

ENGLISH
TOURING
OPERA

30 YEARS LIVE

SPRING 2009

THE MAGIC FLUTE

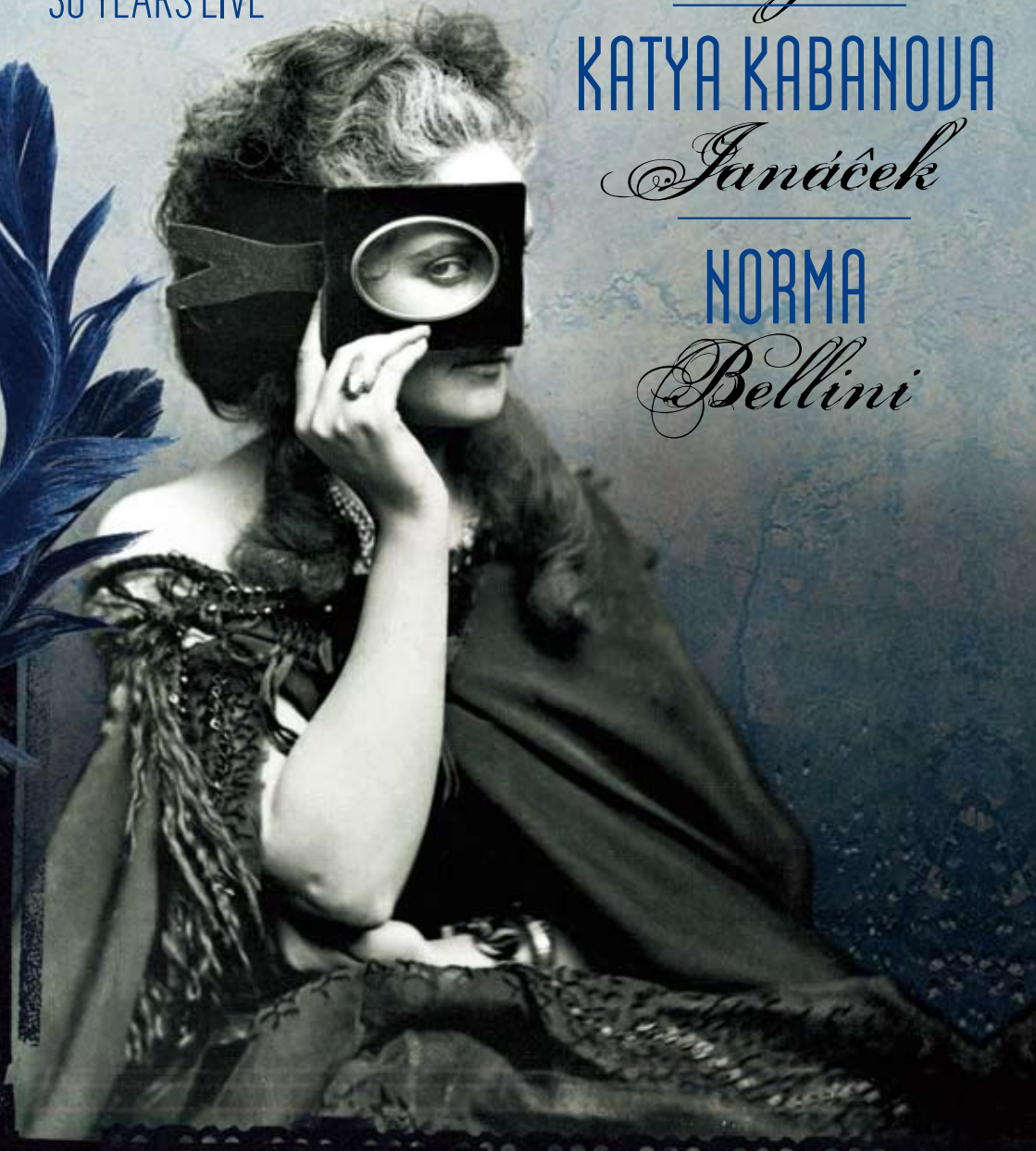
Mozart

KATYA KABANOVA

Janáček

NORMA

Bellini



not all orchestras are the same 2008/2009

2009 Vocal Highlights

Thursday 9 April, 7pm
Southbank Centre's
Royal Festival Hall

Bach *St Matthew Passion*

Mark Padmore Evangelist
Roderick Williams Christus
Amy Freston soprano
Laura Mitchell soprano
Christianne Stotijn
mezzo-soprano
Iris Julien mezzo-soprano
Robert Murray tenor
Robert Gibbs bass

