

Welsh National Opera

WNO



The  
Magic Flute

# Cast *in order of singing*

Tamino	Toby Spence
First Lady	Geraldine McGreevy
Second Lady	Claire Bradshaw
Third Lady	Antonia Sotgiu
Papageno	Andrew Shore
Queen of the Night	Catherine Foster
First Boy	Huw Davies/Iain Hunter
Second Boy	Sam Court/Gruffudd Davies
Third Boy	Alyn Hunter/Siôn Owen
Pamina	Franzita Whelan
Monostatos	Aled Hall
Speaker	Matthew Hargreaves
A Priest	Dewi Wyn
Sarastro	Andrew Greenan
Papagena	Lurette Alefounder
First Armed Man	Ieuan Davies
Second Armed Man	Peter Massocchi

Actors: Dylan Davies, Stuart Hulse, Dewi Savage, Philip Ticehurst,  
David Tilley, Derek Tilley, Nigel Voyle, Simon West,  
Stefan Lloyd-Evans (Child)

Conductor	Jean-Yves Ossonce <i>May 4 - 14, + from Jun 30</i> Anthony Negus <i>May 27 - Jun 25</i>
Producer	Göran Järvefelt
Revival produced by	Aidan Lang
Designer	Carl Friedrich Oberle
Lighting Designer	Robert Bryan
Staff Producer	Caroline Chaney
Music Staff	Gareth Jones

Properties, costumes and wigs by Welsh National Opera.  
Sets built and painted by Cardiff Theatrical Services.  
Animals made by Mandy Dymond.  
Cover and costume illustrations by Carl Friedrich Oberle

The performance lasts approximately 3 hours  
There is an interval after Act 1.

# Contents

Synopsis _____	3
<i>The Magic Flute</i> _____ Göran Järvefelt	6
Seduced by Serpents _____ Adrian Mourby	10
Mozart and the Popular Theatre Tradition _____ _____ Peter Branscombe	14
Mozart's Masonic Masterpiece _____ Anthony Arblaster	22
Emanuel Schikaneder - a life in the theatre _____ Martina Sperling	29

## Synopsis

### Act I

Tamino, a wandering prince, is being pursued by a serpent. Three ladies, servants of the Queen of the Night, kill it and admire the fainting prince. Tamino recovers to find the serpent slain and hears Papageno, a bird catcher, approaching. He hides. Papageno expresses his longing for a young wife. Tamino comes forward to learn more of his whereabouts and who his saviour might be. Papageno deceives him, and the three ladies return and punish him. They give Tamino a present from their Queen - a portrait of her daughter Pamina. Tamino falls in love with her at first sight. The ladies return, delighted that Tamino has volunteered to rescue Pamina from her abductor, Sarastro. The Queen appears in person, lamenting the loss of her daughter, and incites Tamino to avenge her. The ladies release Papageno and charge him to accompany the prince. They give Tamino a magic flute to guard him in danger. Papageno is given magic bells. Three boys, pupils at Sarastro's school, are to guide them to Sarastro's temple.

Tamino has sent Papageno on ahead to announce their arrival. Papageno finds Pamina and helps her to escape from her guard, Monostatos. Tamino, having found the boys, is led

to the temples of Nature, Reason and Wisdom. At the door of the latter he encounters Sarastro's deputy, the Speaker. He learns another view of Pamina's abductor and, to his delight, that she is still alive. He plays his flute which enchants the wild animals and, hearing Papageno's pipes, goes to look for him. Papageno and Pamina just miss Tamino and are caught by Monostatos. Papageno tries the magic bells, and Monostatos and his slaves dance away. Sarastro and his community enter. Papageno hides but Pamina confesses her escape to Sarastro. Monostatos now brings his latest captive, Tamino, but is rewarded by punishment because he attempted to seduce Pamina. Sarastro proposes Tamino as an initiate to their brotherhood. The Speaker and Priest are dubious. Sarastro takes Tamino into the temple; a bewildered Papageno follows.

*Interval*

## Act II

Sarastro and his followers discuss the suitability of Tamino for their priesthood. Sarastro prays for guidance for Tamino and Pamina during their trials. The Speaker and the Priest, under Sarastro's surveillance, begin the preliminary ritual. The three ladies appear and unsuccessfully attempt to lure Tamino and Pamina back to the Queen. The Speaker and Priest congratulate the initiates on enduring the first trial. They lead them on to the next. Monostatos is thrown in, after his punishment. He sees Pamina and desires her again. The Queen tries to force Pamina to kill Sarastro with a dagger she now gives her. Pamina, with perplexed loyalties, collapses in tears. Monostatos, about to take advantage of her despair, is banished by Sarastro, who restores her spirits.

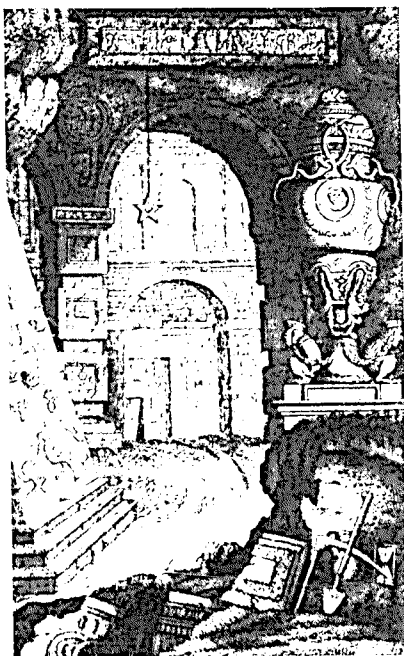
Tamino and Papageno now undergo the trial of silence. Papageno, a servant in the temple, assumes the disguise of an old lady and, watched by the two priests, chats to Papageno. The three boys return the bells and the magic flute. They give the men food and drink. Papageno is so engrossed with his appetite that he is unable to speak to Pamina when she asks him why Tamino won't speak to her. She is heartbroken. Papageno hides.

The priests anticipate Tamino's triumph in the most dangerous trial. The priests find Papageno but say he does not want enlightenment, only a glass of wine. Papagena, still disguised, makes him promise to be faithful forever. Seeing this as his only way out of eternal imprisonment, Papageno agrees, and then is delighted to see to whom he is really engaged. The priests separate them.

The three boys are picking flowers when Pamina enters in deepest depression with the dagger. They

persuade her that Tamino really loves her, and lead her off to him. She arrives in time to join him in the ordeals by fire and water. The assembled community rejoices when the two emerge triumphant. Papageno, having lost Papagena, is desperate. He wants to hang himself, but first appeals to any woman to offer herself to stop him. No answer. Downcast, he wraps the rope around his neck. The boys remind him of the magic bells. He plays them, and Papagena appears. They run off to consummate their love.

Monostatos leads the Queen and her ladies into the temple, but they are assailed by Sarastro and his followers. All praise Tamino and Pamina and the triumph of truth.



*Frontispiece from the first edition of the libretto for The Magic Flute, engraving by Ignaz Albrecht, 1791*

# The Magic Flute

Göran Järvefelt

The ambiguous and mysterious *Magic Flute* belongs among the masterpieces that constantly occupy an opera director's mind. It is full of contradictions, and interpretation varies greatly from production to production.

Every director has to consider its rich contents, and decide what he wants to stress, what he regards as essential. I see the piece as Mozart's clearest opera of the Age of Enlightenment. It was written in 1791. Europe at the time was rebellious and unsettled.

The world was about to be restructured - socially, politically, religiously and philosophically. The rights of man had just been proclaimed. Human beings should now take the centre point - freed from shackles and superstition - with reason as their guiding star. Mozart and the playwright Emanuel Schikaneder weave together the philosophy of the Age of Enlightenment with the Freemasons' secretive rites of the time. With their playful imaginations they mix comical scenes with serious ones.

*The Magic Flute* is a celebration of the new age, equality, women and love. Its concept of love is universal, and involves the whole of humanity.

*The Magic Flute* describes the human being's difficult road to becoming human. We follow four young people's journey towards maturity and awakening. They are Tamino, Pamina, Papageno and Papagena. The philosopher Sarastro leads their painful journey. They are tested to the utmost limit, to enable them to reach outside themselves, to develop their inherent talents and awaken their slumbering souls. They travel from the subconscious to the conscious - from dark to light.

As an enlightened monarch, together with Pamina, Tamino will lead and take responsibility for the people. Papageno and Papagena have fewer demands put on them, but demands



*Marginal sketch to Mozart's manuscript of The Magic Flute by Max Slevogt, 1926*

that are big enough for them; to be responsible for themselves and their children's future.

The piece asks us all not just to wish for love, but to love! Not just to wish to be understood, but to understand.

Mozart's music teaches us that our soul encloses the whole world, and that understanding of the great world begins within ourselves. It shows the divine within each person, that we all carry a spark of God within us. It is our duty to take care of that spark!

To stage *The Magic Flute* fills me with a feeling of responsibility and solemnity. It is an important message that must be transmitted. I feel like a preacher... a missionary..

I first preached in Gelsenkirchen. The year was 1978 and I was already of the opinion that I was dependent on the singers to get the message clearly across. I wanted at all costs to avoid a set overloaded with symbols, with Egyptian landscapes and theatrical effects. It was a difficult way I'd chosen.

We agreed on a standing set: a simple wooden platform with the sun and moon naively painted on the planks.

The costumes did not belong to any particular time. They ranged from the 16th century to our own time. They were full of associations. I chose to describe the outer plot with a realistic production: Sarastro is a leader of the Temple of Wisdom, and the members of the brotherhood seek to do good in the world. They have the sevenfold circle of the sun amongst them, and so have power over the laws of nature. The sevenfold circle of the sun once belonged to the King. Before he died he gave it to Sarastro, because he knew that his wife, the Queen, would abuse its powers. Since the death of her husband she has been fighting to get this powerful item back.

The people of the kingdom pay homage to Sarastro. They have turned away from the greedy Queen, whose name is now the Queen of the Night. Sarastro also has Pamina, the Queen's daughter, in his care. His intention is to marry her to Tamino, a prince from a nearby kingdom.

The young couple meet and fall in love with one another, but are separated to gain maturity, and tried in accordance with the rules of the brotherhood.

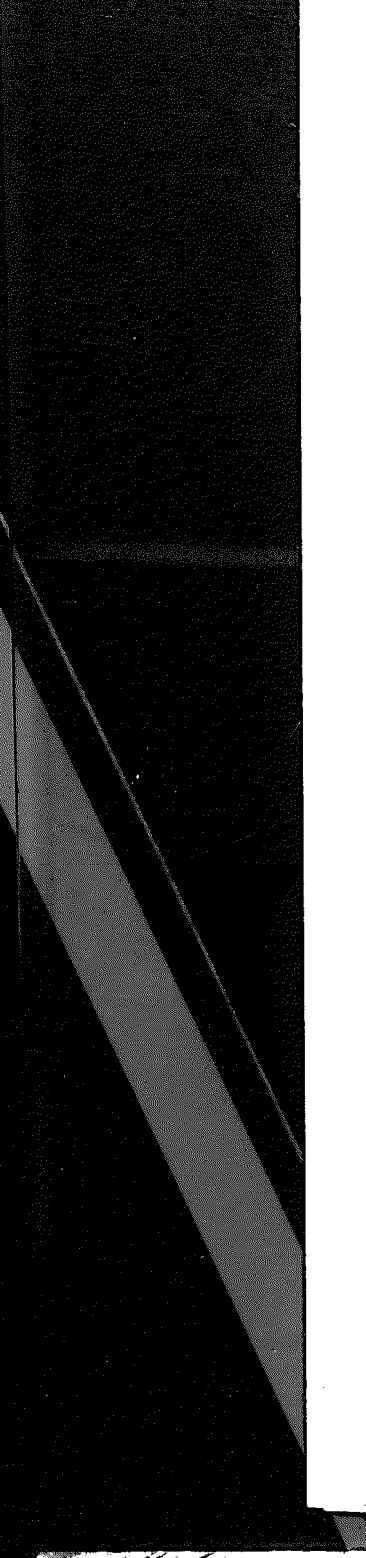
The far-sighted Sarastro fights a hard battle with the other Freemasons. The rules demand that the brotherhood be apolitical. No one of royal blood shall gain access. Sarastro's belief in the young prince, however, is so strong that he defies the rules.

When he finally allows Pamina to take Tamino through the ordeals of fire and water, the old rule has completely disintegrated. She does what no woman has ever done before. Her action marks a new phase in world history.

I have been fortunate enough to have directed five productions of *The Magic Flute* over the years. Each time I have anchored the piece more and more in the 16th century. The version at Drottningholm Theatre in 1989 is for me the final one - at least with this analysis of the piece. I can't get further.

Soon the sun will appear in its golden track  
To summon in the morning.  
Soon superstition will disappear,  
Soon wise men will triumph.  
Come down, O glorious peace,  
Return to the hearts of men,  
Then the earth will become a kingdom of heaven  
And human beings will be like gods.

Göran Järvefelt, *Opera røgi-ett sökande efter människan*, published by Bonnier, translated by Åsa Malmsten.



