

Hlas volajúceho na púšti

JURAJ BENEŠ

* 2. marec 1940 Trnava

+ 11. september 2004 Bratislava

DIVADELNÝ ÚSTAV
BRATISLAVA

- * 1954 - 1960 - štúdium klavírnej hry na Konzervatóriu v Bratislave (Roman Rychla)
- * 1960 - 1964 - štúdium kompozície na VŠMU (Ján Cikker)
- * 1964 - 1974 - korepetítor Opery SND
- * 1974 - 1983 - pedagóg na Katedre hudobnej výchovy Pedagogickej fakulty UK v Trnave
- * 1984 - 2004 - pedagóg na Katedre hudobnej teórie Hudobnej a tanečnej fakulty VŠMU
- * 1988 - 1991 - dramaturg Opery SND

OPERNÁ TVORBA:

Cisárove nové šaty (1966, premiéra SND 1969)
Skamenený (1978, premiéra VŠMU 1978)
Hostina (1984, premiéra SND 1984)
The Players (1994, premiéra Kolín nad Rýnom 2002)

„U Beneša neobyčajne vystupuje do popredia to, čo bežne nazývame druhým plánom. Prijat tento fakt je základným predpokladom pre vstup do sveta skladateľovej umeleckej poetiky.“

„Dovolili mi písať opery, svoje vízie o divadle a o diktátoroch a o tom, ako ich nenávidím, o tom, ako nenávidím to väzenie, v ktorom mi láskavo dovoľia písať opery o tom, ako ich nenávidím. Pluli mi za to do ksichtu, potľapkávali ma po pleci a hovorili mi, že som ich, že ma majú, že im nemôžem uniknúť a vedeli, že ja to viem, všetci sme to vedeli, takto sa s nami hrali.“

Výstavu pripravil Divadelný ústav Bratislava 2010.

Autori fotografií: Ondrej Bereš, Sheila Burnett, Pavel Kástl, Alena Klenková, Klaus Lefebvre, René Miko, Anton Šmotlák, Mária Vaňová, Jozef Vavro.
Kurátorka výstavy Michaela Mojžišová, realizácia Viera Burešová.

CISÁROVE NOVÉ ŠATY

*„Neuznávam (nemám rád, neobdivujem) psychologické divadlo, v ktoromkoľvek žánri...
Hudba, o ktorej hovorím, sa nikdy nesnaží vyjadriť duševné stavy.
Aj Cisárove nové šaty sú divadlom typov, v ktorom je prvoradým impulzom poézia.
Divadlo má ostať divadlom a netváriť sa ničím, čím nie je.
Preto aj poznámka v klavírnom výťahu - odohráva sa na javisku.“
(Juraj Beneš, 1969)*

*„Je to divadlo angažované,
hlásajúce nezničiteľnosť pravdy,
permanentne pokrívanej a umlčovanej.
Mocnými, hlúpyimi, podvodníkmi, pochlebovačmi.
Vykupovanej ČLOVEKOM, ktorý poznanie pravdy
a úprimné, nefalšované, ľudské videnie sveta
odovzdáva divákovi ako alarmujúce posolstvo.“
(Film a divadlo, 1969)*



CISÁROVE NOVÉ ŠATY



Juraj Martvoň, Ida Rapačiová



Jarmila Smyčková



Juraj Martvoň



Horymír Mácha, Ida Rapačiová

Slovenské národné divadlo (1969)

hudobné naštudovanie Viktor Málek
scéna Otto Šujan
kostýmy Ludmila Purkyňová
réžia Július Gyermek



JURAJ BENEŠ: CISÁROVE NOVÉ ŠATY

Opera v 1 dejstve, 13 situáciách na námiet H. Ch. Andersena

OSOBY A OBSADENIE

CISAR Juraj Martvoň, vyznamenaný „Za vynikajúcu prácu“
MINISTER A Jarmila Smyčková
MINISTER B Pavol Gábor
KRAJČIR 1 Jozef Raninec
KRAJČIR 2 Nina Hazuchová, vyznamenaná „Za vynikajúcu prácu“
KRAJČIR 3 Jozef Špaček
ZENA Ida Rapačiová a. h.
ZENSKÝ HLAS Anna Kojabová-Peňasková
MIM – SASO – LOKAJ Horymír Mácha
Odohráva sa na javisku

SITUÁCIE:

1. Dejú sa čudné veci – čiže ako sa stáva išo lokajom.
2. Ako sa ľudom otvárajú oči...
3. Prebúdzanie tvora božského...
4. Zvestovateľa noviny prevlekej.
5. Človek musí byť niekedy aspoň chvíľu sám...
6. Sijeme a nešíjeme...
7. Skutočnosť a či sen?
8. Nešíjeme a sijeme...
9. Kto potrebuje moje hlboké a zhorovivé mlčanie?
10. Na firissimo!!!
11. Ako obliekať cisárov...
12. Smrť a sláva...
13. ?

SKAMENENÝ

*„Napísal som maličkú opierku, aby si ju nikto nevšimol: pustí hlas jediný...
Príklon k Jankovi Kráľovi a slovenskej balade bol akousi emigráciou
do minulosti, kde, ako som dúfal, nájdem niečo živé.“
(Juraj Beneš, 1992)*

*„Skamenený je sledom siedmich lyrických scén, obrazom jednotlivca,
neschopného a nechotného podriať sa násilným pravidlám
väčšinovej spoločnosti.
Londýnski inscenátori videli v Skamenenom paralely s ruskou inváziou
a následnou normalizáciou po auguste 1968, s jej špehovaním,
neprirodzenosťou a neslobodou.
Ako reminiscenciu diktatúry čítal Skameneného Martin Bendik
v banskobystrickej inscenácii.
Chudovského košická verzia zo sklonku totality
odrážala frustráciu jednotlivca v klaustrofóbnej spoločnosti.“
(Divadlo v medzičase, 2004)*

SKAMENENÝ

Vysoká škola múzických umení Bratislava (1978)

hudobné naštudovanie Svetozár Štúr
scéna Mona Hafsahl
kostýmy Jana Fífková
réžia Branislav Kriška



Elena Kušnierová

Osoby a obsadenie:

Janko	P. Subert
Hanka	E. Kušnierová
	E. Orgonášová
Ženský chór	D. Hlaváčová
	I. Olejčeková
	M. Beňáčková
	E. Struhárová
	D. Kubjatková
	M. Kováčová
Mužský chór	V. Staheľ a. h.
	A. Kurňava a. h.
	E. Merheim
	P. Koppal
	Z. Marko
	F. Malatinec

Spoluúčinkujú: Členovia orchestra SF a SND

Orientácia.

