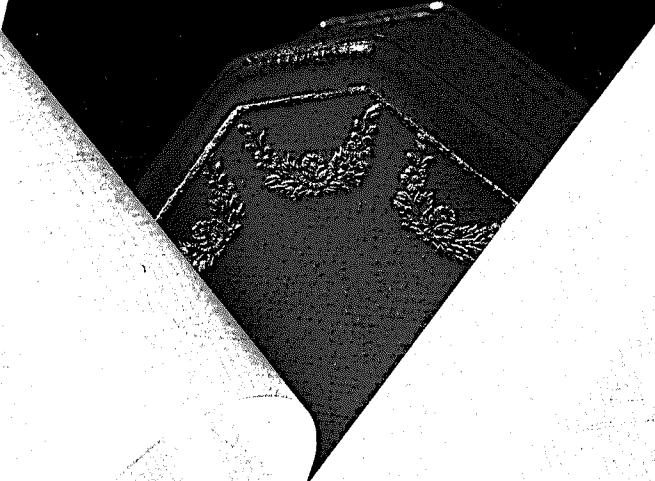


English National Opera Spring | Summer 96



The Prince of Homburg

Hans Werner Henze | Bachmann



NATURE IN ALL ITS BRILLIANCE.
THE ART OF BEING UNIQUE.



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English National Opera

01901

1995/96 season at the London Coliseum

General Director **Dennis Marks**

Composer in Association **Mark-Anthony Turnage**

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Bizet/Meilhac & Halévy

Così fan tutte

Mozart/da Ponte

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The Prince of Homburg

Hans Werner Henze/Bachmann after
Kleist

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ENO is one of the world's few operatic ensembles – a true company of principals, chorus, orchestra and technicians, performing both rare and popular classics and commissioning new work.

A Home for English National Opera

In 1992, ENO purchased the freehold of the London Coliseum with the help of the Government and the Foundation for Sport and the Arts. This removed a serious threat to the future of the only national arts company without a permanent home. At the time of the purchase we made a commitment to redevelop the Coliseum, built as a music hall more than ninety years ago and now in urgent need of renovation and redevelopment.

The company's overriding priority is to secure the future for affordable and accessible opera in Britain into the twenty-first century.

The challenge facing ENO is to determine whether the redevelopment of the Coliseum or the building of a new theatre on another site is most likely to achieve this objective. Accordingly, the company has been awarded £1.34m from the National Lottery to finance a feasibility study which will determine what is in the best public interest. The feasibility study, informed by market research and an extensive survey of public opinion, will be completed in the early summer.

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Lesley Garrett
Anne Heath-Welch
Mary Plazas*
Cathryn Pope
Janice Watson?
Elizabeth Woollett

Mezzo Sopranos

Nerys Jones
Susan Parry?

Tenors

John Hudson
Mark Le Brocq
John Marsden

Baritones

Christopher Booth-Jones
Ashley Holland*^o
Arwel Huw Morgan
Alan Opie
Roberto Salvatori
Peter Snipp

Basses

John Connell
Andrew Greenan
Mark Richardson
Richard Van Allan

Guest Artists

Sopranos

Ann Archibald*
Rosemary Ashe
Yvonne Barclay
Susan Bullock
Rebecca Caine
Susan Chilcott
Kristine Ciesinski
Priti Coles*
Elizabeth Connell
Kathryn Harries
Sally Harrison
Mary Hegarty
Janis Kelly
Yvonne Kenny
Sophia Larson*
Mary Lloyd-Davies
Sarah Pring
Joan Rodgers
Nicola Sharkey
Penelope Walmsley-Clark
Helen Williams*
Anne Williams-King

Mezzo Sopranos

Susan Bickley
Sally Burgess
Sarah Connolly
Fiona Janes
Katarina Karneus*
Fiona Kimm
Kate McCarney
Ann Murray
Linda Ormiston*
Anne-Marie Owens
Jean Rigby
Ethna Robinson
Teresa Shaw*
Jane Turner
Penelope Walker
Louise Winter

Counter Tenors

Ryland Angel*
Michael Chance
Christopher Robson
Stephen Wallace*
Andrew Watts

Tenors

Neill Archer
Edmund Barham
Ian Bostridge*
Robert Brubaker
Edward Byles
William Cochran*
John Daszak
Ryland Davies
Francis Egerton
Alasdair Elliott
Peter Evans*
Andrew Forbes-Lane
John Fryatt
John Graham-Hall
George Gray*
David Maxwell Anderson
Anthony Mee
Guy de Mey*
Harry Nicoll
Paul Nilon
David Owen
Thomas Randle
David Rendall
Richard Roberts*
Anthony Rolfe Johnson
Philip Sheffield
Adrian Thompson
Christopher Ventris
Alan Woodrow
Charles Workman

Baritones

Peter Coleman-Wright
Robert Hayward
Phillip Joll
Jozic Koc*
Keith Latham
Michael Lewis
George Mosley
Paul Napier-Burrows
Paul Robinson*
Gordon Sandison
Andrew Shore
Peter Sidhom
Jonathan Summers

Basses

Donald Adams
Richard Angas
Jonathan Best
Roger Bryson
David Gwynne
Gwynne Howell
René Linnenbank*
Brian Matthews
Dean Robinson*
Andrew Slater

Guest Dancers

Imogen Claire
Simon Rice*

Guest Actor

Bille Brown*

Conductors

David Atherton
Ivor Bolton
Noel Davies
Mark Eider
Sian Edwards
Jane Glover
Barry Griffiths*
Richard Hickox
James Holmes
Eigar Howarth
Alex Ingram
Emmanuel Joel
Nicholas Kok
Andrew Litton
Michael Lloyd
Christopher Moulds*
Alexander Sander

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Conductor

Sir Charles Mackerras CBE

Designer

Stefanos Lazaridis

Associate Design Engineer

Paul Sadler C Eng M I Mech E

* House debut

^o Supported by OperaZingers Appeal Syndicates

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Barry Griffiths

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Gonzalo Acosta
Edmund Reid

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Sarah Whelan
Margaret Roseberry
Carol Irby
Jeremy Allen
Helen Allport
Michael Casey
Alexander Cowdell
George Hallam
Simon Jackson
Jacqui Miles
Eva Schay
Jayne Walker

2nd Violins

Gillian Eastwood
Joseph Tuban
Philip Bentley
Helen Pitstow
Elizabeth-Anne Neil
Susan Carvell
Thomas Cromwell
George Edwards
Sophie Kostecki
Michael Lovejoy
Julia Stewart
Adrienne Sturdy
Jayne Thom

Violas

Michael Cookson
Patrick Hooley
John Jezard
Philip Heyman
John Forrester
William Clark
Terence Hilton
Delyth John
Mary Wright

Cellos

John Chillingworth
David Newby
William Bruce
David Perks
Geraldine Chalmers
Deborah Johnston

Basses

Richard Lewis
Angela Schofield
Paul Kimber
Andrew Jones

Flutes

Elmer Cole/
Daniel Pailthrope
Alan Baker
Katharine Constable

Oboes

Andrew Cauthery
Imogen Smith
Judith Thomas

Clarinets

Hale Hambleton/
Anthony Lamb
Robert Ault

Bassoons

Brian Wightman/
Robert Jordan

Horns

John Tyler/
John Thurgood
Carsten Williams
Alison Orr-Hughes
Anthony Chidell
Barrie North

Trumpets

Colin Clague/
Julian Brewer
Simon Smith

Trombones

Leon Taylor/
Roger Brenner
Martin Kelly

Bass Trombone

Leslie Lake

Harp

Alison Martin

Timpani

William Lockhart
Dominic Hackett

Percussion

John Harrod
Michael Doran
Clive Malabar

Chorus

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Janice Andrew
Penelope Beavan
Susan Burgess-James
Fiona Canfield
Lyn Cook
Gloria Crane
Fiammetta Doria
Anne Egglestone
Amanda Evans
Natalie Herman
Marian Martin
Marcia Masters
Christine Thompson
Fiona Vaughan

Mezzo Sopranos

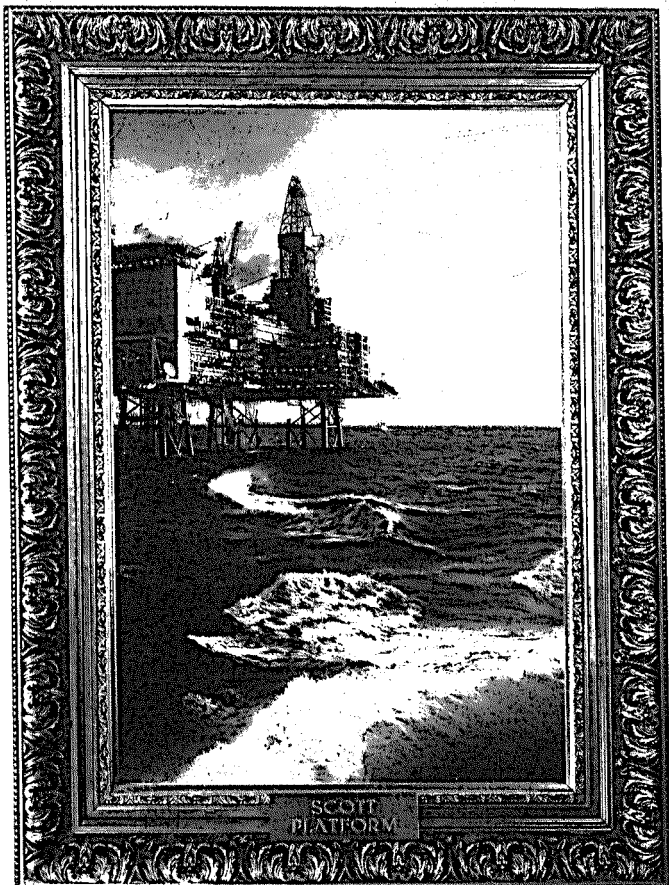
Moira Clark
Christine Dix
Judith Douglas
Ann Gall
Karen Harper
Fiona Heberton
Janet Mays
Sara McGuinness
Jane Powell
Catherine Savory
Eileen Shaw
Susanna Tudor-Thomas
Melodie Waddingham

Tenors

Glyn Adams
Philip Ball
Derek Booth
Richard Cartmale
Roberto Cecere
Brian Dean
Raymund Dring
David Dyer
Peter Kerr
Murray Kimmins
Ivor Morris
Stirling Penfold
Antony Rich
Joseph Riordan
Garry Sutcliffe
Findlay Wilson

Basses

Roger Begley
Keith Bonnington
Antony Brahms
Anthony Cunningham
Patrick Healy
David Henderson
Gerald Holding
Bruce Kershaw
Peter Kestner
Robert Luckham
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ENO Events

Pre-Performance Talks

ENO has launched a new programme of pre-performance talks this season. They are presented by celebrated directors and designers, critics and broadcasters, and ENO music staff.

Fri April 12	Orfeo	Wed May 15	Ariodante	Thurs June 13	La bohème
Sat April 27	Fidelio	Fri May 31	Salome	Wed June 26	The Prince of Homburg

Tickets: Free / Start: 6.30pm

London Coliseum Tours

ENO offers tours of the theatre, lasting approximately one hour, every Tuesday.

