



The Royal Opera

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Royal Opera House

General Director Jeremy Isaacs

The Royal Ballet

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The Birmingham Royal Ballet

The activities of The Royal Ballet, The Royal Opera and The Birmingham Royal Ballet are substantially supported by grants from the Arts Council of Great Britain.

Arts Council Funded

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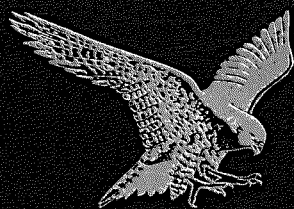
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HISTORY AND HERITAGE

The Royal Opera House is the third theatre on the Covent Garden site. Its history began in 1728 when John Rich, actor/manager at Lincoln's Inn Fields, commissioned *The Beggar's Opera* from John Gay. The success of this venture provided the capital for the first Theatre Royal at Covent Garden, designed by Edward Shepherd. On opening night, 7 December 1732, Rich's actors carried him there in triumph for a performance of Congreve's *The Way of the World*.

For the first hundred years or so the theatre was primarily a playhouse; Letters Patent granted by Charles II had given Covent Garden and Drury Lane almost sole rights to present spoken drama in the capital. Rich himself was a famous Harlequin, appearing under the stage name of Lun. During his management he developed pantomime as an art form (the tradition of Christmas pantomimes at Covent Garden survived until the 1930s).

Many of Handel's operas and oratorios were written for Covent Garden or had their first London performances here. He bequeathed his organ to John Rich and it was among many valuable items lost in a fire that destroyed the theatre in 1808. Rebuilding began at once. The second Theatre Royal opened on 18 September 1809 with a performance of *Macbeth* followed by a musical entertainment called *The Quaker*.

At this time it was not only opera and ballet that were presented: an evening of excerpts from Shakespeare might well be followed by a performance on the high wire by Madame Sacchi, the Italian acrobat. Then, in 1843, the Theatres Act broke the patent theatres' monopoly of drama. Her Majesty's Theatre in the Haymarket was the main centre of ballet and opera, but in 1846 after a dispute with the management Michael Costa, conductor at Her Majesty's, transferred his allegiance to Covent Garden, bringing most of his singers with him. The Covent Garden auditorium was completely remodelled to designs by Benedetto Albano and the theatre reopened as the Royal Italian Opera on 6 April 1847 with a performance of Rossini's *Semiramide*.

On 5 March 1856 disaster struck: for the second time the theatre was destroyed by fire. Financial considerations delayed rebuilding. Work on the third and present theatre eventually started in 1857 and it opened on 15 May 1858 with a performance of Meyerbeer's *Les Huguenots*. The theatre became the Royal Opera House in 1892 as the number of performances of French and German works increased. Winter and summer seasons of opera and ballet were given; in between, the theatre was either closed or offered such diverse fare as film shows, cabarets, lectures and dancing.

During World War I the theatre was requisitioned by the Ministry of Works as a furniture repository. During World War II it became a Mecca Dance Hall. There was a possibility that it would remain a dance hall after the war but, following lengthy negotiations, the music publishers Boosey & Hawkes acquired the lease. David Webster was appointed General Administrator and Ninette de Valois' Sadler's Wells Ballet was invited to become the resident ballet company. It reopened the Opera House on 20 February 1946 with a performance of *The Sleeping Beauty* in a sumptuous new production designed by Oliver Messel. That same year, de Valois founded a second ballet company, Sadler's Wells Theatre Ballet, which in 1956 came under the wing of the Royal Opera House as sister company to The Royal Ballet; in 1990 when it moved its base to the Birmingham Hippodrome, it was renamed The Birmingham Royal Ballet.

There was no opera company suitable for transfer to the Royal Opera House, but David Webster, with his music director Karl Rankl, immediately began to build a resident company. In December 1946 this company shared its first production, *The Fairy Queen*, with the ballet company. On 14 January 1947 the Covent Garden Opera Company gave its first performance of *Carmen*. Today The Royal Ballet and The Royal Opera, granted their Royal Charters in 1956 and 1968 respectively, share equal honours in one of the world's finest and best-loved opera houses.

AIMS AND ASPIRATIONS

All three Companies of the Royal Opera House – The Royal Ballet, The Royal Opera and The Birmingham Royal Ballet – have recently reconsidered their aims, reassessed their purpose and restated their objectives. To a certain extent they follow a course signposted by their heritage – the founding by Ninette de Valois of what became both our ballet Companies, the work of such choreographers as Ashton and MacMillan, the stewardships of David Webster and John Tooley, the musical direction of Georg Solti and Colin Davis, the performances of Fonteyn and Nureyev, Callas and Gobbi, and many more. Within the aspiration to be at the heart of the nation's artistic and cultural life, the aims of the Royal Opera House are:

- * To present high-quality opera and ballet to the highest possible standard;
- * To offer a wide range of repertory that includes new and lesser-known works as well as the established classics;
- * To encourage and promote creativity in composition, production, choreography and design;
- * To promote and provide performance opportunities for the development of British orchestral musicians, singers and dancers.

In pursuing these aims, the Royal Opera House and its Companies seek the following purposes:

- * To provide the widest possible access to opera and ballet;
- * To extend public understanding and enjoyment of opera and ballet;
- * To act as cultural ambassadors for the nation through tours by the three Companies overseas;
- * To preserve and develop opera and ballet for the audiences of today and tomorrow.

Among the objectives set by the Board of the Royal Opera House to achieve this are:

- * To secure financial viability and to eliminate income and expenditure deficits;
- * To realize equally at the Royal Opera House the full potential of both The Royal Ballet and The Royal Opera;
- * To extend audiences, including those from

ethnic minorities, through a programme of education and outreach work related to the aims of the Royal Opera House;

- * To provide a high standard of customer service and value for money;
- * To develop fully the key resource of staff and artists by improving productivity through the adoption of efficient working practices;
- * To make the Royal Opera House as accessible as possible to people with disabilities;
- * To exploit every opportunity to increase access to the work of the Companies by means of video, film, television and radio broadcasts, recordings and sponsored performances at Covent Garden and elsewhere.

*

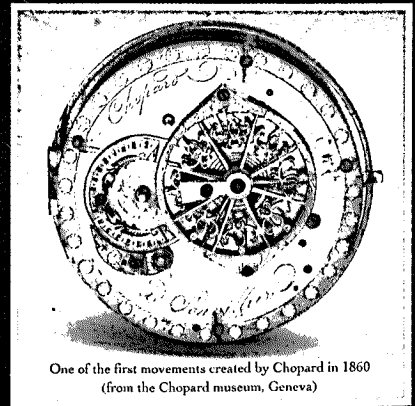
In the Royal Opera House the country has a beautiful, historic and much-loved theatre, but a great deal now needs to be done to bring its facilities up-to-date and equip it adequately to fulfil its functions into the 21st century. The Board is committed to a staged development programme at Covent Garden which will provide:

- * An increased number of performances and seats, thereby improving public access to the work of the Royal Opera House;
- * Improved customer facilities, including air-conditioning, better sightlines (where possible), more foyer space and more rooms for entertaining;
- * A home for The Royal Ballet at Covent Garden;
- * Up-to-date technical and stage facilities and a working environment for artists and staff which satisfies health and safety requirements and is cost-effective and efficient;
- * Reduced seat prices, wherever possible through cost efficiencies, improved working practices and revenue returns.

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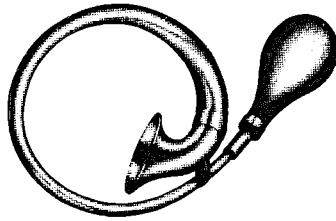
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OUTREACH AND ACCESS

The tentacles of education, outreach and community work spread far and wide from Floral Street, doing invaluable work to make opera and ballet accessible to the widest possible range of children and adults.

Last year the Royal Opera House Education Department reached over 20,000 people, with a similar number attending schools' matinees both in the Royal Opera House and with The Birmingham Royal Ballet on tour. Every week community centres in Lambeth and White City buzz with dance activity in 'Chance to Dance', a unique partnership between education authorities (Lambeth, Hammersmith & Fulham), 16 local headteachers, The Royal Ballet and Dance Theatre of Harlem. A team of dancers work with a group of 50 young people who show potential. Recruited through lecture demonstrations and auditions, these youngsters might never, in the normal course of events, have the opportunity of specialist training – two years' worth – and a programme of workshops and theatre visits which also involves their families. This 'Chance to Dance' aims to ensure that the dancers of the future reflect the multi-ethnic nature of our society.

Throughout the year, members of the three Companies travel the country visiting hospitals and hospices to entertain the old and terminally ill.

Over 100 events each Season inform and entertain Friends of Covent Garden and others. Discussion Evenings and Study Days bring together audience and artists, academics and production teams to provide stimulating introductions to many of our new productions, and other aspects of the repertory. Master-classes with The Royal Ballet, informal talks by staff and artists, interviews with celebrities, lunchtime

lectures and backstage tours all give glimpses 'behind the scenes'.

In the summer, over 6000 people each year enjoy The Royal Opera's concert performances at Kenwood Lakeside; in the 1990/91 Christmas season over 50,000 hummed along with 'Nessun dorma' at the Wembley Arena performances of *Turandot*. 54,000 have jostled to experience the nine performances we have given on the Big Screen in Covent Garden Piazza. Our televised performances have reached over 11 million and videos featuring The Royal Opera and The Royal Ballet are released throughout the world.

Through the initiatives of the Paul Hamlyn/Westminster and the Midland Bank Proms Weeks, tens of thousands see opera and ballet in the House, some for the first time, and are able to attend at little cost. This Season we plan two further initiatives to increase accessibility: low-priced Saturday night performances, targeted at people on low incomes (under 18s, students, the unemployed and senior citizens on income support); and more opera matinees and early-start performances, in response to requests from older and out-of-London patrons who find it difficult to travel to and from the capital at night.

Finally we make it a priority that people with disabilities will be able to get to our performances, even though the physical limitations of a Victorian theatre and licensing regulations restrict opportunities. Every night we provide two wheelchair spaces and one night of most productions is a designated wheelchair night with 18 spaces in the Stalls Circle. Each night we also provide three Orchestra Stalls seats at a discounted price for the ambulant disabled, heavily discounted to allow the disabled patron to bring a companion.

THE ROYAL BALLET

President HRH The Princess Margaret

Anthony Dowell Director	Grant Coyle Principal Dance Notator	Principals Leanne Benjamin Deborah Bull Darcey Bussell José Manuel Carreño Stuart Cassidy Fiona Chadwick Lesley Collier Jonathan Cope Viviana Durante Sylvie Guillem† Tetsuya Kumakawa Irek Mukhamedov Errol Pickford Bruce Sansom Zoltán Solymosi	Soloists Peter Abegglen Anthony Bourne Tracy Brown Sara Gallie Belinda Hatley Elizabeth McGorian Michael Nunn Christopher Saunders Gail Taphouse Muriel Valtat Iain Webb Rachael Whitbread	Artists Angeles Bescos Natalie Bowhill Riccardo Cervera Giacomo Ciriaci Chloe Davies Mara Galeazzi Violeta Gaston Angela Gendall Philippa Gordon Matthew Hart Julie Lack Shi-Ning Liu Claire Livingstone Maurice Matzen Justin Meissner Leire Ortueta Leana Palmer David Pickering Maria Pietra Milena Regis Patricia Roivas Yohei Sasaki Tom Sapsford Matthew Trent William Tuckett Joshua Tuifua
Anthony Russell-Roberts Administrative Director	Liz Cunliffe Gary Harris Monica Parker Dance Notators	Principal Character Artists Sandra Conley David Drew Stephen Jefferies Ashley Page Derek Rencher Genesia Rosato Stephen Wicks	First Artists Gary Avis Larissa Bamber Jane Burn Michelle Davis Ann De Vos Hubert Essakow Dana Fouras Neil Geraghty Luke Heydon Jonathan Howells Benazir Hussein Alastair Marriott Natalie McCann Philip Mosley Vanessa Palmer Gillian Revie Nicola Searchfield Neil Skidmore Sarah Walton Sarah Wildor	† <i>Principal Guest Artist</i>
Barry Wordsworth Music Director	Anthony Twiner Principal Pianist and Conductor	First Soloists Adam Cooper Nicola Roberts Nicola Tranah William Trevitt	Conductors Philip Ellis Anthony Twiner Barry Wordsworth	Guest Teachers Elizabeth Anderton Mikhail Messerer Soulamif Messerer Jurgen Schneider
Monica Mason Assistant Director	Philip Ganmon Pianist & Conductor	Guest Conductors Mark Emler John Lanchbery		
Peter Brownlee General Manager	Henry Roche Head of Music Staff			
Jeanetta Laurence Artistic Administrator	Philip Cornfield Tim Qualtrough Paul Stobart Music Staff			
Christopher Newton Artistic Co-ordinator	Keith Gray Senior Stage Manager			
Christopher Carr Ballet Master	Rebecca Hanson Stage Manager			
Rosalind Eyre Ballet Mistress	Carole Parkhouse Assistant Stage Manager			
Donald MacLeary Répétiteur to the Principal Artists	Michael Brown Wardrobe Master			
Gerd Larsen Senior Teacher/Répétiteur	Brenda Hutchison Wardrobe Mistress			
Alexander Agadzhanov Teacher/Répétiteur	Elaine Garlick Shoe Mistress			
Oliver Symons Assistant Artistic Co-ordinator	Aileen Kelly Torje Eike Company Chartered Physiotherapists			
Jacqui Tallis Assistant Ballet Mistress	Barbara Booroff Administrative Assistant			
Norman Morrice Director, Royal Ballet Choreographic Group				

Governors of the Royal Ballet Companies

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Margaret Barbieri
The Baroness Blackstone

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Mary Eyre
Dame Beryl Grey DBE
Jeremy Isaacs

Dame Alicia Markova DBE
Pamela May
Tim Morris
The Lord Sainsbury of
Preston Candover KG

The Lord Sterling CBE
Angus Stirling
Dame Ninette de Valois
OM, CH, DBE

Hon. Secretary
Peter Wilson

In 1956 Queen Elizabeth II granted the then Sadler's Wells Ballet, Sadler's Wells Theatre Ballet and Sadler's Wells School a Royal Charter, and they became respectively The Royal Ballet and Royal Ballet School. Under the Charter a body of Governors was set up

whose ultimate duty it is to safeguard the future of the Company (now The Royal Ballet and The Birmingham Royal Ballet) and School and to be the custodians of the traditions established by Dame Ninette de Valois in the formation of the Company and School in 1931.

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and Principal
Conductor

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Production Director

Kenneth Richardson
General Manager

Terri-Jayne Gray
Opera Company
Manager

Jacqueline Mistry
Artists' Contracts
Manager

Jeremy Sutcliffe
Resident Director

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Stuart Maunder
Patrick Young
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Head of Music

Maurits Sillem
Associate Conductor

Alistair Dawes
Head of Music Staff

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Christopher McManus
Mark Packwood
Christopher Willis
Répétiteurs

Ilya Boháč (Czech)
Vitya Borovsky (Russian)
Maria Cleva (Italian)
Geraldine Frank
(German)
Emanuele Moris (Italian)
Jane Nelson (French)
Franziska Roth (German)
Tina Ruta (Italian)
Pamela Stirling (French)
Language Coaches

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Surtitles Co-ordinator

John Dobson
Director, Young Singers
Section

Val Schöne
Children's
Co-ordinator

Wilfred Judd
Artistic Director,
The Garden Venture

Armand Gerrard
Executive Producer,
The Garden Venture

Jonathan Waterfield
Senior Stage Manager

Simon Catchpole
Stage Manager

Gordon Fitzmaurice
Mark Simpson
Deputy Stage Managers

Alison Godfrey
Richard Sadler
Alice Grey
Assistant Stage
Managers

Corrine Jones
Wardrobe Mistress

Julio Trebilcock
Wardrobe Master

Anne Parker
Shoe Mistress

Artists appearing during the 1993/94 season:

Marie Angel
Anna Caterina Antonacci*
Monica Bacelli *
Elizabeth Bainbridge
Yvonne Barclay*†
Patricia Bardon
Maria Bayo*
Christine Brewer*
Luciana d'Intino*
Mirella Freni
Jacquelyn Fugelle
Angela Gheorghiu
Susan Graham*
Denyce Graves*
Monica Groop
Nancy Gustafson
Eiddwen Harry
Cynthia Haymon
Jane Henschel
Marilyn Horne
Yvonne Howard
Judith Howarth
Anne Howells
Eirian James
Sumi Jo
Della Jones
Gwyneth Jones
Leah-Marian Jones*†
Rosemary Joshua*
Fiona Kimm
Gillian Knight
Yvonne Lea
Marjana Lipovsek
Jane Leslie MacKenzie*
Marie McLaughlin
Sylvia McNair
Catherine Malfitano
Rosa Mannion*
Eva Marton
Eva Mei*
Ann Murray
Luba Orgonasova*
Maureen O'Flynn*
Tinuke Ojafimihan
Anne-Marie Owens
Claire Powell
Edith Pritchard
Elena Prokina*
Eva Randová
Nina Rautio*
Amanda Roocroft
Lynda Russell*

Nadine Secunde
Young Ok Shin*
Diana Soviero
Cheryl Studer
Anna Tomowa-Sintow
Leontina Vaduva
Julia Varady
Helen Walker
Sarah Walker
Penelope Walmsley-Clark
Lillian Watson
Jane Webster*
Catherine Wyn-Rogers
Dolora Zajick*
Elena Zaremba

Alexandru Agache
Simone Alaimo
Thomas Allen
Francisco Araiza
Clive Bayley
Mark Beesley
Kim Begley
Jeffrey Black
Carlo de Bortoli*
Paata Burchuladze
José Carreras
Adrian Clarke
Peter Coleman-Wright
Alessandro Corbelli
Paul Crook
Alberto Cupido
Federico Davia
Arthur Davies
Ryland Davies
Justino Díaz
John Dobson
Philip Dohgan*
Plácido Domingo
Michael Druieff*†
Roderick Earle
Omar Ebrahim
Francis Egerton
Aldair Elliott
David Ellis*†
Alan Ewing*
Franco Federici*
Bruce Ford
Stephen Gadd
Eric Garrett
Christopher Gillett
Richard Greager

Conductors

Martin Andre*
Richard Buckley
Paul Daniel*
Colin Davis
Jacques Delacôte
Edward Downes
Mark Ermler

Daniele Gatti
Hartmut Haenchen
Bernard Haitink
Elgar Howarth
Paolo Olmi*
Andrew Parrott*
Carlo Rizzi

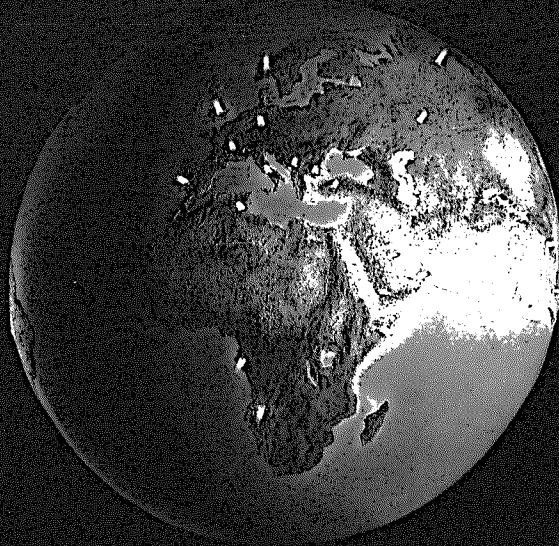
Jerry Hadley
Robert Hale
John Hall
Gordon Hawkins
Wolfgang Holzmaier
Gwynne Howell
Dmitri Hvorostovsky
Colin Iveson
Stuart Kale
Philip Kang*
Jochen Kowalski
Justin Lavender
Robin Leggate
Sergei Leiferkus
Herbert Lippert*
Robert Lloyd
Richard Margison
John Marsden*†
Nicola Martinucci
Anthony Michaels-Moore
Alastair Miles
Keith Olsen
Dennis O'Neill
Alan Opie
Michael Pearce
Gerard Quinn
Ruggero Raimondi
François Le Roux
Giuseppe Sabbatini
Gordon Sandison
Peter Savidge
Neil Shicoff
William Shimell
Peter Sidhom
Kevin Smith
Kurt Streit
Jonathan Summers
Michael Sylvester
Robert Tear
Bryn Terfel
Ian Thompson
John Tomlinson
Barseg Toumanyan
Richard Van Allan
Christopher Ventris
Deon van der Walt
Timothy Wilson
David Wilson-Johnson
Gösta Winbergh
Gregory Yurisich
Giorgio Zancanaro

