

Berlin, Montpellier), *La traviata* (Komische Opera Berlin), *I Pagliacci/Cavalleria rusticana* (Dutch National Opera), *Madama Butterfly* (Zürich Opera, Montpellier), *Sweeney Todd* (Zürich Opera) and *Pity* (Royal Court Theatre). The recent productions for which she has designed sets include *Rinaldo* (Oper Frankfurt), *L'elisir d'amore* (Northern Ireland Opera, Oslo Opera, Nevill Holt), *My Fair Lady* (Karlsruhe), *Candide* (Opera national de Lorraine), *Orfeo* (Zürich Opera), *La Gioconda* (Osterfestspiele Salzburg), *Polifemo* (Opera National du Rhin), *Le nozze di Figaro* (Bayerische Staatsoper), *Il trovatore* (Royal Opera House), *Roméo et Juliette* (Zürich Opera), *Semele* (Glyndebourne), *Aida* (Royal Opera House), and *Girl with a Pearl Earring* (Zürich Opera).

Lorena Randi worked extensively as a dancer before establishing herself as a choreographer. After training at the Royal Ballet School, she graduated from London Contemporary Dance School in 1995. Her formative years were spent dancing with Michael Clark (1998–2006) and later with Mark Morris, Fabulous Beast Dance Theatre, Aletta Collins and Arthur Pita. Lorena's theatre and opera choreography work includes *Oceane*, Deutsch Opera, director Robert Carsen, *Once in a Lifetime*, Young Vic, London, director Richard Jones, *Sweeney Todd*, *Sunday in the Park with George* and *Into the Woods* at the Théâtre du Châtelet, Paris, Houston Grand Opera and San Francisco Opera, director Lee Blakeley, *Candide* and *The Importance of Being Earnest* for Opéra National de Lorraine, director Sam Brown, *Queen of Spades*, English National Opera, director David Alden, *Triumph/Triumph*, *Handel/Barry*, Karlsruhe Opera, *Cotton Panic*, Manchester International Festival, *Die Fledermaus*, Wermland Opera, Sweden, and *Le nozze di Figaro*, Nevill Holt, England. Lorena also works regularly in the visual arts, fashion and music. Collaborations include an ongoing piece with Martin Creed entitled 'Work1020' which has been performed in museums and theatres in Edinburgh, London, Chicago, New York, Kyoto, Brussels and Utrecht, and 'Sink', a piece for 24 synchronised swimmers with artist Janice Kerbel, Glasgow. She has also worked with photographer Nick Knight and Maison Margiela on a fashion film for 'SHOWstudio'. She has also worked with Adele, Will Young, Adidas and Nike.

Peter van Praet began his career as the head of the technical lighting department at Vlaamse Opera. He regularly collaborated as a lighting designer with the

director Robert Carsen on a number of his productions, such as Janáček's operas *Jenůfa*, *Kát'a Kabanová*, *The Cunning Little Vixen* and *The Makropulos Affair*, Battistelli's opera *Richard III* (Vlaamse Opera), Fénelon's *Citoyen de Genève* (Geneva), *Rusalka* and *Capriccio* (National Opéra de Paris), *Fidelio* (Amsterdam, Florence), *Tosca* (Barcelona), *Der Rosenkavalier* (Salzburg Festival), *La traviata* (Venice), *Elektra* (Tokyo), *Iphigénie en Tauride* (Lyric Opera of Chicago, San Francisco, COC Toronto), *The Turn of the Screw* (Theater an der Wien), *Rinaldo* (Glyndebourne Festival), *Candide* (Théâtre du Châtelet, La Scala, Milan, English National Opera), *Les Boréades* (Paris, New York), *A Midsummer Night's Dream* (Barcelona) and *Semele* (Zurich). He also works regularly with the Spanish theatre group La Fura dels Baus, for which he created the lighting design for *Der Ring des Nibelungen* (Valencia) and *Le Grand Macabre* (Barcelona, La Monnaie Brussels, Rome, ENO). He has worked with director Pierre Audim on opera productions of *Orlando furioso* (Paris, Nice) and *Les Troyens* (Dutch National Opera).