1. obraz: Chór a Matka. Obkľápenie, podozrievanie Janka. Čo je to za človek? Je iný ako my ostatní?
2. obraz: Janko a Chór. Chór láka Janka. Sú veci záhadné a nepoznané.
3. obraz: Janko a Hanka. Láska.
4. obraz: Janko, Hanka, Chór. Sme v kréme. Diváci i účastníci zábavy — budúci vojaci, veselé dievky, skoro čarodějnice. Janko sa zverbuje, i svedomie.
5. obraz: Hanka a Chór. Svadba. Hanka vďačí za vdovca.
6. obraz: Všetci. Návrat Janka z vojny. Predtucha. Koniec ilúzií.
7. obraz: Všetci. Katastrofa. Janko zabije Hankinho muža. Hanka sa utopí. Janko skamenie. Balada končí...



František Malatinec



Alžbeta Mrázová



František Malatinec, Peter Bárd, Gabriel Szakál, Ľudovít Kovács



František Malatinec

Štátne divadlo Košice (1987)

hudobné naštudovanie Richard Zimmer
scéna a kostýmy Jaroslav Valek
réžia Marián Chudovský

SEZÓNA 1986-87

ŠTÁTNE DIVADLO KOŠICE

štúdio smer

Štúdio smer

Juraj Beneš SKAMENENÝ

ŠTÁTNE DIVADLO KOŠICE
nositeľ významného žánru a výstavbu
Kaditof
zostavil ily umelec MILAN BOBULA,
nositeľ významného žánru a výstavbu
Umelecký šéf opery
MARIÁN CHUDOVSKÝ
Dramatický opery
PhDr. VLÁSTIMIL TICHÝ
Šéf výpravy
JAN HANÁK

OPERA ŠTÁTNEHO DIVADLA V KOSICIACH
STUDIO S M E R

Juraj Beneš
SKAMENENÝ
Komorná opera v siedmich obrazoch.
Balada na texty Janka Kráľa.

Dirigent
Richard Zimmer
Réžiser
Marián Chudovský
Scéna a kostýmy
Jaroslav Valek a. h.
Pohybová spolupráca
Juraj Goga

Asistent réžie
Ladislav Pačaj
Korepetitorka
Kvetoslava Holá
Predstavenie vedie
Jaroslava Chmielová
Text sleduje
Sídónia Skápeková

Premiéra 12. júna 1987

Technické vedenie A. Kráľ, Svetla M. Ondrejko,
Zvuk J. Semák, Parochne a slúchy E. Božavá, Scéna
a kostýmy zhotovili stolárske, maliarske a krojnícke
dielne pod vedením J. Szaboa, E. Vráskovej,
H. Udvardyovej a V. Míra. Vedúca dielni B. Stavová.

OSOBY A OBSADENIE

Hanka
Alžbeta Mrázová

Janko
František Malatinec

Chór
Eva Malatincová

Emília Csémayová

Viera Hronská

Gabriel Szakál

Dr. Peter Bárd

Ľudovít Kovács

Matka
Mária Harnádková

Hlas vdovca (MG nahrávka)
zaslúžilý umelec Sergej Kopčák

ORCHESTER

Husle
Karel Gábor

Flauto
Dana Mertinková

Klarinet
Vladimír Lašák

Trúbka
František Červený

Bicie nástroje
Lubomír Krupa

Cimbal
Juraj Helcmanovský a. h.

Kontrabas
František Jenčík

SKAMENENÝ

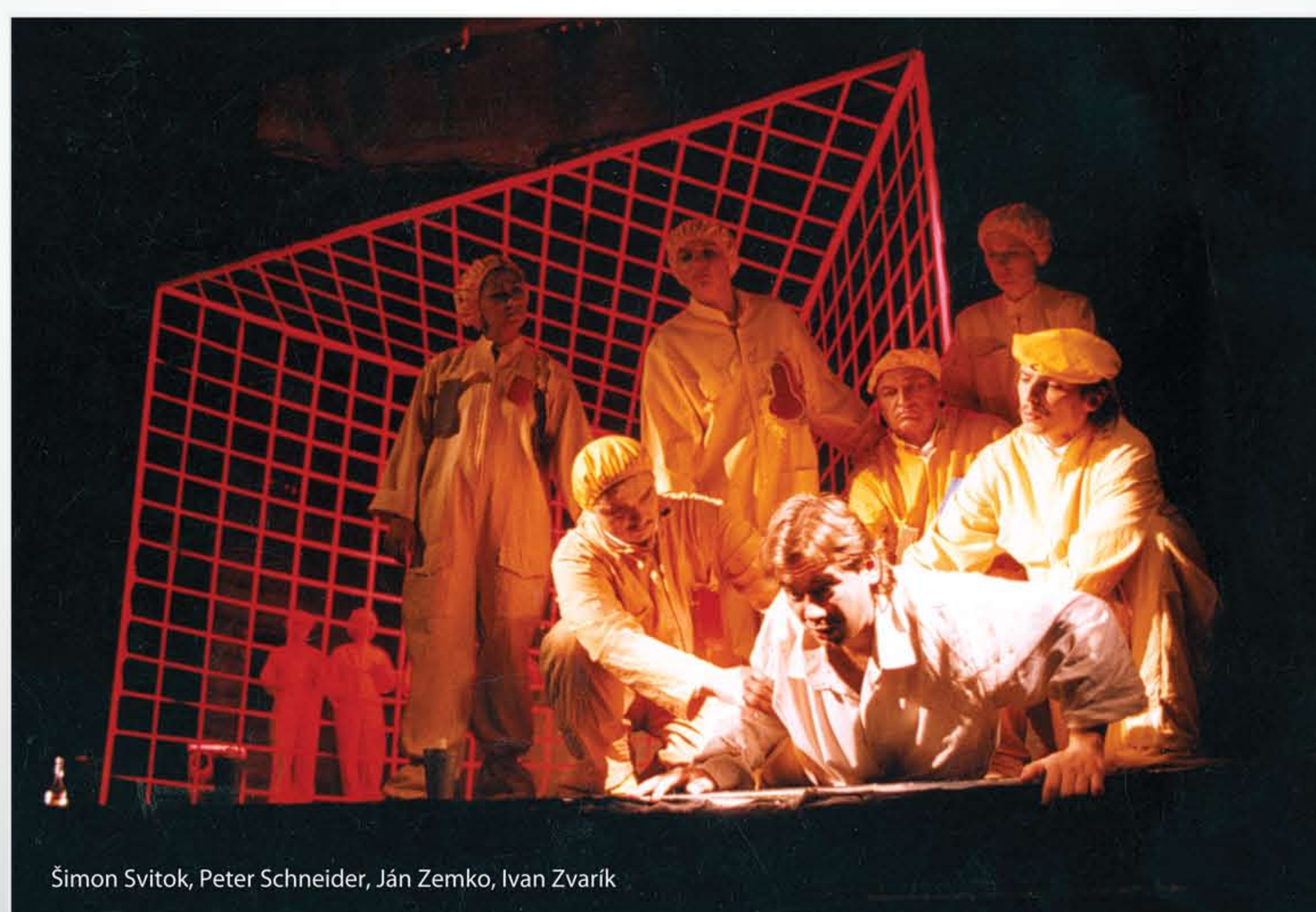
DIVADELNÝ ÚSTAV
BRATISLAVA
THEATRE INSTITUTE