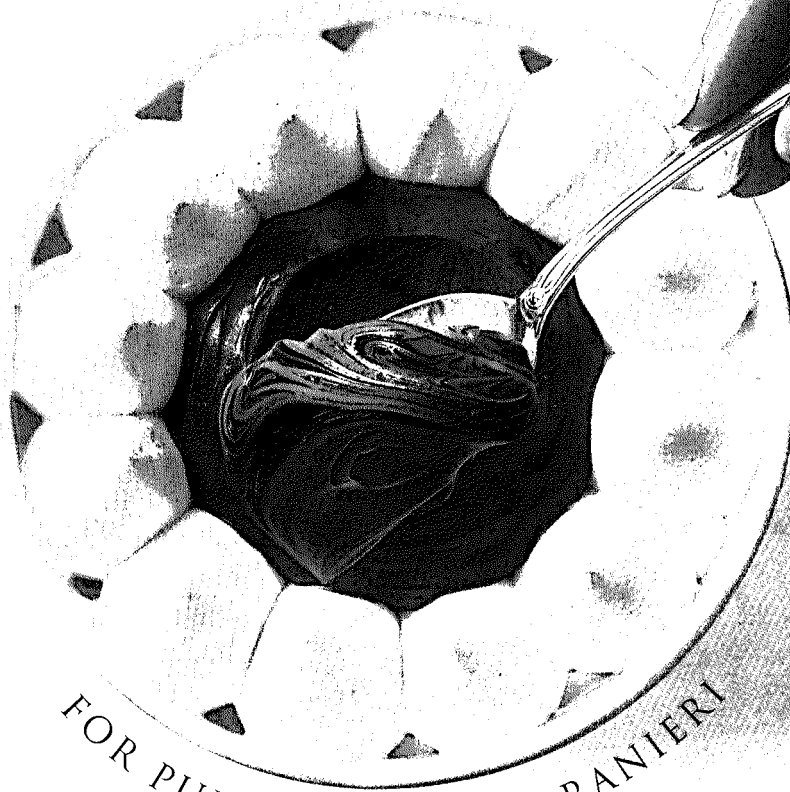
Tours are tailored to activity in the theatre and may not always include access backstage.

Tickets: £4 / Start: 5pm

Other Events

ENO also offers a range of events including lunchtime and evening talks, recitals and access to selected dress rehearsals.

Tickets for all events can be booked through the Box Office on 0171-632 8300.



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The Prince of Homburg

Opera in three acts
Music by Hans Werner Henze
Text by Ingeborg Bachmann
after the play by Heinrich von Kleist
by arrangement with Schott and Co. (Mainz) Ltd
English translation by Fred Bridgman



Heinrich von Kleist by Wichmann, 1816

Der Prinz von Homburg was first performed in Hamburg on May 22 1960, in a production which toured to London for the first

UK performances at Sadler's Wells in 1962.

The first performance of this production was at the Cuvilliers Theatre, Munich, on July 24 1992.

First performance by English National Opera:

London Coliseum, June 22 1996.



To portray a feeling, but with all its might,
that is art's greatest task.

Heinrich von Kleist

THE OFFICERS

The army lives and breathes for you alone,
for it is not some lifeless instrument,
or sword that never leaves its golden sheath.
Our sole salvation lies within our hearts!

Kleist/Bachmann

THE ELECTRESS & NATALIE

From heaven came a vision of our victory,
for now we know through his sublime example
our sole salvation lies within our hearts.

Kleist/Bachmann

Every first impulse is beautiful.
All becomes twisted and distorted as soon
as it reflects upon itself.

Heinrich von Kleist



Synopsis

The action takes place in Fehrbellin, Brandenburg, during the wars between Prussia and Sweden in the seventeenth century.

Act One

Scene one: night in the castle garden

The Prince is in a trance, half awake and half asleep, twining a wreath in his hand. Hohenzollern leads the Elector and his court to watch him. The Elector takes the wreath and winds his golden chain through it; then he gives it to Natalie, who is about to crown the Prince with it, when Homburg, still dreaming, clasps her hand. Hurriedly they withdraw, and the Prince wakes to find himself stroking a woman's glove. For him the glove represents an inexplicable connection between dream and reality.

Scene two: the next morning, in a hall of the castle

Field Marshall Dörfling briefs his officers for the battle, and orders the Prince to hold back the cavalry until he is specifically instructed to sound the trumpets for the attack. Still in a daze, the Prince only half-understands the instructions. Noticing that Natalie is looking for her glove, he deliberately drops the one he holds, and she claims it as hers.

Scene three: the battlefield

Homburg is dreaming of the Princess as the battle begins. When the Swedes fall back, and without waiting for orders, he commands the cavalry to charge.

Scene four: dawn

The battle is over, and it is rumoured that the Elector has been killed. The Prince joins the Electress and Natalie in their mourning; he and Natalie declare their love for one another. The rumour was false, however, and the Elector appears in person with his officers. He declares that his strategy was endangered by the cavalry, who charged too early; he will have the officer responsible court-martialled and executed. When the Prince brings the trophies of victory, he is arrested.



Act Two

Scene one: a prison

The Prince realises the seriousness of his position when Hohenzollern tells him that, after the court-martial, the Elector has asked to sign the death warrant.

Scene two: the prison yard

On his way to beg the Electress to intercede for him, Homburg sees his grave being dug.

Scene three: the apartments of the Electress

Although the Electress herself feels unable to beg for mercy on his behalf in the circumstances, Natalie offers to do so.

Scene four: the Elector's room

Natalie pleads for Homburg. The Elector is astonished that the Prince has betrayed his military oath and thinks only of saving his own life. He gives her a letter in which he offers Homburg the opportunity to go free if he can find it within himself to declare the sentence against him to be unjust.

Scene five: a prison

Natalie brings Homburg the letter which he must sign. He hesitates and then refuses. Natalie embraces him, and swears that she will order her regiment to Fehrbellin to rescue him by force.

Act Three

Scene one: the Elector's room

Dörfling announces that the Princess's regiment has entered the town. The Elector receives a letter from the Prince submitting to the justice of his punishment, and refuses the officers' appeal for pardon. He orders that the Prince be brought to teach them about freedom and dignity. The Prince states his decision, and the Elector is steadfast in the death sentence. Only when Homburg has returned to prison does the Elector, overjoyed that he has won his point of principle, tear up the warrant for his execution.

Scene two: the garden

Hohenzollern leads the Prince, blindfolded, to what he imagines will be his death. When the blindfold is untied, however, Homburg sees the Elector and his court before him, just as in his dream before the battle.

'On Kleist's play *The Prince of Homburg*'

Bertolt Brecht

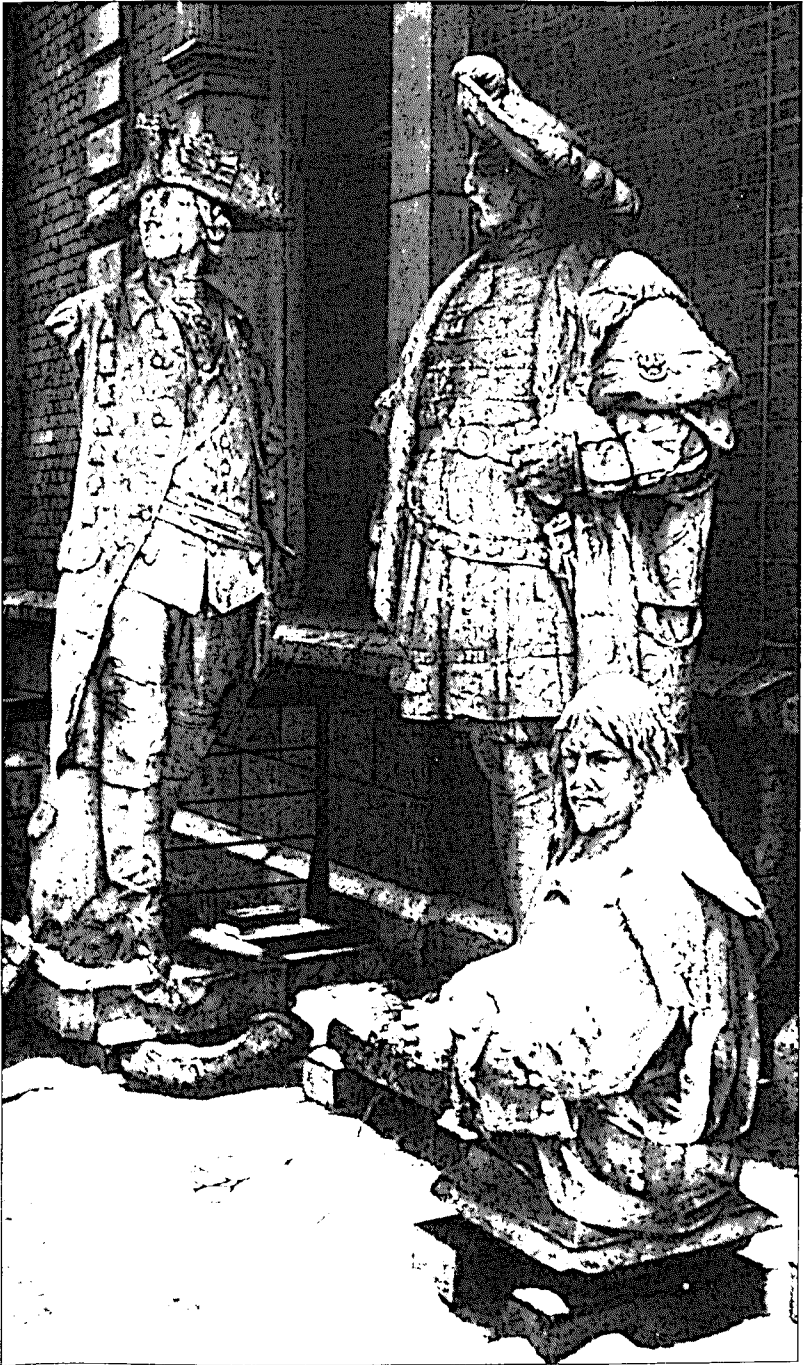
○ garden, man-made in Brandenburg's sand!
○ necromancy in Prussian-blue night!
○ hero, forced to kneel through mortal fear!
Epitome of warrior pride and vassal's reason!

Backbone, broken by the laurel!
You gained victory, but received no order.
Ah, instead of Nike's embrace, the Elector's
Smirking lackeys place your head on the block.

And so we see him, the mutineer,
Cleansed and purified by fear of death,
Cold with death's sweat beneath victory laurels.

His sword is still beside him - shattered.
Though not dead, he lies on his back,
With all the foes of Brandenburg trodden in the dust.

translated by Richard Stokes



Remnants of a memorial to Frederick the Great, the Elector Joachim I and the Prince of Homburg (right)

Kleist's Hidden Agenda

Fred Bridgham

A general is found asleep - worse, sleepwalking - instead of with his men on the eve of battle. Still distracted during briefing, in the battle itself he impetuously and prematurely orders the cavalry charge and, though acclaimed as hero of the ensuing victory, is duly court-martialled. Terrified at the sight of his open grave, he begs his sovereign's wife and the woman he loves to intercede on his behalf.

Such a figure from Prussia's glorious past, however freely adapted, had no place on the stage of Berlin's Court Theatre in 1810, and even in Vienna a decade later, when *Prinz Friedrich von Homburg* was first staged, persistent laughter in the sleep-walking scene and hissing as the Prince conveyed his fear of death led to the play's removal before it could further damage army morale. But success followed, first in Dresden (to suitable music accompaniment - an overture and interlude by Heinrich Marschner), and reached a climax of patriotic celebration (when the battle scenes were often performed alone) after Prussia defeated France to establish the 'Lesser German' Reich 'by blood and iron'. What the Great Elector had begun in 1685, William I, and Bismarck, had brought to a successful conclusion in 1871. The unequivocal focus of the play was, accordingly, the Elector, flanked by his faithful old warhorse Kottwitz, the embodiment of Prussian military virtue. A central scene highlights the respect paid to the dead Froben, an officer whose example Homburg, the nominal hero, would have done well to follow.

