



ROYAL
OPERA
HOUSE

PRESS RELEASE

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ROH LAUNCHES THE OPERA MACHINE

The Royal Opera launches **The Opera Machine** at

www.roh.org.uk/operamachine

The Opera Machine presents an extraordinary interactive view of the intricate theatrical process behind the scenes during a performance.

The viewer selects what they see and what they hear, choosing from seventeen different cameras, backstage and in the orchestra pit, and three different sound mixes, all captured during a real performance of Act III of Wagner's *Die Walküre*. The viewer can also follow the prompt book of the opera's musical score and libretto which is used to cue the artists and technical teams.

Kasper Holten, Director of Opera said “**The Opera Machine** gives you an extraordinary multi-angled view of the opera machine and the people involved, who are usually unseen and often unsung. A flaming helix, trap doors and a two-ton spinning wall all feature in this production of Act III of *Die Walküre*, **The Opera Machine** shows how stage crew, technicians and stage managers come together in an often pressurized, always carefully coordinated way to deliver spectacular theatrical effects at every live stage performance at the Royal Opera House. In one tense moment, the Stage Manager works with colleagues to fix a crucial flaming prop for bass baritone **Bryn Terfel**, who sings the role of Wotan, delivering it just seconds before Bryn takes to the stage.

Bryn Terfel added: “There are so many things going on backstage during a show like Walküre, which the audience never sees. I hope this will make more people curious about opera, but also give experienced opera audiences an insight into the pressure and concentration backstage where artists and technicians all come together to make the magic happen – hopefully!”

As well as some truly gripping moments audiences can enjoy watching Music Director **Antonio Pappano** conducting the performance through the lens of one of the seventeen cameras.”

Antonio Pappano commented: “I have the most amazing colleagues around me when I conduct at ROH – the orchestra, the cast, but also stage management and technical teams. Most technical effects need to be perfectly timed with the music, and it feels sometimes to me like dancing with an unseen partner – the Deputy Stage Manager, who calls the cues while following my conducting and the score. She reacts to me, and I to the things she makes happen on stage. I love how people can now get to see and hear how that works through The Opera Machine – and many other things.”

Presenter **Suzy Klein** and the director of the production, **Keith Warner** feature in a film outlining the technical challenges and viewers can hear a continuous commentary from both as one of the audio options available.

The Opera Machine was designed and built by Play Nicely Ltd, www.playnicely.co.uk @playnicely

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