

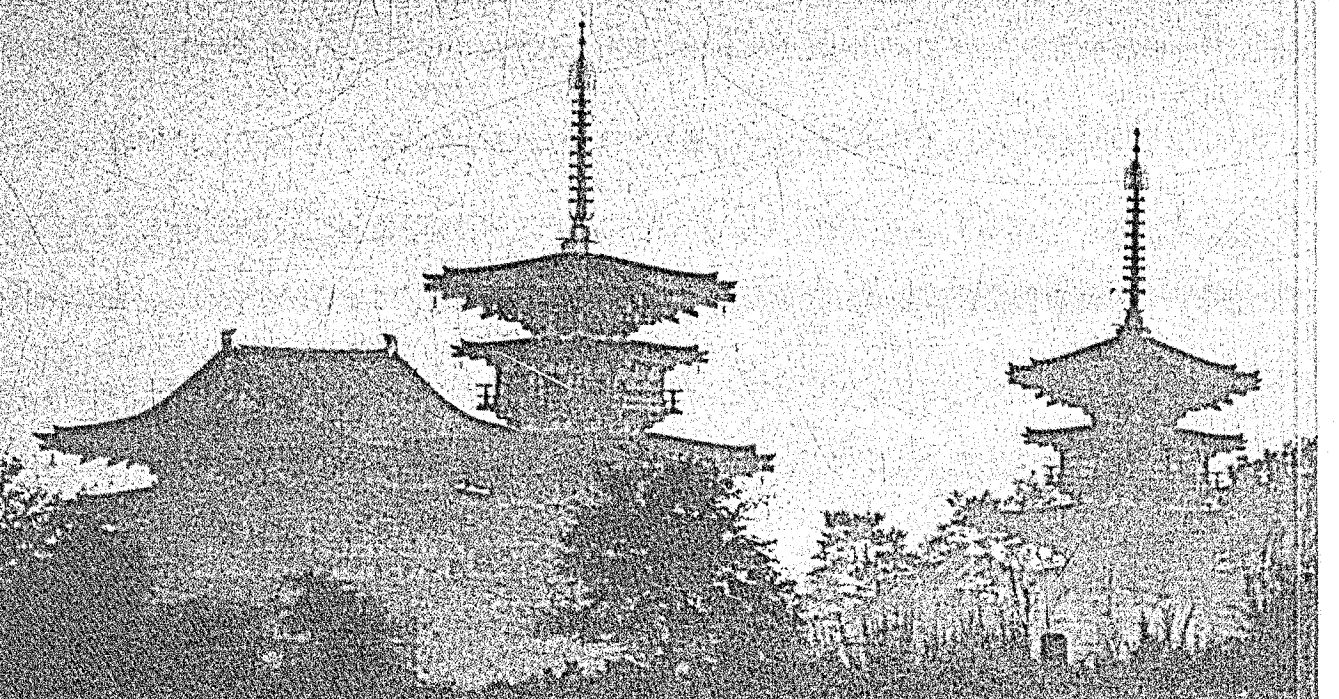
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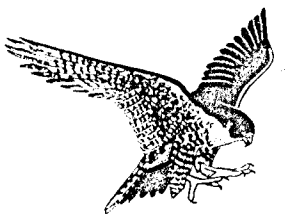
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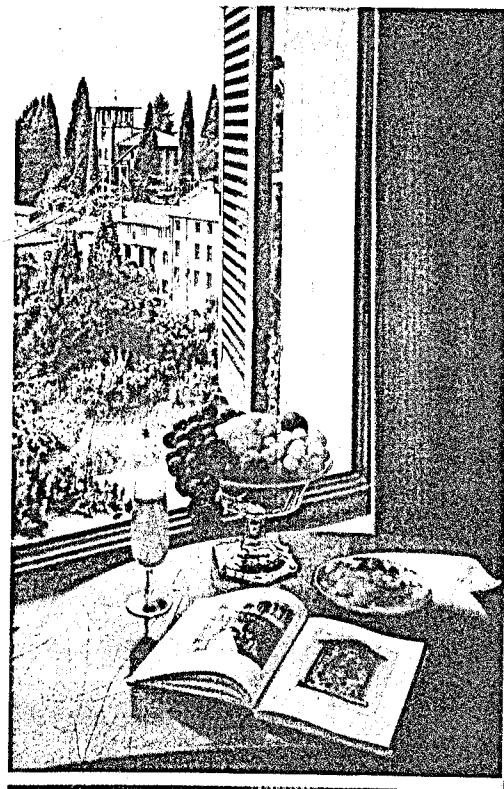
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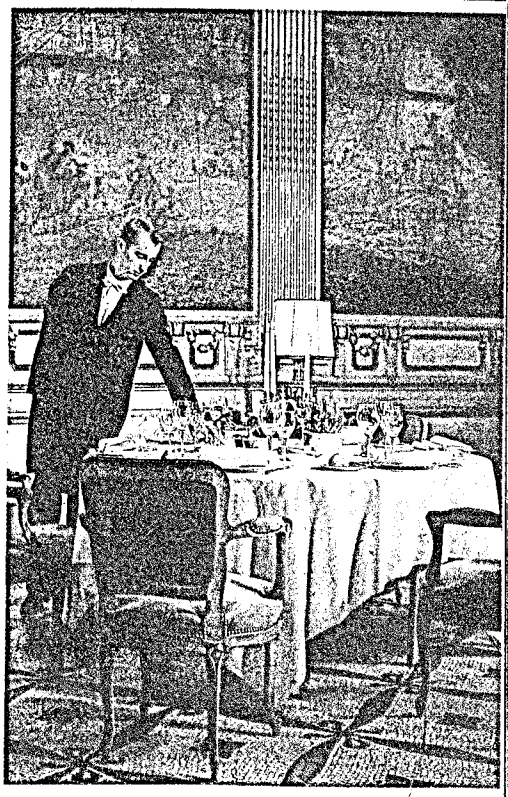
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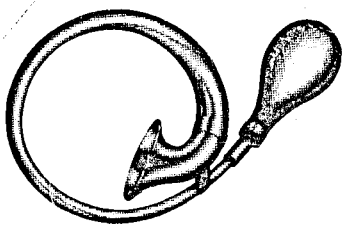
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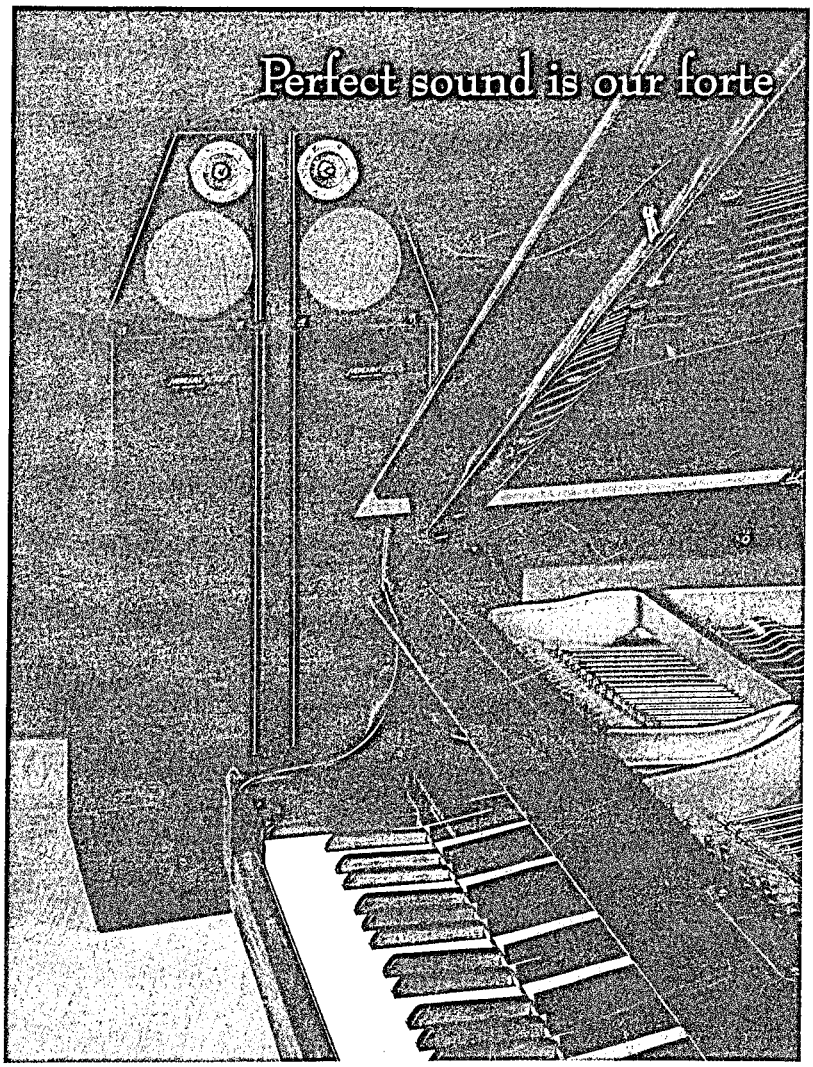
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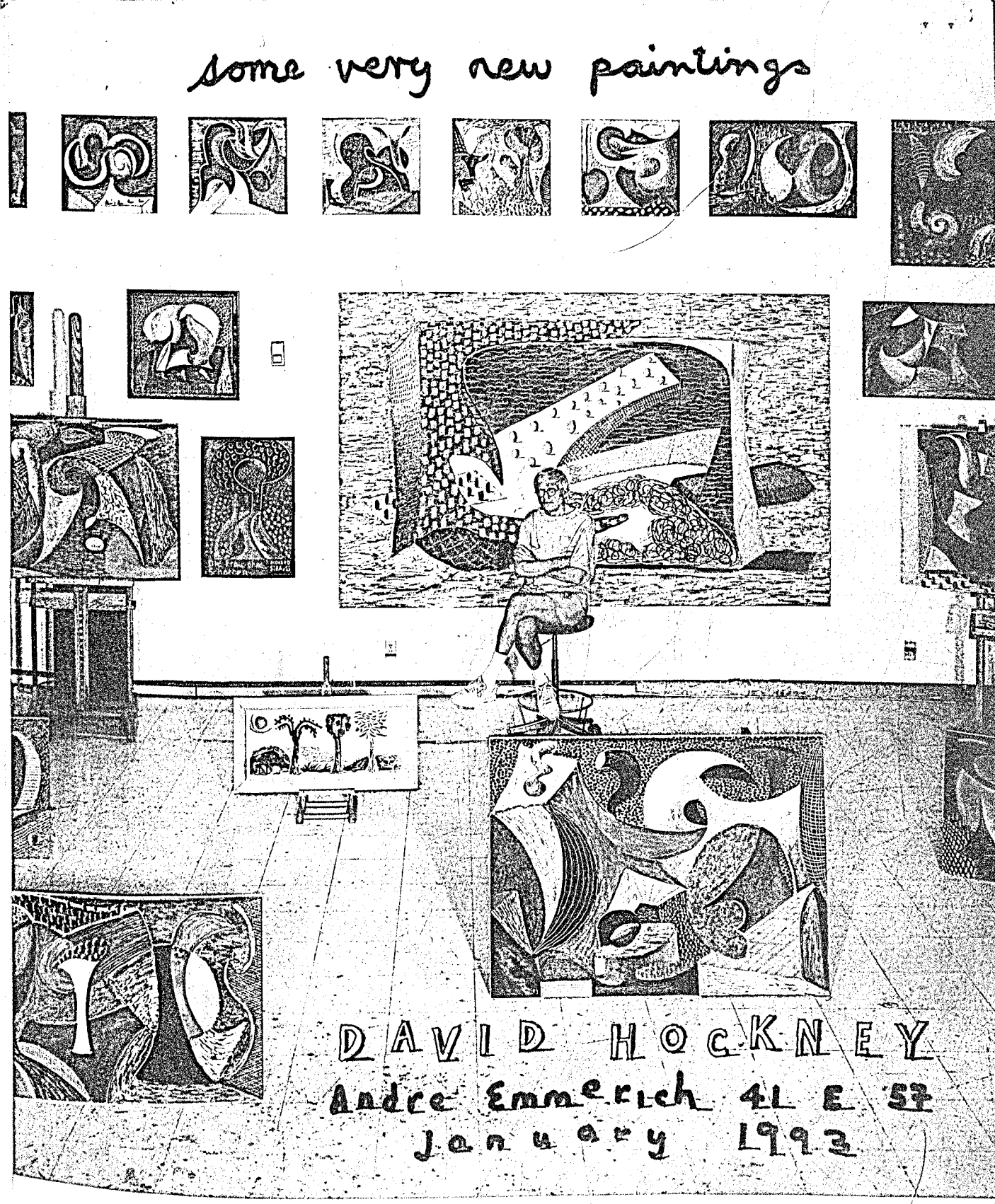
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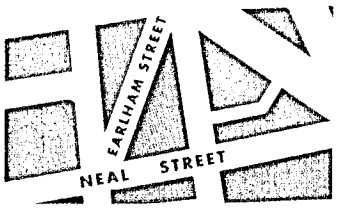


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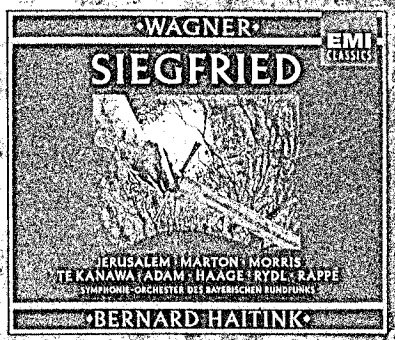
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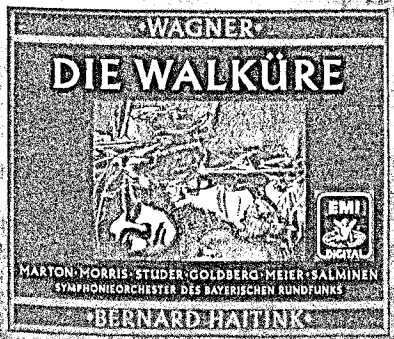
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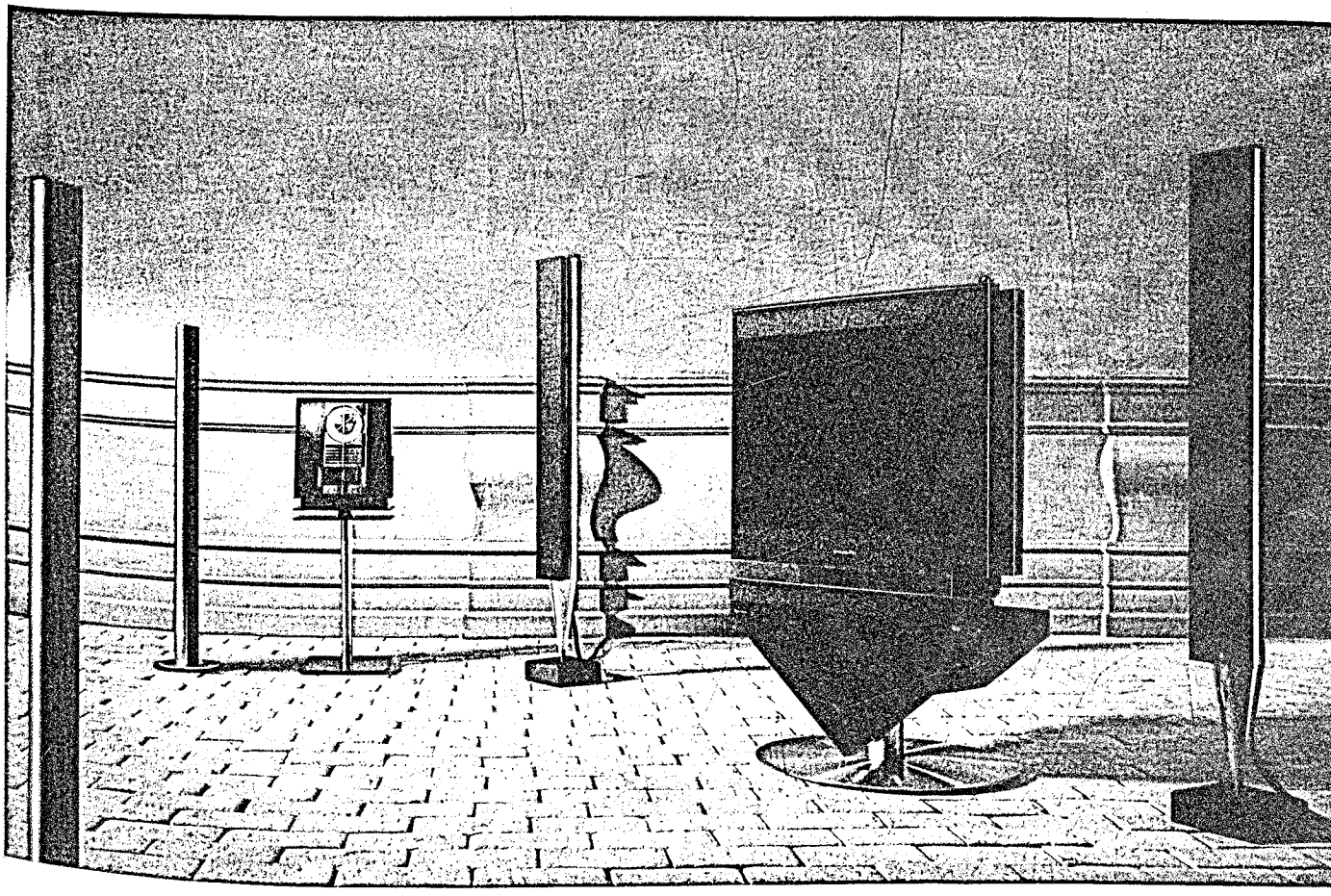
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It's not unusual for the Financial Times to cover a beheading and the Dance of the Seven Veils.

For this opera, there was a time when censors like the Lord Chamberlain insisted that the head of John the Baptist be kept under decent wraps on its salver, so that the squeamish might pretend that Salome was only making love to the Sunday joint. Not any more: the prophet's severed head was my *third* last week, after *The Bacchae* and *Richard III*. In Peter Hall's production, revived at the Royal Opera by himself and Jeanette Aster, it is almost a portrait-bust with gore.

The controversial vocal tricks that she likes to exploit are used here to colour passages that aptly make one's skin creep. The physical embodiment is superb (and her scorched-earth policy with her Seven Veils just as sensational as it was in 1988), but at a level of intensity far above mere sex-kitten stuff. In [illegible] more.

David Murray

Every week the Financial Times writes about opera. Order a copy, prestissimo.

No FT...no comment.

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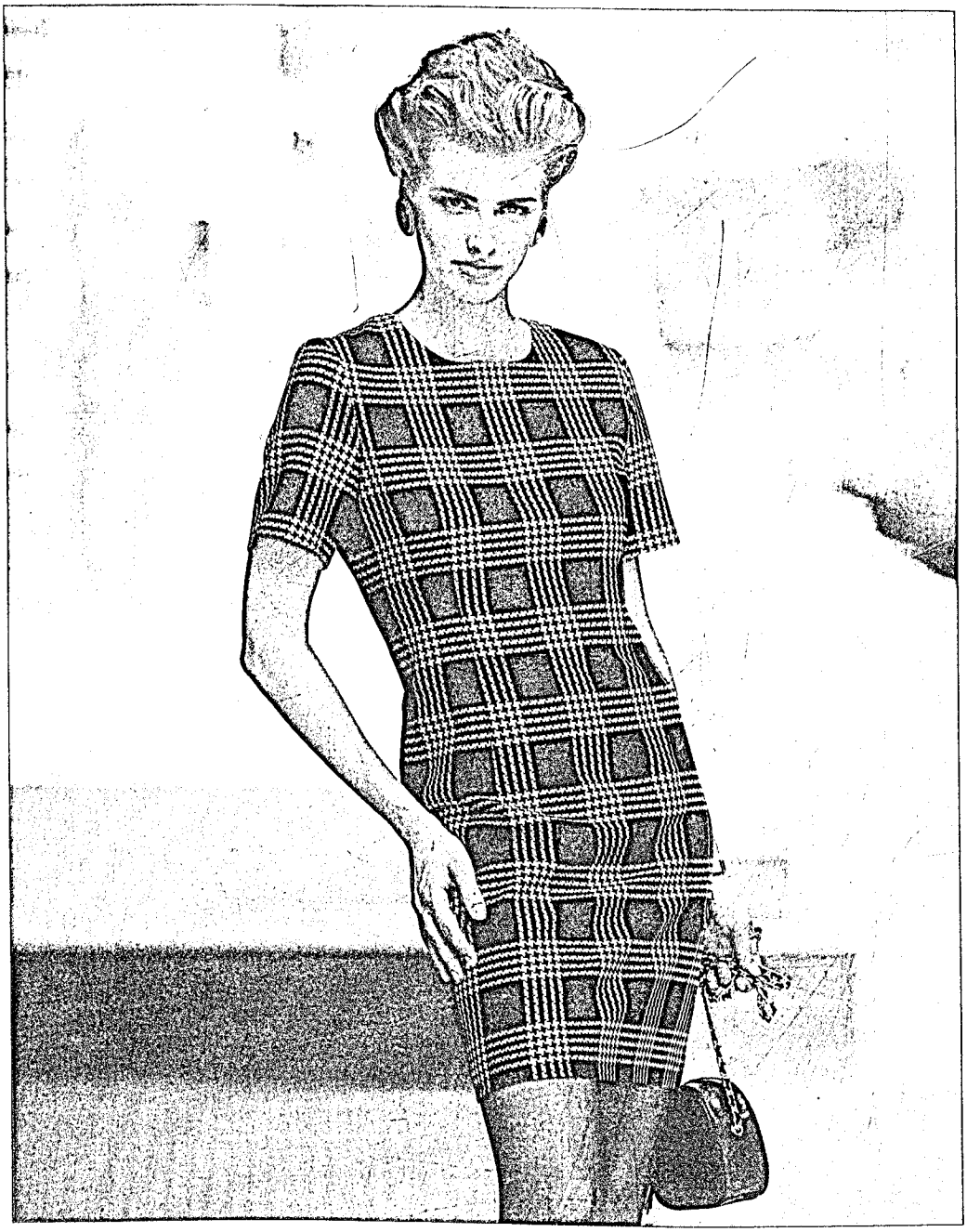
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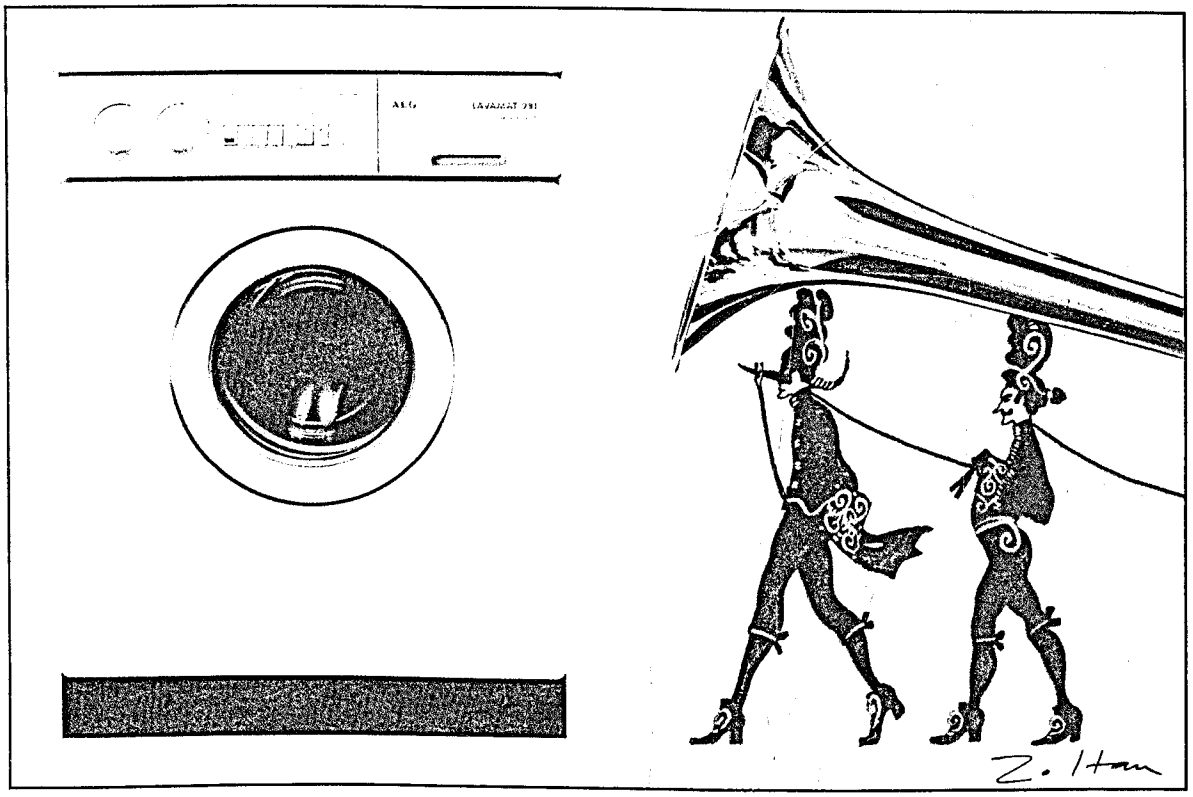
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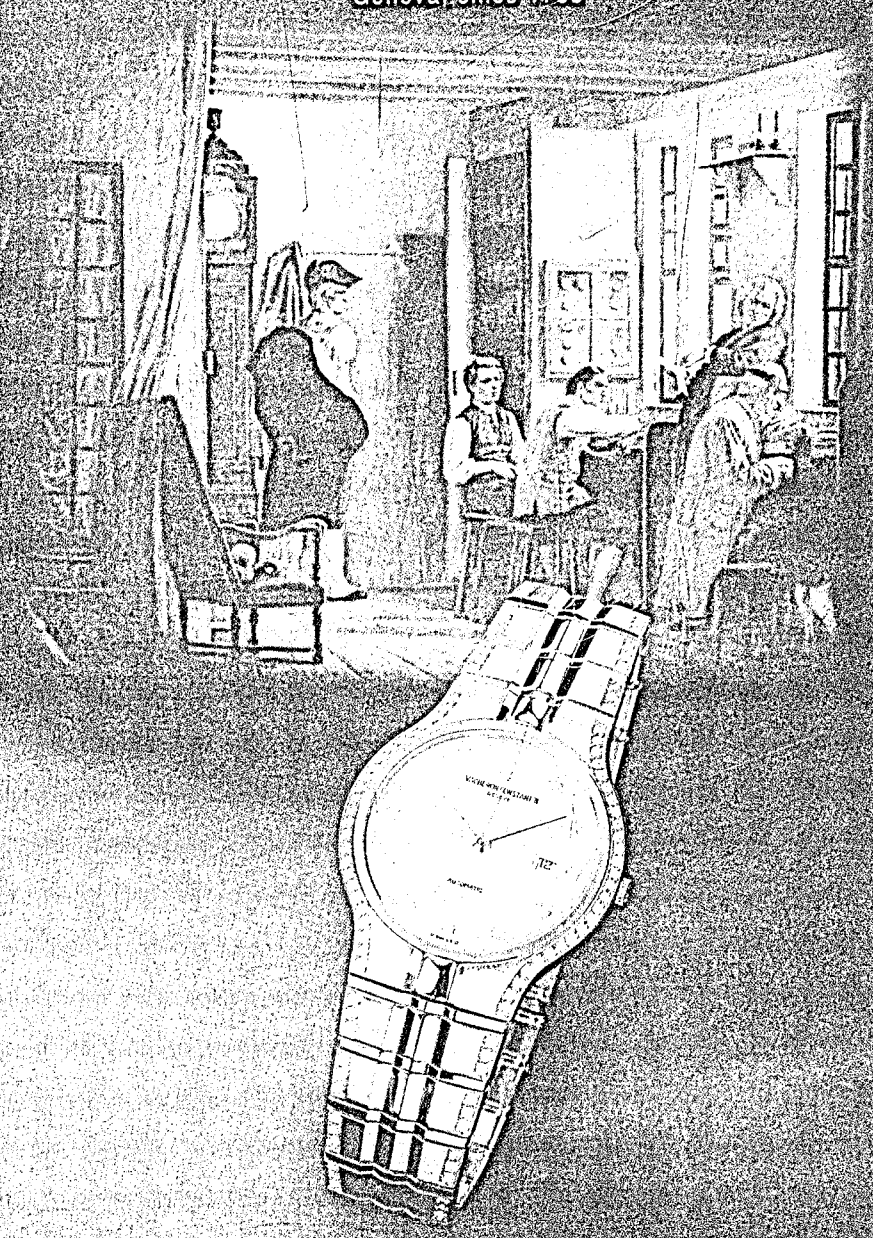
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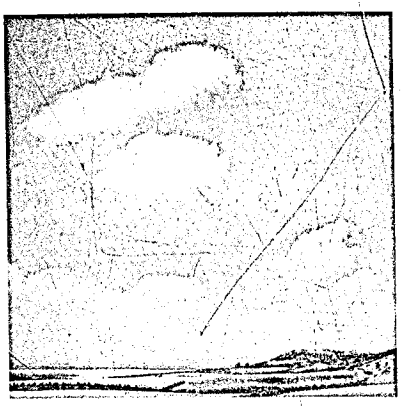


