

English National Opera

1993 | 1994

EN
O

Der Rosenkavalier

Richard Strauss | Hugo von Hofmannsthal



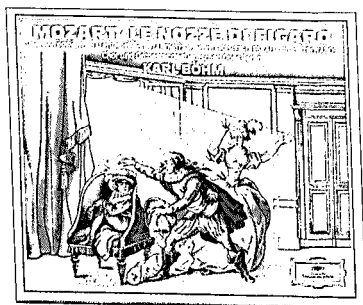
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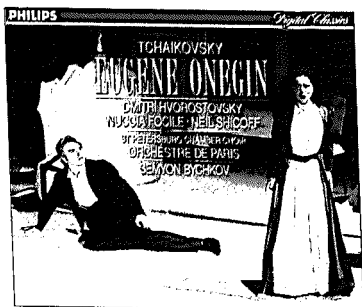
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English National Opera

1993/94 season at the London Coliseum

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Mozart/da Ponte

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Puccini/Giacosa and Illica after Murger

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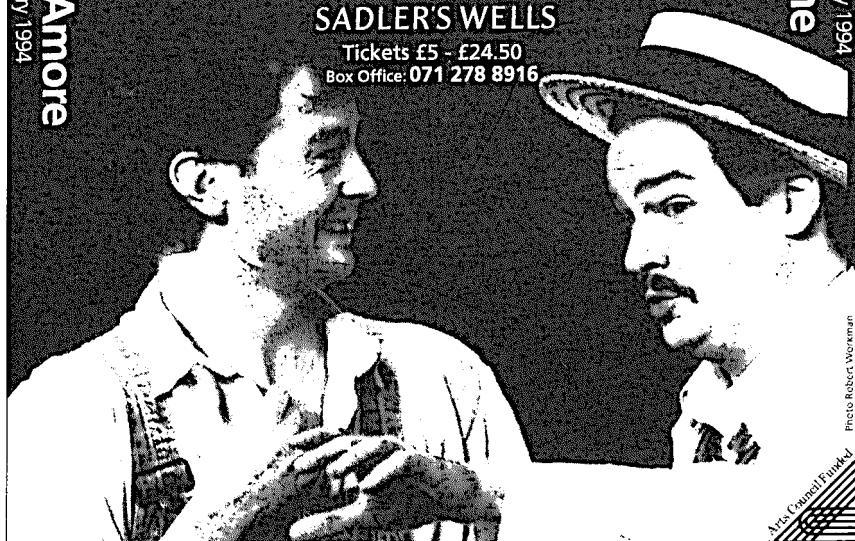


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English National Opera was founded in 1931 by Lilian Baylis as the Vic-Wells Opera, named after the Old Vic and Sadler's Wells theatres which she managed. The opera company soon became independently based at Sadler's Wells, where it remained until 1968, when the project for building a National Opera House on the South Bank was finally abandoned by the government and, coincidentally, the lease of the London Coliseum became available. When the company name was changed to English National Opera in 1974, it confirmed the status which it had occupied for almost half a century.

Turning points in the company's history have been marked by great productions; the world première of *Peter Grimes* in 1945 signalled the return to Sadler's Wells after the war; the move to the Coliseum was heralded by *The Mastersingers of Nuremberg* and completed by the triumphant achievements of Prokofiev's *War and Peace* and Wagner's *Ring Cycle*. Recently, ENO has made two historic foreign tours: in 1984 to five cities in the USA, and in 1990 to three cities in the Soviet Union – the first by a major British opera company.

ENO has an exciting record in commissioning contemporary music drama. Full-scale work by British composers has been a major feature on the Coliseum stage in the past four seasons and full-length operas of a more intimate nature have been presented by ENO's Contemporary Opera Studio outside the Coliseum. Our education and outreach team, the Baylis Programme, works throughout Britain's diverse and many cultured society.

In the spring of 1992, the company passed a milestone in its history. With funds provided through the Arts Council and a further grant from the Foundation for Sport and the Arts, ENO purchased the freehold of the London Coliseum, thereby ensuring the company's future and securing the theatre for the nation. We are committed to restoring the theatre to its original standards of comfort and technical sophistication, in partnership, as always, with the loyal community of our private and corporate patrons. In this way, ENO will continue to provide a home for the finest and most diverse programme of music theatre in the country.

English National Opera

English

ENO's mission is to present music theatre to the widest possible audience in the most appealing and dramatic fashion. The company's artists communicate with their audience in the language they both share, and in doing so promote the accessibility which is at the heart of its policy.

National

ENO is unique in being Britain's only full-time repertory opera company, presenting over two hundred performances of twenty operas a year in its permanent home, the London Coliseum. ENO reaches beyond the four walls of the theatre with projects designed to develop the creators, performers and audiences of the future.

Opera

ENO is committed to nurturing the future of opera as an art form, not only through presenting the most vivid work on the Coliseum stage but also through encouraging the creative efforts of composers and writers of every kind of music theatre.

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Mary King

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Henrietta Bredin

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Yvonne Barclay
Cheryl Barker
Josephine Barstow
Yvette Bonner
Maria Bovino
Susan Bullock
Janice Cairns
Rita Cullis
Meriel Dickinson
Anne Evans
Lesley Garrett
Anne Gerbic
Eiddwen Harrihy
Sally Harrison
Nerys Jones
Rosemary Joshua
Yvonne Kenny
Mary Lloyd-Davies
Marie McLaughlin
Linda McLeod
Margaret Marshall
Sylvia Mitton*
Maria Moll
Fiona O'Neill
Cathryn Pope
Sarah Pring
Jennifer Rhys-Davies
Rosalind Sutherland*
Vivian Tierney
Gillian Webster
Anne Williams-King
Elizabeth Woollett*

Mezzo Sopranos

Susan Bickley
Sally Burgess
Anne Collins
Thérèse Feighan
Linda Finnie
Linda Hibberd
Susan Gorton*
Ann Howard
Yvonne Howard
Anne Mason
Anne-Marie Owens
Patricia Payne
Claire Powell
Jean Rigby
Ethna Robinson
Shelagh Squires
Louise Winter
Catherine Wyn-Rogers

Tenors

Kevin Anderson
Neill Archer
Kim Begley
Richard Berkeley-Steele*
Bonaventura Bottone
Peter Bronder
Nicholas Buxton
Edward Byles
Arthur Davies
John Graham-Hall
John Hudson
Terry Jenkins
John Keyes
Philip Langridge

Mark Le Brocq*

Jamie MacDougall
David Maxwell-Anderson
Anthony Mee
Alexandre Naoumenko*
Paul Nilon
David Owen
David Rendall
Christopher Ventris
Alan Woodrow

Counter-Tenor

Christopher Robson

Baritones

Christopher Booth-Jones
Peter Coleman-Wright
Geoffrey Dolton
Malcolm Donnelly
Nicholas Folwell
Richard Halton
Jason Howard
John Kitchiner
Keith Latham
Michael Lewis
Donald Maxwell
Arwel Huw Morgan
Paul Napier-Burrows
Alan Opie
Robert Poulton
Gordon Sandison
Eric Shilling
Andrew Shore
Peter Sidhom
Peter Snipp
Richard Stuart
Jonathan Summers
Gregory Yurisch

Basses

Donald Adams
Richard Angas
John Connell
Andrew Greenan
Paul Hudson
Mark Richardson
Andrew Slater
John Tomlinson
Richard Van Allan
Keel Watson

Conductors

David Atherton
Ivor Bolton
Noel Davies
Sian Edwards
Mark Elder
Adam Fischer
James Holmes
Alex Ingram
Nicholas Kok
Yakov Kreizberg*
Andrew Litton*
Michael Lloyd
Jerzy Maksymiuk
David Parry
Alexander Polianichko*
Alexander Rahbari*
Alexander Sander

Guest Artists

Caroline O'Connor
Philip Gould
Nigel Planer

**House debut*



Graham Clark in *The Adventures of Mr Brouček* (1992)

Clive Barda

Associate Artists of English National Opera

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Sir Charles Mackerras CBE

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Colin Graham

Designer

Stefanos Lazaridis

Associate Design Engineer

Paul Sadler C.Eng., M.I.MechE.

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Barry Griffiths

Co-Leaders

Gonzalo Acosta
Edmund Reid

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Margaret Roseberry
Carol Irby
Jeremy Allen
Helen Allport
Michael Casey
Alexander Cowdell
George Hallam
Simon Jackson
Stephen Rose
Eva Schay
Joanna West

2nd Violins

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

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

Cellos

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

Basses

Richard Lewis
Angela Schofield
Paul Kimber
Andrew Jones
Manny Shulman

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Elmer Cole/
Daniel Pailthorpe
Alan Baker
Katharine Constable

Oboes

Andrew Cauthery/
Gareth Hulse
Imogen Smith
Judith Thomas

Clarinets

Hale Hambleton/
Anthony Lamb
Peter Allen
Fergus Morrison

Bassoons

Brian Wightman/
Robert Jordan
Andrew Stowell
Dominic Morgan

Horns

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

Trumpets

Colin Clague
Julian Brewer
Simon Smith

Trombones

Leon Taylor/
Roger Brenner
Martin Kelly

Bass Trombone

Leslie Lake

Tuba

John Smith

Harp

Alison Martin

Timpani

William Lockhart
Dominic Hackett

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Caroline Drummond

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Ann Murray and Amanda Roccroft in *Arlodante* (1993)

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Assistant Chorus Master

Stephen Harris

Chorus Repetiteur

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Susan Burgess-James
Fiona Canfield
Moira Clark
Rachel Conway
Lyn Cook
Rachel Cowan
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Georgina Holley
Helena Leonard
Marian Martin
Marcia Masters
Christine Thompson
Jean Trevelyan

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Gillian Ashby
Helen Barker
Penelope Beavan
Christine Dix
Judith Douglas
Pamela Fasso
Ann Gall
Karen Harper
Jean Manning
Janet Mays
Sara McGuinness
Jacqueline Montgomery
Jane Powell

Catherine Savory

Eileen Shaw
Melodie Waddingham
Jane Whitehead

Tenors

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

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Roger Begley
Keith Bonnington
Antony Brahms
Anthony Cunningham
Patrick Healy
David Henderson
Gerald Holding
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Peter Kestner
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Contemporary Opera Studio

The Studio aims to develop and encourage the writing of new opera, thereby ensuring a healthy artistic future for ENO. Activities range from workshops to full-scale performances of commissioned work as part of Almeida Opera, the Studio's annual collaboration with the Almeida Theatre.

**For more information,
contact Henrietta Bredin
on 071-836 0111 ext 430**



Thomas Randle and Meurig Davies in the world premiere of *The Man who Strides the Wind*, Almeida Opera 1993

Der Rosenkavalier

Comedy for Music in Three Acts

by Hugo von Hofmannsthal

Music by Richard Strauss

English version by Alfred Kalisch

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Der Rosenkavalier

was first performed in Dresden on January 26 1911.

The first performance in Britain was given at
Covent Garden on January 29 1913.

On March 8 1939 there was a production in English
by Sadler's Wells Opera at Sadler's Wells Theatre.

The first performance of this production took place at
the London Coliseum on February 2 1994.