Kleist's own star rose even higher when the German Question was reopened - in 1914 ('our national poet'), and even more emphatically in 1933 ('the prophet of our new world'). A gala performance of the play, with Hitler in attendance, after *anschluss* with Austria created 'Greater Germany' in 1938, was clearly meant to illustrate the benefits of the *führerprinzip* that one must lead and the others obey.

Like *Hamlet* without the Prince, this reading of the play had clearly moved some way from its author's intentions. What these may have been were sensationally revealed when Gérard Philipe played the Prince in Jean Vilar's Théâtre National Populaire production, first for the Avignon Festival in 1951, then in Paris, and eventually in an



Prussian sand, Berlin.

appreciative Hamburg. Far from mere humiliation, chastisement and reintegration in an absolutist system, the audience witnessed Homburg's spiritual journey, his alienation from a code devised by 'them', his blind fear of death and loss of self-esteem in a fragile world. Existentialism had found a kindred spirit in the Romantic dreamer who vanquishes 'inauthenticity' when he accepts responsibility for his actions and freely wills death in order to defeat 'the enemy within'.

It was this interpretation which cleansed the play of its immediate post-war stigma and gave it both an individual anti-militarist focus and universal appeal. It inspired Ingeborg Bachmann, who later prepared a libretto when Lucchino Visconti suggested Kleist's play as a suitable subject to Hans Werner Henze. In turn the opera (1960), whose anti-hero remains cut off from reality in his own dream-world until rudely plunged back into the alien external world of Brandenburg, provided a stimulus for the most celebrated recent staging of the play - at Peter Stein's Schaubühne in Berlin in 1972. Entitled *Kleist's Traum vom Prinzen von Homburg*, this was an aesthetically ravishing evocation of dream logic, divested of its historical context, with Bruno Ganz as a plausibly naive and sensitive Prince - 'a Prussian Midsummer Night's Dream under a starry Kantian sky'.

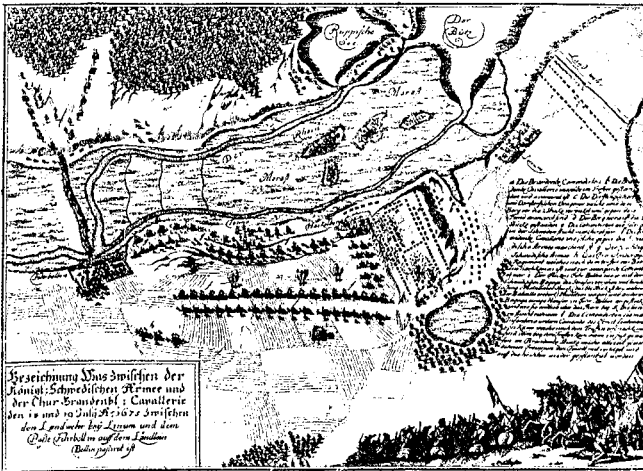
Such interpretative pendulum swings naturally have their historical explanations, but the shifting map of Europe seldom changed more quickly than during the decade of Kleist's own creative life, and each

new military and political configuration necessitated a rethink. The orphaned military cadet (with eighteen generals among his ancestors, and an honourable record in the Army opposition to Hitler still to come) had turned his back on soldiering in order to pursue the laurel crown of knowledge, only choosing to write plays and stories (some eight of each) when disillusioned that neither science nor philosophy could supply the ultimate answers.

But the issue in hand was unavoidably a military one: until Prussia emerged from the humiliating neutrality to which it had agreed at the Treaty of Basle in 1795 and challenged Napoleon's domination of Europe, Kleist had been an admirer of the man of destiny. After Prussia's defeat at Jena in 1806, all Kleist's literary efforts were directed against Napoleon, generally (though understandably for one who had spent a year in a French prison, accused of spying) in coded form, though a code well understood by true patriots. Until the tyrant had been conquered, there was no room for 'Classical' restraint. Schiller's *Wilhelm Tell* may insist that Gessler must die, *not* for political reasons, but because it is inhumane to shoot an apple from a child's head. Hermann, the hero of Kleist's *agitprop* play *Die Hermannschlacht*, celebrating the victory of Arminius over the Romans in 9 AD subordinates everything, including his 'humanity', to removing the troops of a foreign empire from the fragmented German lands.

This was 'Kleist's dream' in 1808. In order to defeat Napoleon's new model army, all tactics were permissible, the most effective evidently the guerilla tactics currently being used against him in Spain (as Clausewitz recognized in his *Theory of the Small War*). These were tactics also favoured by those entrusted with the reform of the Prussian Army - men Kleist knew and admired such as Freiherr vom Stein, Gneisenau, Scharnhorst - though not by Friedrich Wilhelm III. The monarch was reluctant to depart from traditional military tactics, let alone contemplate a national uprising to repel the invaders. In the event, Prussia contributed to Napoleon's defeat in conventional warfare at the Battle of the Nations in 1813 - two years after Kleist's suicide.

Or was the King merely procrastinating and dissembling until the time was ripe? A performance in Vienna failed to materialize when the Austrians, on whom Kleist now also pinned his hopes, procrastinated too long and lost to Napoleon at Wagram. If the play had been



The Battle of Fehrbellin, 1675

staged, Hermann/Arminius's tactics against the Romans could have been interpreted as flattering the King's astuteness - Hermann shows no mercy to those who still try to keep their options open (in Kleist's day, the King of Saxony) but all other failings and feuds (for instance, Austria v. Prussia) are forgiven in the common cause. Which brings us to *Prinz Friedrich von Homburg* and the Prince's transgression.

For all that Homburg's dream of immortality at the end of the play is now accompanied by delicate flowers (planted by a woman's hand) rather than the laurel crown (signifying martial victory) of the opening scene, the play concludes, famously, with a blood-curdling call to annihilate all enemies of Brandenburg. Ruthless annihilation was not part of the Great Elector's plan. It is Kleist's Homburg who asks for the Swedish negotiators to be answered with chainshot. Similarly, the main function of the cavalry is no longer to soften up the opposition at the beginning of the battle - as at the historical battle of Fehrbellin in 1675 - but to hunt it down at the end and destroy it - the intention at the Prussian battle against the French at Auerstedt in 1806.

In fact, at Auerstedt this did not happen. Graf Kalkreuth, general of the reserve force of 20,000 men, refused to intercede without instructions, and the battle was lost. At the twin battle of Jena, the vanguard was under Prince Louis Ferdinand, much to the distress of a field marshal aware of the Prince's reputation for hot-headed impetuosity. Though expressly ordered not to attack, the Prince initiated an engagement, in which he was killed, and that battle, too, subsequently lost.

Little wonder, then, that Kleist's play got a frosty reception at a Court soon to be in mourning for the universally loved Queen Luise - colonel of the Dragoons but hardly an appropriate model for Homburg's beloved in the play. But it was the inflexible Kalkreuth rather than the impetuous Prince Louis who was hated by the Army Reformers. Kleist seems to argue for absolute obedience and self-sacrifice if necessary, but equally, absolute spontaneity at whatever subsequent risk (court-marshal) if the initiative misfires.

This is endorsed by the great popular acclaim - also among Kleist's Army of Reformer friends - for one Major Schill, whose Freikorps waged an officially illegal, independent campaign against the French (like the hero of Kleist's story, *Michael Kohlhaas*, who sets Prussia alight in his search for justice). Instinctive behaviour is best. Whatever the cost, the journey Kleist's protagonists make - a 'journey round the world', he calls it in the famous essay on the marionettes, 'to see if the Garden of Eden is open somewhere at the back' - leads from innocence to experience. 'Reflection is much better after the deed than before it', is the paradox his works proclaim.

The impulsive Count who takes sexual advantage of the unconscious Marquise von O after saving her from his own troops will end up as her husband, but not before they both make their voyage of self-discovery. All's fair in love and war. Achilles feigns defeat to win Penthesilea, but the perverted code of the Amazon state which stipulates she must vanquish those she would love, drives her to kill and devour him. The 'third way' - neither Greek nor Trojan - eludes her, as it does her sisters, Schiller's Maid of Orleans and Wagner's Brünnhilde. Natalie is prepared, if need be, to liberate Homburg by force, her reason of the heart, like his, more pressing than any reason of state. Kleist had a conciliatory end in view:

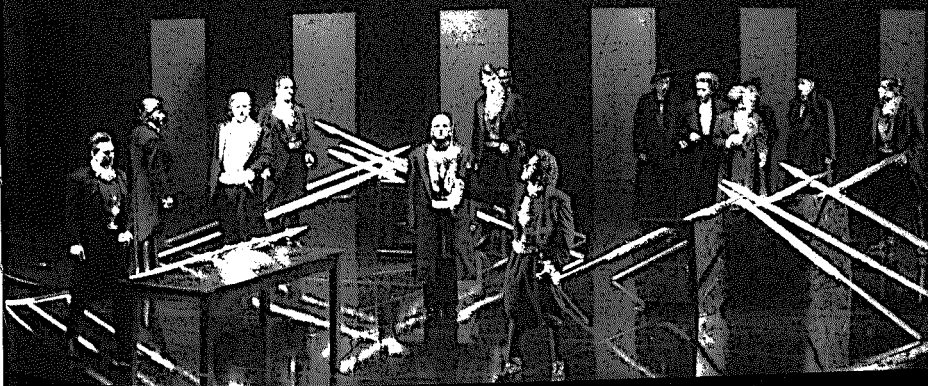
How myopic the statesmanship that, based on one example,
where pure emotion proves disastrous, forgets ten others in our
history where only true emotion brings salvation!

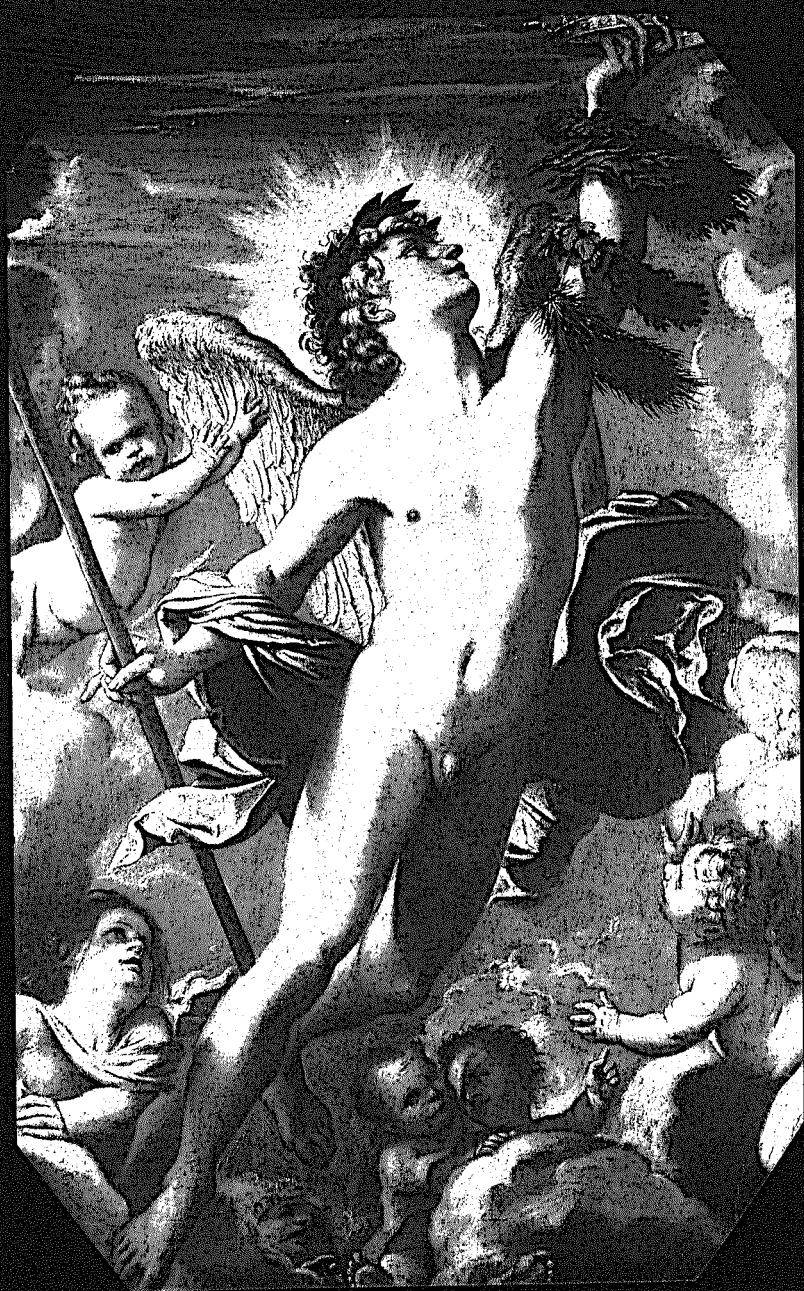
The core of this sentiment - 'only true emotion brings salvation' Ingeborg Bachmann has wisely given to Natalie and the Electress as the (all but) last word of the opera. It is the argument of the old soldier, Kottwitz, in the play.