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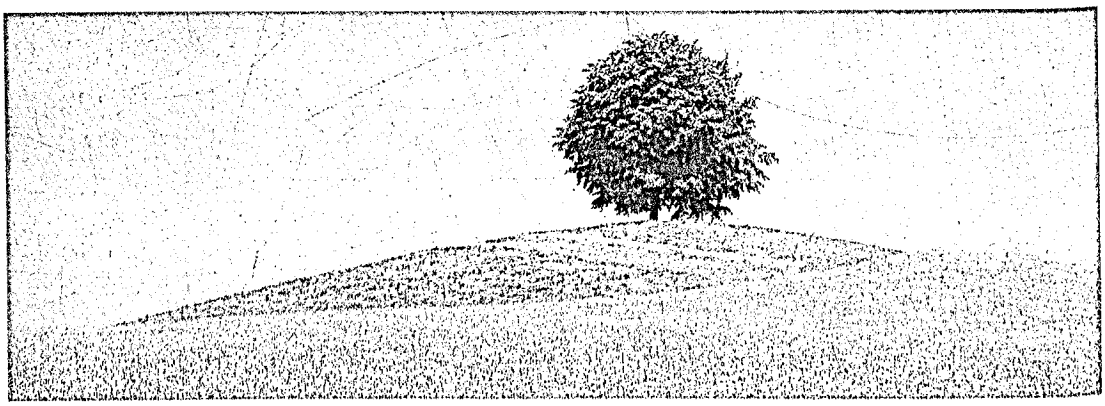
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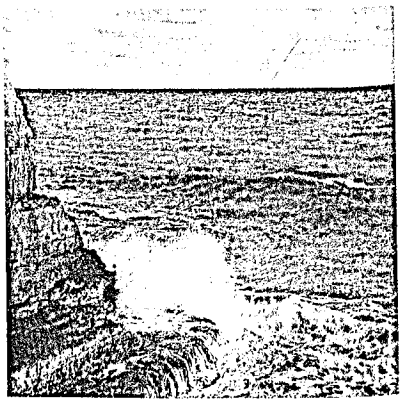
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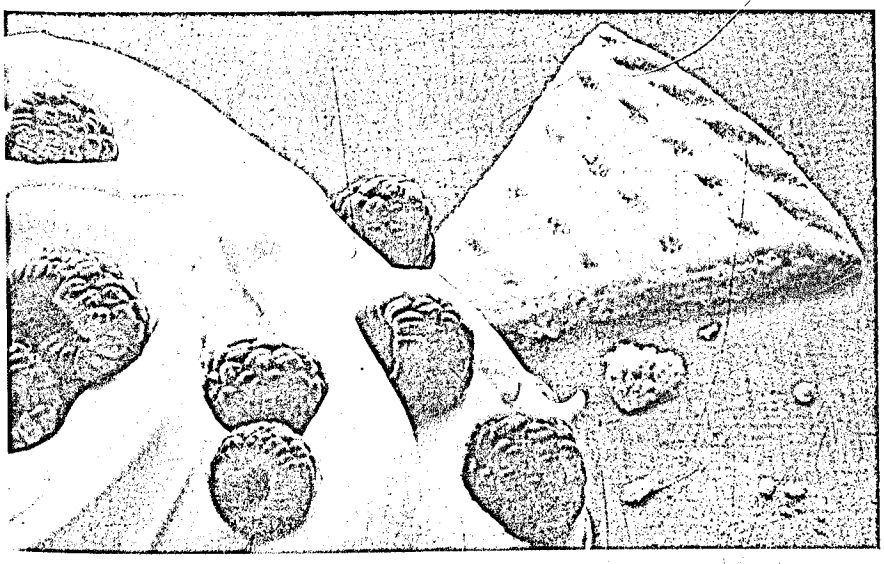
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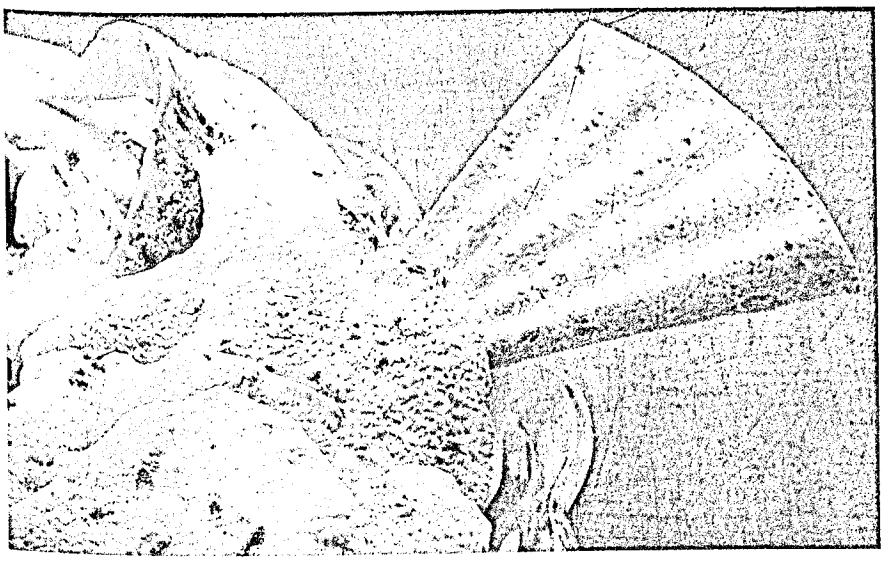
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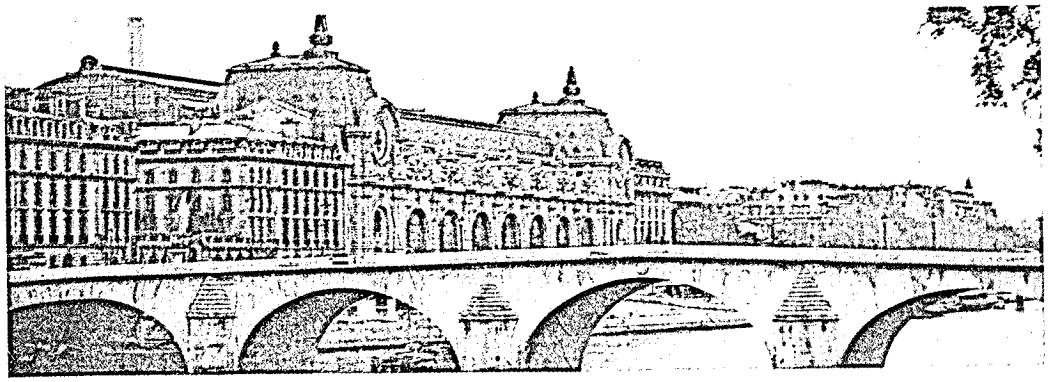


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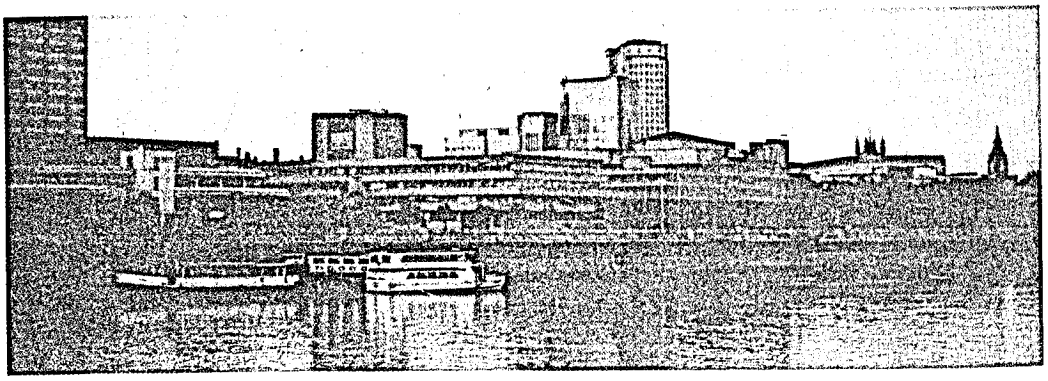
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THE ROYAL OPERA

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Associate Music Director and Principal Conductor Sir Edward Downes CBE
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Die Frau ohne Schatten

Opera in three acts

Music Richard Strauss
(by permission of Boosey & Hawkes Music Publishers Limited)
Libretto Hugo von Hofmannsthal

Conductor Bernard Haitink

Director John Cox
Production Designs David Hockney
Costumes Ian Falconer
Lighting Craig Miller

The Royal Opera Chorus
Chorus Director Terry Edwards

The Orchestra of the Royal Opera House
Leader John Brown

16, 20, 23, 25, 28 November 1992

Co-production with Los Angeles Music Center Opera
Sponsored by The American Friends of Covent Garden and The Royal Ballet, Inc.

Die Frau ohne Schatten

Nurse	**Jane Henschel**
Spirit Messenger	**Robert Hayward**
Emperor	**Paul Frey**
Empress	**Anna Tomowa-Sintow**
Voice of the Falcon	**Jacquelyn Fugelle**
One-eyed Brother	**Daniel Washington**
Hunchback Brother	**Anthony Roden**
One-armed Brother	**Roderick Earle**
Barak's brothers	
Barak's Wife	**Gwyneth Jones**
Barak	**Franz Grundheber**
a dyer	
Three serving maids	**Susan Felver**
	Patricia Cameron
	Andrea Hazell

Apparition of a youth	Alberto Janelli
Voice of the apparition	Peter Bronder
Voices of unborn children	Judith Howarth Jacquelyn Fugelle Karen Robertson Karen Shelby Elizabeth Sikora
Three nightwatchmen	Donaldson Bell Christopher Keyte Christopher Lackner
Voice from Above	Gillian Knight
Guardian of the Threshold	Judith Howarth

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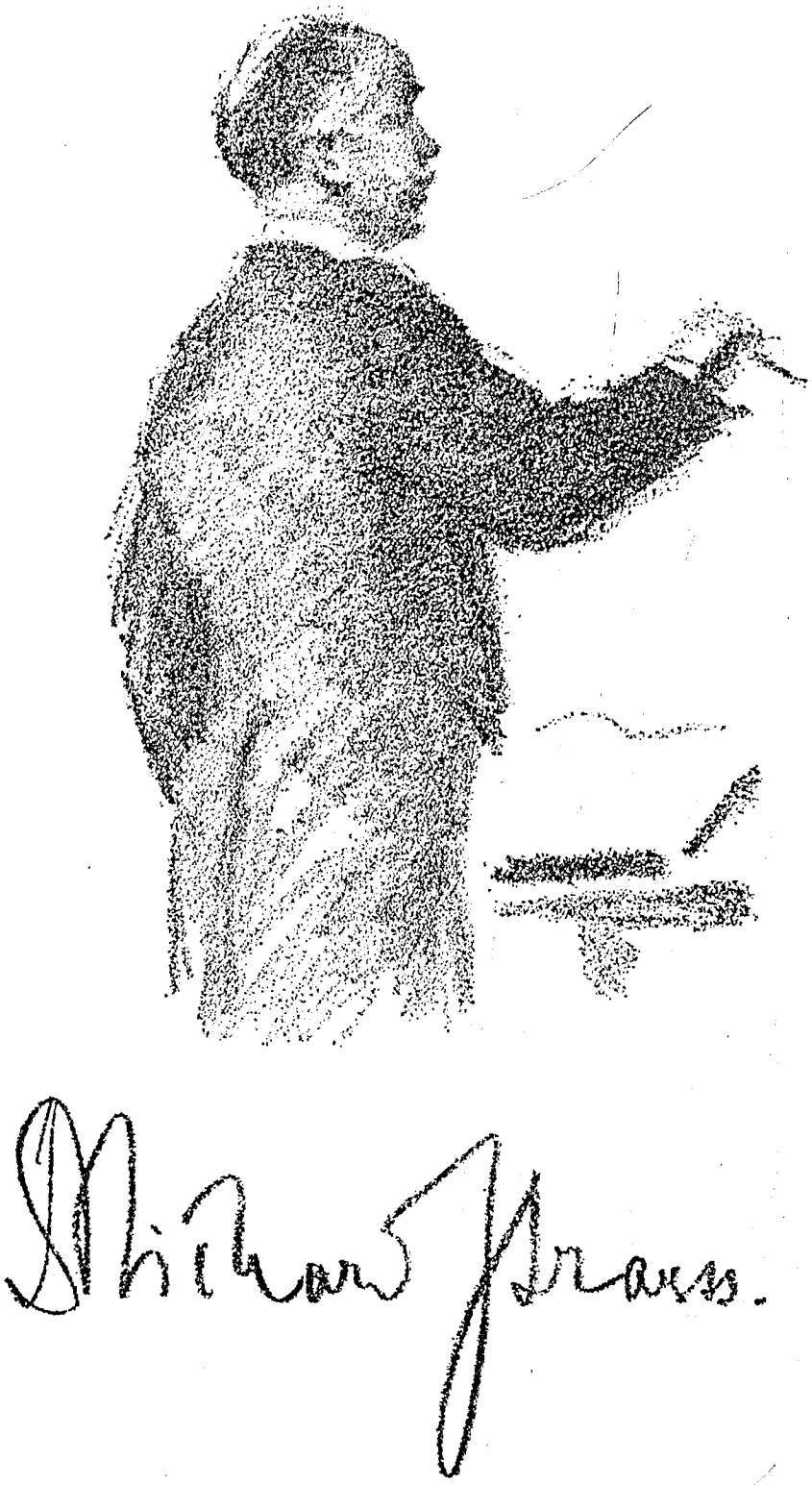
This new production of *Die Frau ohne Schatten* brings
together again the conductor Bernard Haitink,
the producer John Cox, and David Hockney,
who last worked together on *The Rake's Progress* at Glyndebourne.

The production is a collaboration
with Los Angeles Music Center Opera, and it is a particular pleasure
to welcome David Hockney, now resident in Los Angeles.

I acknowledge with gratitude a contribution to the
costs of *Die Frau ohne Schatten* by
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Jeremy Isaacs

General Director



Richard Strauss (1864-1949): drawing (1910) by Eugene Spiro

DIE FRAU OHNE SCHATTEN

The daughter of Keikobad, ruler of the spirit world, has married an Emperor. As she is neither human nor a spirit, she cannot have a child. Unless she can find a shadow – the power to bear children – her husband will be turned to stone. The Nurse takes her to the house of Barak, whose wife is bribed to sell her shadow for great riches. The Empress comes to realize the suffering this will cause Barak, and renounces the opportunity to acquire the Wife's shadow. She is rewarded with a shadow of her own.



The Emperor

Keikobad gave his daughter a talisman which enabled her to transform herself into a bird or an animal. In the form of a gazelle, she was hunted down by a red falcon belonging to the Emperor of the Southeastern Islands. She turned back into a woman and the Emperor fell in love with her. He drove the falcon away because of its attack on the gazelle and the bird flew off with the talisman.

It is now nearly a year since the Emperor married her. No longer part of the spirit world, she does not belong to the human world either; she has no shadow and therefore remains childless.

ACT I

Scene 1

The Nurse guards the palace bedroom in which the Emperor and Empress are sleeping. A messenger from Keikobad arrives and asks whether the Empress yet casts a shadow. He says that unless she obtains one within three days Keikobad will reclaim his daughter and turn the Emperor to stone. He leaves.

The Emperor appears and tells the Nurse he is going hunting for three days: he wants to find his red falcon because his wrath with the bird after the hunt had been unjustified.

The Empress wakes and rues the loss of her talisman. She spots the red falcon and sees he is weeping. She learns from him the fate her father is threatening: 'The woman casts no shadow, the Emperor must turn to stone'. The Empress recognizes this as the curse engraved on her talisman. The Nurse tells her that the Emperor should pay the price of thinking he could make her like himself. She says that a shadow can come only from a woman of the human world, a world from which the Emperor has jealously tried to keep the Empress and to which the Nurse is hostile. The Empress is passionate to have a shadow and

save her husband and marriage. In disguise, they descend to earth to pursue their quest.

Scene 2

The Wife of Barak, the dyer, is quarrelling with his three brothers and demands that her husband throw them out, otherwise she will leave. Barak remembers the 13 children who grew up in his father's house and longs for children of his own. The Dyer's Wife is frustrated and unhappy. Because their marriage is still childless after two and a half years, she has given up wanting motherhood, and Barak should do the same. Barak says he will wait patiently. He leaves for market.

The Nurse and Empress appear. The Nurse senses the Wife's unhappiness and plays on it. She suggests that the Wife might sell her shadow: – for untold riches and power over men. The Nurse shows her a vision of finery. The image of a young man says he would give his soul for her. When the illusion vanishes, the Nurse presses the Dyer's Wife about the shadow: the Wife says she has resolved to renounce motherhood. The Nurse is delighted. For three days the Wife must refuse her husband, then she will sell them her shadow. The Nurse and the Empress will return each day to be the Wife's servants.

Barak is heard returning. The Nurse conjures up five fish, which leap into the pan, and the Baraks' bed splits in two. The Empress and Nurse disappear. From the fire come the voices of unborn children begging their mother to give them life.

Barak arrives and is shocked that he and his Wife are to sleep separately. She tells him that her two 'cousins' are coming to serve her and must sleep at her feet. To the sound of the watchmen exhorting husbands and wives to love one another, Barak resigns himself to this separation.

Interval



The Empress

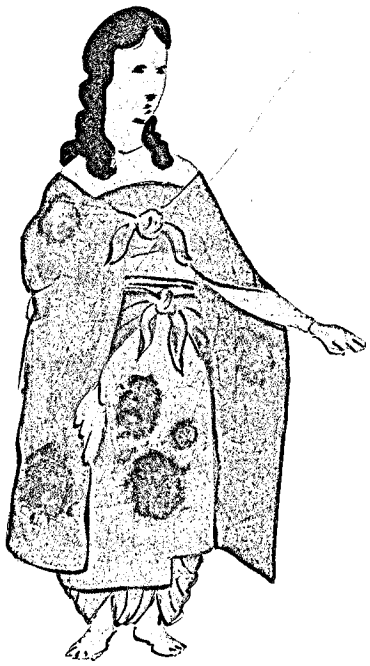
ACT II

Scene 1

Barak leaves for work. The Nurse continues to tempt his wife with riches and she conjures up the beautiful young man who personifies all the Wife's secret desires. Their tryst is interrupted by Barak and his brothers, together with beggar children, who return with a feast. Distressed, the Wife rejects the food, but Barak gets some satisfaction from being surrounded by the children.

Scene 2

The falcon has led the Emperor to the falcon-house, where he believes the Empress to be. But the house is empty. The Emperor sees the Empress and the Nurse steal in. Fearing that the Empress has been deceiving him in the human world, the Emperor resolves to kill her. But he cannot bring himself to do so.



The Dyer's Wife



Scene 3
It is the second night. The Nurse puts a drug into Barak's drink and he falls asleep. She conjures up the young man again and the Dyer's Wife admits she has dreamt of him. The young man attempts to embrace her, but she rejects him. The Wife wakes Barak and demands his protection. He, half-drugged, fails to understand her need of him. In spite and frustration, she claims her freedom from him and leaves with the Nurse.

Scene 4
The Empress is dreaming of the torment she has seen in Barak's eyes and realizes that it is through her that he has been wronged. She has a vision of the Emperor approaching a great cave and she hears the red falcon's voice repeating the curse. As she is the cause of so much trouble, she should be the one who is turned to stone.

Scene 5
It is unnaturally dark in Barak's house. The Nurse warns the Empress that higher powers are at work but she still believes they can win the Wife's shadow. The Empress is glad to have found Barak, who has demonstrated real human qualities. The Dyer's Wife tells her husband that she has been unfaithful: she has renounced motherhood and sold her shadow.

The Nurse instructs the Empress to seize the shadow, but the Empress refuses to as she can see blood on it. She wants to save the Dyer's Wife. Barak vows to drown his wife. His brothers try and restrain him. Suddenly a sword appears in his hand. The Wife cries that she has not really betrayed Barak, but, if he must, he should kill her quickly. There is a great earthquake and flood and Barak and his wife are separated; a shadowy boat bears the Empress and the Nurse away.

Interval

ACT III

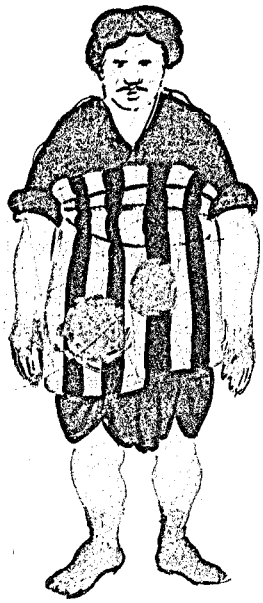
Barak and his wife, still separated from each other, are trapped underground. She thinks she can hear the voices of unborn children and pleads with them to be silent. In their solitude the couple realize they love one another. A voice summons each of them.

The Messenger awaits the arrival of the Empress and Nurse. The Nurse wants to flee but the Empress recognizes where they are: she knows Keikobad will be inside, enthroned like Solomon. The Nurse tries to frighten her by saying that Keikobad will punish her for loving a mortal. The Empress, however, now understands that it is one's deeds that are judged. She will leave the Nurse and face judgment in the hope of saving her husband. The Nurse makes a last effort to intervene, calling on Keikobad. But the Messenger appears and drives her away. Barak and his wife are heard calling out in misery.

