

Dai Fujikura

Opera works

SOLARIS (2013 - 2014)

The Gold-Bug (2017)

A Dream of Armageddon (2018 - 2019)

SOLARIS (2013 - 2014)

co-commissioned by commande du Théâtre des Champs Elysées, de l'Opéra de Lille, de l'Opéra de Lausanne, de l'Ensemble intercontemporain et de l'IRCAM Centre Pompidou.

opera (in English)

based on Stanisław Lem's novel "SOLARIS"

Libretto: Saburo Teshigawara (translated by Harry Ross + Dai Fujikura)

Cast:

Hari - Soprano

Kris Kelvin - Baritone

Snaut - Tenor

Gibarian - Bass

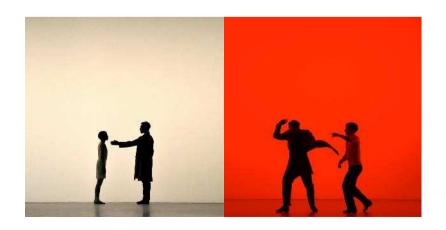
Off stage Kelvin - Baritone

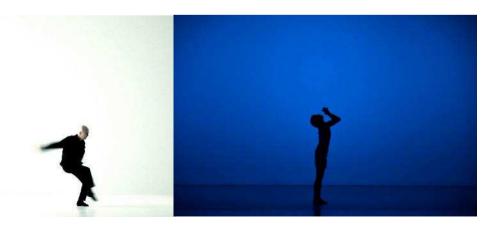
Orchestra:

1111, 1110, 1 perc, 1 celesta, strings (1,1,1,1,1) with live electronics

duration: 90 min.

Published by Ricordi Berlin





"Solaris" (at World Premiere) Photos © Jean Philippe Raibaud

SOLARIS (2013 - 2014)

co-commissioned by commande du Théâtre des Champs Elysées, de l'Opéra de Lille, de l'Opéra de Lausanne, de l'Ensemble intercontemporain et de l'IRCAM Centre Pompidou.

World Premiere

March 5th. 7th 2015, Théâtre des Champs-Elysées, Paris, France https://www.youtube.com/watch?v=SCWoI5T8V40

Swiss Premiere

April 24th. 26th 2015, Opéra de Lausanne, Lausanne, Switzerland

German Premiere

May 18th. 26th. 31st and June 6th. 8th. 10th. 16th 2018, Theater Augsburg, Germany https://vimeo.com/271825954

Japan Premiere - Concert version

October 31st 2018, Tokyo Metropolitan Theatre, Japan

*Japan Premiere - Staged version (postponed due to COVID-19) September 2020, Tokyo Metropolitan Theatre, Japan

*Austrian Premiere

6.-11. April 2021, Neue Oper Wien, Austria https://neueoperwien.at/solaris/



"Solaris" (at German Premiere) Photos © Theater Augsburg photo by Jan Pieter Fuhr



"Solaris" (at Austrian Premiere in Neuen Oper Wien Photos



The Gold-Bug (2017)

commissioned by Kompositionsauftrag von Hochschule für Musik/FHNW und Theater Basel, Schweiz, finanziert durch die Ernst von Siemens Musikstiftung.

opera (in English, also German and French versions) for a Young Audience

based on Edgar Allan Poe's story "The Gold-Bug"

Libretto: Hannah Dübgen

Cast:

Lilith - Soprano

Albert - Baritone

Sam - Tenor

William - Bass

Margaret/Anneli - Mezzo Soprano

Orchestra:

1011/1010/1perc/11111

Duration: 70 min.

Published by Ricordi Berlin



Opera "The Gold-Bug" Theater Basel ©Kim Culetto

The Gold-Bug (2017)

commissioned by Kompositionsauftrag von Hochschule für Musik/FHNW und Theater Basel, Schweiz, finanziert durch die Ernst von Siemens Musikstiftung.