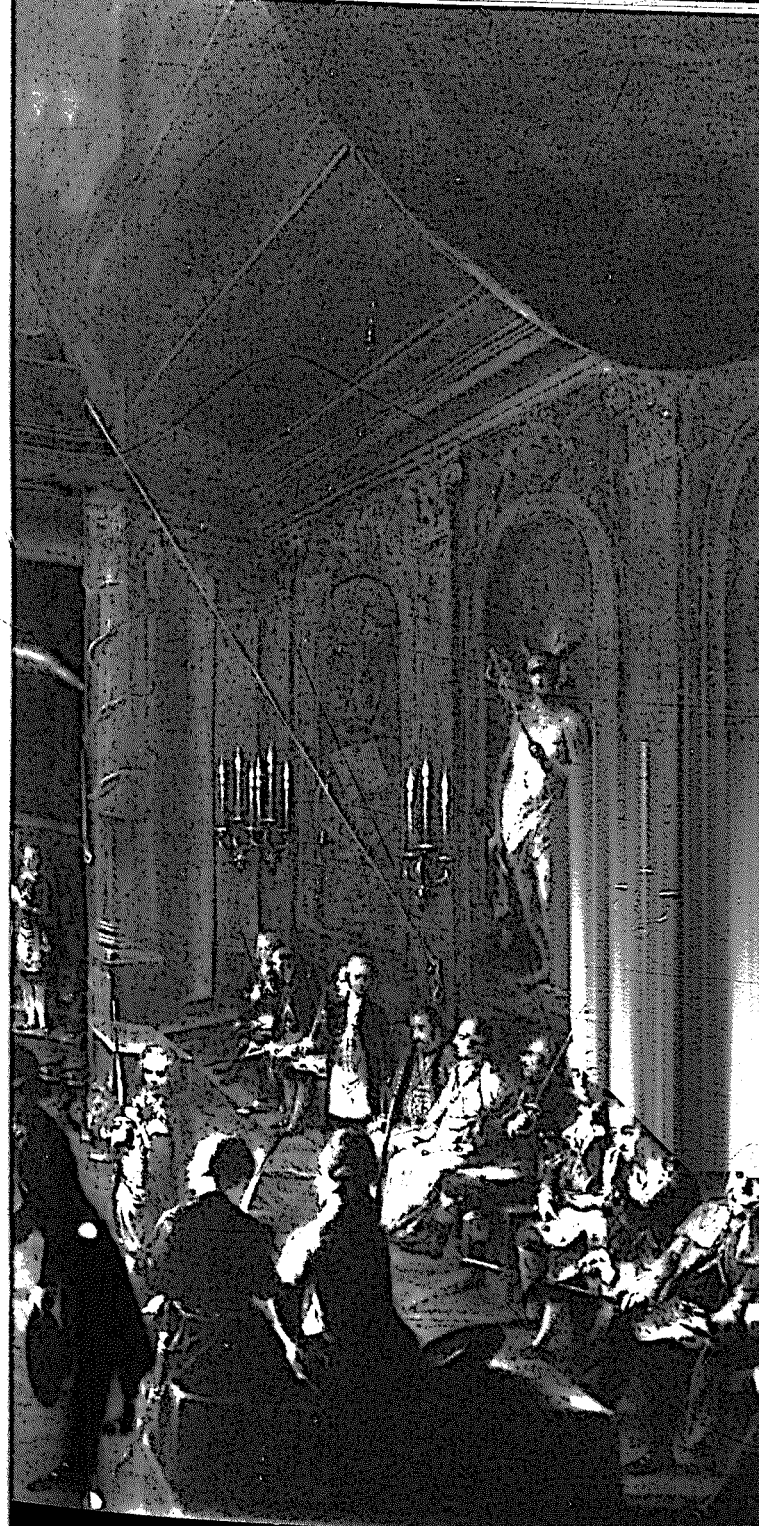
# Seduced by Serpents

Adrian Mourby

Those who believe opera needs to be made more accessible often seize with glee upon *The Magic Flute* as if its combination of special effects, double love story, comic low characters and black clad villains might make for another *Star Wars*. In recent years there have been two cartoons of the *Flute* and one 98-page cartoon book. Each tries hard, too hard in fact, to depict a breathtaking world of serpents, monsters, magic transformations and trials by fire and water.

In 1987 the American artist George Thompson produced an impressive line-by-line rendering of *Magic Flute* in which Pamina and Tamino resemble heroes from some teenage girl's magazine and stumble into one enchanted peril after another, rather like Luke Skywalker and Princess Leia fleeing Jabba the Hut. Thompson's serpent is a huge green snake occupying almost a full page of text whereas in Rens Groot's 150m animated cartoon of 1984 it's a fire-breathing dragon. Groot's full length cartoon is awash with psychedelic transformations, so much so that at times the opera looks more *Magic Mushroom* than *Magic Flute*. Ten years on Operavox's 30-minute TV cartoon actually showed the serpent being born from the Queen of the Night's sleeve while the three flying ladies who kill it morph out from her cloak. Directed by Valeri Ugarov, the Operavox *Flute* features elephants dancing on tiptoe and Sarastro as a huge floating barrage balloon while Pamina and Tamino walk through volcanic fires and oceanic floods to gain the summit of some vast Aztec pyramid.

All of which is to completely miss the point about *Magic Flute*. What Mozart and Schikaneder cooked up between them was a human pantomime to be played at the Theater auf der Wieden, an out-of-town venue with creaking special effects. Emanuel Schikaneder might have been able to guarantee his composer big audiences but he couldn't promise him a first class dragon. Those who get seduced by the idea that *Die Zauberflöte* is all about the size of your serpent are missing the point. Count Zinzendorf, attending the twenty-fourth performance of *Magic Flute* on 6 November 1791, wrote "The audience huge, the music & stage designs pretty, the rest an incredible farce." This was not *opera seria*, nor even *opera buffa* and yet, two hundred years later, critics, artists and producers have been unable to let the opera just BE. If it isn't being turned into a George Lucas special effects romp *The*



*Flute* is being mined for esoteric meanings on the assumption that it remains wholly impenetrable unless one has a code book of Masonic symbolism to hand - or have been tipped off that the Queen of the Night is really Empress Maria Theresa while Sarastro is her son, Mozart's patron, Joseph II (incidentally far from losing power when her husband died this particular queen shared the throne with Joseph for several years, so that "insight" is hardly helpful).

Mozart himself wasn't too concerned about special effects although he wasn't above complaining about how his productions were received. In a letter to Constanze on 8 October the composer famously despaired of 'a thorough Bavarian' in his box at *Magic Flute* that night who 'made fun of everything. Unfortunately I was there just when the second act began, that is at the serious scene. At first I restricted myself to drawing his attention to certain speeches. But he laughed at everything until I could stand it no longer .. and cleared out.'

It's significant that the composer didn't object to the fat Bavarian hooting at serpents or chortling through one of the magic scenes. What was important to him was the dignity of Sarastro's religious devotions which begin Act Two. Here surely is a clue to understanding *Magic Flute* as the composer saw it: not as a story of the supernatural but of our human dignity and common aspirations played out in a pantomime world that can be tacky and tawdry one moment and solemn the next. It shouldn't be forgotten that after walking out of his box with the Bavarian Mozart went backstage and took over playing the glockenspiel

'- as I felt a sort of urge to play it myself. Just for fun, at the point where Schikaneder has a pause, I played an arpeggio. He was startled, looked into the wings and saw me. When he came to his next pause I played no arpeggio. This time he stopped and refused to go on. I guessed what he was thinking and played another chord. He then hit the glockenspiel and shouted "Shut up!" Whereupon everybody laughed.'

Göran Järvefelt, whose WNO production of 1979 has been so successful in humanising *The Flute*, believed in steering the opera away from the literal world of fairy tale where its plot seems quite incomprehensible, and yet he also wished to avoid the portentous holy ritual of pure symbolism. 'Both these views, and the sometimes uneasy mixture of the two, ignore the opera's .... sense of the actual. For an opera is about us today. In our technocratic, materialistic world, it has even become more actual. For that reason this production avoids reference to ancient Egypt and to the orient. It seeks instead to concentrate on people as real and psychologically true.'

After all Mozart's music reaches us in human terms, so why should the drama which it accompanies be at heart so impenetrable? In Tamino we have a man who moves from fear of death to love and from love to a new life in which he is bold enough to conquer his fear of death (symbolised by the trials) and unite with his chosen queen (Pamina), thereby fulfilling both his destiny as a king and as a man. Pamina is also fearful at the start of the opera and subject to contending parents (the Queen of the Night and then Sarastro who takes over from the Queen). She is fulfilled by standing on her own feet, uniting with Tamino at the end of the opera and accepting with him the responsibility of ruler.

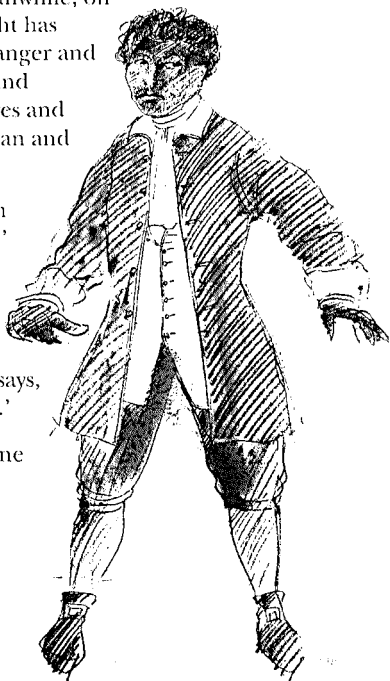
Papageno and Papagena are going through similar emotional developments but, like so many low characters, their destiny is not ultimately to become ennobled by the quest. They succeed in finding love -and each other- but their lives will not rise above the domestic.

Sarastro is the one mature adult in this story. He recognises that the divisions in life must now be healed. Since the death of Pamina's father, the King, he sees that his own monastic order has ossified, despite its aim of doing good. Meanwhile, on the outside, the Queen of the Night has rejected love and turned towards anger and terror. The marriage of Tamino and Pamina will reunite these two halves and introduce a new order in which man and woman rule together.

'Wisdom,' Göran Järvefelt wrote in 1979, 'is only of value if you use it.' His belief was that if humanity fulfils its destiny through love and through facing up to its challenges we will develop God in ourselves. 'This is what Mozart says, and what his opera wants us to do.'

And the good news is it can be done without code books or computer-animated serpents.

Adrian Mourby © 1999



# Mozart and the popular theatre tradition

Peter Branscombe

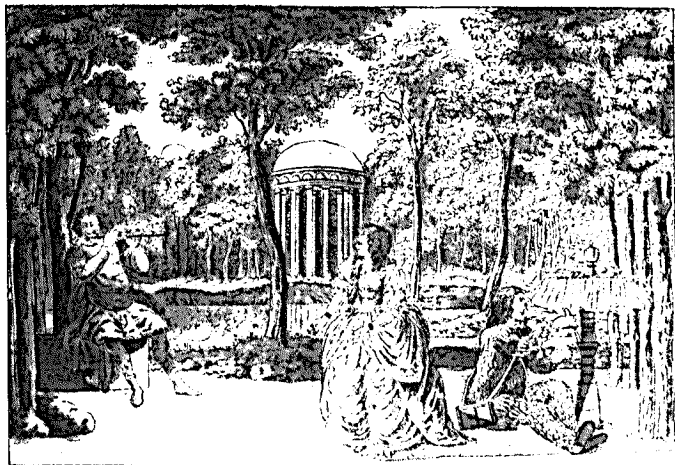
We tend to think of Mozart as writing just one work for the traditional Austrian popular theatre, the Volkstheater. But *The Magic Flute* is certainly not unique in this respect. From very early in his life Mozart was aware of the light-hearted, often coarse side of life and art. This is most clearly evident in the often lavatorial tone of the Mozart family correspondence - the Mozarts however were by no means alone in this regard; it isn't merely by chance that the early eighteenth-century Viennese Hanswurst character proudly proclaims his Salzburg origins. And the Mozarts, as keen theatre-goers, had many links with the popular tradition. Among the autograph material found in Mozart's estate are two sketches for dramas (no sign that they were ever intended for musical setting!) close in manner and content to the Viennese farces written by and for the great Hanswursts Stranitzky and Prehauser and the latter's contemporaries Kurz-Bernardon and Philipp Hafner. Magic is rife in these farces, jokes are broad and often suggestive; quick-witted comic servants frequently outwit, or at least out-think, their aristocratic superiors. Right (usually incorporated by young lovers) is ultimately triumphant.

Friends and colleagues of Mozart's were also often involved in producing works for the popular stage. Early in his career Joseph Haydn wrote songs and small ensembles, even complete scores, for comedies to be mounted in Vienna's principal popular theatre; his brother Michael was likewise employed in writing small comedies with music, some of them in strong dialect, for the Salzburg theatre. There is no sign that they regarded such tasks as being beneath them - and there's plenty of evidence that Mozart positively enjoyed the challenge, which posed very different demands from his more serious compositions.

Like virtually all artists of his era, Mozart worked for specific occasions; when he was commissioned to write something, he usually tried to oblige. If he didn't write many works in his own language for the theatre, we must blame the circumstances of the

time. One of his letters to his father mentions the large number of libretti he had read through, without finding one that really appealed to him. In another letter he expresses his fervent wish to receive the commission to write a German opera. When at last the chance came, within a few weeks of his final move to Vienna in 1781, he determined to seize it with both hands. *Die Entführung aus dem Serail* ('*The Elopement from the Seraglio*'), his first completed operatic score in German, was composed for the Vienna Court Theatre, not for the popular stage - which is not to deny its status as a comedy, albeit one with a serious, potentially tragic outcome. These serious implications are absent from *Der Schauspieldirektor* ('*The Impresario*'), a play with music written four years later for a court entertainment, shortly before the completion of *The Marriage of Figaro*; formally it is a spoken comedy, with a little group of musical numbers towards the end.

To find the true forerunners of *The Magic Flute* we have to look elsewhere. Emanuel Schikaneder, its librettist and commissioner (and the first Papageno), was on friendly terms with the Mozart family many years earlier when he was the director of a travelling opera and drama troupe, and young Wolfgang Amadé wrote an insertion number for him to perform during his Salzburg season of 1780/81 (Mozart made a similar, but as far as we know unkept, promise to another travelling impresario, Johann Böhm). When Schikaneder became director of Vienna's Freilhaus-Theater auf der Wieden in summer 1789 he and his resident composers got

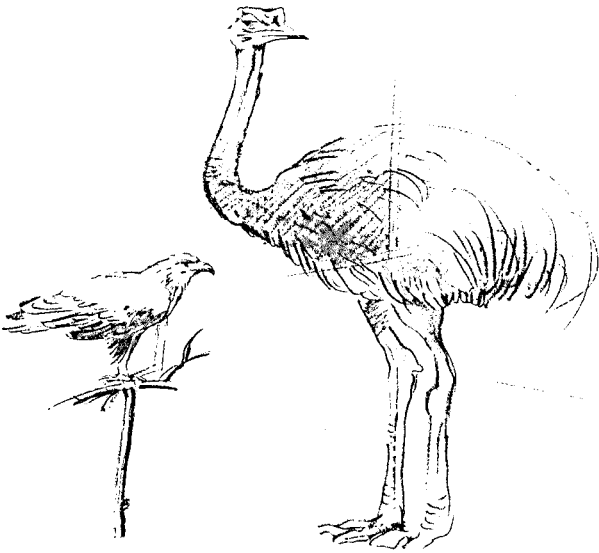


PANUM Die hier! - Giltige Götter -  
Schöner Aufst. II. 1781.

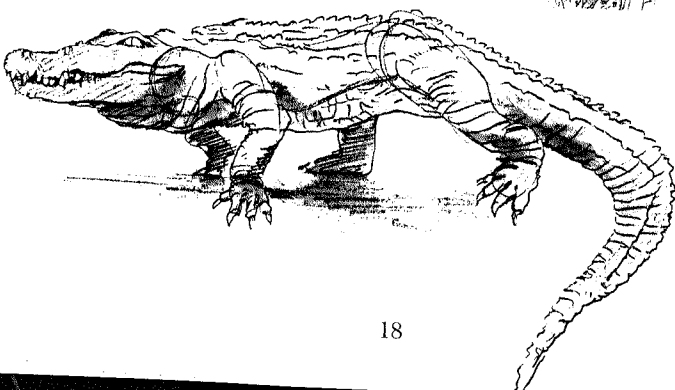
Mozart to help with numbers for some of their new plays; the latter composed, or at least orchestrated, pieces for magic singspiels that Henneberg, Gerl and Schack turned out for this theatre, and he seems to have felt more at ease with these unpretentious colleagues than with many of the Court Theatre artists. Recent research by the American musicologist David Buch has come up with a quantity of music in this light vein that is almost certainly genuine Mozart. Performances and recordings of these additions to the Mozart canon will be eagerly awaited by those who already know, and love, the duet that Mozart orchestrated a year before *The Magic Flute* for Benedict Schack (the first Tamino); in it, the comic character's girlfriend, under a spell, can only miaow like a cat.

