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# War Sum Up

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## Music. Manga. Machine.

Hotel Pro Forma  
Vocals by Latvian Radio Choir

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BAM Howard Gilman Opera House

Nov 1 & 2 at 7:30pm

Approximate running time: one hour & 20 minutes; no intermission

*BAM 2013 Next Wave Festival sponsor*



*Leadership support for War Sum Up provided  
by The Barbaro Osher Pro Suecia Foundation*

*Leadership support for opera at BAM  
provided by:*

*The Andrew W. Mellon Foundation  
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*Additional support for opera at BAM provided  
by The Francena T. Harrison Foundation Trust*

*Major support for music at BAM provided by  
The Virginia B. Toulmin Foundation*

Directed by **Kirsten Dehlholm**  
Music by **The Irrepressibles, Santa Ratniece** with  
**Gilbert Nouno**  
Concept by **Willie Flindt** and **Kirsten Dehlholm**  
Musical direction by **Kaspars Putnins**  
Costumes by **Henrik Vibskov**  
Lighting design by **Jesper Kongshaug**  
Libretto from classic Noh theater edited by **Willie Flindt**  
Manga drawings by **Hikaru Hayashi**

Performed in Japanese with English titles

Premiere: September 2, 2011, Latvian National  
Opera, Riga



Photo: Gunars Janaitis

## Latvian Radio Choir

Soprano **Ieva Ezeriete, Inga Martinsone, Iveta Romancāne**

Alto **Līga Paegle, Dace Strautmane, Inga Žilinska**

Tenor **Aigars Reinis, Kārlis Rūtentāls, Egils Jākobsons**

Bass **Gundars Dziļums, Jānis Kokins, Jānis Strazdiņš**

“Gamemaster”

**Ieva Ezeriete**

“Soldier”

**Aigars Reinis**

“Warrior”

**Gundars Dzilums**

“Spy”

**Līga Paegle**

Set design

**Kirsten Dehlholm, Willie Flindt, Jesper Kongshaug**

Video technique

**Kasper Stouenborg**

Video design

**Sine Kristiansen**

Manga drawings

**Hikaru Hayashi**

Black and white photos

**Zorah Miller, Dallas Sells, Timothy Fadek, Kirtan Patel, Mário Porral, Richard Bunce**

Director’s assistant

**Jon R. Skulberg**

Technical director, Hotel Pro Forma

**Oskars Plataiskalns**

Technical director, Latvian National Opera

**Vilmars Sadris**

Sound engineer

**Andris Uze**

Video engineer

**Ugis Ezerietis**

Stage manager

**Lauris Bimbers**

Stage technician

**Peteris Jersovs**

Light engineer

**Oskars Plataiskalns**

Props and set design assistant

**Maria Legaard Kjeldsen**

Architects

**Nicole Vitner, Runa Johannesen**

Makeup

**MAC Cosmetics**

Production

**Hotel Pro Forma, Latvian National Opera**

Associate producer

**Sarah Ford / Quatenaire**

Producer, Latvian National Opera

**Dace Bula**

Managing director, Latvian Radio Choir

**Egils Stals**

Manager, Hotel Pro Forma

**Bradley Allen**

*War Sum Up* is co-produced by the Latvian Radio Choir, Latvian National Opera and Hotel Pro Forma. In cooperation with Ultima Oslo Contemporary Music Festival, Concert Hall Aarhus, Royal Danish Theatre and Odense Theatre. *War Sum Up* is supported by Nordic Culture Point, Bikubenfonden, Oticon Fonden and Konsul Georg Jorck og Hustru Emma Jorcks Fond. MAC Cosmetics is a performance partner.

Hotel Pro Forma is supported by the Danish Arts Council’s Committee for the Performing Arts.