Characters in order of appearance

The Feldmarschallin Princess of Werdenberg	Anne Evans
Octavian called Quinquin, a young gentleman of noble family	Sally Burgess
Pages	Mario Lazarou Tanyel Gulbahar Lee Theodoulou George Stratis
The Marschallin's footmen	David Dyer Peter Kestner David Newman Henry Walker
Baron Ochs of Lerchenau	John Tomlinson
Major-Domo to the Marschallin	Philip Ball
A noble widow	Eileen Shaw
Three noble orphans	Susan Burgess-James Jane Powell Catherine Savory
A milliner	Moira Clark
An animal seller	Antony Rich
A hairdresser	Murray Kimmins
A notary	Eric Shilling
Valzacchi a trouble-maker	Nicholas Buxton
Annina his accomplice	Claire Powell
A tenor	Peter Bronder
A flute player	Garry Sutcliffe
Leopold	Mike Afford

Herr von Faninal a rich merchant, newly ennobled	Christopher Booth-Jones
Sophie his daughter	Rosemary Joshua
Marianne Leitmetzerin Sophie's duenna	Maria Moll
Major-Domo to Faninal	Richard Berkeley-Steele
Baron Ochs's retinue	David Henderson Christopher Ross Greg Winter Gordon Traynor
A doctor	David Porter-Thomas
A landlord	Stirling Penfold
Waiters	Richard Cartmale Antony Rich Christopher Speight David Porter-Thomas
A Commissar of Police	Andrew Greenan

A professor, a cook, a chef, maidservants, footmen,
suspicious personages, children, musicians, constables and
household staff.

Actors Bruce Douglas Andrew Barrow Derek Spurdle

Approximate timings

Act One: 73 minutes; Act Two: 56 minutes; Act Three: 61 minutes

Intervals

There will be two intervals of 25 minutes.

Warning bells will be sounded 5 minutes, 2 minutes and 1 minute
before the performance continues.

The performance will last approximately 4 hours.

First performance this season: February 2 1994.

The performance on February 18 will be sign-interpreted by Peter Llewellyn-Jones.
The performances on February 23 and March 10 will be audio-described
by Malcolm Ruthven.

Conductor	Producer
Yakov Kreizberg	Jonathan Miller

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Ian Westrip	David Ritch

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Barry Griffiths	Peter J. Davison

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Alex Ingram	Jean Kalman

Prompter	Staff producer
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Stage Manager	Nick Roberts
Deputy Stage Manager	Nita White
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Costumes by ENO Production Wardrobe; wigs by ENO Wig Department; properties and furniture by ENO Property Workshop, scenery built by René Marchal, Harris Brothers and Cutting Edge, painted by Chris Clark; winch built by George Johnson Service Lifts; bed made by Patrick Anwyl; screen painted by Alistair Brochie; additional costumes by Costello and Robey, Karen Crichton and Ralph Dyer, Karen Griffiths, Sylvan Forde, Kate Wyatt, Classic Cuts and Globe Costumes.

The Pages all attend Trent Primary School, Cockfosters. The children in Act Three are Annatt Bass (Chase Side Primary School), Roxanna Maskall (St John the Baptist School, Great Amwell), May Sloan (Gayhurst School, Hackney), Joanna and Jonathan Urwin (St Paul's School, Mill Hill), Edward Addison (Highgate School), Simon Lascelles (St Augustine's School, Hoddeston) and Daniel Robson (City of London Boys' School). These children are trained by Jennifer Lilleystone and Neil Cloake.

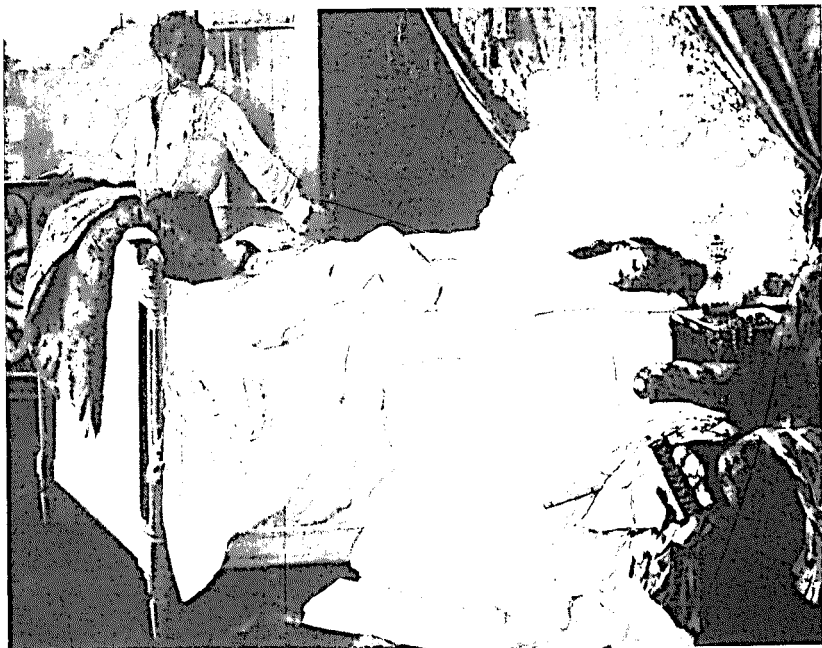
Children's Adviser **Peter Kay**

A new edition of the Opera Guide, price £5.00, and the ENO poster, price £6.50, are on sale at the ENO Shop and the Foyer Shop.

This is a co-production with Los Angeles Music Center Opera Association, Houston Grand Opera and New York City Opera.

It might appear as though, with hard work and effort, the picture of a bygone time had been painted here; but this is an illusion that will not survive longer than the first fleeting glance... neither the Faninals, nor the Rofranos, nor the Lerchenaus have died out; their three retinues merely go about in less magnificent colours today.

Hofmannsthal



'Rolla' by Gervex, 1878.

Still on my cheek I feel their warm breath fall:
How can it be that these near days are spent,
Past, wholly past, and gone beyond recall?

This is a thing that mocks the deepest mind
And far too terrifying for lament:
That all flows by us, leaving us behind.

And that unhindered my own self could flow
Out of a little child whom now I find
Remote as a dumb dog, and scarcely know.

Then: that in lives a century old I share
And kinsmen laid in coffins long ago
Are yet as close to me as my own hair,

Are no less one with me than my own hair.

On Transience Hofmannsthal

Synopsis

ACT ONE

The Marschallin's bedroom

It is early morning and the Marschallin is with her lover, the seventeen-year-old Count Octavian Rofrano, and he has to hide when the page Mohammed brings her breakfast. Octavian proudly compares himself to the Feldmarschall, who is away hunting, and is upset at the thought that the Marschallin dreamt of her husband during the night. When noises are heard outside she imagines that he has returned unexpectedly. Octavian hides again until the Marschallin recognises with relief that it is the voice of her cousin Baron Ochs. Much to her amusement Octavian emerges from hiding disguised as a chambermaid and she tells him to leave the palace in this disguise – but to return as soon as possible in his own clothes.

Ochs bursts in. True to form he is immediately attracted to the chambermaid (whom the Marschallin introduces as her maid 'Mariandel', a country girl). He explains that he is in Vienna to marry Sophie von Faninal, the daughter of a recently ennobled financier in failing health. According to custom the bride must be presented with a silver rose as a betrothal pledge, and he asks the Marschallin to recommend a young nobleman to be his 'Rosenkavalier'.

The Major-domo announces that a crowd is waiting to be received in the ante-chamber. The Marschallin is amused to notice how much attention Ochs is paying to Mariandel, even during his courtship, and he, unabashed, relates his adventures with country girls, finishing with the suggestion that Mariandel should become the maid of his future wife. This gives the Marschallin the idea of proposing Octavian as the Rosenkavalier and she shows him a miniature of the Count, from which he notes with pleasure the resemblance to Mariandel. He draws a parallel to himself and Leopold, his bastard son.

The room fills up with petitioners seeking the patronage of the Marschallin, with tradesmen and with Ochs's peculiar retinue. The Baron consults the lawyer about his marriage contract but loses his temper. The Marschallin chides her hairdresser for making her look old and dismisses everyone. Before he goes, Ochs asks two dubious Italians, Valzacchi and Annina, to gather information about Mariandel, and gives the Marschallin the silver rose.

These events have stirred the Marschallin's memories of herself as a young bride forced into a loveless marriage. When Octavian returns she tries to explain her sense of passing time – how she sometimes stops the clocks in the middle of the night – and warns him that he will leave her sooner or later for someone younger. Octavian is confused and wounded by her attitude. She realises that he has gone without even a kiss and instructs Mohammed to deliver the silver rose to him.

ACT TWO

Faninal's palace

Herr von Faninal and his household are in a state of intense excitement at the imminent arrival of the Rosenkavalier and of the bridegroom himself. According to etiquette Faninal must collect the Baron while Octavian presents the silver rose. Sophie is thus alone with her chaperone when Octavian enters, and immediately they feel attracted to each other.

Faninal presents Sophie to his future son-in-law. Ochs is oblivious that his boorish behaviour repels her and withdraws with the lawyer to finalise the terms of the contract. She and Octavian confess their love for each other, and she begs for his help in freeing herself from the marriage. Annina and Valzacchi spy on them and summon Ochs.

The Baron is initially unconcerned when Octavian tells him that Sophie will not accept him. He is forced into a duel, however, and is quickly wounded – although the fuss he makes is out of all proportion to the injury. Faninal is horrified and orders Sophie to marry or go into a convent. Octavian is dismissed but as he goes he enlists the Italians to work for him instead of Ochs. Under the influence of some wine the Baron mellows, and he is in a genial mood when Annina brings a message from Mariandel asking for a rendezvous. He promises to send a reply after dinner.

ACT THREE

A private room in an inn

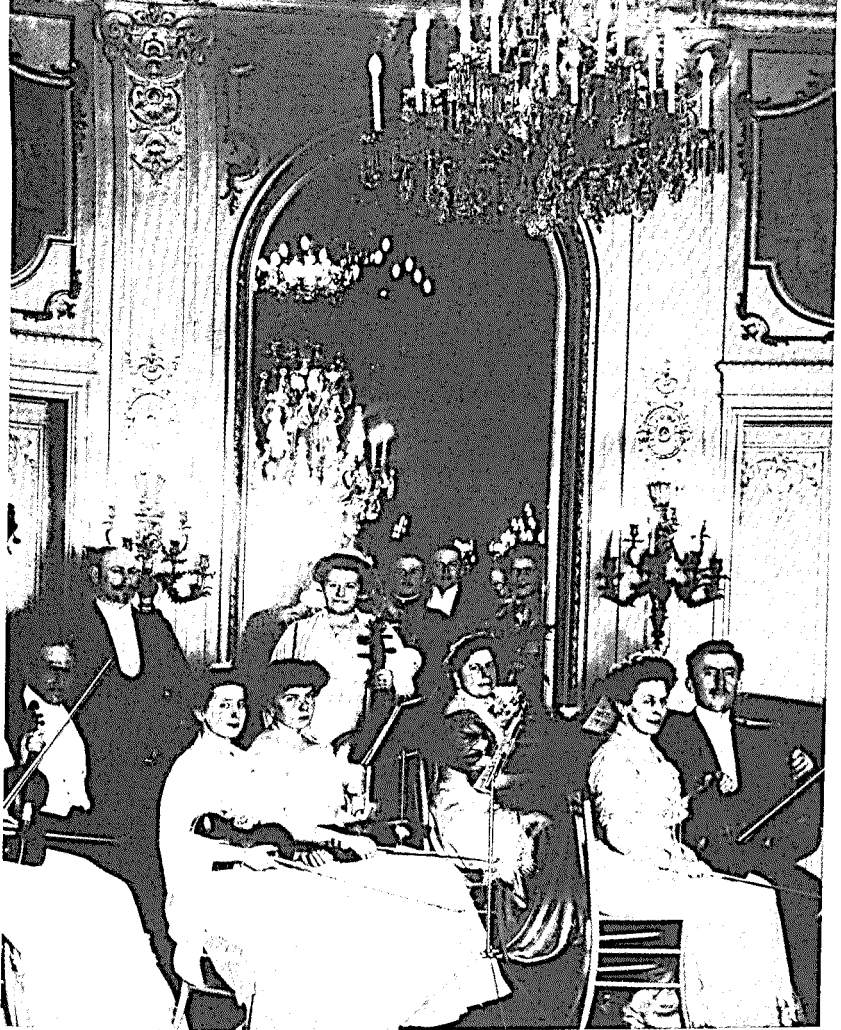
Valzacchi prepares the scene for the rendezvous, before Octavian, once again disguised, sits down to supper with Ochs, attended by Leopold. The Baron is thrown as much by 'her' likeness to Octavian as by strange interruptions from Valzacchi's conspirators. Eventually Octavian signals for the entrance of Annina, dressed as a widow and claiming to be Ochs's wife. To quell the uproar which follows Ochs calls the police but the commissar believes neither his rank nor his story that Mariandel is his fiancée, Sophie von Faninal. No sooner has he said this than Faninal appears, summoned by Octavian and Valzacchi. Naturally Faninal brings in his real daughter to prove Ochs's story to be nonsense before he collapses from the shock and has to be carried to another room. Meanwhile Octavian reveals Mariandel's true identity to the commissar.

