

MARCO
POLO

Josef Bohuslav
FOERSTER

Eva

Opera in Three Acts

Jiříková • Andreyev • Hamarová • Tarasov

**Wexford Festival Opera Chorus
Cracow Philharmonic Orchestra
Jaroslav Kyzlink**



2 CDs

**Josef Bohuslav
FOERSTER**
(1859-1951)

Eva
Opera in Three Acts

Libretto by the composer after Gabriela Preissová's play *Gazdina roba*

Published by Universal Edition AG, Vienna

Eva, a seamstress Iveta Jiříková, Soprano
Mánek Kostyantyn Andreyev, Tenor
Mešjanovka, his mother Denisa Hamarová, Mezzo-Soprano
Samko, a furrier Igor Tarasov, Baritone
Zuzka Elizabeth Batton, Mezzo-Soprano
Rubač, a labourer Roland Davitt, Baritone

The Wexford Festival Opera 2004 production

Directed by Paul Curran and Designed by Paul Edwards

Recorded at the Theatre Royal, Wexford, Ireland, on 24th, 27th and 30th October, 2004

Wexford Festival Opera Chorus (Chorus Master: Lubomír Mátl)
Cracow Philharmonic Orchestra • Jaroslav Kyzlink

CD 1	74:49
Act 1	40:46
1 <i>Ty utrápíš mne, Evo... / You vex me so, Eva... (Mánek, Eva)</i>	7:13
2 <i>Již zbav se tísně... / Do drop the distress... (Mánek, Eva, Samko)</i>	6:10
3 <i>Kam Mánek zaběhl / Where did Mánek run (Chorus, Samko)</i>	2:20
4 <i>Dobře že jdeš / That's good you are coming (Mešjanovka, Samko, Eva)</i>	4:01
5 <i>Jak jsi divná! / You are so strange! (Samko, Eva)</i>	4:48
6 <i>Vidím již svou chatku prostou / I can see my humble cottage (Samko, Eva)</i>	6:04
7 <i>La la la la la la (Chorus)</i>	2:45
8 <i>Noc se již snesla... / The night has alighted... (Eva, Mánek)</i>	4:42
9 <i>Evo, to nemožno / Eva, it's impossible (Mánek, Eva)</i>	2:43
Act 2	33:57
10 Introduction	2:38
11 <i>Letěl ptáček, letěl přes zelenou louku /</i> A bird was flying over the green meadow (Zuzka, Samko)	4:30
12 <i>Tak smutná, bledá vždy se vrací /</i> She always returns so sad and pale (Samko, Zuzka, Eva)	2:04
13 <i>Dej vám Pánbůh dobrý večer / Good evening (Mešjanovka, Samko, Eva, Zuzka)</i>	5:31
14 <i>Nuž Evuško / Well, Evuška (Samko, Zuzka, Eva, Mánek)</i>	5:28
15 <i>Evuško, duše má / Evuška, my dear little soul (Mánek, Eva, Mánek, Samko)</i>	3:39
16 <i>Jediné slovo tvé zničilo všecko! /</i> Your single word has ruined everything! (Mánek, Eva, Samko, Zuzka)	5:40
17 <i>K Mešjaným dojdi, jsem odhodlána / Go to Mešjaných, I'm resolved (Eva, Zuzka, Samko)</i>	4:29
CD2	39:01
Act 3	
1 Introduction	6:23
2 <i>Vodu nechci já ji! / Water, I don't want it! (Chorus)</i> <i>Díků děti vám / Thank you, children (Mánek, Rubač, Zuzka, Eva)</i>	6:33
3 <i>Jak šťastni jsou hle všichni kolem / All the people around are so happy (Mánek, Eva)</i>	5:47
4 <i>Dnes vnoci zlý mne zlekal sen / I was frightened by a bad dream tonight</i> (Eva, Mánek, Zuzka, Mešjanovka)	6:14
5 <i>Co ztájit nelze, proč váhám říci / Why do I hesitate to say what can't be concealed</i> (Mánek, Mešjanovka, Eva)	4:19
6 <i>Leč i takto budem svoji ... / But we shall belong to one another anyhow... (Mánek, Eva)</i>	4:12
7 <i>Lituji viny, tam ve světě jiný čistou vejít nech /</i> I regret the guilt, let me enter in chastity the other world (Eva, Mánek)	5:30