In the temple the Empress says that she has learnt to sacrifice herself even if she has no shadow. Her love strengthens her more than the Waters of Life. The Guardian of the Temple tells her to drink the water so that she can acquire the Wife's shadow. The Empress recalls Barak's look and refuses to. She calls on her father to judge her. Instead, the Emperor is revealed, turned to stone except for his eyes.

The Guardian of the Temple again tries to persuade her to drink, in order to save him. She hears Barak and his wife crying out and resolves: 'I will not'. A shadow falls across the ground and the Emperor is freed. The Emperor and Empress hear the voices of the unborn children calling to them and he tells her that heaven has given her a shadow and now will give her children.

Barak and his wife find each other. She is again casting a shadow. The unborn children sing of the shadow's beauty. Barak is overjoyed. The Emperor understands that the sounds of humanity are only disturbing from afar. The Empress and the Dyer's Wife rejoice that they have come through their trials to reach motherhood.



Barak

Costume designs by Ian Falconer

ALISON LATHAM

THE LAST ROMANTIC OPERA?

The time between Hugo von Hofmannsthal's first sketched outline of the plot of *Die Frau ohne Schatten* (25 February 1911, a month after the premiere of *Der Rosenkavalier)* until Richard Strauss completed the orchestration of Act III (24 June 1917) was six and a quarter years, the longest gestation of any Strauss opera. For much of this period Strauss was awaiting delivery of sections of the libretto from Hofmannsthal and at one point he filled in time by completing his biggest orchestral score, *Eine Alpensinfonie*. After Hofmannsthal had conceived the idea of the 'fairy-tale' opera, as he called *Die Frau ohne Schatten*, he tantalized Strauss with it and refused to be hurried. 'Can't I get a finished draft or maybe even a first act to look at some time soon?', the composer asked impatiently in May 1911, only to be told: 'With a subject such as this all haste and hurry and forcing of myself would be a crime...the profound must be brought to the surface, nothing be left empty, nothing remain in a state of mere unaccomplished purpose and good intention. Once this is achieved, everything will have been made ready for the music'. He had been warned.

In the meantime, Hofmannsthal continued, he had a little operatic divertissement ready; and for the next year or so he and Strauss worked on the first version of *Ariadne auf Naxos*, during which their relationship was put under greater strain than by any other of their joint creations. The moment this was completed, in July 1912, Hofmannsthal sent Strauss a scenario for a ballet to be danced by Diaghilev's Ballets Russes, with Nijinsky in the leading role. This was *Josephslegende* and it occupied Strauss until February 1914. But in September 1912 Hofmannsthal kept the pot boiling with news that: '*Die Frau ohne Schatten* has now taken a powerful hold on my mind. At long last I have fully possessed myself of this subject, step by step, every transition, every climax... May it be given to us to carry it through as I now see it before me'. Writing the following day, he promised Strauss a detailed scenario of all three acts by November and 'in the spring...you shall have the first act'.

We are fortunate that Hofmannsthal jotted down his first ideas for *Die Frau ohne Schatten* for they allow us to compare the completed opera with its original conception.

> Fantastic-comedy opera in the style of Gozzi. The central point a bizarre figure like Strauss's wife. The wife has sacrificed her children so as to remain beautiful... Elements of *Die Zauberflöte*... Entrance to a temple. On an island? or: in a river, similar to the situation in Goethe's *Märchen*... The shadow of a circling sparrow-hawk.

Goethe's *Märchen* deals with two couples on trial. At first Hofmannsthal conceived them as an Emperor and Empress and Harlequin and Smeraldine. But the latter couple found their way into *Ariadne auf Naxos* and he substituted for them two Viennese formal types, a tailor and his discontented wife. These eventually became Barak the Dyer and his wife (whose name we are never told). Hofmannsthal took his Emperor and Empress from a short play he had written in 1897. In *The Emperor and the Witch*, the young emperor, devoted to hunting, wins his bride by throwing a knife at a dove, which becomes a woman as it falls to earth. The Emperor of the Southeastern Isles in *Die Frau ohne Schatten* finds his bride when his red falcon hunts down a gazelle which resumes its form as a woman.

Die Frau ohne Schatten is a hymn to marriage and its fulfilment by children and also a quest for humanity and love. A woman without a shadow is infertile. The half-spirit, half-human Empress, daughter of Keikobad, ruler of the Spirit World, has not conceived



Strauss's wife Pauline with their son Franz, 1898

after nearly a year of marriage: and spirit law decrees that the human who takes a spirit bride must make her pregnant within a year or be turned to stone: she must gain a shadow. Hofmannsthal told Strauss in July 1914 that the Empress was the most important figure in the opera. 'Never forget that. How she becomes a human being, that is the point of the action; she – not the other one [the Dyer's Wife] is the real woman without a shadow'. The Empress's desire for a shadow leads her, in company with the evil and ambivalent Nurse (Amme), to visit the world of mankind and specifically the poor home of Barak the Dyer and his shrewish wife; they are childless after two and a half years of marriage, and likely to remain so because the embittered wife is preparing to renounce child-bearing and is refusing her husband intercourse. The Nurse bribes the wife to sell her shadow to the Empress. It is the Empress's eventual realization that this would destroy Barak, whose desire for children rules his life, that impels her to refuse to drink from the fountain of the Waters of Life. If she were to do so, the Dyer's Wife's shadow would be hers and the Emperor, who had been turned to stone, would be saved. Her refusal, however, is what makes her human; she gains a shadow of her own; the two couples are reunited; and the voices of their unborn children are heard, celebrating their imminent release into life.

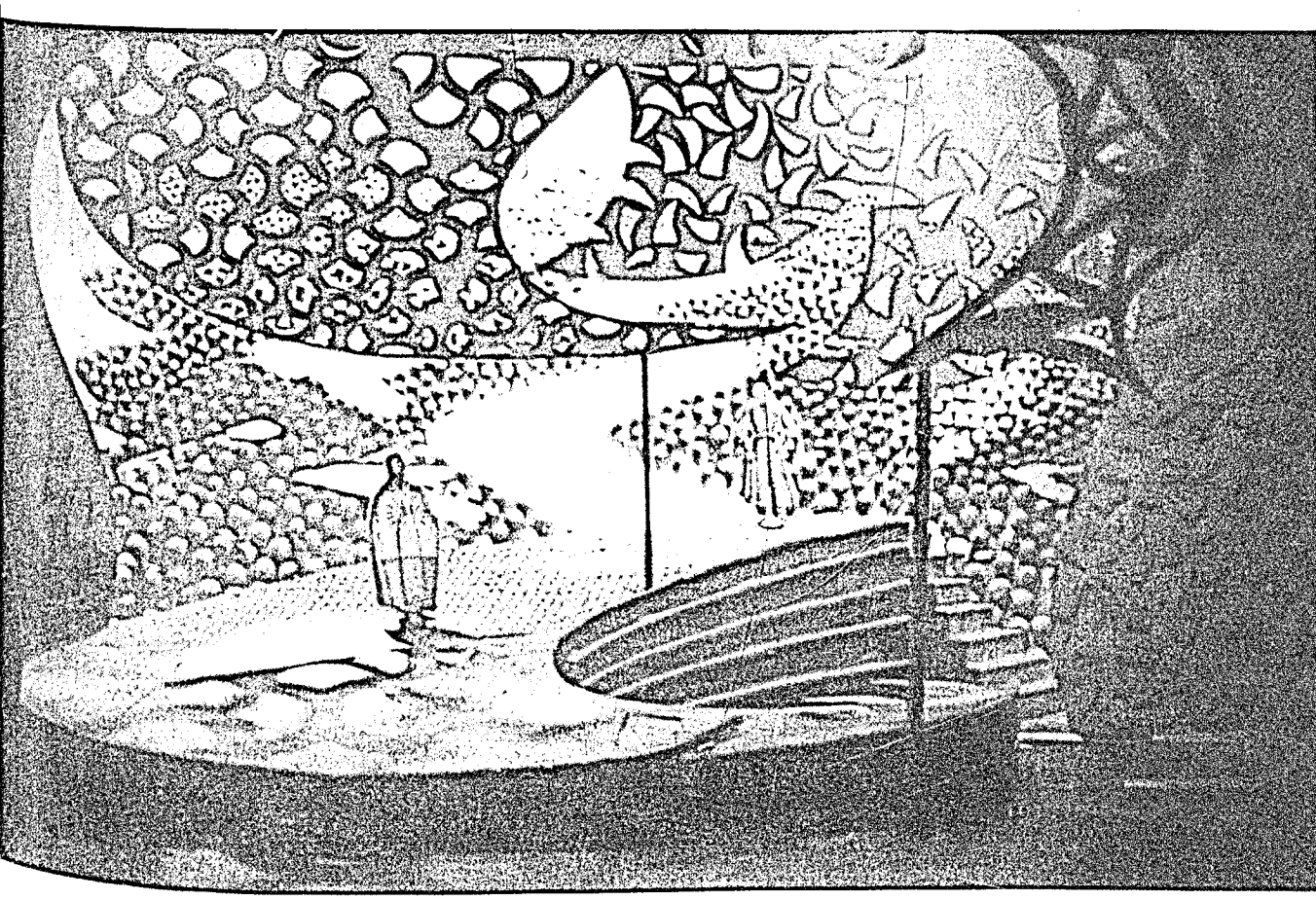
Much is made of the complexity of the plot, the portentousness of the libretto and the opportunities provided for elucidation of the opera's obvious symbolism. Yet Strauss, as we shall see, made light of the supposed incomprehensibility: 'Is it really so difficult? Aren't what are presented quite simple symbols?' Hofmannsthal had confided to him in March 1911 that 'for one of the women, your wife might well, in all discretion, be taken as a model...a bizarre woman, with a very beautiful soul *au fond*; strange, moody, domineering and yet at the same time likable'. That was a fair description of the formidable Pauline, though not a rounded summing-up of a remarkable woman. Strauss went to Vienna to discuss the project with Hofmannsthal a fortnight after receiving the letter. He wrote to Pauline that the libretto was

> the loveliest of the lovely, noble, fantastic, you'll be enchanted by it... Regarding the portrait of yourself, you need have no worry. He has adopted a few very general features, culled from fleeting remarks I have passed, with happy results. No-one will recognize you in this, have no fear. In any case, your wish is our command.

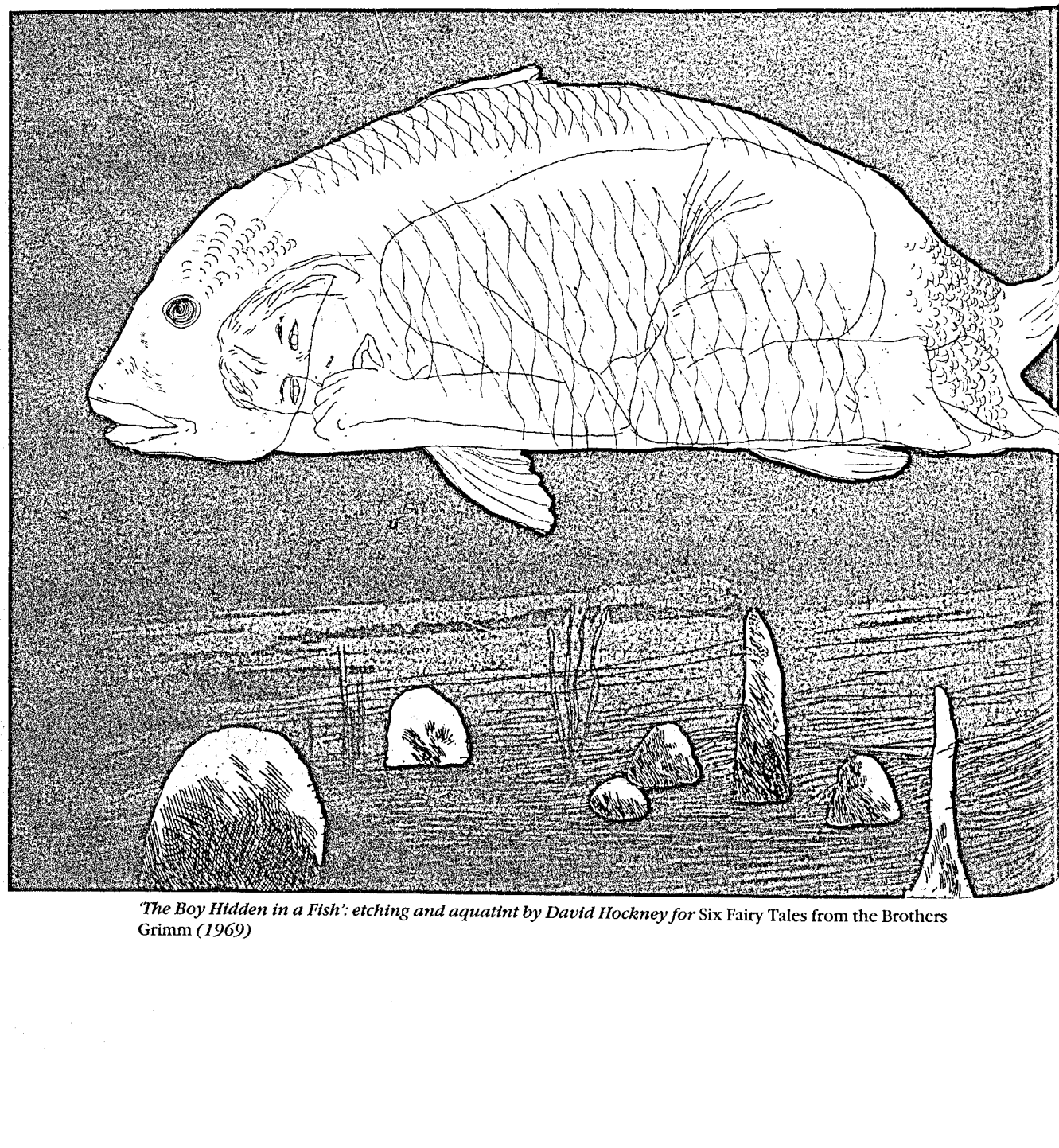
Perhaps no-one would recognize Pauline in the Dyer's Wife in 1911, but Strauss made no effort to disguise her in his next opera, *Intermezzo*, based on a painful incident in their married life when Pauline suspected him of having an affair. He began to sketch *Intermezzo* in 1917 while working on Act III of *Die Frau ohne Schatten* and it became the 'satyr-play' to the larger work. Significantly, the 'quarrelling' motifs in the role of Christine (Pauline) in *Intermezzo* are derived from the corresponding motifs of Barak's wife, and the theme of the unborn children became a central motif in *Intermezzo*. Moreover, the first singer of the role of Barak's wife was also the first singer of the role of Christine – Lotte Lehmann. But all this was in the future when Hofmannsthal wrote to Strauss to report progress on the libretto of *Die Frau ohne Schatten* and to say that the transitions from one sphere to the other (from the spirit world to the world of men) 'arouse in me a kind of envy for the composer who will have the chance of filling out with music what I must leave blank' (20 January 1913). His absorption in the subject is evident in every line of his correspondence.

The two men spent a four-day motoring holiday together in Italy in April 1913 during which they discussed the opera. Two months later Hofmannsthal, hypersensitive as ever, wrote:

> Don't, I beg you, get impatient for *Die Frau ohne Schatten* at this moment – and don't let your wife do so! – or else you will jeopardize not only my nerves but, above all, the work itself. It is a terribly delicate, immensely difficult task and more than once I have been in profound despair... That was



'Spirit World Rooftop': David Hockney's design for Die Frau ohne Schatten, *Act I*



'The Boy Hidden in a Fish': etching and aquatint by David Hockney for Six Fairy Tales from the Brothers Grimm *(1969)*

> a brilliant idea you had in the moonlight between San Michele and Bozen of accompanying the upper world with the *Ariadne* orchestra and the denser, more colourful atmosphere on earth with the full orchestra. This stylistically most valuable idea has now taken firm hold on my imagination, and the poetic diction will be made to correspond to it... I must all the time strike the exact balance between too much and too little. If I were to allow myself to think of this libretto being set to music in Wagner's ponderous and turgid Andante, I could not do it at all, for the opera would last seven hours – it is the recollection of *Rosenkavalier* which keeps me going.

At last, on 28 December 1913, he sent Strauss 'a little New Year's gift', the introductory scene, together with some hints on how it should be set. Strauss's reply has not survived, but on 3 January 1914 Hofmannsthal wrote: 'I think I shall accept every cut you may find possible...I further believe that during the composition of these three acts your road shall be exactly like Dante's: from hell, through purgatory, into the heaven of the third act'. Strauss at this time was completing *Josephslegende* and his first comments on *Die Frau ohne Schatten* were not made until 4 April, by which date he had received the whole libretto of Act I. 'Simply wonderful', was his verdict, 'so compact and homogeneous that I cannot yet think of even a comma being deleted or altered. My problem will be to find a new simple style to present your beautiful poetry to the listeners in its full purity and clarity.' A fortnight later he was making cuts and requesting changes in the Empress's opening lines ('it's unbelievable, a great pity but true, how little of the text can be caught by opera-goers no matter what pains the composer takes').

On returning from the London premiere of *Josephslegende* in June 1914, Strauss prepared to complete Act I of the opera. He was bothered – as many have been – by the five fishes which the Nurse conjures up in a frying-pan for Barak's supper. Voices of unborn children are heard, the sound seeming to come from the fish. Strauss thought that the idea of Barak eating his own children would be distasteful. Don't worry, Hofmannsthal answered, the fishes are not the children, they're vehicles of magic as in all fairy tales. Strauss was unconvinced: 'If one didn't hear the children singing you'd be right! As it is, one is bound to identify the unborn children with the little fishes in the frying-pan!' He suggested that Barak should eat a piece of bread taken from his pocket. 'Very well', the librettist replied, 'let him not touch the fishes!'

By mid-July 1914 Strauss had received Act II. 'Wonderful...the end is superbly magnificent... I don't yet know how I'll be able to manage the two septets; also, strangely enough, the character of the Dyer's Wife has not yet quite translated itself into music, whereas Barak is right up my street.' This was a strange confession and it puzzled Hofmannsthal, whose comment was typically and prissily tactful:

> I must say it would go somewhat against the grain if I had to comment on a character whose sharp and definite contours speak for themselves. You yourself have repeatedly expressed the desire to depict in music the capricious, flighty aspects of such a basically good woman. I would prefer not to say more than this and have no doubt it will work out.

As it did, for the music for the couple is among the best in the opera. Strauss drew a flattering self-portrait as Barak (comparable with those in *Symphonia domestica*, *Die schweigsame Frau* and *Die Liebe der Danae*) and portrayed the essence of Pauline as the Dyer's Wife.

There followed a hiatus, caused by the outbreak of World War I. Hofmannsthal's war work kept him from his writing, while Strauss finished Act II by the end of October. 'The text', he wrote, 'is really brilliant, goes into music with marvellous ease, stimulates me all the time and is so short and concise...you've really pulled off your masterpiece here'. In January 1915 Hofmannsthal was able to resume work on Act III, which was 'by far the most beautiful and must become in the music, as it is in the poetry, the crowning piece of the whole work. You will recognize all the things

we talked about on our Italian journey'.

Strauss badgered Hofmannsthal for some of Act III – 'I know exactly the shortcomings of my earlier works, and I know your wishes which are also my own – so you can safely send me your third act even without commentary. I shan't muff anything'. He received it in April 1915 – 'magnificent...only in its quest for brevity it has become too sketchy. For all the lyrical moments – duet between Barak and Wife, the Nurse's exit aria, duet between Emperor and Empress, final quartet – I definitely need more text... My greatest misgivings are about the character of the Empress, who doesn't touch us closely enough on the human plane'. He had already read the first two acts to the opera intendants of Berlin and Dresden, both of whom 'displayed total incomprehension'. He urged Hofmannsthal to emulate Wagner by recapitulating emphatically in Act III 'the decisive psychological processes so that nothing remains obscure, and in particular the idea that the Empress, because she has learnt to feel pity, has earned the shadow, i.e. become human'. He was already suggesting that the Empress's remorse and dilemma should be expressed in a monologue in the temple scene. Throughout the summer Strauss rearranged and reconstructed Act III, demanding extra words for the Dyer's Wife in 'Mir anvertraut', but his main concern was for the motivation of the Empress's sacrifice.

> The scene of the inner struggle of the Empress before the petrified Emperor ought to have a more perceptible dramatic climax. Would it be possible for the Empress, after a severe inner struggle...to utter a terrible cry, the first human cry, rather like that of a mother in childbirth? (It ought to be a moment of the kind that has come off so well in *Elektra*, with Elektra's cry of 'Orest!'). This cry...redeems the Emperor...

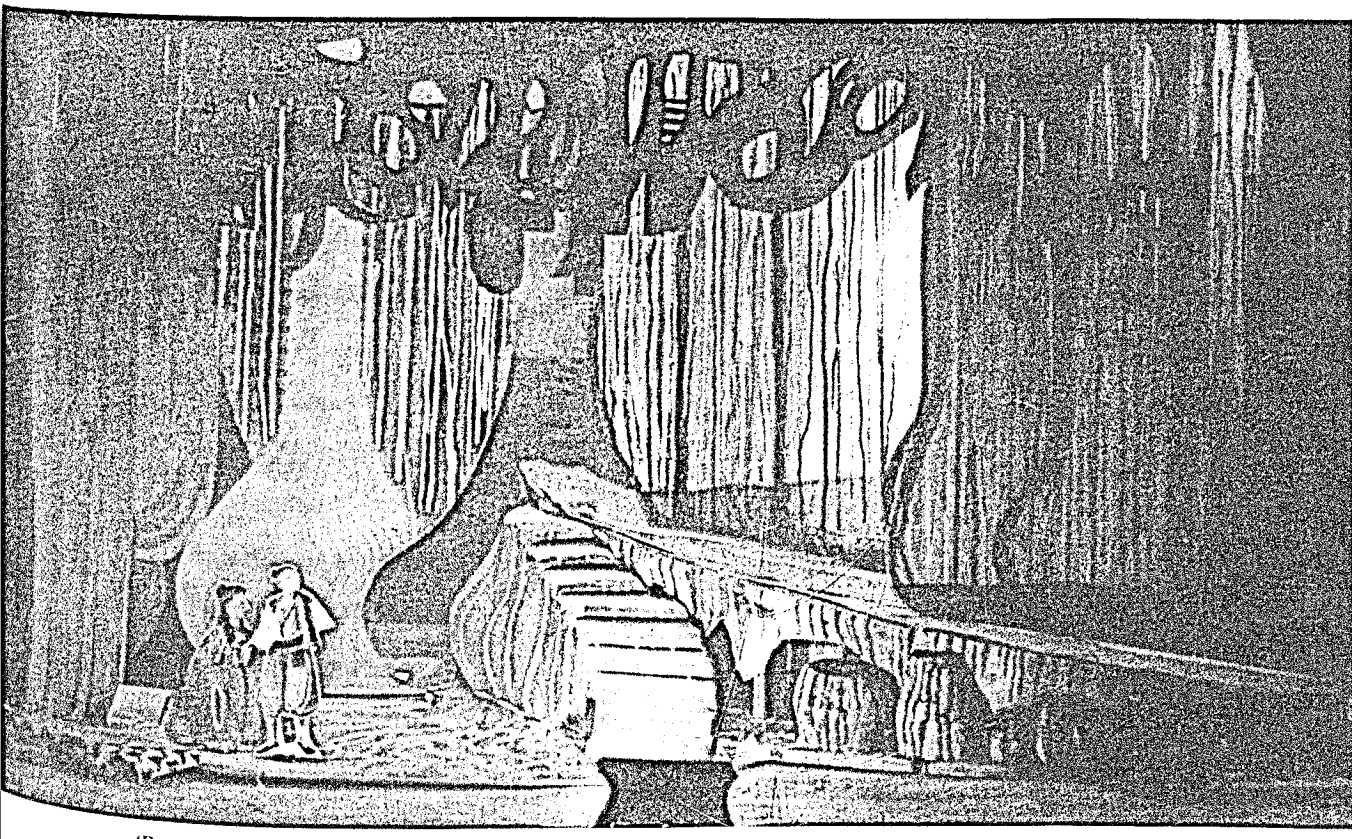
Hofmannsthal undertook to reshape the temple scene and found the task unexpectedly difficult. He sent it and the final scene to Strauss in September 1915. 'The early passages of the Unborn Children will sound so marvellous, I imagine, that it does not matter whether one understands the words or not, like birds bursting into speech from the skies... These passages have the effect of coming swiftly from afar, as on wings of air.' But Strauss now had another preoccupation: composition of the Prologue for the revised version of *Ariadne auf Naxos*. He did not mention the temple scene again for ten months, until 18 July 1916, when he expressed his determination to treat the Empress's words after she sees her husband turned to stone as a spoken passage (melodrama). But this meant wasting a good tune, and he had discovered where he could fit it in earlier in the work. Hofmannsthal was horrified. 'More and more! Must that be? My dear Dr Strauss! However grand and beautiful this melody in E flat is sure to be, do think about it twice!... Do remember: once a melody seeks to dominate the scene, and the scene dominates the act, instead of the other way about, that is invariably the beginning of the end.'