Everyone is astonished when the Marschallin appears at the request of Ochs's Leopold. Octavian realises that his joke has gone astray. Although Ochs imagines that he will be able to smooth matters over with Sophie, the Marschallin tells him it is over. She explains to the commissar that the whole affair was just a diversion, and the police leave. Still Ochs persists in trying to pursue Sophie, and only gradually does he realise the twists and turns of the intrigue in which he has been caught. At last he recognises that the game is up, he quits showered with bills and abuse.

The Marschallin is left alone with Octavian and Sophie, and realises that they are already in love. She takes it upon herself to reconcile Faninal to the match of his daughter with Octavian.

'a general insincerity with comparatively little hypocrisy'

Hanns Sachs (1881 - 1947) describing pre-war Vienna



A house-concert by members of the aristocracy in a Viennese palace, 1910

Even in the first decade of this century, good Viennese society was divided into the upper nobility – Princes, Counts and Archdukes – and the lesser nobility – other titles down to the simple 'von' – who mingled only at charity balls during carnival. The upper nobility had the sixteen quarters of nobility, that is sixteen great-great-grandparents all of whom were noble. The eighty families had intermarried so often that they constituted one large family. They addressed each other as 'Du' and by nicknames. From December to May, they frequented a common round of parties; from June to November, they forsook Vienna to hunt on their vast country estates. The lesser nobility were not admitted at court. Because the upper nobility could grant favours to leaders of the bureaucracy, any enterprise required preliminary backing from court if it was to win bureaucratic approval. Through this system of *Protektion* the aristocracy interfered in every aspect of public life and could make or break careers. Hanns Sachs wrote: 'without any trace of organisation or leadership, their amorphous, anonymous, irresponsible power could only work in one way: to inhibit any innovation, to exclude all new forces.'



A tepid rain blackened the August morning and fell in straight lines on the three plane-trees, already turning rust-colour, in the garden court. 'It's like autumn,' she said and sighed.

'What's the matter?' demanded Chéri.

She regarded him with astonishment. 'Nothing. I simply don't like the rain.'

'Oh, good. I thought that...'

'What?'

'I thought you were unhappy.'

She was unable to check her frank laughter. 'Unhappy because you're going to get married? Oh, no, listen, you're... you're absurd.' She rarely laughed outright and her gaiety vexed Chéri. He shrugged his shoulders, and lit a cigarette with his customary grimaces, his chin thrust out, his under lip protruding.

'You shouldn't smoke before lunch,' said Léa.

He answered impertinently but she did not hear him, occupied as she was in listening to the sound of her own voice and the echo of her daily mechanical advice coming back in repercussion over a distance of the last five years.

'It's like seeing oneself in a series of mirrors,' she mused. Then with a slight effort she tried to come back to reality and good humour. 'I'm in luck, passing on to someone else the job of keeping you from smoking on an empty stomach.'

'She's not going to have a word to say about anything,' declared Chéri. 'I'll marry her, you see? She'll have the privilege of worshipping at my feet and blessing the day she was born. And that's the way it's going to be managed.'

He exaggerated the thrust of his chin, tightened his teeth on his cigarette-holder, opened his lips and, as he stood there in his pyjamas of immaculate silk, only succeeded in looking like an Asiatic prince grown pale in the impenetrable darkness of the palace.

Léa, nonchalant in her dressing-robe of a shade of pink which she called 'indispensable', brought together the ideas which were tiring her and which she decided to throw, one after the other, against the feigned calm of Chéri. 'Well why are you marrying the little girl, then?'

'Nounoune, you asked me to explain to you... It would have to happen some day anyhow. And besides there are big interests at stake.'

'Whose?'

'Mine,' he said without a trace of humour. 'The girl has a large personal fortune.'

Chéri Colette

The air smelt of lilac and hawthorn. The sounds of the city were not loud enough to drown the blackbirds singing in the gardens or the larks trilling in the air. Sub-Lieutenant Trotta felt himself immersed in it. He was in a carriage, beside his mistress; he loved her and it seemed to him that he was experiencing the first beautiful day of his life.

It really felt as though his life was beginning. He learnt to drink wine like he had learnt to drink a '90 degree' schnapps. He lunched with the lady in the famous restaurant whose proprietor was as dignified as an empress, and the space as serene and reflective as a place of worship, as refined as a palace and tranquil as a cottage. Their Excellencies had their own tables and the waiters who served them seemed so much their equals that you would have thought that clients and waiters alternated according to a predetermined system. Everyone knew each other's christian name, like brothers, but addressed one another like princes... The only sound was the quiet and civilised tinkle of cutlery and at each table the smiling murmur, heard only by the table companion yet understood by your sensitive neighbour. The white linen gave off a peaceful radiance, daylight shone discreetly through the curtains at the tall windows, wine flowed from bottles with a gentle gurgling and to call a waiter you only had to look up. In this aristocratic silence, raising an eyebrow was as noticeable as calling out.

Yes, that's how what he called his 'life' began and perhaps it was the life of the time: an effortless progress through the heady scents of a perfect spring day with a loving woman at one's side...

The Radetzky March **Joseph Roth**

After dinner, Thomas Beecham played through some of the score of *Der Rosenkavalier*. I was to hear it many times that summer, superbly sung; but so far I had only been acquainted with the waltz, which for the two years preceding the war had formed the background to every dance, so that if I can ever catch the rhythm of it today, the world is again for the moment peopled with a legion of the young, enjoying themselves, who have long since ceased to exist... Looking round, not even the most sombre-minded of prophets in that flowering summer – for never can England have known a more ideal season – could have foreseen the extinction of the young men as a whole, within so short a space of time.

Great Morning **Osbert Sitwell**



‘Rosenkavalier’, or The Lure of Lucre

Chris Walton

‘For the last six months ... if you opened a German newspaper, you could be sure of finding a mention of *Rosenkavalier* ... [Richard Strauss] understands advertising and all that goes with it.’

Thus wrote a correspondent of the *Nürnberger General-Anzeiger* on January 28 1911, two days after *Rosenkavalier*’s première at the Dresden State Opera. It is difficult today to imagine the excitement with which this opera was awaited by journalists and public alike. Perhaps the best latter-day comparison is with the hustle and bustle that surrounded the first production of Andrew Lloyd Webber’s *Evita*. Expectations for *Rosenkavalier* were so high that Strauss was able to coerce Ernst von Schuch, music director in Dresden, into performing his previous operas with greater frequency by simply threatening to give the new opera to another house: ‘Dresden will not do the première unless *Elektra* has been given 50 times [by winter 1910/11]... It would also be something of a matter of honour for you to do *Guntram* next winter’, he wrote to von Schuch on May 9 1909. Several months later, he added: ‘Please have the weekly printed programme sent to me *every week*... so I can perhaps find out this way when the fiftieth *Salome* is given in Dresden and can check up on you a little, to see if you’re keeping your word with *Feuersnot*!’ By late 1910, Strauss felt powerful enough to try and forbid any opera house to stage *Rosenkavalier* unless it made a contractual obligation to keep *Salome* and *Elektra* in its repertoire. This time, however, he overreached himself. Several houses threatened a boycott of the new opera, forcing Strauss to withdraw the idea quickly. Yet he need not have worried, for the success of *Rosenkavalier* could hardly have been more spectacular. Special trains even had to be laid on to cope with the mass of opera lovers travelling down from Berlin.

Strauss’s partnership with Hugo von Hofmannsthal is one of the most richly-documented creative collaborations in history. They themselves celebrated their awareness of their historical importance with the publication of an abridged edition of their correspondence in 1926. It is a book that aspires to raise the partnership itself to the status of Art, being in effect the opera that they never wrote: simple but streetwise boy from Bavaria makes good with sensitive son of socially superior Austrian family. However, the question of whether one partner was dominant – and if so, who – has never ceased to occupy the energies of their respective admirers.

There are those who regard Hofmannsthal as a vampirical aesthete, sucking the red corpuscles of Modernism from the veins of the foremost musical Modernist of the day. On the other hand, Strauss’s sound theatrical sense is trumpeted by some as proof of his superiority. Others bemoan the literary subtleties he ignored in favour of musico-dramatic effect, while some see Hofmannsthal as having revealed to Strauss his true vocation – to become, as the composer himself once suggested, the Offenbach of the twentieth century.

There is nevertheless a general consensus that Strauss’s partnership with Hofmannsthal somehow elicited a fundamental change in his approach to opera. The old belief that the music of *Rosenkavalier* represented a stylistic

volte-face has long been discarded by most critics, even though (or precisely because) Strauss was apparently of this opinion himself. 'The next time, I'll write a Mozartian opera', he reputedly said after the première of *Elektra*. Whether or not one regards him as having kept his word, it would seem that Strauss seriously intended leaving the expressionist gestures of *Elektra* well behind him.

The picture that emerges from Strauss's known correspondence from this period is of an ambitious workaholic with a genius for organisation and self-promotion, determined at all costs to be noticed. Strauss's workload was by any standards extraordinary. He was *Generalmusikdirektor* of the Berlin State Opera, director of the concerts of the Berlin Hofkapelle and active as guest conductor both at home and abroad; he was largely responsible for obtaining a thorough review of the German copyright laws; he was general editor of the monograph series *Die Musik*; he wrote several hundred letters a year; and he composed. The popular portrayal of Strauss as a naive unpolitical animal is a grave distortion, for his dealings with colleagues and superiors during his twelve years in Berlin are those of a man doubly blessed with remarkable business acumen and with prodigious political gifts. Indeed, by the time he retired from his post as music director at the Berlin Opera in September 1910, he was almost certainly the most powerful and the highest-paid musician in the Reich.

Strauss was a man desperate to be in control of all possible parameters of his profession, and in this he was remarkably successful. It is therefore surely absurd to suggest that he might have let Hofmannsthal lead him along paths that were foreign to him. The libretto for *Rosenkavalier* was hardly a new departure for Strauss. In *Salome* we witness familial conflict, the shedding of blood, unbridled lust set against virginal resolve, and the craving of an older man for a nubile young girl; in *Elektra*, there is the added titillation of a scene with lesbian overtones. But this is all to be found in *Rosenkavalier* too. Each of these three operas was intended to inspire moral indignation as a means of achieving a box-office success. *Rosenkavalier* is different merely in that the context is no longer tragic, but comic. There is here a parallel to the shift in Strauss's musical language between *Elektra* and *Rosenkavalier*. What before was functional and an integral part of the musical fabric here becomes ornamental and precious; the harmonic advances of the Clytemnestra scene in *Elektra* now give way to the perfumed chords that accompany the presentation of the silver rose.