Gennadi Rozhdestvensky
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*Debut with The Royal Opera

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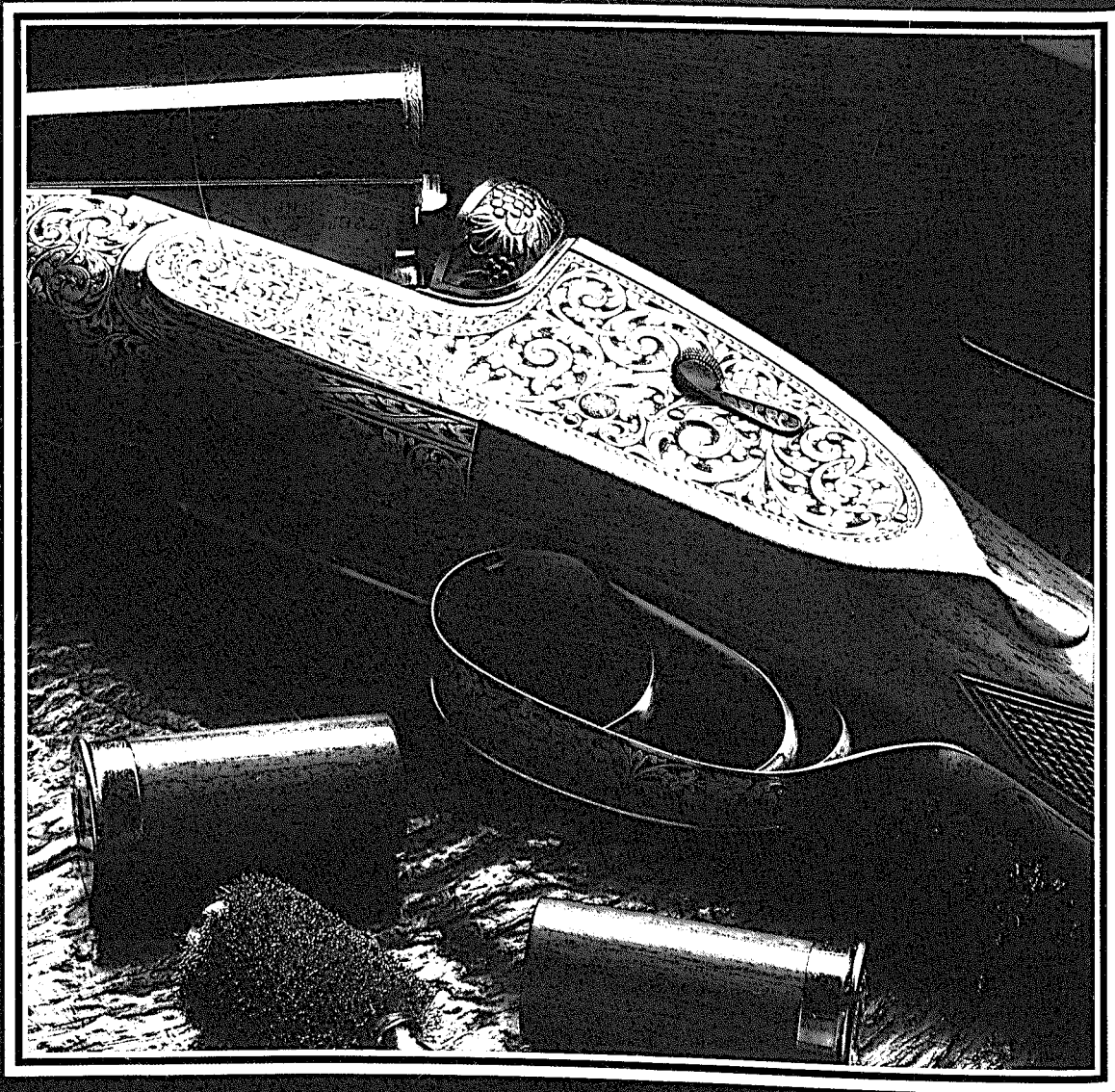
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Lola Biagioni
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Glennys Groves
Eileen Hamilton

Susan Maisey
Beth Michael
Anne Osborne
Gwynneth Price
Valerie Robinson
Eryl Royle
Elizabeth Stanford
Patricia Symon
Kathleen Wilder
Ann Tudor Williams

Contraltos
Jessica Bonar
Isobel Bradshaw
Anna Cooper
Marian Douglas
Sarian Grevelle
Andrea Hazell
Madeleine Mitchell
Karen Robertson
Karen Shelby
Elizabeth Shelley
Elizabeth Sikora
Elizabeth Smales
Jean Tredaway

Tenors
Myron Burnett
Malcolm Campbell
Tom Cregan
Alan Duffield
George Freeburn
Neil Gillespie
Neil Griffiths
Barry Hardy
Nicholas Heath
Keith Jones
John Kerr
James O'Neil
George Owen
Edward Parry
Philip Slane
John Winfield
David Young

Basses
Paschal Allen
Donaldson Bell
Jonathan Coad
Jonathan Fisher
Rodney Gibson
Richard Hazell
Charles Howell
Christopher Keyte
Christopher Lackner
Piero Mattei
Wyndham Parfitt
John Parry
Edward Sadler
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Clifford Corbett
Orchestra Manager

Fay Stevens
Assistant to the
Orchestra Manager

Tom Tillery
Gina Boaks
Librarians

Malcolm Kinch
Pit Manager

Stephen Wadey
Assistant Pit Manager

Leaders
John Brown
Bradley Creswick

First Violins
Adrian Reed
Alan Sloan
(*sub-leaders*)
Louis Rutland
Aubrey Murphy
Robert Samuel
Jenny Nickson
John Canter
Ailsa Hunter
Judy Mayhew
John Woolf
Helen Briscoe
Alan Edwards
Christine Hilton
Kathy Wilson
David Hanesworth
David Butler
Stephen Bettaney
Mark Greensill
Deborah Green

Second Violins
Yasuo Ichinose
Richard Milone
(*principals*)
Jillian Elliff
John Lovell
Robert Chew
Jacqueline-Marie Miles
Nicholas Darby
Philip Sawyers
John Montague
Lewis Maby
Lisa Axon
Robert Trory
Katharine Willey
Stephen Dudley
Deirdre Smith
Keitaro Takayama
Cormac Browne
Alexa Wilson

Violas
John Brearley
Stephen Broom
(*principals*)
Richard Peake
Andrew Staples
Allen Thomas
Richard Pugh
Penelope Brown
John Marshall
Nigel Bielby
Andrew Haxell
Maria Dumrese
Stephen Wright
Owen Gordon
John Hall

Cellos
Christopher Vanderspar
George Ives
(*principals*)
Colin Jackson
Mary Mundy
Anthony Stark
Brian Meddemmen
Iain Prestage
Colin Walker
Timothy Hewitt-Jones
Mark Bethel
Lionel Alberts
Philip Johnston
Ben Rivers

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John Bakewell
Tony Hougham
(*principals*)
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Richard Dalling
Martin Vigay
Simon Hetherington
Simon Hallett
Richard Hart
Ian Eyres

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Margaret Campbell
Sarah Brooke
(*principals*)
Nigel Bielby
William Morton
John Bowler
Robin Chapman

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Robin Chapman
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David Thomas
Julia Girdwood
(*principals*)
David Presly
Anthony McColl
Elizabeth Fyfe

Cors anglais
Elizabeth Fyfe
Anthony McColl

Clarinets
Ian Herbert
John Payne
(*principals*)
Frederick Lowe

Bass Clarinet
Frederick Lowe

Bassoons
Melbon Mackie
Andrea de Flammineis
(*principals*)
Celia Birkinshaw
Donald Reid
Fritz Berent

Contrabassoon
Fritz Berent

Horns
David Lee
Simon Rayner
(*principals*)
Julian Baker
John Rooke
Peter Smith
Robert McIntosh
Andrew Widger

Trumpets
Ian Brown
Malcolm Smith
John Hardy
(*principals*)
Peter Reeve
Iaan Wilson
Ruth Hogan

Cornet & Piccolo
Trumpet
John Hardy
Iaan Wilson

Trombones
Harold Nash
Michael Hext
(*principals*)
David Chandler
Thomas Winthorpe

Bass Trombones
David Petken
Richard Tyack

Tuba
Ashley Wall

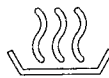
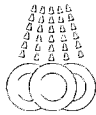
Timpani
Alan Taylor
Norman Taylor

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Michael Skinner
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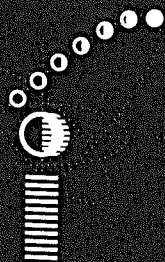


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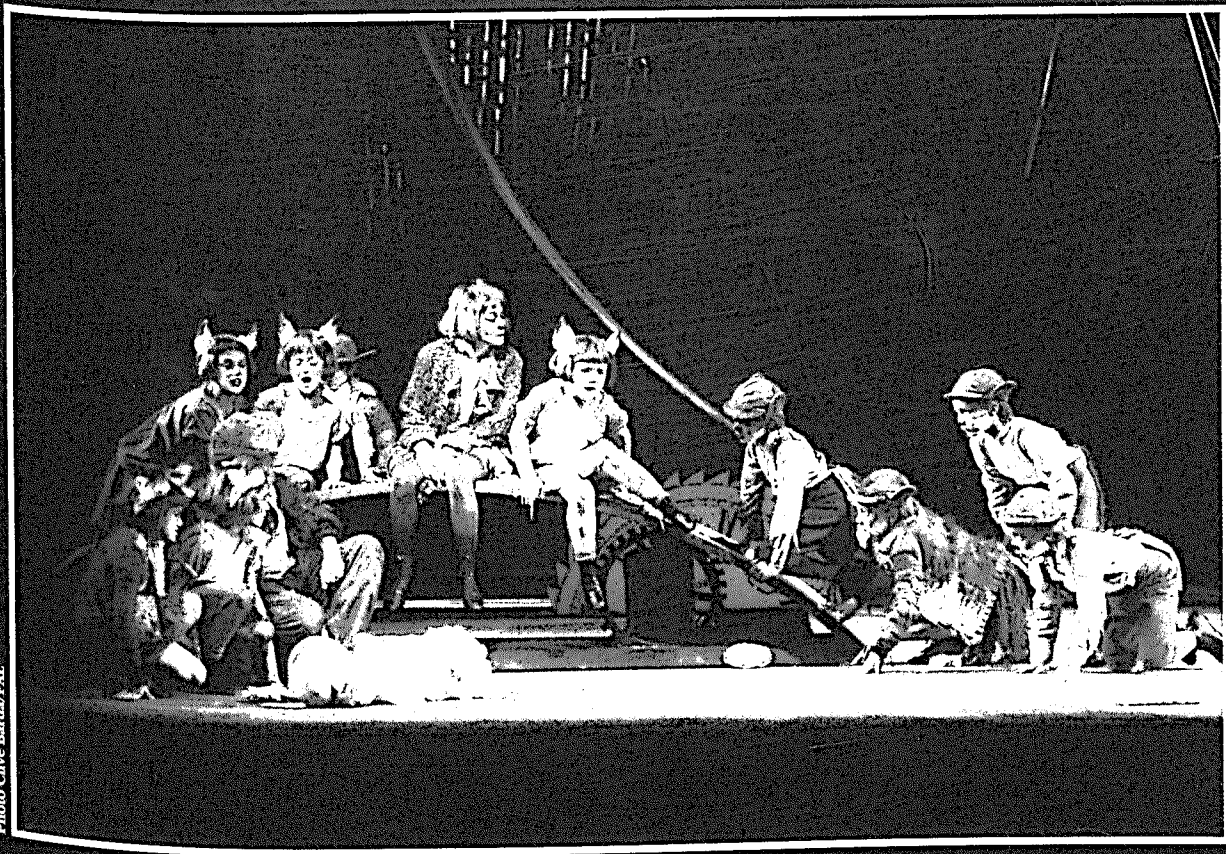
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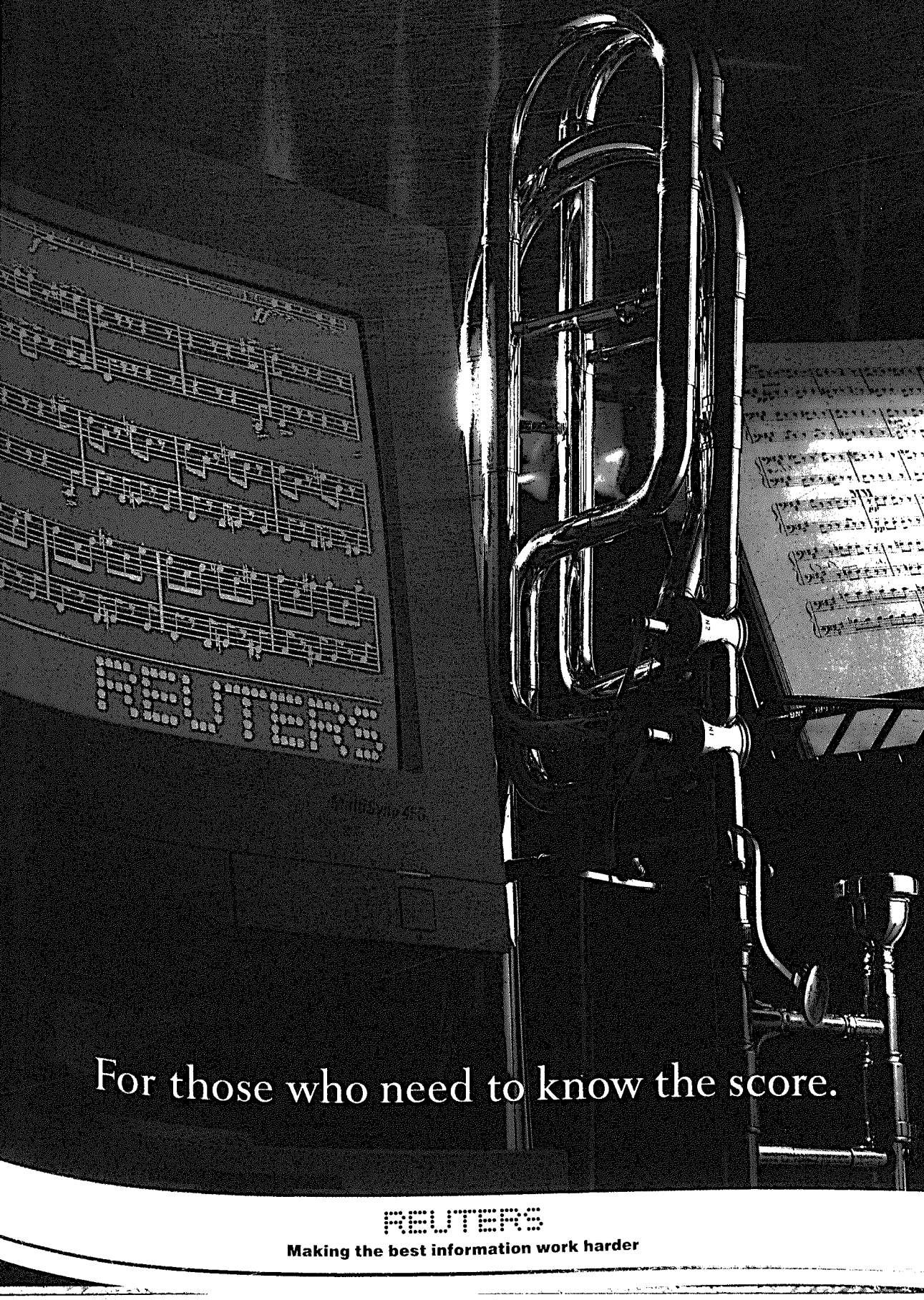
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WEEK I: 17th, 18th, 19th FEBRUARY 1994

- Thurs 17th: **Medici String Quartet**
Ralph Manno, clarinet
Mozart: 2 String Quartets,
Clarinet Quintet
- Fri 18th: **Alfredo Perl, piano**
Beethoven: Piano Sonata recital
- Sat 19th: **Medici String Quartet**
Alfredo Perl, piano
Ralph Manno, clarinet
Brahms: Duo for clarinet and piano
String Quartet, Piano Quintet

WEEK III: 3rd, 4th, 5th MARCH 1994

- Thurs 3rd: **The Travelling Festival of India,**
Aspectacular programme of
North & South Indian classical
music & dance
- Fri 4th: **An evening of Arabic music**
The Oriental Arabic ensemble
Artistic director Dr Walid Gholmieh
- Sat 5th: **The Travelling Festival of India**

WEEK V: 17th, 18th, 19th, 20th MARCH 1994

- Thurs 17th: **Grigori Zhislin, violin Ronan Magill, piano**
Prokofiev, Stravinsky, Franck
- Fri 18th: **French mime**
Late night jazz: Jackie & Alec Dankworth
with leading British jazz soloists
- Sat 19th: **Gillian Tingay, harp Wissam Boustany, flute**
French music for flute & harp
- Sun 20th: **Matinée: French mime**
Evening: Jazz: Jackie & Alec Dankworth

WEEK II: 24th, 25th, 26th, 27th FEBRUARY 1994

- Thurs 24th: **English Shakespeare Company:**
The fantastical legend of
Dr Faust
- Fri 25th: **Anup Kumar Biswas, cello**
Nigel Clayton, piano
Bach, Shostakovich,
Rachmaninov, Chopin
- Sat 26th: **English Shakespeare Company:**
Dr Faust
- Sun 27th: **English Shakespeare Company:**
Matinée: Dr Faust

WEEK IV: 10th, 11th, 12th MARCH 1994

- Thurs 10th: **Opera Gala: The 18th Century**
An evening of duets, arias and
ensembles: Glück, Handel, Mozart
- Fri 11th: **Ronan Magill, piano**
Chopin recital
- Sat 12th: **Opera Gala: The 19th Century**
Rossini, Beethoven,
Verdi, Puccini,

WEEK VI: 24th, 25th, 26th MARCH 1994

- Thurs 24th: **English Shakespeare Company**
"Shakespeare's Lovers"
Love and relationships in the plays
- Fri 25th: **Arabic Theatre:**
Extracts of love scenes
from Arabic poetry and theatre
- Sat 26th: **English Shakespeare Company**
"Shakespeare's Lovers"
Love and relationships in the plays

WEEK VII: 31st MARCH - 2nd APRIL 1994

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Associate Music Director and Principal Conductor Sir Edward Downes CBE

Director Nicholas Payne

KÁT'A KABANOVÁ

Opera in three acts

Music Leoš Janáček

Libretto Leoš Janáček

(after Alexander Nikolayevich Ostrovsky's play *The Thunderstorm*)

Conductor Bernard Haitink

Director Trevor Nunn

Designs Maria Bjørnson

Lighting Pat Collins

The Royal Opera Chorus

Chorus Director Terry Edwards

The Orchestra of the Royal Opera House

Leader Bradley Creswick

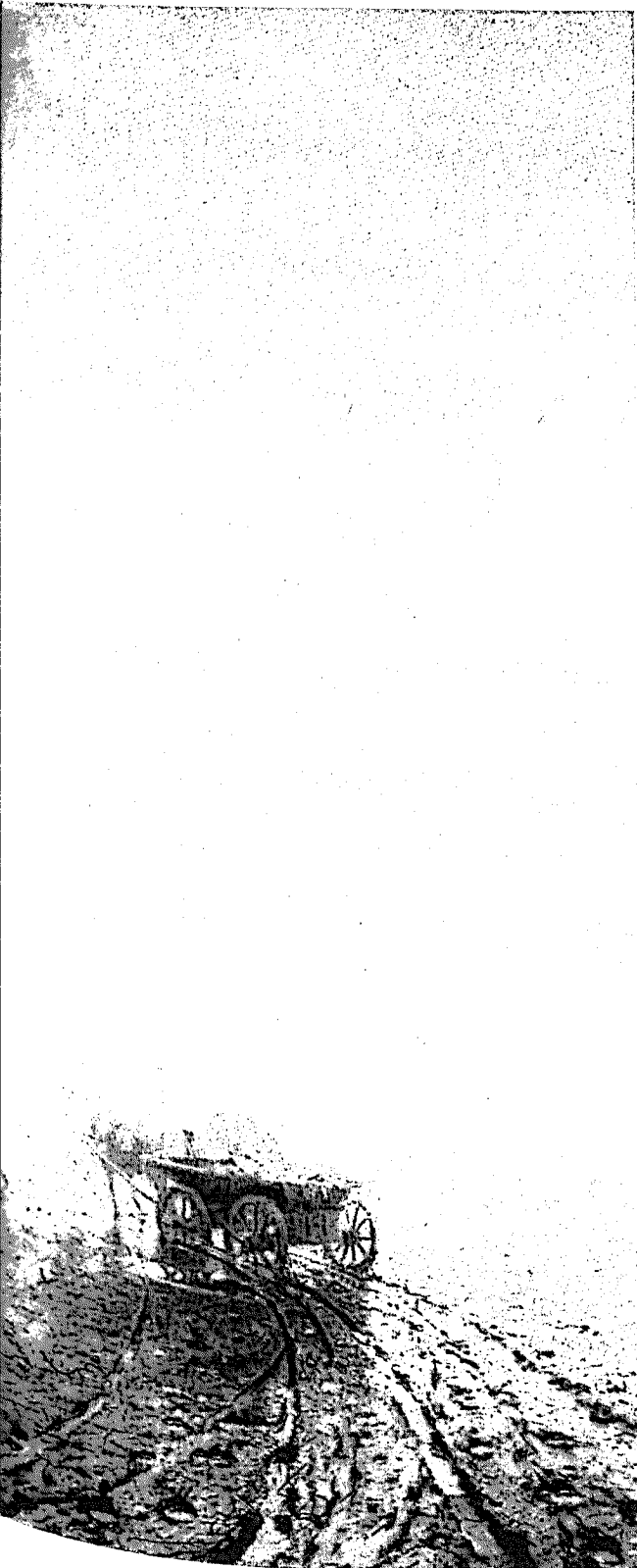
4, 8, 10, 14, 17, 22, 25 March 1994

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*'The Autumn Season': painting (1872) by
Arkhip Ivanovich Kuindzhi (1842-1910)*



This production of *Kát'a Kabanová* has been made possible by the generous support we have received from our two great mainstays, The Friends of Covent Garden and the Royal Opera House Trust.

