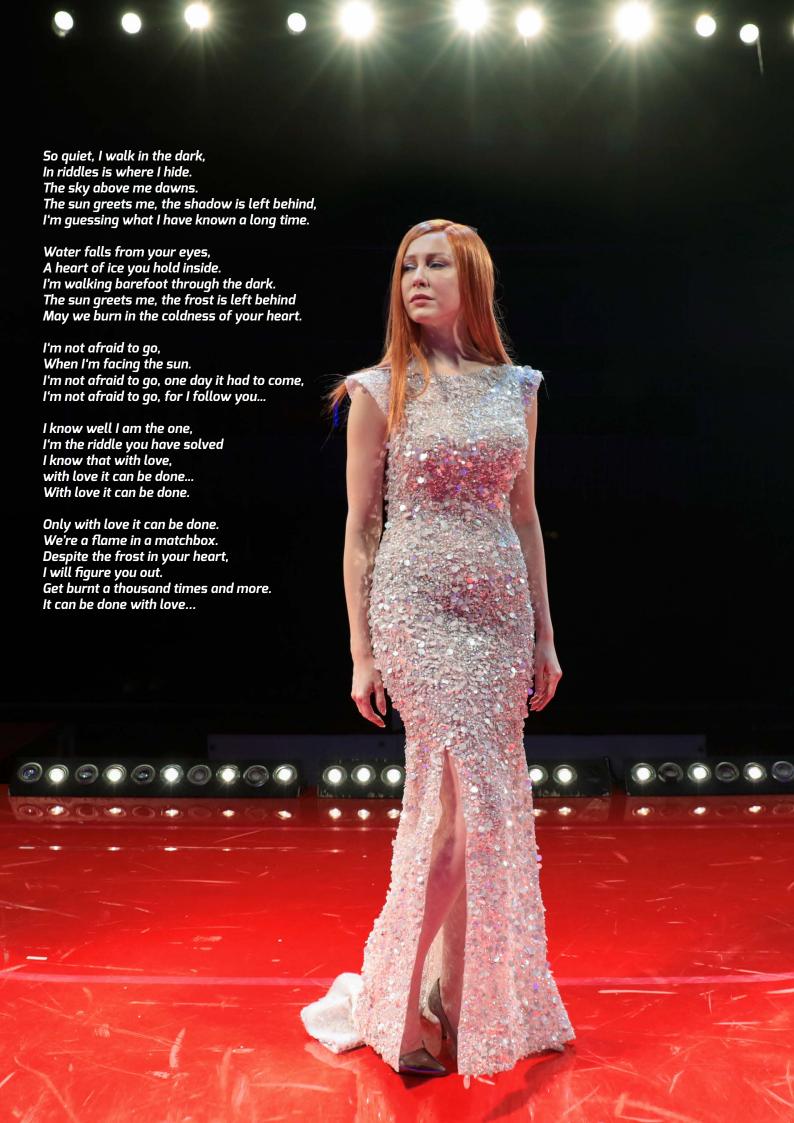


mrandet muzikál









Libretto Lee HAEJE Music Jang SOYEONG

Translation Lujza PUCHALOVÁ
Verse translation Vladimír PUCHALA
Dramaturgy Svetozár SPRUŠANSKÝ
Musical Arrangement and Conducting Ľubomír DOLNÝ
Choir Director Iveta WEIS VISKUPOVÁ
Choreography Krisztián GERGYE
Costumes Martin KOTÚČEK
Stage Eszter KÁLMÁN
Director Róbert ALFÖLDI



Dear audience.

allow me to introduce you to the genesis of the European premiere of the Korean musical TURANDOT presented by Divadlo Nová Scéna - Nová Scéna Theatre.

Every year, Daegu, South Korea, hosts the Daegu International Musical Festival (DIMF), which features renowned musical acts from all over the world. Nová Scéna Theatre participated in the festival twice (in 2014 with the production of Mata Hari and in 2016 with another original Slovak musical, Madame de Pompadour). We brought home several prestigious awards, including Best Production. During our visit to the DIMF, we had the opportunity to see the spectacular Korean musical Turandot. The quality of the music, comparable to many foreign titles, inspired us to stage the first ever Asian creative musical in Europe. We are delighted, dear au-

dience, that you will witness this together with us.