Because they are aristocrats in eighteenth-century Vienna instead of citizens of Palestine or Ancient Greece, the characters of *Rosenkavalier* automatically acquire a civilised veneer that makes them more familiar than those of *Salome* or *Elektra*, thus facilitating our sympathy and forgiveness for their assorted peccadillos. This is the only role that the Vienna of 1740 really plays in the opera, for the 'Viennese atmosphere' so praised by all the critics existed primarily in their imagination. The dialect sung by the characters was essentially an invention of Hofmannsthal's, while the famous waltzes were an anachronism. Only Alfred Roller's costumes provided a semblance of *couleur locale*. It is not surprising that Strauss and Hofmannsthal compelled all future producers to base their costumes on Roller's designs for, without them, the ambience of Maria Theresia's Vienna might be irretrievably lost.

The balance of power in the Strauss-Hofmannsthal relationship is perhaps best illuminated by *Rosenkavalier*'s fate during its first Berlin run in late 1911. The Intendant, Georg von Hulsen-Haseler, insisted upon rewriting the more 'immoral' passages in the libretto in order not to offend the Emperor and his court. This was of little or no concern to Strauss, who expected (and apparently received) no resistance from Hofmannsthal. But when Ernst von Schuch made several cuts in the music, Strauss's anger knew no bounds, and he did all he could to have the excised passages reinstated.

A more precise appraisal of the Strauss-Hofmannsthal collaboration will only be possible when their correspondence is available in an unexpurgated edition. This most celebrated artistic partnership was also one of the most financially successful, and yet all discussion of money matters remains censored from their published letters, on the order of Strauss's family. When this curtain is lifted, one might finally resolve the age-old dilemma as to what comes first: is it the music, is it the text, or is it perhaps the contract?

'Instead of returning home alone, I should rather like to make friends with a sleeping-car attendant or a bus conductor. Now, don't be shocked,' M. de Charlus wound up, 'it is all a question of type. With what you might call "young gentlemen", for instance, I feel no desire for physical possession, but I am never satisfied until I have touched them, I don't mean physically, but touched a responsive chord.'

Cities of the Plain **Proust**



'Bacchante Family' by Makart, 1880

There are only a very few educated people in whom the two currents of affection and sensuality have become properly fused; the man almost always feels his respect for the woman acting as a restriction on his sexual activity, and only develops full potency when he is with a debased sexual object; and this in its turn is partly caused by the entrance of perverse components into his sexual aims, which he does not venture to satisfy with a woman he respects. He is assured of complete sexual pleasure only when he can devote himself unreservedly to obtaining satisfaction, which with his well-brought-up wife, for instance, he does not dare to do. This is the source of his need for a debased sexual object, a woman who is ethically inferior, to whom he need attribute no aesthetic scruples, who does not know him in his other social relations and cannot judge him in them. It is to such a woman that he prefers to devote his sexual potency, even when the whole of his affection belongs to a woman of a higher kind. It is possible, too, that the tendency so often observed in men of the highest classes of society to choose a woman of a lower class as a permanent mistress or even as a wife is nothing but a consequence of their need for a debased sexual object, to whom, psychologically, the possibility of complete satisfaction is linked.

The Tendency to Debasement in Love **Freud**



Marriage à la Mode



Hogarth's *Marriage à la Mode*, 1745, engraved by Scotin: Plate I

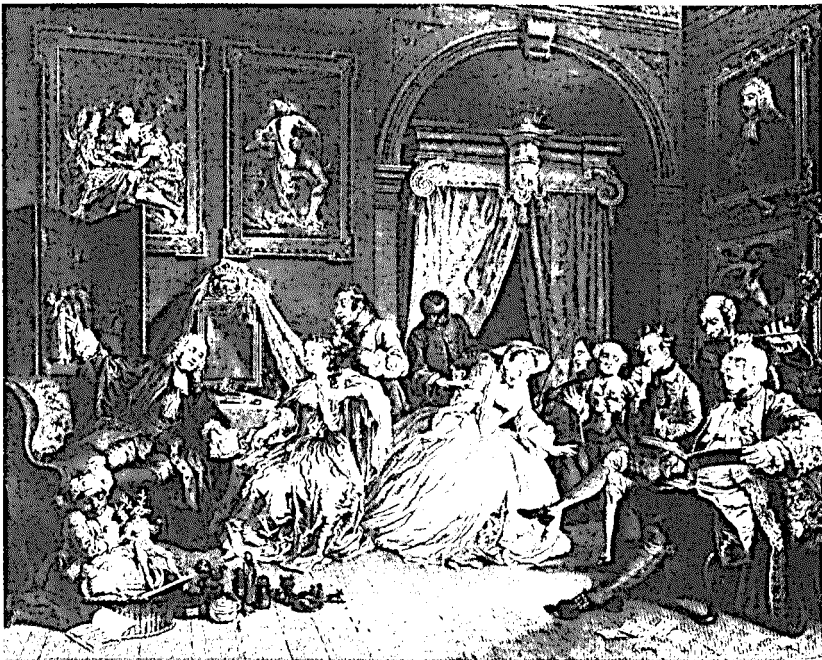


Plate IV

In 1907 a new study of Hogarth by Meyer-Graefe caught Hofmannsthal's attention, and three of Hogarth's six paintings entitled *Marriage à la Mode* were a fertile source for *Der Rosenkavalier*. Even the order of the acts originally followed Hogarth, with the Marriage Contract scene preceding the Levée, and many features stem from his paintings, such as the Earl's family tree, the nightmare in the tavern and, of course, the crowd at the Levée, including the castrato who was metamorphosed into the Italian Tenor with an aria almost exactly taken from Molière's *Le Bourgeois Gentilhomme*. As M. E. Gilbert has written: 'Hogarth's eye penetrated beneath the aesthetically dazzling surface of his society, he perceived weakness and vice around him; through his satirical treatment he added a more serious ingredient, a moral element, to the canvas of his time. In his *Marriage à la Mode* he fastened upon a symptom as telling as any of the disintegration of a feudally structured society – a marriage where 'titles deign with Cits to have and hold, and change rich blood with more substantial gold' (Hazlitt). Marriage has been degraded into a means designed to fulfil the social aspirations of the parvenu and to uphold the crumbling privilege of the aristocracy, opening the door to licence and adultery. Of course, the themes of *mariage à la convenance* and *mésalliance* are familiar subjects in eighteenth-century literature. But Hogarth goes to extremes in depicting not only a prearranged match where social acceptability, equality of status and financial security are decisive factors, overriding personal feelings, but a cynical barter – the very desecration of marriage which Hofmannsthal shows us in *Der Rosenkavalier*.'



Plate V

A Psychological Comedy

Mandy Merck

At the beginning of the second act of *Der Rosenkavalier*, Sophie von Faninal, fiancée designate of Baron Ochs, falls for the wrong person. Like Shakespeare's Olivia, like Wagner's Isolde (whose predicament is parodied here), Sophie goes for the go-between. Ochs's proposal of marriage is brought by an intermediary in a lace-trimmed suit of lights, a figure modelled on Mozart's cherubic page and promptly described as an angel. In token of the Baron's troth, the angelic emissary bears a silver bough. But this phallic wand is in flower. Sophie's cavalier is a knight with a floral ensign – the rose, venerable symbol of the female sex. Emulating the archangel Gabriel at an earlier annunciation, he presents the precious posy to the lady.

The role of the Rose Cavalier, like its Mozartian predecessor, was always meant for a soprano. Octavian's own name suggests the octaves which separate the shining knight from the country squire with the rowdy retinue. If Baron Ochs, as cousin to the Marschallin, is more buffo than base, he is nevertheless a bass. To woo Sophie, he requires a voice in a higher register, and with it a courtesy and charm marked as unmistakably feminine – if not exactly female.

When Hofmannsthal described this sexual contretemps to Strauss as a 'psychological comedy', he knew whereof he wrote. The author of dramas on Oedipus and Elektra was an extensive reader of psychoanalytic works, including Freud's *Interpretation of Dreams*, *The Psychopathology of Everyday Life* and *Totem and Taboo*. Among his prose writings are learned disquisitions on the Freudian theories of the ego, hysteria and (not least in the case of *Der Rosenkavalier*) the libido – defined by Hofmannsthal as 'an energy that gets fastened to something in order that there be love'.

The hilarious and sometimes tragic fortunes of this erotic energy preoccupy *Der Rosenkavalier*, for which one suggested title was 'The Amorous Adventures'. And the unpredictable ways in which desire 'gets fastened to something' are discussed at length in another psychoanalytic text familiar to Hofmannsthal – the *Three Essays on Sexuality*. Here Freud argues that the libido has no preordained goal, that 'the sexual instinct and the sexual object are merely soldered together'. Here too he offers his early theories of homosexuality, as well as the scandalous assertion that 'a disposition to perversions is an original and universal disposition of the human sexual instinct'.

In *Der Rosenkavalier* the presiding spirit of this polymorphous perversity is undoubtedly the Baron, whose name furnished the opera with another candidate for its title – 'Ochs von Lerchenau'. Not only does this Rabelaisian rogue travel with the progeny of his own illicit lust, the bastard son who valets for him, but he renders (to no little amusement on the part of the Marschallin) an extensive paean to the manifold pleasures of sex – any time, anywhere, anyhow:

Would I were as old Jupiter with a thousand forms!
I'd have a use for every one!



And should we conclude that the Baron's tastes, if somewhat eclectic, are at least straight, we are caught out by the striking young thing to whom he declares:

I'd be ashamed of nothing.
If I see something I like, I must have it.

The object of this come-on is, of course, 'Mariandel', Octavian dressed as the Marschallin's maid – or, to get technical, a woman disguised as a man disguised as a woman. To which of these genders is the Baron most attracted?

I write 'most' because it may not be just two terms that we're comparing here. Octavian's role as a third party between the polar opposites of innocent Sophie and experienced Ochs is reminiscent of the other triangles which structure this opera – the Marschallin, her husband and Octavian; Ochs, Sophie and Mariandel; Octavian, Sophie and the Marschallin. Or, indeed, Mariandel, Octavian and the woman who plays both.

In the Germany of 1911, the year that *Der Rosenkavalier* debuted in Dresden, homosexuals sometimes referred to themselves as members of an 'intermediate' or 'third' sex. Whatever one might think of this attempt to explain desire in terms of physiology (and Freud didn't think much of it), the notion had the advantage of enlarging the official possibilities by at least a third. It also suggests, as critics have recently argued, that travesty is its own, separate identity, and not just a mask over one or the other of two 'real' sexes.

This refusal of the binary, of those ghastly alternatives in which human beings are supposed to 'find themselves', is given form in the figure of the silver rose. A hybrid bloom if there ever was one, its precious petals emit a perfume discerned in no earthly flower. 'Heavenly', breathes Sophie, as culture conspires with nature, and time (in Hofmannsthal's phrase) with eternity. 'Disturb gender, and you disturb temporality,' Wayne Koestenbaum writes of this moment. 'Accept the androgyne, and you accept the abyss.'

Koestenbaum's 'guide to queer moments in opera', *The Queen's Throat*, arrived last year in overdue acknowledgement of the extensive homoerotics of this medium. In the case of *Der Rosenkavalier*, those desires are regularly treated with denial (hilarious explanations of Octavian's 'unbroken' voice) or disgust. Thus a famous Marschallin remarks that the first scene is 'the most awkward to perform in any opera. Once you get past those first few minutes when you are in bed with another woman, you can get on with the role.' And a canonical Strauss critic complains of the cavalier:

it seems distasteful that Hofmannsthal should have cast so sexually virile a figure as a female role, particularly in the opening scene which demands overt demonstrations of the most passionate love – it is seldom that the two actresses involved manage to avoid suggesting a repellent sort of Lesbianism as they hug and caress one another, crooning torrid endearments.