**We could not serve you without them beside us;
I thank them both for their invaluable help.**

**I wish all Friends and Trust members, and all of you,
much enjoyment in *Kát'a Kabanová*.**

A handwritten signature in black ink, which appears to read 'Jeremy Isaacs'.

General Director

KÁT'A KABANOVÁ

Váňa Kudrjáš Christopher Ventris
a teacher

Glaša Anna Cooper
a servant

Savěl Prokofjevič Dikoj Gwynne Howell
a merchant

Boris Grigorjevič Keith Olsen
his nephew

Fekluša Elizabeth Sikora
a servant

Marfa Ignatěvna Kabanová Eva Randová
(Kabanicha)
a merchant's widow

Tichon Ivanyč Kabanov Kim Begley
her son

Katěrina (Kát'a) Elena Prokina
his wife

Varvara Monica Groop
Kabanicha's foster child

Kuligin Gordon Sandison
friend of Kudrjáš

Zena Jean Tredaway
a woman in the crowd

Chodec Neil Griffiths
a boatman



Bernard Haitink, Music Director of The Royal Opera, in 1992

(photo: Michael Ward)

BERNARD HAITINK AT 65

Even the keenest observers of the to-ings and fro-ings of the operatic world were probably taken by surprise when the news first began to filter through that The Royal Opera had invited Bernard Haitink to succeed Colin Davis as its music director from the start of the 1987 season. Never in question was his internationally attested status among the most respected and consistently acclaimed of conductors, nor the depth and seriousness of the no less widely respected quality of his understanding of music.

Once they have become firmly attached, however, labels can be stubbornly resistant, at once irritatingly and fiendishly difficult to erase. He had provided abundant evidence of his operatic credentials at Glyndebourne during his decade there as music director, from 1978 to 1988, but when the call to Covent Garden eventually came in the mid-1980s he was still regarded in many quarters as first and foremost a concert conductor. Even now, when a substantial – perhaps the greater – part of his time is devoted to opera, or more precisely to opera at Covent Garden (apart from engagements at Salzburg during its summer festival and though he is due to return to Glyndebourne later this year to open its new theatre, he does not conduct opera anywhere else) you can still sometimes hear him referred to as primarily a symphonic and concert conductor who makes occasional forays into opera. The remarkable nature of his achievements at the Royal Opera House are in themselves demonstrable proof of just how mistaken that lazily repeated assumption is.

Haitink has often described his professional involvement with opera as something that happened comparatively late. But one man who may have foreseen how crucial a role it would come to play in his life was the conductor Ferdinand Leitner, who, instantly recognizing the 25-year-old Haitink's

exceptional talent and formidable potential, had suggested to him as early as 1954 that he might like to join him as his assistant at the Stuttgart Opera. That the young Haitink turned down Leitner's offer and chose instead to accept a conducting post with the Netherlands Radio Orchestra settled the course of his career for the next two decades and more. He was subsequently committed to the Amsterdam Concertgebouw as its chief conductor, between 1964 and 1988, in what is considered to have been one of the most illustrious periods in its distinguished history; and concurrently to the London Philharmonic as principal conductor, from 1967 to 1979, in what many of us look back to as a golden age in London's concert life. This left him no time for opera, other than as an enthusiastic and informed music-lover.

He was already in his early 40s when in 1972 Glyndebourne invited him to take charge of Mozart's *Die Entführung aus dem Serail*, providing him with his first opportunity to conduct opera on a major international level. He himself was typically dissatisfied with his *Entführung* performances, considering them much too symphonic. Asked shortly afterwards if he had any ambitions to have an opera house of his own, he replied firmly in the negative, claiming that he had neither the temperament nor the experience for so onerous a responsibility. But *Entführung* had ignited a spark which burnt even more brightly when, also at Glyndebourne and while working on Stravinsky's *The Rake's Progress*, he realized that it was after all possible to make real music in the pit in collaboration with the stage, and as an equal partner in a closely integrated team with director and designer.

Haitink knew the move to the Royal Opera House could well be a risk. But it was a risk that was not only worth taking but absolutely necessary. For one thing, it would give him the

chance to conduct the operas of Wagner, an enthusiasm for which he had been forced to keep as a private and mostly secret passion.

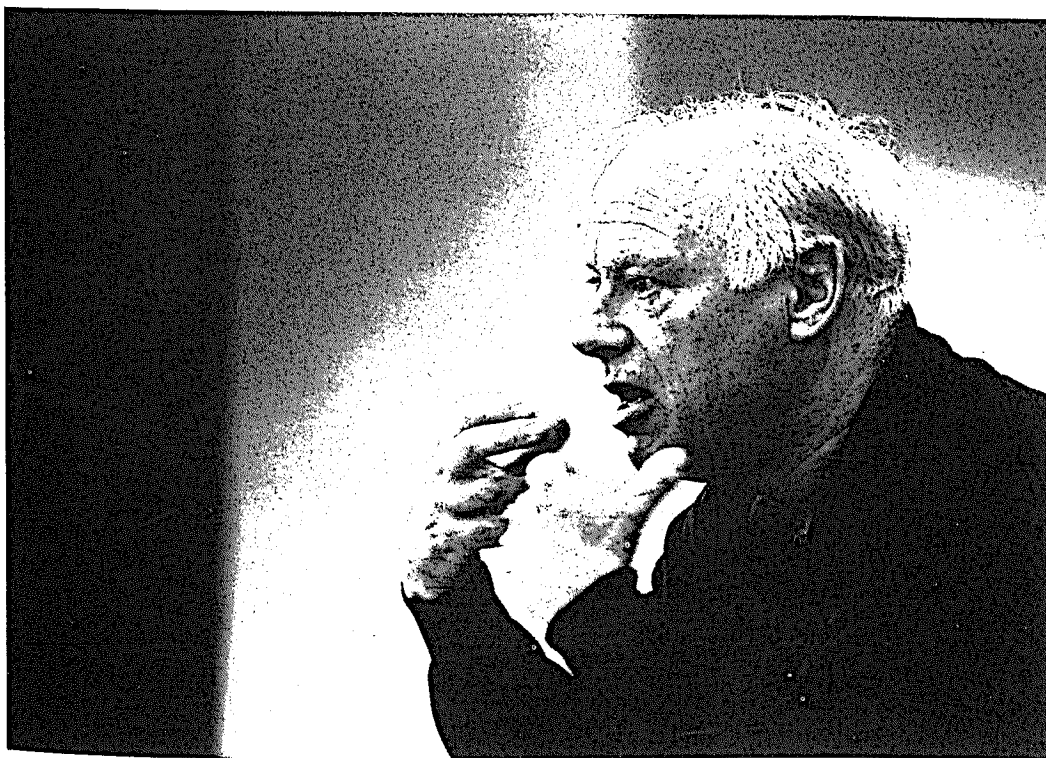
Five of the greatest opera composers have dominated his increasingly fruitful association with The Royal Opera since his Covent Garden debut with Mozart's *Don Giovanni*, in 1977. He has conducted a memorable *Peter Grimes* and a notably spectacular, first ever Royal Opera staging in 1990 of Borodin's *Prince Igor* which fulfilled one of his dreams in bringing together productively the normally quite separate, clearly demarcated resources of The Royal Opera and The Royal Ballet. Otherwise his attentions have so far been focussed exclusively on Mozart, Wagner, Verdi, Strauss and Janáček, mostly in new productions that call for long periods of absorbed study and preparation. That list crystallizes at a glance exactly what kind of an opera conductor Haitink is, and the special qualities which make his conducting in the opera house so distinctive and so enthralling. His rich experience in the symphonic repertory and the concert hall has enabled him to bring to opera a long-range, lucidly and authoritatively sustained sense of direction in his dramatic shaping of the music, a breadth of vision and a cumulative, steadily evolving tension often missed in the performances of conductors who do not possess a comparable background. Even in the few more controversial Covent Garden productions Haitink himself emerged not only unscathed but with his reputation considerably enhanced.

In the same year as that 1977 debut with *Don Giovanni* Haitink also conducted a new production of *Lohengrin*, which he justifiably recalls with the fondest memories, as do all those who heard it. As he acknowledged at the time, *Parsifal* was probably not the work that he would personally have chosen as his second Wagner opera at Covent Garden, but the noble splendour and luminosity of his conducting triumphed. The misfortune of the abandoned Lyubimov *Ring* was eradicated by Haitink's imposing musical command of two *Ring* cycles given in Götz Friedrich's 'borrowed' production, in which it was the gripping

power of the conducting that emerged as the real hero. And now, earlier this season, we have had his glorious *Die Meistersinger von Nürnberg*, directed by Graham Vick.

As for Verdi, the ill-starred *Il trovatore* could not erase the darkly grained magnificence of his conducting of *Don Carlos* in 1983 in what were its first Royal Opera performances with its original French text. As the leading authority on the opera, Andrew Porter, remarked at the time, under Haitink's direction the whole score sounded nobler, more eloquent than ever. In Haitink's Mozart conducting, consistently singled out for praise is the way it encompasses a lithe, mellow poise in a work like *Le nozze di Figaro* and electrifying drama in *Don Giovanni*. Following an affectionately idiomatic *Arabella* and *Der Rosenkavalier*, his series of Strauss operas culminated, at least for the time being, in 1992 in a *Die Frau ohne Schatten* in which, for all the imaginative fantasy of David Hockney's designs, it was again the Straussian incandescence of the sounds that Haitink conjured from his orchestra, and their gathering emotional power, that left the most indelible impression. And that just leaves Janáček, to whose great operas, whether to *Jenůfa* in 1986 or more recently *The Cunning Little Vixen*, and no doubt again to this new *Kát'a*, he brings a superlative clarity of nuance and texture, underpinned by deep love for the music and a searing affinity with the humanity and compassion that shine through every Janáček score.

It adds up to an impressive achievement that is even more remarkable when you remember that Haitink has been conducting almost every one of these operas for the first time. Nor has his dedication to the cause of the Royal Opera House stopped there. Early on, he demonstrated his faith in its orchestra with his inauguration of the Garden Concerts, which brought the orchestra out of the pit and on to the stage to perform, in a specially constructed acoustic shell, works from the symphonic and concert repertory. The venture may not have lasted long but it prepared the way for the orchestra's subsequent visits to the Royal



Michael Ward

Festival Hall and elsewhere. His conducting of a Stravinsky bill for The Royal Ballet also established a close working relationship which he hopes to renew again next season.

Central to Haitink's distinctive qualities as conductor has always been the constantly probing seriousness of his musical understanding; but also crucial are his enduring respect for musicians and his genuine love of singers and the human voice. Whether reaching the age of 65 is to be regarded as something of a landmark is purely a matter for the private individual, and particularly so for conductors whose art is a continuous process of learning and developing. But it at least provides us with an occasion to celebrate our own pride in his achievement and that he has chosen to live and work among us, and to express the esteem and, perhaps most important at this moment,

the affection in which he is held by the British opera- and concert-going public. There are assuredly many great things yet to come from him. But when the time is propitious, the one work which he has not yet done, and his many admirers would most like to hear him conduct, is Wagner's *Tristan und Isolde*. It is encouraging to know that of all the repertory it is this too that he now also most yearns for.

ROBERT HENDERSON

KÁT'A KABANOVÁ

The opera is set in the town of Kalinovo, on the Volga, in the 1860s.

ACT I

Scene 1

Outside the Kabanovs' house; afternoon

Kudrjáš and Glaša, one of the Kabanovs' servants, admire the view over the river in the afternoon sunlight. The merchant Dikoj and his nephew Boris approach, the former berating the latter for his indolence and for getting under his feet. Dikoj goes off to find Kabanicha, the widowed matriarch of the Kabanov household.

Kudrjáš asks Boris how he can put up with being treated in such a way; he explains that his parents are dead and that he and his sister will inherit a substantial legacy from his grandmother only on condition that Boris lives with his wealthy uncle and shows him respect. Boris is complying for his sister's sake. Boris confesses to Kudrjáš that he has fallen in love with a married woman, Kát'a Kabanová.

He sees her returning from church with her husband Tichon, her mother-in-law Kabanicha and Kabanicha's foster child Varvara. Kabanicha is nagging Tichon, telling him to go to the market; she complains that since Tichon married Kát'a, he neglects her. When Kát'a speaks, Kabanicha tells her to be quiet. Kát'a goes inside, leaving Kabanicha grumbling. After she has gone, Varvara accuses Tichon of failing to protect his wife from Kabanicha's insults and of being too fond of drink. Tichon slopes off to obey his mother. Varvara expresses her love and pity for Kát'a.

Scene 2

In the Kabanovs' house

Kát'a and Varvara are sewing. Kát'a wishes she could fly like a bird: she used to be a free spirit, but now everything is different. Before she married she loved going to church, where she had wonderful visions. Now she has a foreboding that she is falling into sin and that nothing can save her. Varvara asks if she is ill; Kát'a says she senses the devil whispering to her, embracing and seducing her. She confesses her guilty love for another man. Varvara tells her not to be ashamed of it.

Tichon arrives to say goodbye before leaving on his business trip. Kát'a pleads with him not to go, or else to take her with him: she thinks something dreadful will happen if he leaves her and begs him to make her swear an oath that she will be faithful to him in his absence. Uncomprehending, he refuses.

Kabanicha appears and tells Tichon everything is ready for him to set off; she orders him to tell Kát'a how to behave while he is away. He sheepishly repeats her humiliating instructions to be polite, to respect her, to work, and not to look at other young people. Left alone, Tichon and Kát'a have nothing to say to each other. Kabanicha returns. Kát'a throws her arms round Tichon, for which she is rebuked by Kabanicha, who makes her son bid her goodbye.

ACT II

Scene 1

In the Kabanovs' house; late afternoon

Kát'a and Varvara are again sewing. Kabanicha reproaches Kát'a for making such an exhibition of herself when Tichon left, but now not observing the respectable convention of making a public display of missing him. Kát'a protests that she cannot pretend to do so. Kabanicha goes away.

Before Varvara sets off for a stroll, she gives Kát'a the garden-gate key; she has stolen it from Kabanicha's hiding place and substituted another. She tells Kát'a that if she sees Boris she will tell him to come to the gate. Kát'a is disturbed to learn of Varvara's plan. She is about to throw the key away when she hears voices (of Kabanicha and Dikoj), so she quickly hides it. Confident that she is alone again, she decides that Fate has intervened and wonders whether it would, after all, be sinful just to see Boris. She finally admits that she does not care what happens as long as she can meet him, and she leaves, longing for nightfall.

Kabanicha comes in with Dikoj. He is drunk and asks her, as she is the only one who can do it properly, if she will chastise him. He tells her how, during Lent, he swore at and beat a peasant who asked for money, but then begged the peasant's forgiveness. Kabanicha tells him to pull himself together.

Scene 2

Outside the Kabanovs' garden gate; night

Waiting for Varvara, his lover, Kudrjáš sings a song about a maiden who is being courted expensively by a young man but who loves someone else. Boris arrives and says that he has just met a girl who directed him there: he has come in the hope of meeting Kát'a. Kudrjáš asks him if he really wants to risk ruining a married woman. Boris describes how he has become infatuated with Kát'a since seeing her at church. Varvara arrives and she and Kudrjáš go off towards the river.

Alone, Boris reflects on the uncertainty he feels. Kát'a appears. At first, guilty and frightened, she rejects his advances, but when he declares his love for her she renounces her free will. She is tormented by the sin she is committing but ready to suffer for it. Kát'a and Boris wander off and can be heard in the distance as Kudrjáš and Varvara return, laughing at the way they have deceived Kabanicha. Kudrjáš is worried that Kabanicha will wake up but Varvara reassures him that she sleeps soundly – and Dikoj is with her.

Kudrjáš hears the nightwatchman and calls to Boris and Kát'a to go.

Interval

ACT III

Scene 1

A ruined building overlooking the river; two weeks later

A storm is brewing. Kuligin and Kudrjáš shelter from the rain in a ruined building and notice that its walls are covered with paintings depicting the damned descending into the fires of Hell. Others come to shelter, including Dikoj. He rejects Kudrjáš's scientific explanation that thunderstorms are caused by electricity and says they are punishments from God. The rain stops and Dikoj walks out.

Varvara appears and warns Boris that Tichon has returned unexpectedly; Kát'a is distraught and is threatening to tell him everything, and Kabanicha is watching her every move. Kát'a enters. Varvara tries to calm her, but her behaviour begins to attract the attention of other people. As Dikoj, Tichon and Kabanicha arrive, the storm swells. Kát'a breaks down and confesses that she has spent every night with another man during Tichon's absence. Kabanicha forces her to name him. She does so. Kát'a rushes off into the storm as Kabanicha tells everyone she knew this would happen.

Scene 2

On the bank of the Volga; twilight

Tichon and Glaša are searching for Kát'a. As they leave, Kudrjáš and Varvara arrive; when Varvara tells Kudrjáš that Kabanicha locks her in her room, he urges her to run away with him to Moscow, and they go off.