It seems that Strauss had run out of steam and was finding it difficult to summon inspiration to complete the opera. He bluntly told Hofmannsthal that the Emperor and Empress, also the Nurse

> can't be filled with red corpuscles in the same way as a Marschallin, an Octavian, or an Ochs. No matter how I rack my brain...my heart's only half in it...I have now sketched the whole end of the opera (the quartet and the choruses) and its got verve and a great upward sweep – but my wife finds it cold and misses the heart-touching flame-kindling melodic texture of the *Rosenkavalier* trio... Let's make up our minds that *Die Frau ohne Schatten* shall be the last Romantic opera.

Why this sudden chill at heart? Because the conversational style he had developed in the *Ariadne* Prologue and which he was to perfect in *Intermezzo* had unsettled him where a grandiose subject was concerned. He yearned to strip off his Wagnerian armour, as he phrased it, and to become 'the Offenbach of the 20th century'.

Hofmannsthal's written response was a



'Barak's House': David Hockney's design for Die Frau ohne Schatten



Richard Strauss with his son Franz, 1903

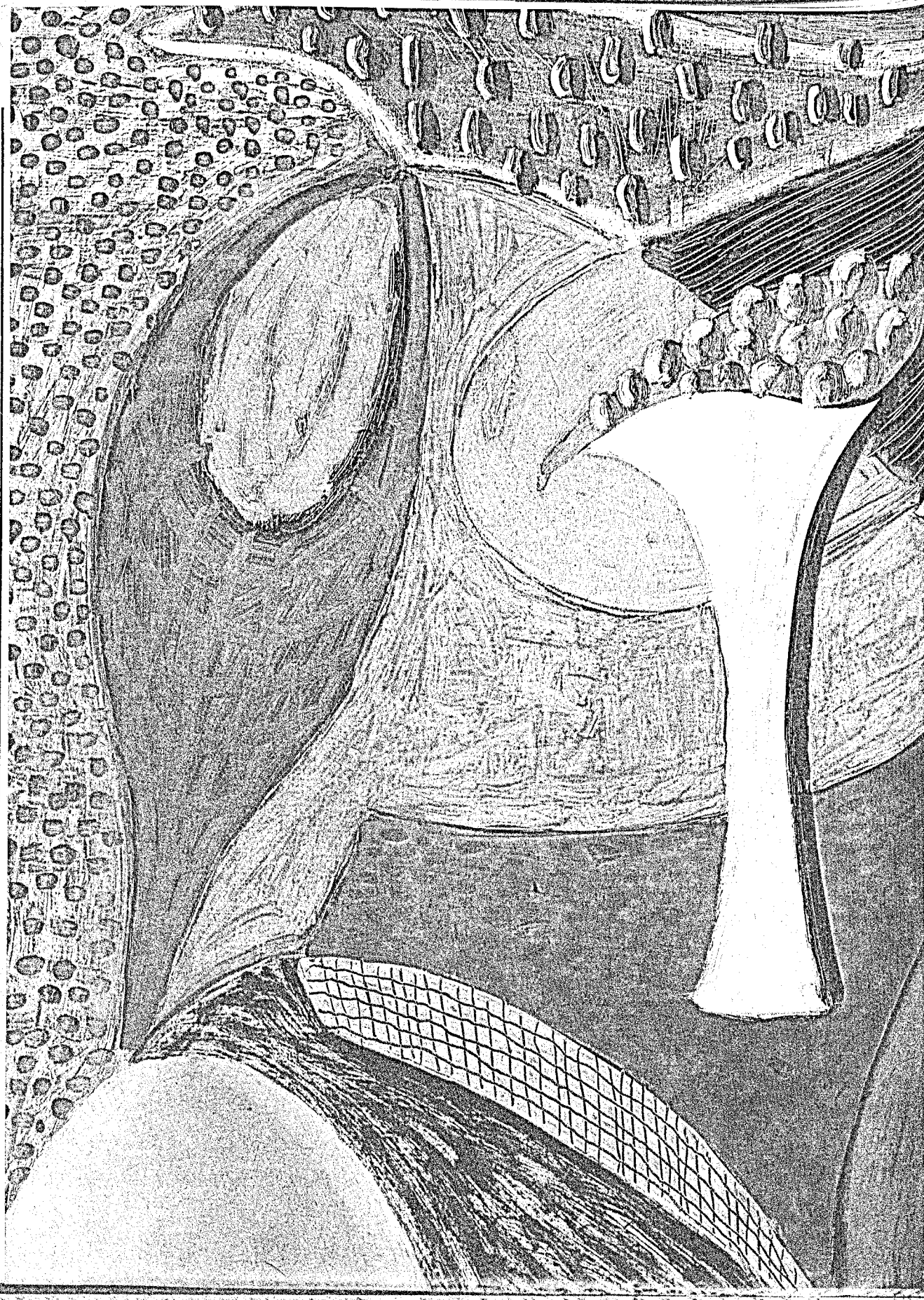
masterpiece of understanding and encouragement. Strauss completed Act III in September, telling his friend that 'thanks to our highly beneficial conversation, I have become so uncertain that I no longer know what's successful and what's bad. And that's a good thing, for at my age one gets all too easily into the rut of mere routine and that's the death of true art'. Years later, in 1923, Hofmannsthal confessed that 'over *Die Frau ohne Schatten* we both became too heavy-handed. But I am certain that some of your most beautiful music is in it'. Strauss for his part never ceased to defend the libretto against charges of obscurity. 'Not only a fine piece of poetry but also an operatic libretto of great theatrical effectiveness', he wrote in 1927. Its 'superb brevity' was what he admired most.

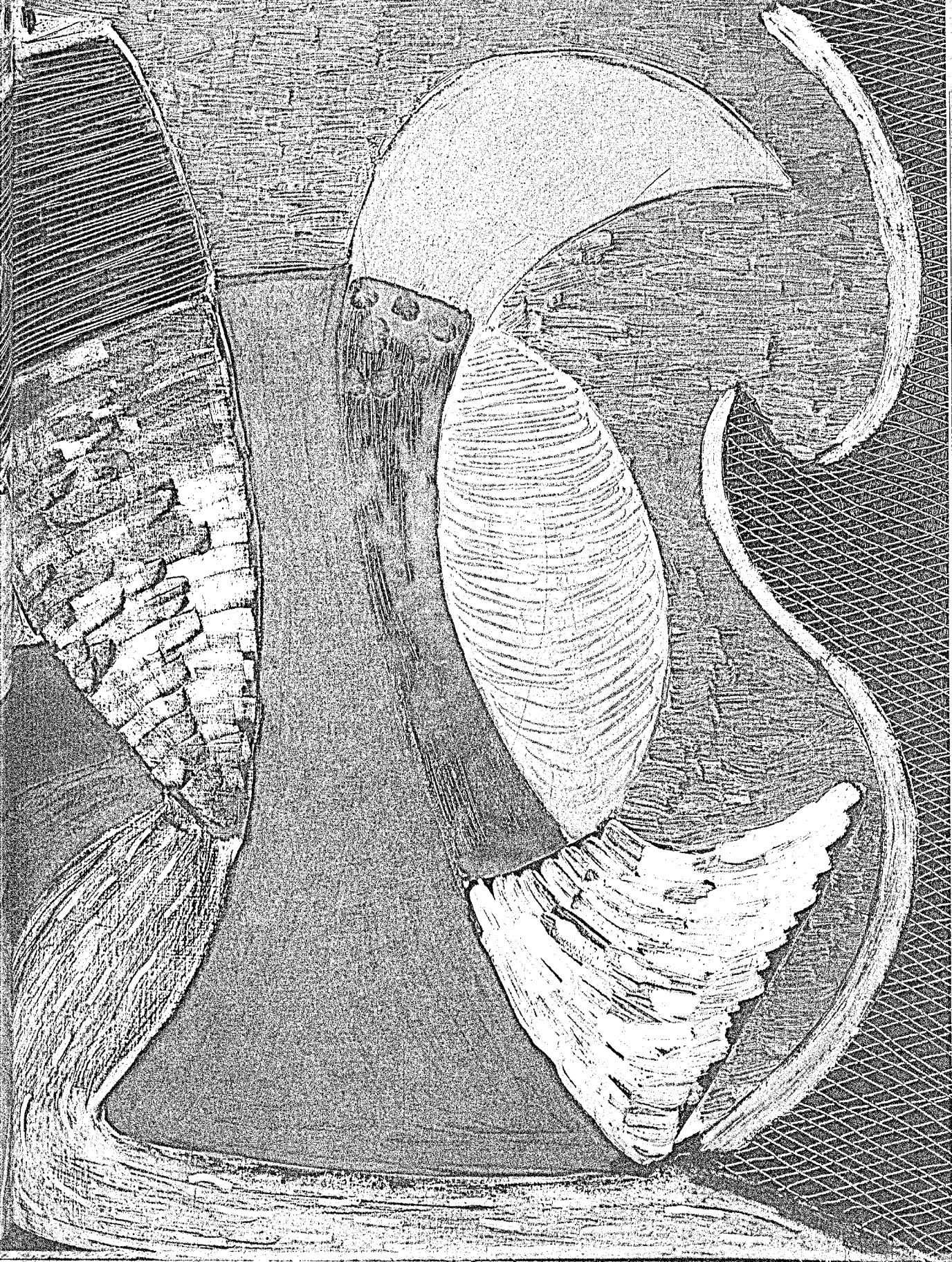
Today, over 70 years after the opera's indifferent first performance in Vienna in 1919, *Die Frau ohne Schatten* still divides opinion even among Straussians. Its orchestral score is perhaps the most glitteringly virtuoso and the most ravishing in texture of all his operas, positively Mahlerian in its passages of symphonic chamber music. For years the Empress's great melodrama was cut; now, surely, no-one would perpetrate such butchery. Yet the listener instinctively senses the difficulty Strauss had with the work's final five minutes – a problem he solved more effectively in the orchestral Symphonic Fantasy on themes from the opera composed in 1946. Hofmannsthal recognized that in *Die Frau ohne Schatten* he had placed 'gigantic burdens on [Strauss's] shoulders, although it is true that [he] carried it up the very steep mountain as if it were child's play'.

One final and not insignificant point. In the Symphonic Fantasy, Strauss used only themes composed for Barak and his wife. The Emperor and Empress are omitted. In Hofmannsthal's letter to Strauss of 1 August 1916, a letter in which he proved himself (as he wrote later) to be 'very possibly the best friend you yourself and your work have in the whole world, apart from your wife', he commented on 'the wonderful music you have given even to a figure which, as you say, makes no great appeal to you (I mean the Emperor)'. Strauss is sometimes accused of lacking depth in his music, of being coldly objective in his approach. If one wishes to refute this calumny there is no more appropriate passage with which to do so than the Emperor's aria in Act II. Can one hear this without sensing that Strauss is baring his own soul to us, that there is loneliness, terror, vulnerability in this music, which is of a man who perhaps was afraid to look too deeply into his heart for fear of what he might see but who did so on this occasion? It is such music that lifts *Die Frau ohne Schatten,* especially if it is staged with the emphasis on visual beauty, to its lofty position among Strauss's works, a great life-enhancing opera with peaks and flaws but one in which two geniuses trod Dante's road from hell to heaven.

MICHAEL KENNEDY
Michael Kennedy is music critic of the Sunday Telegraph *and has written widely on Strauss*

Overleaf, oil painting (1992) by David Hockney





A FRAU OHNE SCHATTEN CHRONOLOGY

1895
Hugo Laurenz August Hofmann von Hofmannsthal (1874-1929) writes *Das Märchen der 672. Nacht*, a tribute and 'addition' to *The Tales of the 1001 Nights.*

1897
Hofmannsthal completes six major works, including the plays *Die Hochzeit der Sobeide* and *Der Kaiser und die Hexe*, both concerned with relations between a mortal and a figure from the spirit world.

1898
Hofmannsthal's first meeting with Richard Strauss (1864-1949) and growing friendship with Harry, Count Kessler, an occasional collaborator and important sounding-board for dramatic projects.

1899
Hofmannsthal writes *Das Bergwerk zu Falun*, another drama of conflict between mortal and spirit worlds.

1907
Hofmannsthal's essay *Tausendundeine Nacht* praises form and content of the famous collection of fables.

1909
Premiere of Strauss's *Elektra*, his first realized collaboration with Hofmannsthal to a reworking of the poet's 1903 play.

1910
After completion of *Der Rosenkavalier* (Hofmannsthal's first 'original' libretto for Strauss), poet and composer discuss new operatic project based on *Das steinerne Herz* by Wilhelm Hauff (whose stories influenced Wagner's *Der fliegende Holländer* libretto).

1911
Hofmannsthal notes first ideas for 'The woman without a shadow...Fantastic comedy opera in the style of Gozzi'. He writes of two couples, 'palace and hovel, priests, ships, torches, rocky passes, chorus, children' and alludes to both Mozart's *Die Zauberflöte* and Goethe's *Das Märchen*.

Hofmannsthal creates libretto for a parallel project, *Ariadne auf Naxos*, also based on a higher/lower life duality.

1912
Hofmannsthal completes introduction to a volume of Goethe's Singspiels and operas, concentrating on *Die Zauberflöte*, Part II, *Das Märchen* and *Faust*, Part II.

He suggests two ballet subjects to Strauss: Orestes and the Furies, and *Josephslegende* (for Diaghilev's Ballets Russes) in collaboration with Kessler.

September/October: Hofmannsthal begins prose story version of *Die Frau ohne Schatten.*

Strauss completes first version of *Ariadne*, given its premiere in Stuttgart.

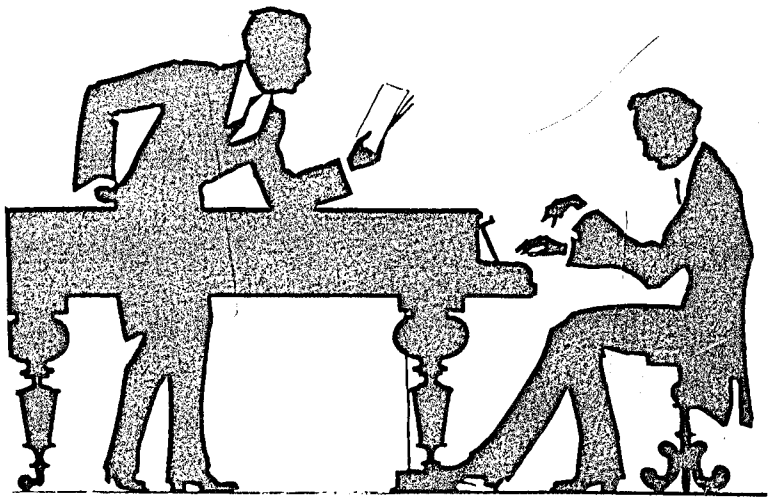
1913
Strauss and Hofmannsthal discuss *Die Frau ohne Schatten* during a motor tour of Italy, one of their rare meetings.

Hofmannsthal sends Strauss samples of *Frau* (and a new prologue for *Ariadne*). He agrees with Kessler not to send *Frau* Act I until Strauss has completed *Josephslegende*.

1914
April: Hofmannsthal sends Strauss Act I of libretto.

April-August: Strauss composes Act I of *Die Frau.*

July: Strauss receives libretto of Act II. World War I begins. Hofmannsthal sent to



Hugo von Hofmannsthal and Richard Strauss: silhouette by M. Bithorn (1914)

Istria as officer in the reserves but soon reassigned to War Ministry in Vienna, as diplomat and political columnist. He stops work on *Frau.*

October: Strauss completes Act II.

1915

Hofmannsthal resumes work on libretto for *Die Frau*, Act III. Strauss completes *Eine Alpensinfonie*, begun in 1911.

April: Strauss requests extensive modifications to Hofmannsthal's incomplete draft for Act III. In a meeting in Vienna, Strauss plays Acts I and II to Hofmannsthal.

Completion of Act III delayed by Hofmannsthal's war work (writing and missions to Kraków, Brussels and Berlin). Strauss fills in time by orchestrating Act I.

September: completion of Act III libretto.

1916

Strauss composes new prologue and revised finale for *Ariadne*, orchestrates *Die Frau* Act II and plans 'realist' autobiographical opera *Intermezzo.*

June/July: extensive disputes between collaborators including (unsent) letter by Hofmannsthal criticizing Strauss's setting of *Rosenkavalier*, Strauss's plea that *Die Frau* be 'the last Romantic opera', Hofmannsthal's fears of 'too much music' and eventual agreement on Act III finale.

September: Strauss completes Act III. Hofmannsthal resumes work on *Die Frau* short story.

Revised version of *Ariadne* given its premiere in Vienna.

1917

July: Strauss completes orchestration of *Die Frau* Act III. Decision by collaborators that *Die Frau* premiere be postponed until war is over.

1918

Strauss chosen as co-director of Vienna State Opera with Franz Schalk.

1919

Uneasy correspondence between Strauss, Hofmannsthal and the designer Alfred Roller about the premiere of *Die Frau ohne Schatten* in Vienna.

Hofmannsthal completes and publishes prose story of *Die Frau ohne Schatten.*

October 10: delayed world premiere of *Die Frau ohne Schatten* at Vienna State Opera, conductor Schalk, producer Hans Breuer, designer Roller.

'FLOAT LIGHTLY OVER THE GARDENS OF PARADISE'

> The whole idea as I see it suspended before my eyes...would, incidentally, stand in the same relation of *Die Zauberflöte* as *Rosenkavalier* does to *Figaro* – not, in either case, an imitation, but bearing a certain analogy. (Hofmannsthal to Strauss, 1911)

Hofmannsthal's first notes for a *Frau* project show his interest in reviving the principal theme of Mozart's and Schikaneder's collaboration on *Die Zauberflöte*: a world (represented by a 'higher' aristocratic pair and a fundamentally comic, 'lower-life' couple) on trial. Scenes of the ritual testing of human development and maturity were to be alternated with a parallel sub-plot of often broadly farcical everyday life. Whereas Schikaneder used a symbolism inherited from late 18th-century secret (masonic) societies, Hofmannsthal preferred to use signs collated from a wide variety of literary and spiritual sources. The characters of Mozart's and Strauss's operas can be simply compared:

- Tamino/Pamina – Emperor/Empress (the 'higher' couple)
- Papageno/Papagena – Barak/The Dyer's Wife (the 'lower' couple)
- Sarastro – Keikobad (the god figure, father of the woman from the 'higher' couple)
- Queen of the Night (with elements of Monostatos) – the Nurse (the forces of evil, former relatives or servants of the god figure)
- Speaker – Spirit Messenger (executive servant of the god figure).

Both librettos follow the metaphor of a progress from darkness to light, involving parting and reunion of the couples via the spiritual deaths of the men (Tamino's fainting, the Emperor's petrifaction) and the growing comprehension or enlightenment of the women (the Empress's final rejection of the shadow in the temple scene and Pamina's rescue from suicide by the three boys). Hofmannsthal took over several technical and dramatic coups from Schikaneder, for example offstage encouragement offered by unseen choirs ('To the water of life! To the brink of death!' from the Empress's dream scene in Act II), and the delaying of the final triumphant resolution of the action by intercutting the fate of the lower couple (compare Papageno's and Barak's search for the lost wife).

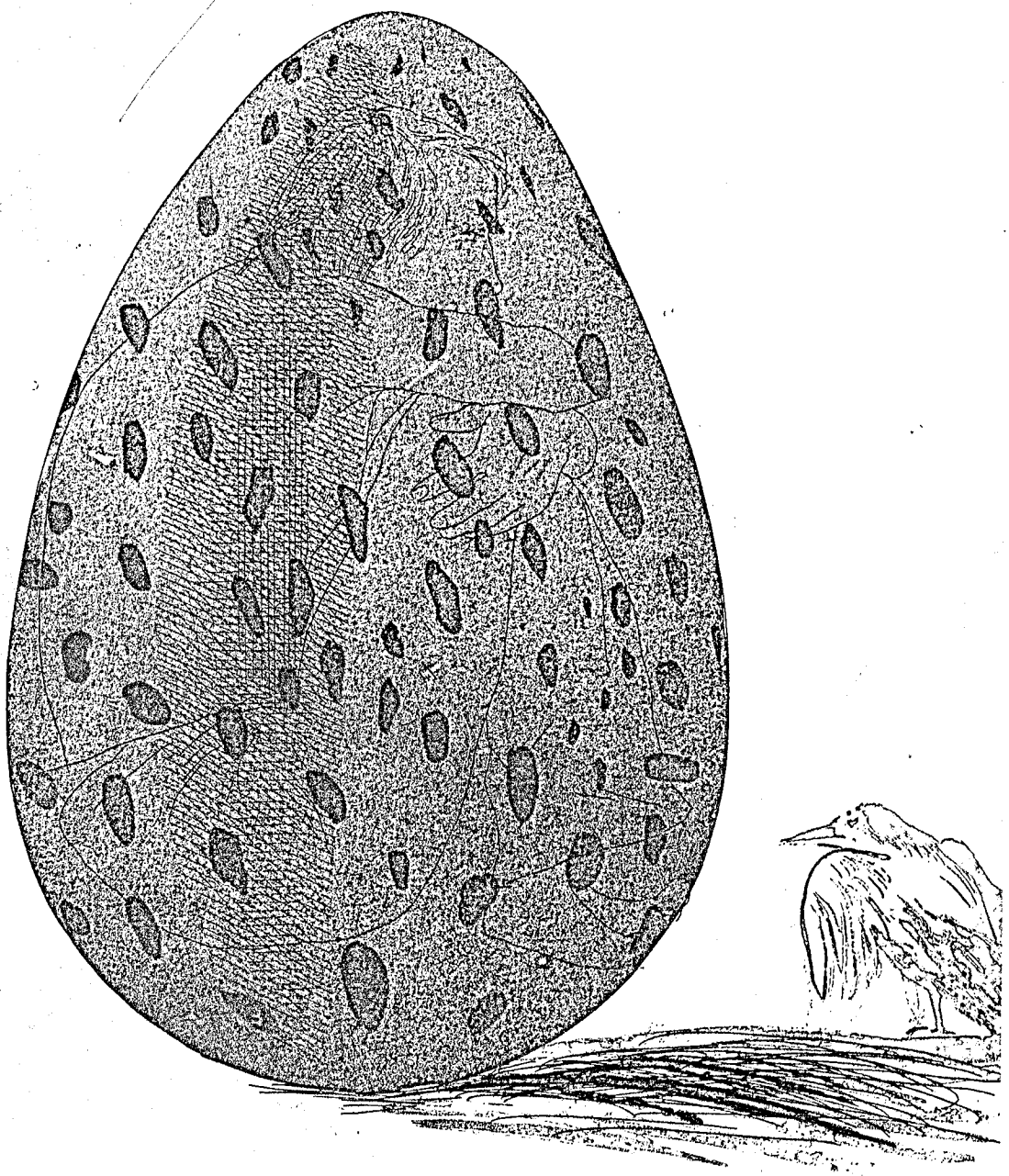
There are many developments from Schikaneder's scenario. Hofmannsthal's all-powerful god of light never actually appears on stage. His forces of darkness are concentrated into a single character (the Nurse), who retains a similar ambivalent relationship towards the god figures. In *Die Frau ohne Schatten* the lower-life roles are greatly amplified and become 'serious' characters. Hofmannsthal's original plan for a Smeraldina/Harlekin couple was well diverted towards *Ariadne auf Naxos*; his second idea of a taylor and his wife speaking broad Viennese dialect (suggested by the work of the farceur Raimund) was severely modified. The only incidental comedy in Hofmannsthal's libretto is provided by Barak's three crippled brothers.

These enlargements of Mozart/Schikaneder were almost certainly suggested by Hofmannsthal's study of the writer he admired above all others:

> The definition of opera which Goethe tries to formulate for himself, by distinguishing it from mere theatre on the one hand and from mere drama on the other, was the result of...decades of intellectual striving towards that form of art which he describes as perhaps the most promising of all dramatic forms. Significant situations in artificially arranged sequence – this is how he epitomizes the ideal in opera, and it is a phrase which has encouraged me



'The Tale of the Third Dervish': gouache (c1918-22) by Kay Neilsen to illustrate 'The Tale of the Porter and the Three Girls of Baghdad' from A Thousand and One Nights



'The Boy Hidden in an Egg': etching and aquatint by David Hockney for Six Fairy Tales from the Brothers Grimm *(1969)*

immensely over *Die Frau ohne Schatten*.
(Hofmannsthal to Strauss, January 1913)

Hofmannsthal used the invitation to write an introduction to a volume of Goethe's Singspiels and operas as an opportunity to come to grips with three works, all of which influenced *Die Frau ohne Schatten*. Technically, only one of them had been intended for music, *Der Zauberflöte zweiter Teil* (1794), Goethe's sequel to Mozart/Schikaneder, which he abandoned in despair of finding a suitable composer. Like Hofmannsthal, Goethe had chafed at the neatness of Schikaneder's happy ending and so began his version by unravelling its threads.