The story of Princess Turandot is well known for it has been retold many times in varying forms. Perhaps the most famous elaborations of the theme are the classical opera productions. We bring a contemporary take on the eternally living theme of love in all its forms.

We offer you a modern musical about love and bitterness, about sacrifice and suffering, about pride and humility, about the strength of spirit, directed by the renowned Hungarian director Róbert Alföldi.

Welcome to the world of reality and fantasy. We will convince you that "it can be done with love."

Ingrid FAŠIANGOVÁ
General Director of Nová Scéna Theatre

Producers of the original Korean musical Turandot



Bae SUNGHYUK

In 2011, he used his experience in production as chairman of the DIMF Executive Committee also as the original producer of the musical Turandot. As the CEO of Sungwo Art Management, founded in 1989, he organized the Korean tours of world-famous musicals such as Mamma Mia!, Chicago, Les Misérables, Miss Saigon, Flashdance, and more. He is dedicated to promoting contemporary Korean musicals around the world based on years of cooperation and partnership with theatres and organizations in numerous countries. He systematically contributes to the development of the Korean music industry as a member of the advisory board of the Korean Music Association and president of the Cultural Heritage Committee.

DIMF (Daegu International Musical Festival) and Daegu Metropolitan City

There was a long discussion between the DIMF and Daegu Metropolitan City about the creation of a new musical with the ambition to represent not only the city of Daegu, but all of Korea. In 2010, the then chairman of the DIMF Executive Committee proposed the rewriting of Turandot into a musical - believing that the well--known classic had the potential to catch the attention of the world. Although there were initial objections and concerns that the subject matter was too dark and gloomy, the prevailing belief was that the message of true love and hope offered by the oriental story would captivate and capture the hearts of people around the world. After all, one of the world's best musicals, Aida, was also based on an opera, and this served as a precedent. The musical Turandot is set in the fairytale world of "Okakeomare/ Okake Omare", the distressing atmosphere is lightened by humour and a new, modern interpretation of the characters. With the contribution of high quality musical numbers by young composer Jang Soyeong, one of Korea's finest music directors, and lyricist and librettist Lee Haeje, a contemporary version of the musical has been brought to life. Since its premiere at the fifth Daegu International Music Festival in December 2010, hundreds of performances have already been staged, earning admiration and meeting with enthusiastic and welcoming reactions on the part of the audience. Thanks to its successful artistic adaptation, Turandot represents a significant contribution to the new Korean musical production, which is increasingly successful in applying the innovative element of reinterpreting classical works.



Róbert ALFÖLDI

Theatre actor and director

He was born in Kalocsa, Hungary in 1967. After graduating from the Mihály Horváth Gymnasium in Szentes, he began studying acting at the University of Theatre and Film Arts in Budapest, where he was a student of István Horvai and Dezső Kapás; he received his university diploma there in 1991. He started out as an actor in the Vígszínház Comedy Theatre of Budapest and was a member of the theatre from 1991 to 2000. His directorial debut, Tristan and Isolde in his own adaptation, is also linked to this theatre. Between 2000 and 2006 he appeared in several television programmes. After 2013, he was a guest judge in several talent competitions. In 2006, he became the director of the Bárka Színház Performance Art Theatre. Two

years later, he succeeded in the competition for the directorship of Nemzeti Színház Hungarian National Theatre. During his tenure, Nemzeti Színház won numerous awards and audience favour. Since 1 July 2013, he has been a freelance artist, theatre director and director.

In his career, he has created over 50 theatre characters and directed over 90 productions, ranging from ancient Greek dramas to contemporary productions. He has directed many major productions, collaborated with foreign theatres, not only in Europe, but also in the USA and South Korea. He has directed drama, musical theatre, puppet productions, classical opera and operetta. He is the recipient of numerous professional, audience and national awards. He holds the title of Honorary Citizen of the XIII district of Budapest. He is also known as an art collector. His very own paintings have been represented in several independent exhibitions.



