

Journey to Valhalla

Production Guide



Photos by Andrew Schwartz for Lyric Opera of Kansas City

ARTISTIC INFORMATION

CAST

<u>Role</u>	<u>Artist</u>
Brünnhilde (soprano)	Rebecca Nash
Sigmund (tenor)	Robert Stahley
Siegfried (tenor)	Corby Welch
Sieglinde (soprano)	Meghan Kasanders
Wotan (bass)	Kyle Albertson
Alberich (bass)	Peter Morgan
Fricka (mezzo-soprano)	Sarah Saturnino
Woglinde/Forest Bird (soprano)	Kelli Van Meter
Wellgunde (mezzo-soprano)	Christine Boddicker
Flosshilde (mezzo-soprano)	Deanna Ray Eberhart

ARTISTIC TEAM

Conductor	Michael Christie
Director	Joshua Horowitz
Projection Designer	David Murakami
Lighting Designer	Selena Gonzalez-Lopez
Costume Designer	Nancy Robinson
Sound Designer	John Story
Props Designer	Gavin Merrill
Rehearsal Accompanist	Piotr Wiśniewski
English Translation	Jonathan Dean

PRODUCTION TEAM

Dir. of Artistic Administration	Brad Trexell
Director of Production	Tracy Davis-Singh
Technical Director	Rafael Toribio
Technical Consultant	Brad Kanouse
Titles Operator	Sarah Zsohar
Stage Manager	Alayna Powell

Production History / Creation

Journey to Valhalla was conceived to broaden exposure of the lauded music of Wagner’s Ring Cycle to the vast numbers of opera companies and symphony orchestras otherwise unable to produce the four operas. Premiering at the Lyric Opera of Kansas City (LOKC) in 2024, this reduction uniquely combines the cycle’s top orchestral pillars with extended vocal scenes into roughly one hundred thirty minutes (2 hours and ten minutes of music).

Conductor Michael Christie began the consolidation process by focusing the narrative on critical “God family” members, Wotan, Brünnhilde, Siegfried, Siegmund, and Sieglinde. The three Rheinmaidens, featured in the *Das Rheingold* and *Götterdämmerung* chapters were included along with brief appearances by Fricka and Alberich in the *Das Rheingold* chapter.

Rheinmaiden Woglinde doubles the part of the Forest Bird in Siegfried. The roles of Siegmund and Siegfried could be performed by one capable singer. Conceptually, the brief appearance of Fricka could be covered by one of the Rheinmaidens. It was originally thought that Wotan might be able to sing the brief Alberich appearance or Alberich could “cover” Wotan during a production. LOKC employed separate singers, except for Woglinde/Forest Bird.

Christie feels this would be an ideal vehicle for vocalists who are covering these roles elsewhere and would like to sing some of the key moments without being taxed by a full production of any of the four component operas, or for those preparing to sing the roles in the near future and would like the opportunity to experience them with a full orchestra. Musical cuts were created to retain the integrity of longer narrative moments, but would obviously need to be worked out by those who have sung the roles in their entirety.

Director Joshua Horowitz, with Seattle Opera Dramaturg Jonathan Dean, collaborated on conveying the breadth of the untold story, and worked further with Video Designer David Murakami to incorporate the storytelling into projected images on three movable screens. (It would be possible to condense the images onto one screen in consultation with David Murakami.)

David Murakami draws much of the projected imagery from illustrator Arthur Rackham’s sixty-four Ring Cycle illustrations. In collaboration with his design team, Murakami brings many of the images to life with beautiful animation. He adds other evocative video design elements to convey a sense of space on stage.

In the original LOKC production, Joshua Horowitz provided thoughtful but “gentle” staging to connect vocalists with the Rackham images as well as make effective use of available downstage space. Important touches include simple costume pieces to match colors of the Rackham illustrations with each character. Props are mesh or otherwise skeletal to suggest that we are occupying both a concert and opera setting. Lighting Designer Selena Gonzalez-Lopez enhanced the visual elements with lighting on a CYC upstage of the orchestra.

