



ROYAL  
OPERA  
HOUSE

## THE ROYAL OPERA

Music Director

**SIR ANTONIO PAPPANO** *cvo*

Director of Opera

**OLIVER MEARS**

# LARMES DE COUTEAU/ FULL MOON IN MARCH

## JETTE PARKER ARTISTS

Conductor **EDWARD REEVE\***

Designer **ANNA REID**

Lighting Designer **BETHANY GUPWELL**

Choreographer and Movement Director **SARITA PIOTROWSKI**

Fight Director **RICH GITTINS**

\*Jette Parker Artist

## BRITTEN SINFONIA

Concerts and Project Manager **HAZEL SHAH**

Leader **THOMAS GOULD**

Violin **MIRANDA DALE**

Viola **CLARE FINNIMORE**

Cello **CAROLINE DEARNLEY**

Flute **SARAH O'FLYNN**

Oboe **PETER FACER**

Clarinet and Bass Clarinet **JOY FARRALL**

Alto Saxophone **CHRISTIAN FORSHAW**

Bassoon **LUKE TUCKER**

Trumpets **CHRIS DEACON, KATIE LODGE**

Trombone **ANDREW CONNINGTON**

Bass Trombone **ANDREW CRAMPTON**

Percussion **RACHEL GLEDHILL**

Banjo **DANIEL THOMAS**

Piano **THOMAS ANG**

26 APRIL 2024 AT 7.45PM

28 APRIL 2024 AT 3.00PM\*\*

30 APRIL 2024 AT 7.45PM

2 MAY 2024 AT 7.45PM†

4 MAY 2024 AT 7.45PM

\*\*Audio Described, relaxed environment

†BSL Interpreted

## APPROXIMATE TIMINGS

This performance will last for approximately 90 minutes, with one interval.

## LANGUAGE

*Larmes de couteau* is sung in French with English surtitles.  
*Full Moon in March* is sung in English with English surtitles.

## GUIDANCE

Suitable for ages 12+

This performance contains themes of sexual violence and stylized depictions of suicide.

## LARMES DE COUTEAU

Music **BOHUSLAV MARTINŮ**

Libretto **GEORGES RIBEMONT-DESSAIGNES**

Director **ELEANOR BURKE\***

Eleanora **VALENTINA PUSKÁS\***

The Mother **VEENA AKAMA-MAKIA\***

Satan **EDMUND DANON**

Dancer **LIAM JOHN HILL**

Accordion Player **AINE MCLOUGHLIN**

## FULL MOON IN MARCH

Music **JOHN HARBISON**

Libretto **WILLIAM BUTLER YEATS**

Director **HARRIET TAYLOR\***

The Queen **VEENA AKAMA-MAKIA\***

The Swineherd **EDMUND DANON**

First Attendant **VALENTINA PUSKÁS\***

Second Attendant **JONAH HALTON**

The Queen (Boxer) **AISHA WEISE-FORBES**

\*Jette Parker Artist

## PRODUCTION

Assistant Conductor **PEGGY WU**

Répétiteurs **THOMAS ANG, EDWARD BATTING**

Assistant Director **BEN MILLS**

French Language Coach **NICOLE TIBBELS**

Audio Description **SHE GOAT (SHAMIRA TURNER AND EUGÉNIE PASTOR)**

BSL Interpretation **SUMAYYA SI-TAYEB**

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## SYNOPSES

### LARMES DE COUTEAU

It is Eleanora's wedding day and she will do anything to avoid it, especially when she finds out The Mother has arranged for her to marry Satan! When a hanged man drops down, Eleanora improvises, declaring that she cannot possibly marry Satan because she is in fact in love with The Hanged Man. Satan arrives with a bouquet gathered from the graves of immortal lovers, and declares his love for both women. Eleanora insists that she loves The Hanged Man. Satan conducts the marriage of Eleanora and The Hanged Man, and leaves with The Mother.

Alone, Eleanora starts to project her romantic and sexual fantasies onto The Hanged Man, imagining a life of adventure. When he doesn't reciprocate her advances, she feels rejected and lonely. Satan reappears, teasing Eleanora that a husband with no beating heart is of no use. Satan reveals his true nature to Eleanora. When The Mother appears, Eleanora begs her for help but she disappears again, laughing.

In despair, Eleanora composes a suicide note and kills herself. The Hanged Man comes to life and dances. The Mother returns to find Eleanora dead, accuses The Hanged Man of murder and shoots him. Satan appears and promises The Mother that he will revive Eleanora by pretending to be The Hanged Man. Satan (disguised) declares his love for Eleanora who is revived. As the two embrace, The Hanged Man's head bursts open revealing Satan, and Eleanora is horrified. Satan flees. The Mother laments while Eleanora cries: 'I am a poor misunderstood woman!'

### FULL MOON IN MARCH

After hearing a propitious prophecy, The Swineherd travels across great distances and through painful trials to reach the virgin Queen's kingdom. Once there he finds her – and the Attendants who goad him on – strangely cold. Nevertheless, he is determined to compete in the singing competition that would prove him worthy of her hand and the kingdom and fortune that go with it.

Before The Swineherd can begin, The Queen warns him that although countless suitors have tried, none have yet moved her with their song. The ritual is rigged and she is not the bashful or blushing bride she appears to be. The Swineherd does not back down and The Queen finds his strange confidence intriguing – perhaps he will be the one to break the Sisyphean cycle she has been trapped in for so long. It's not until The Swineherd reveals the transactional nature of his motives – to bed her and take her wealth – that her hope for love and liberation dies and she orders him to be beheaded, just like the rest.

Even as they carry out her orders, the Attendants chastise The Queen for her cruelty, eulogise The Swineherd and mock the ritual itself by impersonating both The Queen and her victim.

The Queen is not heard from again, but her disappointment and desire for revenge are manifested in the form of a fantasy – a Boxer, who restores the disempowered Queen with a sense of strength.

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## THE ROYAL OPERA

Patron **THE FORMER PRINCE OF WALES**

Music Director **SIR ANTONIO PAPPANO CVO**

Director of Opera **OLIVER MEARS**

Director of Casting **PETER MARIO KATONA**

Administrative Director **CORMAC SIMMS**

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## JETTE PARKER ARTISTS PROGRAMME

Head of Programme **ELAINE KIDD**

Artistic Director **DAVID GOWLAND**

Administrative, Company and Events Manager  
**THOMAS MARSHALL**

Producer **CATHERINE CHIBNALL**

Senior Project Coordinator and Access Lead  
**ELLIOTT HENRY**

Project Coordinator and Administrative Assistant  
**ISOBEL LAWSON**

The Jette Parker Artists programme is generously supported by **OAK FOUNDATION**

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