Some years earlier, soon after settling in Vienna, Mozart was involved with his brother-in-law Joseph Lange (Court Theatre actor and talented artist - his are the finest likenesses we have of Mozart and Constanze) in putting on a musical entertainment at one of the carnival balls; Mozart's incomplete score indicates that this must have been an extensive comic *tour de force*, he paints a lively picture of their carefully-rehearsed charade in a letter to his father.

What are the elements in *The Magic Flute* that link it with the old, broad comic tradition? Some of the answers are surprising - for instance, one of the sources of the story lies way back in the late twelfth-century French epic, Chrétien de Troyes' *Yvain* (one of Mozart's Masonic colleagues had recently edited an Old High German version of the tale, with parallel old and modern German text). Less surprising are the links with the then-popular oriental rescue operas and plays, such as the Perinet/Wenzel Müller *Kaspar der Fagottist* ('*Kaspar the Bassoon-player*') that was staged in the main rival suburban theatre in the summer of 1771, when work on *The Magic Flute* was already far advanced - or indeed *Die Entführung* itself (though here the only magic lies within the music). The pattern of handsome young hero, usually aided by magic, by a resourceful if clumsy comic servant or squire (and not least by the dim-wittedness of the opposition), who succeeds in rescuing a maiden in distress, is familiar to anyone with an interest in European theatre or epic of the Enlightenment. Even the contrast between the Queen of Night (initially portrayed as a good, wronged monarch and mother) and Sarastro (who turns out to be a wise priest of a near-Masonic order, not the cruel villain the Queen portrays him as) follows numerous models in the baroque theatre. Papageno the birdman is again by no means



Schikaneder's and Mozart's invention - they merely perfected the depiction of a figure with a history both ancient (Chrétien's herdsman in *Yvain* is a proto-Papageno) and modern (there are recent Viennese forerunners that Schikaneder must have been familiar with). The boastfulness, greed, timidity and desire for a girlfriend of Papageno are all typical of the Viennese comic servant. And the presence in Sarastro's temple of the evil blackamoor Monostatos can be explained along the same lines as God's preparedness to tolerate (indeed to make use of) Mephistopheles in Goethe's *Faust*. Sarastro's goodness seems to be compromised when he sentences Monostatos to the bastinado; yet - as the modern listener might be tempted to think - the Moor deserves firm punishment for his attempt on Pamina's virginity; further, this punishment is commuted, as frequently cut lines of dialogue make clear, and it is only after a further attempted rape that he is finally banished. In other words, Schikaneder's libretto, which he later proudly, and surely legitimately, claimed to have been 'planned and vigorously worked out with the late Mozart', draws on an astonishingly wide range of sources, and confronts issues that might be thought to have no place in a suburban theatre. This is no hastily cobbled-together mishmash as has







sometimes been claimed, but a logically thought-through, consistent and deeply moving masterpiece, in which difficulties are overcome, love wins through and, in the words of the final chorus, the strong cause triumphs, and rewards beauty and wisdom with an eternal crown.

Different from the Volkstheater tradition is the almost complete avoidance by Schikaneder and Mozart of Viennese dialect; and the only hints at ambiguous jokes are inauthentic later additions to the spoken text. Also a cut above the expected tone of suburban theatre are the complexity and psychological insight of the characterisation. Things are not what they at first seem to be: the Queen with her hard-luck story turns out to be highly economical with the truth - Sarastro has indeed, as she tells the impressionable young prince, taken away her daughter Pamina, but in order to save her from her mother's baneful influence and to educate her in the way her late father (an initiate of the temple who seems to have made an unwise marital choice) would have approved of. Even further removed from the expected level of what was on offer in the suburban theatres is of course the perfection of Mozart's score. One or two contemporaries might have been capable of writing the light, attractive melodies of Papageno, but the way in which they are handled is uniquely Mozartian. Wenzel Müller occasionally wrote lengthy act finales, but only Mozart could conjure the harmonic, contrapuntal and developmental mastery that characterises the big ensembles - not to mention their melodic charm and dramatic aptness.

*The Magic Flute* is a work that, on a superficial level, owes a great deal to the traditions of the Viennese popular theatre; without forfeiting any of the fun and enduring high spirits of the genre, Schikaneder and Mozart have ennobled it, bringing about a unique apotheosis of its most positive characteristics. For once, Schikaneder's ambitions were tempered by his collaboration with a colleague who was capable of responding positively to all his brightest ideas, and of helping to control and shape the less good ones; that colleague and friend just happened to be the supreme master of musico-dramatic composition.

Peter Branscombe © 1999

# Mozart's Masonic masterpiece

Anthony Arblaster

For those who like to think of Mozart as a purely musical figure, above and beyond the sordid world of politics and social conflict, there is comfort in the acknowledged fact that in the two and a half years between the fall of the Bastille and his own death, we know of no comment by the composer on the French Revolution. And this much may be conceded: Mozart was not, it seems, a great newspaper reader. He did not follow contemporary events with the passionate concern of a Beethoven, a Verdi or a Wagner.

But to take this as an indication of his detachment from his own age, or of his indifference to its ideas and ideals, is quite another matter. Mozart was a more involved, even committed, figure than is often supposed.

There is, for example, the odd but inescapable fact that when it came to composing his first Italian opera for Vienna, Mozart should have chosen as the basis for its libretto a play whose performance had been banned in Austria as well as France, and which was seen by many people as a challenge to the social order and an insult to the aristocracy. True, da Ponte's version of *Figaro* diluted the impact of Beaumarchais's original and was regarded as acceptable by the Emperor himself. It was nevertheless a politically risky decision for a composer eager for financial and musical success.

And then there followed *Don Giovanni*, in which the guests at his party join in a chorus of 'Viva la libert !' They may only mean to echo Giovanni's licentiousness, but that is not the way it was read by the Austrian authorities. When the opera came to Vienna after its Prague premi re, the censors insisted the words be changed to the entirely vacuous 'Viva la societ !'

Most important and most significant is the fact that Mozart joined a Masonic lodge in 1784, and remained an active and committed Mason until his death seven years later. Indeed, his last musical appearance, on 18 November 1791, was to conduct a Masonic cantata which he had composed for the dedication of a new temple for his lodge. This work (K.623) was the last to be entered in his personal catalogue of compositions. *The Magic Flute* had had

its première just seven weeks earlier, on 30 September.

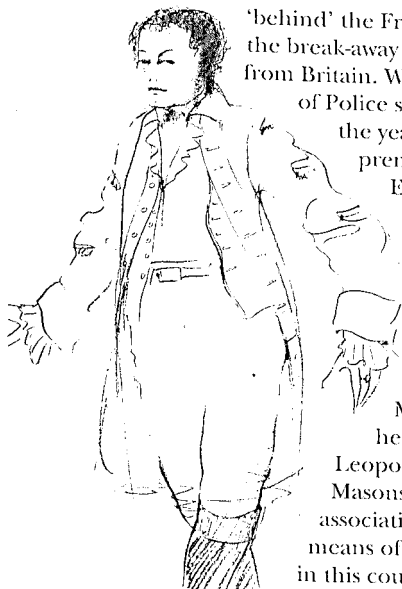
To attach a political significance to Freemasonry may seem odd nowadays. Most people probably think of Freemasonry as a highly secretive mutual support club for businessmen, senior policemen (it remains an exclusively male organisation), and other assorted bigwigs. But that is not how it began, or how it was in Mozart's day. It was an invention of the early eighteenth century, and although neither religion nor politics were supposed to be discussed at its meetings, it was immediately perceived as a threat and a potential source of opposition by most of Europe's autocratic rulers, as well as the Catholic church.

Secret societies are naturally suspect to the authorities, but in the case of Masonry there was some reason: this was a movement committed to the thinking and ideals of the Enlightenment. Although it was possible to be both a Catholic and a Mason - as indeed Mozart was - Masonic thinking about religion leant towards rationalistic deism - belief in a rather abstract deity closer to Robespierre's 'Supreme Being' than the anthropomorphic God of the Bible and traditional Christianity. Not surprisingly, Pope Clement VIII denounced Freemasonry as early as 1738.

Masonic thinking was also dangerously egalitarian. It saw no special virtue in inherited position or titles. 'Morality is the art which teaches man to enter on manhood and to do without princes' wrote one of the leaders of the Illuminati, the most radical section of the Masons. It is a sentiment echoed in the discussion between Sarastro and the priests about Tamino's qualifications for initiation. And one of the Vienna lodges (not Mozart's) declared that 'Freemasonry is constitutionally democratic, and each lodge is a democracy.'

Given these sentiments, it was not surprising - although it was a typical example of police-state conspiracy hunting - that the Masons were believed to be





'behind' the French Revolution and even the break-away of the American colonies from Britain. We find the Austrian Minister of Police saying exactly that in 1791, the year the *The Magic Flute* was premiered: 'The defection of the English colonies in America was the first operation of this secret ruling elite ... and there can be no doubt that the overthrow of the French monarchy is the work of such a secret society.' And a year earlier Marie Antoinette wrote to her brother, the Emperor Leopold II, to warn him against the Masons: 'Take great care over any associations of Freemasons ... it's by means of Masonry that the monsters in this country count on succeeding elsewhere.'

Hence, after the fall of the Bastille, and especially after the death of relatively enlightened Emperor Joseph II in February 1790, it was politically dangerous to be involved with Freemasonry. Only two years after Mozart's death his own lodge, *Zur neugekrönten Hoffnung*, was dissolved, and in 1796 Masonry was banned altogether in Austria.

*The Magic Flute* is, among other things, a Masonic opera with a Masonic message, and for Mozart and Emanuel Schikaneder to produce such a work at such a moment was, as Hugh Ottaway put it, 'a standing invitation to the police'. The opera was soon interpreted as a radical, or even revolutionary work. In 1794 a Jacobin interpretation of it was in print, and Jacobin words were provided for Papageno's songs.

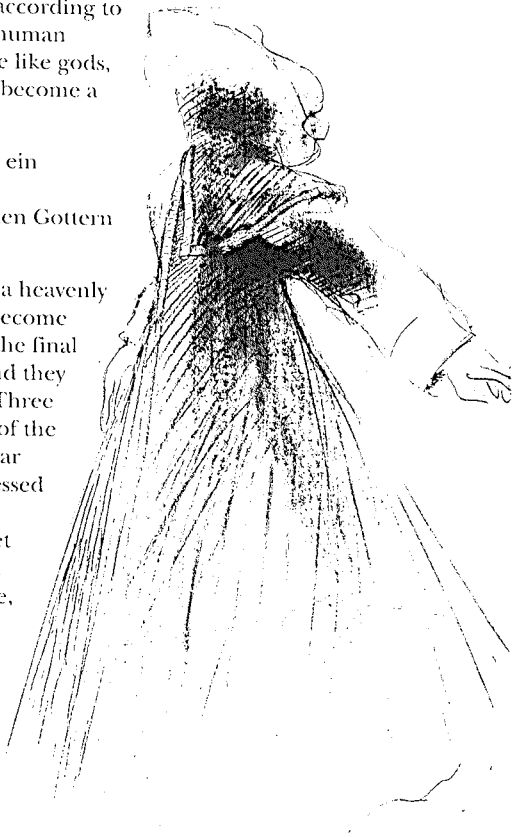
This would probably have irritated Mozart. But what is more persuasive is the suggestion that the opera's characters correspond to important players in the real-life drama of Freemasonry in Austria. Thus the Queen of Night was said to represent Maria Theresa, Joseph II's predecessor and mother, who was always a fierce enemy of the Masons. Sarastro was Ignaz von Born, the scientist who played a leading role in Vienna's most important lodge, *Zur Wahrheit*. Tamino was Joseph II, and so on.

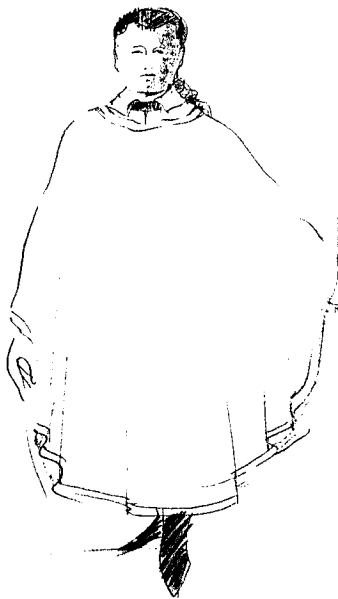
None of this can be known for certain. But what is beyond contention is that Schikaneder's libretto is full of typically Masonic ethical and political sentiments which are even more powerfully expressed in Mozart's uniquely pure and elevated music. Of course the work contains elements of pantomime and fairy tale which have delighted children ever since Mozart took his seven-year-old son Karl to one of the first performances. But the moral seriousness, the gravity counterbalancing the comedy of the work, is unmissable to anyone who really attends to it. Mozart himself deplored those who 'laughed at everything' indiscriminately, and valued particularly the 'silent approval' which the work elicited.

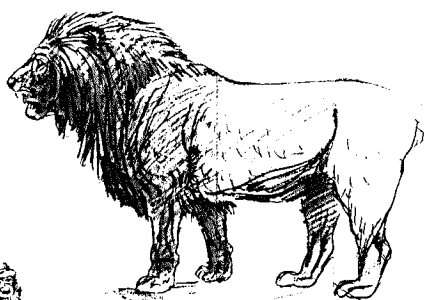
The values which *The Magic Flute* preaches and embodies are the humanist values of Masonry and the Enlightenment. Human beings should live together in love and harmony. They should reject hatred and vengeance (the final motives of the Queen of Night). If they lived according to these precepts then human beings would become like gods, and the earth would become a paradise:

Dann ist die Erd' ein  
Himmelreich,  
Und Sterbliche den Gottern  
gleich.

(The earth becomes a heavenly realm, and mortals become godlike). These are the final words of Act One, and they are repeated by the Three Boys at the opening of the Act Two finale. Similar sentiments are expressed at the end of the sublimely simple duet between Pamina and Papageno in Act One, and by the Two Armed Men in their chorale prelude to the trials of Act Two. These are representative expressions of the







utopian hope of human renewal which was shared by so many at that moment in history, when it seemed to the young Wordsworth that he witnessed 'France standing on the top of golden hours, / And human nature seeming born again.'

Much has been made of the misogynist views expressed by Sarastro and his priests, and they are no doubt an accurate reflection of conventional Masonic attitudes. But it can be argued that *The Magic Flute* is actually a critique of that hostility to women. For Pamina not only goes through the initiation process alongside Tamino: it is she who undertakes to lead him through the fire and water. 'Ich selbst führe dich, / Die Liebe leitet mich.' Notice, too, that in her duet with Papageno the words 'man and wife' are then carefully reversed: 'wife and man'. There should be an equality of duty and devotion on each side.