Thursday 7 May, 7.45pm
The Anvil, Basingstoke

Tuesday 12 May, 7.30pm
Kings Place, Hall One

Handel

Concerto grosso op.6, No.1
Da Tempesta from
Julius Caesar
Lascia chio pianga from
Rinaldo
Tornami vagheggiar from
Alcina
Concerto grosso op.3, No.2
Concerto grosso op.6, No.7
Cantata *Silete venti*

Alison Bury director
Elin Manahan Thomas
soprano (7 May)
Julia Doyle soprano
(12 May)
Christopher Cook presenter

Friday 15 May,
6.30pm & 9pm
Kings Place, Hall One

Purcell *Bonduca (Boadicea)*
A rare performance of
Purcell's semi-opera
Bonduca

Margaret Faultless
director/violin
Pia Furtado director
Choir of the Enlightenment

Wednesday 9 December,
7.30pm
Southbank Centre's
Royal Festival Hall

Haydn *The Creation*

Sir Mark Elder conductor
Sally Matthews soprano
Andrew Kennedy tenor
Neal Davies baritone
Choir of the Enlightenment



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phf Paul Hamlyn
Foundation

PETER MOORES FOUNDATION

Welcome to ETO's

Each year I think we should try some new challenges as we bring exciting, live opera all around the country. This year English Touring Opera will be just thirty years old, so we have agreed to pile on the challenges, with the single guiding principle that we can do them well, and particularly.

Thirty years ago Opera 80 started with a tour of *The Marriage of Figaro* and *The Barber of Seville*. The productions were well received, and there was some huffing and puffing about Arts Council grant aid to keep the company in the columns for a good while after the tour ended. I wonder now if those who started this venture thought that it would see its way into the 90's, given the name they chose.

As soon as I start to name some of the fine artists who have been the strength of ETO over these 30 years, I am anxious about those I leave out – because I wasn't there and didn't know, or because I am forgetful. What a strong sequence of Music Directors has guided the company, though, from Nicholas Kraemer, Stephen Barlow and David Parry to Ivor Bolton, Martin Andre, Andrew Greenwood and now Michael Rosewell! And how striking it is to think that in its first years, ETO invited directors like Richard Jones and Declan Donnellan to direct their first operas, that Stephen Pimlott's *Don Giovanni* scared the horses up and down the country, that Stephen Medcalf's long-lived *L'elisir d'amore* started life in his own company. Two dedicated managers, Claire Foden and Kate Herbert, saw the company through its many transitions, together with a host of administrators who are now working in companies all over the country. Many fine players have toured in the ETO orchestra, now on a real high in its modern and period configurations.



James Conway

What singers the company has seen! Just off the top of my head, I think of Vivian Tierney, Paul HARRY, Paul Nilon, Alison Hagley and Susan Bickley in Opera 80, of Mary Plazas and Susan Gritton as ETO's Adinas, of Jonathan Viera, Sarah Connolly, William Dazeley and Chris Purves. In my own short time at ETO, what luck to have worked with Amanda Echazal on four roles, with Anne Mason on two, with so many other really excellent, generous singers.

With that trust, and that good fortune behind us, we are celebrating with a concert version of *Norma* (featuring Yvonne Howard, Alwyn Mellor and Justin Lavender) this season, alongside *The Magic Flute* and *Katya Kabanova*. Just as that tour finishes, our new and huge community opera, *One Day, Two Dawns*, opens in Truro. Then in the Autumn we go fairly mad for Handel – touring a Handelfest with 5 (very) different opera productions, and a host of recitals, discussions, lectures and masterclasses. That's just the nine operas, then, in this anniversary year – and there will be points and prizes for those of you who get to see all nine of them!

JAMES CONWAY
General Director

Spring 2009 season

It seems almost impossible to think that it is almost six years since I embarked on my journey of discovery with ETO. It has all passed in a flash and I step down as Chairman with nothing but happy memories.