Margaréta Vajdová



Ivan Zvarík, Ján Zemko, Peter Schneider



Šimon Svitok, Peter Schneider, Ján Zemko, Ivan Zvarík

OPERA - BALADA V SIEDMICH OBRAZOCH

JURAJ BENEŠ
Skamenený

OPERA
BANSKÁ
BYSTRICA

Juraj Beneš / SKAMENENÝ
Opera - balada v 7 obrazoch
Libreto - montáž textov Janka Kráľa napísal Juraj Beneš

Hudobné naštudovanie	Igor Bulla
Dirigent	Igor Bulla
Asistent dirigenta	Ivan Mraz
Réžia	Martin Bendik
Scéna a kostýmy	Marek Holly, poslucháč VSMU a. h., Erika Gadušová, posluch. VSMU a. h.
Korepetitóri	Darina Turková, Ivan Mraz
Inšpicienti	Dana Vazogová, Rudolf Slivka
Text sleduje	Jolana Marčeková

OSOBY A OBSADENIE

Janko	Šimon Svitok
Hanka	Margaréta Vajdová
Matka	Jana Pastorková, posluch. VSMU a. h., Alena Stopková, Alena Dvorská-Gallová
Chór:	
1. soprán	Mária Tomanová
2. soprán	Alena Stopková
alt	Alena Dvorská-Gallová
tenor	Eva Lúcká
barytón	Božena Lenhardová
bas	Darina Kunková
chlapec	Peter Schneider
	Ján Zemko
	Ivan Zvarík
	Martin Hadraba
	Filip Blík

ORCHESTER

flauta	Bohumil Sedláček
klarinet	Stanislav Borš
trúbka	Miroslav Muzina a. h.
cimbal	Andrej Jaroš a. h.
bicie	Rudolf Hromada
husle	František Figuro
kontrabas	Bento Bieliková
	Valéria Chládeková

Martin Bendik, režisér

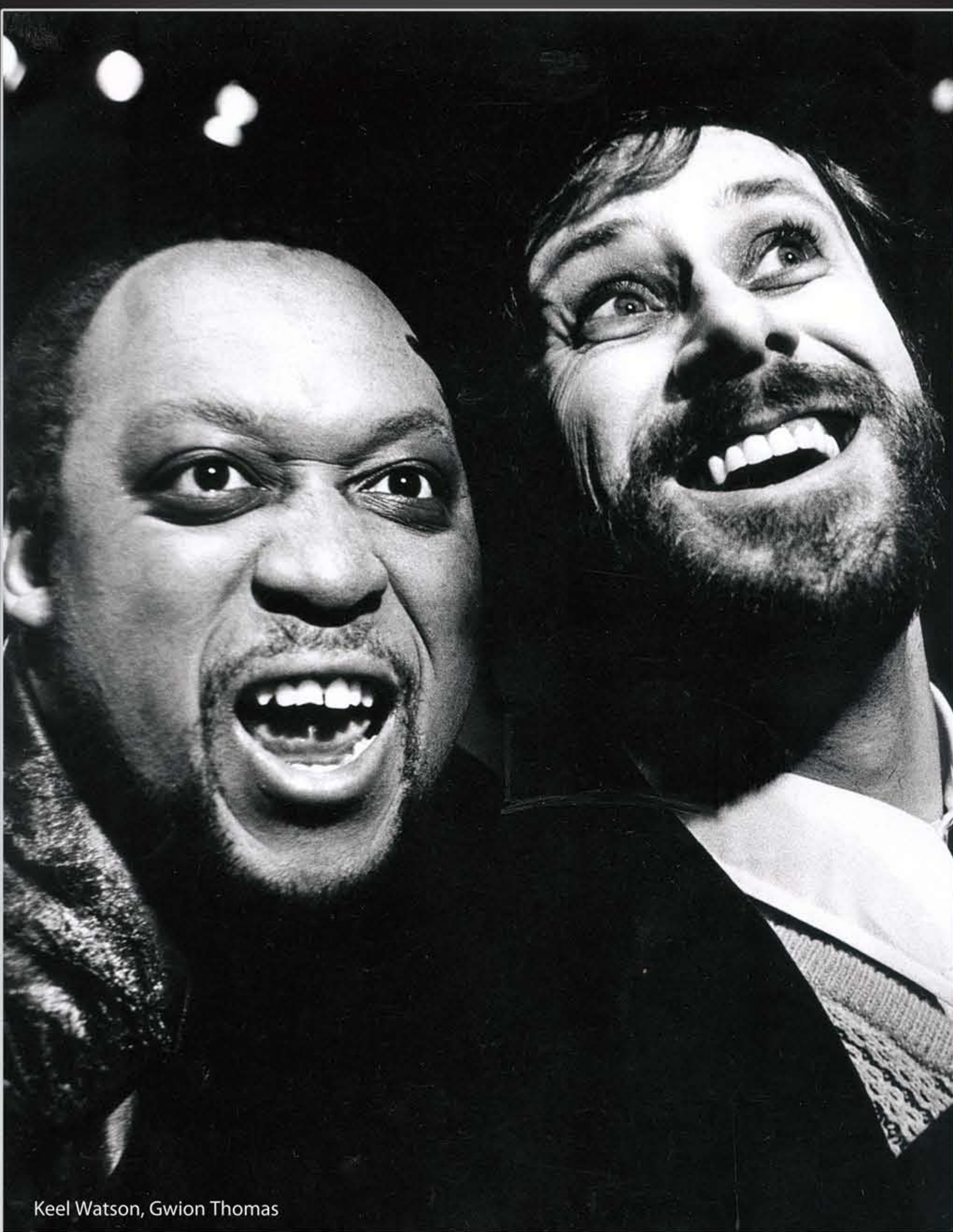
Scéna vyhotovila EKKA s. r. o., kostýmy Diatle. ŠO Banská Bystrica pod vedením P. Malinovec. Scéna umelo-technická prevádzka V. Dymy. Jaskynný majster M. Tschler. Rekvizity I. Šapťová. Vedúca garderoby V. Majorová. Vedúci osvetlenia M. Procházka. Vedúci zvuku D. Kováčik. Vedúca vizerníka S. Kovalková.