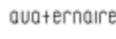




Photo: Gunars Janaitis

## War Sum Up—Song List

### PART 1 - THE GAMEMASTER

- 1A The Irrepressibles
- 1B Santa Ratniece
- 1C Santa Ratniece, Gilbert Nouno
- 1D The Irrepressibles
- 1E Santa Ratniece, Gilbert Nouno

### PART 2 - THE SOLDIER

- 2A Santa Ratniece
- 2B Santa Ratniece
- 2C Santa Ratniece, Gilbert Nouno
- 2D The Irrepressibles
- 2E a Santa Ratniece
- 2E b The Irrepressibles

### PART 3 - THE WARRIOR

- 3A Santa Ratniece, Gilbert Nouno
- 3BC Santa Ratniece, Gilbert Nouno
- 3D The Irrepressibles
- 3E a Santa Ratniece
- 3E b The Irrepressibles

### PART 4 - THE SPY

- 4A Santa Ratniece
- 4B Santa Ratniece
- 4C Santa Ratniece, Gilbert Nouno
- 4D The Irrepressibles

### PART 5 - CIVILIANS

- 5A Santa Ratniece
- 5BC Santa Ratniece, Gilbert Nouno
- 5D The Irrepressibles

### WAR SUM UP: A MANGA OPERA ON THE NATURE OF WAR

By director Kirsten Dehlholm and Willie Flindt

War is as simple and as complicated as man itself. The nature of war is ever-changing, adapting to the era's usable weapons and to the culture in which it takes place. War develops new technology, new strategies, new opinions.

*War Sum Up* tells of war through three main characters:

**The Soldier** is sent home from war. He suffers from PTSD (post-traumatic stress disorder) and he no longer feels at home in civilian society. He returns to the war and dies in an explosion. A monument is raised in his memory. His symptoms and fate exist today.

**The Warrior** is killed in battle. His unnatural death prevents his soul from a natural transition to the world on the other side. He becomes a spectre, a ghost, who must tell his story in order to find peace. An old superstition which still exists in many cultures.

**The Spy** is captured in the war. In order to be freed she must relearn her abilities in the martial arts and transform herself. She is transformed into a superwoman and escapes. She is a part of the fantasy genre and popular culture.

All three stories are framed by the woman in yellow. She is the Gamemaster who begins the war. But she is also the person who continues

working perpetually because everyday life must go on as a banality of evil, even though there is a war. She is part of the of the civilians' choir that intensifies and enlarges the never-ending story of war.

Light and darkness, colors and patterns in black and white together with large-scale manga drawings make up the intense visuals.

*War Sum Up* is inspired by the powerful Japanese expressions of poetry and pop, with both precision and brutality. The libretto is created with texts from Noh theater, written by Japanese masters. The old world meets the new when the deep tone of poetry unfolds in the electronic musical universe. Several musical expressions and styles combine. Newly composed classical music creates a spheric, electronic sound together with the vocals. Newly written pop music describes the three characters with a mix of chamber pop and electronica, where man and machine melt together. It all blends into a fusion of astonishing beauty.

"The man-machine interface, the new environment or computer space, which machine and man inhabit together, is not an extension of the body but a total environment. It is the context for a new corporeal reality, an entirely new world in which war is conducted, a world into which we are sensorially and not only physically incorporated and assimilated." (Christopher Coker from *The Future of War*)



Photo: Gunars Janaitis

### ABOUT MANGA

Manga is the Japanese word for comic books, literally translating to “whimsical drawings.” There is a common Western misconception that manga has a typical style, usually consisting of large-eyed girls or large robots that are either ultra cute or ultra violent. Manga accounts for over 40% of all publishing sales in Japan and an ever-increasing following in Europe; it is difficult to say what typical manga is.

The growing fascination for manga outside of Japan could be attributed to the genre’s tendency to be more visually striking than its Western counterparts and that the stories sometimes address more down-to-earth subjects, such as coming of age or being fired from a job. Some of the more well-known names in the manga-universe include Osamu Tezuka, who is the creator of the Astro Boy series of comics, and Katsuhiro Otomo, who created the Akira volumes and films. The style of manga used in *War Sum Up* is heavily inspired by the How To Draw

Manga series, which consists of over 40 volumes published by Graphic-sha of Tokyo from 1999 to 2008. A large portion of the drawings used in *War Sum Up* were created by Hikaru Hayashi and Go Office of Tokyo.