Opera is a living art and ETO a national treasure; creatively excellent, it goes to parts of the country that other companies can't or don't reach. Its commitment to outreach in the true sense of the word is unparalleled and it gives opportunities to many talented artists and musicians. It has a truly extraordinary team driving it forward and, best of all; it introduces new audiences to opera.

My thanks go to Arts Council England and to all ETO's sponsors and benefactors for continuing to make it possible. To my colleagues on the board and in the company, thank you for your support, and to our audience thank you for your loyalty.

It's a reassuring thought that every Spring and Autumn appearing up and down the country there will be an exciting new programme of operas to which to look forward. Some will be familiar and some won't, but one thing is certain: just around the corner is another opera experience to be enjoyed and remembered by all of us.



Richard Lyttelton

I look forward to continuing my operatic journey and to supporting ETO in future from the other side of the curtain. In the meantime I wish the company and all the wonderful people involved in it every possible success.

RICHARD LYTTELTON
Chairman

ETO Board of Directors

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SPRING 2009

MARCH

Thu 12	THE MAGIC FLUTE	Hackney Empire, London
Fri 13	KATYA KABANOVA*	Hackney Empire, London
Sat 14	THE MAGIC FLUTE*	Hackney Empire, London

Tue 17	THE MAGIC FLUTE	The Everyman Theatre, Cheltenham
Wed 18	NORMA*	The Everyman Theatre, Cheltenham
Thu 19	THE MAGIC FLUTE*	The Everyman Theatre, Cheltenham
Fri 20	KATYA KABANOVA*	The Everyman Theatre, Cheltenham
Sat 21	THE MAGIC FLUTE	The Everyman Theatre, Cheltenham

Mon 23	THE MAGIC FLUTE	Hall for Cornwall, Truro
Tue 24	KATYA KABANOVA*	Hall for Cornwall, Truro
Wed 25	THE MAGIC FLUTE*	Hall for Cornwall, Truro

Thu 26	NORMA*	The Lighthouse, Poole
Fri 27	THE MAGIC FLUTE*	The Lighthouse, Poole
Sat 28	KATYA KABANOVA*	The Lighthouse, Poole

Tue 31	THE MAGIC FLUTE	Exeter Northcott Theatre
Wed 01	NORMA*	Exeter Cathedral
Thu 02	THE MAGIC FLUTE*	Exeter Northcott Theatre
Fri 03	KATYA KABANOVA*	Exeter Northcott Theatre
Sat 04	THE MAGIC FLUTE	Exeter Northcott Theatre

APRIL

Mon 06	THE MAGIC FLUTE*	The Lyceum Theatre, Sheffield
Tue 07	KATYA KABANOVA*	The Lyceum Theatre, Sheffield
Wed 08	THE MAGIC FLUTE	The Lyceum Theatre, Sheffield

Thu 16	THE MAGIC FLUTE*	Snape Maltings Concert Hall
Fri 17	KATYA KABANOVA*	Snape Maltings Concert Hall
Sat 18	THE MAGIC FLUTE	Snape Maltings Concert Hall

Mon 20	THE MAGIC FLUTE*	Wolverhampton Grand
Tue 21	KATYA KABANOVA*	Wolverhampton Grand

Thu 23	THE MAGIC FLUTE*	Buxton Opera House
Fri 24	KATYA KABANOVA*	Buxton Opera House
Sat 25	THE MAGIC FLUTE	Buxton Opera House

Mon 27	NORMA*	Cadogan Hall, London
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Tue 28	THE MAGIC FLUTE	Cambridge Arts Theatre
Wed 29	KATYA KABANOVA	Cambridge Arts Theatre
Thu 30	THE MAGIC FLUTE*	Cambridge Arts Theatre
Fri 01	KATYA KABANOVA*	Cambridge Arts Theatre
Sat 02	THE MAGIC FLUTE	Cambridge Arts Theatre

MAY

Tue 05	THE MAGIC FLUTE*	The Hawth, Crawley
Wed 06	KATYA KABANOVA*	The Hawth, Crawley

Mon 11	NORMA*	West Road Concert Hall, Cambridge
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Tue 12	THE MAGIC FLUTE	Warwick Arts Centre
Wed 13	KATYA KABANOVA	Warwick Arts Centre
Thu 14	THE MAGIC FLUTE*	Warwick Arts Centre
Fri 15	KATYA KABANOVA*	Warwick Arts Centre
Sat 16	THE MAGIC FLUTE	Warwick Arts Centre