Finally we should note how thoroughly the opera is saturated with the imagery of darkness and light, night and day. This may seem conventional enough; but, as the very term Enlightenment implies, the central image of the movement is that of the sun of reason and benevolence dispelling the darkness of superstition, ignorance and mutual mistrust - the darkness over which the Queen of Night presides. 'The revolutions of America and France have thrown a beam of light over the world, which reaches into man' wrote Thomas Paine in *Rights of Man*, a text exactly contemporaneous with Mozart's opera. 'But such is the irresistible nature of truth, that all it asks, and all it wants, is the liberty of appearing. The sun needs no inscription to distinguish him from darkness...' In just the same way at the end of *The Magic Flute*, the defeated Queen and her allies are banished into eternal night (ewige Nacht), and Sarastro announces that 'The sun's golden splendour now banishes night, / And shatters the power of the evil one's might.' Mozart, Schikaneder and Thomas Paine celebrate the same triumph of humanity and Enlightenment.

Anthony Arblaster © 1999

# Emanuel Schikaneder - a life in the theatre

Martina Sperling

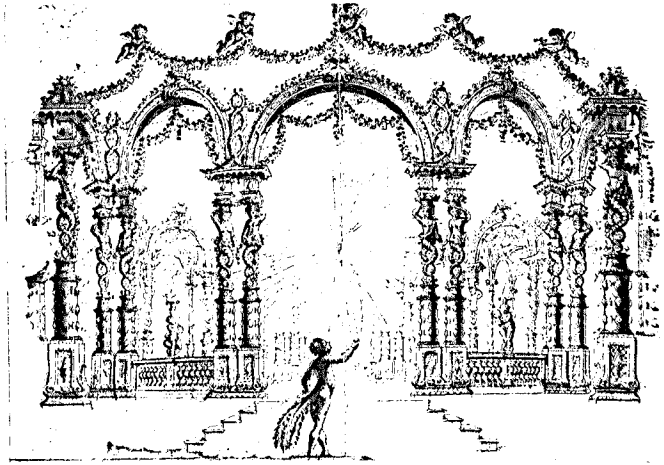
'Der Welt bekannt und doch geheimnisreich' - 'Known to the world though full of mystery' - goes the last line of a song composed by Mozart. These words accurately sum up the nature of *The Magic Flute*: though this opera has been one of the most popular works for more than 200 years, it has fully retained the mystery it communicated to the audience on 18 November, 1791, when first presented at the Freihaus Theatre in Vienna. *The Magic Flute's* librettist and producer, Emanuel Schikaneder, at the same time as playing the role of Papageno, was also the director of the Freihaus Theatre.

But who was this versatile man, sometimes referred to as 'the Max Reinhard of the 18th century'? His name is no longer known nowadays except for the libretto of *The Magic Flute* though as the author of some hundred plays, as a theatre director and later proprietor, as a producer and an actor he was the uncrowned king of the Viennese popular theatre at the time when Mozart and Beethoven were at the peak of their creative powers.

Johann Josef Schickeneder, born on 1 September 1751, was the fourth child of the parish priest's sacristan and servant in Straubing, a small town in southern Bavaria. Schikaneder's mother Juliana, née Schiessl, was a serving maid when she married his father in 1745.

Schikaneder treated himself to his first name, 'Emanuel', when he had become an actor. As for the family name, he was not the only one who did not know how to spell it. After his father's early death the family moved to Regensburg - a well known diocesan town not far from





Schikaneder's birthplace - where he grew up in poverty-stricken conditions. His widowed mother was a courageous woman who though without any means whatsoever opened a small stall near the cathedral selling devotional objects. Her children had to stand on their own two feet from an early age. In doing so, the musical talents they had inherited from their father proved to be very useful.

Although Emanuel (alias Johann Josef) was able to attend grammar school - in his later years he was concerned to emphasise that he 'had been educated in the humanities' - as a young boy he had to earn his living by playing the violin at dances in the neighbouring villages.

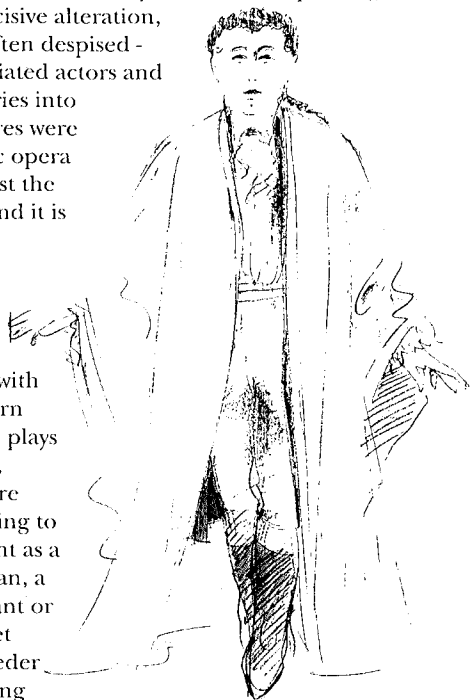
Soon Emanuel left Regensburg together with two like-minded companions, the three of them becoming 'Lyranten', a kind of wandering minstrel. They had to endure an extremely hard life, but despite these hardships Schikaneder's unshakable humour fortunately never left him. Since he was given the chance to watch quite a number of performances by wandering theatre companies it was not long before the 22-year-old young man joined one such company where he was cast in the role of 'the lover'. Tall, handsome, and with a pleasant singing voice, it soon became obvious that apart from his musicality he had a natural talent for acting. In no time he made a name for himself as a well-known and popular actor.

A few years later Schikaneder distinguished himself as producer, singer, actor, musician and playwright of a lyrical drama that soon

gained popularity with the German speaking stages. It was the 'Comical Opera in Three Acts' called *Die Lyranten oder das lustige Elend* - 'The Wandering Minstrels or Merry Poverty' - a work that was to become Schikaneder's most successful play throughout his career; as a dramatist he was always at his best when pouring his own experiences and his sharp observations of life into his characters. Though the plot of the 'Lyranten' was but simple and innocent Schikaneder, a genuine, cunning man of the theatre, took advantage of the comedy of situation counting on applause from the gallery.

Although the 'Lyranten' and *The Magic Flute* are separated by the adventures and experience of half a lifetime, both works undeniably show certain similarities: in both works the music constitutes the indispensable basis of the plot; likewise the counterpoise in *The Magic Flute* between a humour that is full of the joys of life - a kind of humour both Schikaneder and Mozart enjoyed - and the emotionally intense plot, is already found in the 'Lyranten'.

During the second half of the 18th century the German speaking theatre was to undergo a decisive alteration, since the 'travelling folk' - often despised - turned into seriously appreciated actors and singers, their shallow juggleries into dramatic art. National theatres were founded where German lyric opera was able to assert itself against the omnipotent Italian opera. And it is exactly in that period that Schikaneder started his career. The first company he joined was a very efficient one, the proprietor Schopf touring with it to various places in southern German. Lyrical dramas and plays by, amongst others, Voltaire, Shakespeare and Goethe were staged. Schikaneder, according to his varied talents, was brilliant as a lover, a hero, a comic old man, a tyrant, a slave-trader, a peasant or a sultan. One must not forget that for many years Schikaneder was considered an outstanding





interpreter of Shakespeare at highly respected court theatres such as those of Munich or Stuttgart.

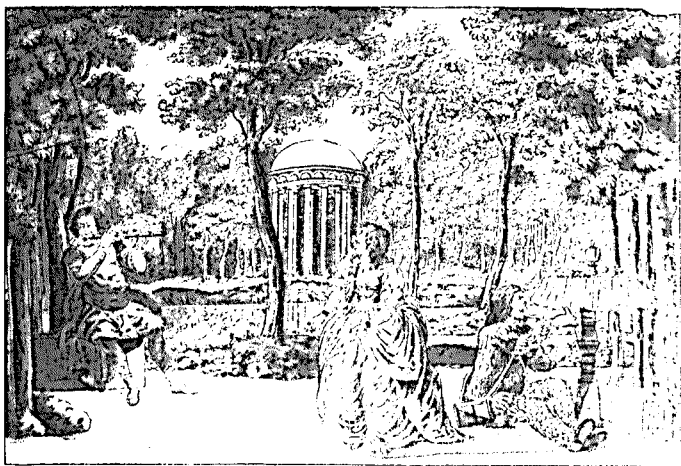
From the 'Gothaer Theater-Almanach' of 1779 - a famous German theatre-almanac - we learn about Schikaneder: 'His strong point is his use of gestures...he was a brilliant Hamlet with eloquent eyes and facial expressions... having advantageous features, an

imposing physique and an education of such a kind that there is no risk at all that he might spoil any role ... His excellent acting is proved by his decency and his clear, masculine way of speaking. In lyrical dramas he likes to play the comical parts that he usually handles successfully but not without tending to overact them.'

In 1777 Schikaneder had married the actress and dancer Eleonore Arth. Although Madame Schikaneder was very popular with the audience, younger and prettier women were more popular with her husband. 'My uncle, as is well known, was always having other love affairs' wrote Karl Schikaneder in his biographical sketch. In 1779, less than two years after his marriage, Schikaneder fathered illegitimate children twice within six months! Soon the couple joined another company which Schikaneder bought only a short time later, thus becoming a theatre proprietor himself. Having gained this position Schikaneder showed himself to be an excellent showman, demonstrating perfect stagecraft and a careful selection of his plays. On the other hand, however, he had a tendency to stage his plays in an extremely sumptuous and extravagant way thus sometimes incurring even his best friends' displeasure. Leopold Mozart wrote to his daughter Nannerl after having attended one of those performances: '... the castle was a most amazing piece of childish nonsense displaying ridiculous buffoonery ...'

It can be considered a proof of Emanuel and Eleonore Schikaneder's creative zest and efficiency that they both were on stage almost every evening in all sorts of plays and lyrical dramas, and were extremely successful. Since the audience consisted of people of different social strata the programme had to be versatile in order to satisfy the more refined spectators' taste as well as that of the unpretentious onlookers.

In 1780 Schikaneder's company was allowed by the then reigning Prince-Archbishop Hieronimus Graf von Colloredo to perform in Salzburg for six months. Everyone in the town went along to the performances, together with the archiepiscopal director of music, Leopold Mozart, his daughter Marianne and his son Wolfgang Amadé. Soon the Mozart family and Schikaneder became friends, and quite a number of pleasant, sometimes rather earthy get-togethers were to follow. The Mozarts attended many of the company's performances as Schikaneder had presented them with complimentary tickets for the entire season. That was the beginning of a life-long friendship between the 24-year old Wolfgang Amadeus Mozart and Emanuel Schikaneder, five years his senior. Though the two friends immediately made plans to



PANNA *Die hier! - Götliche Götter*  
*Schikaneder, Aspfelt 11. 18. 18.*

work together it was to take another 10 years before the curtain was to rise at the premiere of *The Magic Flute*. For the time being Mozart had to travel to Munich to rehearse *Idomeneo* while Schikaneder had to go on tour again.

At the beginning of 1785 his company had, however, to be dissolved for reasons of personal incompatibility. Schikaneder simply could not give up his amorous escapades and Eleonore had had enough of them. She went off with Johann Friedl, another company member, and they formed their own theatre company. Only four years later things took a new turn. Johann Friedl, leaseholder of the Theaterim Freihaus auf der Wieden (in Vienna) had died, leaving Eleonore Schikaneder his sole beneficiary. She offered her legitimate husband reconciliation and partnership, both of which Schikaneder accepted. He thus became a theatre director precisely at the right moment. German popular theatre had finally been given the opportunity to expand and perform on a regular basis in established houses. The Freihaus Theatre, opened on October 14th 1787, that was to go down in musical history as the site of the first performance of *The Magic Flute*, was one of these theatres in Vienna. Here Schikaneder was to launch 19 productions including several of his own plays prior to *The Magic Flute*.

*The Magic Flute* turned out to be by far the most remunerative play in Schikaneder's career enabling him to have a new splendid

theatre built - now called the Theater an der Wien - due partly to the takings of that successful run of performances and partly to the generous financial support of the well-off merchant and former Masonic Lodge brother Bartolomäus Zitterbarth. Above the entrance of the theatre Schikaneder immortalised himself in a sculpture showing 'Papageno with his children'.



*Emanuel Schikaneder*

Unfortunately the popular theatre proprietor's success was soon to end, and he was forced to leave Vienna to

become the director of the municipal theatre in Brünn (Brno). In 1802 he returned to Vienna again, now with the marks of his last illness upon him. Nevertheless he started work as the director of the Theater an der Wien for a last time - Beethoven writing his *Fidelio* for Schikaneder's theatre. Meanwhile three of Schikaneder's new plays had been booted off the stage, his numerous antagonists spreading the rumour that he had gone mad. Schikaneder's art had simply had its day: the audience, permanently keen on new sensations, had dropped him.

In addition, Napoleon's invasion of Vienna in 1809 caused a tremendous currency devaluation that deprived Schikaneder of his assets and eventually reduced him to poverty. His mental and intellectual powers left him more and more: he was completely burned out, and eventually went insane. On September 12th 1812, death at last released him from a life that had lost its meaning. Like Mozart twenty-one years before him, and thanks to whom his name was handed down to posterity, Schikaneder was granted no more than a pauper's grave in a Viennese churchyard.

Martina Sperling © 1999



## Lurelle Alefounder

### *Papagena*

Born New Zealand, studied at the Wellington Conservatorium of Music. She was awarded the New Zealand Television Young Achievers Award in 1993 and continued her studies at the Royal Northern College of Music, receiving various scholarships including the Countess of Munster Musical Trust and Mobil Oil Newzats Award. Operatic roles include Antonia *The Tales of Hoffmann* for Opera Technics; *Suor Genovieffa* Suor Angelica and Lauretta *Gianni Schicchi* for Broomhill Opera; Papagena, Miss Wordsworth *Albert Herring* for British Youth Opera; Hanna *The Merry Widow* for New Zealand Opera; Fiametta *The Gondoliers* for Covent Garden Festival and Boy in première of Derek Clark's *The Forest Child*. Joined WNO Chorus in autumn 1998 where roles include Jana *Jenůfa*.



## Claire Bradshaw

### *Second Lady*

Born Yorkshire, studied Royal Northern College of Music and National Opera Studio. Roles include Cherubino *Le nozze di Figaro*, Hansel *Hansel and Gretel*, Maddalena *Rigoletto* for Scottish Opera; Suzuki *Madama Butterfly* (concert performance) with the Royal Liverpool Philharmonic; Dolphin *Arion and the Dolphin* for ENO's Baylis Programme; Dryad *Ariadne auf Naxos* at the Edinburgh Festival; Innkeeper's Wife *The Cunning Little Vixen* with Richard Hickox for the Spoleto Festival; Suzuki *Madama Butterfly* and title-role *Carmen* in semi-staged performances on tour through Wales for WNO; Lisetta *Il mondo della luna* (Haydn) for Opera Zuid. Appears frequently on the concert platform including *Messiah* at King's College, Cambridge with Stephen Cleobury and Jerusalem Symphony Orchestra with Nicholas McGegan; Vaughan Williams' *The Poisoned Kiss* with the London Symphony Orchestra and Richard Hickox at the Barbican. Future plans include recitals with classical guitarist

Craig Ogden in the UK and on tour through South Africa and Zerlina *Don Giovanni* for WNO.