The Elector

The Prince of Homburg!

Let him be brought from prison, bring him here!
He will instruct you in freedom and dignity.





Music

You alone sing but a single tone,
I alone sing but a single tone;
Should we wish to hear a chord,
Both will have to sing together.
- What does this signify?

Heinrich von Kleist

to Wilhelmine von Zenge, November 18 1800

Immortality

THE PRINCE OF HOMBURG

Now, O immortality, you are mine!
Your radiance shines through the blindfold on my eyes,
as brilliant as if it were a thousand suns.
Through silent empty spaces my soul ascends;
just as a ship, when breezes fill its sails,
soon leaves the busy harbour far behind,
so life recedes, slowly fading away.
Still I can recognise shapes and forms and colours,
now all below me is shrouded in mist.

Historical note

The battle of Fehrbellin in 1675 was seen, in retrospect, to be the first victory to mark the emergence of Prussia as a European power. The Swedes were repulsed from the lands of Brandenburg. The estates held by the Hohenzollerns, the ruling family of Prussia, were spread over a large part of northern Europe, and were unconnected. The new state was defined essentially by their code of loyalty and duty, rather than geography or Protestantism. Prussia's identity came to be expressed through civil institutions which encouraged meritocracy and religious tolerance as much as through an army famous for its military discipline.



Characters in order of appearance

Friedrich, Prince of Homburg	Peter Coleman-Wright
Count Hohenzollern	Christopher Ventris
The Elector of Brandenburg	William Cochran
The Electress	Susan Bickley
Princess Natalie of Orange	Susan Bullock
Field Marshall Dörfling	Arwel Huw Morgan
Colonel Kottwitz	David Gwynne
Ladies-in-Waiting	Christine Thompson Jane Powell Christine Dix
Sergeant	Roger Begley
Officers	Mark Le Brocq Peter Snipp Anthony Cunningham Antony Rich
Orderlies	Philip Ball Antony Brahms
Count Reuss	Tom Marty
Manservant	Bob Burgin

July 1 is the date of the composer's 70th birthday and the performance is being broadcast by BBC Radio 3.

Conductor
Elgar Howarth

Assistant conductor
Lionel Friend

Leader
Barry Griffiths

Music staff
Murray Hipkin
Martin Merry
Tom Wade

Piano
Murray Hipkin

Director
Nikolaus Lehnhoff

Designer
Gottfried Pilz

Original lighting design
Nikolaus Lehnhoff
Gottfried Pilz

Lighting design revived by
Jürgen Hoffmann

Staff directors
Henry Little
David Ritch

Assistants to the designer
Ulrike Schnappat
Heike Scheele

Stage manager **Jane Randall** Deputy stage manager **Ian Rutherford**
Assistant stage managers **Amanda McCaffrey** **Nicole Richardson**

Costumes by ENO Production Wardrobe, additional costumes by Sue Smith, and Paul and Christine Manning; wigs by ENO Wig Department; properties and furniture by ENO Property Workshop; set repainted by Jane Barwell and Ruth Van Loen.

There will be one interval of 20 minutes after Act One.

Approximate timings: Act One 46 minutes; Act Two 38 minutes; Act Three 28 minutes
The performance will last approximately 2 hours 15 minutes.

First performance this season: June 22 1996.

The performance on July 1 will be sign-interpreted by Wendy Ebsworth and audio-introduced by Gregory York.

An ENO presentation of a co-production by the Bayerische Staatsoper and the Opernhaus, Zürich.

Language, Music and Artistic Invention

Hans Werner Henze

I have lived for forty years now in Italy, which is not the country of my birth, and where the language is fundamentally different from my mother-tongue. I have spent these forty years learning that language, assimilating it like a new identity, and gradually German has grown unfamiliar to me as a colloquial language in everyday use. Instead, it has become a cultural heritage, something special and even something strange, its sounds and its grammar lie in my senses and on my tongue like remote, primeval sounds and experiences. The same is true of German symphonic music, and German theatre music - they are things I remember with longing and dread. This is why there are gestures and signs in the vocabulary of my music, and regular structures in the grammar of my music, which already existed in very early times in German music and the well-tempered system, and which now continue to work in new combinations like fragments from a myth, like remnants of childhood experiences and memories, or elements from fairy stories and old sagas. Incessantly, language and music refer to each other, reach out towards each other. The sound-world of past centuries is as alive for me as German colloquial language - which is older than German music, after all, and still uses concepts and words that have been customary means of communication in our culture since time immemorial. The discovery of such combinations has allowed me to cultivate a flexible kind of spiritual exchange of ideas with the old entities in language and music: I had no choice but to form ever new ideas from my commerce with the past - ever new and ever different from one work to the next.

This happens in order that a new idea, a *conchetto* (in the sense in which this word was used by the Mannerist artists of the Renaissance), can emerge in the end, taking a new shape and communicating as a new shape, an idea that denotes its poetic meaning in notes and words, and brings it together in an integrated image, in a different concept of life, of the world, of this existence and of existence elsewhere, a concept that has new ways of being different and artificial and speculative. The foundations of my music considered as a craft, its technical features, derive,

obviously, from the Leipzig School: the school, that is, of J. S. Bach and his successors as Thomaskantors and composition teachers, up to Max Reger, Hermann Grabner and Wolfgang Fortner. Among later developments the Viennese Classical School and the Second Viennese School of the first half of the twentieth century have also had a major influence on me: To this day, the twin foundations of my musical thinking are Schoenbergian serial technique and the Beethovenian idea of the sonata. But from the first I always wanted also to set up alternative worlds which question all that and rattle those certainties. Dialectics! Immediately after the end of the war, when I first encountered his work, I discovered a strong susceptibility to the neo-classical Stravinsky, whose aesthetics and sound-world were the diametrical opposites of those of the expressionistic Schoenberg. Enslaved by one, enthralled by the other, I have tried ever since, for decades, to sustain a double life, a contradiction, a dualism within myself, and to draw the aesthetic consequences. Schoenberg and Stravinsky both have their place in my world, but there is also room there for other influences, mentors, idols, figures, and objects (including some I hate), all of which enrich it.

The music and musical thought of Gustav Mahler touched me at an early stage in my life in a particularly profound way, pointing out a direction which struck me - not least - as one of many possible responses to the restrictive and, in my view, one-dimensional approach to music which many adopted in the period following the Second World War, in the post-fascist world. It was simply impossible for me to conceive of music as something that ought to be organized from top to bottom in accordance with total serialism in all its parameters, as something that would not, could not and should not express or represent anything at all. My encounter with Mahler's art came then, at just the right moment to give me a different perspective, and enable me to find a wholly personal approach to the music of the present and of the past, the trivial and the ritual music of all periods, on the basis of personal experiences and decisions. I was then able to pursue this personal path outside the 'acceptable' aesthetic course of the mainstream of self-styled modern music.

The opera *The Prince of Homburg*, which I finished in 1960, may serve as an example of my confrontation with strict serialism, with

the systems or theories of today, and their conflict with the beautiful old harmonies of yesterday, or with what remains of them that we still find significant. This latter represents the Prince's dream-world in the opera. One dreams *only* the past, after all. But these sweet sounds also speak of the loving feelings which are important to the Princess Natalie as the martial laws of Brandenburg, sounds which we only hear fully when the Prince himself is in his sleepwalking state. With these sounds I separated the world of the Prince's sleepwalking from the world of the conscious mind, the world of actions and consequences, of reasons of state and of self-control. For *that* world I composed serially organized military music, with a predominance of fanfare-like fourths and fifths in the twelve-note row, thus keeping the whole piece in order. I think it is the tension between the two kinds of music which gives the opera its verve, its specific character.

My treatment of Heinrich von Kleist's euphoric and ecstatic language was watched over by the Austrian poet Ingeborg Bachmann, who carefully, tactfully and efficiently cut down the original play into a composable libretto. I took pains to extend my serial techniques to rhythm and dynamics, in the vocal parts as well. This led to some contortion, but it was necessary if I was not to break the rules I had made myself! At this distance in time I must say it seems really strange that I obeyed the rules so faithfully - but so far as I can remember an inner need was involved. It was a matter of artistic curiosity. I wanted to know what the chances still were of doing anything creative with these rules and prohibitions. Was there still any room at all for manoeuvre inside these *carceri d'invenzione*? Was I going to acknowledge this strict style all my days, or was it just a transitional phase? I didn't make it easy for myself, and above all I never quite succeeded in silencing my doubts about the validity of these self-imposed rules. I wrote the opera, incidentally, in the seductive Naples of the late 1950s and I had to nail my windows shut in order not to hear the siren songs of tonality reaching up to me on the fifth floor from a thousand guitars and mandolins. Dialectics again.

This text is an extract, translated by Mary Whittall, from the Prince of Hesse Memorial Lecture, given by the composer in the Jubilee Hall, Aldeburgh, on June 11 1996.





Every day

Ingeborg Bachmann

War is no longer declared,
but continued. The outrageous
has become commonplace. The hero
keeps far away from the fighting. The weakling
has moved to the battle zone.
The uniform of the day is patience,
its decoration the paltry star
of hope worn over the heart.

It is awarded
when nothing happens any more,
when the drum-beat falls silent,
when the enemy has become invisible
and the shadow of eternal weaponry
covers the sky.

It is awarded
for desertion of the flag,
for courage in face of the friend,
for betrayal of unworthy secrets
and the disregard
of every command.

translated by Richard Stokes

The Music Theatre of Dreams

Nikolaus Lehnhoff / Wolfgang Willaschek

According to the title page of Hans Werner Henze's score, Ingeborg Bachmann 'adapted' Heinrich von Kleist's *Prince Friedrich of Homburg* 'for music'. It is, then, an opera which acknowledges its source in a famous play (and consequently interpretations of it) and seeks to illuminate it from the perspective of the twentieth century. Henze articulates the debate between feeling and the intransigence of the law through the very style and structure of his score, but he introduces an important shift of emphasis. While Kleist's play is dominated by a discussion about the right to refuse to obey orders, Henze and Bachmann are more concerned with the Prince's experience, and the decision-making process forced upon him.

What freedom remains when a free-thinking individual is opposed to reasons of state? This question was as vital to Kleist in the Prussia of 1810 as it was to Bachmann and Henze in post-war Germany. There was a danger in both periods that old hierarchies of German order would re-emerge. Kleist used the historical event of the battle of Fehrbellin in 1675 merely as a pretext to explore a character who is inescapably caught in a life-threatening situation. Henze described Homburg as a 'pathological hero' because of his attitude to a dilemma of such extremes that it becomes a fear of death.