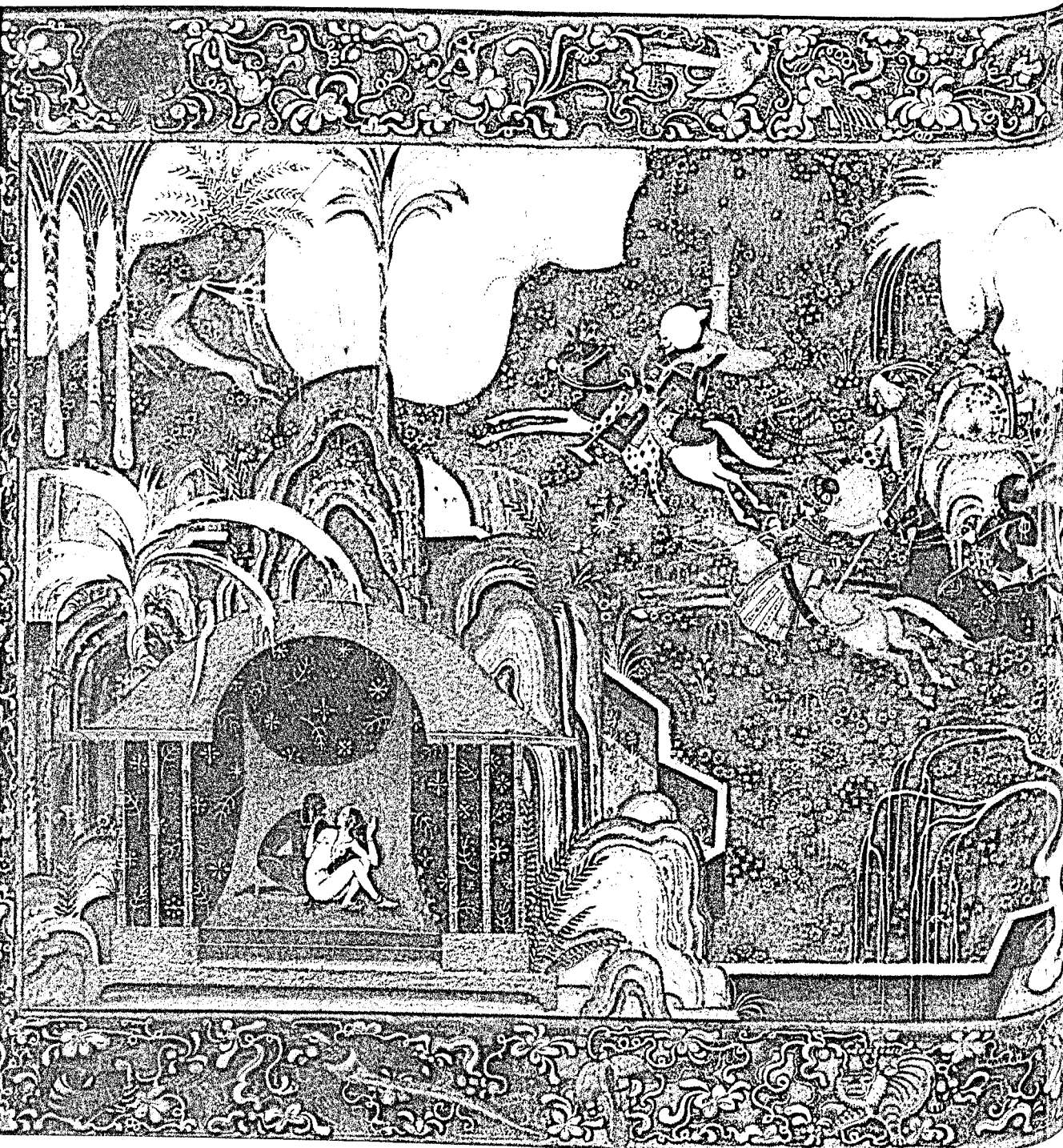
Sarastro absents himself on a pilgrimage; Tamino is king but not yet fully leader of the community. His first-born son is imprisoned by a revived Queen of the Night (aided by Monostatos) in a golden casket. The Papagenos are discontent and childless, until unseen voices announce the arrival of huge eggs from which their offspring will be hatched. Goethe wished to show that both couples, having found each other through trial (in Schikaneder), now have to earn their children, thereby deepening their relationships. This would become one of the principal themes of *Die Frau ohne Schatten*.

Goethe's great fairy-tale – called simply that (*Das Märchen*) – was the second work highlighted by Hofmannsthal. He called it 'an inner opera...if it *had* been an opera, it would have been the most complete offering ever made to music'. (Later he would boast of his own libretto to Strauss in almost identical words.) *Das Märchen*, also, traces the spiritual progress of two couples. There is a beautiful, half-human princess, whose touch can bring dead things to life but turns humans to stone. Hofmannsthal's Empress could once turn herself into anything she wished, but her inability to cast a shadow may kill her Emperor – 'Whatever I touch I kill'. In the Goethe, the killing of the Princess's canary by a hawk is an important stage in her maturity, as is the capture of Hofmannsthal's Empress in gazelle shape by the Emperor's falcon. The wife of Goethe's 'lower' couple cannot afford to pay her dues to the River (a symbol of life) and, in one scene, is tempted by two spirits (will o' the wisps) who rejuvenate her by their light – clear precursors of the Dyer's Wife's readiness to sell her shadow, and the temptations of beauty, riches and a youthful lover conjured up for her by Hofmannsthal's Nurse. Goethe's 'lower-life' husband has a lamp which transforms all on which it shines (like Barak dyeing materials and then selling them) and he states at the end of the story, 'From today on, no marriage is valid that has not been renewed'.

A magic phrase, 'The time has come', recurs in both opera and fairy-tale. Goethe also writes of shadows, underground caverns with fossilized kings (compare the Emperor's disappearance into the cavern in Act II of *Die Frau ohne Schatten*), and a serpent who sacrifices herself to become the bridge across the river (symbolic of the path to life, an image repeated by Hofmannsthal's Act I watchmen). It is by self-sacrifice that the Empress gains both shadow and husband.

Hofmannsthal's third Goethe selection was *Faust*, Part II, 'the opera of all operas...a festival aspiring to the state of music'. Its closing sequence helped him towards what he described to Strauss as 'the surprising use of the chorus in Act III' of the opera, where a plethora of spirit voices re-creates the triumphant progress of Faust's soul to heaven. The libretto's Unborn Children bid the reunited Emperor and Empress to 'strive and suffer that our day of life may dawn gloriously. What you have endured steadfastly in trial, for us is wrought into a glittering crown'. Goethe's angel choir exhorts, 'Things ill-fitting cease/Yours to forswear them/Things that rob inward peace/Think not to bear them'. Hofmannsthal also made use of *Faust*, Part I

The pact between devil and world-weary scholar becomes that between Nurse and careworn Dyer's Wife or even Nurse and desperate Empress (see her Act I appeal 'Wherever it may be, show me the path and go with me along it'). The Nurse has many other attributes of Goethe's Mephistopheles. She summons powers with the same 'Her zu mir ' as Goethe's devil, displays a complicated black contempt for humanity and tempts the Dyer's



Gouache (c1918-22) by Kay Neilsen to illustrate the prologue of A Thousand and One Nights

Wife by eliciting personal fantasies from her. Both demons fall at the final hurdle: Mephistopheles when he attempts to take Faust's soul, the Nurse (in Act III) when she attempts to return the Empress to the spirit world. And the voice which promises Margarethe salvation at the close of *Faust* Part I summons Barak and his wife from their underground confinement in the first scene of Hofmannsthal's Act III.

It was also from a Goethe source, the unfinished epic *Die Geheimnisse* ('The Secrets'), that Hofmannsthal took the couplet that he chose to epitomize the meaning of his libretto:

> For all our strength drives us forward to live and to create in the wide world. From every side, in our path, runs the stream of life, hemming us in by carrying us along in its wake. In this inner storm and outer stress, our spirit perceives with difficulty this watchword: *From the law which binds all creation/Man frees himself by transcending.*

*

In Goethe Hofmannsthal found much of the metaphysics for his libretto; from the literature of the East, and more specifically that of the fantasy Arab world, he took atmosphere and geography. He must have known too the reworkings by Goethe and Rückert of Middle Eastern poetry, such as *Der West-Östliche Divan*, but there seem to be no specific allusions to them in his libretto.

> The atmosphere for this subject is that of *The Thousand and One Nights*. But it's rather bizarre to work out – as if the whole thing was seen through the eyes of the 18th century. (Hofmannsthal to Harry, Count Kessler, 1911)

Keikobad – the name of an actual ruler of the Seljuk Turks in the Middle Ages – is mentioned frequently in the collection *The Rubaiyat of Omar Khayyam*, where his name acquires almost divine status. He is also invoked in Gozzi's oriental fable *Turandot*, where is also found the name Barak (an Arabian word signifying good luck) and three *commedia* ministers, whose antics were some influence on the three brothers of Barak the Dyer in the libretto. Hofmannsthal glossed these details on to his world of mankind, the bustling poor quarter inhabited by the Barak family which belongs to *The Tales of the 1001 Nights*. In another celebratory essay which was to influence his *Frau* work, Hofmannsthal hailed the *1001 Nights* as:

> the fairy-tales of all fairy-tales...an incomparable, total and sublime sensuality is their connecting link...through the pores of this naive, poetic language, we breathe the air of an archetypal spiritual world, streaming with angels and demons, in which beasts of the wood and the wild are as exalted as patriarchs and kings.

The Austrian poet's belief in the allegorical power of the fairy story informed much of his work on *Die Frau ohne Schatten* and he drew some details from the Arabian Nights' tales. In *The Tale of King Sindibad and his Falcon* (Fifth Night) occurs a royal hunt in which 'the falcon swooped upon the gazelle, blinding her with his beak'. The bird later offends the king and is wounded by him just as the Emperor relates in the opera. *The Tale of the Fisherman and the Jinee* (Sixth and Eighth Night) includes fish that are transformed human beings who talk when laid out to cook and a prince who is turned to stone. The Tale of the 756th Night has golden water, like that which the Guardian of the Threshold encourages the Empress to drink in the temple in Act III. Many other tales feature 'afrits' – often malignant beings conjured out of thin air, like the Youth the Nurse summons up for the Dyer's Wife – and aphrodisiacs like the one the Baraks drank on their wedding night.

Shadows were a sign of motherhood in the Old Testament. Hofmannsthal's net of signs for *Die Frau* included several mythical references that European society would most easily recognize as being biblical. As Christ hung on the Cross, paying the supreme sacrifice to redeem mankind, it became strangely dark in the hours of daylight, just as it does in the Baraks' world at noon in the final scene of Act II of the opera. In both worlds this signals a momentous turning-point in human relations. In Act III of *Die Frau* the

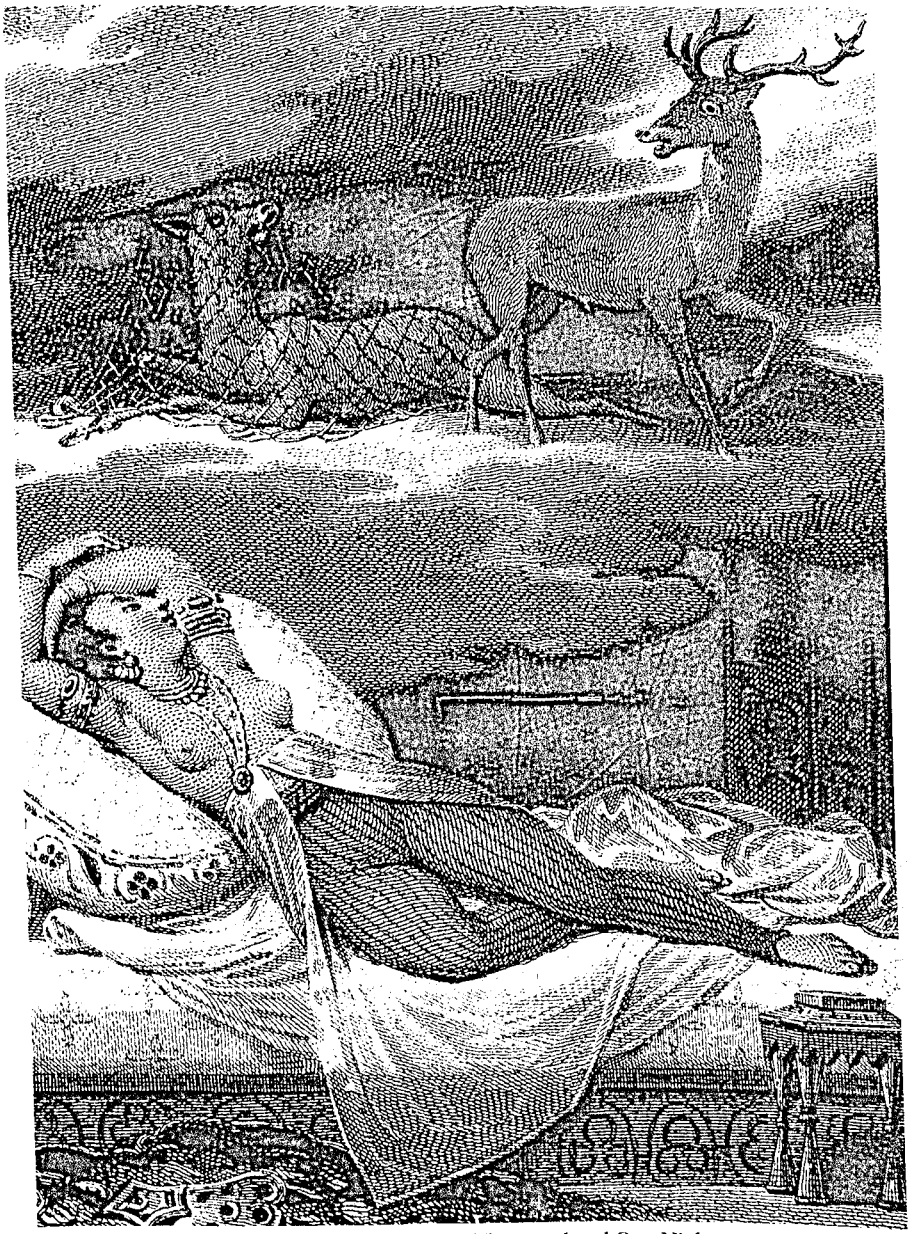


A falconer: Indo-Persian miniature

Empress compares her father Keikobad with Solomon sitting in judgment. Strauss begged his librettist in vain to expand this reference to *I Kings* iii, where two women claim the same child and the king calls for a sword to cut the infant in two. The true mother declares herself by abandoning her claim so that the child may live. By refusing to accept the shadow of the Dyer's Wife, even at the cost of her husband's life, the Empress reveals her humanity. The flaming sword that flies through the air into Barak's hands as he is judging his wife at the end of Act II of *Frau* may have been suggested by this sword of justice, or by that held by the angel who appears in the Garden of Eden in *Genesis*.

Alma Mahler-Werfel – widowed by Mahler in the year that Hofmannsthal and Strauss were first discussing a *Frau* project (and hardly an impartial witness) – commented tartly in her memoirs: '*Die Frau ohne Schatten*: wonderful ballad by Lenau, with the sexual content greatly upped'. She was referring to Nikolaus Lenau's *Anna*, whose heroine is indeed an important forerunner of Hofmannsthal's Dyer's Wife. For the sake of her looks (compare Hofmannsthal's first notes for *Die Frau*), Anna, with the help of a female magician, renounces motherhood. The spell involves her throwing seven grains of wheat through her engagement ring into a mill. As the mill grinds them up, she hears a sound like a child whimpering. Seven years later her husband discovers that she casts no shadow (cannot bear children) and casts her out. Seven years after that, a hermit leads her to a chapel where she meets her seven unborn children (in the form of figures of light) and successfully begs their forgiveness.

In a note to himself in 1911, Hofmannsthal wrote: 'reading for the new opera, which is to be magic opera: Gautier – *Gesta romanorum* – Shakespeare's sources – Gozzi's fables'. No less a writer than E.T.A. Hoffmann (in *Serapionsbruder*) had pleaded Gozzi's use for librettists: 'it is incomprehensible that this rich fund of excellent subjects for opera just isn't being used any more'. Apart from the small details from *Turandot* already noted, Hofmannsthal drew much from two other Gozzi sources. *La donna serpente* shows a prince out hunting who drives a hind to ground, chases it into a stream and emerges in a magic castle at the feet of a beautiful fairy. He marries her on condition that he will never ask who she is, but breaks his vow eight years later. His (successful) attempts to be reunited with her lead him to a magic grotto where the fairy has been turned to stone, a fate he will share if his quest fails. Gozzi's *Il corvo* also centres on a relationship between a fairy woman and a mortal man (who is a passionate



Engraving by Achille Deveria to illustrate A Thousand and One Nights

hunter). A bird leads the king to his beloved and to the fate of being turned to stone, and redemption is achieved through a woman's self-sacrifice. Hofmannsthal's 1897 play *Der Kaiser und die Hexe* had already featured a huntsman Emperor who spends seven years of selfish joy with a witch, rediscovers her when he throws his dagger at a dove that is magically transformed into a human being, and finally escapes from her clutches. The inference here – of great importance for the *Frau* scenario – is that the Emperor has matured as a man, leaving a remote idyll of pleasure shared with a woman to come into the world of humanity.

Gozzi's *La donna serpente* had served previously as the subject of *Die Feen*, the first completed opera by Richard Wagner. His shadow lies over many areas of the *Frau*



Hugo von Hofmannsthal (1874-1929)

collaboration. Hofmannsthal's attitude to the composer that Strauss especially revered was, at best, ambivalent. His letters to Strauss are full of disparaging references to Wagner's music. None the less, in May 1913 (during a period of intensive work on the *Frau* libretto) Hofmannsthal made a special study of Wagner's texts which appears to have influenced both *Die Frau* and *Die ägyptische Helena*, his next collaboration with Strauss.

Many of the parallels between Hofmannsthal's *Frau* dramaturgy and that of Wagner can be explained by the fact that they were both mining a common vein of obsessionist Romantic imagery. The basic tale of a mortal/spirit marriage combined with the curse of petrifaction had been treated by artists as varied as E.T.A. Hoffmann, La Motte Fouqué and Robert Schumann. The idea of fate hanging on the asking or not asking of a question is implicit in *Die Frau ohne Schatten* in the failure of both husbands to question what is wrong with their conjugal relationships. This theme, worked by Wagner in *Die Feen* and (especially) *Lohengrin*, is found in many Greek myths concerning conjugal relations between gods and humans. There are, however, some closer coincidences. *Parsifal* contains a magic garden, the voice of an unseen tempter, a metal mirror and the Goethean phrase 'The time has come' – all elements present in the Nurse's temptation of the Dyer's Wife.

The division of the world of *Die Frau* into three spheres strongly parallels that of *Das Rheingold*. Here also two people from the spirit world (Wotan and Loge/Empress and Nurse) have to descend to a lower world (Nibelheim/the 'human' world) to capture something which will save the lives of the immortals (the Rhinegold/the Dyer's Wife's shadow). Strauss was doubtless aware of this parallel in the 'flying' transition music he wrote to link the first two scenes of the first act of *Die Frau*. Several stage directions in the opera suggest the world of the *Ring*, like the steady arrival of dawn in Hofmannsthal's Act I (see the prologue to *Götterdämmerung*) and the cloud which obscures the spirit world and the multi-coloured bridge in Act III (*Rheingold*).

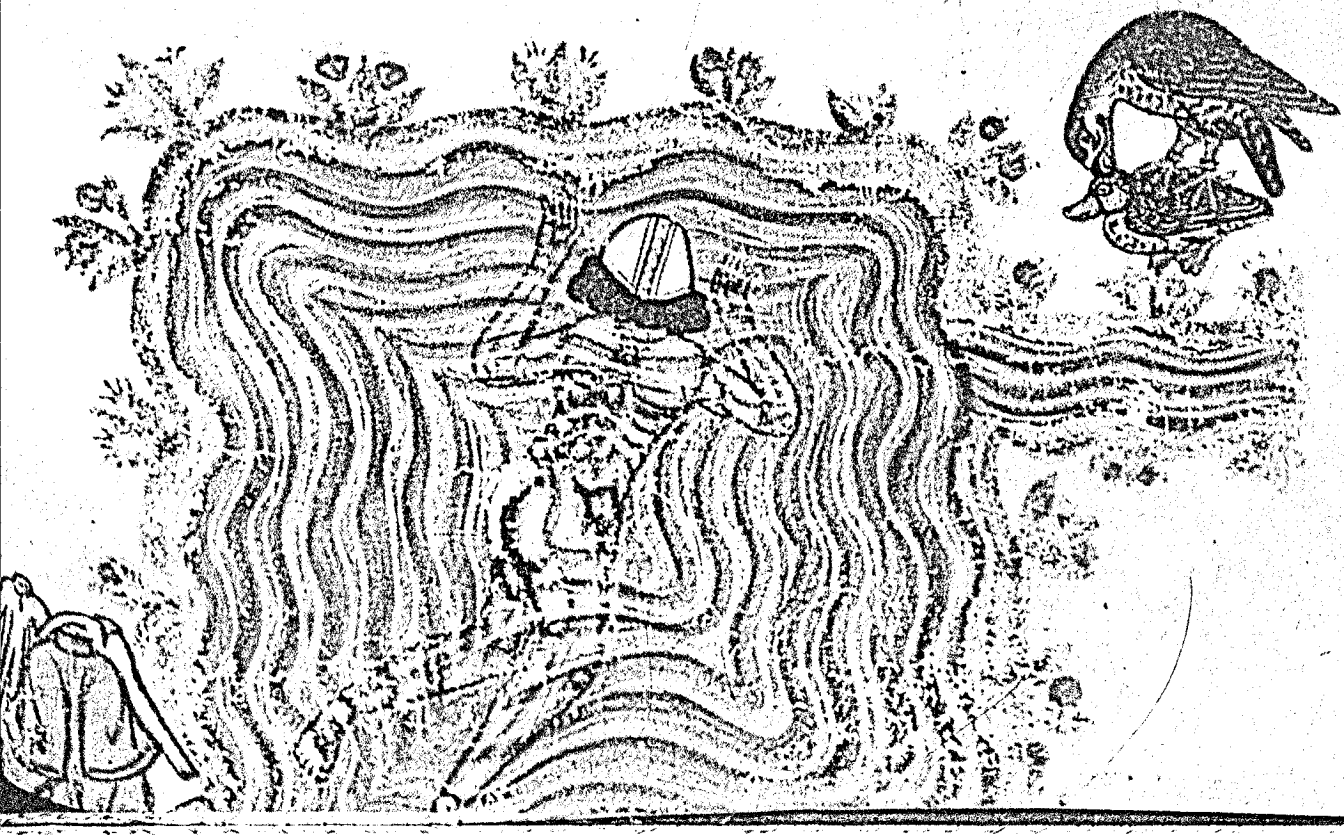
Hofmannsthal's work on *Die Frau* is almost unique in that it produced two versions of the material: the opera libretto and a short novel. *Die Frau ohne Schatten: eine Erzählung* was written intermittently before, during and after the creation of the text for Strauss. It is at the same time an extension and an occasionally alternative reading of the events of the opera – partly a 'director's cut' version of his mythology and partly a primer to those requiring greater understanding or detail from the material. For diplomatic reasons Hofmannsthal would claim in public that the latter description was the novel's true raison d'être. But at the beginning of his work on the subject he was clearly in two minds about whether to use the material for book or opera: to Strauss he always stressed the importance of both. One might call the novel a self-source for the libretto.

It may be relatively easy and of some guidance to identify the principal influences that informed Hofmannsthal's creation of the world of *Die Frau ohne Schatten*. (The list could go on: German scholars have noted other details influenced by C.M. Wieland, Novalis, Gerhart Hauptmann, William Beckford and even Walt Whitman.) Of much greater importance is to acknowledge the extraordinary and wholly original scope of the poet's achievement in assembling and forging anew such a variety of related sources into one coherent whole. The fabled obscurity of the text – consistently and rightly denied by both the opera's creators once their work was accomplished – is simply a myth propagated by lazy (and, it must be noted, often English-speaking) minds. If *Frau* is 'the last Romantic opera', as Strauss, in a much misunderstood moment of frustration, once asked it might be, it is a hugely adventurous and forward-looking essay in that genre.

I am grateful to Robert Vilain and Mark Pappenheim for additional research information.

MIKE ASHMAN
Mike Ashman is a freelance director, currently preparing Das Rheingold *for Den Norske Opera, Oslo, and the premiere of* Tobermory *by Huw Spratling*

Illustration by Carl Arnold Willemsen for Das Falkenbuch Kaiser Friedrichs II



STRAUSS'S ESSENCE

Strauss has often been criticized for his connection with Hugo von Hofmannsthal. It is said, for example, that the son of nature teamed up with the aesthete in order to retain contact with his times; or even that he wanted to introduce fresh stimulation from the more sublime regions of neo-Romantic poetry into the flagging sensuality of his music. Such verdicts have not comprehended very much of Strauss's essence, and what little they comprehended they have distorted in their haste. If one selects for an artist like Hofmannsthal, who is crystallized so clearly in his work, the term 'aesthete', then this term applies to Strauss as well, for as in Hofmannsthal, so also in Strauss conclusive significance attaches to the aesthetic sphere, in which the listener re-creates life.

The phrase about Strauss, the 'son of nature', is quite illegitimate; however strongly Strauss's music may be rooted in the sensual, its external thrust is extremely unnaive in origin, and the defenders of Straussian naivety should be altered, if nothing else, by the fact that the supposed hero of the Sendlingergasse fell head over heels in love with Salome and even followed the erotic metamorphoses of the pagelike Octavian with a certain familiarity. Nevertheless, Strauss's turning towards Hofmannsthal marks the caesura of this development. Although in terms of content it bound Strauss even more intimately to the art of his era, which was directed towards mere life, the encounter with Hofmannsthal defines the moment at which the artist Strauss came up against an outer threshold of life that he hesitated to push back down into it, even though he experienced it in an aesthetically veiled, mild form embedded in convention. He knew already that all human emotions are contingent on life; and this knowledge concealed, from the very beginning, the knowledge of the contingent nature of life itself. But this more profound knowledge does not become emphatic until death itself intrudes into life.