Josef Bohuslav Foerster (1859-1951): Eva Foerster: a Pillar of Czech Musical History


When, in 1896, the management of the National Theatre in Prague announced a competition for a new opera, there was an unusually strong field: Fibich's *Šárka*, Kovařovic's *Psohlavci* (The Dogsheads), and *Eva*. The unanimous choice of the jury — *The Dogheads* — perhaps says more about the prevalence of a certain Romanticism à la Smetana than about the works' relative qualities; what it does make clear is how modern *Eva* must have seemed at the time. Nevertheless, one by one all three received productions in the National Theatre (by a company that included an exceptional generation of soloists), and each went on to become its author's most successful opera. For the next sixty years, these operas, along with those of Smetana, Dvořák and later Janáček, formed the core of the Czech opera repertory. *Eva*, indeed, proved especially long-lived: each successive administration of the National Theatre opera company saw a revival of the work. In 1929, to mark the composer's seventieth birthday, the director Ostrčil put on a cycle of all the operas Foerster had so far completed. After the war, Jaroslav Krombholc directed productions in 1945, 1949 (in the composer's ninetieth year, with 113 performances) and finally 1981.

Foerster's passionate involvement with the subject of *Eva* had begun with the première of Gabriela Preissová's realist drama *Gazdina roba* at the National Theatre in 1889, which he reviewed for *Národní listy* (The National Papers). The play was a sensation. Its portrayal of social conflict, represented in the title, where the dialect word '*gazdina*' refers to the socially respectable farmer's wife, while '*roba*' is a derogatory expression equivalent to 'wench', was compelling, especially the scandalous figure of the woman who leaves her husband and lives unmarried with another man. Foerster had no trouble hearing an opera in Preissová's play, and with her permission asked Jaroslav Kvapil, an esteemed man of letters, author of, among other works, the libretto of Foerster's *Debora* and Dvořák's *Rusalka*, to put it into verse. He even travelled to the Moravian-Slovak border in order to

'look inside the hearts of the people' of the region. For several years he awaited Kvapil's libretto in vain when suddenly, in an obscure watchmaker's shop in Hamburg, he found inspiration for the character of Samko. From that moment he worked on the text himself. Between September 1895 and October 1896 he completed the libretto and the vocal score, and the orchestration was finished in April 1897. His verses were not composed of the rough, colloquial language in barely comprehensible dialects that so delighted Janáček: as he put it, music is the way humans 'sense, already here, down on earth, the bright glory of paradise', and therefore demands noble rhymes and literary sensibility.

Although Foerster was charmed and deeply touched by the Moravian-Slovak border customs and rites, he was no ethnologist, still less an ethnomusicologist. Direct quotations from folk-music, as with Smetana and Dvořák, provided only the initial material for artistic development. In this way Foerster also made liberal cuts to the play: he left out most of the local colour, reduced the religious motivation, and of the original twenty characters kept only six. Moreover, in Preissová's original *Eva*'s child does not die, and people talk about the drowning of the '*roba*' only a year later. In his preface to the first edition of the vocal score in 1908, he set out his task as he saw it: 'to stress the lyrical and dramatic moments, to capture the individual characters and plot in their psychological veracity'. True to his word, Foerster expands the originally brief reflections of the characters into emotionally rich musical periods: though he was a nationalist, and though his opera is a quintessentially Czech subject, Foerster did not really care about his characters' context, but rather about their humanity, their soul and its salvation. Thus he concentrated the action around *Eva* herself, who in his conception was no country wench but a woman of noble soul and hymnic pathos, a woman embodying the desire for a better life. *Eva*, physically attractive but misunderstood, is raised above those around her, in desire

as well as in despair, by virtue of her absolute faith in love.