Tue 19	NORMA*	Coronation Hall, Ulverston
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Thu 21	THE MAGIC FLUTE*	Perth Theatre
Fri 22	KATYA KABANOVA*	Perth Theatre
Sat 23	THE MAGIC FLUTE	Perth Theatre

All performances at 7.30 pm
* Captioned performances

THE MAGIC FLUTE

Mozart



THE MAGIC FLUTE

by Wolfgang Amadeus Mozart
Libretto by Emmanuel Schikaneder

CAST

In order of appearance

Tamino

Three Ladies in attendance on the Queen of the Night

Papageno, a bird catcher

The Queen of the Night

Monostatos, a servant of Sarastro

Pamina, daughter of the Queen of the Night

Three Boys

The Speaker

Sarastro, high priest of Isis and Osiris

1st Priest

2nd Priest

Papagena

1st Armed Man

2nd Armed Man

Conducto

Director

Set and Costume Designer

Lighting Designer

Assistant Director

MARK WILDE

CHERYL ENEVER

PATRICIA ORR

NIAMH KELLY

DANIEL GRICE

LAURE MELOY

ANDREW FRIEDHOFF

PAULA SIDES

ANNE-MARIE CULLUM

HEATHER LONGMAN

MELANIE LANG

RONALD NAIRNE

ANDREW SLATER

ROBERT DAVIES

BLAKE FISCHER

EMILY ROWLEY JONES

CHARNE ROCHFORD

PIOTR LEMPA

PAUL MCGRATH

LIAM STEEL

CHLOE LAMFORD

GUY HOARE

JAMES HURLEY

Performed by arrangement with
Josef Weinberger Limited in an
English version by Jeremy Sams

SYNOPSIS

ACT 1

The World of the Queen of the Night

Prince Tamino, a foreigner, is fleeing a monster and faints in terror. He is saved by three Ladies-in-Waiting to the Queen who leave to report the incident to their mistress. As Tamino recovers, Papageno, the Queen's bird-catcher, approaches and pretends to be the prince's saviour. The Ladies overhear him and padlock his mouth. They give Tamino a portrait of the Queen's daughter, Pamina, who has been kidnapped by Sarastro. Tamino instantly falls in love with her and the Queen promises her daughter's hand in marriage if he rescues her. The Ladies arm Tamino with a magic flute; Papageno, ordered to accompany him, is given magic bells. Three Boys are sent to guide them to Sarastro's fortress.

The World of Sarastro

Pamina has tried to escape but is recaptured by Monostatos, who has evil designs on her. Papageno arrives – he and Monostatos terrify each other – and Monostatos runs off. Papageno tells Pamina of the rescue mission and of Tamino. Meanwhile, the Boys lead Tamino to the fortress where he meets Sarastro's spokesman who questions his preconceptions about Sarastro and leaves him confused. He plays his flute – with magic results. Hearing Papageno's bird-pipe, he leaves to find him. Papageno and Pamina run into Monostatos but the magic bells save them. Sarastro arrives and Pamina begs for his mercy. Monostatos arrives with Tamino and Sarastro instructs his priests to prepare Tamino and Papageno for the rites of initiation.

INTERVAL

ACT 2

The priests bless Tamino and Papageno and verify their readiness for the ordeals. Papageno is reluctant to participate but is promised a girlfriend – if successful. The priests warn them about the cunning of women and swear them to silence. The first trial begins: the three Ladies appear and implore them to flee but the heroes resist. Meanwhile, Monostatos's designs on Pamina are again thwarted, this time by the Queen who demands that her daughter murder Sarastro. Monostatos attempts to blackmail her, but is banished by Sarastro, who reassures Pamina that he does not intend to exact revenge on her mother. The second trial begins: Papageno forgets his vow of silence and chats to an old woman. Before disappearing, she claims to be his lover. The Boys return with the flute, the bells, and a feast. Pamina enters and is devastated when Tamino will not speak to her. Papageno is told he has failed the tests. The old woman returns and Papageno reluctantly pledges himself to her. She transforms into Papagena and disappears again. Elsewhere, the Boys prevent the heartbroken Pamina committing suicide. Sarastro's henchmen prepare Tamino for the final ordeals of fire and water and Pamina is allowed to undergo the trials with him. They succeed and are welcomed into Sarastro's order. Papageno however, deprived of Papagena, decides to hang himself. Again, the boys intervene and remind him to play the magic bells – Papagena returns. The Queen, her Ladies and Monostatos storm the fortress, but are destroyed by thunder and lightning. Sarastro's order celebrates.

