

Forget Me Not

Yiddish Operetta Songs
from Warsaw to Broadway

Barrie Kosky piano

Alma Sadé soprano

Helene Schneiderman mezzo-soprano

Komische Oper Berlin

Sung in Yiddish with English Supertitles

16 August 7.00pm & 10.00pm

THE LYCEUM

The performance lasts
approximately 1 hour 30
minutes with no interval

Please ensure that all mobile phones and electronic
devices are switched off, or put on silent.

Programme

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|---------------------------------------------|------------------------------------|
| 1. Maz'l | Abraham Ellstein/Molly Picon |
| 2. A bisl liebe, un a bisele glik | Joseph Rumshinsky/Molly Picon |
| 3. Shver tzu zayn a yid | Sholom Secunda/Itzhok Perlov |
| 4. Du bist dos likht fun mayne oyg'n | Joseph Rumshinsky /Isadore Lillian |
| 5. Glik | Alexander Olshanetsky/Bella Meisel |
| 6. Ikh zing | Abraham Ellstein/Molly Picon |
| 7. Oyg'n | Abraham Ellstein/Molly Picon |
| 8. Vos iz geven iz geven un nito | David Meyerowitz |
| 9. Farges mikh nit | Abraham Ellstein/Jacob Jacobs |
| 10. Tif vi di nakht | Abraham Ellstein |
| 11. Oy mame, bin ikh farlibt | Abraham Ellstein |
| 12. Vi ahin zol ikh geyn? | S. Korn-Tuer/O. Strock |
| 13. Rozhinkes mit mandl'n | Abraham Goldfaden |
| 14. Rumania, Rumania! | Aaron Lebedeff |

Barrie Kosky

piano

Barrie Kosky was born in Melbourne. He was Artistic Director of the Gilgul Theatre Company (1990–97) and the 1996 Adelaide Festival, and Co-Director of the Vienna Schauspielhaus (2001–05); since 2012 has been Intendant and Artistic Director of the Komische Oper Berlin, where his productions include *La bohème*, *Candide*, *Pelléas et Mélisande*, *Semele*, Mussorgsky's *The Fair at Sorochintsi*, *Rusalka*, *Moses und Aron*, *Die Perlen von Cleopatra*, *Le Grand Macabre*, *West Side Story*, *Les contes d'Hoffmann*, *Ball im Savoy*, *Rigoletto*, *La belle Hélène* and *Die Zauberflöte*, which has been presented worldwide, including at the 2015 Edinburgh International Festival. His productions elsewhere include *Die Meistersinger von Nürnberg* at Bayreuth, *Saul* at Glyndebourne, *The Nose* and *Carmen* for the Royal Opera, *Carmen* in Frankfurt, *Macbeth*, *Eugene Onegin*, *La fanciulla del West* and Schreker's *Die Gezeichneten* in Zurich, *Les Boréades* in Dijon, and *Agrippina*, *The Fiery Angel* and *Die schweigsame Frau* in Munich. His numerous awards include a Laurence Olivier Award for Best New Opera Production (for *Castor and Pollux* for ENO), Best Director at the 2014 International Opera Awards and a 2016 Royal Philharmonic Society Award (for *Saul*). In 2016 he was named Director of the Year by Opernwelt, which last year named his Bayreuth Festival staging of *Die Meistersinger von Nürnberg* Opera Production of the Year.

Komische Oper Berlin

The Komische Oper Berlin is based in a theatre on Behrenstrasse, Berlin, which opened as the Theater Unter den Linden in 1892. Renamed the Metropol Theatre in 1898, after the First World War it became one of the most important operetta venues in Germany and an international trendsetter in the world of musical theatre. The reconstructed building reopened in 1947 under General Director Walter Felsenstein, who renamed it the Komische Oper and whose concept of musical theatre revolutionized European opera. His successors, who include Joachim Herz, Harry Kupfer and Andreas Homoki, furthered his vision of contemporary, accessible musical theatre and today the Komische Oper Berlin remains a major centre of contemporary interpretations of musical theatre works. Among the many notable artists whose careers began with the company are the directors Götz Friedrich and Harry Kupfer, and the conductors Otto Klemperer, Kurt Masur, Yakov Kreizberg and Kirill Petrenko. In 2012 Barrie Kosky became Artistic Director, alongside Henrik Nánási as General Music Director. Kosky's directorship draws not only on the precedent set by Felsenstein but also on the venue's pre-war traditions, which were strongly shaped by Jewish artists. Noted for its versatility and flexibility, and for its fixed ensemble of performers, the Komische Oper Berlin encompasses musical drama in all its forms, from the classic Mozart repertory to genre-defying projects.