Musically Foerster's interest in his characters' interiority translated into an opera built on several short but flexible motifs, ingeniously elaborated, which both aptly describe the main characters and, in the multi-levelled network of orchestral voices, reveal what has not been expressed in words. The fundamental building-block of the whole opera, a short but earthily distinctive three-bar motif that represents Eva,  is called upon to show not only her energy, solidity, independence, determination, intransigence and defiance, but also a more attractive, feminine, wistful softness. It cuts through the merry dance music of the village festival in the first scene and then appears in the orchestra at Samko's entrance to reveal that it is Eva whom he has secretly loved for such a long time; variants of it increase Samko's desire to the points of ecstasy that mark his great arias. In the same way, Foerster works with Mánek's brief, syncopated motif (ardent but pragmatic) and Samko's own theme (long-breathed and lyrical). From these short motifs, rich orchestration and a tissue of polyphony, Foerster builds the monumental structure of a tragic opera in which death is not a catastrophe, but rather a symbol of metaphysical purging, conciliation and mystical redemption.

Striking though *Gazdina roba* had been at the time of its first performance, once Modernism had taken hold of European musical life *Eva* began to seem much more of an integral part of the tradition that Smetana had established, the late Romantic flowering that would remain the canon of Czech national opera for an entire century. One might

argue convincingly for aesthetic continuity by placing *Eva* alongside the five other Czech operas produced in the sixty or so years following 1875 to feature a rural context and an energetic female heroine: Smetana's *Hubička* (The Kiss, 1876), Dvořák's *Jakobín* (The Jacobin, 1889) Janáček's *Jenůfa*, Hába's *Matka* (Mother, 1931) and Martinů's *Veselohra na mostě* (The Comedy on the Bridge, 1937). It is undeniably important to see Foerster as part of this wider Czech tradition: he was, after all, for many years the grand old man of Czech music, with impeccable nationalistic credentials. Though he travelled widely and forged lasting relationships with the great musical figures of the period, Foerster was always in close spiritual touch with home through his music. He was a more-than-fitting President of the Czech Academy of Arts and Sciences, the recipient of numerous honours, and in 1945 the first musician to be awarded the title of National Artist. He was a worthy successor to Smetana; yet for all Foerster's reverence for the great composer, he was no imitator: dramatically, if not musically or poetically, *Eva* is worlds apart from the tradition it came from. In it, country life is harsh, and economic disparities set insuperable obstacles to human feelings: tragic decline is inevitable. And for all his establishment credentials, Foerster retained his strong work-ethic and his strong sense of grounding. He remained what he had always been: an intensely devout, even mystical believer.

Helena Havlíková

Eva: Synopsis

Act I

[1] The action begins in a remote village in the Slovak countryside. Eva, a young seamstress, and Mánek, a wealthy miller, are seen leaving the dancing at the local inn. [2] Outside in the square, they can be heard arguing: it seems the disparity of their social conditions is taking its toll on their relationship. Eva suspects, in fact, that Mánek will prove powerless to resist his mother's pressure to marry the rich Maryša. Samko, a lame furrier who has been in love with Eva for a long time, has witnessed the scene, and when Mánek walks off angrily, he approaches Eva hinting tentatively at his own marriage intentions. [3] Dancers come out of the inn looking for Mánek, who goes back in and starts dancing with one of the girls, while Eva watches him sadly. [4] Mešjanovka, Mánek's mother, has a menacing word with Eva, publicly warning her to keep away from her son. [5] Samko fends the old woman off and offers his sympathy to Eva, [6] who decides to leave Mánek and marry Samko. [7] The sound of dancing is heard from the inn. [8] Eva, alone again, gives vent to her grief and disillusionment, Mánek runs back to her, himself upset, with the news that his mother has just threatened to disinherit him if they carry out their plan to marry. Eva announces that no such drastic measures will be necessary as she is now engaged to marry Samko. [9] Mánek's entreaties are all in vain.