### ABOUT NOH THEATER

Noh theater is a major form of classical Japanese musical drama that has changed very little since its origin in the 14th century. Rather than being actors or “representers” in the traditional Western sense, Noh performers are simply storytellers who use their visual appearances and their movements to suggest the essence of their tale rather than to enact it. This highly-symbolic theater style is known for its ornamental aesthetics, and the elegant and exaggerated movements that are used to tell the often very dramatic stories. The libretto which is sung in *War Sum Up* is composed of various classical texts taken from Noh theater, put together to tell the stories in the performance.

### **LATVIAN RADIO CHOIR**

Founded in 1940, the Latvian Radio Choir is considered to be one of the most boldly innovative choirs in Europe today. Their vast repertoire extends from early Renaissance to Baroque music to complex works of contemporary classical music. Latvian Radio Choir performs up to 60 concerts a year around the world. This is their second collaboration with Hotel Pro Forma, where they also perform in their modern classic *Operation : Orfeo*. They are led by conductors Sigvards Klava and Kaspars Putnins.

**KASPARS PUTNINS** (conductor, b. 1966) is a staunch supporter of new vocal music which for his choir means performing challenging, experimental music that often leads to unexplored territory. He has collaborated with various Baltic composers to develop works of new musical language and expression. He has initiated several musical-theater productions, often involving the Latvian Radio Choir in stagings, and visual artists. He has been the conductor of the Latvian Radio Choir since 1992, and has toured all over the world. He is a regular guest conductor at the BBC Singers, Netherlands Chamber Choir, and the Vocal Ensemble of Stuttgart. He is the recipient of the BBC's Silver Rose Bowl award and winner of the Latvian Music Grand Prix.

**THE IRREPRESSIBLES** (composer), formed in 2002 and based in the UK, is a "performance pop orchestra" created by artist and composer Jamie McDermott. Described by *The Sunday Times* as "an enchantingly theatrical pop extravaganza," the band attempts to bring together the worlds of classical orchestration, art, and pop music. Its studio album *Mirror Mirror* and the EP *From The Circus to the Sea* have both garnered international critical acclaim. The Irrepressibles perform a "spectacle" show, which brings together choreography, an interactive set, a lighting installation, and a musical performance to inspire the emotions of the "inner child" of their audiences. As a group, they have been compared to David Bowie, Kate Bush, opera from the Baroque era, and the band KLF.

**SANTA RATNIECE** (composer, born 1977), from Latvia, is a composer considered by many to be

one of the most promising young talents in the Baltic region. She studied music theory at Darzin's College of Music in Riga and earned a BA in composition in 2002 at Vitols Latvia Academy of Music, and an MA at the Estonian Academy of Music and Theatre with notable Estonian composer Helena Tulve in 2007. Music by Ratniece has been performed by Latvian Radio Choir, NYXD Ensemble, Deutsch-Skandinavische Jugend-Philharmonie, Ensemble Reflexion K, Arditti Quartet, and Nederlands Kamerkoor. She has won several prizes for her work and has participated in numerous festivals around the world.

**GILBERT NOUNO** (composer, born 1970) is a French composer, teacher, sound recording artist, and researcher at Ircam in Paris. As an electronic musician, he is a producer for composers like Jonathan Harvey, Brian Ferneyhough, Michaël Levinas, Pierre Boulez, and jazz saxophonist Steve Coleman. He was awarded the Villa Medicis Roma grant in 2010/2011 and the Villa Kujoyama Kyoto grant in 2007. His recent compositional projects include commissions by the Hateyva Contemporary Music Festival in Tel Aviv. He holds a master's and PhD degree in acoustics and signal processing applied to music from Ircam and University of Paris.

**HENRIK VIBSKOV** (costume design, born 1972) is one of the most recognized fashion designers in Scandinavia. Vibskov graduated from Central St. Martin's in 2001. He is currently the only Scandinavian designer on the official show schedule of Paris Men's Fashion Week. He is known for his fashion label, but also for creating a context for each collection. He also tours as the drummer for electronic musician Trentemøller and has exhibited at art museums and galleries around the world. In 2011 he received the prestigious design award, the Torsten and Wanja Söderberg Prize.

