** (piano)

The Czech pianist Lada Valešová started playing piano at the age of six. She studied at the Prague Music Academy and at the Guildhall School of Music and Drama in London. In England, she played at, among other venues, Wigmore Hall, and performed at the Three Choirs Festival in Hereford, the Oxford Lieder Festival, and the Warwick International Music Festival. Valešová had the honor of working with Galina Visjnevskaja and Mstislav Rostropovich. Because of her thorough knowledge of Russian and Czech music, Lada Valešová is regularly invited to give master classes to young musicians. She also teaches piano at Guildhall School of Music and Drama.

**WIM VAN DER GRIJN** (actor) graduated from the Toneelschool (Drama School) in Amsterdam in 1967. He became known for his role as Tijn Uilenspiegel in the tv series *Uilenspiegel* in 1973. Prior to that, for five years he was a member of Toneelgroep Centrum theater company, where he also directed plays. He was also with the Toneelgroep Globe company for a few years. Wim Van der Grijn received a Louis d'Or prize for his performance as Kees de Jongen in the play of that name adapted by Gerben Hellinga (1971), and the Cor Hermus Prize for his role in Edward Bond's *Lear*. He married the actress Diane Lensink. Van der Grijn acted in at least 40 tv series and films, including *Lucifer*, *Baantjer*, *Flikken*,

*Kees de Jongen, Juliana: prinses van Oranje, Grijpstra & De Gier, Witse, Het leven uit een dag, Annie MG, and Moordvrouw.* He also acted with numerous theater companies, including KVS (Oedipus), De Tijd, Kaaitheater, Toneelgroep Amsterdam, Toneelhuis (*The Man Without Qualities*), and NNT (marathon production of *Borgen*).

### MUZIEKTHEATER TRANSPARANT

Covering a breadth of artistic and social topicality, production house Muziektheater Transparant conducts dialogue with artists from various disciplines and aims to create, renew, and present musical theater in its entire diversity for a wide audience. The voice is placed firmly at

the center of projects, and it continually blends the old and new. Also other disciplines like visual arts, film, video, and graphics are integrated into the productions. The company pays particular attention to offering contemporary musicians the chance to develop and try out new work. It works with composers like Wim Henderickx and Annelies Van Parys. Transparant is internationally active and has performed at many festivals, including the Salzburger Festspiele, Edinburgh International Festival, Holland Festival, KunstenfestivaldesArts, and in several European capitals of culture. This variety of shows, artists, and production methods gives Muziektheater Transparant a unique national and international character.

## Devoted: memories of what never happened

By Krystian Lada, dramaturg

When 63-year-old Leoš Janáček met 26-year-old Kamila Stösslová in the summer of 1917 in Luhačovice, love was most probably the last thing one would have expected from this unusual encounter. He, a married man and a composer well on his way to becoming known internationally after the exceptional success of his opera, *Jenůfa*, that had premiered in Prague a year before; she, a happily married mother of two boys and a woman of little intellectual pretensions. A brief meeting in the Moravian spa town had apparently enough of an effect to ignite 11 years of intimate correspondence and an impossible, yet real relationship between Leoš and Kamila.

### Intimate Letters

From July 16, 1917 to July 25, 1928 Janáček wrote over 700 letters to his muse, 37 years his junior. Kamila replied to his spasms of admiration, passion, and even erotic ecstasy, expressed

in about 200,000 words, with a little more restraint—in no more than 49 letters, written rather irregularly.

In Janáček's letters, the greeting Dear Madam was soon replaced by the more intimate form My dear Kamila, and Kamilka, my darling. In his messages to Kamila, Janáček opened his personal and artistic soul, extensively and in often highly poetic terms that describe the progress of his recent composition, new premières and details of family life.

Stösslová kept more of a distance in her letters to the composer, addressing him with Dear Maestro until the end of their exchange. Her letters are of a rather practical nature. In her usually short sentences, Stösslová describes her daily agenda, shares some updates regarding her recent grocery acquisitions or expresses her polite worries about Janáček's poor health conditions and the unstable financial situation of his family.



Photo: Jan Versweyeld

“(Kamila) was not particularly intelligent”, recalls Zdenka Janáčková, the composer’s wife, in her memoirs. “She told me she didn’t like going to school and didn’t like learning. That was certainly true because her letters were full of spelling mistakes. In music, she was totally ignorant, knowing almost nothing about composers. She called Leoš’ pieces ‘those notes of yours’, and hadn’t heard of Wagner. Instead of passionate love letters, Kamila would provide Janáček’s household with bread and butter, and some other goods that were in short supply during the war.”

However ignorant Kamila was about the composer’s artistic creations and his music, she had a profound influence on Janáček’s composing and career. In the period of their letter exchange, Janáček created his greatest works—many of them, explicitly inspired by the dynamics of their relationship and her person—and became famous. “To live in the way Zdenka expects,” wrote the composer to Kamila, commenting on his marriage, “that’s a way I cannot live: it’s worse than torture. And I won’t allow my freedom of thought and feeling to be taken from me. You’re as necessary to me as air. I wouldn’t be what I am. None of my compositions could grow from this desert at home. I’d die like any ordinary unwanted person.” Janáček’s intimate correspondence with Kamila offered a liberating alternative to his middle-class life.