Act II

[10] Introduction. [11] Samko, at work in his cottage, complains to Zuzka the maid about his wife's long absences from home. Zuzka remarks that the poor woman spends most of her time at their baby's grave, having never forgiven Samko for refusing to call the doctor when their little girl fell ill. Samko's response is that Eva should learn to accept the Lord's will. Zuzka also mentions that Mánek, despite having married Maryša and fathering her children, still shows interest in Eva. Samko angrily rejects any suggestion that Eva might ever be unfaithful to him. [12] Eva returns, and is sitting sadly by the empty cradle when Mešjanovka arrives to commission a fur coat from Samko. [13] She boasts of her wealth, making insulting comparisons between the bliss of her own house, where her son lives happily married and with lovely children, and the squalor and gloominess of the cottage. Eva coldly sends her away, lamenting the fact that Samko no longer stands up for her. [14] Samko is preoccupied with Eva's loss of affection and shows impatience with her continual rebuffing of his attempts at intimacy. He threatens to restrict her freedom and insinuates that she may betray him. There is a row, following which Eva decides to consent to an appointment with Mánek. [15] But when Mánek arrives at her house professing his undying love and inviting her to flee with him to Austria, Eva gets cold feet and rejects him, in spite of his promise that he will divorce his wife and marry her. [16] Samko's return interrupts their exchange. Mánek manages to make his way out unseen, but Eva promptly tells Samko of Mánek's visit, provoking his fury. He tries to strike her. [17] She makes up her mind to go away with Mánek.

Act III

[1] Introduction. [2] In the Austrian countryside labourers are celebrating the harvest while toasting the health of Mánek, their master. As the night wears on, Rubač, one of the labourers, drunkenly orders more wine from Zuzka; unable to control him, she calls for Eva's intervention only for Rubač to reply mockingly that he has no respect for a woman like Eva, the 'widow of a living man'. Eva runs off, distraught. [3] Mánek arrives and suggests they rejoin the dancers, but Eva is too upset, and tells him that she is finding it increasingly hard to cope with the instability and indignity of her status. [4] She admits that she has been having nightmares in which her dead daughter calls her to join her. Their privacy is interrupted by Zuzka rushing in with the news that Mešjanovka has arrived to investigate

rumours that Eva is living with her son while he works abroad. Mánek panics and asks Eva to hide, but she begs him to stand up to his mother for once and tell the truth. [5] Mešjanovka confronts her son and orders him to go back to his wife and children, Mánek tells her his mind is made up and that he will marry Eva. But Mešjanovka has an ace up her sleeve: a letter from the authorities stating that no divorce will be granted to Mánek. [6] Seeing Eva's despair, Mánek offers her a compromise: he will go back to his family from time to time, but the two of them can live happily together in Austria. [7] Eva, overcome by despair, runs off to throw herself into the waters of the Danube.

Rosa Solinas

Iveta Jiřková

Principal singer with the National Theatre Opera in Prague, the soprano Iveta Jiřková studied singing at the University of Musical Arts in Bratislava, winning first prize in the M. Schneider-Trnavsk International singing competition in Trnava in 2000 and giving a guest performance at the Stadttheater in Giessen in the rôle of Dido in Purcell's *Dido and Aeneas*. After graduating she was engaged as a soloist by the National Theatre Opera in Prague, where she has performed many rôles, including Mařenka in Smetana's *The Bartered Bride*, the Countess in Mozart's *Le nozze di Figaro*, Míla in Janáček's *Fate*, Pamina in Mozart's *Die Zauberflöte* and Micaela in Bizet's *Carmen*. With the National Theatre in Prague she went on tour to Salzburg with *The Bartered Bride* in 2002 and to Japan with *Le nozze di Figaro* in 2003. Under director Robert Wilson she gave a guest performance as Míla in Janáček's *Fate* at the Teatro Real in Madrid. In recent years she has been a permanent guest of the Slovak National Theatre in Bratislava, interpreting rôles such as Mařenka in *The Bartered Bride*, Micaela in *Carmen* and Vendulka in Smetana's *The Kiss*. She also enjoys a successful career in concerts, recitals and oratorio.