OBSAH

- I. VÝSLUCH
záhadné postavy vypočávajú matku a vyčítajú jej počinanie syna
- II. JANKO
Janko objaví lásku, ktorú si vytvorí v podobe Hanky
- III. HANKA
Janko a Hanka sa rozhodli láskou a pravdou poraziť lož a nenávisť
- IV. KARTY
fahkomyselná a cynická spoločnosť sa zabáva na láske dvoch ľudí
- V. RAJ
Hľadanie raja a nekonečného šťastia, ktoré tvárou tvár k realite zhorkne
- VI. LOŽ A NENÁVISŤ
sa pokúsia poraziť lásku
- VII. APOKALYPSA
všetko zmiera, iba Jankov a Hankin odkaz preživa večne

Štátna opera Banská Bystrica (1995)
hudobné naštudovanie Igor Bulla
scéna Marek Holly
kostýmy Erika Gadušová
réžia Martin Bendik

SKAMENENÝ



Keel Watson, Gwion Thomas

MECKLENBURGH OPERA

Prudential Award for Opera 1991 Winner

PETRIIFIED

CZECHOSLOVAKIA 1974: THE COUNTRY IS

British Premiere of an opera by Juraj Beneš

THE PLACE

THEATRE

STURGE ROAD, LONDON W1W 8JZ
BOX OFFICE: 01 272 28 24

Nov 26, 27, 28, 30
Dec 1, 3, 4, 5, 1992
8.00 pm

LONDON
ARTS BOARD

PETRIIFIED
(SKAMENENÝ)
A Chamber Opera by Juraj Beneš
English translation by Ewald Osers

PETRIIFIED is born from the experience of national tragedy. Written six years after the Russian invasion of Czechoslovakia, this work is based on the poems of the 19th Century poet, Janko Král whose celebration of Slovakia's national identity acquired new significance in the dark days of 1974.

The opera is peopled with 'spies, informers, gossips, bullies, jokers, and layabouts', who watch over the fate of the young lovers, Janko and Hanka. Their failure to have faith in each other leads to Janko's exile, and Hanka's marriage to an Old Widower. Janko returns as a man of Blood and Iron. The result is assassination, suicide by drowning, and Janko is turned to stone.

CAST INCLUDES: Rebecca de Pont Davies, Richard Hallon, Robert Horn, Patricia Rozario, Gwion Thomas, Keel Watson

Conductor: Anne Manson
Director: John Abulafia
Designer: Christopher Baugh
Lighting Designer: Clare Tattersall

In addition to the Prudential Corporation, Mecklenburgh Opera would like to warmly thank the Arts Council of Great Britain, the Baring Foundation, The British Council, the Holst Foundation and the London Arts Board for their financial assistance.

OPERA THEATRE COMPANY—Mecklenburgh Opera is delighted to welcome this exciting young Dublin company on Wednesday 2 December 1992 with their new triple bill **COMBATMENT**.

BOOKING INFORMATION: Booking opens 1 October 1992. The Place Theatre, 17 Sturges Road, London WC1W 8JZ, 01 272 28 0331 and to personal callers.

TICKETS: £9.00 (£6.00 concs.) Access/Visa for advance telephone & personal sales.

DISCOUNTS: £7.50 for parties of six or more full-price tickets; or when buying full-price tickets for both Mecklenburgh Opera and Opera Theatre Company.

DISABLED ACCESS: Lift to theatre and level access to front row.

TRANSPORT: Bus or underground to Euston or King's Cross. Free street parking after 6.30pm.

WED 18 - SUN 22 NOV: 7.30pm £8 (£6)

GRAND UNION ORCHESTRA
CONDUCTOR: (London premiere)
Inspired by Aboriginal lore, spiced with the sounds of India and Indonesia and powered by African and South American rhythms, Songlines is an impressive musical tapestry, spectacularly staged, telling of giant sea serpents, migration and trade around the Pacific and the occupation of East Timor.

A stunning range of voices and instruments from gamelan to temperamental jazz - the Grand Union Orchestra comprises musicians from every continent, joined by an international choir.

"Infectious and intriguing" *THE OUT*

THU 26 NOV - SAT 5 DEC
excluding 2 Dec: 8pm £9 (£6)*

MECKLENBURGH OPERA
PETRIIFIED (an opera by Juraj Beneš)
1991 Prudential Award winner, Mecklenburgh Opera, present the premiere of a Slovak opera, *Petrified*, that was born of the experience of national tragedy. Written six years after the invasion of Czechoslovakia, this work is based on the poems of the 19th Century poet, Janko Král, whose celebration of Slovak national identity acquired new significance in the dark days of 1974.

The opera is peopled with 'spies, informers, gossips, bullies and layabouts', who watch over the fate of the young lovers, Janko and Hanka. Their failure to trust each other leads to his exile and her loveless marriage. When he returns, the result is assassination, suicide and Janko is turned to stone.

MECKLENBURGH OPERA WOULD LIKE TO THANK: THE PRUDENTIAL CORPORATION, THE BARING FOUNDATION, THE BRITISH COUNCIL, THE HOLST FOUNDATION, AND THE LONDON ARTS BOARD.

*£7.50 for parties of 6 or more

WED 2 DEC 8pm £9 (£6)*

OPERA THEATRE COMPANY
COMBATMENT: 3 OPERA BATTLES
Opera Theatre Company, appearing at the invitation of, and formally presented by, Mecklenburgh Opera, present *Combatment*, three short operas from Ireland's hottest company. The evening includes Monty Python's epic *Battle Between Tancred and Clorinda*, *Sensational! by Kevin O'Connell* and outrageous satirist Ceryn Smebridge, and *Bitter Fruit* by Terpak Johnson and London's jazzers, Neil McCafferty.

*£7.50 for parties of 6 or more

Now that's not what I call entertainment

THE Place Theatre is an insignificant building in west London, yet the immediate future of Slovak culture seems to depend on it.

This week sees the Western premiere of *Petrified*, a chamber opera by one of Slovakia's foremost living composers, Juraj Beneš. Produced by Mecklenburgh Opera, an English company which produces neglected eastern European works, it is also the first time a Slovak opera has ever been performed in Britain. For Slovakia, where the arts have been crippled by lack of funds, it is a chance to make its own cultural mark following its vote for independence from the Czech Republic.