## Robert Bryan

*Lighting Designer*

Born Derby. Lighting Supervisor for Glyndebourne Festival 1972-1981. Lighting Consultant for the ROH 1982-1991 where productions include *Così fan tutte*, *Rheingold*, *Die Fledermaus*, *The King goes forth to France*, *Fidelio*, *Andrea Chénier*, *Ariadne*, *The Cunning Little Vixen*. Other productions include *Wild Honey*, *National Health*, *Waiting for Godot*, *Long Day's Journey Into Night* for Royal National Theatre; *Three Sisters*, *Merchant of Venice*, *Twelfth Night*, *Spanish Tragedy* for RSC; *Magic Flute*, *Otello*, *Rigoletto*, *Don Giovanni* for ENO; *Falstaff*, *Norma*, *I puritani*, *Eugene Onegin*, *Peter Grimes*, *Billy Budd* and the *Ring Cycle* for WNO; *Tosca*, *The Marriage of Figaro*, *Attila* for Opera North; *La bohème*, *Werther*, *The Magic Flute*, *Falstaff* for Scottish Opera. His many West End credits include *Mr and Mrs Nobody*, *Lettice and Lovage* and *Map of the Heart*. His work abroad includes *Les Puritans* for Opéra Comique; *Amadeus*, *The Real Thing*, *Night and Day*, *Betrayal* for Burgtheater Vienna; *William Tell*, *Faust* for Vienna State Opera; *Le comte Ory* for Opera Nice; *Werther*, *Rigoletto* for Australian Opera Sydney; *The Rake's Progress* for Théâtre de Monnaie Brussels; *Roberto Devereux*, *Maria Stuarda* for Monte Carlo Opera.



## Ieuan Davies

*First Armed Man*

Member of WNO Chorus since its foundation in 1968. Roles include Giuseppe *La traviata*, Basilio *The Marriage of Figaro*, Malcolm *Macbeth*, Ambrogio *The Barber of Seville*, Simpleton *Boris Godunov*, Servant *Un ballo in maschera*, Priest *The Magic Flute*, Emperor *Turandot*, Innkeeper *Der Rosenkavalier*, Vitek *The Makropoulos Case*, Abdallo *Nabucco* and Old Prisoner *From the House of the Dead*.



## Catherine Foster

*Queen of the Night*

Born Nottingham, studied privately with Pamela Cook MBE and at Birmingham Conservatoire of Music. 1997 Dame Eva Turner Award, supporting studies with Pamela Cook at RNCM. Won Worshipful Company of Musicians' Silver Medal, prize-winner in Kathleen Ferrier Undergraduate Competition and the Mario Lanza Opera Prize. Powergen scholarship to work with Thomas Hemsley and Diego Masotti at Dartington International Summer School. Roles include Governess *The Turn of the Screw* in Nottingham, Donna Anna *Don Giovanni* for Dartington, The Queen of the Night *The Magic Flute* for Opera Northern Ireland and Rosalinde *Die Fledermaus*. Recently Musetta *La bohème* and Madame Heartmelt *The Impresario* for the Mananan International Festival. Concert work includes Mozart's *Requiem*, *C minor Mass* and *Vesperae Solennes di Confessore*, Schubert's *Mass in G*, Mendelssohn's *Elijah* and Brahms's *Deutsches Requiem*. Future plans include Queen of the Night *The Magic Flute* for English National Opera. Concert engagements include Haydn *Theresienmesse* and Rutter's *Requiem*. Catherine is a member of the National Opera Studio for the 1998/99 season where she received a full scholarship courtesy of the Peter Moores Foundation.



## Andrew Greenan

*Sarastro*

Born Birmingham, studied St John's College, Cambridge and Royal Northern College of Music with John Cameron. Principal Bass at English National Opera 1992-97 where roles included King Henry *Lohengrin*, Sarastro, Rocco *Fidelio*, Timur *Turandot*, Sparafucile and Monterone *Rigoletto*, Nourabad *Pearl Fishers*, Commendatore *Don Giovanni* and Swallow *Peter Grimes* (also on Decca video). Elsewhere roles include Rocco *Fidelio* and Swallow for WNO; Landgraf *Tannhäuser* at QEH, Swallow in Hamburg; Abimilech *Samson et Dalila* in Tel Aviv; Bottom A

*Midsummer Night's Dream* at Teatro Regio, Turin (Mauceri). For ROH *Swallow* (Mackerras), *Ataliba Alzira* (Elder), 1st Nazarene *Salome* (Dohnanyi), *Pietro Simon Boccanegra* (Solti). Appears frequently on the concert platform, most recently with BBC Symphony and English Chamber Orchestra and in Verdi's *Requiem* with Belgian National Orchestra. Recently recorded Bonze *The Nightingale* and God *The Flood* (Stravinsky) with the Philharmonia (Robert Craft) and Raimondo in the film *Lucia* based on Donizetti's opera. Future plans include *Otello* (LSO/Davis), *Der Freischütz* for ENO, *Roméo et Juliette* with BBC National Orchestra of Wales, Arkel *Pelléas et Mélisande* for Glyndebourne Touring Opera, Rocco in *Nancy* and *Die Meistersinger* at La Monnaie.



## Matthew Hargreaves

### Speaker

Born London, studied Guildhall School of Music and Drama with Rudolph Piernay. Roles include Schaunard *La bohème* for WNO; title-role *Le nozze di Figaro*, Dandini *La Cenerentola*, Magistrate *Werther* for English Touring Opera; Andy *Travellers* and Roman Prus *The Bridge* at 1998 Covent Garden Festival; Polyphemus *Acis and Galatea* and Leporello *Don Giovanni* for Opera Atelier in Toronto (Marc Minkowski). Recent concert appearances include Schutz' *Christmas Story* with the King's Consort under Robert King, *Messiah* with the English Concert under Trevor Pinnock, Mozart's *C Minor Mass* with the Orchestra of the Age of Enlightenment under Andrew Davis, Handel Anthems with the Academy of Ancient Music under Christopher Hogwood at the 1998 Promenade Concerts and *Pulcinella* with the Bournemouth Symphony Orchestra. Recordings include Bosun *Billy Budd* for Erato Disques, Wagner *Faust* for Chandos Records, Ali *Zoraida di Granata* for Opera Rara. Future plans include Masetto *Don Giovanni* for WNO, *Les Soirées Italiennes* at the 1999 Covent Garden Festival, *Dixit Dominus* with the BBC National Orchestra of Wales and Christus *St Matthew Passion* with the City of London Sinfonia under Richard Hickox.



## Aled Hall

*Monostatos*

Born Penoader, South Wales, started his singing career as a boy soprano. Studied University College of Wales, Aberystwyth, London Royal Schools' Faculty Opera School and the National Opera Studio. Awards include Worshipful Company of Musicians' Silver Medal, Joseph Maas Prize at the Royal Academy, the Twyn Roberts Scholarship at the Royal National Eisteddfod. He made his debut with Ippia *Saffo* for Wexford Festival. Other roles include Danilowitz *L'Etoile du Nord* for Wexford Festival; Remendado *Carmen*, Seneca Student *L'incoronazione di Poppea* for WNO; Bardolph *Falstaff*, Frisellino *Le Pescatrici* for Garsington Opera; Goro *Madama Butterfly* for Raymond Gubbay productions; Vajic *The Bartered Bride* for Neath Opera and Monostatos for Scottish Opera. Concert performances include Janáček's *Diary of One Who Disappeared* and Rossini's *Petite Messe Solennelle* at Wexford Festival; Daniel Jones' *St Peter*, Handel's *Messiah* at Royal Albert Hall (Sir David Willcocks); Mendelssohn's *Elijah* at Swansea's Festival and Mozart's *Requiem* with the London Mozart Players at the Fishguard Festival. Appears frequently as guest artist on S4C. Recordings include Ippia *Saffo* and Danilowitz *L'Etoile du Nord* for Marco Polo Label.



## Göran Järvefelt

(1947-1989)

*Producer*

Born Hälsingland, Sweden, studied Stockholm. Worked as a producer in Stockholm, Oslo, Copenhagen, Gelsenkirchen, Berlin, Munich, Wiesbaden, Stuttgart, Nice, Aix-en-Provence, Paris, Zurich, Geneva, Amsterdam, Santa Fe, Houston, Vancouver, Sydney, Parma, The Metropolitan Opera, New York and the Adelaide Festival. He made his British debut with WNO in 1979, staging *The Magic Flute* and during subsequent years he returned to stage *Un ballo in maschera* (1982), *The Rhinegold*

(1983), *The Valkyrie* (1984), *La bohème* (1984), *Siegfried* (1985), *Götterdämmerung* (1986), *La traviata* (1988) and preparatory work on *Der Rosenkavalier* (realised by Wolfgang Weber in 1989).



## Aidan Lang

*Revival Producer*

Born Kingston-upon-Thames, studied English and Drama at Birmingham University. Artistic Director of Opera Zuid, Netherlands (1990-97) and Director of Productions at Glyndebourne Touring Opera (1990-99). Has worked with Glyndebourne Festival Opera, Opera North, ROH, Opera 80, Vancouver Opera, Opéra de Lyon and for five years with WNO. Productions include world première of Iain Hamilton's *Lancelot* for Arundel Festival; *Tamerlano* for Göttingen Handel Festival; *Carmen* for Canadian Opera; *Die Zauberflöte* in Barcelona; *La bohème*, *The Rake's Progress*, *Song of Love and Death* (Matthus), *Il barbiere di Siviglia* and *La traviata* for Glyndebourne Touring Opera; *Werther*, *Ariadne auf Naxos*, *La bohème*, *The Cunning Little Vixen*, *Don Giovanni* and *Hänsel und Gretel* for Opera Zuid; *Così fan tutte*, *Hansel and Gretel*, *Il barbiere di Siviglia* and *Count Ory* for WNO; *Così fan tutte* for Oper der Stadt Köln; *Tosca* for Opéra de Nice; *Die Entführung aus dem Serail* for Istanbul International Festival; *Il ritorno d'Ulisse in patria* in Lisbon; *Lucio Silla* for Garsington Opera; *La finta semplice* for Buxton Festival; British première of *The Magic Fountain* (Delius) for Scottish Opera.



## Peter Massocchi

*Second Armed Man*

Roles for WNO include Alcindoro *La bohème*, Monk *Don Carlos*, Zaretsky *Eugene Onegin*, Naroumov *The Queen of Spades*, Tutor *Elektra*, Monterone *Rigoletto*, Basilio *The Barber of Seville*, Bartolo *The Marriage of Figaro*, He-Ancient A *Midsummer Marriage*, Horn *Un ballo in maschera*, Baron *La traviata*, Swallow *Peter Grimes*, Michael *The Bartered Bride*, Fouquier-Tinville *Andrea Chénier*, 1st Soldier *The Trojans*, Apprentice *Wozzeck*, 5th Jew *Salome*, Pistola *Falstaff*,

Doctor *Pelléas et Mélisande*, Notary *Der Rosenkavalier*, Imperial Commissioner *Madam Butterfly* and 9th Minister *The Doctor of Myddfai*.



## Geraldine McGreevy

*First Lady*

Studied University of Birmingham and as postgraduate at the Royal Academy of Music and National Opera Studio (sponsored ENO). Currently studies with Richard Smart. Winner of the 1996 Kathleen Ferrier Award. Roles include Donna Anna *Don Giovanni*, First Lady, Casilda *Gondoliers* for British Youth Opera; Fiordiligi *Così fan tutte* for Royal Academy of Music (Sir Colin Davis); Angelica *Orlando*. Recordings include Graham Johnson's Complete Schubert Edition (Hyperion); Arthur Bliss songs with the Nash Ensemble (Hyperion). Broadcasts regularly for BBC. In recital has appeared at the Wigmore Hall and in Germany with Graham Johnson, and at the Edinburgh Festival with Julius Drake. Concert appearances include Monteverdi with the English Concert (Trevor Pinnock); Strauss' *Vier letzte Lieder* with the Moscow Tchaikovsky Symphony Orchestra (Jane Glover) in Zurich, *Peer Gynt Suite* with London Philharmonia Orchestra (Kurt Mazur); Strauss' *Capriccio* final scene, *The Creation*, and Mozart's *Exultate Jubilate* with the Royal Liverpool Philharmonic Orchestra (Petr Altrichter and Libor Pesek). Future plans include *Fiordiligi* for Opera Zuid; Female Chorus *Rape of Lucretia* (Edinburgh Festival); recordings for Hyperion of Schumann songs and Chausson duets (with Ann Murray).



## Anthony Negus

*Conductor (May 27 - June 25)*

Born Buckingham, studied Royal College of Music, London Opera Centre and Christ Church Oxford. Music Staff in Wuppertal and Hamburg (1970-74) and musical assistant in Bayreuth (1972-73). Joined WNO 1976. Assisted Goodall on *Die Walküre*, *Tristan und Isolde*, *Parsifal* (also the recordings) and

Armstrong on *Der Ring des Nibelungen*. For WNO (1982-86) has conducted *Parsifal*, *Das Rheingold*, *Siegfried*, *Götterdämmerung*, *Fidelio*, *The Magic Flute*, *Der Freischütz* and *The Greek Passion*. From 1987 assisted Sir Charles Mackerras, conducting performances of *Le nozze di Figaro*, *Così fan tutte*, *Seraglio*, *Idomeneo*, *Die Frau ohne Schatten* and *Iphéginie en Tauride*. In 1992 assisted Pierre Boulez on *Pelléas et Mélisande* and has since conducted performances of *Elektra*, *Tristan und Isolde*. Has assisted Carlo Rizzi and shared performances of *Le nozze di Figaro* and *Don Giovanni*. In 1996 assistant conductor for Cherubini's *Medea* for Opera North. For Welsh College of Music and Drama *Albert Herring*, *The Marriage of Figaro* and *The Magic Flute* and *Suor Angelica*. Conducted *La clemenza di Tito* for WNO in 1997. Will assist Rizzi on *Tristan* for WNO this season.



## Carl Friedrich Oberle

*Designer*

Born Winnenden, Germany. Principal set and costume designer for the late Göran Järfelt.

Designs include *The Magic Flute*, *Un ballo in maschera*, *Der Ring des Nibelungen*, *Der Rosenkavalier* and most recently with Neil Armfield costume designs of *Billy Budd* for WNO; *Don Carlos* in Copenhagen; *Lohengrin* for Grand Théâtre, Geneva; *Parsifal* for Netherlands Opera; *Il ritorno d'Ulysses*, *Elektra*, *La bohème* in Gelsenkirchen; *Les dialogues des Carmélites*, *Tannhäuser*, *Salome*, *Un ballo in maschera* for Royal Opera, Stockholm; *Don Giovanni*, *Die Zauberflöte*, *Le nozze di Figaro*, *Die Entführung aus dem Serail* for Drottningholm Theatre; *Elektra*, *Intermezzo*, *Die Schweigsame Frau*, *Le nozze di Figaro*, *Daphne* for Santa Fe Opera; *Don Giovanni*, *Così fan tutte*, *Le nozze di Figaro* for Houston Grand Opera; *Don Giovanni* and *Un ballo in maschera* for Staatstheater Stuttgart; *The Magic Flute*, *L'incoronazione di Poppea*, *La clemenza di Tito*, *Così fan tutte*, *Don Giovanni*, *Der Rosenkavalier*, *Idomeneo*, *The Makropoulos Case* for Opera Australia; *Luisa Miller*, *La traviata* for Staatstheater Wiesbaden; *Eugene Onegin* for Frankfurt Opera and world première of Molière, *oder die Henker der Kommödianten* in Bremen.