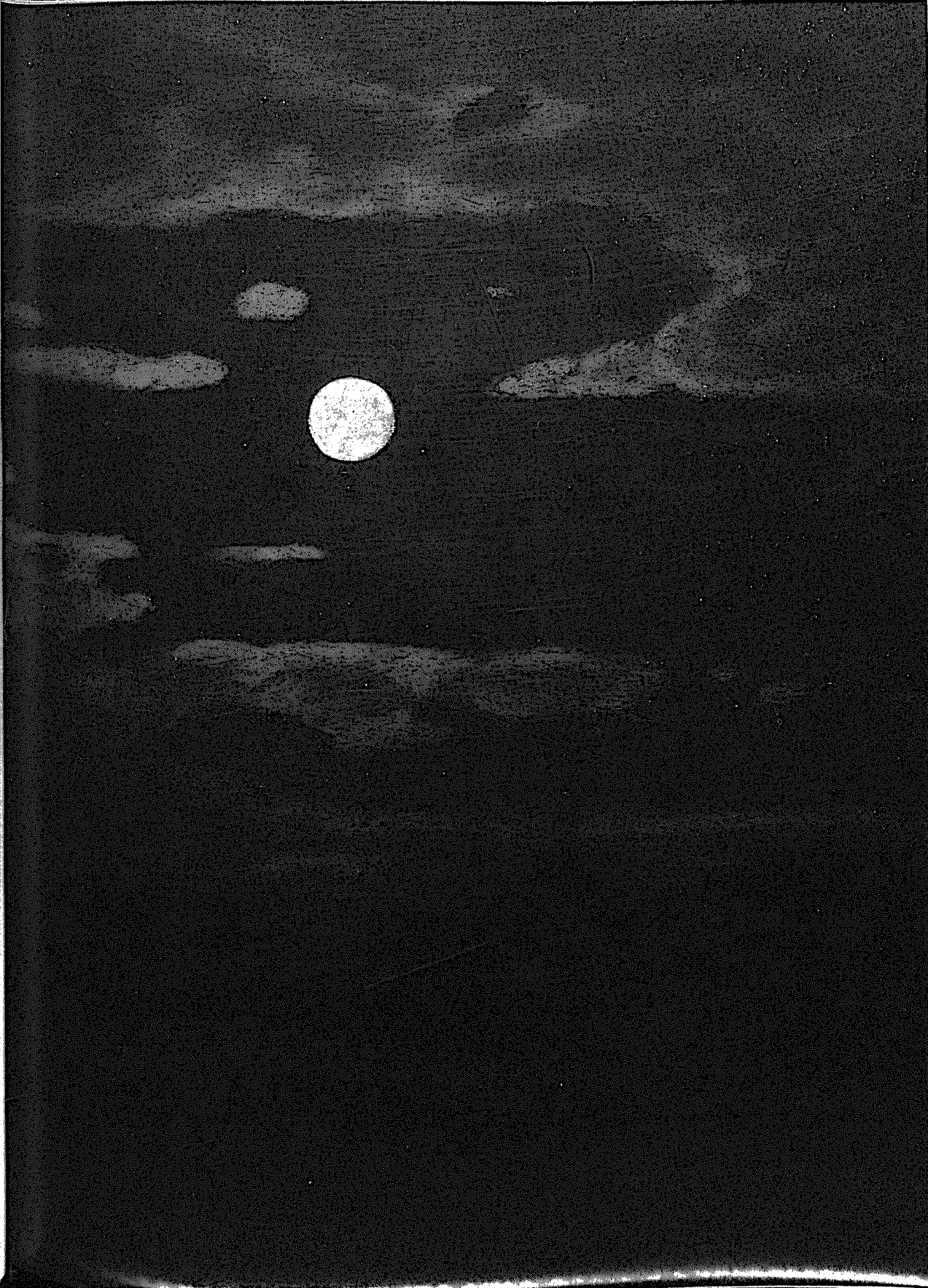
Kát'a enters. She bitterly regrets her confession, which has brought only ruin to her and humiliation to Boris. Unable to bear her nights alone, she is frightened of the darkness and longs for death, but she is compelled to stay alive to suffer for her sin. She hears distant singing which she thinks is a funeral lament, and, longing for Boris, she calls to him.

He appears and for a few moments they are joyously reunited. He tells her his uncle is sending him away to Siberia and asks about her. Kát'a says she is tormented by her mother-in-law and beaten by her drunken husband. She tells him to give alms to every beggar he passes on his journey.

After he has gone she pictures her grave, visited by birds and covered with flowers. She leaps into the Volga. A search party arrives, followed by Kabanicha. Dikoj pulls her body out. Tichon accuses his mother of killing her but Kabanicha simply thanks everyone present for their kindness.

ALISON LATHAM

*Opposite, 'Moonlit Night on the Dnieper':
detail of a painting (1880) by
Arkip Ivanovich Kuindzhi*



1920, THE YEAR OF KÁT'A KABANOVÁ

On 29 December 1919 Janáček went to Prague for a performance of *Jenůfa* at the National Theatre. He seemed to be out of luck. A button flew off his fur coat so that he had to have another sewn on, and then at the last moment Dvořák's opera *The Devil and Kate* was substituted for *Jenůfa*. He was so cross, as he reported to his wife, whom he had left behind in Brno, that he almost returned home. But he didn't. He dutifully visited his niece Věra, he changed his Czech crowns for dollars, and in the evening he strolled along the embankment watching the moon and lights from the castle reflected in the Vltava. The most important thing he did that day, however, was to drop a note to Vincenc Červinka, the translator into Czech of Ostrovsky's play *The Thunderstorm*, saying that he wanted to set it to music and would Červinka please state his terms.-

Janáček had been on Červinka's trail since the autumn. His translation had appeared in spring 1918, followed by performances in Prague and Brno a year later, but it was not until October 1919 that Janáček took any practical steps to get hold of the translator (he turned out to be in America and returned to Prague only just before Christmas). Janáček remained in Prague over the New Year, attending a concert of the Czech Philharmonic conducted by Václav Talich (Beethoven's *Pastoral* and Tchaikovsky's Violin Concerto). He also spent part of the holiday with Kamila Stösslová and her husband David, who happened to be in Prague then. 'For two days I was happy in the world', he wrote to her afterwards. On 31 December 1919 Červinka sent a reply to Janáček's note stating his terms (a 2% royalty), and the next day Janáček went to visit him in person. Červinka, who believed that opera librettos had to be in verse, was puzzled that the composer did not seem to be wanting any further assistance in adapting the prose text; to the contrary, Janáček declared,

he had the whole thing ready in his head.

Janáček returned to Brno on 2 January 1920 with a present from the Stössels for his wife Zdenka, and one for himself (a silver writing-set, which would be used, he said, only when he wrote something really special). First he sent a warm letter to Mrs Stösslová about their time in Prague, and then a rather more businesslike one to Otakar Ostrčil suggesting a new casting for the Young Waiter/Child Prodigy in *The Excursions of Mr Brouček*, due to have its premiere in Prague under Ostrčil a few months later. The residue of the Prague visit absorbed and dealt with, Janáček began composing – perhaps with his new silver writing-set. According to the maid, he began *Kát'a Kabanová* on 5 January 1920; certainly by 9 January he was confident enough to tell Mrs Stösslová about it: 'I have begun writing a new opera. The chief character in it is a woman, gentle by nature [...] a breeze would carry away – let alone the storm that gathers over her'.

But composition was soon interrupted. Janáček departed abruptly on 18 January for Prague (he had no inkling the day before that he would be going) for consultations over the nationalization of the Brno Conservatory. This was his pride and joy which he had founded almost 40 years earlier as an 'Organ School' and of which he was still the director. His negotiations were hard work, he wrote, and went on for several days, though they were in the end successful, in spite of what he saw as 'intrigues' from the Prague establishment. His visit did at least give him the opportunity to hear a work by one of his rivals (Foerster's *Merchant of Venice* opera, *Jessika*), to attend another concert by the Czech Philharmonic, and to catch up on news from the National Theatre about *Brouček*. It was by then in full rehearsal, he wrote to Kamila, and 'nicely designed' (on the moon everything would be



Leoš Janáček (1854-1928) outside his house in the grounds of the Brno Organ School



*Janáček's study in his Brno house
(Moravian Museum, Brno/Lebrecht Collection)*

'pale blue with silver'). The premiere was due early in March. Janáček intended going again the next week to attend rehearsals, but after the 'damp days in Prague' he was not able to throw off the 'flu he had had since the beginning of the year. He was now treating it 'with electricity'. Sadly, this, like many other of Janáček's weird and wonderful home remedies, failed to work, so that when Ostrčil invited him to come to Prague for the continuous series of *Brouček* rehearsals starting on 9 February, he had to decline.

Instead he went on Monday 16 February, first carefully attempting to set up a meeting in a fashionable café in the afternoon with Mrs

Stösslová (she did not turn up) and stayed at the rehearsals until the Wednesday. He was due to return to Prague again the following week but the producer, Gustav Schmoranz, fell ill. Blocking rehearsals could not continue and the premiere was postponed yet again, this time to the middle of March. So, instead, Janáček got back to working on his new opera, 'happily and industriously', as he wrote to Kamila Stösslová. A week later he jotted down a date, 1 March 1902, in his copy of the play. In the two months since he started, he had hardly had a clear run. He had persistent 'flu, teaching and administration were in full swing, there had been two trips to Prague, and his relationship with Stösslová seemed to have gone downhill since the New Year meeting.

The last was all because of the piano. The gift of the writing-set had clearly been made not so much as an encouragement to write more letters to Kamila but as a bribe to help sell a piano that David Stössel had acquired on his travels. At first Janáček undertook to buy it for the conservatory, on condition it was from a 'decent' firm such as Steinway or Blüthner. In fact, when it eventually arrived in Brno, the piano turned out to be a wretched instrument in poor condition, of no use to the conservatory. 'Your husband should forget about pianos', he wrote tartly to Mrs Stösslová. 'It's like me wanting to buy diamonds: I'd probably end up buying polished glass.' Even when Janáček found another buyer for it he was surprised at the price that Stössel was asking for it: 8000 crowns, which is what the conservatory had paid for an almost new Bösendorfer.

Brouček rehearsals at the National Theatre in Prague were temporarily at a standstill, but this opera was still taking up Janáček's time. He had nevertheless agreed to write an article about it for a music periodical, and this filled his thoughts for a while. His ideas about the opera's mission were still there when he wrote to Kamila Stösslová in the vain hope of getting her to come and hear it:

So do you know what that *Brouček* is? A quite ordinary fellow, he gripes at the world, and drowns his life in a glass of a beer. [...]



Norman Lebrecht, Lebrecht Collection

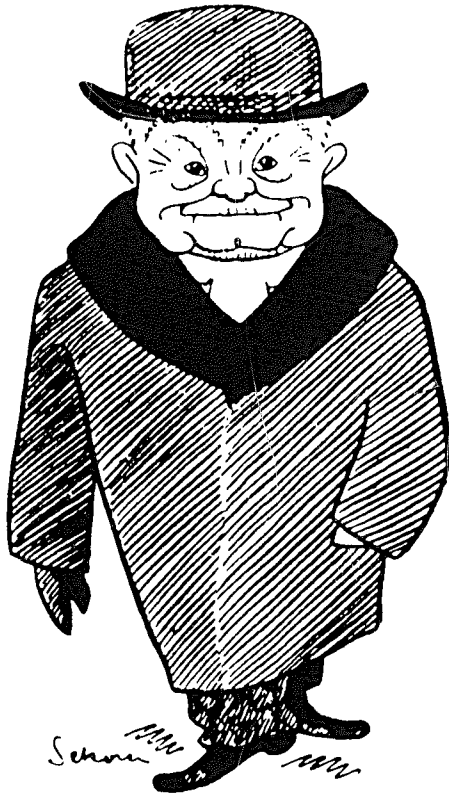
Janáček's cottage in Hukvaldy, his birthplace; he acquired it in 1921 and the upstairs room was added, for Kamila Stösslová, in 1928

You ask: 'So why did you choose such a person for an opera?' I wanted people to be disgusted by him, for him to be a laughing-stock, an awful warning.

He wrote this to her after his next trip to Prague (9-10 March), by which time the putative premiere had moved to 'between 6 and 10 April'. But even this was too optimistic. By the time Janáček made his next, longer trip to Prague, on Thursday 8 April, the premiere was set (and stayed set) for 23 April. Janáček attended rehearsals until 13 April, visited an exhibition, had his teeth cleaned at the dentist and took river trips on the Vltava over the weekend. He was not entirely pleased with the *Brouček* rehearsals. 'Not every theatre will be able to bring it off', he wrote pointedly to his wife. 'Two of the singers could be better.'

It seems doubtful that with all this excitement and frustration Janáček would

have had the time and the mood to think much about the tenderest of his operas, *Kát'a Kabanová*. In fact most of April was gutted since he returned to Prague only a few days later for the final *Brouček* rehearsals leading up to the premiere. In the evenings he amused himself with going to Russian plays (Gogol's *Government Inspector* and Merezhkovsky's *The Death of Tsar Paul I*). If Janáček had expected to repeat the Prague success of *Jenůfa* with *The Excursions of Mr Brouček* he was bitterly disappointed. In spite of the sympathetic advocacy of the conductor Otakar Ostrčil, there were mutterings in the cast beforehand and almost total silence in the press, and a very mixed bag of reviews when it was all over. Kamila Stösslová took herself off for a recuperative holiday in the Alpine resort of Semmering (Janáček pretended to himself that it was under pressure from her husband),



Leoš Janáček: caricature (1926)
by Ondřej Sekora
(Lebrecht Collection)

and even his wife Zdenka did not come to Prague for the occasion. It was not a happy time for him.

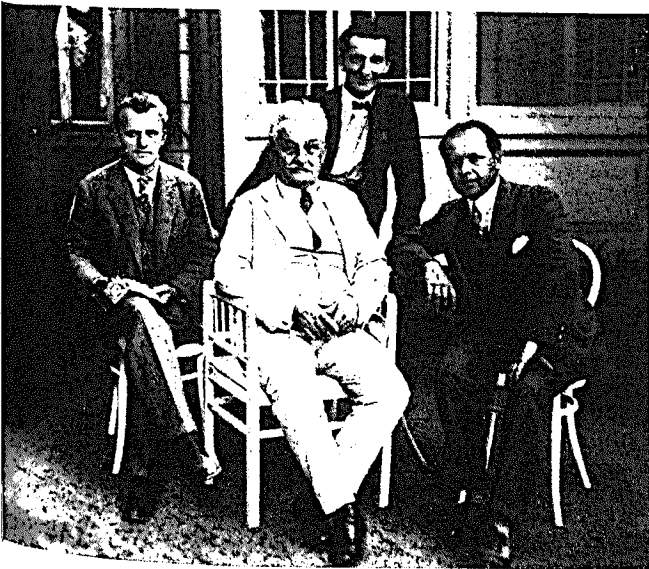
I have never witnessed the success of a work of mine with such indifference as this time. I wanted to leave the theatre before the performance. [...] In the newspapers they called me the foremost Czech opera composer – but how reluctantly! I was in Prague for a fortnight, but believe me it was like a foreign town; noticed by no-one anywhere.

Janáček stormed back to Brno after the first performance, and bombarded the hapless Ostrčil with a series of letters suggesting revisions to tighten up the climax of the second part of *Brouček*. (Whether through conviction or exasperation Ostrčil told Janáček it was all masterly and he should not change a

note.) All this excitement over, Janáček at last returned to his gentle opera. If March and April had been mostly written off because of the *Brouček* rehearsals, performances and then revisions, the months of May and June on the other hand were much more productive, and on 1 July Janáček was able to record on the manuscript the completion of Act I. While he was getting on with *Kát'a*, another event, equally important for his operatic career, was taking place in Brno: the serialization in one of the daily papers of Těsnohlídek's novel about a clever vixen, *Bystrouška*. With all his travelling and other concerns Janáček had of course missed the early stages of the serialization at the beginning of April, but his maid had not, and a full set of cuttings found its way into his hands, together with the suggestion from the maid that it would make a marvellous opera.

Czechs, if they could afford to, took holidays in the summer months from mid-July to mid-September. Janáček's three-week trip to the spa town of Luhačovice was by then a well-established routine. This year he set off on 12 July, as always without his wife. Luhačovice was not at all intended as a creative retreat but was instead something between a health farm and a social event. He reported to the doctor on arrival (a clean bill of health, with no diabetes, as he told his wife), ate healthily and went for lots of walks. Janáček would meet up with old friends (or tried to: Kamila Stösslová said this time that she could not get a booking), or with new ones, such as Otakar Ostrčil and his wife, who overlapped with him for two weeks of their holidays and joined him each evening and on walks during the day. The translator Červinka was there too, and heard from Janáček that he was getting on well with *Kát'a Kabanová*.

If Janáček's later reminiscences were to be believed (often they are not) it was then that he also began to turn over in his mind the possibility of an operatic *Vixen Bystrouška*. One thing he did not do, however, was to write another note of music. He believed in strenuous bursts of creative activity taking him to a good stopping-point in the composition, followed by thoughtful fallow periods; and the



*Janáček with some of his students
from the Brno Organ School
(Lebrecht Collection)*

summer was for him traditionally fallow. Even when his three weeks were up, he went off again to northern Moravia, to his birthplace of Hukvaldy, where he had a sister and other old friends. This time his wife Zdenka went with him, and together they climbed the mountain of Radhošť in the vicinity (they sent a postcard to the Ostrčils, who should have been there too). It was only on 14 September, and back in Brno, that Janáček made a start on Act II of *Kát'a Kabanová*.

By then, however, his circumstances had substantially changed. Although he was allowed to go on living in his little house in the grounds of the Brno Conservatory, he was no longer director and had no obligations of teaching or administration. Thus Janáček was able to work virtually unhindered on his new opera. Act II was finished a month later, on 15 October, a stopping-point punctuated by a short trip to Prague to 'take his vow' at the Ministry of Education as professor of composition at the master class in the Prague Conservatory (a sinecure offered him to compensate for no longer being director of the Brno Conservatory). Then he got on with Act III. This took rather longer, more than two months, but on Christmas Eve he was able to put a closing date on his manuscript.

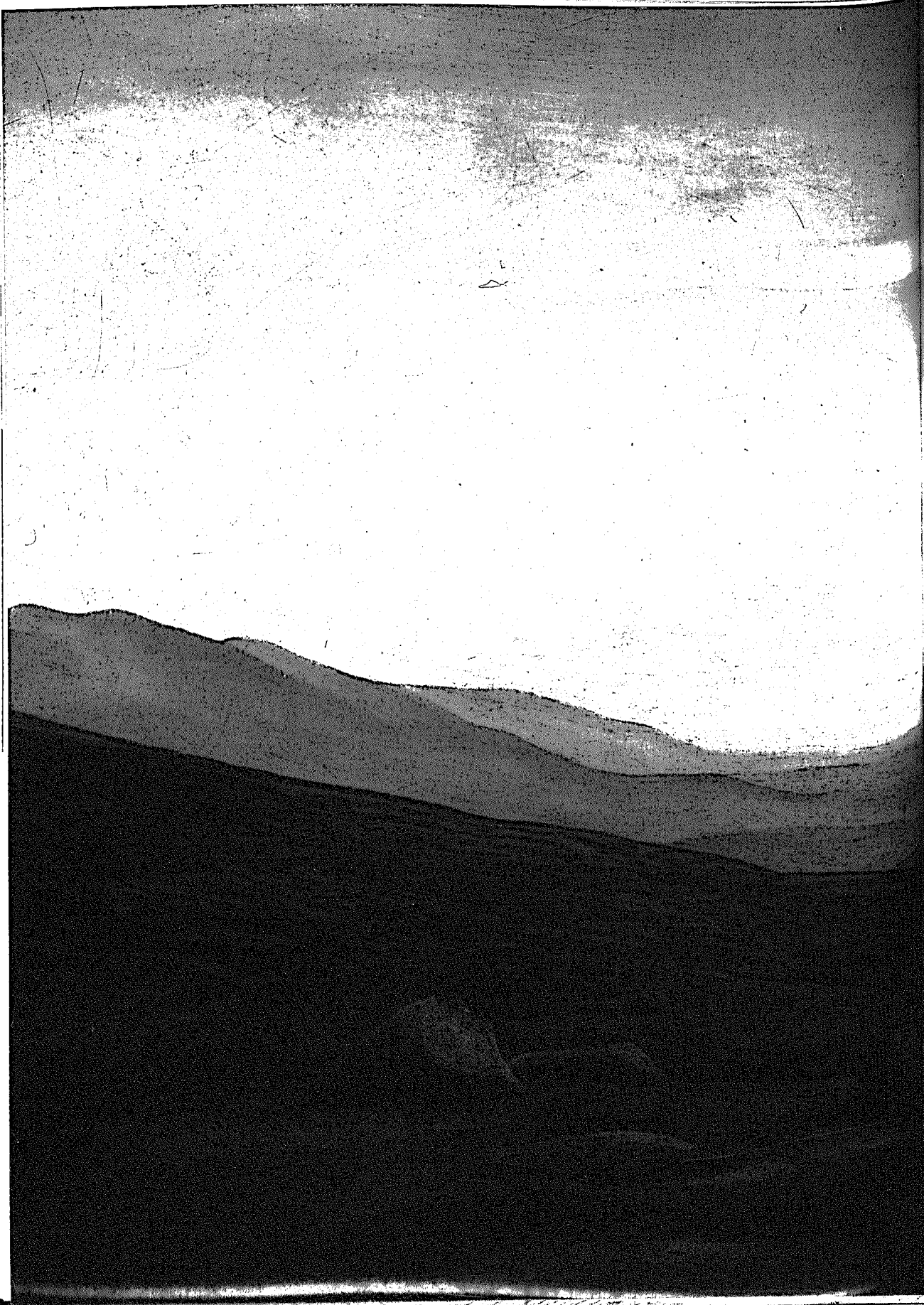
Thus the opera, begun against the turmoil

of the *Brouček* rehearsals, was finished in peace, and Janáček began to turn his thoughts to other things such as the prospect of *Jenůfa* being performed at the Metropolitan Opera in New York and his irritation at Max Brod's refusal, on the grounds of his (anti-militaristic) 'conscience' to make the German translation of *The Excursions of Mr Brouček*. As usual, there was still some way to go with the new opera. Janáček's first draft, though a complete, continuous version in full score, was just a start. There were two full revisions in the early months of 1921, during which he declared himself 'finished' several times, but nevertheless, at a speed almost unbelievable today, the opera was given its first performance in Brno before the end of 1921, thus less than two years after Janáček began work (the equivalent time for its predecessor, *The Excursions of Mr Brouček*, was 12 years). Janáček duly took his bow at the premiere. As Max Brod later recalled, 'It was uncommonly moving to see this youthfully vigorous old man on the stage which still reverberated with the magical sounds of his passion'.