Petrified was written in 1974, six years after the Soviet invasion of Czechoslovakia. Beneš based the opera on the poems and stories of Janko Král, a 19th-century poet whose works were a celebration of Slovak national identity. The plot, complete with spies and informers, illustrates what can happen when a lack of trust petrifies growth and relationships. The parallel with life under the communist regime did not impress the authorities, but Beneš insists his motives were not political. "I chose Král's romantic imagery as an escape. You must remember that I was in 'prison' for 20 years; we all were."

He says that communist censorship never inhibited his creativity, but it certainly did little for his career. His first

THE EUROPEAN - 26 - 29 November 1992

The Slovak composer Juraj Beneš talks to Anna Tins about the death of modern opera

opera, *The Emperor's New Clothes*, was described as a turning point in Slovak musical history with its innovative staging, but it was banned as politically sensitive after its premiere in 1969.

His third opera, *Fest*, was stopped after four performances by what he can only explain as a conspiracy of jealous rivals in cahoots with officials.

While the authorities hope this week's performance will be a watershed for Slovak culture, Beneš sees it as a mission of a different kind.

"Opera is dead. I feel that really great opera - a combination of singing, acting and dance - has never yet been realised", he explains.

"There is always the secret hope that one day I might fill in the gap."

In the meantime he despairs of the modern trend towards making the visual aspect the most important.

"The first people in theatre today are designers, then stage directors, then conductors, but not composers. The only ones who count are Verdi, Puccini and Mozart."

"Opera is dead, new operas are not performed because only the old favourites guarantee full houses. It's not nostalgia, it's just stupidity. Art is the most important thing in human life. To say it is purely entertainment is stupid. For many, contemporary opera means Andrew Lloyd Webber musicals. In my opinion that's just supermarket stuff," he says.

Mecklenburgh Opera has commissioned Beneš to write an opera based on Hamlet, to go on tour in 1993, and he hopes this might help convert public tastes. "The great age of opera will come in the next century, of that I am sure," he says.



Petrified, The Place Theatre, 17 Sturges Rd, London, on 26, 27, 28, 30 Nov and 1, 3, 4 and 5 Dec. Tel: (44)

ARTS

FINANCIAL TIMES WEEKEND NOVEMBER 28/NOVEMBER 29 1992

Music theatre

Petrified at the wedding

THE adventurous Mecklenburgh Opera has a penchant for odd European experiments, and now it has staged the "first performance of a Slovak opera in England". *Petrified* ("Skamenený" in the original - is a sort of ballad-opera in one four-long, seven-scene act, composed in 1974 by Juraj Beneš, who is now 62. The programme notes assure us that it represented (rather belatedly) the low state of communal morale after the collapse of the Prague Spring in 1968. What we see, however, is a timeless village tragedy, rather than the lines of Lorea's *Ritual Wedding*.

Hanka, "a young girl", is just that; Janko, "a young poet", is the rebellious local romantic (we first see him flinging crumpled-up poems at the villagers, who fail to appreciate them). They connect, run away together - to widespread disapproval - and dislocate; back at home Hanka is pressed into marrying a much older man; years later Janko makes a dramatic return, and it all ends in grief. Besides the principal pair there are male and female trit of village character-types, who both comment and interfere, sometimes violently.

Heroic efforts in the programme-book to explain the sense in which they are all "petrified" remained obscure. Perhaps *Skamenený* conveys more to Slovaks. In any case, John Abulafia's production - formal groupings, stereotyped miming of anguish and loss, leaved the progress of the action frustratingly unclear. For all we can see, it is hard to tell just how and even when the unhappy wedding takes place; or what exactly happens when Janko returns. The words might have helped (and Ewald Osers' Englishing was an expert job, as far as one could tell), but except from Richard Hallon's outstanding Janko they were mostly indistinguishable.

The worst offender was Rebecca de Pont Davies' anxious Mother, whose fine, pungent mezzo - nearly a real contralto, rare nowadays - disgorged scarcely one recognizable English vowel, even at a mere ten yards' distance. But all the singers were regularly foisted by their long-drawn-out lines; again and again, we waited impatiently for the next line.

Hanka, "a young girl", is just that; Janko, "a young poet", is the rebellious local romantic (we first see him flinging crumpled-up poems at the villagers, who fail to appreciate them). They connect, run away together - to widespread disapproval - and dislocate; back at home Hanka is pressed into marrying a much older man; years later Janko makes a dramatic return, and it all ends in grief. Besides the principal pair there are male and female trit of village character-types, who both comment and interfere, sometimes violently.

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David Murray reviews Mecklenburgh Opera's latest east European experiment

Petrified
Mecklenburgh Opera at The Place, November 30
Juraj Beneš is a name new to me, and I would dare to presume, to most readers of this magazine. The always innovative Mecklenburgh Opera presented his second opera, *Petrified*, as the first-ever Slovakian opera to be staged in this country.

Opera, February 1993



Patricia Rozario as Hanka in Mecklenburgh Opera's production of Beneš's *Petrified*

which is probably a fairly reasonable claim. The work was composed in 1974, when Czechoslovakia was suffering the strong arm of Soviet repression. It is the gesture of a courageous man, because its story is a parable about the crushing of free spirit; whether it is an opera of real distinction is another matter altogether.

The story is simple enough. A romantic but disillusioned village boy, Janko, falls in love with sweet village girl, Hanka. Janko is unpopular in the village, seen as a rebel. The pair run off and the whole village despairs. Then the lovers quarrel and Hanka returns to marry an older man without really wanting to. Janko becomes *persona non grata*. Years later he returns and the old narrow-minded villagers exact their vengeance.

Ewald Osers's translation seemed to serve the text well enough, but John Abulafia's production, staged in Christopher Baugh's suitably ramshackle set, did the work few favours. Movement seemed always to be formalized, as though the singers had had insufficient time to absorb their characters as individuals. Or perhaps (as I suspect) Beneš does not really create any individuals, presuming that, since the work is allegorical, the *innominate personae* can simply be archetypes. Fair enough, perhaps, for the villagers; but the heroes did not seem to be real people either. The odd touch of heavy symbolism also seemed awkward, none more so than the appearance of a bloodstained sheet at the moment when we are to presume that Hanka has surrendered her virtue to her unwanted husband. This was an easy, hasty solution to what would have been a non-existent problem had the acting, or indeed the music, which was frankly not very memorable, said it all.

There were nice performances, however, from Richard Hallon as Janko and, especially, from Patricia Rozario as Hanka. Anne Manson efficiently conducted the small and excellent instrumental ensemble, to which the cimbalom contributed welcome local colour.