Woodcut by John Gincano to illustrate Adelbert von Chamisso's Peter Schlemihl *(Philadelphia, 1929)*

From an article by Theodor Adorno, to celebrate Strauss's 60th birthday, in Zeitschrift für Musik, *lxxxxi (1924)*

BORN FROM DOUBT

[*26 May 1901*]

Although it's 20 years since I entered a museum or art exhibition, I think it may distract me from my ridiculous mood, which at the moment matters most, and I walk in.

My dear friend, there's no such thing as chance; I was meant to see these pictures, was meant to see them at this hour, in this agitated condition, in this sequence. There were in all about 60 paintings, middle-sized and small, a few portraits, otherwise mostly landscapes; in only very few was the human figure important; on most of them it was the trees, meadows, ravines, rocks, ploughed fields, roofs, garden plots [...] At first sight these here seemed to me loud and restless, quite crude, quite strange; in order to see the first of them as pictures at all, as a unity, I had to prepare myself – but then, then I saw, then I saw them all thus, each single one, and all together, and nature in them, and the strength of the human soul which here had transformed nature, and tree and bush and field and slope which were painted here, and also that other strength, that which was behind the paint, that essence, that indescribable sense of fate – all this I saw, so that I lost the sensation of myself to these pictures, and got it back powerfully, and lost it again!

[...] The impression they made on me is probably something completely personal, a secret between my destiny, the paintings, and me. A freshly ploughed field, a great avenue against the evening sky, a gorge with crooked fir-trees [...] There is an incredible blue, most powerful of blues, which constantly reappears, a green like that of molten emeralds, a yellow that deepens into orange. But what are colours if the innermost life of objects doesn't break through them! And this innermost life was there, tree and stone and wall and gorge gave of themselves their innermost, almost casting it at me – not, however, the voluptuousness and harmony of their lovely inanimate lives, as sometimes, in days gone by, like a magic atmosphere it had flowed towards me from old paintings: no, only the impact of its existence, the ferocious wonder of its existence surrounded by incredibility, made a dead set at my soul. [...] Each Being [...] – lifted itself towards me as though newly born from the frightful chaos of Non-Living, from the abyss of Non-Being, so that I felt – nay, so that I knew – how each of these objects, these creatures, was born from a terrible doubting of the world and how with its existence it now covered over forever the dreadful chasm of yawning nothingness [...] And now I could, from picture to picture, feel a Something, could feel the mingling, the merging of formation, how the innermost life broke forth into colour and how the colours lived one for the sake of the others; and how one, mysteriously powerful, carried all the others; and in all this could sense a heart, the soul of the man who had created it, who with this vision did himself answer the spasms of his own most dreadful doubt [...]

P.S. The man is called Vincent van Gogh.

From Hugo von Hofmannsthal's Colours: from the Letters of a Man who Returned *(1908)*

CONDEMNED TO BEAR CHILDREN?

It is impossible to understand the triumph of the women in *Die Frau ohne Schatten* without first realizing the failures of the men.

The opera presents two childless marriages in crisis. The domestic unhappiness of the Dyer and his wife is plain to see, but it is less obvious that the Emperor and Empress – at first glance the ideal couple – inhabit a void. The Emperor spends his days in a rhapsodic but pointless hunt for what he already has:

When I hunt
I hunt her
and again her;
and what I chase down
with falcon and hound
and what falls to me
by arrow and spear
is only in her stead...

The Empress similarly is in stasis, no longer a spirit child yet not totally human. They do not grow, plan or build; apparently they see each other only as lovers. Hofmannsthal's synopsis points to the Emperor's 'selfish love'; his heart, already turned to stone within him, is unable to warm hers into full humanity.

The Dyer can claim some superiority in this regard. Working with good humour at near-animal drudgery, he is in some sense able to look beyond his own urges. But in his eagerness to beget children he is oblivious to his wife's emotional needs, failing dismally to show her the intimate regard and attentiveness to which she rightfully feels entitled. He all but ignores that his brothers abuse her; he cannot buy her a treat without turning it into a street party. She is simply a means to an end, and leads the life of a cherished breeding cow: when she does not conceive he carts her off to the midwives. Then, believing in their fertility spells, he patiently treats her ill temper as the crankiness of a first pregnancy. The Wife's intuitive awareness of what is wrong drives her frantic. This vague benevolence, this bland marginalization where she should be the burning focus of his attention, leaves her heart every bit as boxed up as the Empress's.

The ideal is expressed in the watchmen's message at the end of Act I. Children are out of the question without a foundation of unselfish love between the parents:

You couples in the houses of this town,
love one another more than your lives ...

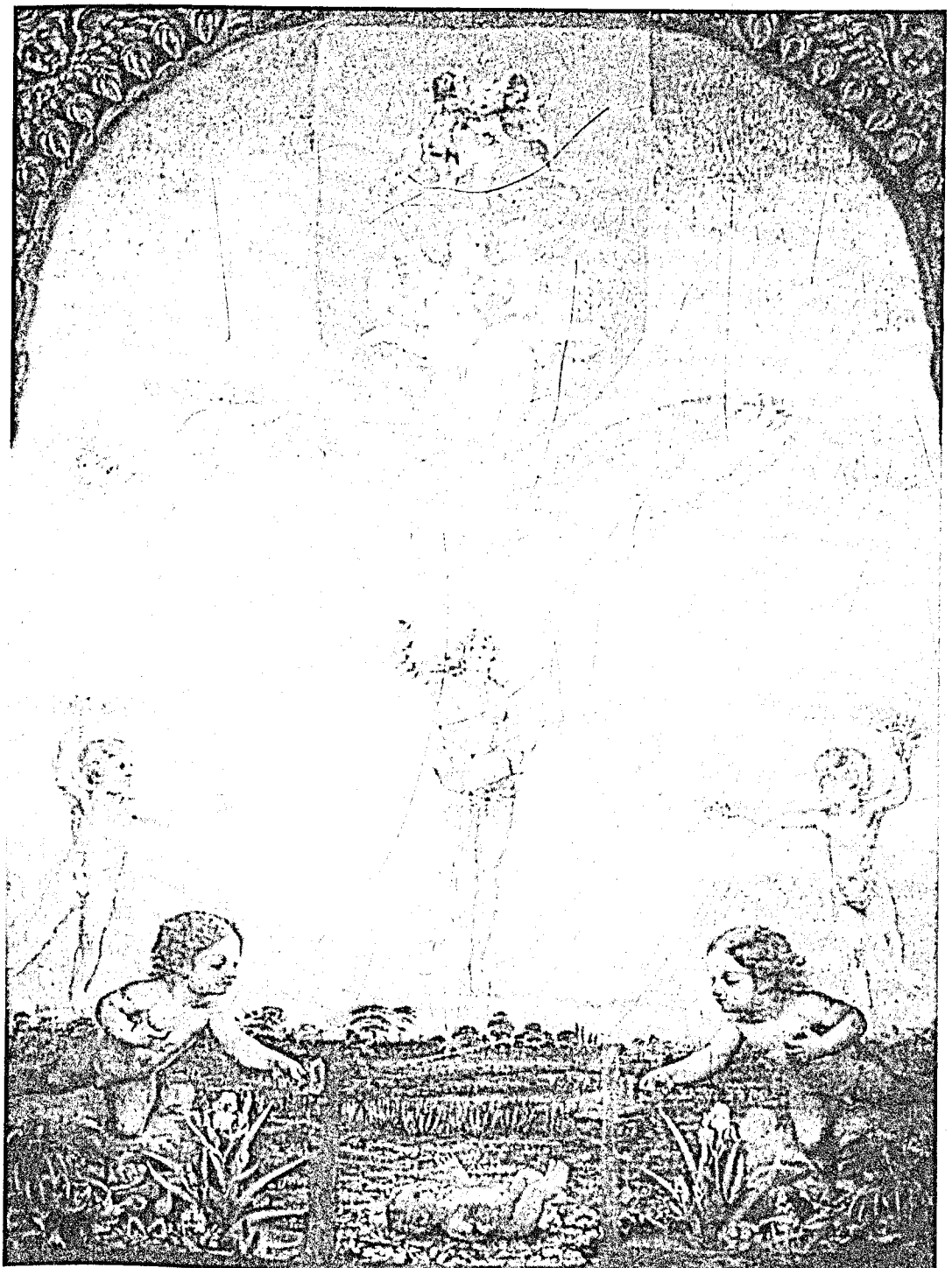
And as humans we must work as instruments of this love, not the other way round:

Not for your own lives' sake
are life's seeds placed in your care,
but solely for the sake of your love.

The German word for seeds ('Saat') is both difficult and informative. It is often misleadingly translated as the singular 'seed', the common English euphemism for semen, a quintessentially male image. But in German it means literally the seed-corn, and not only that, but the sowing of that corn and the newly sprouted crop. It is as much female as male, and rich with implications of foresight, growth and activity. 'Life's seeds' imply a concern for all life to come. By failing to find their way to each other, Barak and his wife show themselves unready to have a voice in the future; and it is for that reason that they are childless.

The song draws to a sonorous close: 'Geheiligt sei eurer Liebe Werk!'. 'Werk' is almost impossible to translate. It is a deed, a creation, a product, an effect, an achievement, a piece of art, a lifetime's effort. What more obvious metaphor to combine all these things than a child? Yet by choosing the very word that cannot escape suggesting a work of art, Hofmannsthal also draws an explicit analogy between parenthood and all creativity: 'Hallowed be what is worked by your love'.

Here the metaphor takes its most urgent form. Humans of both sexes have a duty to look beyond themselves, to join lovingly to



'Der Morgen': painting (1808-9) by Philipp Otto Runge (1777-1810)

one another, and to make those relations creative for the future. Children and parenthood are only the most natural and direct form of such creativity. But 'Werk' is art as well: in his letters, Hofmannsthal often calls the operas 'children'. Indeed 'Werk' is anything worthwhile that one makes or builds beyond oneself. Human existence without this transcendence, as the Nurse all too gleefully points out, is nothing but an endless tangled striving, without joy or meaning.

This understanding necessarily affects one's response to what for us is perhaps the most unsettling event in the opera: the Wife's sudden self-abasement before the raging Barak. We must beware of seeing this as an image of male chauvinism triumphant. Barak's wrath solves nothing; the couple are both about to be thrown into a mystical prison. Ethically, neither is off the hook yet. In psychological terms, we might say that the Wife is thrilled because she has finally goaded Barak into seeing her, however negatively, as an individual rather than a tool.

But what really passes between the two is far more fully explained in the *Frau ohne Schatten* novella: face to face in a supernatural hurricane that is as much within them as round them, the couple suddenly see each other with penetrating intensity and comprehend for the first time that each of them contains the power both to destroy and to save the other. 'In that moment they truly became man and woman, husband and wife.'

Only now does the way begin to open towards a true union and true creativity. If the newly aware Wife abases herself now, surely it is because she is aghast at having almost cast off all chance of creative connection with her husband, the sight of whose 'countenance' she evokes in Act III:

> Where I wandered forbidden paths,
> and thought I was fleeing your countenance,
> it came and sought me ...
> Barak, Barak,
> I awakened you,
> don't you realize that?

She has indeed, and this is her achievement. Now that they are on a par, both equally desirous of serving the other, Barak is free to jubilate because he can 'schaffen' – both 'work' and 'create'. By not yielding until he acknowledges her fully, the Wife has rendered both herself and her husband fertile.

The Empress's victory, too, is susceptible to misreading as a defeat in disguise, a loss of self to save her husband. Guided by models at the most exalted level ('not my will but Thine'), our concepts of self-sacrifice are almost inseparable from acquiescence in another's terms. In its less sublime forms, this ideal can soon become stripped of autonomy and adulterated with passivity and submission.

The Empress is not passive. Even at the agonizing cost of abandoning her husband to his fate and terminating her own humanity, she vigorously asserts both compassion and moral autonomy. She does not acquiesce: she says no with the cry 'I will not!' Strauss compared this to the cry of a woman in labour. By drawing a moral line for the first time, and identifying unselfishly with human destiny, this supernatural creature gives birth to herself as a human being.

All this is only to tease one thread from an intricate fabric of suggestion and contradiction. Nothing is so inimical to Hofmannsthal's manner as an unveiled statement or a symbol without its counterpoise. A perfect marriage may conceal inner horror; a discordant one, the promise of transcendent harmony. The Empress's purity is lethal. The shadow, symbol of supreme blessedness, can only belong to those who know the grief of having erred. Drinking the Waters of Life may mean death. Like exuberant children, the images will not keep still while we pin convenient labels to their smocks. Yet throughout, the one sustaining and consistent factor is love: 'Hallowed be what is worked by your love'.

JOSEPH R. McCLINTON
Joseph R. McClinton has translated Hofmannsthal's Frau ohne Schatten *novella and his play* Der Schwierige, *under the title* A Hard Man to Please

IMAGES AND SHADOWS

The shadow is not the whole of the unconscious personality. It represents unknown or little-known attributes and qualities of the ego – aspects that mostly belong to the personal sphere and that could just as well be conscious. In some aspects, the shadow can also consist of collective factors that stem from a source outside the individual's personal life.

When an individual makes an attempt to see his shadow, he becomes aware of (and often ashamed of) those qualities and impulses he denies in himself but can plainly see in other people – such things as egotism, mental laziness and sloppiness; unreal fantasies, schemes, and plots; carelessness and cowardice; inordinate love of money and possessions – in short, all the little sins about which he might previously have told himself: 'That doesn't matter; nobody will notice it, and in any case other people do it too'.

From Carl Jung's Man and his Symbols *(posthumously published in 1964)*

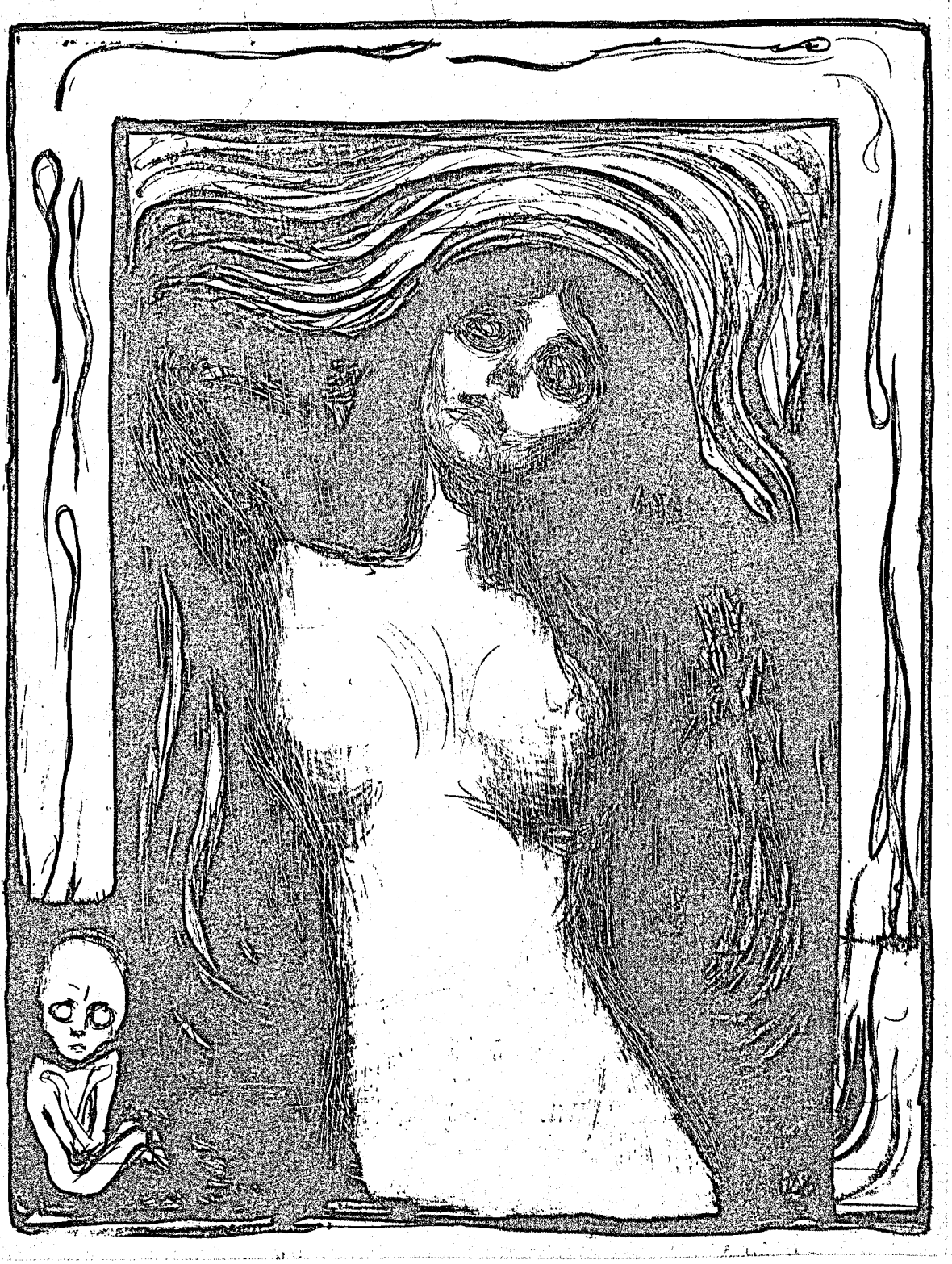


Engravings by George Cruikshank to illustrate Adelbert von Chamisso's Peter Schlemihl *(London, 1878)*



According to Freud, all tabooed objects have an ambivalent character, and signs pointing to this are also not lacking in shadow-concepts. The ideas of rebirth of the paternal shade in the child [...] lead to the [...] notions of the shadow as a protective spirit born simultaneously with the child. In direct contrast to the ideas of death in shadow-superstition are the ideas – even though much less current – of the shadow as a fecundating agent. The image of the shadow of death surrounding mankind finds its opposite biblical expression in the Annunciation, which promises Mary, though virginal, a son, for 'the power of the Most High shall overshadow thee' (*Luke* i.15).

From Otto Rank's The Double: a Psychoanalytic Study *(1925)*



'Madonna: Loving Woman': woodcut by Edvard Munch (1863-1944)

Christie's, London/Bridgeman Art Library

CHILDLESS WOMAN

The womb
Rattles its pod, the moon
Discharges itself from the tree with nowhere to go.

My landscape is a hand with no lines,
The roads bunched to a knot,
The knot myself,

Myself the rose you achieve –
This body,
This ivory

Ungodly as a child's shriek.
Spiderlike, I spin mirrors,
Loyal to my image,

Uttering nothing but blood –
Taste it, dark red!
And my forest

My funeral,
And this hill and this
Gleaming with the mouths of corpses.

SYLVIA PLATH
1 December 1962
From Collected Poems *(Faber and Faber, 1981)*

WISDOM AND JUDGMENT

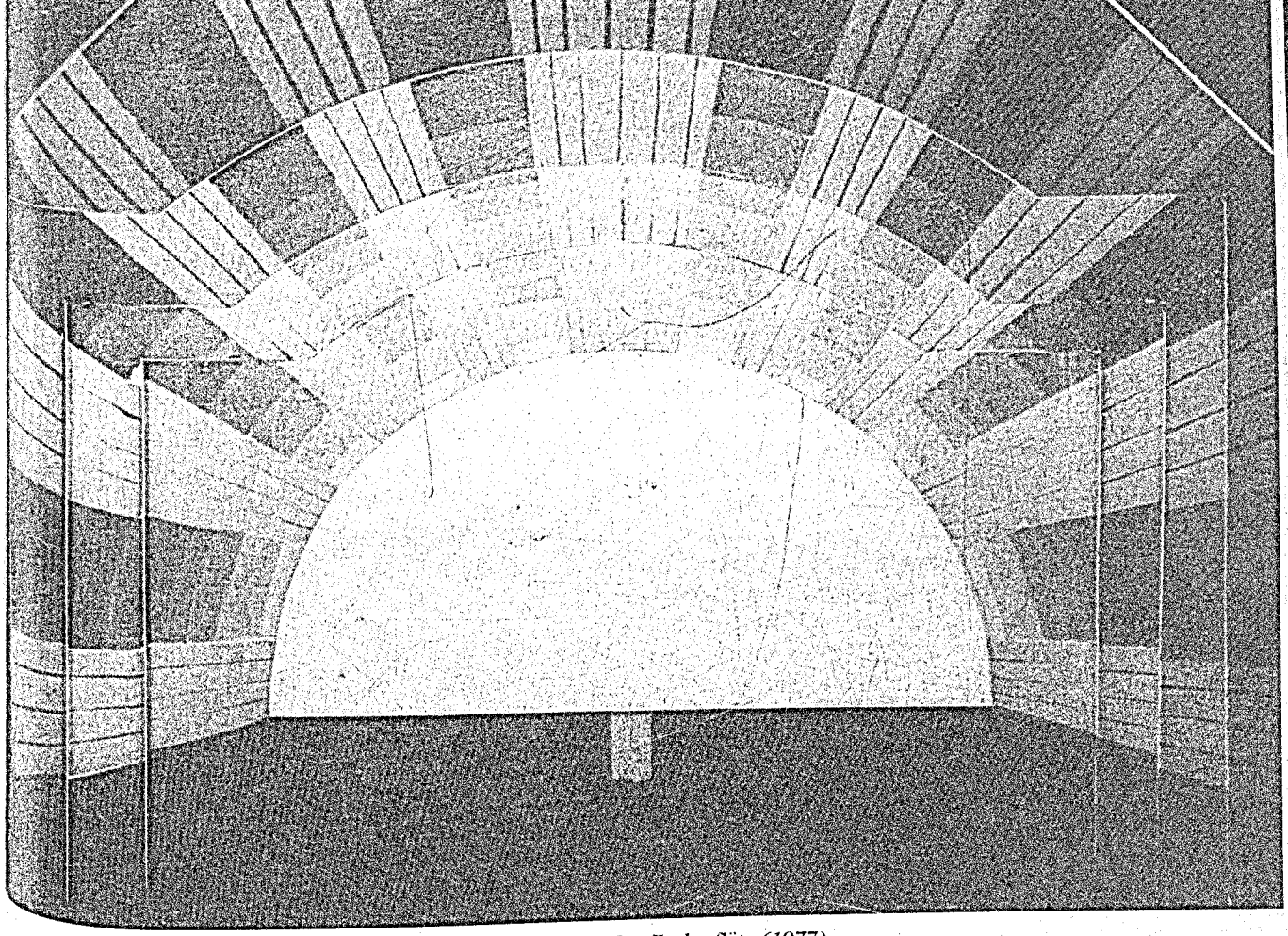
On 17 June 1915 Strauss wrote to Hugo von Hofmannsthal:

> I can't get the Judgment of Solomon out of my head. Wouldn't its dramatic climax i.e. the outburst of the real mother and her renunciation at the moment when the child is to be killed and halved – be applicable also to our piece and its climax in the scene of the Empress before the statue of the Emperor?

That was not how the story went in the end, though some would have regarded it easier in terms of symbolism if it had. But the Judgment of Solomon story had in many ways been an inspiration to Hofmannsthal himself in writing *Die Frau ohne Schatten*. It is, after all, a well-known Bible story, from *I Kings* iii.16-28:

> Then there came into the king's presence two women who were prostitutes, and stood before him. The first said: 'My lord, this woman and I share the same house, and I gave birth to a child when she was there with me. On the third day after my baby was born, she too gave birth to a child. We were quite alone. No-one else was with us in the house; only the two of us were there. During the night, this woman's child died because she overlaid it, and she got up in the middle of the night, took my baby from my side whilst I, your servant, was asleep, and laid it in her bosom, putting her dead child in mine. When I got up in the morning to feed my baby, I found him dead; but, when I looked at him closely, I found that it was not the child that I had borne'.
>
> The other woman broke in: 'No, the living child is mine; yours is the dead one'. The first retorted: 'No, the living child is mine; yours is the dead one'.
>
> They went on arguing in the king's presence. The king thought to himself: 'One of them says: "This is my child, the living one; yours is the dead one". The other says: "No; it is your child that is dead, and mine that is alive". Then he said: 'Fetch me a sword'. They brought him a sword, and the king gave the order: 'Cut the living child in two, and give half to one woman and half to the other'.
>
> At this, the woman who was the real mother of the living child, moved with love for her baby, said to the king: 'Oh, sir, let her have the baby; whatever you do, do not kill it'. The other said: 'Let neither of us have it, cut it in two'.
>
> Thereupon the king gave judgment: 'Give the living baby to the first woman; do not kill it; she is its mother'. When Israel heard the judgment the king had given, they all stood in awe of him; for they saw he had the wisdom of Solomon in him to administer justice.