Kostyantyn Andreyev

The tenor Kostyantyn Andreyev studied at the Odessa Nezhdanova Conservatory before making his début in the title rôle in Rachmaninov's *Aleko* with Odessa Opera and singing Leicester in Donizetti's *Maria Stuarda* with Moscow Opera. He has won several international competitions, including a Bolshoy third prize, best interpreter of Russian repertoire in the 'Francisco Viñas' in Barcelona, first prize in the 'Fundación Guerrero' in Madrid, third prize and special Zarzuela prize in the Concurso Plácido Domingo 'Operalia' in Los Angeles, and first prize in the 'Maestro Alonso' in Madrid. He studied in Italy for a year before moving to Spain. Among his many performances are Rodolfo in Verdi's *Luisa Miller* in Montpellier, Frankfurt and Lausanne, Vincent in Gounod's *Mireille* at the Opéra de Nice, Verdi's *Don Carlos* in Klagenfurt and Verdi's *Requiem*. Invited by Plácido Domingo, he performed in Washington and Los Angeles, and with Frubeck de Burgos and the Orquesta Nacional de España, at the Auditorio Nacional de Música in Madrid. He has sung the title rôle in Gounod's *Faust* in Melbourne, Rodolfo in Puccini's *La bohème* at the Washington Opera, Volksoper in Vienna, Opéra de Nancy and Erfurt, and Pinkerton in Puccini's *Madama Butterfly* in Monte Carlo, as well as the title rôle in Massenet's *Werther* at the Teatro Regio in Turin.



Denisa Hamarová

The mezzo-soprano Denisa Hamarová studied at the Conservatory and then the Academy of Music and Dramatic Arts in Bratislava. While still a student, she sang Eufemia in Leoncavallo's *La bohème* with Chamber Opera Bratislava, Maddalena in Verdi's *Rigoletto* at the State Opera Košice, Romeo in Bellini's *I Capuleti e i Montecchi* at Tyl Theatre in Pilsen, and then Mistress Quickly in Verdi's *Falstaff*, Gertruda in Thomas' *Hamlet*, Fenena in Verdi's *Nabucco* and Flora in Verdi's *La traviata* at the Slovakian National Theatre. After graduating the Slovak National Theatre contracted her to sing Rosina in Rossini's *Il barbiere di Siviglia*, the title rôle in Tchaikovsky's *The Maid of Orleans*, Frugola in Puccini's *Il tabarro*, Federica in Verdi's *Luisa Miller* and Mercedes in Bizet's *Carmen*. A finalist in the 2001 'Hans Gabor Belveder' competition, she won a special prize in the Vienna Chamber Opera competition for best voice and stage personality. In 2002 she made her début at the State Opera in Prague with the rôles of Fenena and Gertruda. In 2003 she sang the title rôle in Handel's opera *Xerxes* in Ústí nad Labem, Munich and elsewhere in Germany. She also sang Musetta in Leoncavallo's *La bohème* and made her début at the Prague National Theatre with Omar in Adams's *The Death of Klinghoffer*.