Cast

TURANDOT PING Miroslava DRÍNOVÁ Lukáš PAVLÁSEK Lenka FECKOVÁ Michal CANDRÁK Lenka MACHCINÍKOVÁ **PONG** Lukáš PIŠTA CALAF Peter MAKRANSKÝ Jozef ANTÁLEK Patrik VYSKOČIL PENG Vladislav PLEVČÍK RYU Michal CANDRÁK Romana DANG VAN Lenka MACHCINÍKOVÁ **PANG** Martina DOLNÁ Tomáš MAJLÁTH David ÁRVA **TIMUR Martin KAPRÁLIK** THE KING OF DEATH Pavol PLEVĆÍK David ÁRVA Dárius KOČI LORING Karin OLASOVÁ Sisa SKLOVSKA **ALTIUM** Róbert HALÁK Stano KRÁL

Dance and vocal company

MEN

Samuel Adam, Jozef Antálek, Ján Blaháč, Tomáš Bognár, Andrej Duschek, Lukáš Vargic, Matúš Szeghö

WOMEN

Marta Blašková, Lucia Juklová, Zuzana Krausová, Nikola Loneková, Marta Nitranová Soňa Tatić, Mária Viteková

Orchestra

Violin 1 Adéla Gajdošová / Aneta Lednická / Lenka Pospíšilová

Violin 2 Milan Adamec / Adriana Duliaková / Karol Rigo

Viola Alexander Rigo / Viktória Strelcová Cello Barbora Klapalová / Jan Pospíšil

Keyboard 1 Erik Dimitrov / Matúš Ferko / Dušan Šujan

Keyboard 2 Erik Dimitrov/Remígius Kľačanský/Milan Olšiak

Keyboard 3 Remígius Kľačanský/Marek Mečiar/Júlia Novosedlíková/

Milan Olšiak / Tatiana Sedmáková

Guitar Ľuboš Brtáň/Peter Bulík/Peter Zajaček

Bass guitar Martin Kapusník/Denis Pagáč

Percussions Jozef Gorel/Viktor Šuchter/Jakub Valíček/Anton Zajaček

Drums Jozef Gorel / Ján Lau / Anton Zajaček

Offstage choir

Mária Eliašová, Karina Harmanová, Helena Hlubocká, Erik Holovka, Zuzana Hollá, Adela Husárová Marcel Kajan, Alena Korekáčová, Lucia Korenková, Erik Michálek, Peter Minarčík, Michal Stahl Erika Szabó, Monika Šimková

100



73. Theatre Season – 2019/2020

General Director Ingrid Fašiangová

Ensemble Director Karol Čálik

Assistant Director Marcel Mondočko

Production Hana Zimmermannová

Rehearsal Coach **L'ubomír Dolný a Iveta Weis Viskupová**Performance led by **Dagmar Gucmanová/Marcel Mondočko**

Text followed by **Darina Sečanská**

Head of Technical Operation Juraj Adamko
Head of Stage Construction Martin Novák

Stage Construction Patrik Buzaši, Erik Gajdoš, Michal Hupka, Pavol Hanakovič
Kamil Kollár, Viliam Kováčik, Michal Kúdela, Roman Stacha

Max Veselský, Mikuláš Rigda, Michal Kúdela, Lukáš Jenča

Stage Lighting Štefan Friedl, Miroslav Jakábek, Samuel Duša, Norbert Dovičovič

Ladislav Pecha, Lukáš Belovič

Stage Sound Peter Karaffa, Tomáš Laco, Lukáš Rudzan, Peter Švec, Pavol Schmidt

Masks and Wigs Mária Biháriová, Jana Privits

Wardrobe Jarmila Ťažká, Eva Beňová, Zlatica Hujbertová, Lucia Bartošová

Viera Kačiaková

Props Michal Sitko, Veronika Sládečková, Andrea Prextová

Head of Stagecraft Valéria Čambálová

Stagecraft Zuzana Krčová, Viera Mifkovičová, Peter Šaš

Costumes made by
Irena Fríbertová, Radovan Molec, Tomáš Ambra, Angela Kollerová
the tailoring workshop
Marta Kralovičová, Ľubica Chlebovcová, Bronislava Tummová
of Nová Scéna Theatre
Alena Lehocká, Dagmar Jablonská, Zuzana Ferková, Sylvia Švorcová