Beneš has been commissioned to compose an opera on the theme of Hamlet for Mecklenburgh's 1995-6 season. We are promised a madrigal opera rather than what this work is claimed to be, a ballad opera; it will be intriguing to hear and see how the composer has been influenced by the new openness towards art shown in his homeland. Beneficially enough, one hopes, not to tempt critics to consign him patronizingly to that awful category of the well-meaning but provincial.

STEPHEN PITTITT

Mecklenburgh Opera London (1992)
hudobné naštudovanie Anne Manson
scéna a kostýmy Christopher Baugh
réžia John Abulafia

Suppressed, but never silenced

MECKLENBURGH Opera has a reputation for exploring interesting byways of contemporary European work, and has added to it with the British premiere of Juraj Beneš's *Petrified* - *Skamenený* in the original.

This is claimed to be the first performance of a Slovak opera in England, which will have ethno-historians leaping through their records, but Mecklenburgh is probably on a safe wicket, indeed one from which, strictly speaking, the covers have yet to be removed.

Beneš was born in 1940, studied with Cikker, has worked as dramaturg for the Slovak National Opera, and teaches musical theory in Bratislava. He has three operas under his belt, one based on The Emperor's New Clothes and Kodyl's boom large and there is a prominent part for cimbalom in the seven-strong instrumental ensemble. Beneš's musical language is inspired by influences from the south rather than the west. Bartók and Kodály loom large and there is a strong instrumental presence with individual instruments, and the most eloquent writing is for voices in to it that lasts long after curtain-fall.

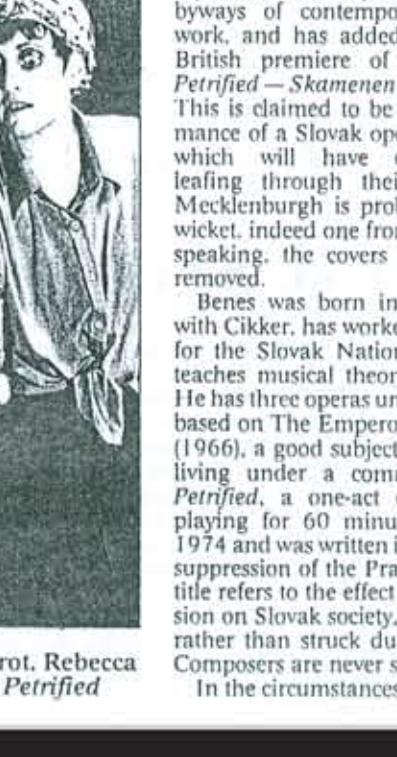
Petrified, a one-act chamber opera playing for 60 minutes, dates from 1974 and was written in reaction to the suppression of the Prague Spring; the title refers to the effect of that suppression on Slovak society, turned to stone rather than struck dumb with terror. Composers are never silenced.

In the circumstances, though, Beneš had to approach his subject obliquely. The text is assembled from verses by the 19th-century poet Janko Král, and the structure is not dissimilar to that of Janáček's *Diary of One Who Disappeared*. A poet regarded with suspicion by small-town society loves Hanka; they elope but quarrel; she returns to an arranged marriage; he comes back in his turn and murder and suicide are the result. There are echoes, then, of *Blood Wedding* and *Koray Kibrenow*. Beneš's musical language is inspired by influences from the south rather than the west. Bartók and Kodály loom large and there is a strong instrumental presence with individual instruments, and the most eloquent writing is for voices in to it that lasts long after curtain-fall.

The success of Thursday's premiere performance rightly rested as much on instrumental as on vocal prowess.

Madeline Mitchell's violin and Ingrid Cuffillier's flute were first amongst equals in the fine ensemble directed with calm assurance by Anne Manson. Oddly enough, in a small theatre like The Place balance is as much of a problem as anywhere else, and careless diction added to the obliquity of the action. It is especially frustrating when the repeated question "How is your son?" is each time inaudible. The action is laid out for the two principals and an individually characterized chorus of six, though the designations in the programme did not always chime in with those presented in John Abulafia's expressionist production. But the impression of a society made up by spiritual beauty holding up a mirror to its own despair was powerfully conveyed, and the leading roles were beautifully sung by Patricia Rozario and Richard Hallon. Elusive and oblique *Petrified* may be, but there is a haunting quality to it that lasts long after curtain-fall. There are six further performances, ending on December 5.

R.M.



Haunting: Ingrid Aitrot, Rebecca de Pont Davies in *Petrified*

HOSTINA



*„Písaním Hostiny som sa vlastne, nevediac o tom, zbavoval traumy z roku 1968.
Je to dielo, v ktorom som poslednýkrát protestujúcim skladateľom.
Odvtedy ako skladateľ neprotestujem.“
(Juraj Beneš, 2000)*

Slovenské národné divadlo (1984)

Vojtech Schrenkel, Ján Galla

*„Hostina je moderným a aktívnym hudobným divadlom, unikátnym
v kontexte slovenskej opernej tvorby. V nadlokálnych reláciách predstavuje
invenčnú i teoreticky fundovanú, dôslednú a vzrušujúcu polemiku s hudobnou dráhou
wagnerovského i bergovského typu. Je návratom k opere.
Nie ako k prežitej maniere, ale k jej základným výrazovým a stavebným prvkom.
Hostine patrí v galérii súčasnej slovenskej opernej tvorby jedno z najpoprednejších miest.
Pre jej odvahu a podnetnosť, ale aj mieru autorovho majstrovstva.“
(Nové slovo, 1984)*