JOHN TYRRELL

John Tyrrell is editor of the Cambridge Opera Handbook on Kát'a Kabanová (1982) and author of Janáček's Operas: a Documentary Account (1992); his edition of Janáček's correspondence with Kamila Stösslová has just been published, as Intimate Letters

*Overleaf, 'Sundown, Greenland': painting by Rockwell Kent (1882-1971)
(Chrysler Museum, Norfolk, Virginia)*





JANÁČEK TO HIS 'BATRFLAY'

Brno, 10 November 1919

I feel as if I'm at the crossroads. If I were happy and content, I would know how to hide myself away in my little house and say 'adieu' to the petty-minded world which now surrounds me in the conservatory.

But I need diversion to forget about my lonely isolation and I need a certain income.

And so I keep at it and you find me at the crossroads again for another year. If only I could throw myself into composition and forget about myself.

Clearly Janáček was not much enjoying his teaching any more. He had founded the Brno Organ School almost 40 years earlier and, after the creation of Czechoslovakia, he had fought hard for it to be turned into a conservatory, financed by the state. Although he was still director, there had been manoeuvrings to have him replaced at the age of 66, and he was duly relieved of the post by the next academic session. He did not find it easy to accept the change, though the great increase of spare time that he had for composition is one of the more prosaic explanations for the great outpouring of works in his old age.

The odd thing is that this letter contains no inkling of the fact that the composition that he was longing to throw himself into was waiting in the wings. A month earlier he had written to Adolf Červinka for permission to use his translation of Ostrovsky's play *The Thunderstorm* as the basis for an opera. Adolf Červinka turned out to be the wrong Červinka, and the one he needed, Vincenc Červinka, was reported to be somewhere on the Atlantic, on his return from America. On 10 November Janáček had news from F.S. Procházka (one of

the umpteenth *Brouček* librettists) that the itinerant Červinka would be home only in time for Christmas and so Kamila Stösslová, Janáček's next correspondent, became the recipient of his pique at not being able to get down to work until then.

But perhaps it was a blessing in disguise. During the month that he waited impatiently for Červinka's return he went to the opera:

Brno, 5 December 1919

I've just come from the theatre. They gave *Batrflay*, one of the most beautiful and saddest of operas. I had you constantly before my eyes. *Batrflay* is also small, with black hair. You could never be as unhappy as her.

I'm so disturbed by the opera. When it was new, I went to see it in Prague. Even now many places move me deeply.

Janáček did not usually write to Kamila Stösslová in this way about works that he had heard. In this case there was the connection that he saw (even if no-one else did) between the petite *Madama Butterfly* and the buxom Kamila. But something seemed to resonate in his mind. A month later he finally made contact with Červinka and secured his permission and, after a few days, got down to work on an opera in which the heroine appeared to combine the fragility he perceived in both *Butterfly* and *Kamila*.

Brno, 9 January 1920

I've begun writing a new opera. The chief character in it is a woman, gentle by nature. She shrinks at the mere thought [of hurting, of evil]; a breeze would carry her away - let alone the storm that gathers over her.



Kamila Stösslová (1892-1935)

Brno, 23 February 1920

I'm working happily and industriously on my new opera.

I tell myself all the time that the main character, a young woman, is of such a gentle nature that I'm frightened that if the sun shone fully on her, she would melt, yes even dissolve.

You know, such a gentle, good nature.

The words with which he described his new heroine are suggestively similar to those with which he had described Kamila Stösslová at this time: 'You're still a tender child who wants to be [kept] in cotton wool all the time; always stroked, pampered' (Brno, 2 February 1920). Perhaps Janáček thought that Mrs Stösslová would be flattered by these intimations of her influence on the work, but if so he was disappointed and soon learnt to keep his thoughts to himself. So the next that she heard about it was when it was 'finished':

Brno, 6 March 1921

After unusually hard work I have finished my latest opera. I don't know whether they will call it *The Thunderstorm* or *Katèrina*. Against *The Thunderstorm* is the argument that another opera of that name already exists; against *Katèrina* that I write nothing but 'female' operas. *Jenůfa-Katèrina*. The best thing, instead of a title, would be to have three asterisks

* *
*

As usual, Janáček was too optimistic. He had finished the first version of the work just before Christmas 1920, and what he was announcing to Kamila was the completion of a full-going revision. But after a couple of weeks' break Janáček began a final revision, which he dated 17 April. By then he had sorted out what to call his new opera. By *The Thunderstorm* most Czechs would have thought of Fibich's opera based on Shakespeare's *The Tempest*. Since both composers had already written one opera with the same title (Janáček's first opera *Šárka*, also the name of Fibich's best-known work), he was anxious to avoid a similar clash.

The 'female opera' argument was clearly not a serious one (since this opera was succeeded by further 'female' operas however bizarre, such as *The Cunning Little Vixen* and *The Makropulos Affair*). A more important objection had been voiced that the heroine's name in its Russian form 'Katèrina' might evoke an even more famous Catherine: Catherine the Great. So what about the familiar form 'Kát'a', by which the heroine is also known? A few weeks later he put the same question to Červinka, who suggested adding the surname as well, thus settling the question of the title for good and all. News of *Kát'a Kabanová* dominated the letters of the next few months:

Brno, 23 May 1921

Kát'a Kabanová, that latest opera of mine, is to be given in Brno and perhaps even in



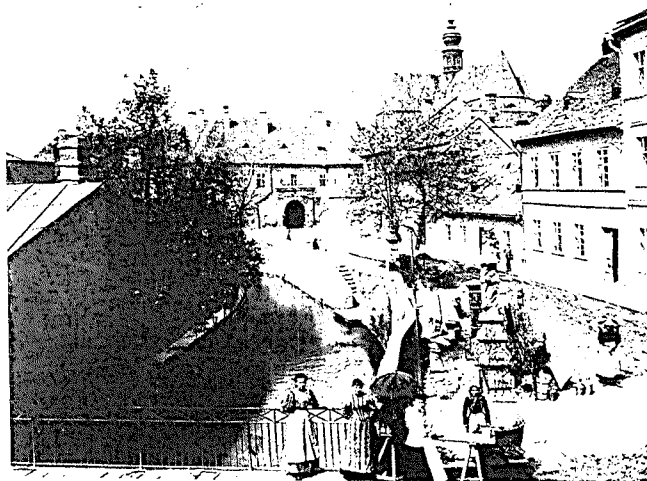
'Summer Night, 1886': painting by Eilif Speterssen (1852-1928)

(National Gallery, Oslo/Bridgeman Art Library)

Prague. But I don't have much stomach for the Prague theatre. [...]

What can I say about myself? You know I dream up a world for myself, I let my own dear people live in my compositions just as I would wish. All purely invented happiness.

On you real joy, real happiness, smiles at least sometimes. But on me? When I finish a work even this dear *Kát'a Kabanová* I'm sad about it. As if I were parting with someone dear to me.



A view of Brno in Janáček's time
(Lebrecht Collection)

More clearly than almost any other letter, this one shows how Janáček's compositions were a means of escape into an imaginary world from the perceived unhappinesses and frustrations of his life. Another important notion, which he voiced when he invited Mrs Stösslová to the premiere, was the thought that it was her devotion to her husband that inspired the opera. The event he recalled was their very first meeting in July 1917, when Janáček's annual visit to the Moravian spa town of Luhačovice coincided with that of the Stössels. David Stössel was then in the army and could manage only a short time on holiday with his wife, leaving her to her own devices in Luhačovice, and her new friend Leoš Janáček.

Brno, 29 October 1921

Come to the Brno premiere: everything promises that it will be beautiful.

And you know, when I became acquainted with you in Luhačovice during the war and saw for the first time how a woman can love her husband I remember those tears of yours that was the reason why I took up *Kát'a Kabanová* and composed it.

I invite you, then, now that the work is finished.

Sadly, the Brno premiere took place (on 23 November 1921) without the woman who inspired it. This did not prevent Janáček from sending her a vocal score when it was published early the following year.

Brno, 25 February 1922

So you have *Kát'a Kabanová*. During the writing of the opera I needed to know a great measureless love. Tears ran down your cheeks when you remembered your husband in those beautiful days in Luhačovice. It touched me. And I always placed your image on *Kát'a Kabanová* when I was writing the opera.

Her love went a different way, but nevertheless it was a great, beautiful love!

Much to his hurt, Stösslová needed a reminder a few weeks later ("Can't you even say thank-you for *Kát'a*?") before she got round to thanking him for the score, but in a letter full of domestic distractions and signally unaware of the honour that was being bestowed on her. Nevertheless the link in his mind between the work and its inspiration was too strong to be snapped and it became a topic he turned to several times in later letters.

Hukvaldy, 24 July 1924

And Kát'a, you know, that was you beside me. And that black gypsy girl in my *Diary of One who Disappeared* – that was especially you even more. That's why there's such emotional heat in these works. So much heat that if it caught both of us, there'd be just ashes left of us. Luckily it's just I who burn – and you who are saved.

Brno, 12 January 1928, at night

My dear Kamila

On Saturday 21 January, I want to be in Prague for that performance of *Kát'a Kabanová* at the German Theatre.

You know that it's your work. You were that warm atmosphere for me, in which, in my thoughts, you were continually present in all parts of the opera where expressions of love occur. You know, even during that time when we still knew each other so little I already felt myself linked to you so closely.

It's possible that I'll go to Prague as early as the day before, on the Friday.

I'll certainly be waiting for you to come there too. I'll ask for a box so that we can listen to it in peace. And then to chat somewhere about everything. So [come] for sure! Just don't get ill! A letter didn't come from you today. I'm waiting for it tomorrow.

And at last, just a few months before Janáček died, Kamila Stösslová did eventually hear the work that she had inspired, Janáček sitting proudly beside her. He, no doubt, would have liked it even more if she had come without her husband David. It must have been a strange event for them all: attending the opera Janáček had written based on the story of a married woman's adulterous affair, with Janáček clearly seeing the married woman as Kamila, the weak absent husband as David Stössel and himself as her lover. At his next visit to Kamila's home in Písek, Janáček eventually

inscribed the score that he had sent so hopefully six years earlier, thus giving her one of the most beautiful dedications ever written by a composer. By that stage he had written the husband out of the story altogether, referring to her not by her married name, but by her maiden name, Neumannová:

Janáček's inscription in Kamila's copy of *Kát'a Kabanová*, 12 February 1928

Mrs Kamila!

And it was in the summer sun. The slope was warm, the flowers almost fainting bowed towards the earth.

At that time the first thoughts about that unhappy Kát'a Kabanová – her great love – went through my head.

She calls to the flowers, she calls to the birds – the flowers to bow to her, the birds to sing to her the last song of love.

'My friend', I said to Professor Knop, 'I know a marvellous lady, miraculously she is in my mind all the time. My Kát'a grows in her, in her, Mrs Kamila Neumannová! The work will be one of my most tender!'

And it happened. I have known no greater love than in her. I dedicate the work to her. Flowers, bow down to her; birds, never cease your song of eternal love!

Dr Leoš Janáček

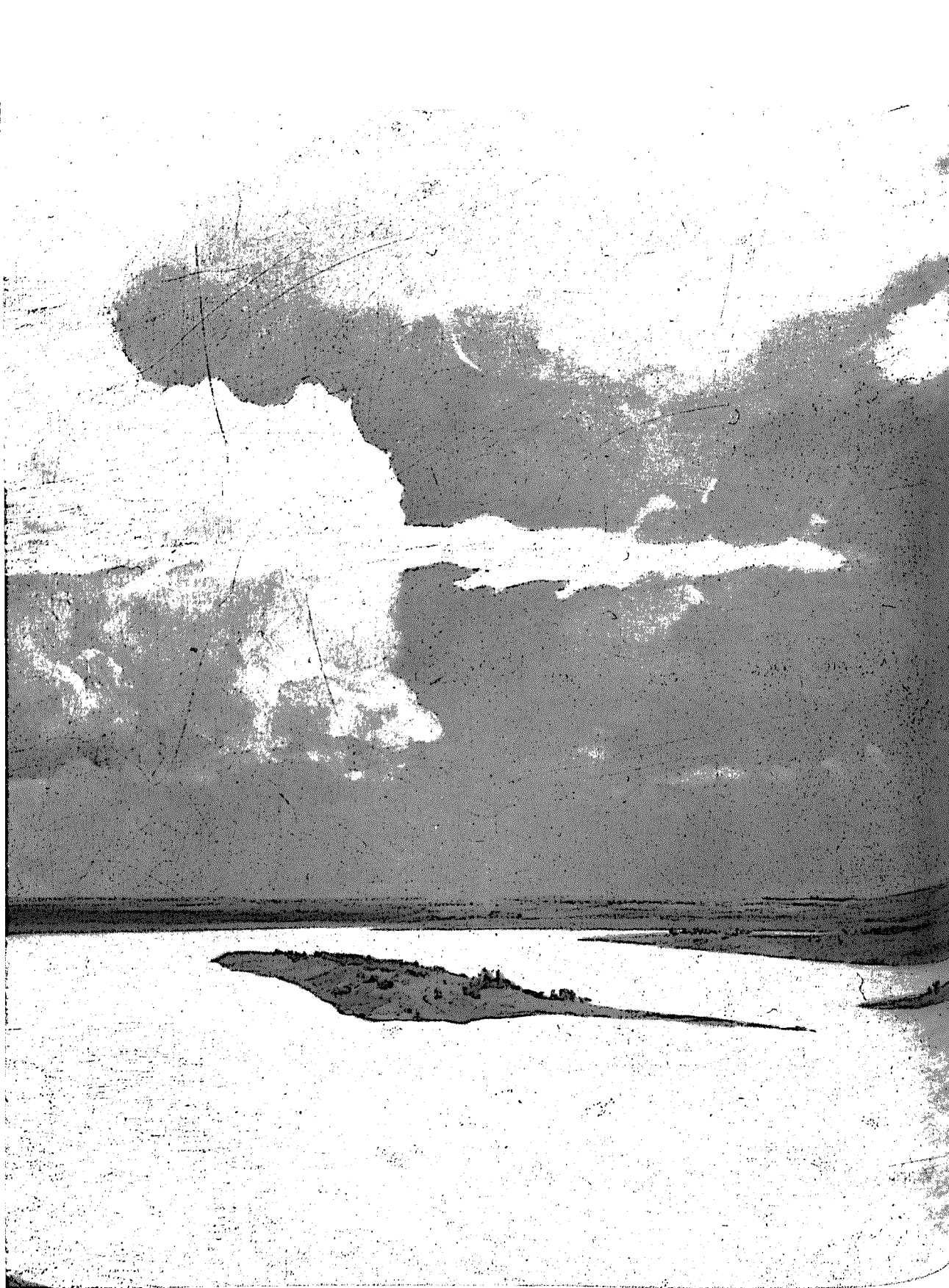
Translation and commentary by John Tyrrell

Janáček's correspondence with Kamila Stösslova, translated and edited by John Tyrrell, has just been published as Intimate Letters by Faber & Faber



Countryside near Hukvaldy, where Janáček was born

(Lebrecht Collection)



OSTROVSKY'S STORM OF CHANGE

'Back to Ostrovsky!' With this slogan of 1923 Lunacharsky, Lenin's commissar of culture, tried to reclaim for the Russian theatre the solid foundations laid by Ostrovsky in the 19th century. After its celebration of the Bolshevik victory in the Revolution, the theatre had lost its way. Lunacharsky not only wanted to revive the penetrating view of the Russian world Ostrovsky had provided but also to retrieve his unflinching theatrical acumen.

The Russians are currently revisiting the past and turning to Ostrovsky again. The recent abandonment of the political legacy of the last 70 years has exposed two key characteristics which have lain dormant: Russian mercantilism and the Russian church. Both have threaded their way through the Russian consciousness for a thousand years; without recognition of these key factors much of Russian culture makes little sense to Western minds and, as a result, more often than not, is ignored. In the 19th century, Ostrovsky drew both threads together, and nowhere more so than in *The Thunderstorm* (1859).

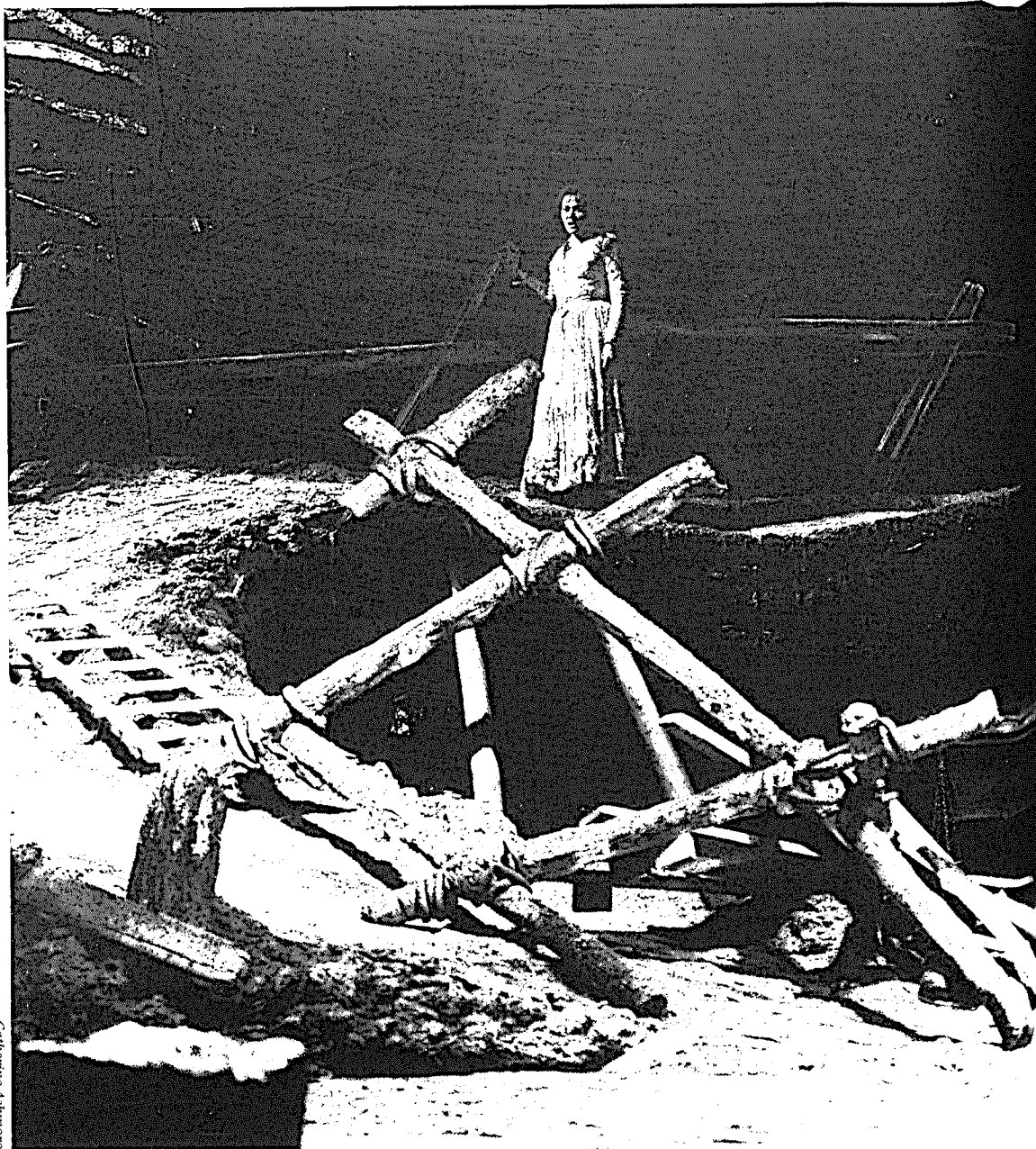
There are biographical confluences to consider. Ostrovsky came from a family associated, if humbly, with the church: his father was the son of a provincial priest and had had the benefit of seminary education and practised as a lawyer. His mother was the daughter of a sexton, and her mother baked the Communion bread. A visit to the lodging house (now a museum) in Moscow where Ostrovsky spent his childhood, while his father struggled to establish himself, shows that the spiritual influence was never far removed. Even today there is a church on almost every corner, being lovingly restored to life. This was also the wealthy merchant

quarter of Moscow. Although he moved several times in this district and around Moscow, Ostrovsky never lost contact with the class who inhabited the area. The lives of the merchant families of the city's business world had been largely untouched by the European influence which had been cultivated in Russia since Peter the Great. The church still operated at the centre of daily life, infecting attitudes, expectations and actions. This combination provided the human material scrutinized in Ostrovsky's plays.