STAGING THE FLUTE

Die Zauberflöte has suffered more ups and downs in its performance career than any opera in the repertory. It was an immense success in Vienna in 1791, spread quickly to other German-speaking opera houses – only to suffer an almost total eclipse in the 19th century. For 100 years, German theatres presented the piece as a quasi-pantomime, while other European houses turned it into a bel canto opera. It was not until the 20th century that the piece was allowed to speak with its own voice.

Why was this? Well, contemporary critics would have instantly blamed the librettist and first Papageno, Emanuel Schikaneder. His shows were usually cut-and-paste jobs; fast, funny and spectacular. And in many ways this is an accurate description of *Die Zauberflöte*. The suburban Theatre auf der Wieden, in which it was first performed on 30 September 1791, had a good waterfall and fire effect, so Schikaneder worked them in; a popular song was going the rounds, so Mozart worked that in; and the whole opera was full of trap doors, serpents, thunder, dancing animals and comic backchat. And yet it was something more. It might be described as a Singspiel on its title page and attract a huge popular audience, but Mozart's 'rival', Salieri, called the work an operone, a great opera, and Mozart himself always referred to it as an 'opera' in his letters.

However, in expressing himself, and some of his deepest beliefs, in a Singspiel Mozart immediately lost the serious attention of the cognoscenti. Count von Zinzendorf, that barometer of Viennese taste, recorded that the music and decorations were pretty, though 'the rest was an unbelievable farce', while the pro-Italian musical establishment did their best to rubbish the show. One Berlin journalist lied cheerfully about its reception when he wrote: "The new comedy with machines, *Die Zauberflöte*... is given at great cost and with much magnificence in scenery, but fails to have the hoped-for success, the contents and language of the piece being altogether too bad." He added that the Viennese were anxiously awaiting the arrival of Cimarosa.

Meanwhile Johann Engel, the director of the Berlin National Theatre, was blocking the King's

enthusiasm to see the show. He examined the opera and reported (with some satisfaction) that "It seems to have been the author's intention to crowd together every conceivable difficulty for the stage designer and machinists... [and] it is impossible for an audience which is incapable of seeing through the dark veil of allegory, to find the slightest interest in it. I regret that the great composer Mozart has had to squander his talent on such unrewarding, mystical and untheatrical material."

There speaks the 18th-century rationalist. And it is certainly true that the magical element of *Die Zauberflöte* has proved a stumbling block for more than one producer. But it is the type of magic that is on offer that is the problem. Johann Engel described the opera as an allegory, Schikaneder decorated his house in Vienna with 'allegories' from the show, and it is as allegory that Mozart presumably understood his own work. His background – Masonic, Enlightened, reformed Catholic – was steeped in allegory, in symbols that simply needed to be decoded to yield their meaning. The simple man, according to this system, might rest content with the symbol (the skull, the saint or whatever) but the Enlightened man saw further. Mozart and his contemporaries probably felt that the great symbols of *Die Zauberflöte* (the serpent, the swoon, the Queen of the Night, the rising sun) had sensible rational meanings, and pursued the matter no further. However, just as in *Don Giovanni*, Mozart's music tells another tale. Real horror lurks beneath the farce of the graveyard scene in *Don Giovanni*, and the great themes of darkness and redemption in *Die Zauberflöte* evoke music that is not merely tuneful, but numinous. Something other-worldly moves under the rational joy of the piece, though it took years for this to be recognized.

For most of Europe *Die Zauberflöte* hardly got off the ground as it fell foul of both the French and English licensing laws and was comprehensively filled. The edition used at the Paris Opera in the early 19th century roused Berlioz to his withering best: "To ensure the success of *The Magic Flute*... the director of the Opera had the sagacity to send for

a German musician to fix the music. The German musician did not flinch from his task. He tacked a few bars on to the end of the overture... made a bass aria out of the soprano line (adding a few bars of his own composition); removed the wind instruments from one scene and put them in another; altered the vocal line in Sarastro's sublime aria; manufactured an aria out of the slaves' chorus; converted a duet into a trio: and, as if *The Magic Flute* was not enough to sate his rage, added arias from *Tito* and *Don Giovanni*... Villain! And a wretched sailor gets 50 lashes for a minor act of insubordination!"