Igor Tarasov

The baritone Igor Tarasov graduated with honours from the Gnessin Academy of Music in Moscow. After winning various competitions, including the 'Pechkovsky International Competition' in St Petersburg, 'Concorso di Duino' in Trieste and 'Irina Arkhipova' in Moscow, he started working with major Russian theatre companies, including the Bolshoy and Gelikon Opera. There he was given the opportunity to take on major rôles from the Russian repertoire. Among them the title rôle in Tchaikovsky's *Eugene Onegin*, Lionel in *The Maid of Orleans* and Jelecki in *The Queen of Spades*. He is a frequent guest at major international festivals, including Montpellier, Evian, Santander, Wexford, the Massachusetts International Festival of Arts, and the George Ots Festival in Estonia. He has sung under the baton of distinguished conductors such as Simon Bychkov, Mstislav Rostropovich, Gennadi Rozhdestvensky and Daniele Callegari. Highlights of his career have been the title rôle in *Eugene Onegin* in Florence and Klagenfurt, Roberto in Tchaikovsky's *Iolanta*, Germont in Verdi's *La traviata* in Atlanta, Florida, and New Jersey, Amonasro in Verdi's *Aida*, Dr Schön in Berg's *Lulu*, Rodrigo in Verdi's *Don Carlo*, Stenio in Prokofiev's *Maddalena*, the title rôle in Verdi's *Nabucco*, Tomski in Tchaikovsky's *The Queen of Spades*, and Escamillo in Bizet's *Carmen* in Montpellier, Bordeaux, Lyon, Cannes and St Polten.



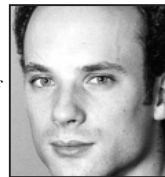
Elizabeth Batton

The mezzo-soprano Elizabeth Batton recently joined the Metropolitan Opera roster, having been a winner of the Metropolitan Opera National Counsel Auditions for the year 2000 and the first recipient of the Alton E. Peters Award. In the 2003/04 season she made her début at the Los Angeles Opera as Nicklausse/Muse in an all-star cast production of Offenbach's *Les contes d'Hoffmann* and she was Hermia in Britten's *A Midsummer Night's Dream* at Pittsburgh Opera. Other engagements include Olga in Tchaikovsky's *Eugene Onegin* with the Boston Lyric Opera and Opera Theatre of St Louis, Dido in Purcell's *Dido and Aeneas* with the Chamber Opera Orchestra of NYC, as well as the rôle of Suzuki in Puccini's *Madama Butterfly* with the Washington Opera.



Roland Davitt

The baritone Roland Davitt was born in Dublin and studied at the DIT Conservatory of Music and Drama and the Royal Northern College of Music. Operatic rôles performed include Osmano in Cavalli's *L'Ormindo* for the William Walton Foundation, Germano in scenes from Rossini's *La scala di seta* at Wexford Festival Opera, Fiorello and the Officer in Rossini's *The Barber of Seville* for Opera Ireland, Belcore in Donizetti's *L'elisir d'amore* with Opera Theatre Company Ireland, Wagner in Gounod's *Faust*, and Betto in Puccini's *Gianni Schicchi* with Opera Anna Livia Ireland, Benoit/Alcindoro in Puccini's *La bohème* with Clonter Opera, cover for Kuligin in Janáček's *Kát'a Kabanová* at Glyndebourne Festival Opera, the Registrar and cover for Zio Bonzo in Puccini's *Madama Butterfly* with Raymond Gubbay at the Royal Opera House, Covent Garden, and Colline in Puccini's *La bohème* at Chipping Norton Theatre. He appeared at the Glyndebourne Festival in 2004.



Wexford Festival Opera Chorus

Chorus Master: Lubomír Mátl

Ladies

Robertta Bartůňková
Zuzana Hanzlová
Lana Kos
Anna Kroftová
Barbara Kubátová
Lenka Kučerová
Sylvie Laštůvková
Melanie Lodge
Dagmar Mašková
Mary O'Sullivan
Vlasta Prudičová
Kim Sheehan
Wendy Dawn Thompson
Ivana Vlasáková
Dagmar Williams
Věra Zěmberl
Ludmila Zovlánková
Hannah Pedley

Gentlemen

Josef Brozman
Sean Clayton
Roland Davitt
Mattia Denti
Jiří Hannsmann
Jan Honců
Stewart Kempster
Ivan Kozumplík
Petr Málek
David Nykl
Jiří Prudič
Radek Prügl
Daryl Simpson
Jaroslav Slezák
Ondřej Socha
David Spáňhel
Jiří Uherek
Vladimír Vihan