### Gypsy Love

Janáček repeatedly mentioned that he composed the *Diary* under the influence of his affection for Kamila: “I don’t have words to express my longing for you, to be close to you... I know that my compositions will be more passionate, more ravishing: you’ll sit on every little note in them. I’ll caress them; every little note will be your dark eye.” Many images from the poems appeared in different places in their correspondence—Kamila as a Gypsy girl; the woods as a place of seduction and danger. Janáček’s wife recalled Kamila’s appearance: “She was of medium height, dark, curly-haired like a Gypsy woman, with great black, seemingly bulging eyes, an ‘ox-eyed Hera’ [...] with heavy eyebrows, a sensuous mouth.

She gained my husband’s favor through her cheerfulness, laughter, temperament, Gypsy-like appearance and buxom body [...] She was natural, sometimes even uninhibited.” For Janáček, his forbidden desire for a much younger and married woman felt like loving a Gypsy—a common image of the ultimate outsider in his time; to have a relationship with a Gypsy meant to transgress the social norms.

In the final image of the song cycle, Zefka is pregnant with Janáček’s child. Kamila bearing his child was Janáček’s greatest fantasy and desire for he had lost both his children with Zdenka earlier during their marriage: “In my soul you’re mine forever. Yesterday—as a child. Today—as a woman full of grace. One more image is missing—You, my dearest Kamila, as a mother. A mother who is bending over her child and feeding this child with her blood. Then, and only then, I could call you mine.”

### Towards Opera

*The Diary of One Who Disappeared* goes beyond the form of the traditional song cycle. Alongside the main protagonist sung by a tenor, Janáček introduced the character of Zefka (contralto) and the three spectral off-stage voices of the women (two sopranos and a contralto). The annotation on the scores requests that the singer performing the role of Zefka not appear on the stage until song VII is being played and that she leave equally unobtrusively during song XI. The physical appearance of the contralto on the stage breaks with the typical intimacy of a Liedera-bend and imposes need of a theatrical form for this encounter.

The young peasant from Janáček’s *Diary* eventually gives in to his desires, breaks out of his familiar milieu and leaves his homeland. In that sense, *Diary* goes beyond the purely reflective mode that is typical for the classical song cycles. The Janáček’s active decision and its consequences—Zefka’s pregnancy—brings not only dramatic tension to the piece but adds dramatic development as well. Further, the piano part is much more than a mere voice accompaniment.



It expresses the drama that escalates in section XIII for piano solo in which the erotic encounter of the protagonists is reflected in sound.

### The Other Voice

For the scenic version of *The Diary of One Who Disappeared*, directed by Ivo van Hove, Flemish composer Annelies Van Parys was invited to write four new musical fragments reflecting on Janáček's piece.

Van Parys' contribution breaks the fastpaced rhythm of the piece. In Janáček's cycle, the shortest song for tenor is just 39 seconds long; the approximate duration of all the 22 songs is a mere 37 minutes. Songs composed for the contralto, placed in the middle of the piece—songs IX, X, and XI—are, however, the longest pieces in Janáček's cycle. It feels as though the appearance of the female character slows the young peasant's rushing blood. Van Parys' composition explores this new time dimension by stressing the timbre of the female voices: the forward-oriented male energy of the tenor is musically balanced by the suspension of time, mirroring of the male rhythm and the female voices, as well as a climaxless musical texture.

Further, Van Parys emphasises the woman's perspective in Janáček's cycle. *Diary* revolves around the male protagonist who projects a vision of untamed and mysterious women onto the female character of Zefka—as much as Janáček projected an ideal of pure womanhood on Kamila. In Van Parys' composition, Zefka becomes an active character. She is no longer only seen, but she's looking back at her gadjo lover (as the Romani traditionally described the non-Romani people). The new libretto that serves as a basis for the composition is inspired by the traditional female Romani poetry and its metaphors. For

instance, in Janáček's composition, the Gypsy woman is compared to a wild animal. In the new compositions, the comparison made by Gypsy women between the gadjo man and the white horse, *bălănuș*, is also displayed. Similarly, to Janíček, Zefka ponders on the consequences of her breaking out of the Gypsy clan as well—she's aware that her family won't appreciate her choosing a gadjo man.

### Monologue Intérieur

*The Diary of One Who Disappeared* is the fourth piece in a series of monologues that Ivo van Hove has been developing with the actors of his theater company Toneelgroep Amsterdam over the last few years. Previously there was *La voix humaine* (2009) with Halina Reijn, *Songs from Far Away* (2015) with Eelco Smits, and *The Other Voice* (2016) with Ramsey Nasr.

The all-encompassing feeling of the endless departures and farewells, as well as the impossibility of maintaining a true connection with the distanced other, whether it be in time or space—characteristics that were established in the previous monologues—can also be found in Van Hove's staged version of *Diary*. The audience encounters a monologue intérieur—this time, by an old man who gets lost in the eternal landscape of the memories and fantasies of who he is, who he was, who he has never become. Inasmuch as music already played a significant role in the dramaturgy of the previous monologues, Van Hove's *Diary* takes it further by fusing a song cycle with the original texts from the intimate letters between the composer and Kamila, their album correspondence and the composer's last will. "I have nothing more than memories", Janáček wrote in one of his letters. "Well then, so I live in them."