When the opera was being composed Bachmann and Henze were both living in Italy, contemplating - to quote the play - 'the sand of Brandenburg' from beneath 'southern stars'. Each was concerned to explore the expressive potential of their respective media, language and music. Bachmann struggled to coin what she described in her essay *Music and Poetry* as 'the language of hard currency', while Henze desired to explain the 'linguistic character of music'. He spoke, in a lecture of 1959, about trying to establish the 'structures and rules' to be derived from the 'figures and inventions set out at the beginning of a work'; any piece of music uniquely depends on these 'necessary rules'. Pleading for the autonomy of their respective forms, poet and composer regarded their collaborative venture, *The Prince of Homburg*, as a radical rejection of what has become known in Germany as 'Literatur-Oper', opera based on a pre-existing literary text.

The opera does not begin with a discussion of strategy for the forthcoming battle, as in Kleist, but with a resonant phrase that acts as a point of departure for Henze's musical dream-play: 'And now the hour has struck.' The curtain rises on members of the Brandenburg court staring in amazement at the sleep-walking figure of the Prince of Homburg, while the opening chords in the orchestra create a tonal space that mirrors the Prince's mental state: for Friedrich, visionary experience is something real. Light and darkness, stasis and movement, recitative and arioso are the coordinates that determine the action. A single bar of music, when Hohenzollern calls out the name 'Friedrich', is enough to destroy this world and rouse the sleep-walking Prince. The music that accompanies the subsequent reminiscences of Hohenzollern and the Prince is dominated by his memory of a dream that is for him more substantial than the real world which now intrudes.

It is all the more disturbing for him, therefore, when the Elector brusquely reprimands the Prince for his presumption in grasping at Natalie's hand as she moves to crown him with the laurel wreath of victory. The chord that introduces the Elector's reproach is repeated when the door is closed in the Prince's face by the courtiers. Kleist borrowed this stage direction from another of his plays, *Penthesilea*, and it suggests that it is not just any door that is bolted in his face, but the door that should grant the dreamer access to Paradise.

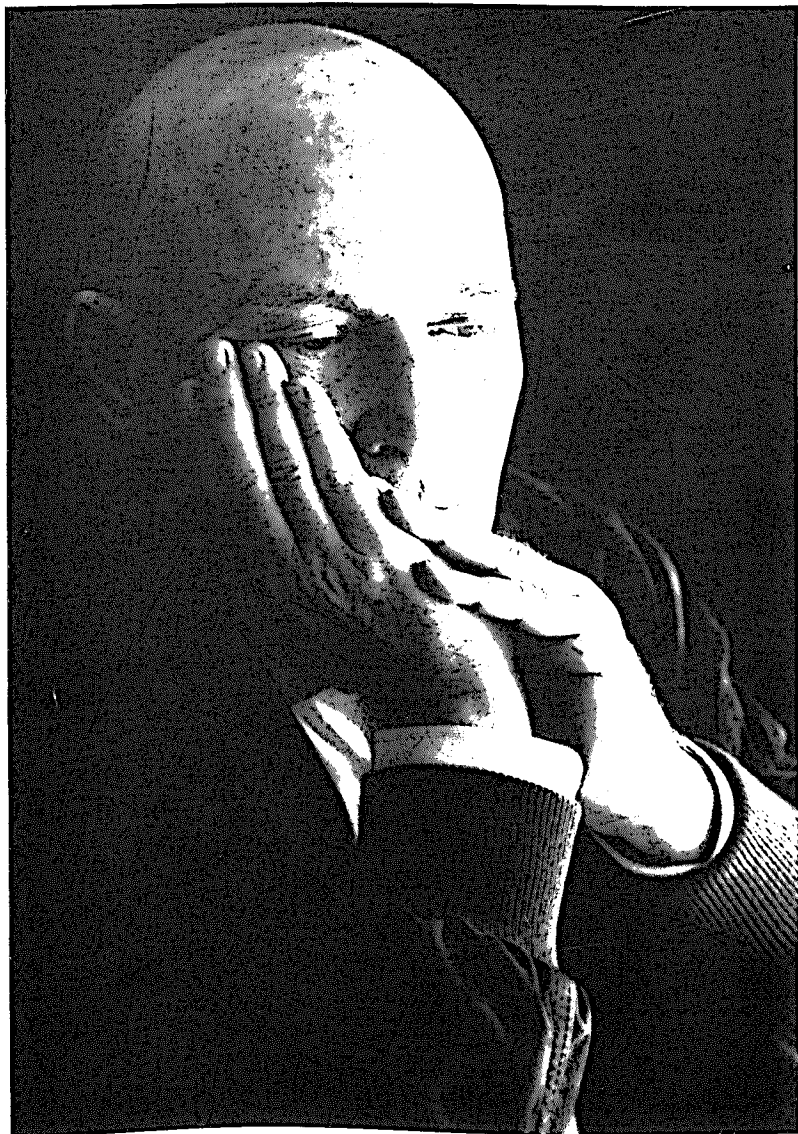
In the final sequences of the first and second scenes a sense of euphoria builds up in the Prince as he seeks to lend certainty to his visions. Bachmann rearranged the complex events accompanying the second scene to produce two contrasting tableaux: the Elector, the Electress and Natalie are seen as an idyllic family group bidding each other farewell, while Dörfling briefs his officers. The Prince may seem to wander irresolutely between the two different levels, yet he nevertheless acquires a very real presence through Henze's music. This scene of simultaneous action, described by the composer as a 'rondo with three themes', is dominated by the Prince's music; his actions cause the events that unfold on these two different levels to become mere episodes: here again the composer and librettist located the title role at the very centre of the opera.

Henze himself drew attention to his tendency to concentrate on forms derived from nineteenth-century Italian number opera. The

technique is especially clear from the final scene of the opening act. The space in which the action unfolds loses the dreamlike quality that has so far dominated the opera. Henze employs a set of musical inventions to describe the battle, and this allows him to undermine its military and strategic character. He concentrates on the consequences of the Prince's refusal to obey orders. Friedrich plunges into battle, and a description of the tumult that ensues culminates in an insight into death, destruction and chaos. Henze accompanies this with a stage direction drawn not from Kleist's play but from an awareness of the post-war period: 'It grows dark. Lights in the distance and fleeting images of battle.' In the play, Natalie and the Prince meet amidst the confusion of war. In the opera, the love duet is a pivotal scene framed by conflicting reports that the Elector is dead or that he has survived. For this duet, Bachmann borrowed text from Kleist's drama of identity, *Amphitryon*, and from his drama on the theme of jealousy, *Die Familie Schroffenstein*. They express ideas that are implicit in the play and, at the same time, provide the initial spark for the music. In the opera, they mark the moment at which Natalie and Friedrich become aware of each other as lovers and their mutual admission of love indicates the Prince's determination to realise his dreams in the real world of war and destruction.

The first act finale is dominated by rhythmic patterns in the spirit of a Verdi opera. Its central theme is the sense of panic which overwhelms the Prince when he returns from battle, overjoyed and weighed down with the spoils of war, only to be arrested. The harsh light of day violates the space that had been reserved for his visions, as reality begins to impinge upon him. In order to express this inner transformation in the Prince's relationship to the other characters, Henze included a subdued ensemble in the centre of the tableau which focusses on the Elector. At the end of the act, as at the beginning, the Prince stands isolated; he has now reached the starting point for the process of self-examination and self-understanding which will be the subject of the rest of the drama.

While the first act is mainly constructed around ensemble scenes and tableaux, the second is built up from monologues and dialogues. It concentrates on inner events - the moral dilemma which the Prince is forced to confront and the transformation in his consciousness which results. The space in which his dreams unfold is



Hans Werner Henze

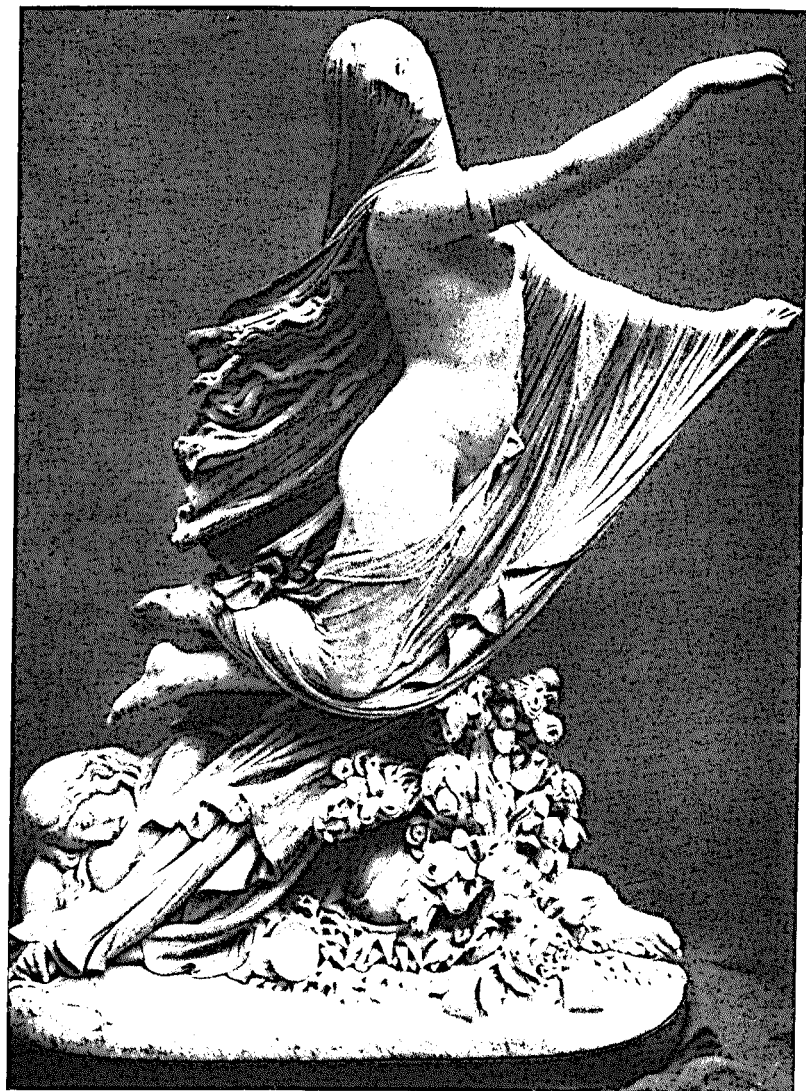
the prison cell, where the act begins and ends. The first act's formal structure, from dream to arrest, is reflected in a similar, regular development, from rejection to acceptance of death. Here Henze and Bachmann made one major change. Kleist's dramas explore the inadequacy of language for communication. In the opera the arguments are short-circuited by Bachmann's cuts. Kleist's process of clarification is replaced by the characters' increasing emotional agitation. Henze intensified this with interludes, conceived along symphonic and programmatic lines, during which the action really happens and the steps to save the Prince - which he consistently and ultimately rejects - are taken. As a result he can expound the plot and simultaneously analyse what a man is capable of, when, in his fear of death, he is driven to the very limits of his existence.

Kleist's last two acts had to be unravelled to provide a framework for the opera. Against the background of a rebellion, fomented from without, Kleist debates questions of moral conscience and deference to the law in a series of lengthy conversations between Kottwitz, Hohenzollern and the Elector. Bachmann cut almost all these scenes, rhetorical sallies that defy musical treatment; she concentrates on the confrontation between the Elector and the Prince. She emphasises the fact that the Elector is better informed than his officers, since he knows the contents of the Prince's letter where he accepts the sentence that has been passed on him. According to the score, the Elector 'secretly kisses the letter' in the presence of Dörfling - a stage direction which has no counterpart in Kleist. The acuteness of the conflict is sharpened by the musical contrast between soloist (the Elector) and ensemble (the officers and courtiers). In the play, the Elector justifies his actions by telling his officers that they will discover from the Prince what 'military discipline' and 'order' are. In the opera, by contrast, the Elector sings of 'freedom' and 'dignity': military principles have been consciously replaced by ethical and moral ones.