The orchestra is seated onstage for the entire performance. Two performers briefly play offstage, the bass trumpet, and one French horn. The orchestra and conductor are dressed in all black. Stand lights are required for the performance. The orchestra performance materials were created individually by

Michael Christie and are available to rent. Winds were judicially reduced from quadruple to triple parts, including reassignment of auxiliary wind instruments into the third parts. Two timpani parts were condensed into one part. Four Wagner tuba parts were redistributed among horns 3-6, and the trombone parts were also slightly condensed, eliminating the need for contrabass trombone. Many smaller instrumental needs were either not covered by these excerpts or incorporated into the parts in use. All of these consolidations reduced the needed forces without cutting pitches heard in the orchestral texture.

PRODUCTION INFORMATION

SCENIC INFO:

- Size of KCPA Stage
 - Minimum Depth: 44'-3" US of Plaster Line
 - Artist Staging Includes 15'-0" DS of Maestro
 - Minimum Width: 70'
 - Original Proscenium Height: 30'
 - Original Proscenium Width: 50'
- Flying Scenery, 3 Screens hanging over the orchestra onstage on separate linesets
 - Size of Screens: 10' x 15'
 - Weight of Screens: 180#
 - Cables Supplied
- Stock Goods NOT Included:
 - Legs, Borders, and Side Tabs
 - Full Stage BOC
 - Black Scrim
 - RP Screen

ELECTRICS INFO:

- 7 – Electrics Used
- 1 – Groundrow Cyc Lights (8 - Colorforce II 72")
- 3 – Follow Sots
- 3 – Movers (HighEnd SolaFrame 3000) on 4'-0" Platforms US of RP
- Rented 10 - Colorforce II 72"

PROJECTION INFO:

- LOKC owned projector
 - Christie M 4K25 Projector w/a Lens - 1.8-2.4:1
- David Murakami's Server
 - Native 12G SDI output
- The projector and server indicated are not required. A 3-chip HD or 4k DLP projector with a minimum of 18,000 lumens and appropriate lensing to create a 10' tall image is needed. If renting company owns a server that they would prefer to use, please consult David Murakami for specifics.

PROPS INFO:

- Mesh Rheingold Ore
- Wotan's Spear (Removable Tip)
- Wotan's Breakable Spear (Removable Tip) w/scored dowels
- Nothung Sword
- "Ring" Lights, small, fits on finger, lights up
- Plinth

COSTUME INFO:

- Wotan – Blue Cape w/Hood + Eyepatch
- Siegfried – Gold colored Tunic
- Sieglinde – Rust colored Shawl
- Alberich – Brown colored Tunic
- Rhine Maidens – Light Blue colored long piece of voile shared
- Brunnhilde – Red Cape
- Siegmund – Sand colored Tunic
- Fricka – White Sheer Cape
- Forest Bird – Emerald Shawl

AUDIO INFO:

- 3 – Shure AD4Q Quad Receiver A 470-636
- 12 – Shure AD1 Bodypack - LEMO - G57
- Shure AXT630 Antenna Distribution System
- DPA 4061 Miniature Omni Mic
- Feedback to Conductor
- Maestro Monitors for Singers

MUSIC INFO:

- Instrumentation (75 total)
 - String Count (minimum) – 12/10/8/8/5
 - 3 Flutes (picc), 3 Oboe (corA), 3 Clarinet (bcl), 3 Bassoon
 - 7 Horn (1 as asst.), 3 Trumpet, 1 Bass Trumpet, 2 Tenor Trombone, Bass Trombone, Tuba
 - Timpani + 2 Percussion (Cymbals, Triangle, Snare Drum, Glockenspiel, optional Anvil), 2 Harps
- Orchestra Layout available upon request

MUSIC INFO continued:

- Musical materials including Piano/Vocal Score and Orchestra parts: Rental via valhallajourneymusic@gmail.com ©2023. Michael Christie. All rights reserved.
- Titles are rented from Jonathan Dean. Jonathan created a specific version for this concert reduction that stylistically match the text used in the projections.
- Opera Timings
 - Das Rheingold 30 minutes
 - Die Walküre 35 minutes
 - Intermission
 - Siegfried 25 minutes
 - Götterdämmerung 41 minutes

CONTACT INFO for rental inquiries:

Tracy Davis-Singh

Director of Production

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