

Reviews:

The Creation

"The Festival's first evening with Haydn "Creation" took the audience's breath Away. Expectations were high but in reality the performance was even better than that. There are two or three performances/concerts a year when you can get this kind of experience and thrill. The biggest surprise were Danish stage acrobats and their physical abilities. Although the main focus should have been on orchestra and music, the audience couldn't get their eyes off from breath taking tricks".

"Brilliant. An international team of artists embodied in music, movement and color, The Old Testament's history of the world.....Celebration of poetry, music and movement from Israeli director Ran Arthur Braun.....chorus and soloists moved around the room, creating an amazing acoustic effect....Non Stop Action through out the show....public reacted with a long standing ovation".

"The (Festival's) High Point was, in the hands of the Israeli-born director Ran Arthur Braun. The Experience was Fantastic ! The Director's intention was to create a Universal view and experience the totality, in which, while listening and looking at the same time, the person feels his own smallness, but also exaltation of existence....Large scale production, with 100 people on stage (Tallinn Chamber Orchestra, conducted by Risto Joost, the Latvian State Choir, soloists....Stunt Performers.....)....Focused on illusions and usage of all the senses, with music as the form of expression, together movement, light - yes!It was a total theatrical Sensation".

"An international team carried out the Performance, whilst the conductor, Risto Joost kept the music masterfully, together. The result was a powerful pathos, spectacular and a great musical spectacle, with allegorical metaphor. One can not overlook the fabulous three parts for voice of an archangel three roles. Ran Arthur Braun, staged "The Creation", in its all - musical, theatrical, visual, and with dance - total artistic assemblage components. It certainly spoke to the audience (standing ovations at the end)".

"Haydn's The Creation Given a high-flying staging in Estonia.....Ran Arthur Braun's choreography mingled with his stunt-directing in making each of these tableaux an effective mode of story-telling. These are skills the Israeli director has already shown in such productions as the recent WNO Peter Pan, in which the countertenor in the title role sang much of his material suspended in space..this performance made an excellent case for allowing writing to be [interpreted](#) by the full forces of the musical stage.

Peter Pan

The Guardian

The flying works splendidly.

The Public Review

Flying ballet expertly choreographed and executed under the direction of Ran Arthur Braun.

Bachtrack

Morris' brilliance in his flying harness, as he swooped across the bedroom, walked up the walls and somersaulted in the night sky was a high point of the show. Ran Arthur Braun directed both flight and fight, and did a wonderful job.

The Sunday Times

Lots and lots of flying. You barely see the wires attached to Peter and his new friends as they swoop through the air. It is almost as good, I felt, as the film of Mary Poppins. The aerial and flight director, Ran Arthur Braun, had almost as much on his plate [as the conductor].

The Times

Heart-stopping aerial work

Alcina

"Strong effect of skillful acrobatics. Parkour group with six members performed with power and elegance which almost takes your breath away".

"Ran Arthur Braun's choreography with these muscular male physique, (...6 Men who seemed like an Elite Bodyguard Group), with amusing caricature style, added to the performance dynamics and life".

"I have a fever and the only prescription is more dancers. As a woman, I have to high-five Alcina when it comes to her taste in men. The male dancers representing her discarded lovers transformed into animals were a pleasure to watch as they showcased their acrobatic agility and talent to Ran Arthur Braun's captivating choreography".

Opernwelt

"Six muscular men, perform the stunning street dance choreography by Ran Arthur Braun".

L'enfant et Sortilege and Rossignol

"Ingenious and witty"

"Ran Arthur Braun was expected to add a pinch of madness in the opera. Like it was done a year ago, when he staged "Cyberiada" by K. Meyer....Now he proved that his imagination has no limit. Always based on physical theater and virtuosity".