By focussing on the Prince's emotional development and the musical realisation of the 'space' in which he moves and into which all the other characters are drawn, the opera builds to a climax of great tension. It culminates in a scene which leads us back to the dreamplay with which the work began. The Prince's sense of euphoria in the face of his impending death, which he sees as opening the gateway to immortality, is juxtaposed with his farewell

to Hohenzollern. This is cast in the form of an arioso in which he looks back on his life and expresses his conviction that he has taken the right decision. Henze treats the Prince's hymn to the garden flowers as a conversation with Hohenzollern, echoed by a duet for flute and viola.

The Prince's isolation at the end recalls the dream with which both play and opera began. At the same time it suggests the painful awareness of a reality from which the Prince thought he had already escaped. Interestingly, the music that the composer quotes in this final ensemble is not that of the opening pantomime, but from the introductory music. In this way, the frame of the opera is stressed more than the action. Although neither Bachmann nor Henze denies the utopian character of the final sequence and although the court shares the Prince's sense of hope, a sceptical undertow remains clearly audible in Henze's musical setting. The closing lines of the libretto depart from Kleist and emphasise the fact that Homburg's 'firm belief' in his nocturnal vision will have more far-reaching consequences than the warlike cry, 'To the sword all enemies of Brandenburg!'. The desire for a just and tolerant society finds greater expression in the final ensemble of Henze's opera, for all that it is offset by an awareness of the fragility of such a Utopia. It is no accident that this ambiguous ideal, which composer and librettist have distilled from Kleist's vision in order to apply it to their own age, recalls another opera that was an inspiration to the young Henze and in which the sense of 'southern stars' is equally tangible: Mozart's comedy of humanity, *The Marriage of Figaro*.



Tortured sleep and the dream of good fortune: Raffaello Monti

Biographies

Hans Werner Henze composer was born in Germany in 1926 but has lived in Italy since 1953. His compositional output includes ballet, symphonies and concertos; opera includes *Boulevard Solitude* (1952), *König Hirsch* (1952-5), *Elegy for Young Lovers* (1959-61), *Der Junge Lord* (1964), *The Bassarids* (1965), *The English Cat* (1980-3), *Das Verratene Meer* (1986-90). Plans include the premières of *Drei Orchesterstücke* (1996 BBC Proms), *Venus and Adonis* (Bavarian State Opera, January 1997) and his Ninth Symphony (Berlin Philharmonic).

Ingeborg Bachmann librettist (1926-1973) was born in Klagenfurt and studied in Vienna where she wrote a doctoral thesis on the philosophies of Wittgenstein and Heidegger. *Die gestürzte Zeit* (1953) and *Anrufung des grossen Büren* (1956) established her reputation as a poet. Her first collaboration with Henze was on the ballet-pantomime *Der Idiot* (after Dostoyevsky) in 1952; his orchestral song-cycle *Nachtstücke und Arien* (1957) and the *Choral Fantasy* (1964) are settings of her poetry. In addition to *The Prince of Homburg*, she also provided the libretto for his later opera *Der Junge Lord* (1964).

Fred Bridgman translator was educated at the Universities of Belfast, Berlin and Cambridge, where he took his PhD. He has held teaching posts at the Universities of Münster and Leeds, and is the author of studies of Rilke, Kafka and Nietzsche and of other essays on German literature. Other publications include *Germany from Unification to Reunification* (1993) and *The Friendly German-English Dictionary, a Guide to German Language, Culture and Society through Faux Amis, Literary Illustrations and Other Diversions* which has just been published by Libris. He is currently completing a book on Kleist and Wagner.

Peter Coleman-Wright baritone made his operatic debut as Guglielmo for GTO. He has subsequently sung for Munich, La Monnaie, La Fenice, ENO, ROH, Sydney and Geneva. Roles include Don Giovanni, the Count, Papageno, Eugene Onegin, Billy Budd, Marcello, Tarquinus *Rape of Lucretia*, Wolfram *Tannhäuser*, Valentin *Faust*, Demetrius, Choroche *Trojans*, Zurga, Eisenstein, Rossini's Figaro, Dandini, Don Alvaro *Viaggio à Reims* and Sid *Albert Herring*. He created the role of John *Inquest of Love* (ENO, La Monnaie). Plans include the Count (Vancouver), Orest

Iphigenie en Tauride and Golaud (Sydney), Ping (ROH), and Sharpless and Escamilleo (Bastille).

Christopher Ventris tenor previously appeared at ENO as Scaramuccio *Ariadne*, Tancredi, Paris *King Priam* and Walter/Hugo/Old Lady *Blond Eckbert* (also Channel 4). Roles elsewhere include Steva *Jenufa* and Kudryash *Katya Kabanova* (GTO), Novice *Billy Budd*, Prince *Love for Three Oranges* and Paris (Opera North), Steersman *Dutchman* and Narraboth *Salome* (Leipzig), Kudryash and Jack *Midsummer Marriage* (ROH), Lensky *Eugene Onegin* and Parsifal (Vlaamse Opera). He has appeared in concerts with the RPO and throughout Europe. Plans include Kudryash in Düsseldorf, Lechmere Owen *Wingrave* for Glyndebourne, *Midsummer Marriage* in Munich and Parsifal in Bonn.

William Cochran tenor trained in the USA and made his operatic debut as Siegmund in a concert performance in Salt Lake City. He has since sung roles including Froh *Rheingold*, Kunz *Meistersinger*, Siegmund, Stolzing *Tannhäuser*, Othello, Siegfried and Peter Grimes, performing for Frankfurt, ROH, Vienna, Berlin, Zürich, Munich, Paris, Moscow, Prague, Brussels, Budapest and Warsaw. He previously sang the role of the Elector for Munich which was subsequently televised. Plans include *Ring cycles* in Frankfurt and Düsseldorf, *Adventures of Mr Broucek* in Munich and further Janáček operas in Frankfurt. This is his ENO debut.

Susan Bickley mezzo-soprano studied at City University and the GSMD. She made her operatic debut as Proserpina *Orfeo* (Florence), and has since sung Octavian (Hong Kong), Herodias (San Francisco), Kabanicha *Katya Kabanova* (Bastille), Kostelnicka (Tel Aviv) and Feodor *Boris Godunov* (ROH). Glyndebourne roles include Kostelnicka, Kabanicha, Hypolita *Midsummer Night's Dream*, Elvira, Marcellina, Florence Pike and Mrs Sedley; with GTO Kabanicha, Donna Elvira, Nan *New Year* and Anna *Electrification of the Soviet Union*. ENO roles include Dorabella, Andromache *King Priam*, Marcellina and *Second Lady*. Plans include Octavian for New Israeli Opera, Sorceress (Flanders) and Parsifal (Le Châtelet).

Susan Bullock soprano trained at London University, RAM and NOS, and won the 1984 Kathleen Ferrier Award. ENO roles include Cio Cio San *Butterfly*, Ellen Orford, Pamina, Donna Anna, Gilda, *Jenufa* and Tatyana. Elsewhere she has sung *Lisa Pique Dame*,

Jenüfa and Katya Kabanova (Glyndebourne), Rosalinde (Opera Northern Ireland), Gilda (Bergen Festival), and Jenüfa, Marguerite and Cio Cio San (Tel Aviv). She sings in concert regularly with all the major British orchestras; recent overseas engagements include Verdi's Requiem (Lisbon), Beethoven's *Missa Solemnis* (Vienna, Paris, Istanbul, Aix) and Mahler 4 (Prague). Plans include *Butterfly* with ENO and Portland Opera, Oregon.

Arwel Huw Morgan bass-baritone won the Bass Competition in the Royal National Eisteddfod in 1977 and joined WNO in 1978. Roles include Don Fernando, Angelotti, Ribbing *Masked Ball*, Hobson *Peter Grimes* and Parson Vixen (WNO), Osmin *Seraglio* (Opera 80), Sacristan *Tosca*, Kothner *Mastersingers*, Chelio *Oranges*, Don Pasquale, Antonio *Figaro*, Leporello, Figaro, Falstaff, Dr Bartolo *Barber*, Sharpless, Scaristan *Brouček* and Melitone *Force of Destiny* (ENO), Leporello (Bath and Wessex), Snug *Midsummer Night's Dream* (Aix en Provence) and Fabrizio *Thieving Magpie* (Opera North). An ENO Company Principal, plans include Sharpless; Leporello and Paolo *Boccanegra* for WNO.

David Gwynne bass studied music in Cardiff and at the GSMD. He first sang for WNO, notably Moses, Zachariah *Nabucco*, Ramphis, Pimen, Sarastro, Grand Inquisitor *Don Carlos*, Fiesco, Sparafucile, Old Man Greek *Passion and Rocco*. Other roles include Bartolo *Figaro*, Pope Leo *Attila*, Dansker *Billy Budd*, Hector *Trojans*, Hobson *Grimes*, the Commendatore and Dikoy *Katya Kabanova* (Scottish Opera), Daland *Flying Dutchman*, Travelling Priest *Caritas*, Pope Leo and Don Fernando *Fidelio* (Opera North), and 5th Jew *Salome*, Ferrando *Il trovatore* and Guard *Life with an Idiot* (ENO). He has also made recordings, notably Tituler *Parsifal* (EMI, Goodall).

Christine Thompson soprano studied at the RNCM and sang with WNO before joining the ENO chorus in 1978. Roles for ENO have included Helmwig *Valkyrie*, Maid Anna *Karenina*, Mascha *Queen of Spades*, Maid *Fennimore and Gerda*, White Lady *Osud*, First Peasant Girl *Figaro's Wedding* and Owl *Vixen*.

Jane Powell mezzo-soprano trained at the RAM. A member of the ENO chorus, she has performed Second Nursemaid *Street Scene*, Mayor's Wife *Jenüfa*, Squire *Lohengrin* and Orphan *Rosenkavalier*. Elsewhere she has sung Princess Linette *Love for Three Oranges* for BBC TV, roles in *Salome*, *Der Freischütz* and *Simon Boccanegra* for the ROH and

Cherubino, Idamante and Second Lady. She was in the original cast of the West End musical *Chess*.

Christine Dix mezzo-soprano studied piano and composition at the RAM before returning there to study singing. She also studied Early Music with Robert Spencer and English Song with Peter Pears at the Britten-Pears School for Advanced Musical Studies in Aldeburgh. A member of the ENO chorus since 1990, she has sung Stablegirl *Königskinder*, Mrs Olsen *Street Scene*, Sacharissa *Princess Ida*, Kedruta *The Adventures of Mr Brouček* and Maid *Jenüfa* at the Coliseum.

Roger Begley bass has been a member of the ENO chorus since 1971 and has taken roles including the Dog *Vixen*, the Lackey *Ariadne on Naxos*, Melitone *Force of Destiny*, Sacristan *Tosca*, Officer *Barber of Seville*, Notary *Don Pasquale*, Cappadocian *Salome* and Benoit *La bohème*. Plans include performances of Benoit/Alcindoro and the title role in *Don Pasquale* with Opera Brava.

Mark Le Brocq tenor was choral scholar at St Catharine's, Cambridge studying English. He trained at the RAM and NOS (supported by the Friends of ENO). An ENO Company Principal, he has sung Don Ottavio, Monostatos, Tonik *Two Widows*, Odoardo *Ariadne*, and roles in *Fairy Queen*, *Don Quixote* and *Orfeo*. He has also sung Benedict, L'Egisto, Damon *Acis and Galatea*, and Jonathan in Handel's *Saul* for the Covent Garden Festival. As a soloist he has appeared at the Royal Albert Hall, Barbican and QEH, and in recital at the Purcell Room. ENO plans include Borsa *Rigoletto* and Don Curzio.

