



Auckland Opera Studio
and the Auckland Chamber Orchestra present



Beyond the Box

Kurt Weills' The Seven Deadly Sins
Arnold Schoenberg's String Quarter No.2, Opus 10

At The Mercury Theatre
April 26, 27 and 29

Performers / Cast

Kurt Weill's The Seven Deadly Sins

Anna 1	Andrea Creighton
Anna 2 (dancer)	Mariana Rinaldi
Family:	Jack Bourke
	Philip Rhodes
Mother	Brendan Casey
	James Ioelu
Musicians	Auckland Chamber Orchestra

Arnold Schoenberg's String Quartet No.2, Opus 10

Soprano	Jennifer Aylmer
Dancer	Michael Parmenter
Dancer	Mariana Rinaldi
String Quartet	Dianna Cochrane – violin
	Kirsten Ibarra – violin
	Christine Bowie – viola
	Jiaxin Cheng - cello

Production

Studio Director
Director / Designer
Movement : The Seven Deadly Sins, Schoenberg
Conductor
Choreographer / Dancer Schoenberg
Dancer

Frances Wilson
Patrice Wilson
Patrice Wilson
Peter Scholes
Michael Parmenter
Mariana Rinaldi

Lighting Designer
Repetiteur
Stage Manager
Props Mistress

Vanda Karolczak
Rosemary Barnes
Heleen Gore
Misha Geary

Director / Designer's Introduction

Tonight the Auckland Opera Studio brings together The Auckland Chamber Orchestra, Michael Parmenter, Kurt Weill, Bertholt Brecht, Arnold Schoenberg, and Stefan George to crank up the old Mercury for one 'Beyond the Box'.

Kurt Weill's 'Seven Deadly Sins' is a unique piece, a hybrid among theatrical genres, a poem cycle set to music, a series of tableaux and motifs. It is essentially a morality play, meant to shock as well as amuse. Bertholt Brecht's libretto, although overtly Marxist, is full of layers of complexity, constantly juxtaposing subjects and subverting the meaning of the text.

Weill parodies musical styles; in the same manner Brecht parodies text. The musical score is bound together in a way that is both satisfying and dramatically inevitable.

Weill regarded The Deadly Sins as a Ballet Chante (a ballet for voices). This inspired the notion for tonight's kinetic ballet for opera singers. In keeping with the ethos of the Auckland Opera Studio and Brecht's insistence in the stripping away of theatrical illusion/classical realism, tonight's experience is created by a young dramatic cast of singers who out of 'the nothing', play out and co-create the many faces of experience.

In searching for a companion piece for Sins I was struck by the haunting beauty and complexity of Schoenberg's String Quartet

No 2 Opus 10, and felt it to be a paradoxical complement to The Seven Deadly Sins. Schoenberg's affirmation of spiritual renewal resonates as the music floats and soars "lighter than air". The poetry of Stefan George speaks of the process of a loss of self and union with God, and perhaps carries the Deadly Sins to dimensions 'Beyond the Box'.

Complex human nature requires complex music. When Schoenberg was told that his music could not be played until human beings developed a sixth finger he replied, "Well I can wait"

Patrice Wilson
Director / Designer

"Paradox permeates our daily experience. Plagued with social critique, voices of conflict, demanding we decide, this or that.

"Life shows its many faces, and images, they say what they have to say, and we let go in the end of each of them.

"Somehow in the juxtaposition, the paradox, the dance, we find the place between, the 'way behind the way'

"Without tension, without any must or should, without the need to choose this or that. Something new beyond the polarities is born. Thank you for being here to explore with us.