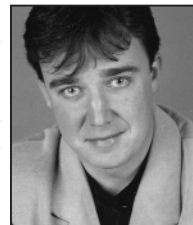
Cracow Philharmonic Orchestra

Formed in 1945, the Cracow Philharmonic started touring abroad in 1959, when political circumstances first allowed. Since then it has performed in over thirty countries, including most of Europe, Iran, Japan, South Korea and the United States, with some eight hundred or more concerts outside Poland. Applauded in the most prestigious venues, including La Scala, San Marco in Venice, Carnegie Hall, the Salle Pleyel and Notre Dame in Paris, the Cracow Philharmonic has played at numerous festivals at home and abroad, among them the Warsaw Autumn, Musica Contemporanea in Venice, Maggio Musicale Fiorentino, the Bonn Festival, the Bruckner Festival in Linz, Berliner Festwochen and the Holland Festival. Over the years the orchestra has enjoyed the leadership of prominent conductors such as Stanislaw Skrowaczewski, Krzysztof Penderecki, Zygmunt Latoszewski, Bohdan Wodiczko, Andrzej Markowski, Antal Dorati, Rafael Kubelik, Sir John Pritchard, Helmuth Rilling and Giuseppe Sinopoli.



Jaroslav Kyzlink

Jaroslav Kyzlink was appointed principal conductor of the National Theatre of Slovakia, Bratislava, in 2004. He graduated in choral and orchestral conducting from the Janáček Academy of Music in Brno, and has been working with the Janáček Opera at the National Theatre in Brno since 1992, first as a chorus master, then as a conductor and, in 2001, as principal conductor. From 2001 to 2003 he was artistic director as well as Head of the Janáček Opera, where he conducted many operas and ballets. As their chief conductor, he toured Japan twice, leading the whole ensemble of the National Theatre in Brno. In January 2004, for the celebrations of the centenary of Leoš Janáček's *Jenůfa*, he conducted the opera in a co-production of the Janáček Opera and the Vienna Staatsoper directed by David Pountney. Since 1999 he has been a regular guest conductor at the State Opera and the National Theatre in Prague and the National Theatre in Bratislava. He is frequently a guest conductor with major orchestras both at home and abroad, focusing on vocal-instrumental works.



Cracow Philharmonic Orchestra

Artistic Director & First Conductor: Tomasz Bugaj

General Manager Anna Oberc

Visiting Artistic Director Nigel Kennedy

1st Violin

Wiesław Kwaśny
Paweł Wajrak
Janusz Mrozik
Beata Kwiatkowska-Pluta
Marcin Türschmid
Anna Woźniak
Joanna Dowhylyuk-Berniak
Zofia Kucharska-Omiotek
Maria Arnold
Irena Żurek

2nd Violin

Bogusława Ziegelheim
Krzysztof Wojczuk
Jan Nazimek
Danuta Bonior
Piotr Piechowski
Agnieszka Łuciuk-Wojczuk
Ewa Krasowska-Wrzesień
Joanna Król-Józaga

Viola

Ewa Mazurkowska-Morasiewicz
Janusz Pisarski
Danuta Gabryś
Grażyna Piechowska
Krzysztof Wiczorek
Edyta Korczewska-Brylińska
Elżbieta Terlecka

Cello

Jacek Kociuban
Agata Zajac
Tadeusz Błachut
Edward Rynduch
Magdalena Zubrzycka

Double Bass

Marek Kalinowski
Konrad Maż
Antoni Markowski
Flute
Zbigniew Witkowski
Ewa Dumanowska
Agata Kielar
Magdalena Kołodziejczyk

Oboe

Paweł Nyklewicz
Andrzej Łukaszek
Anna Michałek

Clarinet

Jan Cielecki
Zbigniew Staniak
Andrzej Zajac

Bassoon

Zdzisław Bogacz
Adam Mróz
Marcin Krakowski

French Horn

Wiesław Worek
Łukasz Nowak
Andrzej Pisula
Adam Kozłowski
Jarosław Jaworski

Trumpet

Stanisław Majerski
Bogdan Skocz
Czesław Dołęga
Tomasz Ślusarczyk

Trombone

Teodor Grodecki
Marek Pawlik
Janusz Szewczuk

Tuba

Jarosław Jastrzebski

Harp

Irena Czubek-Davidson

Timpani

Ryszard Haba

Percussion

Leszek Żurek
Piotr Kania
Paweł Mielcarek

WEXFORD FESTIVAL OPERA

"There is a kind of house party atmosphere which spreads from the theatre to the hotels: Wexford is unlike any other festival, the enthusiasm is unique; it is the total experience that matters".