In 1840, at the age of 17, Ostrovsky enrolled at Moscow University to study law, destined to follow his father into a now flourishing practice. He left the university without completing his degree, however, and his father found him a post as a civil servant in the courts' conciliation service. Ostrovsky was thus brought face to face with mercantile life, settling disputes and complaints to avoid the labyrinthine processes of the law. He also began to write, to frequent the theatres, especially the Maly (Moscow's main dramatic theatre), and to mix in the theatrical life of the capital. Common-law marriage to a woman regarded as unsuitable cut Ostrovsky off from his family from the late 1840s and he took up residence in the merchant quarter. Soon in trouble with the censoring authorities for the critical attitudes of his early work, Ostrovsky mixed with ardent Slavophiles, who favoured the promotion of Slav-based culture at the expense of Western influence. He gave readings of his works and launched his theatrical career: his first staged premiere came at the Maly in 1853 - *Ne v svoi sani ne sadis'* ('Stay in your own Lane'). Success upon theatrical success followed. Ostrovsky was set to make his living as a playwright.

Controversial characters often surfaced in his plays. For example, he caused waves of protest when a drunkard brought the only note of humanity into a tale of star-crossed

*Opposite, 'Below Eternal Repose':
detail of a painting by I. Levitan (1860-1900)
(Tretyakov Gallery, Moscow/Bridgeman Art Library)*



Catherine Ashmore

Elena Prokina as Kát'a, Covent Garden, 1994



lovers in the oppressive Moscow mercantile world (*Bednost' ne porok* - 'Poverty is not a Crime', 1853), and when one of his heroines was an alcoholic (*Ne zhivi kak khochetsia* - 'Don't Live as you Like', 1854). Ostrovsky began to attract the attention of the radical critics whose politics drew them to expose oppression and corruption, and who, seeking greater freedom and change in Russia, followed the political movements of the West. He became the most popular and most performed Russian dramatist, making his mark in a theatre still dominated by translations of foreign classics. His work encouraged the growth of a Russian national theatrical repertory, culminating in the works of Chekhov and Gorky at the turn of the century.

Ostrovsky died in 1886 on the threshold of a new era: the state monopoly of theatre was lifted in 1882, partly as a result of his campaigning, and a commercially driven theatre took root. His career was long and fruitful: well over 40 plays, a distinguished association with the Maly as director and administrator, participation in theatrical debate through much committee work, and proposals for important reforms. His works, however, were denied the international reputation accorded his illustrious successors. His concentration on the inward-looking merchant class, on the narrow-minded landowners of the provinces, and on Russian history in later works, made his plays seem culturally distinct. Moreover, his intimate response to the Russian church, so different even from its Greek counterpart, intensified his remoteness for Western audiences.

In 1859 *The Thunderstorm* was performed at both the Maly and the Alexandrinsky (Petersburg) theatres. It achieved a unique status in bridging the divide between conservative and radical: the establishment signalled its approval by the award of the celebrated Uvarov Prize in 1860 as a mark of its dramatic quality; and it was fêted by the radicals as 'a ray of light in a realm of darkness' (Nikolay Dobrolyubov). Conservative approval of Ostrovsky's world was in response to the sheer skill with which the play is created, its blend of the thrills of

melodrama with the poetry of human passion; the radicals regarded its heroine Katerina as a symbol of protest against oppressive social conditions – an illustration of the lack of freedom in Russia.

Ostrovsky shifted the play's setting to the provinces, to the imaginary town of Kalinovo on the River Volga. The narrowmindedness, greed and tyrannical attitudes he had castigated in the Moscow business world were transferred to the claustrophobic merchant quarter of Kalinovo and were intensified by its remoteness from the centres of Russian civilization. The Kabanov household, prisonlike, places fetters on its younger inhabitants: the older generation (Kabanova supported by Dikoi, a fellow merchant and Feklusha, a holy wanderer) imposes its implacable régime. The claustrophobia is counterpointed to a new element: the vast, open Russian landscape. It must have affected Ostrovsky deeply, judging by the prominence he gives it in his play. The untamed beauty of the setting throws oppression and tyranny into relief. Nature offers Katerina her liberation as she throws herself from a cliff into the great river. This juxtaposition of untrammelled nature to the airless human habitat lifts Ostrovsky's writing to new levels.

Kabanova, Katerina's mother-in-law, is a stickler for tradition. She inhabits an ambivalent moral world that allows young girls the freedom to enjoy themselves before marriage, demands absolute fidelity and obedience after, but that condones inhuman treatment of daughters-in-law. Her dotalage upon Tikhon, her feckless son, is sickening, but men hold ultimate power in the public world of business, and his masculinity must be bolstered at all costs. Her tragedy is his rejection of her at the end of the play. Her moral force derives from two sources: from the unforgiving, patriarchal God she worships; and from the superstitions she freely accepts by harbouring pilgrims and holy wanderers, such as Feklusha. They are seen here as the bearers of ill-founded intelligence and heretical doctrine. Kabanova's alms secure undying support from the Feklushas of this world for the maintenance of a god of retribution and a

devil of mischief. In Janáček's opera *Feklusha* is just a servant and this rich tapestry is lost.

Remembering a happy and loving childhood, Katerina views religion as the source of ecstatic experience, but tempered by an inordinate fear of retribution for wrongdoing. The demands of a patriarchal church feed her guilt at her sin against her husband, Tikhon. Her passionate feelings for Boris, her lover, are not reciprocated to the same degree and they constantly place her in a position of unwarranted dependence on men. But her guilt, which she cannot rationalize, can only be assuaged by confession – not the private confession to the priest of the Western church, but the public avowal of guilt encouraged by Orthodoxy, which provokes condemnation by the congregation or the collective. Only such public acceptance of suffering can purify. Unfortunately, Katerina's confession inevitably causes further tragedy. It is double-edged: confession of her infidelity means disintegration of her marriage and social disgrace for the Kabanov household. Her situation is tragically different from Raskolnikov's public confession of murder in *Crime and Punishment*, completed by Dostoyevsky just a few years afterwards in 1866. Raskolnikov's confession binds Sonia to him for ever; Katerina's wrenches her from any salvation she may find in reconciliation with her husband. Katerina is sensitive, intelligent but uneducated, unable to come to terms with the great rift her actions have caused in her life and in herself. So meek is she that she is unable to blame the equally erring Boris, whose lame refusal to help her seals Katerina's dreadful fate.

1859 was a turning-point for Russia: discussions on the long-anticipated emancipation of the serfs, made inevitable by Russia's disastrous confrontation with Europe in the Crimean War, were at their peak. Excited talk of reform in other areas of Russian life made the coming decade seem a threshold of a new era. For the first time there was talk of emancipation for women from the religious patriarchy and marital oppression they often endured. In *The Thunderstorm* Ostrovsky seemed to the radicals to be airing all these



'Silence': painting by I. Levitan

(Russian Museum, St Petersburg/Bridgeman Art Library)



Alexander Nikolayevich Ostrovsky (1823-86)

Opposite, Elena Prokina as Kát'a,
Covent Garden, 1994

(photo: Catherine Ashmore)

opening acts, mounting to a terrifying climax as Katerina reaches the point of confession. She sees it as condemnation from the God she fears and it unhinges her mind. Theatrically, it is a grand gesture; symbolically, it is the storm of change that must come.

Ostrovsky was a shrewd theatre practitioner. He knew his audience intimately, knew that the core theme of his play had to be presented in a palatable manner. He wrote for the new fast-expanding middle classes who came to the theatre to experience the excitement sometimes missing from lives dedicated to the accumulation of wealth. *Coups de théâtre* such as we perhaps no longer tolerate, to the detriment of sheer theatrical thrill, were the very stuff they demanded. Storms, heartfelt confessions under duress, deception in love, madness and suicide are the ingredients of this tragedy-cum-melodrama. At the same time Ostrovsky knew the dramatic value of quiet before the storm and with the scenes of high passion entwines episodes of moonlit courtship to the sound of folksong: Tikhon's sister Varvara is persuaded into elopement by the dashing Kudriash, and Katerina has a few precious moments of happiness with Boris. It all contributes to an emotionally explosive recipe.

For the ingredients of a popular entertainment, also designed to pose challenging comment, we, too, could well retrace our steps to the past. Like Lunacharsky, and Janáček just before him, we should go 'back to Ostrovsky' and learn from him, at the same time bringing him the international recognition he so richly deserves.

CYNTHIA MARSH

Cynthia Marsh is Senior Lecturer in Russian and Drama at Nottingham University and has just directed Gorky's Vassa Zheleznova in Nottingham; she has written widely on Chekhov and Gorky, including File on Gorky (1993), and is working on a book on Gorky and the Russian theatre

issues and demonstrating what was wrong: society at large was as responsible for Katerina's death as the workings of guilt on her impressionable mind.

Ostrovsky's play, therefore, is not only a psychological study of one girl's tragic breakdown but, equally, a great social document of its time. The two characters, transposed or demoted in Janáček's opera, reinforce this view: Kuligin, whose character is transposed into that of Kudriash, is an eccentric self-taught inventor. He confronts Dikoi, Kabanova's soulmate and pillar of local society, with the injustice he metes out to the peasants, and his sensible proposition for a lightning conductor is met with small-minded derision. Feklusha, demoted in the opera, strengthens the atmosphere of superstition and fear in the play. The greatest reinforcement, however, comes from the thunderstorm itself, which rumbles in the



LOVE AGAINST ONE'S WILL

The libretto [of *Kát'a Kabanová*] is based on Ostrovsky's drama *The Thunderstorm* – a Russian *Madame Bovary*. As in Flaubert's masterpiece, the entire plot hinges on the adultery of a romantically inclined woman no longer able to bear the pressures of a repugnant and constricting environment.

Several characteristic differences emerge between the French and the Russian versions of this theme, tempting us to trace them back to differences in national character, or between East and West. Madame Bovary's vein of romanticism is primarily poetic and hedonistic, Kát'a Kabanová's more religious and introspective – which is not to deny Emma Bovary's very real religious traits. The winning quality of both figures is an artless nobility. By their very existence they protest against the narrowness of their surroundings, against provincialism and small-mindedness. In Madame Bovary's case these surroundings are marked by boredom, philistinism and imposture. Kát'a bears the greater burden, for she is enslaved – what is worse, enslaved to her own family. Her husband is a weak man, whose mother, the sinister Kabanicha, is the true driving force behind the drama. She rules with the conventions of so-called 'good breeding' – in reality nothing more than traditional mores. Her absolute tyranny within her family mirrors in miniature the ruthless power wielded by the tsars to keep the whole of Russia in bondage. From above came oppression by government, officialdom, a superstitious clergy; at home an entire household stood in thrall to the eldest family member. The aged Kabanicha is more than that time-honoured harridan, the 'wicked mother-in-law'; she stands symbolically for tsarist Russia, with its morality of blind obedience to arbitrary command.

In their final dénouements the French novel and the Russian play – which, though

of the same generation, were probably written with no knowledge of each other's existence – are fundamentally different. Emma Bovary is the victim not merely of her disappointments, but of her straitened finances as well (bitter though this sounds, the bitterness fully accords with Flaubert's sceptical turn of mind). Kát'a, however, does not face disappointment: Boris is hers alone. There is no outward cause for her ruin, and in this respect the Russian work is the more powerful and gripping of the two in rendering the turmoils of human passion. Kát'a's death is brought about by inner forces, the lie and the sin simply overmastering her. Her very death makes her as pure and lovely as she ever was. Unable to bear the burden of her conscience she brings about her death, very much like Kleist's Penthesilea, by her own words: with no-one pursuing her, in no danger of discovery, she throws herself at the feet of her husband and her mortal enemy Kabanicha, confessing to all humanity her infidelity and openly demanding punishment.

It is this great scene of public confession that forms the psychological link between Janaček's *Kát'a* and his *Jenůfa*, or *Jesí pastorkyňa* ['Her Foster-Daughter']. *Jenůfa* likewise culminates in a similar repentant unburdening of guilt before the assembled villagers. Other analogous works from Slavonic literature suggest themselves, such as Tolstoy's *Power of Darkness*. I think I would not be wide of the mark in suggesting that, besides the play's impassioned plot, it was the scene of penitence which prompted Janaček's choice of this material. In addition, through his close family ties with Russia, and after two long [...] tours of the country, bringing him to the very banks of the River Volga where Ostrovsky's drama is set, he

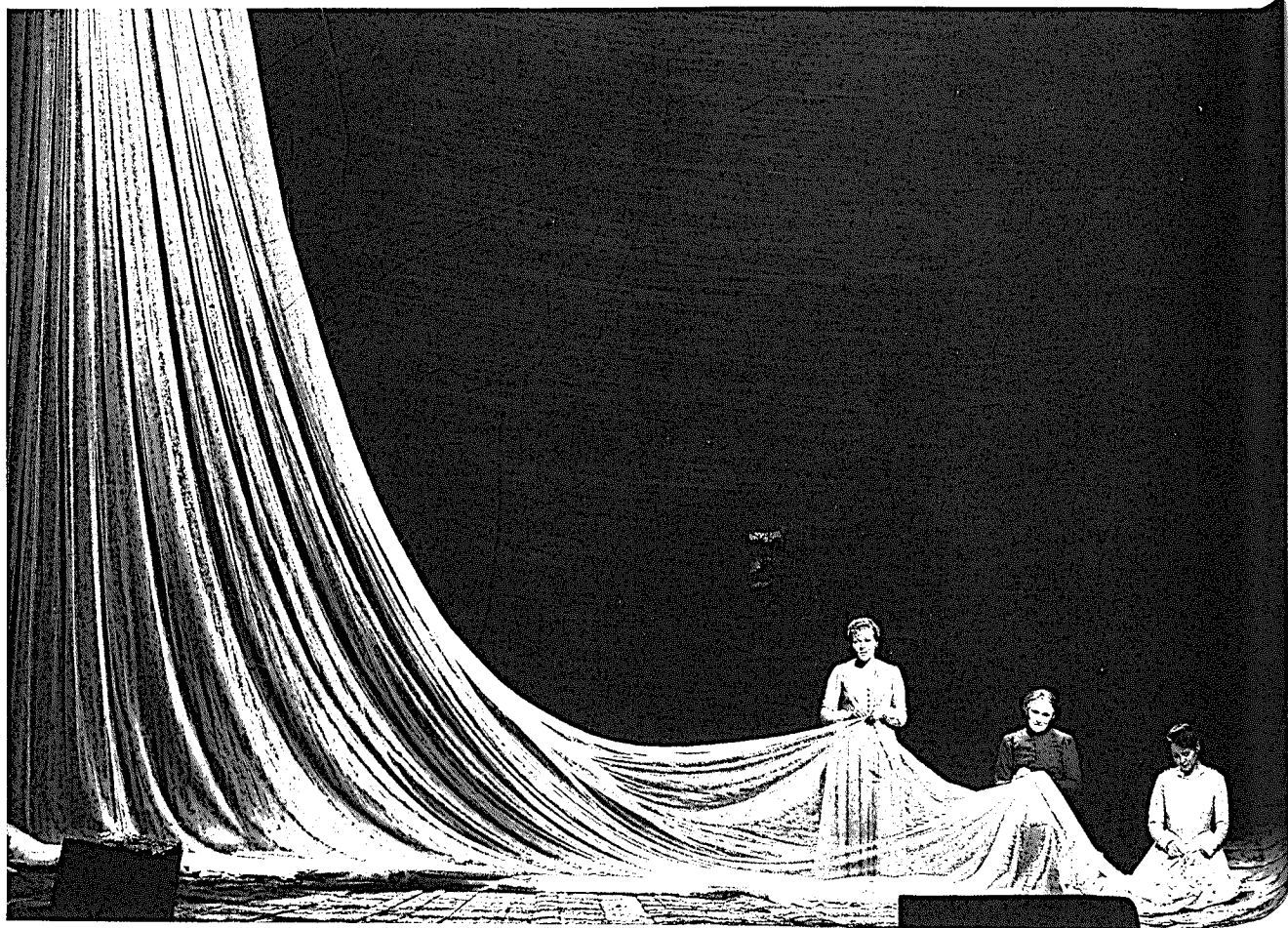
was especially receptive to the subject matter and atmosphere of this work.

The River Volga figures in each of the six scenes that remained after Janáček's compression of the somewhat clumsy stage play. One sees the mighty river now from the quayside, now through the windows of a merchant's room, now again from the still uncharted river banks. This broad watery expanse flows through the entire work; clearly it is symbolic, but – of what? Symbols should always be ambiguous to the senses while remaining slightly beyond the reach of reason, lest they sink to the frigidity of allegory and its imprisoning system of meanings. From this standpoint, the Volga, both in Janáček's libretto and in his music, is the perfect example of an effective – because at root, inexplicable – symbol. Perhaps if one saw in the monstrous, ceaselessly flowing masses of water churning headlong in the Volga a symbol of the inexorability with which life in tsarist Russia, unchanging and invincible, marched with relentless tread over the corpses of its children – perhaps then one would approach its meaning, or some shade of it. What can Kát'a, pale and fragile, this pious rebel, do in the face of the timeless Volga? – this, or something like it, seems to be the message of each scene, a message repeated so often that, in the end, the unhappy woman flings herself into the river, perishing in its timeless depths. The Volga has triumphed, tsarist orthodoxy can continue on its way unimpeded. And even in the opening bars of the overture, in the ominous timpani strokes, one senses the remorselessness, the inexorability of this mighty, cruel, Russian world that has astounded us from time immemorial by its ruthless inflexibility.

Against this sombre background of an enslaved people one figure stands out – old Kabanicha, the work's true central character and prime motivating force. She embodies the tsarist ideal of absolute authority and unflinching obedience, projecting it into the domestic sphere where its effects are even



Max Brod (1884–1968), translator of Kát'a Kabanová into German and author of the first major study of Janáček's life and work (Lebrecht Collection)



Elena Prokina as Kát'a, Eva Randová as Kabanicha and Monica Groop as Varvara, Covent Garden, 1994
(photo: Catherine Ashmore)

more agonizing than in the wider canvas of public life. *Kabanicha* dominates her weak-spirited son Tichon, her domineering ways upsetting his marriage to the susceptible Kát'a. Gentle Kát'a rebels and, against her better judgment, falls for Boris, a young city-dweller of dubious noble ancestry who endures similar shackles to her own, being as much tyrannized by his uncle as she is by her mother-in-law. Destiny forces the two together, and the most riveting scene of the drama (left unchanged by Janáček) occurs when Kát'a and Boris sink into each other's arms, neither a free agent, each handing the guiding responsibility over to the other in

the tumult of their feelings. But Kát'a cannot endure the lie that must follow. Normally a creature of pure heart and delicate religious sensibilities, she could momentarily forget herself as long as her husband was away. He returns and, under no compulsion, she confesses everything and seeks death in the Volga. Seduction against the voice of reason, a chaste, self-inflicted punishment – these link this work in spirit with Janáček's last song cycle, *The Diary of One Who Disappeared*. 'Love against one's will' might appropriately head either of these works, and in each of them it is just this triumphant unleashing of elemental forces, sweeping

aside the barriers of custom and reason, that inspired the composer in the most poignant passages of his score.