Alma Sadé

soprano

Alma Sadé was born in Tel Aviv and studied at the Mannes College of Music, New York. She was a member of the Young Artists Studio of the Deutsche Oper am Rhein, Düsseldorf; as a member of the company's permanent ensemble (2011–14) her roles included Papagena (*Die Zauberflöte*), Zerlina (*Don Giovanni*), Susanna (*Le nozze di Figaro*), Soeur Constance (*Dialogues des Carmélites*), Sophie (*Werther*), Stasi in Kálmán's *Die Csárdásfürstin*, Carolina (*Il matrimonio segreto*), Pamina (*Die Zauberflöte für Kinder*), Frasquita (*Carmen*) and Second Niece (*Peter Grimes*). In 2014 she joined the ensemble of the Komische Oper Berlin, where her roles have included Maria (*West Side Story*), Zerlina, Virginia in Marius Felix Lange's *Das Gespenst von Canterville*, Romilda (*Xerxes*), Susanna, Lauretta (*Gianni Schicchi*), Celia (*Lucio Silla*) and the title roles in *L'incoronazione di Poppea* and Elena Kats-Chernin's *Schneewittchen und die 77 Zwerge*. Her roles elsewhere include Suzel (*L'amico Fritz*) in Tel Aviv, and she performed on the soundtrack of the film *Forgiveness*, a prizewinner at the Berlin Film Festival. Her engagements at the Komische Oper this season include Hodel (*Anatevka/Fiddler on the Roof*), Dorothy (*Der Zauberer von Oz*), O Lia San in Paul Abraham's *Viktoria und ihr Husar*, and Maria.

Helene Schneiderman

mezzo-soprano

Helene Schneiderman was born in Flemington, New Jersey, and studied at the University of Cincinnati College of Music. Since 1984 has been a member of the Stuttgart Staatsoper, where her repertory includes Penelope (*Il ritorno d'Ulisse in patria*), Rosina (*Il barbiere di Siviglia*), the title role in *Carmen*, Isabella (*L'italiana in Algeri*), Meg Page (*Falstaff*), Bradamante (*Alcina*), Ottavia (*L'incoronazione di Poppea*), the title role in *Giulio Cesare*, Emilia (*Otello*), Despina (*Così fan tutte*), Geneviève (*Pelléas et Mélisande*), Larina (*Eugene Onegin*), Teresa (*La sonnambula*), Mrs Darling in the world premiere of Richard Ayres's *Peter Pan*, the Electress (*Der Prinz von Homburg*), Neris (*Medea*) and the Countess (*The Queen of Spades*). Her engagements elsewhere include Cherubino (*Le nozze di Figaro*), Despina, Suzuki (*Madama Butterfly*), Marcellina (*Le nozze di Figaro*), Pelageya Podtotshina (*The Nose*) and Annina (*Der Rosenkavalier*) for the Royal Opera; Annina for the Metropolitan Opera (New York), in Madrid and San Diego, and at La Scala and Glyndebourne; Second Lady (*Die Zauberflöte*) in Salzburg and for the Opéra National de Paris; Olga (*Eugene Onegin*) and Nicklausse (*Les contes d'Hoffmann*) in Seattle; Bradamante and Rosina in San Francisco; and Marcellina and Larina in Toronto. In 1998 she became the youngest singer ever to be appointed Stuttgart Kammersängerin. She received with the Otto Hirschfeld Medal in 2008 and the Baden-Württemberg Order of Merit in 2010.