MÍLA VÁLKOVÁ

Alžběta Poláčková is currently one of the most sought-after Czech sopranos. Since 2003, she has been a member of the National Theatre Opera in Prague, where her roles have included Pamina (*Die Zauberflöte*), Donna Elvira (*Don Giovanni*), the Countess (*Le nozze di Figaro*), Eurydice (*Orpheus and Eurydice*), Mařenka (*The Bartered Bride*), Jitka (*Dalibor*), Terinka (*The Jacobin*), Rusalka, Margit (*The Fall of Arkuna*), Kristina (*The Makropulos Affair*), the Vixen (*The Cunning Little Vixen*), Karolka and Jenůfa (*Jenůfa*), Málinka/Etherea/Kunka (*The Excursions of Mr. Brouček*), Micaela (*Carmen*), Marguerite (*Mefistofele*) and the Princess (*Krakatit*). In June 2011, she attracted great attention as Lise in the opera *Les Enfants terribles* by Philip Glass, presented at the Prague Quadrennial of Performance Design and Space. In the spring of 2014, she played the second wood sprite in concert productions of *Rusalka* with the conductor Iván Fischer and the Budapest Festival Orchestra (Budapest, Dortmund, Bruges). She made her debut in this role at the Paris Opéra Bastille (2015), followed by a debut with the BBC Symphony Orchestra as Jitka (*Dalibor*) conducted by Jiří Bělohlávek. She played the Vixen (*The Cunning Little Vixen*) at the 2016 Glyndebourne Festival. She has given concert performances in, for example, Vienna at the Musikerlebnis Mitteleuropa festival and Kraków at Österreichische Europa-Tage. She performed a soprano solo in the recording

of Janáček's *The Eternal Gospel* conducted by Tomáš Netopil (Supraphon, 2014). She has worked with a number of prominent conductors, including Jiří Bělohlávek, Asher Fisch, Iván Fischer, Tomáš Netopil, Oliver Dohnányi, Ondrej Lenárd, Jakub Hrůša, Tomáš Hanus and Robert Jindra.

ŽIVNÝ, A COMPOSER

Mark Le Brocq studied at the Royal Academy of Music with Kenneth Bowen and later continued at the National Opera Studio where he was sponsored by The Friends of ENO. Upon completing his studies, Mark became a company principal with the ENO. Roles at the ENO included Tamino (*Die Zauberflöte*), Paris (*King Priam*), Count Almaviva (*Il barbiere di Siviglia*), Narraboth (*Salome*), Cassio (*Otello*), Don Ottavio (*Don Giovanni*), Don Basilio (*Le nozze di Figaro*) and Doctor Maxwell (*The Silver Tassie*). Mark's guest appearances include Mephistopheles (*Dr Faustus*), Loge (*Das Rheingold*) for Longborough Opera and Tianjin Symphony Orchestra, the title role in *Biedermann und die Brandstifter*, The Governor (*Simplicius Simplicissimus*) for Independent Opera, Sir Philip Wingrave (*Owen Wingrave*) for Opera de Nancy, Golitsyn (*Khovanshchina*), Pierre (*War and Peace*), Bassanio (*The Merchant of Venice*), Aron (*Moses und Aron*), Scrooge (*A Christmas Carol*) etc. for the Welsh National Opera, Harry King (the world premiere of *Anthropocene*), Mao (*Nixon in China*) for Scottish Opera, and Siegmund and Froh (*Der Ring des Nibelungen*), Bob Boles (*Peter Grimes*), Shapkin (*From the House of the Dead*), Witch (*Hänsel und Gretel*), the world premieres of *The Pied Piper*, *Cautionary Tales* and *Beached*, Weinberg's *The Portrait* and a staged *St. Nicolas* for Opera North. He has also played Vitek in *The Makropulos Affair* at the Edinburgh Festival and Opera North, and has played in *The Fairy Queen* at the Aix Festival and Liceu, Barcelona, in Handel's *La Resurrezione* and the title role in *Il ritorno d'Ulisse in patria* for Chicago Opera Theater, Oebalus, Kurt Weill's *Seven Deadly Sins* for the Royal Ballet, Covent Garden and Monostatos in *Die Zauberflöte* for Opera Holland Park. Mark has worked with Tim Albery, David Alden, Tom Cairns, David Freeman, John Fulljames, Richard Jones, Nikolaus Lehnhoff, Jonathan Miller, David Pountney, Graham Vick, Keith Warner and Francesca Zambello. Mark has appeared as a soloist worldwide on the concert platform. Recordings include, for example, *St. Nicolas* with the BBC Concert Orchestra/David Temple, *Messiah* with Northern Sinfonia/Jane Glover, *Valete in Pace* with the Britten Sinfonia/Andrew Parrott, *Tristan*

und Isolde (Young Sailor) with Donald Runnicles/BBC Symphony, *Die erste Walpurgisnacht* with the London Mozart Players/David Temple, *Samson, Messiah, Saul* and *Judas Maccabeus* in live recordings from the Maulbronn Festival, Purcell's *Hail Bright Cecilia* with the Gabrieli Consort/Paul McCreesh for DG and Handel's *Utrecht Te Deum*.