German version World Premiere

March 9th. 11st. 15th. 18th. 19th. 25th, April 26th. 29th and May 9th 2018, Theater Basel, Switzerland https://www.youtube.com/watch?v=YUHbuUuTPO0

French version World Premiere

February 25th 2020, Le Blanc-Mesnil, Théâtre, France https://www.youtube.com/watch?v=C2WYPXy5Uys

February 28th 2020, Maison des Arts et de la Culture, France March 1st 2020, Théâtre Luxembourg, France April 8th 2020, Philharmonie de Paris, Cité de la musique, France (CANCELLED due to COVID-19)

Listening Guide

https://www.daifujikura.com/goldbug/



Opera "The Gold-Bug" Theater Basel ©Kim Culetto

A Dream of Armageddon (2018 - 2019)

commissioned by New National Theatre, Tokyo

an opera in nine scenes (English)

after the short story "A Dream of Armageddon" by H.G.Wells

Libretto: Harry Ross

Cast:

Cooper Hedon - Tenor

Fortnum Roscoe double cast with Johnson Evesham - Bass Baritone

Bella Loggia - Lyric Soprano

The Inspector - Mezzo Soprano

The Singer double cast with The Cynic - Tenor

The Soldier - Boy Soprano

Chorus (SSAATTBB) - Commuters - Revelers - Demonstrators - Air tattoo spectators -

Militia

Orchestra:

2222/2220/1timp/1perc/1celesta/STRINGS

Duration: 90 min.

Published by Ricordi Berlin

World Premiere

November 15th 18th 21st 23rd, 2020, New National Theatre Tokyo, Japan https://www.youtube.com/watch?v=uw80ELOTErY&t=1s



A Dream of Armageddon (2018 - 2019)

commissioned by New National Theatre Tokyo

Synopsis

Fortnum Roscoe, a young tax lawyer, sits opposite Cooper Hedon on a commuter train heading to a big city. Cooper sees that Fortnum is reading a book about dreams, and tries to share the details of his own recurring dream with Fortnum, who becomes ever more frustrated with Cooper's interruption to his morning reading. Cooper shares his theory that dreams and reality are not mixed, since he was killed in his recurring dream which felt so real that he felt conscious while dreaming. Much to Fortnum's irritation, Cooper expands on this alternate dream life:

He explains how he was living a life devoid of responsibility with his partner Bella, in a secluded, luxury compound. One night, whilst at its cabaret, the Inspector of the new totalitarian regime The Circle; disrupts the evening. Terrified of the threat of war, the attendees are persuaded to join The Circle after listening to a speech by its leader Johnson Evesham. Bella tries to confront the Inspector, and ends up having to run into hiding with Cooper. Bella desperately tries to convince Cooper to join the resistance against Johnson. Cooper is not convinced. Suddenly, huge planes and battleships approach, and bombing begins. Bella is shot in crossfire and bleeds out in Cooper's arms.



A Dream of Armageddon (2018 - 2019)

commissioned by New National Theatre, Tokyo

Reviews

— the major Japanese news papers like Asahi, Yomiuri and Mainichi have chosen "A Dream of Armageddon" as top 3 performances (all kinds of classical concerts in Japan) in 2020.

「Opera Now January-Febryary, 2021



ontinues to rise to the hallenge of Covid-19. Having sirendy staged a new production of A Midrumner Night's Dream in October 2020, this much-loved national opera-house went a step further in November with the world premiere of A Dream of Armageddon. The new opera was compos by Dai Fujikura with a libretto by Harry Ross, based on a short sci-fi story of the ume title written in 1903 by H G Wells.
The story unfolds in nine scenes of 100

ninutes, with no interval. The opening is striking: a powerful a cappella chorus warning of armageddon, sung with vigou by the New National Theatre Chorus and accompanied by images of large baby-faced dolls, which turn out to be soldiers, and a man progning in his bed, troubled

by a nightmare. This is our protagonist, Cooner Hedon.

The overture leads to the opera's first scene abourd a commuter train to a big city, presumably New York in this production, tactfully directed by Lydia Steler. A visibly annous Cooper tells fellow possenger, Fortnum Roscoe, about his nightly recurring dream, in which he spends a leisurely time with his dream woman, Belia, on the beautiful island of Capri. But an imminest war threaters them, as a totalitarian movement called The Circle, led by dicrator Johnson Everhum, starts dominating the world. Bella reveals her fighter instincts and tells Cooper to confront The Circle, but now destroyed with all the passengers

New National Theatre Tokyo MUSIC ****

STAGING **** singly killed. Has his dream merged

with reality?