It seems unlikely that the opera's original audiences were either so ignorant or so contemptuous. In 1907, the German press was filled with accusations of homosexuality in the nation's military, diplomatic corps and nobility. While the Eulenburg scandal (named after a princely favourite of the Kaiser famous for composing a suite of 'Rosenlieder') set back the German campaign to decriminalise male homosexuality, it provoked public acknowledgement of the extent of 'unnatural vice' in the upper classes. (A cartoon of the period shows Diogenes searching for 'normal people' in an exclusive Berlin restaurant. 'That's pointless,' protests the head waiter, 'for what you call gentlemen of distinction are all perverse.') In response, one Reichstag delegate complained that 'There can be no doubt that many hundreds and thousands of people who earlier hadn't the foggiest notion of the things now being discussed in public will, after having been enlightened about these things, be tempted to try them out with their own bodies.'

But if male homosexuality emerged in this period into notoriety, its female counterpart had an easier passage into artistic currency. From 1912 to the thirties, German films exploited the Hosenrolle, the girl dressed as a boy, in popular romantic comedies. And where Hollywood would make the garçon's unveiling the occasion for a return to 'normalcy', at least one German comedy (the 1927 *Der Geiger von Florenz*) permitted a passionate kiss between the newly revealed heroine and her female admirer.

The high point of this cinematic appropriation of the Hosenrolle came in *Mädchen in Uniform*. In this remarkable hit of 1931, a girl declares her love for a woman teacher (a love which proves to be reciprocated) while dressed for the title role in her school's production of Schiller's *Don Carlos*. And when the student is threatened with punishment by the scandalised Principal, the teacher intervenes to insist: 'What you call sins, I call the great spirit of love which has a thousand forms.'

In the light of this history, it is difficult to regard the homoeroticism of *Der Rosenkavalier* as either incidental or conventional. Despite the kind of opposition which led a contemporary reviewer to condemn both it and 'the erotic perspective of today's young Viennese', and a cartoonist to caricature Strauss as 'Der Neurosenkavalier', this psychological comedy enjoys the unusual distinction of being one of the most popular, as well as one of the most perverse, operas in the repertory. Or, as Hofmannsthal put it, 'We should not overestimate Freud. After all, that which is right in psychoanalysis is precisely what we poets have known all along.'

The curiously-carved mirror that Lord Henry had given to him, so many years ago now, was standing on the table, and the white-limbed Cupids laughed round as of old. He took it up, as he had done on that night of horror, when he had first noted the change in the fatal picture, and with wild tear-dimmed eyes looked into its polished shield. Once, some one who had terribly loved him, had written to him a mad letter, ending with these idolatrous words: 'The world is changed because you are made of ivory and gold. The curves of your lips rewrite history.' The phrases came back to his memory, and he repeated them over and over to himself. Then he loathed his own beauty, and flinging the mirror on the floor crushed it into silver splinters beneath his heel. It was his beauty that had ruined him, his beauty and the youth he had prayed for. But for those two things, his life might have been free from stain. His beauty had been to him but a mask, his youth but a mockery. What was youth at best? A green, and unripe time, a time of shallow moods, and sickly thoughts. Why had he worn its livery? Youth had spoiled him.

The Picture of Dorian Gray **Oscar Wilde**



Hofmannsthal's 'Rosenkavalier'

Robert Vilain

Behind the apparently anodyne sentence at the head of the first printed version of *Der Rosenkavalier*, 'I dedicate this comedy to Count Harry Kessler, to whose collaboration it owes so much', there lies some elbowing for precedence. The scenario for the opera had been developed initially in conversations between Hofmannsthal and Kessler: Kessler's letters to others at the time emphasising how it was 'impossible for either of us to say which idea is which and who is the author of this part or of that', Hofmannsthal's more soberly reporting that he had 'talked it through' with his friend. He had wanted to thank his 'hidden helper H.K.', but Kessler felt that this wording undervalued his contribution and that the work was of genuinely shared origin.

This proved not to be very awkward in practice, but there are more substantial aesthetic considerations behind the argument. They are raised, too, by the layout and phrasing in the programme of the Dresden première. These reflect long-established practice: libretto and music are acknowledged separately, and Hofmannsthal's name appears before Strauss's. The bolder typeface for the composer's name is only a very slight gesture towards redressing the balance of implied priority. The convention masks assumptions about the status of a libretto that *Der Rosenkavalier* challenges. How is one to assess the claims of an opera as literature independent of its musical setting – if to say 'setting' is not already to have prejudged the question? A libretto alone may seem lifeless, even when it is by an author as fine as Hofmannsthal. Yet some passages are written with the full range of linguistic subtlety that Hofmannsthal employed in his poetry. Kessler can only have affected the broader dramatic components, shape, structure and motif, and not the final details of phrase and expression. Strauss, too, made significant revisions to improve its dramatic vigour. They would not have contributed to the interpretative potential offered by the suggestions of the vocabulary and recurrent images, their resonances in Hofmannsthal's oeuvre and in the literary tradition to which he belongs. These dimensions must be stifled as the words flash past, often smothered beneath the music's adored and undeniably gorgeous tunes, its harmonic subtleties, and the non-verbal, gestural, even pantomimic paraphernalia of opera. But a production can register them. It is not enough to read *Der Rosenkavalier* just as nostalgic social comedy – the rise of the *nouveaux riches* and the decline of the old aristocracy – although it is this, too. Nor is it exhausted as a brilliant mix of delicate romantic comedy with the more robust genre of farce.

Hofmannsthal's genius had always been for texture rather than structure, and he was all too aware of the problems this posed. He had begun his career as a lyric poet but virtually gave up this genre in the early 1900s. Lyric seemed for a while to be too self-centred, a genre concerned narcissistically with the identity of individuals only and with the power of finely tuned language to evoke this concern. For that reason it could not accommodate the vital social sources of *Zeit* and *Bindung*, time and responsibility or commitment. The genre that he felt most suited to expressing these was drama, which is characterised by interaction and conflict, and explores an individual's attempts to define an identity by exploring his or her relationship to others.

Whilst lyric poetry frequently evokes timeless or eternal moments of concentrated sensation, drama must present development and the succession of feelings as they are affected by the actions of others. Hofmannsthal's literary development required the transition from the 'youthful' genre of poetry to the mature form of drama.

But even in his dramatic works, Hofmannsthal repeatedly returned to the problem of an individual's awakening from a timeless state of perfect unselfconsciousness to which he retrospectively gave the name 'pre-existence'. It is analogous to the innocence of man before the Fall and shares its positive and negative aspects: as soon as one becomes aware of one's self, the pre-lapsarian state of blissful innocence is simultaneously a memory of perfection (and as such desirable but unattainable) and a condition in which man was not wholly himself, not fully human. For Hofmannsthal, emergence from pre-existence into existence proper involved acquiring a rounded identity, accepting both commitment to others and the necessity of maintaining such responsibility for longer than a moment. It is equivalent to the movement from a 'lyric' attitude to time, where all is always intensely and suddenly now, into a 'dramatic' or interactive attitude, in which an individual responds to the conditions of his social surroundings or historical context, and in particular to the need to bond emotionally with others. Hans-Karl in Hofmannsthal's 1917 comedy *Der Schwierige* (*A Hard Man to Please*) has to perform this transition just as much as the personae of Hofmannsthal's youthful 1890s lyrics did. The situation of this play is almost a mirror of *Der Rosenkavalier*, for just as the Marschallin is about twice as old as Octavian, Hans-Karl is thirty-nine to Helene's nineteen.

Time is the theme of *Der Rosenkavalier*, as it is of all Hofmannsthal's works, and here it is articulated around two contrasting conceptions of love. Octavian's is a lyric attitude. His opening words, 'As you were, as you are' (echoing perhaps the elliptical opening of the love duet in Act Two of *Tristan*, 'I, You, Day, Night'), attempt to rewind the moment that has passed and insist that there be no difference between 'then' and 'now'. He is equally resentful of the obstinately persisting distinction between 'you' and 'I', wishing for lover and beloved to be fused in a timeless undifferentiated unity.

For the Marschallin, to imply that *were* and *are* could ever be identical is painfully ironic; these words so cruelly juxtaposed set her cast of mind for the whole opera. She is not old, but she is conscious of ageing and, as she looks into the mirror, she remarks ruefully that what hurts most is not growing older but being forced to watch as it happens. The quality of life is determined solely by how we tolerate this selfconsciousness. Usually she responds with grace and dignity, but occasionally there is a rebellious gesture of irrational frustration: when Octavian is upset by the phrase 'sooner or later' – again an expression that demands recognition that he, too, is subject to time – she recalls how she can sometimes be so aware of time that it feels as if it is a fluid trickling over her face and in the mirror, noiselessly like sand in an hourglass, or even audibly flowing. And then, in the middle of the night, she will stop the clocks. Characteristically, since all of Hofmannsthal's writing is 'lined' with echoes of past literature, the language here is rich with echoes of other treatments of the theme, Villon's fourteenth-century *Ballade des dames du temps jadis* and Goethe's poem to Charlotte von Stein, 'Why did you give us deep insight?'. The feeling is of resignation, never desperation, and the echoes contribute to our sense of the Marschallin's mature ability to contextualise her emotions.

Baron Ochs is as insouciant of time as Octavian. He bursts into his cousin's bedroom indecently early – but after all 'time is so unimportant when one's a person of rank'. Socially, he is what Octavian is psychologically: spontaneous, unselfconscious and lovably irresponsible. Despite frequent insistence on his rank, Ochs disregards the codes of behaviour that his aristocratic status commits him to: as Hofmannsthal insisted, he is not vulgar, merely comically self-absorbed. But a more serious undercurrent of resentment surfaces here. The Marschallin is upset by Ochs's narration of his sexual exploits and finds his assumption that any pretty virgin should find it an honour to be offered to him in marriage offensive. At the end, she will be forced to play her version of the role that is assigned to women in the world of *Der Rosenkavalier*, that of renunciation. Lilian Furst has written on the dual tendencies of subjugation (symbolised by the beds) and idolisation (the silver rose) that women in this world are forced to undergo, each in its way as repressive as the other and together representing an 'arrogant and very male *Wunschbild* of womanhood'. It is no wonder that the Marschallin prefers the feminine in Octavian, and his emergence from pre-existence into existence is simultaneously an entrance to a kind of *manhood* she regrets. The same progression is registered in a poem from 1907 called 'Before Day', where the first sexual experience is called nothing less than the *murder* of the boy's previous self.

Octavian notices the change in her mood, but does not understand: 'they've put someone different in your place'. She tries to explain (using the image of the hourglass again) that she is suffering from a profound sense of the transience of things earthly and that even their relationship is not permanent. Her wry aside, 'now I even have to console the boy for the fact that sooner or later *he* will leave *me*', captures the shift in their relationship. Time, in the form of age, has seeped into a bond that Octavian understands only as timeless.

The rose ritual as a symbol of the kind of love that Octavian aspires to is beautifully serendipitous. His unhappiness that love must be divided between persons, separated by their complex and shifting characteristics, is here sublimated into a set of gestures that depersonalise and spiritualise the emotion almost entirely. Ritual is in essence artificial, pointing away from the personalities of those involved and towards the significance of their actions. The rose ritual is Hofmannsthal's – or Kessler's – invention; this allows it to evoke all the authority of custom without the potentially limiting associations of particular historical origins. The paradox of the 'new' tradition enacts on this plane what Strauss's technically anachronistic use of waltz in Maria Theresia's Vienna accomplishes musically, a deliberate confusion of period and the consequent refocusing of attention onto the essential. In the moment, heightened musically as well as symbolically, when the rose is presented, both Octavian and Sophie experience an urgent need to return to a world where present social necessities do not operate, a world somehow remembered by them both, called childhood, paradise, heaven or eternity, and beyond the reach of time.