The Italian tenor **Enrico Casari** made his debut in the role of Bastien (*Bastien und Bastienne*) at Teatro Bibiena, Mantova. The same year, he won first prize at the Rinaldo Pelizzoni International Singing Competition in Parma. His recordings include the role of Barone Rouvel in Giordano's *Fedora* for Deutsche Grammophon with Angela Gheorghiu and Plácido Domingo. He has been a member of the Opera Studio at the Vlaamse Opera in Ghent and the Opera Studio of the Opéra national du Rhin. His past engagements include the roles of Beppe in *I Pagliacci* at the Opéra de Monte-Carlo, the Opéra de Metz and the Opéra Royal de Wallonie, Des Grieux in *Manon*, the Comte Barigoule in *Cendrillon* and Brighella in *Ariane à Naxos* at the Opéra Royal de Wallonie, Tamino in *Die Zauberflöte* at the Teatro Comunale di Bolzano, the Opéra de Rouen and the Palais des Beaux-Arts de Bruxelles, Janek in *The Makropulos Affair* at the Opéra national du Rhin and La Fenice in Venice, Dormont in *La scala di seta* at the Théâtre des Champs-Élysées, Bastien in *Bastien und Bastienne* at the Teatro Bibiena in Mantua, Normanno in *Lucia di Lammermoor* in Rouen, Limoges, Reims and Lille, Valzacchi in *Der Rosenkavalier* at the Opéra national du Rhin, and Malcolm in *Macbeth* at the Opéra de Monte-Carlo. More recently, he performed the role of Narraboth in *Salome* at the Teatro Filarmico in Verona and the Teatro Comunale in Bologna, the role of Le Remendado in *Carmen* at the Verona Arena, the role of François in *A Quiet Place* in Maastricht, the role of Pong in *Turandot* at the Sankt Margarethen Festival, the title role in *Candide* in Vilnius, Titta-Nane in *Le baruffe* at La Fenice in Venice, Ismaele in *Nabucco* at National Theatre Brno, Alfred in *La chauve-souris* at the Teatro Carlo Felice in Genoa, Goro in *Madama Butterfly* at the Torre del Lago Festival, Gherardo in *Cavalleria rusticana* at the Opéra de Monte-Carlo, Nerèo in *Mefistofele* and Brighella in *Ariane à Naxos* at La Fenice in Venice, Roderigo in *Otello* in Venice, the title role in *Candide* in Trieste, and Lord Cecil in *Roberto Devereux* in Naples.

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Leoš Janáček: DESTINY

13 October 2026, 7 p.m.
→ Janáček Theatre

Conductor – **Tomáš Hanus**
Director – **Robert Carsen**
Set Design – **Radu Boruzescu**
Costume Design – **Annemarie Woods**
Light Design – **Robert Carsen/Peter van Praet**
Choreography – **Lorena Randi**
Dramaturgy – **Ian Burton/Patricie Částková**
Chorusmasters – **Pavel Koňárek, Valeria Maťašová**

CAST
Živný, a composer – **Enrico Casari & Mark Le Brocq**
Míla Válková – **Alžběta Poláčková**
Míla’s Mother – **Eliška Gattringerová**
Dr. Suda – **Vít Nosek**
Lhotský, a painter – **Jan Šťáva**
Konečný – **Lukáš Bařák**
Miss Stuhlá, a teacher – **Daniela Straková**
Doubek, a child – **Hugo Poláček**
Poet – **Michael Robotka**
First Lady, Miss Pacovská – **Andrea Šíroká**
Second Lady, Mrs. Majorová – **Tereza Kyzlinková**
Student – **Michael Robotka**
Old Slovak Woman – **Jitka Zerhauová**
Mrs. Radová – **Jana Hrochová**
Young Widow – **Hana Kopřivová**
Engineer – **Pavel Valenta**
Verva, a drama student – **Lukáš Bařák**
Součková, a drama student – **Marta Reichelová**
Kosinská, a drama student – **Alžběta Symerská**
Doubek – **František Sliž**
Cellarman – **Martin Novotný**
Hrázda – **Ondřej Koplík**