The opera races by with all the strength of youth as though in a single breath. Janáček himself, in conversation, described the highest aim of his music as being to engage the listener's attention so completely that, at the end of an act, he would be hard put to explain what had happened, or why it had to happen in this way and no other. From climax to climax, outburst to outburst, this music of pure feeling intensifies with a tightness of construction never heard before. Right from the start, the overture, built from Kát'a's noble motif, augurs something extraordinary. After a subdued introduction from the plaintive, almost inaudible strings, a darting [oboe] motif is heard, accompanied by sleigh bells. It conjures up the endless steppe, parting, loneliness. This motif is heard again at Tichon's departure, as are the bells on the horses of the carriage waiting outside the door. At the beginning of the work, a slowed-down version of this 'departure' motif, in augmentation, can be heard on the timpani; thereafter it permeates the entire piece, recurring again and again until finally, in the confession scene, it flares out in thunderclaps and lightning flashes. Despite the forward surge of the opera, Janáček finds time for several other self-contained 'numbers' with the same effective immediacy as the overture, though there are fewer such numbers or arias here than in *Jenůfa*.

Both in emotional force and technical finish this opera surpassed everything Janáček had written to date. Even Janáček's disparagers have had to admit the mighty unity of its construction. It is the ripe fruit where *Jenůfa*, with its occasional inconsistent patches of dreamy colours, was the budding flower – though I hasten to confess my weakness for first flowerings, notwithstanding the many blessings of full summer. It is impossible to list the many lovely moments that stand out against the –

to my taste – perhaps slightly contrived parlando style. The introduction to Act II speaks directly to the heart, as does, earlier, the great scene [in Act I scene 2] in which Kát'a recalls the happiness of childhood and her rapturous visions in church. Here, as the horn enters and the woodwinds slowly begin to span their giant musical arch over its melody – surely this moment should bring tears to the eyes of anyone sensible to music. Then comes the night-time love scene on the Volga [Act II scene 2], with the two contrasting couples: Kudrjáš and Varvara – vulgar, merry, drawn in folk tunes; and Kát'a and Boris – heroic, their thoughts transported to realms of death and eternity. Both text and music of this scene make it worthy of a place in world literature, perhaps even a place of honour. There is a second love-duet in the last act, and here, as the muted strings lift up their mystical lay over the strangely altered harmonies, the two lovers kiss, and the listener thrills with them in sweetness and surrender.

As to the opera's technique, it is notable that its motifs, even more so than *Jenůfa*'s, are frequently orchestral in origin, so that the theory that Janáček has pasted together 'speech-melodies' into operas is here less tenable than ever and deserves to be dismissed once and for all as absurd. The long cantabile oboe melody that refers to Kát'a, passing to the flute at her entrance, is, for instance, a motif that appears solely in the orchestra; a similar instance is the [...] 'flight' motif that opens Act I scene 2 and forms a background to the ensuing dialogue up to Kát'a's narrative. The cheerful Varvara is given a motif consisting of chords in quadruple flutes and celesta; it suggests a transparent hedonism kept within limits. It is interesting that this motif, which is confined to the orchestra at its first appearance at the beginning of Act II, later passes to the voice parts at the end of this act, appearing in free inversion, to form the melody of Varvara's and Kudrjáš's strophic song. Here what seems like a folk tune in its own right has in fact emerged organically



Mary Evans Picture Library

'A horse sledge in Siberia': illustration (1891) by R. Taylor & Co.

from the motivic tissue of the work as a whole.

The abundance of sheer musicality that found expression in *Kát'a Kabanová* could hardly have been exhausted in this terse, almost epigrammatic opera, fairly bursting though it is with musical invention. Indeed, it seems that in his old age, with many external obstacles now finally removed and even the public's and critics' disheartening lack of understanding beginning to give way, Janáček worked with greater ease, vigour and fruitfulness than when he was in the prime of life, with its many struggles and sorrows. Perhaps this was also partly due to the recent upsurge of cultural activities in Brno, and further to the strengthening of artistic ties between this city and Prague, which freed his work from the curse of

provincialism and opened up the path to the rest of the Czech nation and to humanity - a path which, with all his genius, Janáček would have traversed long before this, if circumstances had permitted.

MAX BROD

From Leoš Janáček: Leben und Werk (Vienna, 1925, enlarged second edition 1956), translated by J.B. Robinson; reproduced from the Cambridge Opera Handbook on Kát'a Kabanová, edited by John Tyrrell

PERFORMANCE HISTORY

Kát'a Kabanová was first performed in Brno on 23 November 1921, conducted by František Neumann. It was directed by Vladimír Marek and designed by Vladimír Hrska, and the cast included Marie Veselá as Kát'a, Marie Hladíková as Kabanicha and Karel Zavřel as Boris. The following year, on 30 November, Otakar Ostrčil conducted the opera in Prague, directed by Robert Polák and designed by J.M. Gottlieb; Kát'a was sung by Kamila Ungrová, Kabanicha again by Hladíková and Boris by Miloslav Jeník. Between then and World War II there were many Czech productions of *Kát'a Kabanová*, more in Janáček's home city, Brno, than anywhere else.

During the war *Kát'a Kabanová* was not performed in Czech theatres because of its Russian subject, but in 1946 it was restored to the repertory of the leading houses - where it has never since been absent - and taken up by many provincial ones. *Kát'a* has always been performed in Janáček's original form in Brno and Ostrava, but for his performances at the Prague National Theatre in 1938 Václav Talich revised the orchestration. His version was used for subsequent Prague productions (1957 and 1964) and for the only complete Czech recording. The 1974 Prague production, conducted by Bohumil Gregor, reverted to Janáček's original score.

Kát'a Kabanová was first produced outside Czechoslovakia in Cologne, on 8 December 1922, conducted by Otto Klemperer, who had conducted *Jenůfa* there in 1918. Rose Pauly was Kát'a, Berta Grimm-Mittelmann was Kabanicha and Karl Schröder was Boris; the production was by Felix Dahn, designed by Hrabý. The reviews were substantially unfavourable. Four years later, however, on 31 May 1926, Fritz Zweig conducted a production (by Alex Schum) at the Städtische Oper, Berlin; Anny Helm was Kát'a, Marie Schulz-Dornburg was Kabanicha and Josef Burgwinkel was Boris. Janáček



Marie Veselá, the first Kát'a
(Lebrecht Collection)



Lebrecht Collection

J.M. Gottlieb's design for Act III of the first Prague production of Kát'a Kabanová, 1922

himself was present, and the audience included Schoenberg, Schrecker, Philipp Jarnach and the conductor Erich Kleiber. Now *Kát'a* was acclaimed, but the only other pre-war German production, in 1929 in Aachen, failed to attract audiences. Before World War II, productions outside Czechoslovakia and Germany were confined to the former Yugoslavia.

Of Janáček's operas, only *Jenůfa* was given in Germany during the war. *Kát'a Kabanová* was produced in 1947 in Munich, and in 1949 in Dresden. It was first heard in Austria, in Linz, in 1965, but not in Vienna until 1974, when it was directed by Joachim Herz and conducted by János Kulka. It was

also staged several times in the 1950s and 60s in Switzerland and the Netherlands.

In 1956 there was a new production in Belgrade, conducted by Krešimir Baranović. This toured to Florence (1957), Wiesbaden (1958) and Paris (1959) but, though highly successful, did not inspire native Italian or French companies to take the opera up for several years: it was first given in Rome in 1965 and at the Opéra-Comique, Paris, in 1968.

Kát'a Kabanová was first heard in the USA in 1957, in Cleveland, Ohio, sung in English to piano accompaniment, at Karamu House, a community centre. It was produced three years later, in a tent at Bear Mountain, New York, in Norman Tucker's English

LEOŠ JANÁČEK
KÁT'A KABANOVÁ
KATIA KABANOVÁ



Lebrecht Collection

KLAVÍRNÍ VÝTAH
S TEXTEM
(BRITOSLAV BAKALÁ)

KLAVIRRAUSZUG
MIT TEXT

UNIVERSAL EDITION

The cover of the score of Kát'a Kabanová: drawing by Vladimír Hrska, designer of the first production

translation; the conductor was Laszlo Halasz and the title role was sung by Amy Shuard. The first performance in New York City was in 1964 at the Juilliard School, conducted by Frederic Waldman. The opera was not staged professionally in New York until 1972, in a production by the Bel Canto Opera Company. *Kát'a* has since spread slowly to the major American houses. In 1980 the Australian Opera staged a production by David Pountney, conducted by Mark Elder, in Sydney.

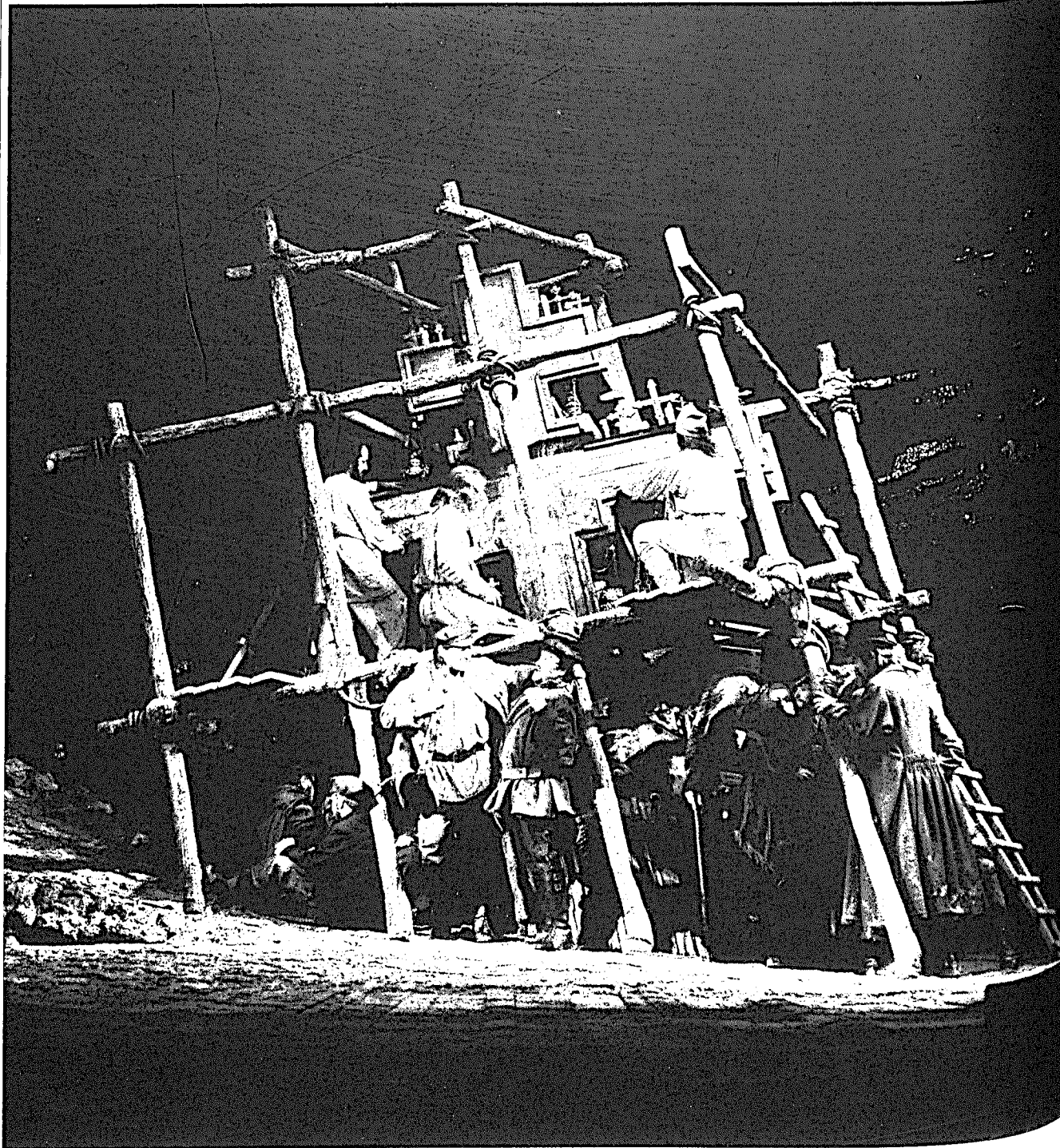
Kát'a Kabanová, the first of Janáček's operas to be heard in Britain, was given in London on 10 April 1951 by Sadler's Wells Opera. It was conducted by Charles Mackerras, who had studied in Prague with Talich and had brought to England vocal scores of Janáček's operas. Dennis Arundell was the director and John Glass the designer. The opera was sung in Tucker's English translation by a cast that included Amy Shuard as Kát'a, Kate Jackson as Kabanicha and Rowland Jones as Boris. The production was revived several times, and there was flickering interest in it when Rafael Kubelík conducted it in 1954-5. In 1961 Amy Shuard returned to the

title role; for these performances Mackerras introduced two short orchestral interludes (linking the two scenes in each of the first two acts), which he had discovered in the Janáček Archive of the Moravian Museum in Brno.

The visit of the Prague National Theatre company to the Edinburgh Festival in 1964, and the recent availability of a recording of its production, marked a turning-point in the reception of *Kát'a Kabanová* in Britain. The Prague production, directed by Hanuš Thein with designs by Josef Svoboda, was conducted by Jaroslav Krombholc; the cast included Libuše Domanínska as Kát'a, Jaroslava Dobra as Kabanicha and Viktor Kočí as Boris. The opera has subsequently been staged in 1972 at Wexford, in 1973 by Sadler's Wells Opera at the London Coliseum, in Mackerras's new performing edition, and in a joint production by Scottish Opera and Welsh National Opera which opened in Glasgow in 1979.

The present production of *Kát'a Kabanová* is the first to be staged at Covent Garden. Conducted by Bernard Haitink, it is directed by Trevor Nunn and designed by Maria Bjørnson. It opened on 4 March 1994.

ALISON LATHAM



Kát'a Kabanová, Act III, Covent Garden, 1994

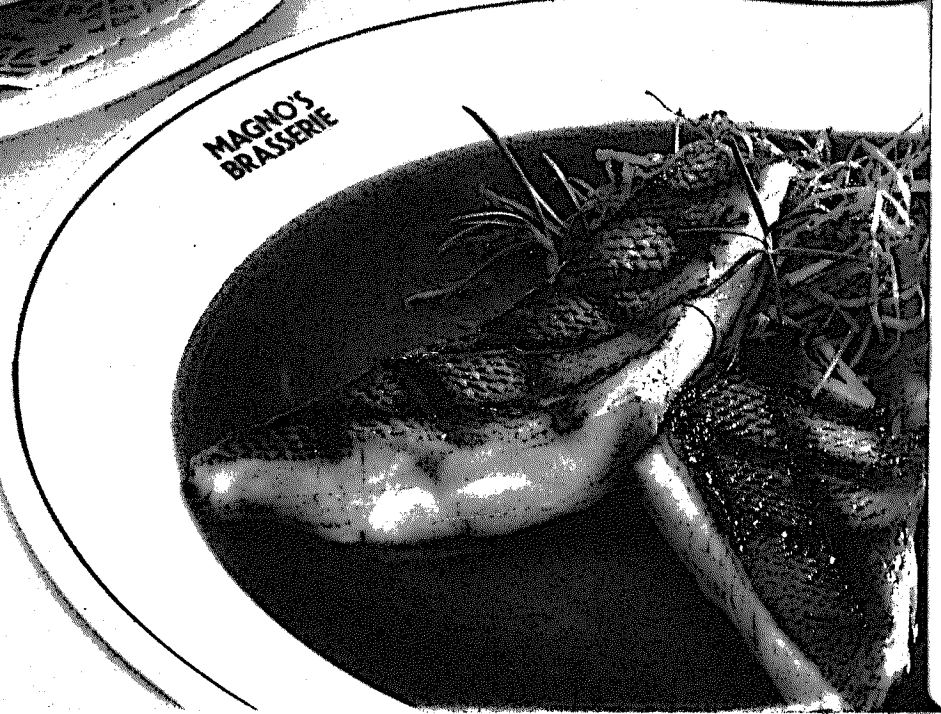
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BIOGRAPHIES

Bernard Haitink *Conductor*

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



Trevor Nunn *Director*

From 1968 to 1986 he was Artistic Director of the RSC, directing over 30 productions including *Macbeth*, *Nicholas Nickleby*, *Peter Pan*, *Les Misérables* and *Othello* (with Willard White). He created The Other Place and Swan Theatres and led the company into its new home in the Barbican. Outside the RSC, his productions include *Cats*, *Starlight Express*, *Chess*, *Aspects of Love*, *Sunset Boulevard*, *Timon of Athens* and *Heartbreak House*, and at Glyndebourne, *Idomeneo*, *Porgy and Bess*, *Così fan tutte* and *Peter Grimes*. His television and film work includes *Antony and Cleopatra*, *Hedda Gabler*, *The Comedy of Errors*, *Macbeth*, *Three Sisters*, *Lady Jane* and *Othello*.



Maria Bjørnson *Designs*

Her opera designs include *Mahagonny* (Maggio Musicale, Florence), *Le nozze di Figaro* (Geneva); *Donnerstag aus Licht* (British premiere) and costumes for *Les Contes d'Hoffmann* and *Der Rosenkavalier* for The Royal Opera; *Die Walküre*, *Carmen* (ENO); *The Queen of Spades*, *The Gambler* (Netherlands Opera); *Kát'a Kabanová*, *Jenůfka* (Houston); *Così fan tutte*, *Die Zauberflöte*, *Die Entführung aus dem Serail*, *The Bartered Bride*, *Hansel and Gretel* (Scottish Opera). In 1982 she won the Prague Biennale for the WNO Janáček Cycle. Her designs for musicals include *The Phantom of the Opera*, *Aspects of Love*, *Follies*. She also designs for theatre and has won many awards.



Pat Collins *Lighting*

Born in New York, she studied at Brown University. She has lit for Metropolitan Opera (*Lucia di Lammermoor*, *I Lombardi*), at Glyndebourne (*Così fan tutte*, *Peter Grimes*), for ENO (*Rienzi*, *Mazeppa*, *Simone Boccanegra*, *The Plumber's Gift*, *Die Fledermaus*), Scottish Opera (*Die Walküre*), Opera North (*Don Giovanni*), Netherlands Opera (*Der fliegende Holländer*) and at the Maggio Musicale, Florence (*Die Zauberflöte*); in the West End, *Ain't Misbehavin'*, *Into the Woods*, *The Illusion* (Old Vic). Her Broadway designs include *The Threepenny Opera*, *Ain't Misbehavin'*, *King of Hearts*, *Stages*, *I'm not Rappaport* (Tony Award), *Execution of Justice* (Drama Critics Award), *The Heidi Chronicles*, *Conversations with my Father* and this season's *The Sisters Rosensweig*.





Terry Edwards *Chorus Director*

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



Bradley Creswick *Leader*

He studied at the RCM and made his solo debut with the Philharmonia Orchestra in 1981. He was Leader of the Northern Sinfonia from 1984 to 1987, when he was appointed Leader of the Philharmonia Orchestra. As a soloist he has broadcast for BBC Radio 3 and has appeared at the Proms (1989). He has made several recordings including Vaughan Williams's *The Lark Ascending*.



Monica Groop Varvara

She studied at the Helsinki Conservatory, Sibelius Academy and the university. She made her opera debut at the Savonlinna Opera Festival in 1986. Her roles with the Finnish National Opera include Charlotte (*Werther*), Olga (*Eugene Onegin*), Dorabella, Sextus (*La clemenza di Tito*). During the 1988/89 season she sang Dorabella in a new production of *Così fan tutte* in Naples, which was recorded for television. She sang Cherubino (*Le nozze di Figaro*) at the 1991 Aix-en-Provence Festival and in Toulouse. She made her Royal Opera debut as Wellgunde and Waltraute in the *Ring* in 1991. She gives frequent concert performances and sings with many leading Scandinavian orchestras.