## Jean-Yves Ossonce

*Conductor (May 14, + from June 30)*

Studied University of Tours, with Rafael Kubelik in Luzern and Jean Fournet in Paris. In 1982 became Music-Director of the Grand Théâtre in Tours, regular guest conductor with the opera houses of Avignon, Rennes, Metz, Nantes and Marseille. Conducted *La vie parisienne* for Opéra de Lyon (also recorded for Pioneer). Other operatic work includes *L'Etoile* (Chabrier), *La traviata* and *La bohème* for Opera North; *Brisios* (Chabrier) for the 1994 Edinburgh Festival (recorded for Hyperion); *Mary Stuart* for ENO. Has worked with Orchestre National des Pays de Loir, Orchestre Symphonique du Rhin, Orchestre National d'Ile de France, Orchestre Régional de Bretagne, English Northern Philharmonia, Maasricht Symphony Orchestra, BBC National Orchestra of Wales, Residentie Orchestra The Hague, BBC Scottish Symphony Orchestra and Mozarteum Orchester Salzburg. Recordings for Hyperion include the Complete Symphonies by Albiric Magnard and Piano Concertos by Reynaldo Hahn and Jules Massenet. Since 1995 Jean-Yves Ossonce has been Principal Conductor of the Orchestre Symphonique de Tours. Since 1999 has also been Artistic Director and General Manager of the Opéra in Tours.



## Andrew Shore

*Papageno*

Born Oldham, debut with Kent Opera in 1979. Roles include Bartolo *The Barber of Seville*, Sacristan *Tosca* and Dr Kolenatÿ *The Makropoulos Case* for WNO; Papageno, Frank *Die Fledermaus*, title-roles *Falstaff*, *King Priam*, *Don Pasquale*, *Gianni Schicchi*, Shiskov *House of the Dead* for ENO; Baron Trombonok *Il viaggio a Reims* for ROH; Dr Bartolo *Figaro*, Geronimo *The Secret Marriage*, title-roles *Falstaff*, *Wozzeck*, *Don Pasquale*, *King Priam* for Opera North; *Falstaff*, Mr Gedge *Albert Herring*, Doctor Kolenatÿ, Dikoy *Katya Kabanova* for Glyndebourne Festival Opera. French debut as Quince *A Midsummer Night's*

*Dream* at Opéra Comique Paris and Montpellier; Sagrestano (with Domingo) for Bastille; Doctor Kolenaty for Chatelet; The Count *Reigen* for Opéra de Nantes. Bottom *A Midsummer Night's Dream*, Don Alfonso *Così fan tutte*, Leandro *Love for Three Oranges* for New Israeli Opera, Tel Aviv; Dulcamara, *L'elisir d'amore* for San Diego Opera and Royal Danish Opera. Recordings include *La bohème*, *Barber of Seville*, *L'elisir d'amore* and title-role *Don Pasquale* for Chandos. Future plans include King Priam and Falstaff for ENO; and appearances in Barcelona, Hamburg, Brussels and Chicago.



## Antonia Sotgiu

### *Third Lady*

Born Lancashire, studied Royal Northern College of Music and the National Opera Studio. Currently studies with David Pollard. Has won among others Frederic Cox Award, Lesley and Dorothy Blond Award, Webster Booth Competition, As-Li-Co Competition in Milan, Richard Lewis/ Jean Shanks Award by Glyndebourne Festival Opera. She receives a scholarship from the Peter Moores Foundation. Roles include Mrs Herring *Albert Herring* for RNCM; title-role *Carmen* for Wilmslow Opera; Marcellina in an excerpt from *Marriage of Figaro* for Buxton Festival; excerpts from *Falstaff*, *Carmen*, *Werther*, *The Rake's Progress*, *Eugene Onegin*, *The Rape of Lucretia*, *The Italian Girl in Algiers* for NOS; title-role *Carmen* and the Mother and Witch *Hansel and Gretel* on educational tours for WNO. Concert appearances include *Messiah* Handel, *Creation* Haydn, Beethoven's 9th Symphony, Mozart's *Requiem*. Future plans include Maddalena *Rigoletto* for WNO.



## Toby Spence

*Tamino*

Honours graduate and choral scholar New College, Oxford. Completed vocal studies at GSMD studying with David Pollard. Winner of Clonter Opera prize, Belmont Trust Award and a scholarship from the Peter Moores Foundation. Barbican debut *The Tempest* (Sibelius) with Gothenburg Symphony Orchestra (Neeme Järvi); Handel's *Theodora* with RIAS Berlin. Roles include Idamante *Idomeneo* for WNO and Scottish Opera; Pane *La Calisto*, Tamino for La Monnaie, Brussels; Idamante for Bavarian State Opera, Munich; *Alzira* for ROH; *Mitridate* for Salzburg Festival. Concert appearances include concerts with Cleveland Orchestra (von Dohnanyi), Bournemouth Symphony Orchestra (Hickox), Monteverdi Orchestra (Gardiner), San Francisco Symphony (Tilson Thomas), *St Matthew Passion* with the Orchestra of the Eighteenth Century (Frans Brüggen), also recorded for Philips Classics, Luxembourg Philharmonic, Deutsches Symphonie-Orchester, Berlin, The Philharmonia and at the BBC Proms. Has recorded for Deutsche Grammophon, Decca, BMG, Collins, Hyperion and EMI. Future plans include *Il matrimonio segreto* for Deutsche Staatsoper, Berlin; David *Meistersinger* for Monnaie, Brussels Hylas *Les Troyens* for Salzburg Festival. Telemaco *Il ritorno d'Ulisse in patria* for Bavarian State Opera. Scaramuccio *Ariadne auf Naxos* with LSO and Rattle. He is a member of English National Opera where future roles include Oronte *Alcina*.



## Franzita Whelan

*Pamina*

Born Ireland, studied Royal Irish Academy of Music, Dublin and postgraduate at Royal College of Music Opera Course in London. Completed studies at the National Opera Studio. Awarded Fellowship for singing at RCM after Studio studies for one year. Has won numerous prizes and major competitions

including Lady Maud Warrender Award, 1995 National Mozart Competition. Studies with Margaret Kingsley. Roles include Countess *The Marriage of Figaro* for English Touring Opera; Pamina for Opera Northern Ireland; Adina *L'elisir d'amore* for Clonter Opera and Tusnelda *Arminio* for London Handel Society. Concert appearances include Verdi's *Requiem* (Sir David Willcocks) at the Royal Albert Hall; Tippett's *A Child of Our Time* in Besançon; Vaughan William's *Sea Symphony* in the UK; Haydn's *Creation* and *Messiah* in Ireland, *Messiah* and *St. Paulus* in Japan. Recital work includes concerts at the Purcell Room, Wigmore Hall, Royal Dublin Society and a Schubert recital with Roger Vignoles in Dublin. Future plans include Verdi's *Requiem* in Japan; a Wigmore Hall recital and Mahler's *Symphony No.2* with the National Youth Orchestra of North and South of Ireland.



## Dewi Wyn

*A Priest*

Born Rhosllanerchrugog in North Wales, studied Guildhall School of Music & Drama with Rudolf Piernay. Following a two-year opera course at GSMD worked for two seasons with English Touring Opera with whom he performed the roles of Basilio *The Marriage of Figaro* and Nadir *The Pearl Fishers* before joining Welsh National Opera in 1997. Has performed in concerts and oratorios throughout the UK. His television appearances include programmes such as *Margaret Williams*, *Pencerdd*, *Heno* and *Noson Lawen* on S4C as well as a Dennis O'Neill Masterclass on HTV.

# Orchestra of Welsh National Opera

## *Leader*

John Stein

## *Assistant Leader*

Simon Lewis

## *1st Violins*

John Stein

Jane Atkinson

Simon Lewis

Martin Kegelmann

Robert Tonkin

Catherine Hings

Rolette de Montet

Susan Plessner

Peter Lilley

Ruth Bass

Rachel Maisey

## *2nd Violins*

Antony Tarlton

Donald McNaught

Laurence Kempton

Olivia Gribble

Jill Meredith-Hamer

Josephine Vos

Ann Jones

Lois Westcott

Luke Roskams

Marilyn Shewring

## *Violas*

Philip Heyman

Margaret Lynch

Tegwen Jones

Domini Lipman

Stephen Lloyd

Louise Brodrick

Barry Friend

## *Cellos*

Dewi Watkins

Christopher Hodges

Arthur Davies

Simon Davison

Alexandra Robinson

Andrew Elliott

## *Double Basses*

John Law

Mikeal Price

Mary Condliffe

Peter Fry

## *Flutes*

Jonathan Burgess

Elizabeth May

## *Oboes*

Murray Johnston

David Probert

## *Clarinet/Bassoon*

Leslie Craven

Peter Fielding

## *Bassoons*

Stephen Marsden

Christopher Vale

## *Horns*

Angus West

Donald Clist/

David Shillaw

## *Trumpets*

Glenn Coleman

Martin McHale

## *Alto Trombone*

Roger Cutts

## *Tenor Trombone*

John Hendy

## *Bass Trombone*

Aneuryn James

## *Timpani*

John Abendstern

## *Celeste*

Gareth Jones/

Graham Jackson

## *Orchestra and Concerts Manager*

Peter Harrap

## *Assistant Orchestra and Concerts Manager*

Sophie Heppel

## *Assistant to Orchestra Management*

Peter Lilley

## *Orchestra Attendant*

Tony Smith

## *Pit Manager/ Assistant Librarian*

Philip Stead

# Chorus of Welsh National Opera

*Chorus Master:* Antony Walker

*Assistant Chorus Master:* Graham Jackson

## *Sopranos*

Lurette Alefounder

Margaret Baiton

Paula Bradbury

Mary Davies

Rosie Hay

Yolande Jones

Charlotte Kinder

Anna Margolis

Margaret Morgan

Nicola Morgan

## *Mezzos*

Dorothy Hood

Patricia Anne Hughes

Helen Knight

Fiona Lamont

Marion McCullough

Norma Millar

Anne Morgan

Sarah Pope

Valerie Seymour

Susan Vaughan-Jones

## *Tenors*

Michael Clifton-

Thompson

Philip Daggett

Ieuan Davies

Paul Gyton

Philip Lloyd Holtam

Charles Lewis

Ralph Mason

Oswaldo Valente

Gary Watkins

Dewi Wyn

## *Basses*

John Gilbert

Ralph Hamer

John King

Philip Lloyd-Evans

Peter Massocchi

James Miller-Coburn

Jack O'Kelly

Gareth Rhys-Davies

David Tagg

Owen Webb

## EXTRA CHORUS

### *Soprano*

Cheryl Edwards

*'The Welsh National is now the only opera company in Britain of international standing. Any chance to see it should be taken.'*

THE DAILY TELEGRAPH, 23 MAY 1998

*'Welsh National Opera...is probably, pound for pound, Britain's best opera company'*

THE TIMES, 13 JUNE 1998

*'...the best opera in the land this year came from WNO... this is one company that really is on the crest of a wave.'*

THE GUARDIAN, 30 DECEMBER 1998



Welsh National Opera Cenedlaethol Cymru

Patron:

*His Royal Highness  
The Prince of Wales*

General Director:  
*Anthony Freud*

Musical Director:  
*Carlo Rizzi*

Conductor Emeritus:  
*Sir Charles Mackerras*

## Welsh National Opera

was founded in 1946 and is a permanent company of 250 people, made up of orchestra, chorus, principal singers, music staff, production, technical and administrative staff. Its aims are:

■ **To produce and tour world-class opera**

WNO exists to produce, perform and tour thrilling and entertaining world-class opera.

■ **To break down barriers**

WNO works to break down barriers in order to reach a large and diverse public combining excellence with accessibility. We work to promote the medium of opera, and to reposition it as a popular, inclusive art form available to all.

■ **To develop talent**

WNO is a dynamic and integrated ensemble of artists, technicians and administrators bubbling with creative ideas, working to attract, and develop the best artistic talent.

The Company receives many invitations to perform abroad. Within the last ten years visits have been made to New York, Milan, Paris, Tokyo and Wiesbaden, enlarging the Company's international reputation and providing opportunities to promote Wales.

# Welsh National Opera Business Alliance

'Value for everyone'

The WNO Business Alliance was launched with the aim of creating a network of supporting companies in the cities to which Welsh National Opera regularly tours and so that education and community work could be developed nationally and locally. In return for support, WNO offers Alliance members benefits that range from priority booking and corporate hospitality of the highest quality to association with special events in the community in which they are based as well as discounted, or free, offers to opera performances and concerts for employees.

Benefits vary according to the level of membership, of which there are 4 levels:

- *Group Membership*
- *Premier Membership*
- *Standard Membership*
- *Associate Membership*

WNO is widely acclaimed as Britain's busiest opera company and is responsible for the provision of large scale opera to some of the most densely populated areas in the UK. The regional Alliance Groups are:

- *South Wales*
- *North Wales and the North West*
- *Birmingham*
- *Bristol*
- *Southampton*
- *Oxford*

**Alliance members are listed here and we are grateful to them all.**

## **Premier Members**

British Steel plc  
Burgess Salmon

Cogent Elliott Ltd  
Principality Building Society

## **Standard Members**

Albert E Sharp  
Bank of Wales Plc  
Barclays Cymru/Wales  
British Gas Wales/Cymru Home Energy  
Castle Leisure Ltd  
Chesilvale Ltd  
Coutts & Co  
Culver Holdings  
Edwards Geldard  
EuroCommercials  
Eversheds Solicitors  
Farmers and Dairymen Ltd  
First Hydro  
Golley Slater  
Grosvenor Waterside  
Holder Mathias Alcock plc  
JBP Associates Ltd PR Consultants  
KPMG

Lloyds Bank Wales and West Region  
Manweb plc  
MEB - Midlands Electricity  
Midland Bank  
Natwest Cymru/Wales  
Palser Grossman  
Phoenix Digital  
PMH Properties plc  
PricewaterhouseCoopers  
Richard Morgan & Company Ltd  
Rowley Dickinson  
Rubery Owen Holdings Ltd  
Skandia Life  
SWALEC  
Symonds Group  
TACP Consultancy  
Wesleyan Assurance Society  
Willis Corroon

## **Associate Members**

Maskrey Ltd

If you would like to know more about the Welsh National Opera Business Alliance, please contact Fiona Corridan, Development Department, Telephone 01222 464666

# Welsh National Opera Sponsors and Supporters

The organisations listed here have all come into a close relationship with the Company in the last twelve months and are making a crucial contribution to our financial stability.