"Dieser Abend ist ob seines überbordenden Einfallsreichtums fabelhaft gelungen. In der Regie von Ran Arthur Braun sind manche Figuren verdoppelt und werden von Tänzern dargestellt, während der Gesangspart aus der Seitenloge erklingt, so wie auch der Chor im Publikum und im Rang postiert ist. So entsteht ein bezaubernder, vielgestaltiger Figurenreigen, den Braun mit einem Feuerwerk an pfiffigen Bewegungsideen über das Instrument defilieren lässt und den Justin C. Arienti hinreißend und mit Liebe zum Detail ausstaffiert hat".

"They managed to create a fantastic and colorful spectacle, with fast-paced and eye-catching action. Undoubtedly, this premiere was a success. Due to interesting choreography (prepared by the director), all the time there is something interesting and funny happening on stage. Great idea was, the unusual location of the choir – the individual voices were deployed on the ground floor and stalls of the audience. This gave an amazing acoustic effect".

"Judging by the reaction of the children at the premiere, they were also under the spell of "what was seen" – directed and choreographed by Ran Arthur Braun".

Trans Maghreb

Opera Now, UK

"Outside the theatre, before Trans Maghreb, the audience was 'transported' to Libya in rebellion, where this Austrian-Arabic chamber music theatre piece took place, with a recreation of the sights, sounds, and smells of the country. The audience became part of the action, herded around the stage, intermingling with the performers. (I was given a bullet-proof vest marked 'Press' to wear.) Unfolding in a black-box space amidst real sand evoking the endless Libyan desert and wall projections of Gaddafi encircled with fire (symbolically evoking his demise), the work became a terrifying experience of what it would be like as a Westerner caught up in the middle of the Arab Spring uprising. [...] Trans Maghreb was commissioned as part of the 'Kunst aus der Zeit' (Art of our Times) series at Bregenz Festival. Director Ran Braun conceived the work as organised confusion, resulting in controlled chaos that immerses the audience. The overall effect was powerful and moving, and

demonstrated how diverse the concept of 'opera' has become".

Süddeutsche Zeitung, München

"Hinterher ist man klüger. Hinterher ist man beeindruckt, ja gar beglückt, dass es diesen Abend gab und dass er so gut funktioniert hat. „Trans-Maghreb“ ist klasse. Die Aufführung basiert auf einer Novelle von Hans Platzgumer, und auch wenn als Komponist Peter Herbert vermerkt ist, so kann man doch davon ausgehen, dass Platzgumer, der selbst während des Geschehens Gerätschaften zur elektronischen Klangerzeugung bedient, ein wenig zur Musik beigetragen haben mag. [...] eine kreative Explosion. [...] „Trans-Maghreb“ ist die letzte Premiere, die letzte Uraufführung in Bregenz unter der Intendanz von David Pountney und zeigt noch einmal eindrucksvoll, wie sehr der die Festspiele verändert hat. Künstlerische Zeitgenossenschaft ist für ihn keine hohle Phrase, er stand dafür ein, ästhetisch und inhaltlich".

Cyberiada

"Based on short stories by Stanislaw Lem, Cyberiada is an allegorical dark comedy with serious overtones, dealing with the evils of totalitarianism, oppression, greed, deception, sexual addiction and the mysteries of life. Using a story within a story format, the opera fuses the science fiction world of flying through space, a brilliant fiery red-haired constructor Trull who journeys from planet to planet and builds machines which narrate three different allegorical tales symbolized by huge suspended masks, and a pseudo-Medieval world populated by kings, queens, witches, knights, and obedient subjects encased in identical multi-colored boxes. This strange variety of characters re-enacted the stories with visually compelling images and entertaining acting that captured its essence. Conceived as a Theater of the Absurd by director Ran Arthur Braun and set/costume designer Justin Arienti, the precisely-executed production unfolded on a stage dominated by five huge percussions located on two levels. Each instrument incorporated 12 different percussions which produced 60 different types of sounds and noises, (noise being as integral a part of the opera as the musical tones)".

"On stage there is always something going on. The singers are excellent actors. Everyone, without exception, created an original character. The director has allowed them to act roles and not just sing!"