

“The result is fantastic”

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Not much happens, but Georg Friedrich Haas’s new opera is a mesmerising evocation of the great hereafter. (Fiona Maddocks, *The Guardian*, 22 November 2015) [...] so conceptually unique and so unusual that its originality will confound many. (Anne Ozorio, *Opera Today*, 14 November 2015)



Sarah Wegener as Midwife, Klaus Maria Brandauer as Olai (c) ROH, Clive Barda



Sarah Wegener as Signe, Helena Rasker as Erna, Christoph Pohl as Johannes (c) ROH, Clive Barda



Helena Rasker as Erna, Christoph Pohl as Johannes (c) ROH, Clive Barda



Christoph Pohl as Johannes, Will Hartmann as Peter (c) ROH, Clive Barda



Klaus Maria Brandauer as Olai (c) ROH, Clive Barda



Helena Rasker as Erna, Christoph Pohl as Johannes (c) ROH, Clive Barda



Sarah Wegener as Signe (c) ROH, Clive Barda



Helena Rasker as Erna, Sarah Wegener as Signe, Christoph Pohl as Johannes (c) ROH, Clive Barda

Although little or no change in dynamic happens throughout, the soundscapes are spectacularly eerie, casting quite a mood in the vast hall and filling the space with atmospheric emotion. It is incredible to see such a huge orchestra employed in such a way, each instrument being used in a more creative and unusual way to create these unfamiliar sounds. (Lydia Lakemoore, A Younger Theatre, 15 November 2015)

Brandauer has called the opera a Gesamtkunstwerk, a fitting description for its unified artistic vision, even if comparisons with Wagner (or any other opera composer) are beside the point. (Gavin Dixon, bachtrack, 14 November 2015)

The cumulative effect of words, music and our own thoughts, however, is extremely powerful and, although it is possible that some people may be left feeling cold by this opera, we were thoroughly engaged and moved to a remarkable degree. (Sam Smith, musicOHM, 15 November 2015)

But if you are susceptible to Haas's musical language it will creep under your skin as it did mine. (Mark Valencia, WhatsOnStage, 14 November 2015)

Austrian composer Georg Friedrich Haas and Norwegian writer Jon Fosse have created a world, before and after life as we know it, like no other. [] Haunting rather than moving, the whole immersion is something you have to experience. (David Nice, The Art Desk, 14 November 2015)

The result is fantastic. Haas creates breathtaking sound worlds – instead of melodies, there are atmospheric formations, transcendental associations and choruses that could certainly be described as sacred. If life (or whatever it is) after death sounds like this, then death loses its terror. (Gert Korentschnig, Kurier, 15 November 2015)

While recognising the complexity with which the composition dismantles intervals, this work is often fascinating due to its simple clarity and beauty and warm emotionality. [] Morgen und Abend is great opera []. (Bernhard Doppler, Der Standard, 16 November 2015)