**HIKARU HAYASHI** (manga drawings, born 1961), after graduating with a degree in philosophy from Tokyo Metropolitan University, began his career in the Japanese manga world as an apprentice with well-known artists such as Hajime Furukawa and Noriyoshi Inoue. In 1997 he founded the manga design company Go Office. It



Photo: Gunars Janaitis

published a comprehensive How To Draw Manga series of books, among others, which serve as inspiration for the drawings and animations used in *War Sum Up*.

**WILLIE FLINDT** (concept, libretto; born 1942) trained as a stage director in Denmark, the UK, and Japan. He has directed numerous performances with Billedstofteater (Theatre of Images) and Hotel Pro Forma, of which he is a co-founder. He is a qualified Noh actor, and studied Noh theater's instrumental music at Tokyo University of Arts. He studied Japanese language, theatrical history, and music anthropology at Waseda University, Tokyo, and Japanese language and literature at University of Copenhagen. Flindt has lectured and directed all over the world, and has conducted cross-cultural co-productions with the Japanese group Dumb Type, among others.

**JESPER KONGSHAUG** (light design, born 1956) is recognized as Denmark's most radical and innovative light designer. He created the lighting design for Akram Khan's *Vertical Road* (2010) at Sadler's Wells and Paul Ruder's

*Dancer in the Dark* (2010) at the Royal Danish Theatre. In addition to the theater, he designs lighting for buildings and architectural projects. He is a longtime collaborator of Kirsten Dehlholm and his productions with Hotel Pro Forma have included, among others, *Operation : Orfeo* (1993/2007) and *I only appear to be dead* (2005).

**KIRSTEN DEHLHOLM** (concept, direction), with a background in the visual arts, has worked with performance art for over 30 years. A native of Denmark, she began with Billedstofteater (Theatre of Images) from 1977 to 1984, and she founded Hotel Pro Forma in 1985. She has produced well over 100 performances ranging from site-specific performances for museums, city halls, and other architecturally significant buildings, to performances for prestigious venues around the world, including the Venice Biennale, Berliner Festspiele Spielzeit Europa, and BAM. Some of her most well-known performances are the visual opera *Operation : Orfeo* (1993/2007), a collaboration with Dumb Type entitled *Monkey Business Class* (1996), and the musical piece



Photo: Gunars Janaitis

*I only appear to be dead* (2005) on Hans Christian Andersen.

**HOTEL PRO FORMA** is an international laboratory of performance and installations. Perception, perspective, and themes from around the world blend into a conceptual, visual, and musical art form. Each work is developed through an almost natural science approach to study and research, and subject matter is often taken from this world view. The artistic process is exploratory and transdisciplinary. The structure of the work is strongly anchored in music, visual arts, and architecture, and does not follow traditional theatrical structures such as story, text, or plot. Instead, the work presents visual and musical universes that investigate universal subjects such as evolution, world cultures, perspective, and gravity. The audience is presented with themes and subjects in new contexts, and experimental technology in audiovisuals; light and sound is often developed for each work, so that the subject matter is seen, heard, and experienced anew. Since 1985, Hotel Pro Forma has produced more than 50 works shown in over 30 countries, ranging from exhibitions to performances. The artistic director is visual artist Kirsten Dehlholm.

hotelproforma.dk  
quaternaire.org

The libretto consists of poems and prose by the following authors:

**ONO NO KOMACHI** (c. 833—857)

Female poet considered to be one of the most important poets in Japan.

**FUJIWARA SHUNZEI** (1114—1204)

Highly regarded poet; a critic of poetry styles and editor of poetry anthologies.

**KANNAMI KIYOTSUGU** (1333—1384)

Noh actor and playwright. Accountable for the preliminary phase of Noh theater by combining existing dance and song styles within an epic outer frame.

**ZEAMI MOTOKIYO** (c. 1364—1443)

Noh actor, playwright, and theorist. As the son of Kannami he carried on his father's work, perfecting the art of Noh theater and writing down the basic principles of acting and dramaturgy in Noh.

**KOMPARU ZENCHIKU** (c. 1405—1470)

Noh actor, playwright, and theorist. Zeami's son-in-law pursued the tradition after Zeami's own son died.

**KANZE KOJIRÔ NOBUMITSU** (1435—1516)

Noh actor and playwright, with the emphasis on spectacular performances.