## Core Funding

GARFIELD WESTON FOUNDATION, THE ERNEST COOK TRUST, THE JOHN ELLERMAN FOUNDATION, THE JOHN COATES CHARITABLE TRUST, JENOUR FOUNDATION, THE MILLICHOPE FOUNDATION, G C GIBSON CHARITABLE SETTLEMENT, JOSEPH STRONG FRAZER TRUST, THE ESMÉE FAIRBAIRN CHARITABLE TRUST, THE INVERFORTH CHARITABLE TRUST, MOORES FAMILY CHARITY FOUNDATION, THE HEADLEY TRUST, LEONARD CHADWICK CHARITABLE TRUST, THE BRITTEN ESTATE LIMITED

## Productions

FRIENDS OF WNO, *Billy Budd* 1998  
PRUDENTIAL CORPORATION PLC, *La clemenza di Tito* 1997  
ATLANTIC PLASTICS LIMITED, *The Coronation of Poppea* 1997/8  
AMOCO (UK) EXPLORATION COMPANY, *Hansel and Gretel* 1998  
PETER AND BABS THOMAS, *La bohème* 1999, *Cavalleria rusticana* & *I pagliacci* 1999

## Seasons on Tour

AMOCO (UK) EXPLORATION COMPANY, All London Festivals of Opera  
MANWEB PLC, Llandudno Summer 1998

## Concerts & Concert Tours

TESCO, National Concert Tour of Wales 1997, 1998, 1999  
HTV, 3 Concert Series Cardiff 1998  
PALSER GROSSMAN, Cardiff Free Open Air Concert, 1998, 1999  
ST DAVID, Cardiff Open Air Concert 1998  
FIRST HYDRO, Caernarfon Castle Concert 1998  
WALES TOURIST BOARD, Caernarfon Castle Concert 1998  
WELSH DEVELOPMENT AGENCY, Caernarfon Castle Concert 1998  
PETER MOORES FOUNDATION, National Opera Studio Residency & Concert 1999

## Performances

GROSVENOR WATERSIDE, LLOYDS BANK PLC, LAND AUTHORITY FOR WALES, ASSOCIATED BRITISH PORTS HOLDINGS PLC, SENIOR ENGINEERING

## Education and Community

CALOUSTE GULBENKIAN FOUNDATION, THE PAUL HAMLYN FOUNDATION, THE ATLANTIC FOUNDATION, THE GWYNETH MOXON CHARITABLE TRUST, FOUNDATION FOR SPORT AND THE ARTS, ELF OIL, STENA LINE LIMITED, NATWEST INVESTMENTS, MARKS & SPENCER, BURGESS SALMON, MANWEB, PETER AND BABS THOMAS, FARMERS & DAIRYMEN, THE DIANA, PRINCESS OF WALES MEMORIAL FUND, AMOCO (UK) EXPLORATION COMPANY, WNO BUSINESS ALLIANCE.

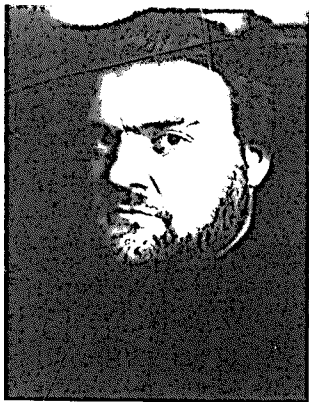
## Support in Kind

COGENT ADVERTISING, PRICEWATERHOUSECOOPERS, BOWRINGS, WALES IN LONDON, PHOENIX DIGITAL



First Hydro is an award winner under the Pairing Scheme for its support of Welsh National Opera's Caernarfon Castle Concert. The Pairing Scheme is a Government Scheme managed by ABSA (Association for Business Sponsorship of the Arts).

# The Welsh National *Opera* Partnership



*“Together we can  
make opera”*

Founding Patron, Bryn Terfel

The *WNO Partnership* is a key group of private patrons whose personal involvement and philanthropic gifts to the Company play an increasingly vital supporting role. Since the formation of the *Partnership* in 1994, this important group of individuals has created a role within the Company which is more important than ever envisaged. Its members not only care deeply about the future of opera and especially about the work of WNO but are also active in promoting its reputation as a world class opera company. They also derive insight and enjoyment from the close relationship with the Company that involvement in the *Partnership* can offer. The charitable donations made to the *WNO Partnership* support a new production for the Company each year. An annual donation, starting at £300 gives entry to the scheme.

The role for individual support has never been more vital for the future of WNO.

Individuals can also help us to continue to provide opera for future generations by remembering WNO in your Will.

*Legacies* can enable the Company to continue its innovative and high quality education and outreach work, develop the careers of talented young singers, and help us to maintain the Company's high artistic standards through investment in the permanent ensemble of chorus and orchestra and in vital new productions.

We would be pleased to be in discussion with anyone who has made, or wishes to consider making a legacy to WNO.

If you would like to receive a leaflet giving more information about *Legacies*, joining the *WNO Partnership* or making a contribution to WNO, please contact:

Amanda McMurray, Head of Individual Giving, Development Department,  
Welsh National Opera, John Street, Cardiff CF10 5SP

Tel. 01222 464 666 Fax. 01222 461 139

## **The Welsh National Opera Partnership:**

---

### **LIFE PARTNER**

Mrs Marjorie Gill  
William Gronow Davis  
Dr Bernhard Timm-Fricke  
Colin & Suzy Webster  
R T Wynn-Jones

---

### **PARTNER**

Chris Ball  
John & Glynis Billett  
Hugh Child  
Sir Alan & Lady Cox  
Bryan Davies  
Rt Hon the Lord Davies  
Nicola Davies QC  
Cliff & Molly Evans  
Matthew A Epstein  
Wynford and Sigi Evans  
Andrew Fletcher  
Jenny Hall  
Hugh and Jane Hudson-Davies  
Mr Peter Grover  
Dr Gareth Jones  
Mrs M Jones  
Mr & Mrs Henry Kroch  
Ian Laing  
Mrs M E Moreland MBE D. Mus  
Amanda Osmond  
Mr & Mrs A D Owen  
Professor W B Peeling  
Alan & Maggie Peterson  
Mathew & Angela Prichard  
Mr & Mrs Clive Richards  
Dr David Speller  
M R Tester  
Peter & Babs Thomas  
Sir Donald & Lady Walters  
Lady Young of Graffham

---

### **ASSOCIATE PARTNER**

Sue Camper & John Beverly  
Peter Carroll  
The Lord & Lady Crickhowell  
Louise P Davies  
Christine Eynon  
Laurence Holden DL  
Mr & Mrs R T Johnson  
K Pat Kernick  
Enid A Lame  
D Morgan  
Mrs Helena Oldacre  
Ron & Lyn Peet  
Michael Pratt QC  
Mr & Mrs P Pullin  
Mr & Mrs R N Roberts  
The Roland Trust Foundation  
Kathleen and Andrew Simon OBE  
Jonathan Taylor  
Richard Turton  
Colin Tweedy  
Miss M L Waldeck  
David Nash Williams MA FCA  
3 Anon Associate Partners

---

### **CONTRIBUTING PARTNER**

Major General the Rt Hon the Lord and  
Lady Alvingham  
Lady Asscher  
Professor Paul Atkinson  
Dr Michael & Mrs Rachel Barnett  
Mr & Mrs Richard Bettsworth  
Susan and Douglas Bridgewater  
T E Brodbelt  
Roger & Terry Cadbury  
The Rt Hon the Lord and  
Lady Carrington  
Doctor Austin T. Carty  
Ian & Maggie Cartwright  
Dr David & Mrs Alison Clegg  
Jerry & Annette Cowhig  
Miss M I & Miss K I Critchett  
G E Currie  
Anthony Evans  
Stephen & Margaret Eyre  
Elnora Ferguson  
Joanna Foster  
Andy Garnett &  
Polly Devlin OBE  
Sir John & Lady Gray  
Douglas Hale  
Mr & Mrs C A Halton  
Mrs J M Hammond  
Mr & Mrs John Harding  
Mrs M G Herbert  
R Herbert  
Katherine Herzberg  
Hon. Sir Robin Jacob  
I M Lang  
Christine & David Bowen Lewis  
Drs Andrew & Patricia Markus  
William G Mather  
Harvey McGregor QC DCL  
Ken Maslen  
NJ Masterton  
Mrs J Metcalf  
Prof & Mrs A P L Minford CBE  
Julian Mitchell & Richard Rowson  
Jane & George Nissen  
John Wyn Owen CB  
Peter Phillips  
Mr & Mrs B Powdrill  
Mr Myrddin Rees  
Mrs E C M Roof  
Rhian-Anwen Roberts  
Brian & Phyllida Scott  
Dr P & Mrs K V Schofield  
David Seligman  
Mr & Mrs K L Shaw  
Jill and Clinton Silver  
Alan & Joan Smith  
David & Gillie Williams  
Mr & Mrs David Wynn Morgan  
II Anon Contributors

---

Tax-effective giving is encouraged through  
the use of Gift Aid and four year covenants.

# Working in the Community and with Young People



Luke Goss, composer, with pupils from Ysgol Pendalar, Special School, Caernarfon, at a percussion workshop.

Accessibility is one of Welsh National Opera's fundamental priorities and the Community and Education Department runs a comprehensive programme of activities which allows both young people and adults to discover the magic of opera. Workshops in schools, residencies, talks, lectures and full scale community opera projects are all included and with this outreach programme and special marketing initiatives we hope to access as many sections of the community as possible. The work of the department is supported by business and by trusts and foundations, most recently **The Paul Hamlyn Foundation** for the overall programme.

## Workshops and projects in schools

WNO's Schools Education Officers runs a programme of work alongside the main scale tour. The aim is to organise opera education projects in primary and secondary schools that relate to the attainment criteria set out in the National Curriculum for music, drama and, where appropriate, design. All projects involve close liaison with class teachers to ensure that the work is fully integrated and most include a number of visits to each school, providing a greater depth of experience for the pupils and teachers and ensuring long term benefits for the school. WNO chorus and orchestra members are included as often as possible in the projects.

Projects linked to WNO's productions of *Cav & Pag* and *The Magic Flute* are being planned for secondary and primary schools during the Summer term. Operakit is a new project for primary schools using a new work commissioned by the Education Department and is funded by the **Foundation for Sport and the Arts**. The children, aged 9, 10 and 11 will rehearse and perform with

professionals whilst developing their own music and design concepts. Support from the **Diana, Princess of Wales Memorial Fund** will enable us to mount the project in our touring cities over the next 18 months. This autumn the project will take place in a primary school in Birmingham.

## Brundibar

Welsh National Opera will be collaborating with Urdd Gobaith Cymru and Diversions Dance Company to mount a production of the children's opera *Brundibar* in Welsh. It will be performed at this year's Urdd National Eisteddfod in Lampeter, west Wales, and will be the first large scale project to be undertaken jointly by the three largest residents who will occupy the Wales Millennium Centre. There will be a cast of over 70 including principals, chorus and orchestral players drawn from the four local secondary schools.

## Welsh National Youth Opera

The Department has established a project for young people, growing from a pilot scheme in Cardiff, entitled Welsh National Youth Opera. It offers the opportunity to learn the skills of writing and performing as well as providing the platform for taking part in productions. The Youth Opera has a strong link with the main company and allows members the chance to meet and work with internationally known performers and production staff. WNO has obtained funding from the Arts for All Lottery Grants (ACW) to continue the scheme in Cardiff and Swansea. We are seeking additional funding to set up the scheme in other touring venues.

## G.N.V.Q.

WNO is participating in the Performing Arts and Entertainment Industries G.N.V.Q. National Programme. A two day course was held for G.N.V.Q. teachers, based on specific G.N.V.Q. units. Through practical and participatory activities, the teachers explored the process of planning and putting on a production with guidance from WNO staff. The first student workshops took place in March focusing on artistic planning, marketing and development.

## Family Days and the Touring Exhibition

An Arts for All Award from **J Sainsbury plc** has enabled WNO to create and tour an interactive exhibition which can go to places impossible for the main company to reach. The award also allows WNO to go into the outlying areas of the main touring cities with a one day free family workshop. We invite up to 70 people to create their own opera through music, drama and design. No experience is necessary and the workshop is open to absolutely everyone. If you would like more information on the work of the Community and Education Department please contact us on 01222 464666 for a copy of our Newsletter.

**Berwyn Davies** Head of Community and Education

**Joanne Bromley** Community and Education Officer

**Harry McIver** Community and Education Officer

**Richard Steer** Opera Kit Administrator

Mae uned Addysg a'r Gymuned yn awyddus i ddatblygu ei waith trwy gyfrwng y Gymraeg. Yn ystod y blynyddoedd diwethaf, rydym wedi cynnal nifer o brosiectau dwyieithog llwyddiannus yng ngogledd orllewin Cymru. Mae parhau â'r polisi hwn a defnyddio Cymry Cymraeg y cwmni a staff allanol sy'n siarad Cymraeg yn rhan o amcanion yr uned. Os hoffech fwy o wybodaeth, cysylltwch a Berwyn Davies yn yr uned Addysg a'r Gymuned.

# Welsh National Youth *Opera*

WNYO offers an on-going programme of active involvement in all aspects of opera for young people between the ages of 16 - 21 years. Forty youngsters from our Cardiff and Swansea branches of Youth Opera performed an adaptation of Tchaikovsky's *Eugene Onegin* in WNO's Orchestra Hall. They were accompanied by members of the WNO orchestra. Here are some of their comments:

## **Richard Pollock - Onegin**

It seemed impossible. How was a small company to stage such a complex work as *Eugene Onegin* in only seven days? Could young minds and voices provide the energy and stamina necessary to convey the sensation of the opera to such a select audience?

I certainly began with doubts - this being my first opera - but the total dedication, strength of teamwork and wealth of raw talent within the group produced performances which no one could discredit. The flexible directions from Harry allowed the performers to show their individuality and personal interpretations of the characters.

I looked towards the ambiguity of Onegin. Why does he so coldly reject Tatyana's adoration and taunt his friend Lensky so unnecessarily? Is his love for Tatyana to receive the favour of the court as she suspects or has the killing of Lensky truly awoken his heart to new emotion?



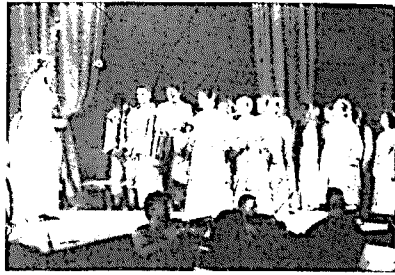
To have the chance to examine a character so closely and integrate it with the other principals allowed me to learn a great deal not only musically but dramatically. The personal and group achievement was tremendous - enough for me to consider an operatic career.