Head of Technical, Operational and Production Components Mariusa Krišto

Stage production



















The story of TURANDOT

The Chinese emperor Altium decides to marry off his granddaughter Turandot. There are legends told of her unfathomable beauty, but she is better known for her cruelty and huge distrust of men. She believes that men are the synonyms of brutality, evil, and deceit. She secretly resolves never to marry anyone. Not to contradict the decision made by her grandfather, she agrees to let the whole world know that she indeed is looking for a groom. But the suitor for her hand and her heart must solve her three riddles. If he guesses right, she will become his wife. But no one has ever managed to do that. All the candidates have been executed. Despite Princess Turandot's apparent cruelty, crowds of princes and noblemen arrive at the Imperial Palace. And among them is Prince Calaf. Accompanied by his father, Timur, and his maid, Liu/Ryu. Calaf attempts to guess the three riddles and melt the unapproachable and ice-cold heart of Princess Turandot. He burns with immense love for her and wants to bring Turandot to the same love. Will he succeed?

The plot of the tale of Princess Turandot was borrowed by the Italian playwright Carlo Gozzi from a 12th-century Azerbaijani poet who wrote it in Persian. In 1712, the famous orientalist Petit dela Croix published a collection of Persian fairy tales, in which the story of Turandot was recorded for the first time. Later, readers could find it in the collection of folk tales One Thousand and One Nights. This was the source from which Gozzi himself drew inspiration for his eponymous play. It was in 1762 that he wrote the play. The fact that this was an attractive subject for many artists is demonstrated by the many other adaptations for plays, opera and, today, a musical.

The numerous adaptations of the well-known fairy tale include a drama book written by the German playwright Friedrich Schiller, the adaptations by Bertolt Brecht or Karl Vollmoeller, directed by Max Reinhardt, the legendary magician of the theatre. In the form of musical opuses, we are familiar with the works of Ferruccio Busoni, Wilhelm Stenhammar or Carl Maria von Weber.

Perhaps the most famous elaboration of this theme is known to the public in the form of the eponymous opera by the Italian composer Giacomo Pucinni. For his last opera, he was looking for a subject characterised by high drama with elements of exoticism and fantasy. In composing the music, he was inspired by ancient and contemporary Chinese music. At the same time, he knew that the music had to be different from his previous opera, Madame Butterfly, because the story is also set in the ancient times of the Chinese empire. The libretto for Turandot was written by Giuseppe Adami and Renato Simoni.

The opera was first premiered on 25 April 1926 at Teatro alla Scala in Milan under the baton of the legendary conductor Arturo Toscanini. Before completing the opera, G. Pucinni died of cancer, so he had not completed it himself. His last composition was for the killing of Liu with a dagger in Act Three. The opera was later completed by Franco Alfano, whose ending can be described as epic, joyous and haunting. The second, quiet and sad ending was written in the last century by Luciano Berio. Critics agree that Alfano's edition, which provokes the audience to thunderous applause, is more suitable for the opera. Nessun dorma, an aria sung by Calaf, is indeed one of the most famous arias in world opera, is an aria from Turandot. Let us not forget that the Slovak production of Turandot at the Slovak National Theatre, directed by Jozef Bednárik, which is still performed today, made a significant impression on the audience in Slovakia.

Just out of interest, the opera by G.Puccini was banned for many years in the People's Democratic Republic of China for one reason. The country's political leaders were convinced that China was not portrayed in a favourable light in this classic. It was only in 1998 that it was also premiered in China. Under the baton of the legendary conductor Zubin Mehta, Turandot was performed in the Forbidden City. The production cost a staggering \$ 15 million.