The lovers' attempt to escape from time is mirrored in a Viennese masquerade that unseats the Baron from his pretensions to marry Sophie. The events in the inn are a kind of *Walpurgisnacht* in which identities and status are exchanged and all the clocks chime in demented a-chronological confusion. But time intervenes, in the person of the Marschallin. The phrase *mit dieser Stund' vorbei* – literally 'with this hour over and done with' – is

repeated no less than four times, once by the Marschallin, once by Sophie and twice by the Baron; then, in a light modulation (*is' halt vorbei*) twice more. The clocks have, as it were, been restarted and there is an air of embarrassed incomprehension as if everyone were waking from a dream. It is not only the farce that is over for, as Octavian dimly apprehends, his liaison with the Marschallin has come to an end too. He has made the commitment to Sophie that indicates a transition to a new kind of love, even if he does not articulate it in words.

Hofmannsthal, paradoxically because of his very linguistic facility, frequently takes refuge in silence at moments of significance. In his love sonnet 'Die Beiden' ('Both' or 'The Two'), rhythmically and phonetically as taut a construction as can be, the strength of passion felt by the stylised partners is communicated only as a goblet of wine is passed between them; despite the poise and assurance they both otherwise demonstrate, their hands fail to meet and the wine is spilt. Hans-Karl and Helene in *A Hard Man to Please* have to overcome speech to confess love: Hans-Karl instinctively switches from the polite form of address to the familiar in an untranslatable but eloquent transgression of linguistic and social codes; and again their failure to find each other's hand becomes the symbol. Hofmannsthal knows the limit to which he can push the words of love and withdraws commentary when it is reached, Octavian's moment of maturity arriving as he realises both that he wants to ask the Marschallin's permission to take Sophie and that uttering the question is impossible. The words of their trio in Act Three are expressions of profound emotion, both love and gratitude; they express the lovers' intimation that something of deep significance has happened, and their acceptance that it is beyond rational understanding. There is no revealing commentary in the words that are drowned by the extraordinary music; even the more reflective Marschallin is voicing phrases as empty as 'there he is, and here I am', albeit with a sting: 'and he will be as happy with her as far as a man's understanding of happiness will reach'. Yet articulate or not, the new lovers reiterate the conviction that their feeling is strong, and that because of this it will last forever.

An author who knows as surely as Hofmannsthal did that his words, however expertly manipulated, will necessarily fail to fulfil their task of communicating emotion, knows also when to cede to music. To end on the note of eternity is, however, problematic on another level. It suggests that the lessons of the Marschallin's renunciation have been put aside, that the lyric has after all triumphed over the dramatic in Octavian's conception of love, and that Hofmannsthal's instincts have overridden any advice he may have received from Kessler and Strauss. Yet the lovers are both aware, in a way that Octavian was not at first, that love comprises the sharing of two different identities, articulated as clearly as it needs to be in the reiterated 'I can sense only you'. His awkwardness and his intuition that a sacrifice has been made amount to the loss of his 'pre-existential' emotional innocence. There is no clear message that he and Sophie are partners for life, and 'eternity' may indeed suggest escapism. But their love is enriched by Octavian's experience, and both this and, paradoxically, the rather banal form in which their declarations of love are made, intimate that theirs is no permanent flight from responsibility, merely a kind of understandable lyric honeymoon.

In general, so far as the aristocracy was concerned, what they saw was the remnants of a grand style of life without running water laid on, and this was repeated in the houses and conference-rooms of the wealthy bourgeoisie, in a hygienically improved version, which, though in better taste, was only a pale copy. A caste of lords always remains somewhat barbaric. Cinders and left-overs that the slow smouldering of time had not quite burnt away remained lying about in the aristocratic castles, just where they happened to lie, and close to the magnificent staircases one stepped on floorboards of soft wood, and abominable new furniture stood about unconcernedly among wonderful old pieces. The *nouveau riche* class, on the other hand, in love with the imposing and grandiose eras of their predecessors, had involuntarily made a fastidious and refined selection. Wherever a castle had passed into bourgeois possession, it was not merely that it was provided with modern conveniences, like an heirloom chandelier with electric wiring run through it; in the furnishing of it too, what was less good had been cleared out and things of value added, either according to personal choice or on the infallible advice of experts. Incidentally, this process of refinement was demonstrated most impressively not in the castles but in the town houses, which had been furnished, in keeping with the times, with all the impersonal luxury of an ocean liner, but which – in this country of refined social ambition – still, in an ineffable breath, in a scarcely perceptible widening of the distance between the pieces of furniture, or in the dominating position of a picture on a wall, preserved the delicately clear reflected glint of a great glory that had passed away.

Diotima was in raptures over so much 'culture'. She had always known that her native country harboured such treasures, but their abundance surprised even her. The two of them would get joint invitations to pay visits in the country; and on such occasions it struck Ulrich that he not infrequently saw fruit picked up in the fingers and eaten unpeeled, and similar things, whereas in the houses of the upper bourgeoisie the ceremonial of knife and fork was strictly observed. The same sort of observation could also be made with regard to conversation, which was of perfect distinction almost only in bourgeois houses, whereas in aristocratic circles the well-known informal idiom, reminiscent of cab-drivers, was predominant.

Diotima defended this with enthusiasm against her cousin. Bourgeois estates, she admitted, were equipped more hygienically and intelligently. The nobility's country seats were freezing cold in winter; narrow, worn stairs were nothing rare; and stuffy low-ceilinged bedrooms went together with the splendour of the drawing-rooms. And there were no service-lifts and no bath-rooms for the servants. But precisely that, after all, was in a sense the more heroic, the traditional and grandly nonchalant thing! So she would conclude, quite enraptured.

The Man Without Qualities **Robert Musil**



Members of the aristocracy in a characteristic mood, 1907

A few evenings later K. was passing along the Bank corridor from his office to the main staircase – he was almost the last to leave, only two clerks in the despatch department were still at work by the dim light of a glow lamp – when he heard convulsive sighs behind a door, which he had always taken to be the door of a lumber-room, although he had never opened it. He stopped in astonishment and listened to make sure that he had not been mistaken – all was still, yet in a little while the sighing began again. At first he thought of fetching one of the despatch clerks, he might need a witness, but then he was seized by such uncontrollable curiosity that he literally tore the door open. It was, as he had correctly assumed, a lumber-room. Bundles of useless old papers and empty earthenware ink-bottles lay in a tumbled heap behind the threshold. But in the room itself stood three men, stooping because of the low ceiling, by the light of a candle stuck on a bookcase. 'What are you doing here?' asked K., in a voice broken with agitation but not loud. One of the men, who was clearly in authority over the other two and took the eye first, was sheathed in a sort of dark leather garment which left his throat and a good deal of his chest and the whole of his arms bare. He made no answer. But the other two cried: 'Sir! We're to be flogged because you complained about us to the Examining Magistrate.'

The Trial **Franz Kafka**

Unwritten afterword to 'Der Rosenkavalier' [1911]

Hofmannsthal

A work is a Whole, and two people's work can become a Whole too. Contemporaries share many things in common, even those aspects most personal to them. Threads run back and forth, related elements run together. Those who divide do an injustice. Those who draw one part into the foreground forget that the Whole resonates alongside, unnoticed. The music should not be torn away from the text, nor the words from the animated scene. This was created for the stage, not for a book or for an individual at his piano.

A human being is infinite, a puppet is narrowly bounded; much hovers back and forth in the air between human beings, while puppets stand apart sharp and clear opposite one another. The dramatic figure is always midway between these. The Marschallin is not there for her own sake, nor is Ochs. They stand apart from one another, yet belong to one another; the boy Oktavian [sic] is between them and joins them together. Sophie stands apart from the Marschallin, the girl opposite the woman, and again Oktavian steps between and separates them and holds them together. Sophie is bourgeois quite to the core, like her father, and so this group stands apart from the aristocrats, the great ones, who can allow themselves many liberties. Ochs, be he as he may, is still a type of nobleman; he and Faninal complement one another, each needs the other, not just in this world but also, so to speak, in a metaphysical sense. Oktavian draws Sophie across to him – but is he drawing her truly to himself, and forever? This perhaps remains in doubt. Thus groups stand apart from groups, allies are separated, and those separated become allied. All belong to one another, and the best part exists between them; it is both momentary and eternal, and here is the space for music.

It might appear as though, with hard work and effort, the picture of a bygone time had been painted here; but this is an illusion that will not survive longer than the first fleeting glance. The language is not to be found in any book, yet it is there in the air for there is more of the past in the present than one might think, and neither the Faninals, nor the Rofranos, nor the Lerchenaus have died out; their three retinues merely go about in less magnificent colours today. Of the manners and customs, most of those that one would think invented are genuine and traditional, and those that seem genuine are invented. Here too is a living Whole, and one cannot strip the figures of their way of speaking, for it was born together with them. It is a spoken language, more than is perhaps usually the case in the theatre, yet it has no intention of being, all by itself, the element from which all life flows into the figures; rather, it is only so together with the music. Where the language seems to oppose the music, this is perhaps not entirely without intent; where it surrenders to the music, this occurs from within.

The music is endlessly loving and joins all together; it does not find Ochs repulsive – it senses what lies behind him; to the music, his faun's face and the boy's face of Rofrano are only masks tried on in alternation – to it, the Marschallin's sadness is just as sweet a sound as Sophie's childlike joy; it knows only one end: to permit the harmony of what lives to pour itself forth, for the joy of all souls.

Biographies

Anne Evans *soprano* studied at the RCM and Geneva. She has sung Brünnhilde at Bayreuth and Covent Garden (with WNO), Paris, Nice and Berlin; for the Met she has sung Elisabeth *Tannhäuser* (also Berlin) and Leonore *Fidelio*; for ENO and WNO roles include Isolde, Cassandra *The Trojans*, Brünnhilde, Leonore *Fidelio*, the Empress and the Dyer's Wife *Die Frau ohne Schatten*, Elsa *Lohengrin*, Senta *The Flying Dutchman*, and Chrysothemis *Elektra* (also for Geneva and Marseille). Plans include Isolde in Los Angeles and Brussels, Sieglinde (San Francisco), *Die Fledermaus* (the Met) and Brünnhilde (ROH).

Sally Burgess *mezzo-soprano* has made many appearances for ENO including Charlotte *Werther*, the Composer *Ariadne*, Sextus *Julius Caesar*, Orlofsky, Carmen, Public Opinion *Orpheus*, Minerva *Ulysses* and Judith *Bluebeard's Castle*. She has sung Amneris in Wiesbaden, Lausanne, Strasbourg, Nancy, Opera North and Scottish Opera. Other roles include Gluck's *Orfeo*, Dido *The Trojans* and Laura *Gioconda* (Opera North) and Fricka *Die Walküre* (SO). She made her West End début as Julie in *Showboat* (Opera North/RSC), sang in the world première of Paul McCartney's *Liverpool Oratorio* (also New York and recording) and has released the album *Sally Burgess Sings Jazz*. Plans include *Samson et Dalila* (Nantes), Azucena (ON), Carmen (New Zealand and the Met) and Philip Glass' *The Voyage* (Met).

John Tomlinson *bass* studied civil engineering before winning a scholarship to the RNCM. His many roles for ENO include Arkel *Pelléas and Mélisande*, Bluebeard, Mephistopheles, Moses, and Fiesco *Simon Boccanegra*. He has sung Colline, Figaro, Leporello, Don Basilio, Commendatore and Sachs (ROH); Claggart (Scottish Opera); Pimen (Paris and Geneva); Ramphis, Hagen and Hunding (San Francisco); Wotan and King Marke (Bayreuth); Boris Godunov, Mephistopheles, Attila and King Philip (Opera North); Sarastro and Landgraf (Vienna); King Marke (Stuttgart); Hagen (Berlin); Wotan and Gurnemanz (Deutsche Staatsoper). Plans include Green Knight *Gawain*, Wotan/Wanderer and Wozzeck (ROH); further performances of Wotan/Wanderer and Gurnemanz (Deutsche Staatsoper), *The Ring* (Bayreuth), and Oberto (Opera North).