## **Elizabeth Donovan - Tatyana**



Since joining the group in September 1996, WNYO has continued to develop my interest in the performing arts and music theatre in particular, convincing me to pursue a career in opera by auditioning for a place at music college. After small roles in previous youth opera productions, I auditioned and got the part of Tatyana. I was

thrilled when I found out and felt that my efforts had been rewarded after learning all ten pages of the audition piece. Throughout the week we were treated and worked like professionals. There were times when I didn't think I could cope vocally but with constant support and commitment from the Youth Opera staff I managed to survive.



The highlight of the week for me was the sitzprobe. To sing with members of WNO's own orchestra accompanying us was a real treat and brought the music to life. I can't describe how I felt each night when I first walked onto the stage, and how I felt each night as I walked off - memories that I'll cherish for the rest of my life, and the same mix of feelings that will return with every opera that I hopefully perform in the future. But, the best thing is to know that I can return from college each year and do it all again.



## **Katherine Allen - Olga**

I was delighted to end my second year in the group by playing the role of Olga in our production of *Eugene Onegin*. It was my first role in a full-scale production and I particularly enjoyed developing the character of Olga, initially in my own music lessons, and then alongside other members of the company with the help of the WNYO staff. I found that the whole process became more and more exciting as the week progressed when we began working with the set, costumes, lighting and orchestra.

The experience was especially rewarding as our rehearsal period closely resembled the structure of the rehearsals as followed by a professional company. Experiencing the way an opera is rehearsed from the very beginning has given me an idea of what it is like to work within the field. We were also given the chance to visit other departments as part of the project. I worked on gaining sponsorship for the production with another group member which broadened my knowledge of what happens 'behind the scenes'. I was even able to put my A level Welsh to good use when I made my Welsh television debut for SAC's coverage of the opera!

The support we received from our group leaders was fantastic and I am grateful for such a brilliant opportunity to gain invaluable experience with a world class company. I am already looking forward to next year.

The WNYO production of *Eugene Onegin* was funded by Farmers and Dairymen Ltd.

*Photos by Hugh John*

# Welsh National Opera

*General Director*  
Anthony Freud

*Musical Director*  
Carlo Rizzi

## Administration

*Director of Finance & Administration*

Geoffrey Rowe

*Finance Manager*

Margaret Lewis

*PA to General Director*

Dee Barry

*Schedule Co-ordinator/*

*PA to Musical Director*

Jenni Jones

*PA to Director of Finance & Administration*

Susan Amphlett

*Systems Administrator*

Nicholas Walsh

*Board Administrator/*

*Personnel Officer*

Marilyn Stolz

*Dramaturg*

Simon Rees

*Publications Manager*

Martina Sperling

*Head of Community &*

*Education*

Berwyn Davies

*Education Officers*

Joanne Bromley

Harry McIver

*Accounts Manager*

David Watkins

*Accounts Supervisor*

Stuart Scott

*Accounts Assistants*

Valerie Bryant

Graham Carpenter

Neil Cole

Jane Parsons

*Telephonist/Receptionists*

Beryl Bowen

Sharon Hunt

Mair Spargo

*Catering Manager*

David Wood

*Chef*

Lesley Morris

*Catering Assistants*

Jackie Cosh

Kathleen Ferguson

*Director of Opera*

## Planning

Isabel Murphy

*Artists Administrator*

Laura Canning

*Planning Assistant*

Angela Jones

*Company Manager*

Barbara Stuart

*Deputy Company*

*Manager*

Ian Douglas

*Assistant to Company*

*Manager*

Cathy Cole

*Director of Marketing*

Peter Bellingham

*Marketing Managers*

Claire Phillips

William Pritchard

*Marketing Officer*

Debbie Court

*PA to Director of*

*Marketing*

Jacquie Owen

*Press Officer*

Hazel Hardy

*Assistant Press Officer*

Liza Ford

*Archivist*

Dewi Savage

*Graphic Designer*

Ben Jones

*Friends Administrator*

Maureen Lawrence

*Friends Assistant*

Sally Ann Bird

*Director of Development*

Lucy Stout

*Head of Individual*

*Giving*

Amanda McMurray

*Head of Business*

*Sponsorship*

Sara Evans

*Development Officer,*

*Trusts and Foundations*

Marie Colyer

*Special Events Manager*

Julie Edwards

*Business Sponsorship*

*Co-ordinator*

Maris Lyons

*Business Alliance*

*Co-ordinator*

Fiona Corridan

*Development Assistant,*

*Individual Giving*

Andrew Powles

## Music

*Head of Music*

Julian Smith

*Chorus / Auditions*

*Manager*

Wendy Franklin

*Music Staff*

Gareth Jones

Russell Moreton

Anthony Negus

Michael Pollock

David Seaman

*Librarian*

Tony Burke

## Production

*Staff Producers*

Caroline Chaney

Annielse Miskimmon

Antonio Peluso

Robin Tebbutt

*Stage Manager*

Julia Carson Sims

*Senior Deputy Stage*

*Manager*

Liz Walker

*Deputy Stage Manager*

Julian Johnson

*Senior Asst. Stage*

*Manager*

Åsa Malmsten

*Asst. Stage Managers*

Sarah Crisp

Kate Naryan

## Technical

### Department

*Technical Director*

Alan Parr

*Production Manager*

Simon Courtenay-Taylor

*Technical Manager*

Andy Sweet

*Secretary to the Technical*

*Office*

Katherine Gibson

*Electrician/Maintenance*  
Harry Hodgkinson  
*Storeman*  
Fred Redmond  
*Technical Assistant*  
Frank Quick  
*Technical Assistant/  
Driver*  
Wayne Davis

## Costume Department

*Head of Costume*  
Terry Parr  
*Supervisor/Cutter*  
Sian Price  
*Cutter*  
Jacqui Wilkins  
*Milliner*  
Susan Crowle  
*Head Tailor*  
Monica Tyler  
*Senior Costume Maker*  
Caroline Ryan  
*Sewing Assistants*  
Mandy Cooney  
Ailish Dunn  
Joanna Garfield  
Emma Highgate  
Tracey Hutchings  
*Jewellery/Dyer/Soft Props*  
Barbara Leith

## Props Department

*Head of Props*  
Tom Bird

*Asst. Head of Props*  
Andy John  
*Props Assistant*  
Peter Raymond

## Driver

Steve Haines

## Electrics

*Head of Lighting and  
Sound*  
Michael Spray  
*Chief Electrician*  
Clive Pleasants  
*Deputy Chief Electrician*  
Ian Jones  
*Electricians*  
David Garrard  
Gary James  
Paul Woodfield

## Stage Technicians

*Master Carpenter*  
John Hayel  
*Deputy Master  
Carpenter*  
Ian Ashton  
*Assistant Master  
Carpenter*  
Derrick Tarr  
*Head Flyman*  
John Riemer  
*Flymen*  
Robert Andrews  
Constandinous Micallef  
*Senior Wingmen*  
Marco Fiera  
William Perry

*Wingmen*  
Shala Hayel  
Rodney McConnell  
*Assistant Wingmen*  
Steve Harris  
Michael Lloyd  
Dean Marshall  
John Stewart  
*Property Master*  
Chris Macauley  
*Senior Property Assistant*  
Peter Hayel  
*Property Assistant*  
Julian North  
*Loaders*  
Robert Ball  
Darren Vvind

## Touring Wardrobe

*Wardrobe Mistress*  
Jo Hughes  
*Assistant Wardrobe  
Master*  
Derek Tong  
*Wardrobe Assistants*  
Siân Lyall  
Angela Winter

## Touring Wigs

*Head of Wigs and  
Make-up*  
Sian McCabe  
*Assistant Head of Wigs  
& Make-up*  
Tigy Tucker  
*Wig/Make-up Assistant*  
Heulwen Evans

# Cardiff Theatrical Services

## Administration

*Managing Director*  
Alan Parr  
*General Manager*  
Linda Spray  
*Administrative  
Assistant*  
Helen Williams

## Carpentry Department

*Construction Manager*  
Simon Cornish

*Assistant Construction  
Manager*  
Craig Tucker  
*Senior Construction  
Technicians*  
Mark Hill  
Mark Hoffer  
David Taylor  
Paul Walker  
*Carpenters*  
Alan Hiller  
Steven Rees  
Craig Williams  
*Draughtsman*  
Leejay Burnell

*Welder*  
Hans Pederson

## Paintshop

*Head of Paintshop*  
Ian Siddall  
*Deputy Head of  
Paintshop*  
Darren Sproul  
*Scenic Artists*  
Samantha Holland  
Frankie Locke  
Julia Skelton  
*Paintshop Assistant*  
Meryl John

## Friends of Welsh National Opera

The Friends of WNO organisation was formed in 1974 to support the work of Welsh National Opera and encourage the general public's appreciation of opera. There are now over 4,000 committed supporters, who are greatly valued by the Company. Friends' Branches throughout England and Wales, supported by the Friends' Office at WNO Headquarters, organise events, talks, parties and opera trips to WNO and other companies. Sponsorship of new productions is a vital part of the Friends' activities and over the past eleven years they have raised in excess of £425,000 for this purpose. *Billy Budd* was the ninth new production sponsored by the Friends. They have now embarked on a round of fund-raising for their next sponsored production *Così fan tutte*.

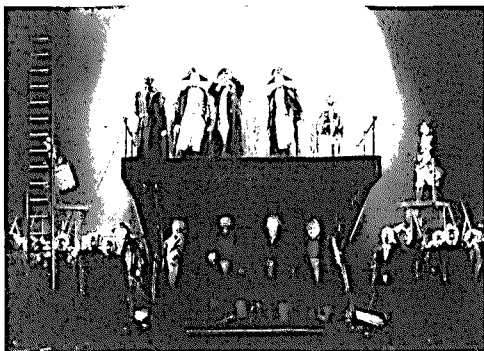


Photo: Bill Cooper

*Billy Budd* Principals and Chorus of WNO.

Membership privileges include:

- Priority booking for WNO performances
- Free advance mailing of booking information
- Magazine mailings prior to each season
- Open dress rehearsals
- Social events with members of the Company
- Branch activities which include a range of educational and social activities
- Discount on recordings sold at WNO stalls

### MEMBERSHIP CHARGES:

(figures in brackets represent concessionary prices for Senior Citizens, Under 25s and UB40s.)

GROUP 1: areas centred around Cardiff, Bristol, Birmingham, Oxford, London and Southampton - Single £20 (£15) Joint £25 (£20)

GROUP 2: areas centred around Swansea, Liverpool, Llandudno and Leicester - Single £15 (£10) Joint £20 (£15)

For further information please contact Maureen Lawrence,  
Friends' Administrator, John Street, Cardiff CFI 4SP.  
Tel (01222) 464666 ext. 306/161 (answerphone).

## Cardiff Theatrical Services Ltd

*from a fishing trawler for Cardiff Bay to Madam Butterfly in Japan....*

Theming of the Leisure Complex at Atlantic Wharf, Cardiff. Tarmac Building Ltd.



For further details of the services CTS has to offer please contact:

Linda Spray  
General Manager  
Cardiff Theatrical Services Ltd  
Unit 1, The 125 Business Park  
Off Tyndall Street  
CARDIFF  
CF1 5BP

Tel: 01222 499977

Fax: 01222 481275

Cardiff Theatrical Services is a wholly owned subsidiary of Welsh National Opera, offering a wide range of production skills to the entertainment industry in the UK and abroad. Based in Cardiff within easy reach of the M4 and Cardiff Central Station this first class facility incorporates metal fabrication, welding, joinery, engineering, painting, carving and set dressing.

Clients include:

De Vlaamse Opera, Glyndebourne Festival Opera, Opéra de Monte Carlo, Opera North, Royal National Theatre, Royal Opera House and the Royal Shakespeare Company.

*Madam Butterfly*-Tokyu Bunkamura Inc., Japan  
Designer: Ralph Koltai



## WNO Restaurant

The WNO Restaurant is situated in the Princess of Wales Building, John Street, Cardiff.

As well as being open to the public for lunch on weekdays from 12.30pm - 2.00pm, it is also available for evening conferences, meetings, parties, receptions etc, and has a licensed bar.

For booking information contact David Wood on 01222 464666.

## Room Hire

Rooms are available for hire for rehearsals and auditions etc.

For further details contact Jenni Jones on 01222 464666.

## Board of Directors

The Rt Hon The Lord Davies  
of Llandinam (*Chairman*)  
Mr B H R Hudson-Davies, CVO  
Mr W E Husselby, DL  
Mr R T Johnson, DL  
Mrs C E Lewis  
Mr Donald McDonald, AO  
Mrs M E Moreland, MBE  
Mr P S Phillips  
Mr D J Seligman  
Sir John Tooley  
Mr R C Turton  
Sir Donald Walters  
Mr J C E Webster, OBE  
Mr D L Williams  
Lady Young of Graffham  
Geoffrey Rowe (*Company Secretary*)

## Theatre Information

1. The management reserves the right to change the cast or the performance in the event of any unforeseen circumstances.
2. Smoking is not permitted in the auditorium.
3. If you are unfortunate enough to arrive late, you may not be permitted into the auditorium until the interval or a suitable break in the performance.
4. Both photography and the use of tape recorders are prohibited in the theatre.
5. Details of local safety requirements are available on request from the theatre managements in each building.

## The Arts Councils



## Local Authority Contributors to Welsh National Opera

Aberconwy and Colwyn County Borough Council, Anglesey  
County Council, Blaenau Gwent County Borough Council,  
Bridgend County Borough Council, Caernarfonshire &  
Merionethshire County Council, Caerphilly County Borough  
Council, Cardiff County Council, Denbighshire County Council,  
Hampshire County Council, Merthyr Tydfil County Borough  
Council, Monmouthshire County Council, Neath and Port Talbot  
County Borough Council, Newport County Borough Council,  
Pembrokeshire County Council, Powys County Council, Rhondda,  
Cynon Taff County Borough Council, Southampton City Council,  
Swansea County Council, Torfaen County Borough Council,  
Wrexham County Borough Council.

WNO Welsh National Opera

Catrin Wyn Davies The Carmelites. Photo Robert Walker

## The Carmelites

New Production sung in English *Poulenc*  
Conductor Gareth Jones Producer Phyllida Lloyd

## Don Giovanni

Sung in Italian with English surtitles *Mozart*  
Conductor Nicolae Moldoveanu / Anthony Negus Producer Katie Mitchell

## Rigoletto

Sung in Italian with English surtitles *Verdi*  
Conductor Julian Smith / Antony Walker Producer Patrick Mason

For a copy of our colour magazine, Opera Live, which gives full details of all performances, please write to: The Marketing Department, Welsh National Opera, John Street, Cardiff CF10 5SP

Cardiff New Theatre	01222 87 88 89	2 - 23 October
Southampton The Mayflower	01703 711 811	26 - 30 October
Bristol Hippodrome	0117 929 9444	2 - 6 November
Belfast Grand Opera House*	01232 241 919	9 - 13 November
Birmingham Hippodrome	0121 622 7486	16 - 20 November
Liverpool Empire Theatre	0151 709 1555	23 - 27 November
Oxford Apollo Theatre	01865 244 544	7 - 11 December

\* Don Giovanni & Rigoletto only