One more Turandot has made its mark in the world history of art and theatre, namely in the legendary staging by the extraordinary avant-garde Russian director, Yevgeny Vakhtangov. He staged Gozzi's play in 1922, in the so-called Third Studio of the Chekhov Moscow Art Theatre (today's Vakhtangov Theatre). It is Carlo Gozzi's fairy-tale play that is his last and most famous production. The production of Princess Turandot has 1500 performances to its credit and, with new casts of actors, is still in the repertoire of Moscow's Vakhtangov Theatre to this day.











OF LOVE AND FREEDOM

Interview with director Róbert Alföldi

The story of Princess Turandot is famous and well-known. Behind the unapproachable, icy, cruel Turandot and her deeds lies the pain and bitter past of her ancestors. What do you think has attracted audiences to this almost archetypal story for centuries?

Every such story carries and conveys a common and very familiar problem that every person faces in some form even today. It is therefore always interesting and, for the audience, it is believable. Firstly, because one doesn't have to feel all alone when embarrassed and in pain, which is very liberating, and also because it gives one hope. If we look at the story, think about it and, above all, perceive it with great sensitivity, it can offer us a solution for our life's situations at any time. After all, we have all encountered the lack of love. Either there was no opportunity to reciprocate it, or we have failed to love someone. Or to love the way we would have wanted to.

Are we really so tied to the skeletons of the past that fall out at us from the closets of our parents and grand-parents...?

Even more than we might think. We also carry the pains, the unresolved hardships of our families or parents. These untold and denied family stories or traumas can even destroy our lives.

How did the Korean Turandot "charm" you?

I have very strong feelings for South Korea, and the people who live there. I have been lucky enough to spend working time in Seoul twice to this day. For me, it is a very homely and warm city and place. It has aroused great curiosity in me. I admire how the Koreans are able to grasp the Eastern, but at the same time European, myth. Until then, I wasn't very familiar with Korean musicals. In short, when I came to Korea, all things in the working and creative environment were completely new to me.





The musical is a theatre genre with its own specifics and laws, but also limitations and rules. How does this genre suit you as a director? In what ways does it attract you, fascinate you, liberate you... In what ways is it different for you compared to drama or opera?

It is not different. A musical has to work like any other theatre genre. The only difference is that it is dominated by music instead of lyrics. And I particularly like that, because it defines a discipline for me, where as a director I have to more precisely and densely compose the form and stylize the plot of the story. But for me, basically any musical genre works, especially when I can show the situations and the actions of the characters accurately. And the original work of art impacts the audience in form of a full-fledged theatrical production.

The age-old desire of people to follow stories in the dramatic arts is still strong. What will those stories be in the years and years to come?

I'll try to answer with specific examples... I'm starring in a theatrical adaptation of Orwell's 1984, I'm directing Baumarchaies' The Marriage of Figaro and I'm about to embark on a big classic musical West Side Story. In addition to that, I'm working on a contemporary production based on the lies that emerge from the silenced, untold stories of society.

I have been asking my fellow directors the same question for several years: Do you think that even in these "modern" times, there is importance and appeal associated with theatre? In what way is it important? And what kind of theatre should it be?

I think theatre is important, indeed. Theatre means freedom. And as such, it affects people very much. It's important to them, for it literally provides life-giving energy.

Almost 5 million theatre tickets are sold in Budapest every year. That is precisely why the theatre people also have a great responsibility, just as the country's intelligentsia does. For myself, I can say that I will do theatre as long as I believe that theatre can change society - even if only by tiny little steps.

How was it working at the Nová Scéna Theatre in Bratislava?

I enjoy working with Nová Scéna very much. I have met many young, open-minded and very curious people who have been working with me with great attention and respect. On the one hand, it's touching to the point of embarrassment. On the other hand, it is very inspiring. I try to satisfy their curiosity.





























Nová Scéna Theatre programme for the production of



Editor in charge: **Ingrid Fašiangová** Photography: **Ctibor Bachratý** Graphic layout: **Tomáš Miško www.novascena.sk**