Ross, Fujikura's long-time collaborator used the Wells story as a vehicle to put across a thrilling portraval of the threats around us in the present age'. In the original novel, Cooper is a former solitician in nower who drops everything to be with Bella. In the opera, he is a young tax lawyer, while Bella turns our to be un activist, Since Cooper is an everyman, the audience can probably connect to him more easily, and his indecision to take action seems to mirror what has happened in many parts of the world today – including Japan. The opera also introduce new characters, such as The Cynic, whom Bella calls an old family friend, and The Inspector, who announces the arrival of

This is the third opera by Fujikura, a concert performance of his previous open Solaris, has been given in Japan. Armageddo may lack the creative flair of Solaris, yet it feels more marure as an opera, complete



「Opera JFebruary 2021

JAPAN

In 2019 the NEW NATIONAL THEATRE inaugurated a worthy project of producing a large-scale, specially-commissioned opera by a Japanese composer every two seasons. The first such was Akira Nishimura's Asters (July 2019, pp. 860-3), the second Dai Fujikura's A Dream of Armageddon, premiered on November 15. This remarkable work is really an Anglo-Japanese opera, for Fujikura has lived mostly in Britain since he was 15, the libretto, in English, is by Harry Ross, and it adapts a little-known story by H.G. Wells. This is, to the best of my knowledge, the first opera based on a story by the prolific Wells, apart from Jeff Wayne's famous 1978 rock opera, The War of the Worlds.

Wells's short story 'A Dream of Armageddon' was serialized in the magazine Black & White Budget in May and June 1901. An unnamed narrator meets a Mr Cooper, an ill-looking, 53-year-old man on a train. In the course of the journey, Cooper details some exceptionally vivid, connected dreams he has recently experienced-dreams so vivid they seem more real than his actual dull life as a solicitor in Liverpool. These dreams are set in the future; Cooper guesses 'a couple of hundred years or so hence'. In the dreams he is called Hedon, and having previously been the political leader of some 'great party in the north', he has retired to the island of Capri, to live with the woman he loves. A certain Evesham (Gresham in some editions), his former deputy, has now taken over the northern party, and Evesham's bellicose behaviour threatens the 'long peace' in Europe. There is an interim stage when Hedon could return to the north, to sort things out, but he chooses to stay with his lover, and eventually Evesham launches

a war which rapidly engulfs the continent. Evesham's military Armageddon', in Tokyo machine notably includes large numbers of aeroplanes firing explosive shells. The war comes to Capri and the lovers flee to Paestum: when the fighting catches up with them there, they are both killed.

Fujikura, Ross and the director Lydia Steier take for granted that Wells was warning-in an 'uncannily premonitory' way, according to Steier-of the dangers of totalitarianism and 'absolute dictators'. In fact, it is

A scene from Dai Fujikura's new opera, 'A Dream of



Bachtrack



Opera, February 2021

Dai Fujikura

Born in 1977 in Osaka Japan, Dai was fifteen when he moved to UK. The recipient of many composition prizes, he has received numerous international co-commissions from the Salzburg Festival, Lucerne Festival, BBC Proms, Bamberg Symphony, Chicago Symphony Orchestra, Simón Bolívar Symphony Orchestra and more. He has been Composer-in-Residence of Nagoya Philharmonic Orchestra since 2014 and held the same post at the Orchestre national d'Île-de-France in 2017/18. Dai's first opera Solaris, co-commissioned by the Théâtre des Champs-Elysées, Opéra de Lausanne and the Opéra de Lille, had its world premiere in Paris in 2015 and has since gained a worldwide reputation. A new production of Solaris was created and performed at the Staatstheater Augsburg in 2018. Then in 2018, his second opera, The Gold-Bug, made its world premiere.

In 2017, awarded the Silver Lion Award from the Venice Biennale – an award for groundbreaking composers. Artistic Director since 2017 of the Born Creative Festival at the Tokyo Metropolitan Theatre, a music festival that brings "new sounds" together from around the world.

In 2020, made headlines with the Japan premiere performance of Shamisen Concerto and the worldpremiere performance of his fourth piano concerto Akiko's Piano, among others.

His works are recorded by and released mainly on his own label Minabel Records in collaboration with SONY Music and his compositions are published by Ricordi Berlin.

https://www.daifujikura.com/