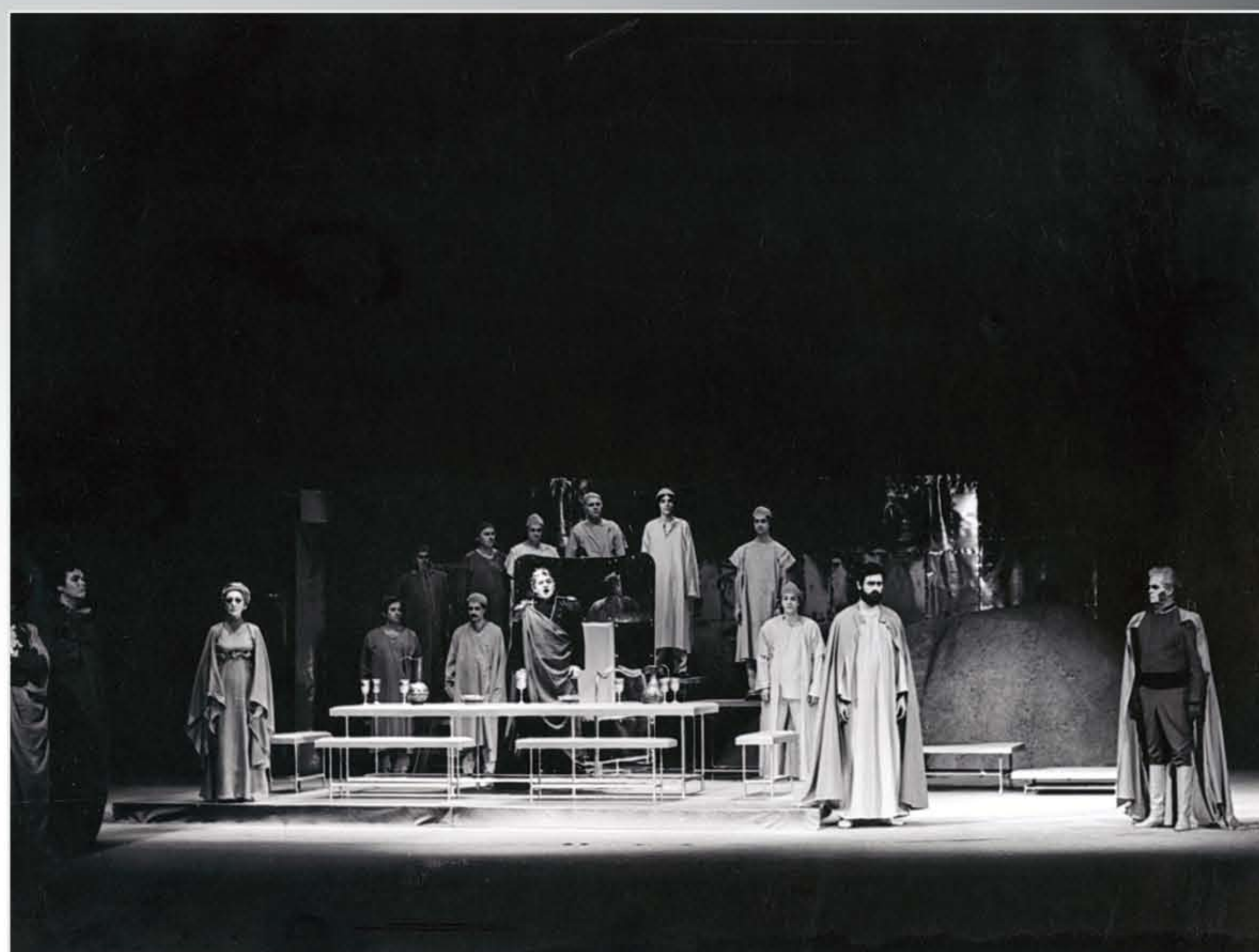
Vojtech Schrenkel



Robert Szücs, Elena Kittnarová, Peter Mikuláš, Gustáv Papp



Peter Mikuláš, Vojtech Schrenkel, Róbert Szücs



Gustáv Papp, Peter Mikuláš, Róbert Szücs, Ján Galla, Vojtech Schrenkel

OPERA

**slovenské
národné
divadlo**

NOSITEL RADU REPUBLIKY

JURAJ BENEŠ

HOSTINA

OPERA V TROCH ČASTIACH

LIBRETO S POUŽITÍM TEXTOV P. O. HVEZDOSLAVA
NAPÍŠAL SKLADATEL

OSOBY A OBSADENIE

Ráchel	..... národná umelkyňa	ELENA KITTAROVÁ
Herodes	.....	VOJTECH SCHRENKEL
Jochanan	.....	JÁN GALLA
Filip	.....	PETER MIKULÁŠ
Obadja	.....	DR. GUSTÁV PAPP
Manahen	.....	RÓBERT SZÜCS
Miada Salome, vojaci, dvorania, ľud	.....	PETER MIKULÁŠ

NA OPERE SPOLUPRACOVALI
Korpektor: Mlada Syneková a Jozef Malik
Asistent dirigenta: Koloman Kovács
Pomocný režisér: Tiber Beňo
Asistent režiséra: Richard Albrecht
Šepkárky: Marta Malachovská a Elena Oravcová
Vedúci technickej prevádzky: Bruno Foltá
Vedúci skladby: László Slovák
Svetlá: Emil Račko
Zvuk: Alexander Jurček

Prezentovanie vedie: Eva Filipovičová

1983-84

RIADITEĽ SND
zaskúbený umeliec: **JÁN KAKOŠ**

UMELECKÝ ŠÉF OPERY
Dr. **MARIÁN JURIK**

Dirigent zaskúbený umeliec: **Viktor Málek**

Režisér zaskúbený umeliec: **Branislav Kriška**

Zbormajster: **Ladislav Holásek**

Scéna a kostýmy: **Mona Hafsahtová a. h.**

CELOŠTÁTNA PREMIÉRA
13. APRÍLA 1984

OBSAH OPERY HOSTINA

PRVÁ ČASŤ

1. Tušenie
Herodes rozposlal posolov po krajine. Čaká správu, kde sa narodilo dieťa, ktoré ho má zvrhnúť z trónu. Ráchel žaluje Herodesa za vraždu svojich detí. Jochanan sa odhodláva ku kritike Herodesa.

DRUHÁ ČASŤ

2. Dvor
V úvodnom výstupe Filipa, Obadja a Manahena sa rozvíja absurdná atmosféra úzkosti a predtuchy zločinu. Zasadnutie dvora. Keďže neprišli nijaké uspokojujúce správy, Obadja a Manahen sa uchýľujú k lichoteniu a veľbiťam Herodesovi. Klíči myšlienka na vyvráždenie novorodeniatok. Filip sa sťažuje kráľovnej, ktorá čaká na Herodesa, že mu uniesli ženu a dcéru (Herodias, Salome). Zároveň sme svedkami Herodesovej cesty do Ríma, počas ktorej zvedie Herodiadu — hrá ju Obadja, čo je istým vyjadrením nemorálnosti tohto vzťahu.

3. Jochanan
Jochananova kázeň. Naliehavý apel Filipa zakročiť proti Herodesovi. Jochanan však odmieta akékoľvek náštie. Farizeji na čele s Obadjom provokujú Jochanana, Jochanan pokračuje v kritike Herodesa.

4. Ráchel
Uspávanka Ráchel. Zamaskovaný Herodes odliaka Ráchel a zabije jej deti. Filip, Obadja a Manahen ako „zberači mŕtvol“.

5. Lov — Finále
Alegorická polovačka na kanca, ktorá je v skutočnosti polovačkou na Jochanana. Herodes na hu vzbí aj Salome, ale tá sa jej odmieta zúčastniť.

TRETIA ČASŤ
V tejto časti sa konflikty, exponované v prvej a druhej časti, dovedú ku katastrofe tak, že sa jednotlivé čísla vždy najprv skrátene a zhutnene zrekapitulujú.)