It must not be forgotten that *Die Frau ohne Schatten* follows on from Strauss's *Josephslegende*, a ballet also with a scenario by Hofmannsthal, where he used another theme from the Hebrew Bible, the story of Joseph, Jacob's son sold into slavery by all his brothers. Joseph was imprisoned in Egypt after his master, Potiphar, claimed he seduced Potiphar's wife. The theme of seduction is present in the biblical text, but that account suggests that Joseph did not have intercourse with Potiphar's wife and that she merely claimed he did. In Hofmannsthal's version the innocent, pure man is seduced by the erotic, brazen woman. Strauss had already explored that theme in *Salome* to some extent. He wrote to Hofmannsthal: 'The chaste Joseph himself isn't at all up my street, and if a thing bores me I find it difficult to set to music. This God-seeker Joseph – he's going to be a hell of an effort. Well, maybe there's a pious tune for good boy Joseph lying about in some atavistic recess of my appendix' (11 September 1912). The story develops with Joseph somehow released from his chains in a transformation scene as he is touched by the archangel in a divine visitation. Nevertheless, this was not enough in terms of symbolism and apparition



'The Triumph of Light': David Hockney's design for Der Zauberflöte *(1977)*

for Strauss.

It was *Die Frau ohne Schatten* that fascinated him, having already worked with biblical themes. As we have seen, Hofmannsthal was drawing on a great variety of literary sources. But in 1911 he wrote:

> Fantastic opera. The one pair: Smeraldine, Harlequin. She wishes to remain beautiful always. He awkward and good-natured. She gives away her child to a wicked fairy dressed as a fishmonger's wife (the shadow thrown in as supplement) – the Kaiserin, a fairy's daughter, has lost her child. She is provided with the strange child. In the end she gives it back to her real mother... Solomon's judgment.

So we know the Solomonic theme underlies part of the thinking behind *Die Frau ohne Schatten*. Its subject embraces an Empress, who could change her shape as she wished, and unborn children and the golden Waters of Life. The action takes place on two planes: the heavenly one, with Keikobad, the Emperor and Empress; and the lowly, drab world of Barak and his wife. In both, the Solomon parallel stands. Hofmannsthal and Strauss would have been aware of the association of Solomon with magic and with 'The Wisdom of Solomon', in later traditions.

In Jewish tradition the judgment story was well known, though one version, in the commentary on psalms (Midrash Tehillim Psalm 72) and the Babylonian Talmud (Makkot 23b), suggests that the two women were two spirits sent by God to reveal his wisdom; all doubts were dispelled when a heavenly voice

proclaimed: 'This is the mother of the child'. Such supernatural apparations are much more common in rabbinic literature than in the Bible itself, and those traditions may have been known, if indirectly, to Hofmannsthal. Parallel legends about Solomon include one about a slave who claimed he was his master's son, and another about a double-headed son who claimed a double inheritance. But most famous of all, leading to Solomon's legendary status as the wise king, is that of the Queen of Sheba, who came to consult him about all manner of things in a series of riddles all of which he answered without difficulty, and at some speed.

So here is wisdom. Islamic tradition builds on Solomon's command of magic and sorcery as well. But, significantly, in one Islamic tradition Solomon's chief councellor was Asaf b. Barakhya, who also used the king's magic ring. Perhaps the name Barak is linked to Barakhya, even if subconsciously. Yet the Barak of *Die Frau ohne Schatten* is even-tempered, hard-working and simple, and he sings wonderful music. Barak is partly autobiographical. Combining his straightforward character with that of the assistant to the source of wisdom would not have been an impossible concept for the Strauss–Hofmannsthal partnership.

The biblical Barak is a quite different figure. He was an Israelite military commander at the time of the Judges, persuaded by the prophetess Deborah to go to war against Jabin of Hazor, whose military leader, Sisera, he defeated. In later Jewish tradition, Barak (a word meaning 'lightning') and Deborah's husband, Lappidoth ('thunderbolt' or 'lightning' as well), were identified as one and the same. Hofmannsthal may have known that tradition in legend form.

Similarly, Keikobad was a real figure, the ruler of the Seljuk Turks in the early 13th century whose name is mentioned in *The Rubaiyat of Omar Khayyam*. But the figure of Keikobad was taken from the Sarastro of Mozart's *Die Zauberflöte*, himself based on Zoroaster, founder of the dualist Persian Zoroastrian religion. Dualism in a different form was to be found in some of the magical traditions surrounding Solomon, with spirits and forces of good and evil controlling the world. Such dualism is common in the legends Hofmannsthal read. Barak and Keikobad both appear in the first scene of Gozzi's *Turandot*, in Schiller's version, a play Hofmannsthal knew. Norman Del Mar argues that Barak comes from the Berber 'baraka', meaning 'saintliness'. But that would depend on how it was spelt in the original Arabic or Hebrew. Hofmannsthal's delight in myth and symbolism would have allowed him to use a combination of sources in creating these characters.

The Empress seeks judgment from her spirit-king father Keikobad in Act III, speaking of him sitting on his throne like King Solomon of old: 'There is the call that leads to my judge. My father, yes! Keikobad, speak! So long since we met, yet I know he loves to be enthroned like Solomon and to interpret dark, secret lore. Loftly his throne, remorseless his decrees – yet I am his child, so why should I fear?' The reason for fear, in one part of the Jewish tradition, is that Solomon was considered cruel even for thinking of allowing the baby to be cut in half. In the rabbinic commentary to Psalm 72, Rabbi Judah bar Ilai says: 'If I had been there. I would have put a rope round Solomon's neck, for one child dead was apparently not enough for him – no, he had to command that the second be divided in two'. But Hofmannsthal himself refers to the resolution of her fear in his synopsis of the opera:

> With these words, 'I will not!' [in the following scene] she has won, just as that woman did, who, before the judgment seat of Solomon, overcame herself, and renounced the living child in favour of her rival. She has won for herself, and for him, who without her self-denial would have remained turned to stone: she has won for those two mortals, who will be rescued through this suffering from their deeper despair.

That was the rendering one would expect of a myth-obsessed writer of Hofmannsthal's period. Freud, whom Hofmannsthal probably never knew because they came from different circles and Freud's theories were not yet accepted, offered another interpretation of the Judgment of Solomon. Conditioned in the



A falcon hunt: Persian miniature

same late 19th-century cultural milieu to recognize the power of myth, Freud wrote in 'Group Psychology and the Analysis of the Ego' (1921): 'If one woman's child is dead, the other shall not have a live one either. The bereaved woman is recognized by this wish'. Freud saw the other side of the age-old interpretation of Solomon's wisdom. The woman who has lost her child is so consumed by envy of the one whose child is still alive that she is prepared to see that child killed rather than let another woman have it. This was not an interpretation Hofmannsthal would have recognized. Yet it bears consideration.

In Hofmannsthal's story it is suffering that rescues the mortals, and a series of myths intertwine. The Judgment of Solomon runs through the plot, with its emphasis on children's lives and childlessness, but it is constantly changed, and suffering is added. The Empress is ready to suffer for the misery she has caused, like the mother who renounces the child, but less selflessly: 'What he suffers I too will suffer; I am in him and he in me'. Strauss thought of this as a heroic, ecstatic resolution. But the renouncement is not of a child. Instead, it is almost a rejoicing in suffering shared.

JULIA NEUBERGER
Julia Neuberger is a lecturer in Bible and History at Leo Baeck College, London

PERFORMANCE HISTORY

The first performance of *Die Frau ohne Schatten* was in Vienna on 10 October 1919. The cast included Karl Oestvig and Maria Jeritza as the Emperor and Empress, Richard Mayr and Lotte Lehmann as Barak and his Wife, and Lucy Weidt as the Nurse. Franz Schalk conducted the production, which was by Hans Breuer in designs by Alfred Roller. The German premiere soon followed, in Dresden, and the opera was given in Munich, Stuttgart and Berlin.

By 1940 *Die Frau ohne Schatten* had been performed in Venice, Rome and Milan, and in 1949 it was given in Buenos Aires. The first performance in the USA was in San Francisco in 1959; the opera reached the Metropolitan Opera, New York, in 1966.

The first British performance of *Die Frau ohne Schatten* was given by the Hamburg State Opera on 2 May 1966 during a visit to Sadler's Wells Theatre. The cast included Ernst Kozub, Enriquetta Tarrés, Franz Crass, Gladys Kuchta and Irene Dalis and the conductor was Leopold Ludwig.

The first Covent Garden performance was on 14 June 1967 in a production by Rudolf Hartmann with designs by Josef Svoboda and Carl Toms. The cast included James King, Hildegard Hillebrecht, Donald McIntyre, Inge Borkh and Regina Resnick. It was conducted by Georg Solti. The production was revived in 1969, 1975, 1976 and 1987; new members of the cast included Kozub, Ticho Parly, Heather Harper, Ruth Falcon, Gwyneth Jones, Siegmund Nimsgern and Walter Berry. The conductors were Solti, Maurits Sillem and Christoph von Dohnányi.

Welsh National Opera gave the first British performances of *Die Frau ohne Schatten* outside London in spring 1981. It was sung in an English translation by Eric Crozier and was produced by Gilbert Deflo in designs by Carlo Tommasi. The cast included Matti Kastu, Anne Evans, Norman Bailey and Phillip Joll, Pauline Tinsley and Patricia Payne. The conductor was Richard Armstrong.

The present Royal Opera production is by John Cox, with designs by David Hockney and costumes by Ian Falconer. It opened on 16 November 1992.

BIOGRAPHIES

Bernard Haitink *Conductor*
He has been Music Director of The Royal Opera since 1987, having made his debut with the Company in 1977. He was born and trained in Amsterdam. He became Permanent Conductor and Artistic Director of the Amsterdam Concertgebouw Orchestra (1964-88) and Principal Conductor of the LPO (1967-79). He has made guest appearances with the world's leading orchestras. His British opera debut was at Glyndebourne Festival (1972), where he became Music Director (1977-88). At Covent Garden he also conducts The Royal Ballet and orchestral concerts. He has a busy recording career (orchestral and opera) with major orchestras. Among many international honours he was made a KBE in 1977.



John Cox *Director*
He has been Production Director of The Royal Opera since 1988. Born in Bristol, he studied at Oxford then became an assistant director at Glyndebourne. He worked in straight theatre and television before returning to Glyndebourne as Director of Production, 1971-81, directing six Strauss operas and works by Mozart, Haydn, Rossini and Stravinsky. In 1981 he became General Administrator of Scottish Opera, his productions ranging from Cavalli to Berg. His guest productions have included Munich, La Scala, Metropolitan, Brussels, Cologne, Nice, San Francisco, Florence, Stockholm, Frankfurt, Monte Carlo, ENO. He has directed *Manon*, *Die Meistersinger*, *Die Fledermaus*, *Guillaume Tell*, *Capriccio*, *Il viaggio a Reims* for The Royal Opera.

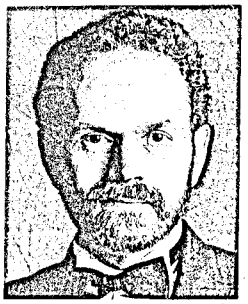


David Hockney *Production Designs*
He studied at Bradford College of Art and the Royal College of Art. His stage designs include *Ubu Roi* (Royal Court Theatre), *The Rake's Progress* (Glyndebourne Festival Opera), *Die Zauberflöte* (Glyndebourne Festival Opera), *Parade*, *Les Mamelles de Tirésias*, *L'Enfant et les sortilèges*, *The Rite of Spring*, *Le Rossignol*, *Oedipus Rex* (Metropolitan Opera), *Paid on both sides* (Eye and Ear Theatre, New York), *Tristan und Isolde* (Los Angeles Music Center Opera), *Turandot* (Chicago Lyric Opera); the Met productions of *L'Enfant et les sortilèges* and *Le Rossignol* were seen at Covent Garden. This is his first design for a Royal Opera production.



Ian Falconer *Costumes*
Born in Connecticut, he studied at New York University, Parson's School of Design and Otis Art Institute in Los Angeles. He works as a painter and scenic designer. He has designed several local theatre productions in and around Los Angeles. He designed the costumes for *Tristan und Isolde* (Los Angeles Music Center Opera) and *Turandot* (Chicago Lyric Opera), both of which had sets by David Hockney.





Craig Miller *Lighting*
He has designed lighting for Broadway productions of *Barnum* (Tony Award nomination), *Oh, Kay!*, *Romance, Romance*, *Safe Sex*, *Doubles*, *Take Me Along*, *On Golden Pond*, *Most Happy Fella*. He has created lighting for operas at Houston Grand Opera, Dallas Opera, Portland Opera, Spoleto USA Festival and Santa Fe Opera, where he has been resident designer for the past 13 years. He is resident lighting designer for the modern dance companies of Laura Dean, Elisa Monte and Lar Lubovitch. He has designed ballets for Boston, Alvin Ailey, Joffrey, Pennsylvania, San Francisco, Milwaukee, Stuttgart and Royal Danish Ballets.



Terry Edwards *Chorus Director*
He became Director of the Royal Opera Chorus in January 1992. He undertakes engagements as guest chorus master, notably with the Chicago Symphony Chorus for the concerts and recordings of Verdi's *Otello* conducted by Solti, and with the Philharmonia Chorus for Verdi's Requiem in Parma conducted by Sinopoli. He conducts the London Sinfonietta Voices and Chorus and is committed to new music. He has worked closely with many composers, including Berio, Birtwistle, Maxwell Davies, Holliger and Ligeti. He has conducted music by Britten and Messiaen for recent recordings by Virgin Classics.



John Brown *Leader*
Born in Yorkshire, he studied at the Royal Manchester College of Music (Endré Wolf and György Pauk) and Salzburg Mozarteum. He was a prizewinner in the 1966 BBC Violin Competition. He became Co-Leader of the LSO in 1968, then Leader in 1973. Since 1976 he has been Leader of the Orchestra of the Royal Opera House. He plays a Stradivarius violin. As a soloist, he has performed with many orchestras, including the BBC SO, BBC Scottish SO, BBC Northern SO and the LSO. He was awarded the OBE in the 1987 New Year Honours.



Patricia Cameron *Second Serving Maid*
Born in Canada, she won an Arts Council grant to study at the RNCM. In 1988 she joined the New D'Oyly Carte Opera Company and sang YumYum, Edith and Josephine. She also sang the title role of *Mary Stuart* with Scottish Opera in their Opera Go Round tour. Her other roles include Pamina, Countess, Rosalinda, Micaëla and Giannetta. She has sung in concert and oratorio in Britain, Canada and the USA. Last season she sang the role of the Russian Mother in *Death in Venice* with The Royal Opera.



Susan Felver *First Serving Maid*
A Glasgow-born Canadian, she graduated in French from the University of Toronto. She studied singing with Denise Dupleix in Paris (where she sang with Les Chanteurs de Saint Eustache) and with Thomas Hemsley at the GSMD, London; her roles there included Louisa (Prokofiev's *Betrothal in a Monastery*), Helena (*A Midsummer Night's Dream*), Alice Ford (Nicolai's *The Merry Wives of Windsor*). She sang Frasquita with the Jersey Symphony Orchestra, has appeared with the Ensemble Baroque de Mateus in Venice and toured France with Les Arts Florissants. She made her London concert debut in April at St John's Smith Square. This is her Royal Opera debut.

Jacquelyn Fugelle *Voice of the Falcon/Second Unborn Child*

She studied at the GSMD, was a prizewinner in the Kathleen Ferrier Memorial Competition and won an RSA/Decca Scholarship; she also studied in Rome and Vienna. She has sung Second Niece (*Peter Grimes*) with Kent Opera, Madam Butterfly, Mimì and Donna Elvira with Island Opera. She spent a season with ENO and joins Scottish Opera next season. Her foreign engagements include opera recitals on Dutch and Swedish television, and radio broadcasts throughout Europe. She has given recitals with Roger Vignoles and Clifford Benson on BBC Radio 3. She made her debut with The Royal Opera as Arbate in *Mitridate* last season.



Andrea Hazell *Third Serving Maid*

Born in Southampton, she studied with Mark Wildman at the RAM. She has appeared throughout the country in oratorio and her opera roles include Second Witch (*Dido and Aeneas*) in the Amersham Festival and the title role in *La Périchole* with Reading University Operatic Society. In 1989 she sang in Classical Production's *Carmen* at Earl's Court and also toured to Japan. In 1991 she understudied Marcellina (*Le nozze di Figaro*) with British Youth Opera and sang in *Così fan tutte* at the Cheltenham Festival. She joined The Royal Opera in 1990 and made her debut in *Les Huguenots*.



Jane Henschel *Nurse*

Born in Los Angeles, she studied at the University of Southern California. She lives in Germany, where she has sung most major dramatic mezzo roles including Amneris, Eboli, Ortrud, Brangäne, Fricka and Azucena. She has sung in Munich, Berlin, Düsseldorf, Dresden, Stockholm and Hamburg and in concerts with many leading conductors and major orchestras. Last season she sang Amneris and Eboli in Düsseldorf, Selika (*L'Africaine*) at Berlin State Opera, made her debut in Amsterdam in *Die Frau ohne Schatten*, and sang Mahler's Second Symphony under Lorin Maazel. This is her Royal Opera debut.



Judith Howarth *Guardian of the Threshold/First Unborn Child*

Born in Ipswich, she studied at the RSAMD. She is holder of the first Heinz Bursary for Young Singers at Covent Garden (1985-7) and is a member of The Royal Opera. Her debut was in Zemlinsky's *The Birthday of the Infanta* (First Maid) in 1985; she has since sung Siebel, Oscar, Zerlina, Iris (*Semele*), First Niece (*Peter Grimes*), Ännchen (*Der Freischütz*), Adele (*Die Fledermaus*), Gilda, Liù, Marguerite de Valois (*Les Huguenots*), Barbarina, Musetta, Norina (*Don Pasquale*), Marzelline (*Fidelio*). She has appeared with Opera North and Scottish Opera. In 1991 she made her debuts at Aix-en-Provence and Salzburg Festivals and at the BBC Proms.



Gwyneth Jones *Barak's Wife*

Born in Wales, she studied at the RCM, Siena, Zürich and Geneva. Her opera debut was in Zürich, 1962. A member of The Royal Opera from 1963, she has appeared as Brünnhilde (which she sang in the Bayreuth centenary production), Isolde, Elektra, Tosca, Marschallin, Fidelio, Salome, Färberin, Aida, Elisabeth and many other major roles which she also performs at the world's leading opera houses and festivals. She was made a DBE in 1986. Her honours include Kammersängerin of Austria and Bavaria, DMus from the University of Wales, Hamburg Shakespeare Prize (1987), Bundesverdienstkreuz 1 Klasse (1988), Honorary Member of Vienna State Opera (1989), Commandeur des Arts et Lettres (1992).





Gillian Knight *Voice from Above*
She studied at the RAM and became a member of Sadler's Wells/ENO. Her Royal Opera debut was as Page to Herodias (*Salome,* 1970); subsequent roles include Carmen, Maddalena, Fenena, Lola, Annina, Olga, Meg Page, Helen (*King Priam*), Suzuki, Flosshilde, Siegrune, Waltraute, Third Maid (*Elektra*), Madame Larina, Ines, Zulma (*L'italiana in Algeri*), Ino/Juno (*Semele*), Emilia (*Otello*), Erda, world premieres of *Taverner* and *We Come to the River*, Grimgerde, Fortune Teller (*Arabella*), Herodias (*Salome*). Her other appearances include WNO (Nurse, *Die Frau ohne Schatten*), Opera North (title role in *The Duenna*), Frankfurt (Ulrica). She is to sing Mrs Grose in Tel Aviv.



Karen Robertson *Third Unborn Child*
Born in Geelong, she studied at the Melba Conservatorium in Melbourne. In Australia her appearances have included concerts with ABC Symphony Orchestras and extensive oratorio work. She became a member of the Victoria State Opera in 1987 and in 1988 won an Australian Council Grant for International Study. In September 1989 she joined The Royal Opera; her roles have included Second Maidservant in *Médée*, Fourth Bridesmaid in *Der Freischütz*, Lady-in-Waiting in *Les Huguenots*, Second Bridesmaid in *Le nozze di Figaro* and a Slave in *Salome*.



Karen Shelby *Fourth Unborn Child*
Born in Bournemouth, she studied at the RCM with Redvers Llewellyn and in Munich with Brigitte Fassbaender. She joined The Royal Opera in 1978, her roles including Siebel (*Faust*), Infanta's Playmate (*Birthday of the Infanta*), Second Maid (*Elektra*), Third Unborn Child and Maid (*Die Frau ohne Schatten*), Giovanna (*Rigoletto*), Dog (*The Cunning Little Vixen*), Xenia's nurse (*Boris Godunov*), Siegrune (*Die Walküre*) and roles in *Parsifal*, *Lohengrin*, *Salome*, *Death in Venice*. She sang Hansel for New Sadler's Wells Opera, Phébé (*Castor et Pollux*) in London and Monte Carlo, Juno (*Platée*) for Musica nel Chiostro, Batignano. She has appeared on television and radio.



Elizabeth Sikora *Fifth Unborn Child*
Born in Edinburgh, she studied at the RSAMD then with Lyndon van der Pump and at Elsa Mayer-Lismann's Opera Workshop, London. Since joining The Royal Opera she has toured to Los Angeles, La Scala, Milan, Japan, Korea and Greece and has performed solo roles in *Die Meistersinger von Nürnberg*, *Madama Butterfly*, *Die Frau ohne Schatten*, *Jenůfa*, *Manon Lescaut*, *Parsifal*, *Rigoletto* and *Simon Boccanegra*. She sang in the British premiere productions of Henze's *Pollicino* and Menotti's *The Boy who Grew too Fast*. Her extensive Royal Opera Education work includes appearances as Carmen in Oundle and Germany.



Anna Tomowa-Sintow *Empress*
Born in Bulgaria, she studied at Sofia Conservatory. She joined Leipzig Opera and made her debut as Tatyana in 1967, before joining East Berlin State Opera. Guest engagements have taken her to La Scala, Vienna State Opera, Bavarian State Opera, Salzburg Festival, Paris Opéra, Bolshoy Opera, Metropolitan Opera, San Francisco Opera, Chicago Lyric Opera, Teatro Colón, Buenos Aires. She made her Royal Opera debut as Fiordiligi in 1975, returning for Elsa (*Lohengrin*), Maddalena di Coigny, Countess Almaviva, Ariadne, Amelia (*Un ballo in maschera*) and Jaroslavna (*Prince Igor*). Her repertory includes the Marschallin, Arabella, Elisabeth, Tosca, Desdemona, Donna Anna.

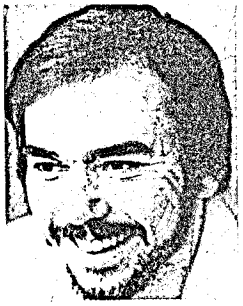
Donaldson Bell *Nightwatchman*
Born in Ayrshire, he studied singing at the RSAMD in Glasgow. He joined The Royal Opera in 1978 and his roles with the Company have included Brühlmann in *Werther*, Castro in *La fanciulla del West*, Footman in *Der Rosenkavalier*, Janissory in *Die Entführung aus dem Serail*, Nightwatchman in *Die Frau ohne Schatten*, Second Priest in *Die Zauberflöte* and Boatman/Gondolier/Priest in *Death in Venice*. He is also involved with Royal Opera House Education workshops for schools. His other work includes recital and oratorio performances in Britain and abroad.



Peter Bronder *Voice of the apparition of a youth*
Born in Hertfordshire of German-Austrian parentage, he studied at the RAM and the National Opera Studio. From 1986 to 1990 he was principal tenor for WNO, his roles including Alfredo, Rodolfo, Edgardo, Elvino, Arturo (*I Puritani*), Almaviva, Tamino, Ferrando and Lensky. Other engagements include Ernesto, Le Prince (*Les Brigands*) for Netherlands Opera, Kudryash, Andres, Almaviva for ENO, Upfold, Caius for Glyndebourne Festival, Rodolfo for Scottish Opera, as well as performances in New York, Vienna, Paris, Milan and Tokyo and television appearances and recordings. He made his Royal Opera debut as Arturo (*Lucia di Lammermoor*) in 1986.



Roderick Earle *One-armed Brother*
Born in Winchester, he studied at St John's College, Cambridge, RCM, and with Otakar Kraus. He was a member of ENO, 1978-81. His debut with The Royal Opera was as Antonio (*Le nozze di Figaro*), 1980; other roles include Schaunard, Hobson, Angelotti, Theseus, Haly, Zuniga, Abimelech, Bonze, Monterone, Orestes, Alberich, Mandarin (*Turandot* at Wembley), Crespel (*Les Contes d'Hoffmann*), Faust (*The Fiery Angel*). He has sung with Opera North, WNO, Scottish Opera and in *Tosca* at Earl's Court. He has sung throughout Europe and at festivals in Israel, Buxton, Edinburgh, Flanders, Athens, Taormina and 1992 Winter Olympic Arts Festival. His recordings include Rossini's *Stabat mater* with Richard Hickox.



Paul Frey *Emperor*
Born in Toronto, he made his debut there as Werther. In 1979 he joined the Basle Opera, where his roles included Werther, Don José, Florestan, Gabriele Adorno (*Simon Boccanegra*), the title roles in Mozart's *Idomeneo* and *La clemenza di Tito*, Erik (*Der fliegende Holländer*). He has appeared at the Metropolitan as Bacchus (*Ariadne auf Naxos*), in Paris as Max (*Der Freischütz*) and at La Scala as Huon (Weber's *Oberon*). He has sung at Bavarian State Opera, Hamburg State Opera, Vienna State Opera, San Francisco Opera and Bayreuth Festival. He made his Royal Opera debut as Lohengrin in 1988.