Peter Snipp baritone trained at the GSMD and studied languages in Italy and Germany. Credits include the title role in Judith Weir's *Vanishing Bridegroom* (Scottish Opera, ROH), Eugene Onegin (Kentish Opera), Osmin *Zaide* and Borilée *Les Boréades* (CBTO), English Clerk *Death in Venice* (Glyndebourne), Malatesta *Don Pasquale* and Fiorello *Barber* (ENO) and Masetto (Israel, Opera North, Bath and Wessex). Concerts include War Requiem (Finland), *Carmina Burana* (Huddersfield) and Steersman *Tristan* (LPO). Last year he joined ENO as a Company Principal, subsequently singing Harlequin *Ariadne*, Patroclus *Priam*, Fiorello, Guglielmo and Papageno. Plans include Patroclus for Flanders Opera.

Anthony Cunningham baritone worked as a chartered librarian whilst studying with John Cameron. A member of the ENO chorus, roles include Angelotti *Tosca*, Bonze *Madam*

Butterfly, Donald *Billy Budd*, Johann *Werther* and Helmsman *Tristan* at the Coliseum. Roles for Kentish Opera include *Germont*, Escamillo, Tomsy *Queen of Spades*, Anckarstroem *Masked Ball* and *Ramfis*. As a soloist he is noted for his *Elijah*; concerts include the *Requiems* of Mozart (Royal Albert Hall with David Willcocks), Donizetti (QEH) and Verdi (Guildford Cathedral). Plans include *Badger Vixen* for ENO and two Purcell Room recitals.

Antony Rich *tenor* trained at the RAM before spending a year in the Glyndebourne chorus. He joined ENO in 1986 and has sung roles in *Salome*, *La traviata*, *Rosenkavalier*, *Lady Macbeth of Mtsensk* and *Vixen*. Roles elsewhere have included *Radamès*, *Hermann* *Queen of Spades* and *Gustavus Masked Ball* (Kentish Opera), and *Don José*, *Nerone* *Poppea*, *Lensky Onegin*, *Prunier La rondine* and *Male Chorus Rape of Lucretia*. Recent concerts engagements have included *Dream of Gerontius* at St David's Hall, Cardiff under Vernon Handley. Plans include *Pinkerton* for Kentish Opera.

Philip Ball *tenor* worked as an electronics engineer before training at the RAM where he sang in Henze's *Das Wundertheater*. His career began in Nancy, France and then Paris where he sang *Luigi Il tabarro* with Opera Scenario. He returned to England in 1988 and appeared in Midsummer Opera's *Acis and Galatea*. Since joining the ENO chorus he has sung *Pong*, and roles in *La bohème*, *Khovanshchina*, *Rosenkavalier* and *King Priam*.

Antony Brahms *baritone* studied composition, conducting and violin at the RCM before training as a singer privately. He joined the ENO chorus in 1975 where he has undertaken many small roles. He has also performed with other opera companies, appeared in concerts and given solo recitals in major venues including the Purcell Room.

Elgar Howarth *conductor* has previously conducted *Boris Godunov*, the first performances of Birtwistle's *Mask of Orpheus* and Ligeti's *Le Grand Macabre* for ENO, the world premières of *Le Grand Macabre* (Stockholm), Osborne's *The Electrification of the Soviet Union* and Birtwistle's *Second Mrs Kong* (Glyndebourne), and *Gawain* (ROH, also recording). He has conducted productions in Hamburg, Paris, Gothenburg, Oslo, Antwerp, Brussels, Sydney and for Opera North. He has worked with major orchestras throughout Europe, Australia and the USA, and appears

frequently with the leading British orchestras. His brass compositions are published by Chester Music and Novello, and recorded by Decca. Plans include *Die Soldaten* for ENO next season.

Barry Griffiths *leader* studied at the Royal Manchester College of Music with Endre Wolf. He joined the BBC Northern Symphony Orchestra and was appointed leader in 1972, subsequently becoming leader of the RPO and other orchestras. He has performed the Elgar, Tchaikovsky and Bartók concertos and has twice recorded *The Lark Ascending*. He has coached at the European Community Youth Orchestra and the National Centre for Orchestral Studies, and has adjudicated and given master classes countrywide. He was appointed leader of the ENO orchestra in December 1989 and this season made his conducting debut with *Così*.

Nikolaus Lehnhoff *director* was born in Hanover, worked as an assistant for Berlin, Bayreuth (Wieland Wagner) and the Met, and made his directing debut with *Die Frau ohne Schatten* under Karl Böhm (Paris). Credits include *Tristan* (Orange), *Fidelio* (Bremen, with new text by Enzensberger), *Elektra* (Chicago, Leipzig), *Salome* (Leipzig, the Met), Marschner's *Hans Heiling* and Keltensborn's *Cherry Orchard* (Zürich), *Così* (Bonn), *Don Giovanni* (Toronto), *Frau ohne Schatten* (Stockholm), *Ring* (San Francisco, Munich, video), *Damnation of Faust* (Hamburg), *Dutchman* (Santa Fé), *Idomeneo* (Salzburg), *Meistersinger* (La Scala), *Prince of Homburg* (Munich, video), *Lohengrin* (Frankfurt), *Katya Kabanova*, *Jenüfa* and *Makropulos Case* (Glyndebourne, videos). Plans include Pfitzner's *Palestrina* (ROH), *Freischütz* (Staatsoper, Berlin) and *Tosca* (Amsterdam).

Gottfried Pilz *designer* was born in Salzburg and studied in Vienna where he worked as an assistant at the Staatsoper. He left in 1969 to assist Filippo Sanjust. Since then he has worked with international directors such as Götz Friedrich, Günter Kremer, Georgs Tabori (*Moses und Aron*, Leipzig 1994), Kurt Horres, Nikolaus Lehnhoff and Christine Mielitz, specialising in music theatre of the 20th Century. He staged the 300th anniversary celebrations of Leipzig Opera.

Jürgen Hoffmann *revival lighting designer* was born and studied in Berlin. He first worked with the Deutsche Oper, Berlin, and then in St Gallen, Switzerland. He moved to Zürich Opera in 1971 where he still works; in 1993 he became head of the lighting department. Each year he is responsible for 5

or 6 new productions and up to 23 revivals. As well as his work for Zürich each season, he is also involved with productions in other opera houses. Following *Don Carlos*, this is the second time he has worked with Nikolaus Lehnhoff.

Henry Little *staff director* was educated at Hull University and trained at the Banff Centre (Canada) where he worked as co-director on *Jonny Johnson* (Weill/Green) and *The Yes Sayer* (Weill/Brecht). He has worked as a staff director on *Figaro*, *Così* and *Jenùfa* (GFO and GTO), *Attila* and *La fanciulla del West* (ROH), and directed revivals of *Lucia di Lammormoor* and *Merry Widow* (Opera 80). For ENO he has been staff director on many productions including *Khovanshchina*, director of *Xerxes* (Brazil), and directed revivals of *Rigoletto* (also Bergen Festival), *Tosca*, *Barber of Seville* and *Magic Flute*.

David Ritch *staff director* pursued a career as an actor, theatre director and lecturer before joining ENO as Head of Staff Direction. ENO productions include *The Consul*, *Force of Destiny*, *Man of Feeling*, *Amahl*, and as Associate Director on *Rosenkavalier* and *Carmen*. Major revivals include *Ring Cycle*, *War and Peace*, *Mastersingers*, *Don Carlos*, *Mikado*, *Rigoletto* and *Turn of the Screw*. He has also directed in Los Angeles, Houston, Chicago, Madrid, Geneva, Tokyo, Ukraine, Marseille and Russia. Presently Production

Associate with ENO, plans include *La traviata* (ENO) as Associate Director, and work in Los Angeles and Marseille.

Wendy Ebsworth *sign-interpreter* is a freelance sign-language interpreter. She interprets at theatres including the RNT, Lyric Hammersmith, Royal Court, Hampstead and Donmar Warehouse. In opera she has worked for WNO and Opera North. ENO performances include *Butterfly*, *Così*, *Mahagonny*, *Carmen*, *Rusalka*, *Fairy Queen*, *Barber of Seville*, *Turandot*, *La Belle Vivette*, *Pearl Fishers*, *Magic Flute*, *Tristan and Isolde*, *Tosca*, *Don Pasquale*, *Orfeo*, *Fidelio* and *Ariodante*. She interprets for weekly news programmes on GMTV and Meridian TV. Film work includes *Count of Solar* (BBC) and *Four Weddings and a Funeral*.

Gregory York *audio-presenter* spent 21 years as a BBC announcer. In 1993 he set up Talking Notes® to provide introductions for visually-impaired patrons at musical events. Since then he has presented over 20 operas at ENO. He has produced Talking Notes for ROH, Glyndebourne, Scottish Opera and the Edinburgh Festival; the service is currently available at most concerts at the RFH. He regularly audio-describes at the RNT, and can be heard on audio-guides at the National and Tate Galleries, The Royal Academy and Stonehenge.

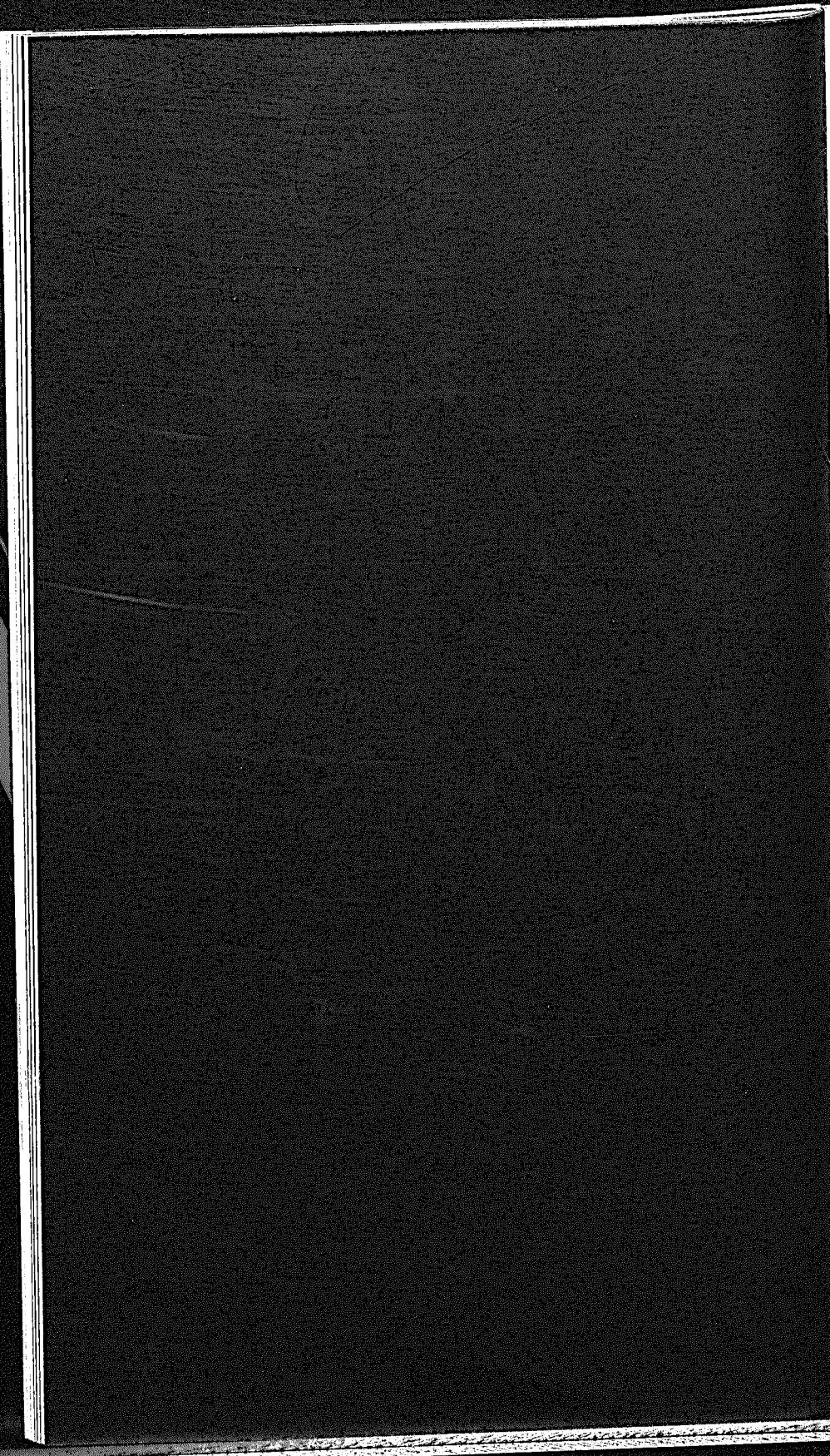
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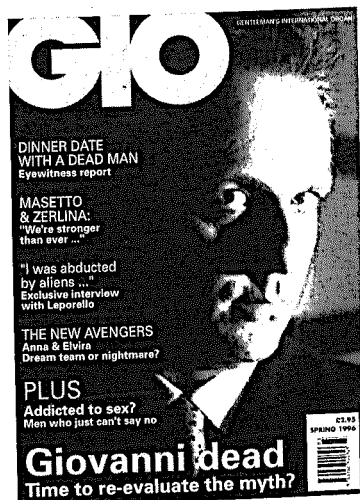
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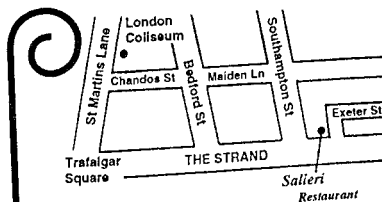
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As ENO, the company has had four previous music directors – Sir Charles Mackerras, Sir Charles Groves, Mark Elder and Sian Edwards – and turning points in its history are associated with another, Sir Reginald Goodall, responsible not only for the world première of *Peter Grimes* in 1945, but *The Mastersingers of Nuremberg* in 1968 and *The Ring Cycle* in the 1970s (now available on CD). In February this year Paul Daniel was announced as the company's new Music Director, taking up his post in August 1997.