The New York Times



Founded in 1951, Wexford Festival Opera presents three annual productions of rare operas, the artistic standards of which have been hailed by critics the world over. Presented consecutively over what is now an eighteen day event the operas and the supporting programme of over forty other events attract audiences from all over the world. The Festival has been described by the *Daily Express* as *"the opera lovers' perfect treat – the town has an exquisite small theatre which stages little known operas in elegantly economical productions"*.

But of course Wexford is much more. The warmth and intimacy of the town, the genuine welcome of the people for visitors to the event and the coastal location all add to make Wexford, according to the *Financial Times* *"a setting that never goes stale no matter how often one visits"*. The Festival itself takes over the town with a festive air permeating every side street. The traders compete with each other for the best festive window. The artists and audiences mingle in the cafes and bars along Main Street. Audiences gather from all over the world as they have done for over fifty years to experience artistic delights, a festival of international repute, with opera at its core.

This recording of a Wexford Festival production gives you some idea of what many thousands of people enjoy each year.

"Wexford Festival possesses consummate professionalism both in terms of its organization and in the quality of its art ... it is a tremendous tribute to the resourcefulness and imagination of the Irish arts Scene".

The European

Wexford Festival Opera

Paul Hennessy, Chairman

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The second and most successful of the Czech composer Bohuslav Foerster's six operas, *Eva*, first staged in 1899, is a portrait of social conflict. It deals with the unhappy love of the socially respectable yet ultimately scandalous farmer's wife, Eva, who leaves her husband, lives with another man, is refused a divorce and drowns herself in the Danube. Foerster described his task as 'to stress the lyrical and dramatic moments, to capture the individual characters and plot in their psychological veracity'. Though Foerster was a nationalist, and for many years a worthy successor to Smetana, *Eva* is worlds apart from the tradition from which it derives. In *Eva*, country life is harsh, and economic disparities set insuperable obstacles to human feelings, leading inevitably to tragic decline.

Wexford Festival Opera is acclaimed world-wide for its courageous programming of neglected repertoire and its high production values.

Josef Bohuslav
FOERSTER
(1859-1951)

Eva – Opera in Three Acts

Eva, a seamstress Iveta Jiříková, Soprano
Mánek Kostyantyn Andreyev, Tenor
Mešjanovka, his mother ... Denisa Hamarová, Mezzo-Soprano
Samko, a furrier Igor Tarasov, Baritone
Zuzka Elizabeth Batton, Mezzo-Soprano
Rubač, a labourer Roland Davitt, Baritone

CD 1	74:49	CD 2	
1-9 Act I	40:46	1-7 Act III	39:01
10-17 Act II	33:57		

Wexford Festival Opera 2004 production

Directed by Paul Curran and Designed by Paul Edwards

Wexford Festival Opera Chorus (Chorus Master: Lubomír Mátl)
Cracow Philharmonic Orchestra • Jaroslav Kyzlink

Recorded at the Theatre Royal, Wexford, Ireland,
on 24th, 27th and 30th October, 2004, using 24-bit technology
Producer, Engineer and Editor: Andrew Lang (K&A Productions Ltd.)
Cover photograph: Igor Tarasov, Elizabeth Batton and Iveta Jiříková in *Eva*
(Photo: Derek Speirs, by kind permission)

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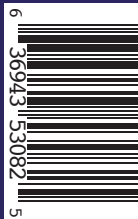


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Playing Time
114:50



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