Franz Grundheber *Barak*
Born in Trier, Germany, he studied in Hamburg and at Indiana University. In 1966 he joined Hamburg State Opera, where he still makes frequent guest appearances and received the title of Kammersänger. He sings leading baritone roles of the German, French and Italian repertory all over the world. His roles with Vienna State Opera include Iago, Amonasro, Amfortas, Barak, Mandryka, Orest, Wozzeck, Kurwenal, Holländer. Recently he has sung Wozzeck in Paris (Barenboim/Chéreau) and Macbeth in Cologne (Conlon/Judge). He has recorded *Arabella* with Te Kanawa, conducted by Tate, and *Wozzeck* with Behrens conducted by Abbado (Best Singer Award, 1989).





Robert Hayward *Spirit Messenger*
He trained at the GSMD, National Opera Studio and now studies with Audrey Langford. Since his debut as Don Giovanni with Glyndebourne Touring Opera in 1986 he has sung Don Giovanni, Marcello for WNO, Don Giovanni, Escamillo, Count, Malatesta, Guglielmo for Opera North, Theseus, Haushofmeister (*Capriccio*) for Glyndebourne Festival, Count for Glyndebourne Tour and Tomsky for ENO. He made his American debut in 1988 singing Mozart's Figaro for Houston Grand Opera and his German debut in 1990 as Don Giovanni for Bavarian State Opera. His concert work has included Mozart's Requiem with Sir Georg Solti. This is his Royal Opera debut.



Christopher Keyte *Nightwatchman*
He was a choral scholar at King's College, Cambridge. He has sung throughout the British Isles, in Australia and New Zealand, the USA, Japan, Oman and Europe, and has made over 50 solo recordings. With the Fires of London he took leading roles in *The Martyrdom of St Magnus*, *The Lighthouse*, *Le Jongleur de Notre Dame* and *The No. 11 Bus* by Peter Maxwell Davies. He sang in the premiere of Paul Patterson's *Mass of the Sea* with the RPO (subsequently recorded). He was awarded an Hon. RAM in 1984. With The Royal Opera he has sung in *Death in Venice* and *Fidelio*.



Christopher Lackner *Nightwatchman*
He was born in New Zealand. After winning the Mobil Song Quest in 1974 he came to London and studied at the London Opera Centre and with Otakar Kraus, winning the annual prize given by the Friends of ENO. He joined the chorus of Opera North for five years and subsequently appeared in principal roles with Opera 80, Pavilion Opera and Kent Opera. In 1990 he joined The Royal Opera and has sung the Mandarin (*Turandot*), Second Man in Armour (*Die Zauberflöte*), Protestant (*Les Huguenots*), Benoit (*La bohème*), Sciarrone (*Tosca*) and Herald (*Otello*).



Anthony Roden *Hunchback Brother*
He studied at Adelaide Conservatorium of Music then the London Opera Centre. Since winning the John Christie Award at Glyndebourne he has combined an operatic and concert career. His appearances include WNO (Idomeneo, Florestan), Scottish Opera (Don Ottavio, Lensky, Captain Vere), Opera North (*Nabucco*, Oedipus), Glyndebourne Festival (Tamino, Belmonte, Idomeneo), Glyndebourne Touring Opera (Adorno in *Simon Boccanegra*), ENO (*The Magic Flute*, *La traviata*, *Così fan tutte*). He has returned to Australia for such roles as Tannhäuser and Florestan. He made his Royal Opera debut as Peter Grimes in 1988 and returned as First Armed Man in *Die Zauberflöte*.



Daniel Washington *One-eyed Brother*
Born in South Carolina, he won a scholarship to study at the International Opera Studio in Zürich; he became a member of Zürich Opera, singing Marcello and Crown (*Porgy and Bess*). From 1982 to 1987 he was a member of the Lucerne State Theatre, where his roles included Don Giovanni, Simon Boccanegra, Renato (*Un ballo in maschera*), Germont (*La traviata*), Escamillo, Guglielmo. Recent engagements include Jokanaan (*Salome*) at the Bad Hersfeld Summer Festival, Amonasro (*Aida*) at the Saarbrücken State Theatre and the title role in the world premiere of *Biko* for the Royal Opera's Garden Venture.

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New productions and major revivals

The Jean Sainsbury Royal Opera House Fund and **The Friends of Covent Garden**
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The Paul Hamlyn Westminster Week

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Education & Training

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Six Schools Matinee performances
Audrey Sacher Charitable Trust
'A Chance to Dance'
The Baring Foundation
Schools Matinee booklets
Bernard Sunley Charitable Foundation
'A Chance to Dance'
BP International
The Royal Ballet Junior Summer School
British Petroleum
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General educational activities including 'A Chance to Dance'
Glaxo p.l.c.
'Overtures' hospital programme for singers and players
Lederle Laboratories
'Invitation to the Ballet' hospital programme
The Mercers' Company
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Ward Blenkinsop Charitable Trust
Educational Activities

The Garden Venture

The Friends of Covent Garden, Cable & Wireless, Readers of *The Independent*

The Birmingham Royal Ballet

Overall Support

Birmingham City Council

New productions

The Friends of Covent Garden
Fall River Legend

UK Touring

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Paul Hamlyn Foundation
Paul Hamlyn Performances in Birmingham

Garden Concerts

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1972-92 SEASONS

The Royal Ballet, The Royal Opera and Sadler's Wells Royal Ballet

New productions and major revivals

The American Friends of Covent Garden
The Sleeping Beauty 1972, *La donna del lago* 1981
Bankers Trust Company
Revival of *Tosca* 1991
The Baring Foundation and Commercial Union Assurance
The Ring: Das Rheingold, Die Walküre 1974, *Siegfried* 1975, *Götterdämmerung* 1976
B.A.T Industries p.l.c.
Così fan tutte 1989
Bond Corporation Holdings Limited
Anna Bolena 1988
British Airways Plc
Cinderella 1987
The British Printing & Communication Corporation plc and **Heron International plc**
The Nutcracker 1984
British Steel
Das Rheingold 1988, *La Cenerentola* 1990, revival of *Les Contes d'Hoffmann* 1992
The Britten Estate *Death in Venice* 1992
Citibank
Manon Lescaut 1983, *Different Drummer* 1984, *Samson* 1985, *Number Three* 1985, *Le Baiser de la fée* 1986, *Le nozze di Figaro* 1987
The Cluff Foundation
L'italiana in Algeri 1988
Commercial Union Assurance
Lohengrin 1977, *Idomeneo, rè di Creta* 1978, *Parsifal* 1979, Sadler's Wells Royal Ballet *Papillon* 1980, *Don Giovanni* 1981
Conoco Jet
Metamorphosis 1984, *Flowers of the Forest* 1985
The Corbett Foundation, Cincinnati, Ohio, USA
Faust 1974, *L'elisir d'amore* 1975
Creditanstalt, Vienna and **Royal Opera House Trust**
Die Zauberflöte 1979
Daiwa Europe Limited and **The Linbury Trust**
Carmen 1991
De Beers Centenary & Minorco
Simon Boccanegra 1991
Dresdner Bank AG
Der Freischütz 1977
Durrington Corporation Limited
Ariadne auf Naxos 1985
European Cultural Endowment Fund
'Still Life' at the Penguin Café 1988
Forte
Madama Butterfly 1988
The Friends of Covent Garden
Giselle 1980, *Consort Lessons* 1983, *Midsummer* 1983, *I Capuleti e i Montecchi* 1984, *Young Apollo* 1984, *Il barbiere di Siviglia* 1985, *One by Nine* 1987, *Allegri Diversi* 1987, *Pursuit* 1987, *Edge of Silence* 1988, *Capriccio for Piano and Orchestra* 1989, *Un re in ascolto* 1989, *Attila* 1990, *The Planets* 1990, *Stravinsky Violin Concerto* 1990, *Game* 1990, *Meridian of Youth* 1990, *Winter Dreams* 1991, *Orfeo ed Euridice* 1991, *Les Biches* 1991, *Les Noces* 1991, *Scènes de Ballet* 1991, *Mitridate, rè di Ponto* 1991, *The Fiery Angel* 1992, *Il viaggio a Reims* 1992
Fondation Elf and **The Jean Sainsbury Royal Opera House Fund** *Don Giovanni* 1992
Mr and Mrs Gordon Getty
Esclarmonde 1983, *Tannhäuser* 1984
Girozentrale Vienna and **Royal Opera House Trust**
Die Fledermaus 1977
The Glenlivet Distillers Limited
The Knot Garden 1988
Goldman Sachs International Limited
Capriccio 1991
The Gramma-Fisher Foundation of Marshalltown, Iowa, USA
Death in Venice 1973
Grand Metropolitan PLC
Die Walküre 1989
Guinness Peat Group
Romeo and Juliet restaging 1975
Hanson Plc
Swan Lake 1979, *Il trovatore* revival 1981
Hanson Plc and **Royal Opera House Trust**
Les Contes d'Hoffmann 1980
Sir Philip and Lady Harris
Manon 1987
The Howard Hotel and **The Friends of Covent Garden**
Die Entführung aus dem Serail 1987
IBM United Kingdom Limited
Mayerling 1978
IBM United Kingdom Limited and **Royal Opera House Trust**
Simon Boccanegra 1980
Imperial Group Limited now **Hanson Plc**
Swan Lake 1979
Imperial Tobacco Limited
Ariadne auf Naxos 1976, *L'Africaine* 1978
Imperial Tobacco Limited and **National Westminster Bank**
Un ballo in maschera 1975
The Jean Sainsbury Royal Opera House Fund
Fidelio 1986, *Ondine* 1988
The Jean Sainsbury Royal Opera House Fund and **The Linbury Trust**
Cyrano 1991
The Jean Sainsbury Royal Opera House Fund and **The Nestlé Company Ltd**
Guillaume Tell 1990
John Player
Sadler's Wells Royal Ballet *The Swan of Tuonela* 1982
The John S. Cohen Foundation
Donnerstag aus Licht 1985
The John S. Cohen Foundation and **The Friends of Covent Garden**
Gawain 1991
The Linbury Trust
Manon 1974, *A Month in the Country* 1976, *Rhapsody* 1980, *Swan Lake* 1986, *Peter and the Wolf* 1986, *Swan Lake* 1987
The Linbury Trust and **The Friends of Covent Garden**
La bohème 1974, *The Sleeping Beauty* 1977
The Mathilda and Terence Kennedy Charitable Trust
Frankenstein, the Modern Prometheus 1985
Midland Bank
Pollicino 1980, *Die Fledermaus* revival 1990
Mocatta and Goldsmid
Der Rosenkavalier 1984
Morgan Grenfell Group plc
Otello 1987
Mountleigh Group plc
L'elisir d'amore revival 1990
National Westminster Bank
The Taming of the Shrew 1977, *Aida* 1984, *Rigoletto* 1988
Norwest Holst Limited
Turandot 1984
Reed International P.L.C.
Il trovatore 1989
Royal Opera House Trust
Illuminations 1981, *Andrea Chenier* 1984, *Der fliegende Holländer* 1992, *The King Goes Forth to France* 1987, *The Cunning Little Vixen* 1990, Shortfall on all new productions and major revivals 1975-91 for The Royal Ballet, The Royal Opera and Sadler's Wells Royal Ballet
Royal Opera House Trust and **The Friends of Covent Garden**
Semele 1982, *Giselle* 1985, *Jenůfa* 1986, *Norma* 1987
Royal Opera House Trust, The Friends of Covent Garden and **The Baring Foundation**
Parsifal 1988
Royal Opera House Trust and **Mrs Edgar G. Tobin**
The Rake's Progress 1979
The Sears Foundation
Die Fledermaus 1989
The Weltkunst Foundation
Ballet Imperial 1985
West Midlands County Council and **The Friends of Covent Garden**
Sadler's Wells Royal Ballet *The Sleeping Beauty* 1984
The Wolfson Foundation
Eugene Onegin 1971

UK and foreign tours and visiting companies

APV plc
The Hungarian State Opera and Ballet visit 1989. The Komische Oper visit 1989
Barclays Bank plc
The Royal Ballet's visits to North America 1981; Rome and Venice 1982; New York, Hong Kong, Japan, South Korea, People's Republic of China, Canada 1983; GDR, Portugal, Spain 1985; Vancouver 1986; Korea, Japan, Holland, Soviet Union and Australia 1987; Australia 1988. Sadler's Wells Royal Ballet's visit to Far East 1980; Monte Carlo 1981; Australia, Singapore and Bangkok 1982; India, Korea and New Zealand 1985; USA, Mexico, Venezuela, Brazil 1986
Barclays Bank International and **National Westminster Bank**
The Royal Opera's visit to La Scala, Milan, 1976
The Baring Foundation
The Tokyo Ballet visit 1986
Citibank
Sadler's Wells Royal Ballet Season at Covent Garden 1987
Glaxo Holdings plc
Sadler's Wells Royal Ballet's visit to Thailand, Korea, People's Republic of China, Hong Kong, Japan 1988
The Great Britain-Sasakawa Foundation
The Royal Opera's tour of Korea and Japan 1986

Hilton International, Manchester
Sadler's Wells Royal Ballet in Manchester 1989
Midland Bank
The Royal Ballet's visits to Plymouth 1974 and 1976; Battersea Park 1975, 1977, 1982, 1985 and 1987; Newcastle 1975; Leeds Castle 1987
Sadler's Wells Royal Ballet visit to Cambridge 1977, 1979, 1981, 1986 and 1988; Plymouth 1978 and 1981; Sheffield 1979 and 1986; Exeter 1980, 1983 and 1985; Milton Keynes 1982, 1985 and 1989; Isle of Wight 1987; Scarborough 1988; Lancaster 1989; UK tour 1990
Mountleigh Group plc
Sadler's Wells Royal Ballet in Leeds 1988
National Westminster Bank
The Royal Ballet in Birmingham and Manchester 1988
The Peninsular and Oriental Steam Navigation Company
Shipping arrangements for The Royal Ballet's visits to Australia 1988, USA 1991
Rank Xerox and **Barclays Bank plc**
Sadler's Wells Royal Ballet's Eastern Europe tour 1987
The RTZ Corporation PLC
Tour of Japan 1988, 1992
Royal Opera House Trust
Support for Royal Ballet's visit to Australia 1988
J. Sainsbury plc
Sadler's Wells Royal Ballet UK touring seasons 1975-88 and seasons at Sadler's Wells Theatre

New Commissions

The David Cohen Family Charitable Trust
New Commissions Programme 1988-90

Garden Concerts

The Friends of Covent Garden, 1988
The Friends of Covent Garden and **IBM United Kingdom Limited,** 1987
IBJ International and **The Friends of Covent Garden,** 1992
Salomon Brothers International
The Amadeus Quartet Concerts 1981

Midland Bank Proms at Covent Garden

Midland Bank Proms seasons at Covent Garden 1972-92

The Paul Hamlyn Westminster Week

The Paul Hamlyn Foundation
Hamlyn Week 1986
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Hamlyn Week 1987
The Paul Hamlyn Foundation and **The City of Westminster**
Hamlyn Westminster Week 1988, 1989, 1990

Television Recordings

B.A.T Industries p.l.c.
Così fan tutte 1989
Midland Bank
Le nozze di Figaro 1989
The Friends of Covent Garden
Turandot live telecast 1987

Education and Training

The American Friends of Covent Garden
The ATI Project 1987-92
Birmingham City Council
Sadler's Wells Royal Ballet educational activities
BP Oil UK Limited
Arts Education Project Claydon House, Bucks, 1990
Calouste Gulbenkian Foundation
Ballet for All contribution, St Thérèse 1979, Youth and Education Programme 1979-85
The Clore Foundation
Schools Matinees 1982-3, *The Cunning Little Vixen* Schools Matinee 1990
The Conservative National Golf Tournament
Write an Opera teachers' workshops 1989, Behind the Scenes students' course 1991
The Vivien Duffield Foundation
In Touch quarterly newsletter 1991/92
Coutts Career Consultants
Coutts School Opera Project, 1990
East Midlands Electricity
Magic Flute project in secondary schools 1990-91
The Esmee Fairbairn Charitable Trust
Schools Opera Workshops 1985/91, Write an Opera teachers' workshops 1990/91, The Royal Ballet's Duet project 1990/91, Educational activities including The Royal Ballet's 'A Chance to Dance'
The Friends of Covent Garden
Schools Matinees 1984, Educational activities and general support, Write an Opera teachers' workshops 1989/92, The Royal Ballet's Duet project 1989/91, 'A Chance to Dance 1991-92, *Peter Grimes* workshops 1990
The Friends of Covent Garden and **The Linbury Trust**
Schools Matinees 1978-9
The Friends of Covent Garden and **The Royal Opera House Trust**
Schools Matinees 1984, 1987-8
Glaxo Holdings PLC
'Overtures' hospital programme for singers and players 1990
H. J. Heinz Company Limited Charitable Trust
Young Singers Scheme 1984-6
IBM United Kingdom Limited
Schools Matinees 1980-81
International General Electric (USA) Limited and **Lederle Laboratories**
Educational activities 1984-6
Lederle Laboratories
Invitation to the Ballet 1985-7, 1989-92
Marks & Spencer p.l.c.
The Royal Ballet School Senior Summer School 1990-92
J. P. Morgan
Write an Opera teachers' workshops 1990
Morgan Guaranty Trust Company
Write an Opera teachers' workshops 1987-8
The Ronson Foundation
Swan Lake Schools Matinee 1989
Royal Opera House Trust
Schools Matinees 1981-90
The Audrey Sacher Charitable Trust
Schools Matinee booklets 1989
The Save & Prosper Educational Trust
Write an Opera teachers' workshops 1988-92
Shandwick plc and **The Audrey Sacher Charitable Trust**
La Fille mal gardée Schools Matinee 1990
Toyota in the UK
Mini-bus 1992
Virgin Atlantic
Flights for ATI project 1987-9
The Ward Blenkinsop Charitable Trust
Monday Moves 1988-91, The Royal Ballet's hospital visits 1988/89
The Wellcome Foundation Limited
Mini-bus 1989
The Weltkunst Foundation
Frederick Ashton Choreographic Award 1982-9; The Royal Ballet Teaching Bursary 1985-9

Live Telecast performances in Covent Garden

Reed International P.L.C.
Il trovatore 1989
The Weltkunst Foundation
Additional support for *Il trovatore* 1989
Royal Opera House Trust and **The Friends of Covent Garden**
Tosca 1991
The Royal Opera House Trust, The Friends of Covent Garden and **Westminster City Council**
Samson et Dalila 1992

Services, Equipment and Refurbishments

The David Cohen Family Charitable Trust
Editing Unit 1985
Durrington Corporation Limited
English surtitle equipment and translations 1986-8
Gavin Graham Gallery
Restoring front of House paintings
Sir Philip and Lady Harris and **Mr and Mrs Gerald Ronson**
Redecoration and recarpeting of the Entrance Foyer 1985
ICL (UK) Limited
Infra-red system for the hard of hearing 1986
The Lowe Group plc
Design of Trust Membership brochures, 1988
KPMG Peat, Marwick, McLintock
Honorary Auditors to the Royal Opera House
The Jean Sainsbury Royal Opera House Fund
Front of House refurbishments 1987, 1989
Selex (UK) Limited
Photocopying system 1987
Siemens plc
Portable lighting control system for Sadler's Wells Royal Ballet
Standard Telephones and Cables Limited
Cabling for the new fire warning system
Mr and Mrs Louis Tanner
Refurbishment of The Royal Ballet's dressing rooms 1986 and of fixtures in foyer 1987

General

Bunzl plc
Help with the nightly programme, donation of paper for *A History of the Royal Opera House, Covent Garden, 1732-1982*
Commercial Union Assurance
Royal Opera House Retrospective Exhibition 1732-1982
The Royal Opera House Covent Garden by Clive Boursnell, *A History of the Royal Opera House, Covent Garden, 1732-1982*
The David Cohen Family Charitable Trust
Young Artists in Recital 1989-91
The Finlux Television of London
TV in Amphitheatre
Mercedes-Benz (United Kingdom) Limited
Crew van
Thos. R. Miller & Son (Insurance) Limited
The Royal Opera House in the Twentieth Century by Frances Donaldson 1988
PowerGen plc
History of Sadler's Wells Royal Ballet
The RTZ Corporation PLC and **Minorco**
Refurbishment of Pit
Toshiba (UK) Ltd
TV in Crush Bar, sound equipment

The Garden Venture

1988/89 Readers of *The Independent,* The Friends of Covent Garden, The Weltkunst Foundation
1989/90 The Friends of Covent Garden
1990/91 The David Cohen Family Charitable Trust, Royal Opera House Trust, Cable and Wireless PLC, Readers of *The Independent,* The Friends of Covent Garden
1991/92 Birmingham City Council, The Paul Hamlyn Foundation, Readers of *The Independent,* Cable and Wireless plc, The Friends of Covent Garden

1990-92 Seasons

The Birmingham Royal Ballet

New productions

The Friends of The Birmingham Royal Ballet
Les Sylphides 1991
The Friends of Covent Garden
La Fin du jour 1990, *Choreartium* 1991, *Romeo and Juliet* 1992
IBM United Kingdom Limited
Brahms Handel Variations 1990, *Jazz Calendar* 1990, *Symphony in Three Movements* 1990
PowerGen plc
The Nutcracker 1990

UK and Foreign Tours

Midland Bank
UK touring 1990/92

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If you would like further information about the schemes, and the benefits we offer to our Members, please contact the Royal Opera House Trust, Covent Garden, London WC2E 9DD. Telephone 071-240 1200/3911 (direct).

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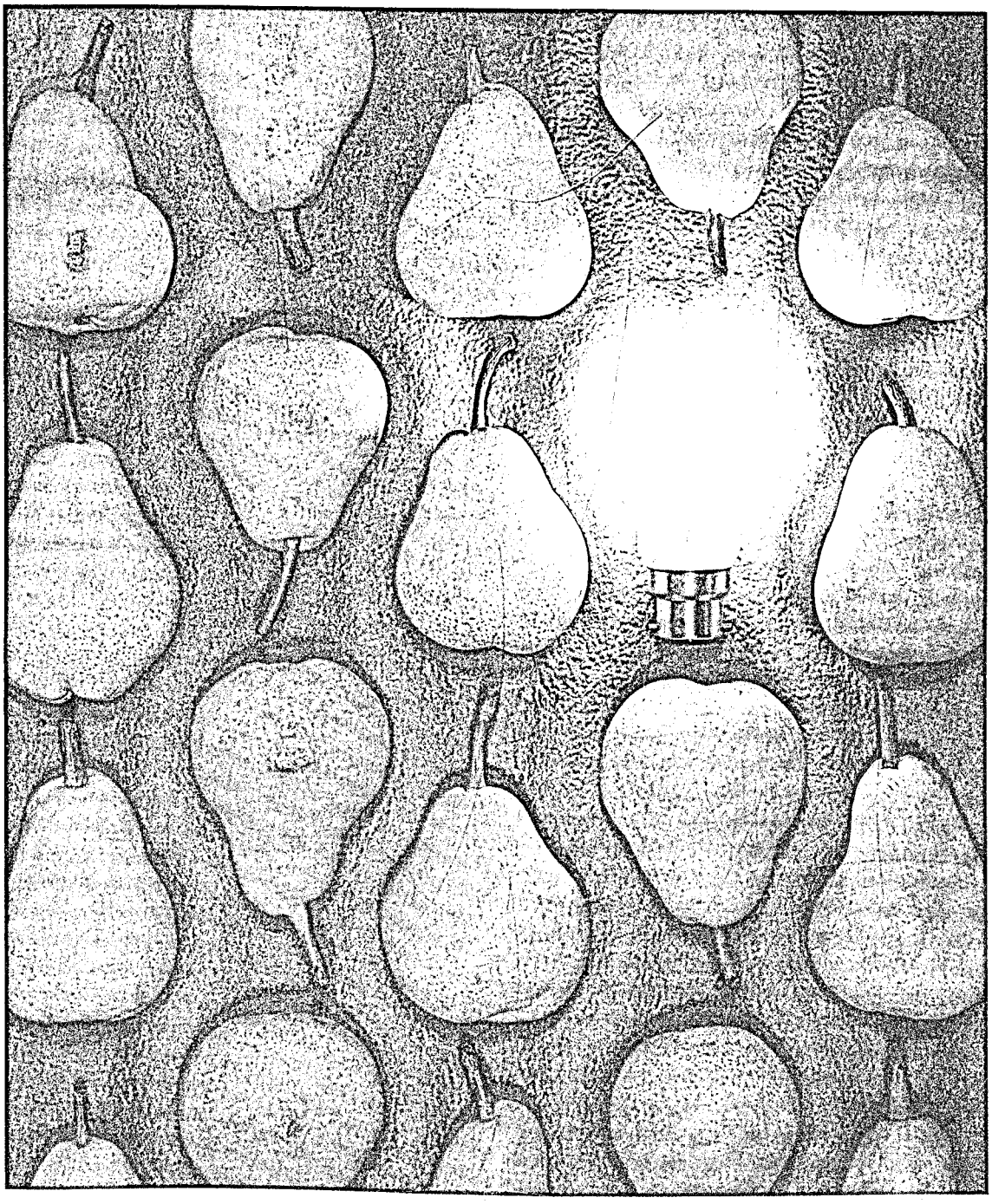
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