The choir and orchestra of National Theatre Brno’s Janáček Opera, Brno Children’s Choir, dancers and extras

Tomáš Hanus studied at the Janáček Academy of Performing Arts (JAMU) with his lifelong mentor Jiří Bělohlávek. Tomáš Hanus came to prominence during the International Competition for Conductors in Katowice in 1999. He is now recognised as one of the Czech Republic’s most exciting and important conductors. From 2016 to 2026, Tomáš Hanus was the music director of the Welsh National Opera in Cardiff. Tomáš Hanus has directed a number of notable and critically acclaimed WNO opera productions (*Der Rosenkavalier*, *Il barbiere di Siviglia*, *Jenůfa*, *Carmen*, *La Cenerentola*, *The Cunning*

Little Vixen, *Khovanshchina*, *War and Peace*, *Brundibár*) and the operetta *Die Fledermaus*. The company’s production of Janáček’s *From the House of the Dead*, stage-directed by David Pountney, was conducted by Hanus during a visit to the 2018 edition of the Janáček Brno Festival, where he was presented with the Leoš Janáček Memorial Medal in recognition of his work as an outstanding performer promoting Janáček’s music. Hanus returned to Brno with the WNO in November 2022, this time with Janáček’s *The Makropulos Affair*, stage-directed by Olivia Fuchs. Since his debut at the Vienna State Opera in October 2017 (*Rusalka*), Tomáš Hanus has pursued conducting commitments there on a regular basis (*Eugene Onegin*, *Hänsel und Gretel*, *Jenůfa*), in addition to regularly conducting new productions at the Bavarian State Opera in Munich. He has also repeatedly returned to Opéra National de Paris. June 2023 saw his debut at Milan’s Teatro alla Scala with a new production of *Rusalka*, and Tomáš Hanus will be making his debut at the Metropolitan Opera in November 2026. Other opera houses with which he has been associated include the Grand Théâtre de Genève, the Royal Danish Opera in Copenhagen, Madrid’s Teatro Real, Opéra National de Lyon and National Theatre Tokyo. Tomáš Hanus was also engaged in a busy schedule of concert appearances across the United Kingdom as part of his tenure at the WNO Orchestra. Other orchestras he has worked with include the London Symphony Orchestra, the BBC Symphony Orchestra, the Halle Orchestra, the Deutsches Symphonie-Orchester Berlin, Dresden Staatskapelle, SWR Finfonieorchester Baden-Baden, MDR Leipzig, the Stuttgart Opera Orchestra, the Bremen Philharmonic, Ensemble intercontemporain, Camerata Salzburg, the Czech Philharmonic, the Brno Philharmonic, PKF – Prague Philharmonia and the Prague Symphony Orchestra (with which he made a recording of Viktor Ullmann’s symphonies) and the Festival Orchestra at the Mostly Mozart Festival in New York. In 2023, Tomáš Hanus presented Smetana’s *Má vlast* at the opening concert of the festival Prague Spring. He took on the role of Principal Guest Conductor of the Iceland Symphony Orchestra for the 2025/2026 and 2026/2027 seasons. He has made several recordings with both the Prague Philharmonia and the State Philharmonic Orchestra Brno, and also records for Czech Radio. More recently, he has recorded the Viktor Ullmann symphonies with the Prague Symphony Orchestra FOK and has collaborated with outstanding Czech soloists for Lotos Records.