The company has made two historic tours in the past decade: in 1984 to five cities of the USA and in 1990 to three cities of the former Soviet Union. ENO also has an impressive record of commissioning and performing contemporary opera and a commitment to introducing opera to new audiences through the educational and outreach work of the Baylis Programme. The company's many awards most recently include Olivier Awards to the orchestra, and for the new production of *Khovanshchina* in 1994, as well as the IMZ Opera Screen Prize for *Peter Grimes*.

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English National Opera is funded by the Arts Council of England and Westminster City Council

English National Opera will receive over £11.96 million this year from the Arts Council of England which will help to bring all types of opera, performed to the highest standards, to as wide an audience as possible. Opera attendances in Britain are steadily increasing and now 3 million adults claim to be attenders (Target Group BMRB/Target Group Index).

Westminster City Council continues to provide support to the arts in 1995/96, benefiting many local organisations and special projects. Business support for arts companies performing in Westminster is encouraged through the Council's Sponsorship and Self-Help Fund. The City Council also subsidises arts in education initiatives and supports ENO's Baylis Programme with an annual grant.



Contemporary Opera Studio

This season sees the relaunch of our Contemporary Opera Studio as a permanent resource within the Company, dedicated to the development and performance of new music-theatre works.

The only venture of its kind in the UK, the Studio will build an environment for composers and artists to collaborate at every stage in the creative process. Under the artistic consultancy of our Composer in Association, Mark-Anthony Turnage, it will commission and perform adventurous and stimulating new work for the operatic stage and nurture the creators and performers of the future.

Together with the Baylis Programme, with whom the Studio shares a new, dedicated working space, *The ENO Works*, the Contemporary Opera Studio will make available its activities and resources to the widest possible audience, and will ensure that the creative artist is at the centre of the artistic life of ENO.

For further information contact Sarah Hickson on 0171-836 0111.

The Baylis Programme

Education and outreach at English National Opera.
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Sue Adler



The Fairy Queen: Opera in Context, November 1995

Nigel Sutton



The late Brian Easdale working with the Westminster Opera Team, March 1995

For further information contact
Ruth Culver on 0171-836 0111

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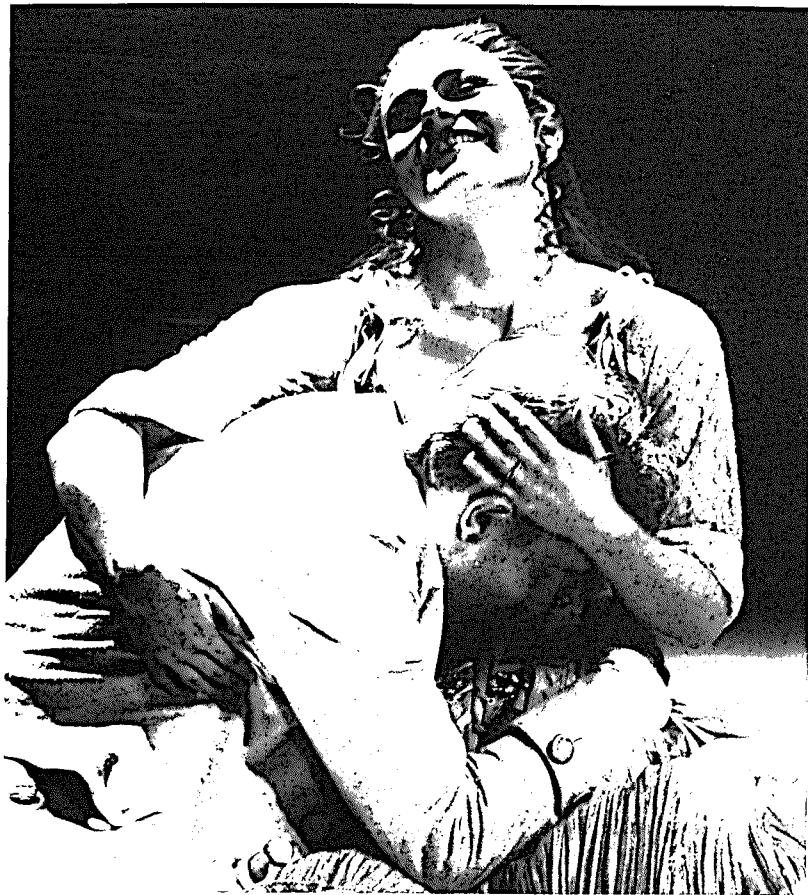


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Nerys Jones (ENO Company Principal) and Ashley Thorburn in *Don Giovanni*, 1995

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F Thu 4 Apr 7.30 Orfeo
E Sat 6 Apr 6.30 Don Pasquale

LST Thu 11 Apr 7:30 Don Pasquale
Fri 12 Apr 7:30 Orfeo
Sat 13 Apr 7:30 Tosca

Wed 17 Apr 7.30 Orfeo
Thu 18 Apr 7.30 Tosca
Fri 19 Apr 7.30 Orfeo
Sat 20 Apr 7.30 Tosca

ST Tue 23 Apr 7.30 Orfeo
F Wed 24 Apr 7.30 Fidelio
Thu 25 Apr 7.30 Tosca
L Fri 26 Apr 7.30 Orfeo
E Sat 27 Apr 6.30 Fidelio

Wed 1 May 7.30 Fidelio
Thu 2 May 7.30 Tosca
Fri 3 May 7.30 Fidelio
E Sat 4 May 6.30 Tosca

ST Wed 8 May 7.30 Fidelio
L Thu 9 May 7.30 Tosca
Fri 10 May 7.30 Fidelio
EF Sat 11 May 6.30 Ariodante

Wed 15 May 7.00 Ariodante
Thu 16 May 7.30 Fidelio
Fri 17 May 7.00 Ariodante
Sat 18 May 7.30 Fidelio

Tue 21 May 7.30 Fidelio
L Wed 22 May 7.00 Ariodante
Thu 23 May 7.30 Fidelio
Fri 24 May 7.00 Ariodante
F Sat 25 May 8.00 Salome

Wed 29 May 7.30 Fidelio
Thu 30 May 7.00 Ariodante
Fri 31 May 8.00 Salome
Sat 1 Jun 7.30 Fidelio

LST Tue 4 Jun 7.00 Ariodante
Wed 5 Jun 8.00 Salome
L Thu 6 Jun 7.30 Fidelio
Fri 7 Jun 8.00 Salome
F Sat 8 Jun 7.30 La bohème

ST Wed 12 Jun 8.00 Salome
Thu 13 Jun 7.30 La bohème
Fri 14 Jun 8.00 Salome
M Sat 15 Jun 2.30 La bohème
Sat 15 Jun 7.30 La bohème

Wed 19 Jun 8.00 Salome
ST Thu 20 Jun 7.30 La bohème
Fri 21 Jun 8.00 Salome
F Sat 22 Jun 7.30 The Prince of Homburg

Mon 24 Jun 8.00 Salome
Tue 25 Jun 7.30 La bohème
Wed 26 Jun 7.30 The Prince of Homburg
Thu 27 Jun 8.00 Salome
Fri 28 Jun 7.30 The Prince of Homburg
M Sat 29 Jun 2.30 La bohème
Sat 29 Jun 7.30 La bohème

ST Mon 1 Jul 7.30 The Prince of Homburg
Tue 2 Jul 7.30 La bohème
L Wed 3 Jul 8.00 Salome
Thu 4 Jul 7.30 La bohème
L Fri 5 Jul 7.30 The Prince of Homburg
L Sat 6 Jul 7.30 La bohème

E Early Start F First Night L Last night M Matinée S Sign-language interpreted performance T Talking Notes

Box office 0171-632 8300

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For general enquiries about the theatre's facilities, including private room hire, please contact Theatre Management on 0171-836 0111 ext 331.

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- 1 The public may leave at the end of the performance by all exit doors and such doors must at all times be open.
- 2 All gangways, passages and staircases must be entirely free from chairs or any other obstruction.
- 3 Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted, in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated in the notices exhibited in those positions.
- 4 The safety curtain must be lowered and raised in the presence of each audience.
- 5 Smoking is not permitted in the auditorium.
- 6 The use of cameras is not permitted.

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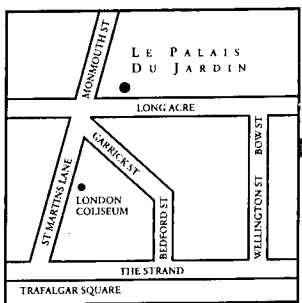
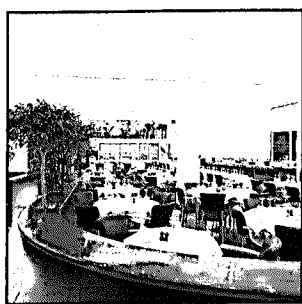
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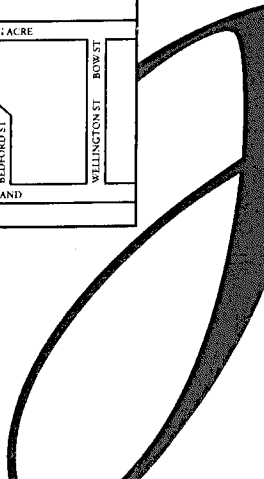
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