Elena Prokina Kát'a

Born in Odessa, she studied there and at Leningrad Theatre Institute and Leningrad Conservatory. In 1988 she joined the Kirov Theatre, where her roles include Emma (*Khovanshchina*), Violetta (*La traviata*), Marguerite (*Faust*), Natasha (Kirov/ROH production of *War and Peace* which was broadcast on television), Tatyana (*Eugene Onegin*), Iolanta, Maria (*Mazeppa*), Jaroslavna (*Prince Igor*), Desdemona and Pauline (*The Gambler*). She has toured with the Kirov company in Europe and sang in the Kirov Gala at Covent Garden in 1992. Last year she made her debut with the LSO in Shostakovich's Symphony no. 14, conducted by Rostropovich. This is her Royal Opera debut.



Eva Randová Kabanicha

Born in Czechoslovakia, she won the 1966 Reggio Emilia Singing Competition. Her opera debut was as Princess Eboli and she became a member of Prague National Opera in 1968. She became a Kammersängerin when she joined Stuttgart Opera. Her Royal Opera debut was as Ortrud (*Lohengrin*) in 1977, and she returned for *Boris Godunov*, *Tannhäuser*, *Jenůfa* (for which she was nominated for a 1987 Olivier Award) and *Azucena (Il trovatore)*. Her appearances abroad include Bayreuth and Salzburg Festivals, La Scala, Metropolitan Opera, Paris, Vienna, Munich, Hamburg, Berlin, Cologne, San Francisco.

Kim Begley Tichon

He began his career with The Royal Opera in 1982; his repertory included Lysander (Britten's *A Midsummer Night's Dream*), Cassio, Achilles (*King Priam*). He has sung Fritz (*Der ferne Klang*), for Opera North; Boris (*Kát'a Kabanová*), Laca (*Jenůfa*) at Glyndebourne; Don Ottavio, Male Chorus (*The Rape of Lucretia*) for ENO; Narraboth at Salzburg Festival; Shuisky (*Boris Godunov*) in Geneva; Lohengrin in Frankfurt. His recent recordings include Loge (*Das Rheingold*) under von Dohnányi with the Cleveland Orchestra, Narraboth under von Dohnányi with the Vienna PO, Caius (*Falstaff*) under Solti with Berlin PO, all for Decca. His future engagements include Florestan and Loge at La Scala and Gregor (*The Makropulos Case*) in Chicago.



Gwynne Howell Dikoj

Born in Wales, he studied at the RCM. His Royal Opera debut was in *Salome* (1971), since when he has performed leading roles in more than 33 operas. His roles for ENO include Hans Sachs, Gurnemanz, Bluebeard and Philip (*Don Carlos*). His extensive international career has taken him to Metropolitan Opera, New York, Chicago, San Francisco, Hamburg, Paris, Geneva, Brussels and Santa Fé. He has made many recordings and films and given concerts with Abbado, Solti, Giulini, Muti, Levine, Haitink, Sinopoli and Boulez, among others.



Keith Olsen Boris

Born in Denver, he has an international career based in Europe. He made his debut as Rodolfo in Karlsruhe, Hamburg, Frankfurt, Düsseldorf, Wiesbaden and Hanover, Manrico in Berlin and Leipzig, Hans (*The Bartered Bride*) in Stuttgart. His guest appearances include Radamés in Rome and for Radio France, Dick Johnson, Turidú and Hoffmann in Bonn. His film appearances include Des Grieux in Puccini's 100th anniversary performance with the RAI, Turidú with the SABC and Beethoven's Ninth Symphony with Kurt Masur and the MDR. He has sung Rodolfo and Pinkerton at Covent Garden, and this is his third consecutive season here. This summer he will sing Rodolfo at the Verona Arena.



Gordon Sandison Kullgin

Born in Aberdeen, he studied at the RSAMD. He was a member of Scottish Opera (1973-9), where his repertory included Papageno, Figaro (Rossini and Mozart), Schaunard, Malatesta, Don Giovanni, Belcore, Harlequin, Colonel Frank, Don Alfonso, Falstaff, Marcello. His Royal Opera debut was in 1984 as Fléville (*Andrea Chenier*) and he has since sung Mandarin, Sciarrone, Lavitsky, Morales, Starveling, Montano, Masetto, Physician/Shepherd (*Pelléas et Mélisande*), Innkeeper (*Chérubin*) and in *Carmen* at Earl's Court and in Japan. He has sung with ENO (*Ariadne auf Naxos*, *Christmas Eve*, Bartolo), at Le Châtelet (*Il signor Bruschino*), with Opera Northern Ireland and at the Glyndebourne, Wexford, Buxton and Edinburgh Festivals.



Christopher Ventris Kudrjás

Born in London, he studied at the RAM. In 1987 he joined Glyndebourne Festival Opera, singing Tom Rakewell in 1989. He made his debut with Glyndebourne Touring Opera in 1988 as Vana, followed by Jaquino (*Fidelio*), Hotel Porter (*Death in Venice*, recorded for BBC television and video) and Steva (*Jenůfa*). For Opera North he has sung Paris (*King Priam*), Robert (*Caritas*, world premiere), Novice (*Billy Budd*) and Prince (*The Love for Three Oranges*). He has sung in Antwerp, Geneva, Hong Kong, Leipzig and for ENO. His Royal Opera debut was in *Der Rosenkavaller*, 1989. His future plans include Judith Weir's *Blond Eckbert* at ENO, Narraboth in Leipzig and Lensky in Antwerp.



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 Thu 3 7.30 *Mayerling*
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 Mon 7 7.30 **Opera North – Gloriana**
 Tue 8 7.30 *Elektra*
 Wed 9 NO PERFORMANCE
 Thu 10 7.30 **Opera North – Gloriana**
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Mon 14 7.30 *Chérubin*
 Tue 15 NO PERFORMANCE
 Wed 16 7.30 *Chérubin*
 Thu 17 7.30 *Elektra*
 Fri 18 7.30 *Chérubin*
 Sat 19 7.30 *Rigoletto*

Mon 21 7.30 *Chérubin*
 Tue 22 7.30 *Rigoletto*
 Wed 23 NO PERFORMANCE
 Thu 24 7.30 *Chérubin*
 Fri 25 7.30 *Rigoletto*
 Sat 26 7.30 *Chérubin*

Mon 28 7.30 *Rigoletto*

MARCH

Tue 1 7.30 *Chérubin*
 Wed 2 NO PERFORMANCE
 Thu 3 7.30 *Rigoletto*
 Fri 4 7.30 *Katyá Kabanová*
 Sat 5 7.30 *Rigoletto*

Mon 7 1.00 **Rigoletto (SM)**
 Tue 8 7.30 *Katyá Kabanová*
 Wed 9 7.30 *Rigoletto*
 Thu 10 7.30 *Katyá Kabanová*
 Fri 11 7.30 *Rigoletto*
 Sat 12 7.30 *Un ballo in maschera*

Mon 14 7.30 *Katyá Kabanová*
 Tue 15 7.30 *Un ballo in maschera*

Wed 16 NO PERFORMANCE
 Thu 17 7.30 *Katyá Kabanová*
 Fri 18 7.30 *Un ballo in maschera*
 Sat 19 2.00 *Mayerling*
 7.00 *Mayerling*

Mon 21 7.30 *Un ballo in maschera*
 Tue 22 7.30 *Katyá Kabanová*
 Wed 23 7.30 *The Dream/
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 Fri 25 7.30 *Katyá Kabanová*
 Sat 26 2.00 *The Dream/
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 7.00 *The Dream/
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Mon 28 7.30 *Sylvia*
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ROYAL OPERA HOUSE TRUST

Current and Previous Support

The work of the Royal Opera House and its Companies extends far beyond the normal performances in the theatre at Covent Garden: it includes schools' matinees, low-priced performances for low-income groups, education and outreach projects, master-classes, workshops and study days. Although some of this work receives little publicity, it makes a great deal of difference to the cultural life of the capital and more particularly to our local community. Beyond that, the international touring undertaken by all three

Companies raises the profile of the entire country, not just the nation's artistic life.

Virtually all this work relies on private and corporate support. It does not always require just finance; support in kind has made many projects possible and we are keen to work with companies to find truly creative ways of achieving joint aims. Please telephone 071-240 3911 for further details. We are extremely grateful to the following for their enlightened patronage.

1993/94 SEASON

The Royal Ballet and The Royal Opera

New Productions and Major Revivals

Audrey Sacher Charitable Trust
Rénard

Cable and Wireless plc and The Friends of Covent Garden
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Ballet Impertal, Fanfare, If This is Still a Problem, Herman Schmerman

Dr Stanley Ho OBE, CSU
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The Peninsular and Oriental Steam Navigation Company
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KPMG Peat Marwick and The Jean Sainsbury Royal Opera House Fund
Chérubín

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The Paul Hamlyn Westminster Week

The Paul Hamlyn Foundation
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Educational activities including Introductory Opera Workshops

The Foundation for Sport and the Arts
Two schools' matinee performances

The Friends of Covent Garden
Two schools' matinee performances and other educational activities

Glaxo Holdings p.Lc.
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The Goldsmiths' Company
Education resources, including 'Taking Part' booklet

The Jerwood Foundation
Education Promotion video

The Mercers' Company
The Royal Ballet's schools' dance project in Essex

Royal Opera House Trust
Two schools' matinee performances

The Save & Prosper Educational Trust
'Write an Opera' Teachers' Workshops and Introductory Opera Workshops

TSB Group plc
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The Vivien Duffield Foundation
'In Touch' quarterly newsletter

The Ward Blenkinsop Charitable Trust
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Cable and Wireless plc
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The Inverforth Charitable Trust

The Birmingham Royal Ballet

Overall Support

Birmingham City Council

Productions

The Friends of Covent Garden
Fall River Legend

PowerGen plc
Sylvia

UK Touring

Midland Bank

General

The Paul Hamlyn Foundation

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

Productions

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The Baring Foundation
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The Garden Venture

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Garden Concerts

The Friends of Covent Garden
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The Paul Hamlyn Westminster Week

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 PowerGen plc
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 Toshiba (UK) Ltd

The Birmingham Royal Ballet

New productions

Friends of The Birmingham Royal Ballet
 The Friends of Covent Garden
 IBM United Kingdom Limited
 PowerGen plc

UK and Foreign Tours

Midland Bank
 Jaguar Cars Limited
 The Peninsular and Oriental Steam Navigation Company

General

Friends Pointe Shoes Appeal
 The Paul Hamlyn Foundation

Garden Concert

The Friends of Covent Garden

MPRC Recorded Archive of Concerts and Opera Performances

Some of the Royal Opera House's finest performances are being preserved by the Music Performance Research Centre (MPRC) for its recently founded archive of live performances. These unique recordings may be listened to at the MPRC Studio in the Barbican Library at the Barbican Centre in London. The building of the studio and the provision of equipment for it were sponsored by Sony Broadcast and Communications Ltd.

Many of London's outstanding musical events with performances by great international artists have already been saved for posterity. In addition, recordings have been made of conversations with international artists, and MPRC is also providing a home for historic recordings of live performances from the last 60 years, which might not otherwise survive.

MPRC is a pioneering organization, created to preserve live performances and to

protect performers' and composers' rights; its work is enthusiastically endorsed by conductors, singers, instrumentalists and orchestras.

The Royal Opera House is delighted its performance heritage is being safeguarded by the MPRC. An endowment for recordings was made from a legacy left to The Royal Opera by Marjorie Deakin.

GENERAL INFORMATION

For your Safety

In accordance with the requirements of Westminster City Council:

1 The public may leave at the end of the performance by all exit doors and such doors must at that time be open.

2 All gangways, passages and staircases must be kept entirely free from chairs or any other obstructions.

3 Persons shall not under any circumstances be permitted to stand or sit in any of the gangways. If standing be permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated on the notices exhibited in those positions.

4 The safety curtain must be lowered and raised in the presence of each audience.

5 Patrons are requested not to put any articles on the fingerboards in the auditorium.

Security

Bags, briefcases and packages must be deposited in a cloakroom and may be subject to inspection. Please do not leave bags unattended at any time.

In response to public demand and to ensure the safety of our patrons and staff, the Royal Opera House has installed closed circuit TV cameras in the Main Foyer, in Bow Street and Floral Street. They are for your protection and manned by our security services at all hours.

No Smoking

Smoking is not permitted in the auditorium and other indicated areas.

Cameras/Tape Recorders/Telephones/Watch Alarms

Both photography and the use of tape recorders are strictly prohibited in all parts of the theatre. Portable telephones should be deposited in a cloakroom. It would be especially appreciated if members of the audience turned off their watch alarms.

First Aid

Facilities are provided by members of St John Ambulance Brigade on duty in the theatre, who give their services voluntarily. Please contact an usherette if attention is required.

Lost Property

All inquiries should be made at the Stage Door or by telephone (071-240 1200). Unclaimed property will be disposed of after a period of three months.

Box Office

48 Floral Street, London WC2
Open 10 a.m. to 8 p.m. Monday – Saturday
Tel 071-240 1066 or 071-240 1911

Fax 071-497 1256
(American Express/Access/Visa/Diners Club)
Telex 27988 COVGAR G – Overseas credit card bookings only

071-836 6903 – Standby Information (price and availability updated daily)

071-240 9815 – Ballet Casting Information
The Information Desk in the Box Office is open Monday to Saturday 10 a.m. to 2.30 p.m. and 4 p.m. to 7 p.m. (Tel 071-240 1200 ext. 234).

Two wheelchair spaces are available at every performance in the Stalls Circle, and for the ambulant disabled a limited number of easy-access seats in the Orchestra Stalls only. A companion seat is available with each wheelchair space booked and with each ambulant disabled seat. Proof of disability may be required. Please see separate leaflet. An infra-red assisted-hearing facility, sponsored by ICL (UK), is available free of charge in certain parts of the theatre; headphones can be obtained from the main foyer kiosk. Hearing-aid users can obtain an inductive coupler from the kiosk to enable them to use hearing aids on the 'T' position. The Management reserves the right to refuse admission and to change the performance or the cast without prior notification in the event of illness or other unavoidable cause.

Latecomers

Latecomers cannot be admitted to their seats until the interval or a suitable break in the performance.

Refreshments/Cold Suppers

A cold buffet service including sandwiches, hors d'oeuvre and a selection of desserts, plus a full range of drinks, is available from bars and buffets from one hour before the start of each performance. Light refreshments and a limited number of cold suppers with wine can be reserved in the Crush Bar, Grand Tier and Balcony boxes for half an hour before the performance and during intervals. Pre-booked suppers are also available in the Crush Bar and Pit Lobby for one and a half hours pre-performance when the performance begins at 7 p.m. or later. Reservations can be made by telephoning the Catering Office on 071-836 9453 between 10 a.m. and 1 p.m., and 2 p.m. and 4 p.m. Monday to Friday or 10 a.m. and 1 p.m. Saturday.

Royal Opera House Benevolent Fund

This fund exists to help past employees of the Royal Opera House and/or their dependants by making grants in proved cases of need. Anyone knowing of a possible candidate for aid or wishing to make a donation should contact the Secretary of the Fund: Joyce Ryley, Royal Opera House, Covent Garden, London WC2E 9DD.

The Royal Ballet Benevolent Fund

The Royal Ballet is only one of the companies whose members and ex-members may apply to The Royal Ballet Benevolent Fund for help in times of personal need and hardship. No hard and fast rules apply and help is given according to circumstances, often where State support is unavailable or insufficient. Please play your part in this most worthwhile work by making a Donation/Deed of Covenant/Bequest or by letting us know of possible needy causes. Please write to the Secretary of the Fund (Peter Wilson) at the Royal Opera House, Covent Garden, London WC2E 9DD, or telephone 081-643 4470.

Royal Opera House Education Department

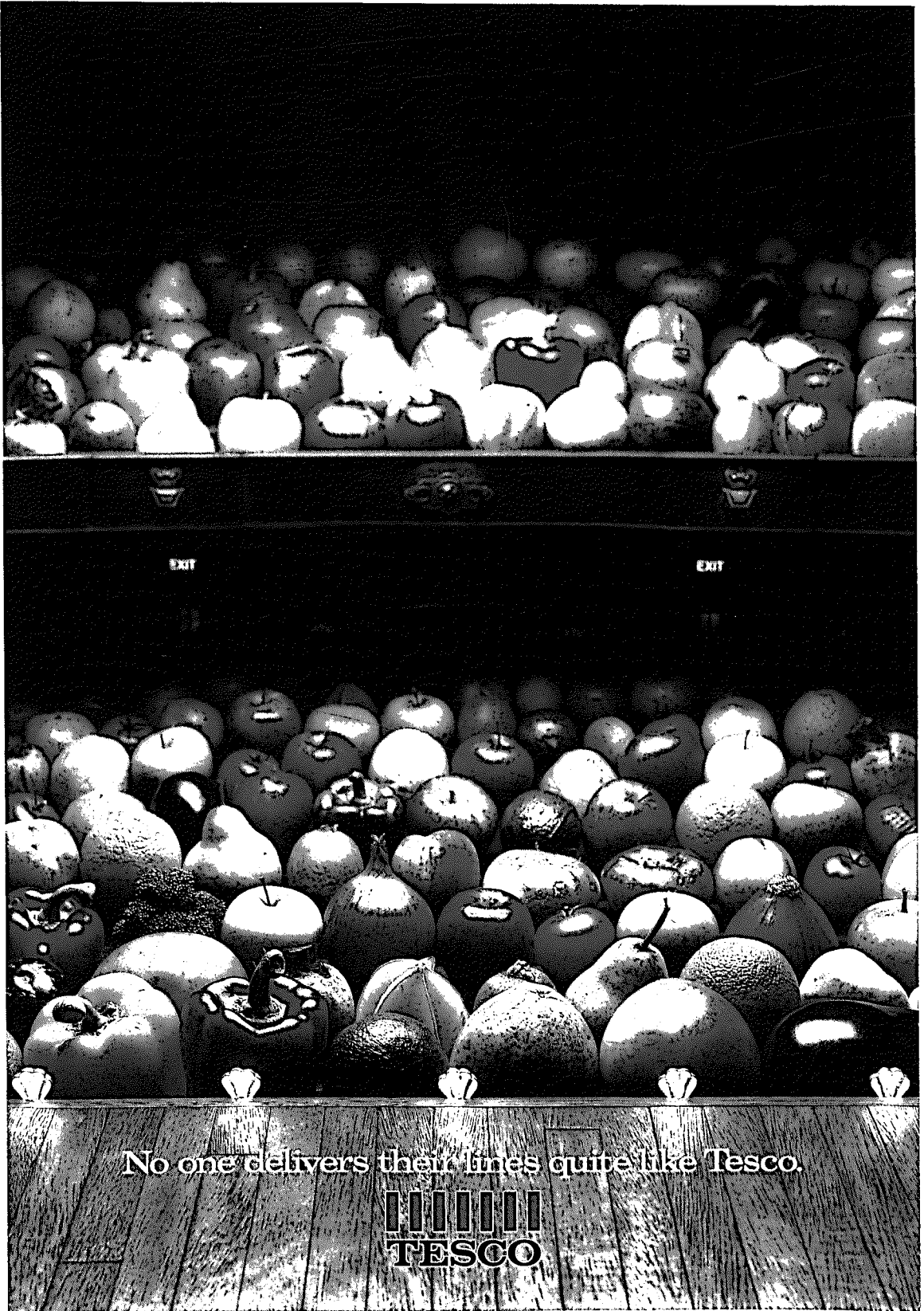
The Education Department provides an exciting, innovatory programme, organizing projects throughout the country and enabling schools to develop special relationships with the ballet and opera Companies. For further information contact Caroline Clarke at the Royal Opera House, Covent Garden, London WC2E 9DD, telephone 071-240 1200 ext. 171/379.

Royal Opera House Shop/Postal Sales

The Royal Opera House Shop is situated at the back of the theatre at 7 James Street. The wide range of merchandise available includes the latest Covent Garden Pioneer video releases in addition to the most recent recordings of Tchaikovsky ballet scores by the Orchestra of the Royal Opera House for Conifer Records. The shop is open Monday to Saturday 10 a.m. to 7.30 p.m. A Postal Sales service is also available by telephone (10 a.m. to 5.30 p.m. Monday to Friday), 071-240 1200 ext. 217.

Access Inquiries

The Access Officer is only too pleased to answer any inquiries relating to access initiatives such as Saturday Specials and facilities for people with disabilities. Contact Amanda Denny on 071-240 1200 ext. 307.



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