Robert Carsen, director, designer and lighting designer, was born in Canada and studied acting in Toronto and the UK. His directing work has given rise to a number of acclaimed productions around the world, including *Jedermann* and *La Clemenza di Tito* at the 2024 Salzburg Festival, *Peter Grimes*, *Giulio Cesare*, *La fanciulla del West*, *CO2*, *Don Giovanni*, *Les Contes d’Hoffmann* (La Scala), *Der Rosenkavalier* (ROH, Salzburg), *I Pagliacci/Cavalleria rusticana* (Amsterdam), *Idomeneo* (Madrid, Rome, Copenhagen), *Die Tote Stadt* (Komische Oper Berlin), *Die Zauberflöte*, *Elektra*, *Capriccio*, *Les Boréades*, *Rusalka*, *Alcina*, *Les Contes d’Hoffmann*, *Lohengrin*, *Nabucco*, *I Capuleti ed i Montecchi*, *Manon Lescaut* (Opéra national de Paris), *Arabella*, *Hänsel und Gretel*, *The Queen of Spades* (Zurich), *Les fêtes vénitiennes*, *Platée* (Opera Comique), *Singin’ in the Rain*, *My Fair Lady*, *Candide* (Théâtre du Chatelet), *The Cunning Little Vixen*, *From the House of the Dead*, *Káťa Kabanová*, *The Makropulos Affair*, *Jenůfa* (Opéra National du Rhin), *A Midsummer Night’s Dream*, *Rigoletto*, *Semele*, *Orlando* (Festival d’Aix-en-Provence), *Oceane*, *L’amour des Trois Oranges*, *Macbeth* (Deutsche Oper Berlin), *Falstaff* (MET, La Scala, ROH), *Wozzeck*, *Agrippina*, *Platée*, *The Turn of the Screw* (Theater an der Wien), *Rinaldo*, *L’incoronazione di Poppea* (Glyndebourne), *Richard III* (Venice, Antwerp, Geneva, Düsseldorf, Strasbourg), *Ariadne auf Naxos* (Munich, Berlin, Copenhagen), *Armide* (Paris), *Dialogues des Carmélites* (ROH, La Scala, Madrid, Amsterdam, Vienna, Toronto, Cologne, Antwerp, Theatre an der Wien, Chicago, Nice), *Tannhäuser* (Paris, Tokyo, Barcelona), *Fidelio*, *Carmen* (Amsterdam), *Der Ring des Nibelungen* (Cologne, La Fenice, Shanghai, Madrid and Barcelona), *Othello*, *Falstaff* and *Macbeth* (Cologne), *La traviata* (the reopening of Teatro La Fenice), *Elektra* (Valencia, Florence, Tokyo, Paris), *Eugene Onegin* (MET, San Francisco, Geneva, Toronto, Washington), *Il trovatore* (Bregenz Festival), *Iphigénie en Tauride* (Paris, Chicago, San Francisco, ROH, Madrid, Toronto), *Lucia di Lammermoor* (Zurich, Munich), *Mitridate* (Brussels, Vienna), *Orfeo ed Euridice* (Chicago, Toronto, Paris, Rome, Valencia), and *Die Jüdin von Toledo* (Semper Oper). The dramas he has directed include *Oedipus Rex* for the Greek Theatre in Siracuse, *The Tempest* (Comédie-Française), *Mother Courage* (Piccolo Teatro Milan), *Rosencrantz and Guildenstern Are Dead* (New York) and *The Beautiful Game* (West End). Robert Carsen was also the director and designer of the exhibition on the life of Marie Antoinette and the Bohèmes exhibition at the Grand Palais. He designed

an exhibition on Charles Garnier’s life and work for the École Nationale Supérieure des Beaux Arts and the exhibitions L’impressionnisme et la mode and Splendeurs et misères for the Musée d’Orsay. His productions of *Káťa Kabanová*, *The Makropulos Affair* and *Destiny* were also staged at the Janáček Theatre. *Destiny* was Carsen’s first new production in the Czech Republic.