Eric Shilling *baritone* has worked with Sadler's Wells/ENO for over 45 years, singing Alberich *The Ring*, Don Magnifico *Cenerentola*, Jupiter *Orpheus in the Underworld*, Frank *Die Fledermaus*, Gianni Schicchi, Leporello, Bartolo *Barber of Seville*, Don Pasquale, Faninal *Der Rosenkavalier*, Lord Chancellor *Iolanthe*, Daland *Flying Dutchman*, Sacristan *Tosca*, Kolenaty *Makropulos Case*, Baron Gondremarck *La Vie parisienne* Calchas *La Belle Hélène*, Fool *Lear*, Wig-Maker *Ariadne* and the Mayor *Königskinder*. He televised Count Basil *Count of Luxembourg*, Frank, Lord Chancellor and Jupiter, and with the BBC broadcast most of the Gilbert and Sullivan operas. Additionally he has sung Gilbert and Sullivan in Dallas, Texas annually since 1981.

Nicholas Buxton *tenor* studied at the RNCM and NOS. Roles include Brighella *Ariadne* (ENO), Don José (SO and ETO), Eurimaco *Return of Ulysses* (Kent Opera), Scarp *Der Vampyr* (Wexford), Bacchus *Ariadne* (Broomhill Opera), Cavaradossi (Opera Players), Pinkerton (Crystal Clear Opera) and High Priest *Idomeneo* (English Bach Festival at ROH). Other roles performed include Florestan *Fidelio*, Nemorino *L'elisir d'amore*, Alfredo *La traviata*, Calaf *Turandot*, Canio *Pagliacci*, Turiddu *Cavalleria*, Enzo *La Gioconda*, Lensky, Dimitri *Boris Godunov* and Nadir *Pearl Fishers*. He has sung throughout much of the Middle East and South Asia, as well as Europe. Plans include Cavaradossi in Colombo, Sri Lanka.

Claire Powell *mezzo-soprano* studied at RAM and London Opera Centre. She has sung Eboli *Don Carlos*, Dalila *Samson et Dalila*, Ulrica *Masked Ball*, Preziosilla *Force of Destiny*, Carmen, Orfeo, Quickly *Falstaff*, Concepcion *L'Heure Espagnole*, Erda *Rheingold*, Marina *Boris Godunov*, Pauline *Queen of Spades*, Neris *Medea* and appears regularly at ROH, WNO, Opera North, Paris, Rome, Brussels, Frankfurt, Munich, Hamburg, Madrid, Toronto, San Francisco, Toulouse, Barcelona and Nantes. Engagements last season included Eboli (Munich and Opera North). This season she sings Mistress Quickly *Falstaff* (Edinburgh Festival and WNO). Plans include Azucena (Opera North), and Mistress Quickly (Toulouse).

Peter Bronder *tenor* studied at the RAM and sang in the Bayreuth chorus and at Glyndebourne. He has sung Almaviva *Barber of Seville*, Arturo *I puritani*, Cassio *Otello*, Tamino, Arturo and Edgardo *Lucia di Lammermoor*, Elvino *La sonnambula*, Rodolfo *La bohème*, Narraboth *Salome*, Lensky *Onegin*, Alfredo and Ferrando

(WNO). He has sung Arturo *Lucia* and First Prisoner *Fidelio* (ROH); Ernesto *Don Pasquale* (Netherlands), *Falstaff* and *Albert Herring* (Glyndebourne); Vanya *Katya Kabanova*, Andres *Wozzeck*, Shepherd *Oedipus Rex* and Alfred *Die Fledermaus* (ENO), Rodolfo *La bohème* (Scottish Opera) and has made recordings with EMI, Decca and Philips. Plans include *Maria Stuarda* (Scottish Opera), *La Rondine* (Opera North) and *Rosenkavalier* (WNO).

Christopher Booth-Jones *baritone* was born in Somerset. Roles include Papageno, Dandini *Cenerentola* (EMT); Niels *Fennimore and Gerda* (Camden Festival); Narrator *Caucasian Chalk Circle* (Newcastle); Mozart's Figaro (WNO); Monostatos (Kent Opera); Father *Hansel and Gretel*, Danilo *Merry Widow*, Ottokar *Freischütz*, Claudio *Beatrice and Benedict*, Demetrius *Midsummer Night's Dream* (Opera North); Grosvenor *Patience*, Denisov *War and Peace*. Lhotsky and Verva *Osud*, Schaunard *La bohème*, Silvio *Pagliacci*, Falke *Die Fledermaus*, Elviro *Xerxes*, Horemhab *Akhnaten*, Manjiro *Pacific Overtures*, Novice's Friend *Billy Budd*, Papageno, Guglielmo, Dog *Vixen*, Albany *Lear*, Pantaloon *Oranges*, Claudio, Mr Astley *Gambler*, Music Master *Ariadne*, Postdatedček *Brouček* (ENO); Morales *Carmen* (ROH).

Rosemary Joshua *soprano* studied at RCM with Countess of Munster and Welsh Arts Council scholarships. Roles for ENO include Barbarina, Flora *Turn of the Screw*, Yum-Yum *The Mikado*, Princess Ida and Norina *Don Pasquale* and Adele *Die Fledermaus*. Other roles include Pamina (Opera Northern Ireland and Covent Garden Festival), Blonde (Buxton Festival), Zerlina (Scottish Opera) and Angelica *Orlando* (Aix-en-Provence Festival). Plans include Susanna *Figaro* (ENO), also Poppea *Agrippina* and Susanna for Cologne.

Maria Moll *soprano* studied at the RAM and the London Opera Centre. She has sung Second Lady *The Magic Flute*, Leonora *Fidelio*, Musetta (Glyndebourne Festival); Leonora *La forza del destino* (WNO); Italian Soprano *Capriccio*, Tosca (Scottish Opera); Musetta, Abigail *Nabucco*, Berta *Barber of Seville* (Opera North); Fata Morgana *Love for Three Oranges* (Edinburgh Festival, TV); roles in *Le Rossignol* and *L'Enfant et les sortilèges* (ROH); *Don Carlos* (Brussels); *Macbeth* (Hong Kong Festival); Witch/Mother *Hansel and Gretel*, Regan *Lear*, Aksinya *Lady Macbeth of Mtsensk* (ENO). She featured in *Moll of Kintyre* (Scottish

TV) and sang Carlotta *The Phantom of the Opera* (West End).

Richard Berkeley-Steele *tenor* was born in Lancashire and studied at the Royal Northern College of Music. He now studies with Myra Ross. Operatic roles include Flamand *Capriccio*, Fenton *Falstaff*, Tamino *Magic Flute* (GTO); Macduff *Macbeth* (Scottish Opera-Go-Round); Lord Puff *The English Cat* (Gutersloh and Berlin); Turiddu *Cavalleria Rusticana* (Cambridge); Vitek *Makropulos Case* (Scottish Opera). Oratorio repertoire includes *Elijah*, *Petite Messe Solennelle*, *Dream of Gerontius*, *Messiah* and Beethoven's 9th Symphony, in Britain and abroad. He recently made his début in *Lohengrin* at ENO.

Andrew Greenan *bass* read Modern Languages at Cambridge, then studied at the RNCM with John Cameron, making his professional operatic début whilst there in Schoenberg's *Die glückliche Hand* (La Scala). Roles include Golaud *Pelléas et Mélisande* (Aldeburgh); Bartolo *Figaro*, Zaretsky *Onegin*, Raimondo *Lucia di Lammermoor* (Opera 80); Colline *Bohème*, Sparafucile/Monterone *Rigoletto*, Commendatore *Don Giovanni* (Travelling Opera); Father *Louise* (Morley Opera); Boatman *Snatched by the Gods* (Contemporary Opera Studio); Cappadocian *Salome*, Patsyuk *Christmas Eve*, Shepherd *Orfeo*, Neptune *Return of Ulysses*, First Workman *Wozzeck*, Pietro *Boccanegra*, Monterone *Rigoletto*, Antonio *Figaro's Wedding*, Henry the Fowler *Lohengrin* (ENO). Plans at ENO include Nourabad *Pearl-fishers* and Swallow *Peter Grimes*.

Yakov Kreizberg *conductor* was born in Leningrad and studied conducting privately with Ilya Musin before emigrating to the US in 1976. There he was awarded conducting fellowships at Tanglewood with Bernstein, Ozawa and Leinsdorf. In New York in 1986 he won the first prize at the Leopold Stokowski Conducting Competition. He has had an international career with such orchestras as the Royal Concertgebouw, Deutsches Symphonie-Orchester Berlin, Oslo Philharmonic, Gothenburg Symphony, Israel Philharmonic; Chicago, Detroit, Cincinnati, Atlanta and Los Angeles orchestras in America, and in London the Philharmonia Orchestra, the Philharmonic and the BBC Symphony Orchestra. Opera engagements have included *Così fan tutte* and *Don Giovanni* (Canadian Opera Company) and *Jenůfa* (Glyndebourne). He has been appointed Music Director and Chief Conductor of the Komische Oper Berlin from September

1994. Plans include *Don Giovanni* and *Arabella* for Glyndebourne Festival.

Jonathan Miller *producer* is a qualified doctor and co-author of *Beyond the Fringe*. His productions include *Merchant of Venice*, *Three Sisters*, *The Seagull*, *Long Day's Journey into Night*, *The Emperor* (Royal Court, BBC TV), *Taming of the Shrew* (RSC); *Andromache*, *The Tempest*, *King Lear*, *The Liar* (Old Vic Artistic Director 1987-90); *Orfeo* (Kent Opera); *Vixen* (Glyndebourne, Australian Opera, Frankfurt); *Figaro*, *Arabella*, *Otello*, *Magic Flute*, *Barber of Seville*, *Rigoletto*, *Turn of the Screw* and *Mikado* (ENO); *Tosca* (Florence, ENO); *Tristan*, *Mahagonny* (Los Angeles); *Fanciulla*, *Manon Lescaut* (La Scala); *Katya Kabanova* (the Met); *Figaro* (Vienna); *Così*, *Don Giovanni*, *Figaro* (Florence); *Roberto Devereux*, *Maria Stuarda* (Monte Carlo); *Die Gezeichneten*, *Falstaff* (Zurich); *Fedora* (Bregenz); *Capriccio* (Deutsche Staatsoper); *Il matrimonio segreto* (Glimmerglass); *Double Dealer* (Dublin).

David Ritch *associate producer* graduated from London University and pursued a successful career as actor, theatre director and lecturer before joining ENO as Head of Staff Production. Productions for ENO include *The Consul*, *The Force of Destiny*, *A Man of Feeling* and *Amahl*. Major revivals have included the *Ring* cycle, *War and Peace*, *Anna Karenina*, *Aida*, *Rigoletto*, *The Mastersingers* and *The Mikado*. Recent work includes *Turn of the Screw*, *The Mikado* and *Mahagonny* (Los Angeles Music Center Opera); *The Mikado* (Houston Grand Opera); *Carmen* (Earls Court and Tokyo); *The Bartered Bride* (Lyric Opera, Chicago) and *Rigoletto* (Madrid Autumn Festival 1993).

Peter J Davison *set designer* worked at ROH from 1977 to 1986. He was associate designer on *Love for Three Oranges* (ENO and ON), *A Flea in Her Ear* (Old Vic) and *Mazeppa* (Bregenz and Netherlands Opera). He has designed many operas including *Mitridate* (Wexford), *Peter Grimes* (Dublin) *L'ajo nell'imbarazzo* (Batignano), *Tosca* (Hong Kong), *Le nozze di Figaro* (Vienna and Maggio Musicale), *Falstaff* (ETO and Zurich), *Die Gezeichneten* (Zurich), *Capriccio* (Deutsche Staatsoper, Berlin) and *Lucia di Lammermoor* (WNO). Theatrical credits include *All for Love*, *The Rules of the Game*, *Medea* and *School for Wives* (Almeida); *Bed and The Beaux Stratagem* (RNT) and *The Liar* (Old Vic), and *Strange Fish* for DV8 Physical Theatre for which he won the Time Out Award for 1992. Plans

include *Le nozze di Figaro* for Ferrara Musica in Italy.