6. Dvor
Zasadnutie dvora ako v druhej časti. Bývalú kráľovnú Herodes vyháňa a predstavuje národu novú kráľovnú — Herodiadu, ktorú znova predstavuje Obadja.

7. Ráchel
Opakuje sa scéna s Herodesom z druhej časti. Po uspávankе nasleduje žaloba Ráchel, ktorá sa mení na vzburu proti Herodesovi. Jochanan, tak ako predtým po Filipovej výzve, odmieta „prekúť motky na meče“.

8. Jochanan
Jochanan sám so sebou v predtuche blízkej smrti.

9. Hostina — Finále
Vrcholí konflikt medzi Herodesom a Jochananom, ktorý Herodesa odsudzuje. K Jochananovi sa pridáva Filip, ktorý chce zachrániť dcéru Salome, no stráže ho prebôdnú. Na Manahenovo naliehanie Herodes sľubuje, že Jochanana omítni, vzápätí však svoj sľub poruší — Jochananovi zotnú hlavu. Obadja na príkaz Ríma zalyka Herodesa.

Slovenské národné divadlo (1984)

hudobné naštudovanie Viktor Málek
scéna a kostýmy Mona Hafsaht
réžia Branislav Kriška

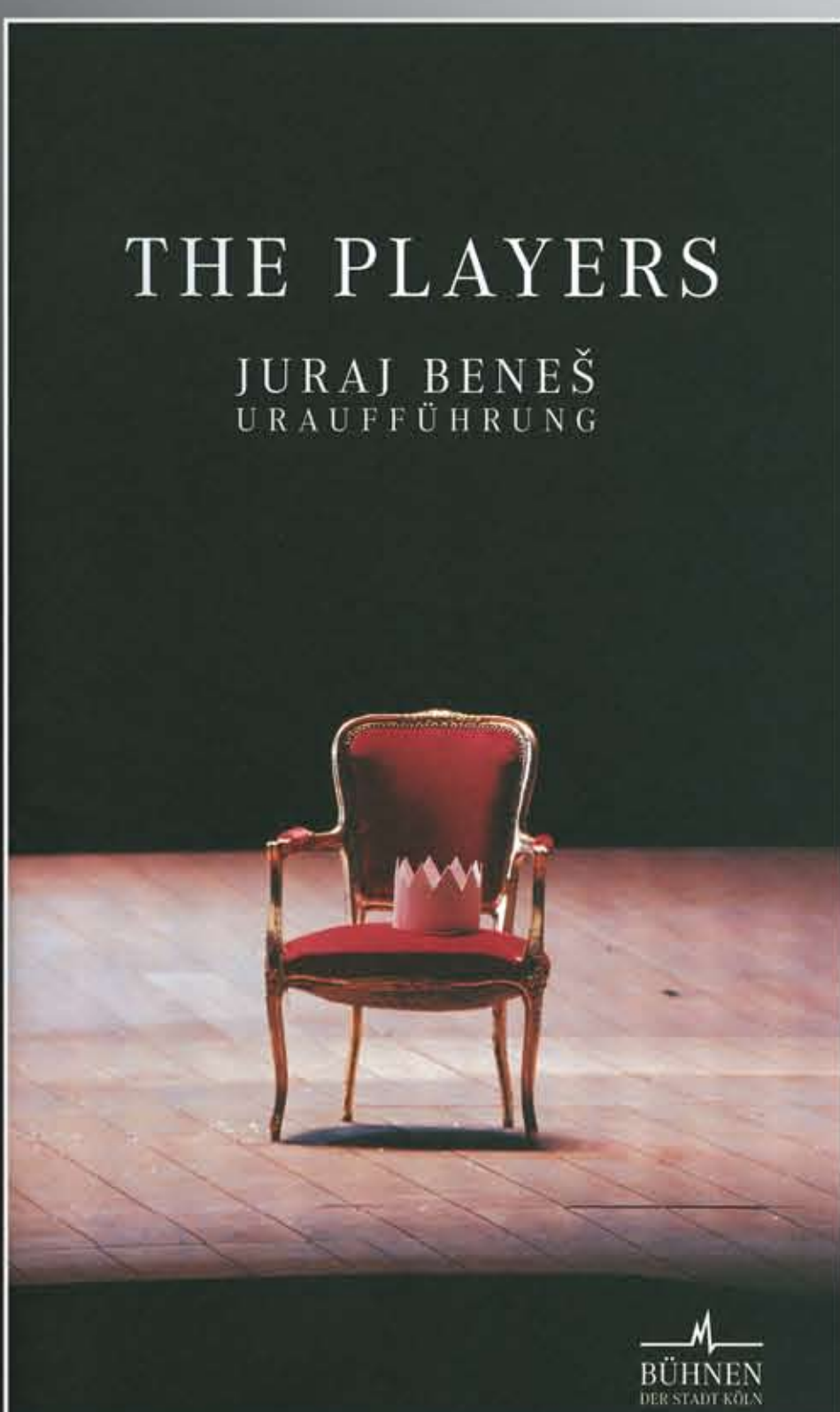
THE PLAYERS



*„Pred mnohými rokmi, keď som čítal Orwellov román 1984, napadlo mi skombinovať túto látku s príbehom Hamleta... Neskôr som zistil, že princíp špicľovania a špiónovania je v Shakespearovej dráme všadeprítomný...“
(Juraj Beneš, 2002)*

*„The Players nie sú Hamlet, je to výklad, meditácia intelektuála nad hamletovskou témou. Hamlet je hra. Dôležitá nie je fabula, nie charaktery a vzťahy postáv, nerieši sa oidipovský konflikt. Ak by sme si požičali terminológiu kultového filmu fantasy literatúry, je to stret reálneho sveta reprezentovaného Hamletom s virtuálnym Matrixom dvora. Základným konfliktom je, že Hamlet sa odmieta stať súčasťou Matrixu.“
(Hudobný život, 2004)*

THE PLAYERS



Bühnen der Stadt Köln (2002)
hudobné naštudovanie Johannes Stert
scéna Jens Kilian
kostýmy Ulrich Schulz
réžia Christian Schuller

THE PLAYERS



Jozef Kundlák, Ján Durčo, Dagmar Bezačinská



František Ďuriač, Gabriela Hübnerová



Igor Pasek, Eva Šeniglová, Jozef Kundlák



Juraj Peter, František Ďuriač, Eva Šeniglová

Slovenské národné divadlo (2004)

hudobné naštudovanie Pavol Tužinský
scéna Jozef Ciller
kostýmy Milan Čorba
réžia Martin Huba