Set designer **Radu Boruzescu** graduated in theatre and film set design and costume design at the Nicolae Grigorescu Institute of Fine Arts in Bucharest. He has lived in France since 1973. He realised a large number of projects for film, television, theatre, opera and ballet with his wife, the costume designer Miruna Boruzescu (1945–2014). Their work has been the subject of a number of exhibitions. For theatres in France, they worked on productions of Gozzi’s *Turandot*, *Princess of China* and *Atlantida* (Théâtre National de Chaillot), Chekhov’s *The Seagull*, Ibsen’s *The Wild Duck*, Ionesco’s *Jacques ou la soumission*, and Pirandello’s *Tonight We Improvise* (Théâtre de la Ville de Paris). They worked with foreign theatres such as Münchner Kammerspiele, Piccolo Teatro Milano, The Acting Company in New York, Arena Stage in Washington, D.C., The Guthrie Theater in Minneapolis, the Finnish National Theatre in Helsinki and La MaMa in New York, where they worked on a number of opera productions such as *Così fan tutte*, *Don Giovanni*, *The Magic Flute* and *Carmen* for the Welsh National Opera and Festival d’Aix-en-Provence, *Fidelio* for Nederlandse Opera and Maggio Fiorentino, *Adelson e Salvini* and *La damnation de Faust* for Theater Bonn, *Rigoletto*, *Falstaff*, *Macbeth* and *Il trovatore* for Bregenzer Festspiele, *Parsifal*, *Faust*, *Carmen* and *The Queen of Spades* (MET), *Il trittico* for Vlaamse Opera and Grand Théâtre de Luxembourg, *Pelléas et Mélisande* and *Salome* for Teatro Regio di Torino, Teatro Real Madrid and Teatro Comunale Florence, *The Nightingale* and *Oedipus rex* (Teatro Greco, Siracuse), *The Fiery Angel*, *Lady Macbeth of Mtsensk*, *Mourning Becomes Electra* and *Richard III* for Vlaamse Opera, and *The Makropulos Affair* and *Rigoletto* for Opéra national du Rhin, La Fenice, La Monnaie and the Bolshoi Theatre in Moscow. Radu and Miruna worked with many directors, including Fernando Arrabal, Antoine Bourseiller, Liviu Ciulei, Rudolf Nureyev, Lucian Pintilie, Claude Régy, Jean-Claude Riber, Andrei Serban and Alan Schneider. They also worked frequently with Robert Carsen on many dramatic productions, such as Brecht’s *Mother Courage* for Piccolo Teatro and Shakespeare’s

The Tempest for La Comédie-Française, and operas including *Faust*, *Il trittico*, *Macbeth*, *Fidelio*, *Salome*, *Mitridate*, *Richard III*, *The Makropulos Affair*, *From the House of the Dead*, *Don Carlos* and *L’Orfeo* (Le Grand Théâtre de Genève), *Werther* (Baden-Baden), *Giulio Cesare* (Rome), *Il Ritorno d’Ulysse in patria* (Maggio Fiorentino) and new productions such as Fénelon’s *JJR*, *Citizen of Geneva*, *Rigoletto*, Campra’s *Le carnaval de Venise*, *I Pagliacci* and *Cavalleria rusticana* (Opera Comique). Radu and Miruna Boruzescu also worked on various cinematographic projects, such as *Les Noces de Pierre* (Pita and Veroiu) which won an award at the Cannes Film Festival, *Felix si Otilia* (Mihu) which won an award at the Venice Film Festival, *Sweet Movie* and *Montenegro* (Makavejev), *Un été inoubliable* (Pintilie) and *La colonie pénitentiaire*.

Annemarie Woods is a co-winner of a Ring Award Graz and the European Opera Prize (with director Sam Brown). In 2017 she was nominated for an Irish Times Irish Theatre Award in the category Best Costume for the production *Radamisto*, in 2016 she was nominated for the International Opera Awards, and in 2015 she was nominated for an Austria Music Theatre Prize in the category Best Design for the opera *La favorite*. Recent productions for which she has created sets and costumes include *The Rape of Lucretia* (Royal Opera House & Snape Maltings), *The Handmaid’s Tale* (ENO), *Il trovatore* (Zurich Opera), *Billy Budd* (Norwegian National Opera and Ballet), *Eugene Onegin* (Scottish Opera), *Die Fledermaus* (Wermland Opera), *Radamisto* (Northern Ireland Opera), *L’heure espagnole* and *Gianni Schicchi* (Opéra national de Lorraine), *The Turn of the Screw* (Northern Ireland Opera, Nevill Holt), *The Lighthouse* (Irish National Opera), *Agrippina* (Irish Youth Opera), *Don Giovanni* (Bergen National Opera, Northern Ireland Opera), *Hair* (Staatstheater Darmstadt), *La favorite* (Oper Graz), *Salome* (Oper Köln, Northern Ireland Opera), *La Cenerentola* (Lucerne Theatre), *The Triumph of Time and Truth/ The Triumph of Beauty and Deceit* (Händel Festival Karlsruhe), *Der Zigeunerbaron* (Stadttheater Klagenfurt), *Jakob Lenz* (English National Opera), *Káťa Kabanová* (Landestheater Coburg), *Sigurd der Drachentöter* (Bayerische Staatsoper Munich), *The Importance of Being Earnest* (Opéra national de Lorraine), *I Capuleti e i Montecchi* (Teatro Sociale Como) and *Albert Herring* (Aldeburgh Festival). The recent productions for which she has designed costumes include *A Midsummer Night’s Dream* (Deutsche Oper