Sue Blane *costume designer* has designed *Golden Cockerel*, *Barber* (Scottish Opera); *Christmas Eve*, *Königskinder* (ENO); *Midsummer Night's Dream*, *Antony and Cleopatra* (RSC); *The Good Person of Sichuan* (RNT); *Thieving Magpie*, *The Duenna* (Opera North). Her costume designs include *Mikado* (ENO); *Love for Three Oranges* (ENO and ON); *The Rocky Horror Show* (original stage production and film); *Guys and Dolls* (RNT); *Porgy and Bess* (Glyndebourne and ROH); *Flea in her Ear* (Old Vic); *Planets* (Royal Ballet); *Into the Woods* (West End); *Fanciulla* (La Scala, Milan); *Così*, *Figaro* (Maggio Musicale); *Capriccio* (Deutsche Staatsoper). Film work includes *Draughtsman's Contract* and *Absolute Beginners*. Recently she has designed sets and costumes for *Sylvia* (Birmingham Royal Ballet) and *Cabaret* (Donmar Warehouse), as well as costumes for *Capriccio* (Berlin).

Jean Kalman *lighting designer* is also a journalist and cameraman and has lit *The Cherry Orchard*, *The Mahabharata*, *The Tempest* and *Pelléas et Mélisande* (Peter Brook); *Il ritorno d'Ulisse*, *Mitridate*, *La bohème*, *Tancredi e Clorinda*, *Punch and Judy* (Amsterdam); *Peter Grimes* (ENO and Munich), *Lohengrin* (ENO and Frankfurt); *Eugene Onegin* (Venice); *Clemenza di Tito* (Glyndebourne); *Turandot* (Lyon); *Midsummer Night's Dream*, *Macbeth* (RNT); *Wozzeck* (Opera North); *Coriolanus* (Salzburg). Plans include *Coronation of Poppea* (Amsterdam), *La bohème* (Anvers), *Don Giovanni* (Glyndebourne) and *La traviata* (ROH). He won the Laurence Olivier Award 1991 for Best Lighting Design. He is also a poet.

Leah Hausman *staff producer* is also a choreographer. She is a founding member of Gloria. She trained at the Ecole Jacques LeCoq in Paris. Her work for the theatre and opera includes *Night after Night* (Royal Court); *The Game of Love and Chance* (RNT); *A Judgement in Stone* (Lyric, Hammersmith); *Twelfth Night* (Goodman Theatre, Chicago); *Samson and Delilah* (Northern Opera); *Lamentation of Thel* and *The Phantom Violin* (Théâtre de Complicité); *Sarrasine* (Gloria); *Pope Joan* (ENO Baylis Programme); *The Mikado*, *Gianni Schicchi*, *Ariadne on Naxos* (ENO). She is a guest teacher at the Guildhall School of Music.

Ian Westrip *chorus master* sang with Scottish Opera in the 1970s before taking up the position

of Assistant Musical Director/Chorus Master with the West Australian Opera Company. Now regarded as one of Australia's leading conductors he has also worked for the Australian Broadcasting Commission, Australian Opera, Australian Ballet and National Theatre. He was founder and Musical Director of the Music Theatre Company of WA, founder of the Philharmonica Orchestra, Musical Director of the University of WA Choral Society and lecturer in singing at the Edith Cowan University. He recently completed a recording with the Philharmonia Orchestra of Opera Intermezzi and Preludes to be released in 1994.

Barry Griffiths *leader* was born in Birmingham and studied at the Royal Manchester College of Music with Endre Wolf. He joined the BBC Northern Symphony Orchestra and was appointed leader in 1972, subsequently becoming leader of the RPO in 1976. He has appeared several times as soloist with the RPO and other orchestras, performing Elgar, Tchaikovsky, Bartók and Sibelius concertos and has twice recorded *The Lark Ascending*. He has coached at the European Community Youth Orchestra and the National Centre for Orchestral Studies, and has adjudicated and given masterclasses countrywide. He was appointed leader at ENO in December 1989.

Peter Llewellyn-Jones *sign-interpreter* works extensively in theatre and television, regularly interpreting for ENO, notably *Xerxes*, *Magic Flute*, *Rigoletto* and *Brouček*. He also interprets for ETO and RNT where his performances include *Arcadia*, *The Madness of George III*, *Sweeney Todd* and *Carousel*. More recently, he has interpreted for the RSC in Stratford, London and on tour. In 1991, he was shortlisted for an ABSA award for his contribution to the RNT's signed performance work.

Malcolm Ruthven *audio-describer* was one of the most familiar voices on Radio 3, presenting operas on the air, live from the London Coliseum, ROH, Glyndebourne, Sadler's Wells and continental houses, and also from recordings in the studio. His earlier professional involvement with the LSO, RPO and the Ulster Orchestra brought understanding and conviction to his presentation. Earlier this year he was among the first professional audio-describers to be engaged by the Royal National Theatre.

Celeste **Howard Moody**

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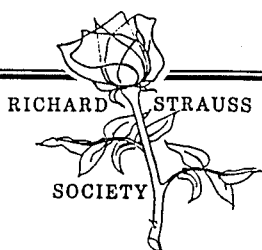
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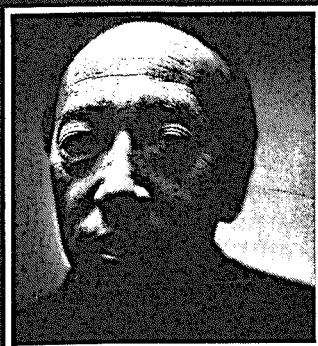


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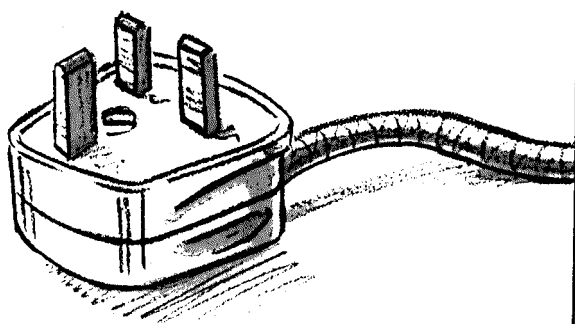
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Performance Diary

F	71	Fri	Dec	3	7.30	Die Fledermaus Figaro's Wedding		114	Tue	Feb	8	6.30	Rosenkavalier
	72	Sat	Dec	4	7.00			115	Wed	Feb	9	7.00	Xerxes
	73	Tue	Dec	7	7.30	Die Fledermaus Lohengrin	L	116	Thu	Feb	10	7.30	Die Fledermaus
	74	Wed	Dec	8	5.30				117	Fri	Feb	11	7.00
	75	Thu	Dec	9	7.00	Figaro's Wedding Die Fledermaus Lohengrin	E	118	Sat	Feb	12	5.30	Rosenkavalier
	76	Fri	Dec	10	7.30								
E	77	Sat	Dec	11	4.30		T	119	Mon	Feb	14	7.00	Xerxes
								120	Tue	Feb	15	6.30	Rosenkavalier
								121	Wed	Feb	16	7.00	Xerxes
	78	Wed	Dec	15	7.30	Die Fledermaus Figaro's Wedding	F	122	Thu	Feb	17	7.30	Falstaff
L	79	Thu	Dec	16	7.00			S	123	Fri	Feb	18	6.30
	80	Fri	Dec	17	7.30	Die Fledermaus Lohengrin		124	Sat	Feb	19	7.30	Falstaff
E	81	Sat	Dec	18	4.30								
F	82	Mon	Dec	20	7.30	Two Widows		125	Tue	Feb	22	7.30	Falstaff
MS	83	Tue	Dec	21	2.30	Die Fledermaus Die Fledermaus Lohengrin	T	126	Wed	Feb	23	6.30	Rosenkavalier
T	84	Tue	Dec	21	7.30			L	127	Thu	Feb	24	7.00
	85	Wed	Dec	22	5.30	Lohengrin Two Widows		128	Fri	Feb	25	7.30	Falstaff
E	86	Thu	Dec	23	6.00			E	129	Sat	Feb	26	5.30
L	87	Wed	Dec	29	5.30	Lohengrin		130	Tue	Mar	1	7.30	Falstaff
	88	Thu	Dec	30	7.30	Two Widows Die Fledermaus		131	Wed	Mar	2	6.30	Rosenkavalier
E	89	Fri	Dec	31	6.00				132	Thu	Mar	3	7.30
								133	Fri	Mar	4	6.30	Rosenkavalier
	90	Wed	Jan	5	7.30	Die Fledermaus Two Widows	F	134	Sat	Mar	5	7.30	Pearl Fishers
T	91	Thu	Jan	6	7.30								
	92	Fri	Jan	7	7.30	Die Fledermaus Two Widows		135	Mon	Mar	7	6.30	Rosenkavalier
E	93	Sat	Jan	8	6.00			E	136	Tue	Mar	8	6.00
								137	Wed	Mar	9	7.30	Pearl Fishers
	94	Tue	Jan	11	7.30	Die Fledermaus Two Widows	T	138	Thu	Mar	10	6.30	Rosenkavalier
S	95	Wed	Jan	12	7.30				139	Fri	Mar	11	7.30
	96	Thu	Jan	13	7.30	Die Fledermaus Xerxes Two Widows	M	140	Sat	Mar	12	2.30	Pearl Fishers
F	97	Fri	Jan	14	7.00				141	Sat	Mar	12	7.30
	98	Sat	Jan	15	7.30								
T	99	Tue	Jan	18	7.30	Two Widows Xerxes		142	Mon	Mar	14	6.30	Rosenkavalier
	100	Wed	Jan	19	7.00				143	Tue	Mar	15	7.30
L	101	Thu	Jan	20	7.30	Two Widows Xerxes	L	144	Wed	Mar	16	6.30	Rosenkavalier
	102	Fri	Jan	21	7.00				145	Thu	Mar	17	7.30
	103	Sat	Jan	22	2.30	Die Fledermaus Die Fledermaus		146	Fri	Mar	18	7.30	Falstaff
M	104	Sat	Jan	22	7.30			M	147	Sat	Mar	19	2.30
								148	Sat	Mar	19	7.30	Pearl Fishers
	105	Wed	Jan	26	7.00	Xerxes Die Fledermaus		149	Wed	Mar	23	7.30	Pearl Fishers
	106	Thu	Jan	27	7.30			TS	150	Thu	Mar	24	7.30
	107	Fri	Jan	28	7.00	Xerxes Die Fledermaus		151	Fri	Mar	25	7.30	Pearl Fishers
	108	Sat	Jan	29	7.30				152	Sat	Mar	26	7.30
	109	Tue	Feb	1	7.30	Die Fledermaus Rosenkavalier	L	153	Tue	Mar	29	7.30	Falstaff
F	110	Wed	Feb	2	6.30				154	Wed	Mar	30	7.30
	111	Thu	Feb	3	7.00	Xerxes Die Fledermaus	F*	155	Thu	Mar	31	7.30	Eugene Onegin
	112	Fri	Feb	4	7.30								
E	113	Sat	Feb	5	5.30	Rosenkavalier							

E = Early Start Performances. F = First Night. L = Last Performance this season. M = Matinée.
 S = Sign Language Interpreted Performance. T = Talking Notes.
 * = Booking not open yet; part of next booking period.

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