To be fair, the Opera was obliged to produce opera in French, with recitative, and no German Singspiel could hope to survive. But this 1801 version, by Louis Lachnith, radically altered the show. It was renamed *Les Mystères d'Isis* and, with the interpolated arias from Mozart's other works, was played as a 'proper' opera until 1847. England too had its *Mysteries of Isis*, presented at the Haymarket in 1811, and again in 1819. The Haymarket's license obliged them to produce opera in Italian, with no spoken dialogue, so the show was translated and became *Il flauto magico*. Looking through the libretto, one can see how greatly *Die Zauberflöte* suffered from the change. The dialogue was rendered in Italian couplets and, in his new tongue, Tamino became a noble Italian prince, Pamina a noble Italian princess and Sarastro a run-of-the-mill High Priest. Everything was smoothed out, the preface describes Sarastro's abduction of Pamina as 'actuated by no other motive than that of preserving her from the evil example of her parent' - which suggests that the problem with the Queen of the Night was drink, rather than the ambition that leads to her appearance in Act II as both assassin and usurper. The magic element was diminished to a charming extra and Mozart congratulated for producing a piece, "the romantic and fairy construction of which might have afforded room for some trifling objections to it, as regular drama."

It was in this form that Covent Garden audiences saw the opera for the rest of the century. Voices to object were not wanting, but they were rare spirits, like Berlioz, who swam against the tide. Berlioz saw that the proper magic of *Die Zauberflöte* was its numinosity. He praised its 'religious splendours' and declared it to be Mozart's masterpiece. But

everybody else just saw a fairytale. The piece wasn't terrifying in the modern Gothic fashion, it was a piece of fancy to be defended as such by Leigh Hunt, or deplored as foolishness by John Ruskin. George Bernard Shaw realized that the work expressed Mozart's 'moral sympathies', but it wasn't until 1911 that the opera, in England, got a serious showing.

At Covent Garden the opera became a repertory piece, though it was principally distinguished by its singers (Elisabeth Schwarzkopf, Hans Hotter, Peter Pears and Joan Sutherland) rather than its productions. However the 1970s and 80s produced a wonderful set of *Zauberflöten*. The English Music Theatre staged a touring version complete with lion-driven chariot for Sarastro, Antony Besch produced a magnificent Egyptian version for the English National Opera (with practical sphinx), August Everding gave us Ileana Cotrubas, Thomas Allen and 15 tiny Papageni at Covent Garden and John Christie topped them all with David Hockney's inexhaustible and joyous version of the show at Glyndebourne. Hockney saw the opera in terms of 'order and proportion', which sounds as if we have gone full circle, at least back to Berlin in 1816. But of course the modern shows cannot recapture the 18th-century world view – even though Nicholas Hytner dressed Sarastro as Mozart's emperor, Joseph II, in the recent ENO production. What marks the recent productions of the opera is the rediscovery of its range, its moral seriousness – and its fun.

Sarah Lenton is a writer, lecturer and broadcaster on 18th- and 19th-century theatre.

This essay was originally written to be printed for the ROH in 2002/2003.

MOZART: PROFILE

Extraordinary as opera is, no plot matches the true life story of Wolfgang Amadeus Mozart. Born on 27 January 1756 in Salzburg, he was one of seven children of whom only two survived infancy. He went on to become a spectacular child prodigy and, without doubt, one of history's greatest composers.

His achievements at the time of his death, a month short of his 36th birthday, are a staggering testament to a lifetime dedicated to music. Over 600 works have been catalogued, including 22 operas, 27 string quartets, 50 symphonies, 28 piano concertos and 17 masses. By the age of three he was able to pick out chords on the clavier and play from memory passages he overheard from his father's tuition of his sister Nannerl, his senior by five years. By the time he was five he was composing. Between the ages of six and 16, he spent only six months a year at home; the rest of the time he spent giving concerts in Europe, travelling entirely by stage coach.

In terms of educational and social experiences, such early brilliance brought great rewards, mixing as he did with all levels of society. There was, however, a high price to pay. The precocious talent he displayed was to overshadow much of his later accomplishments; though his early work showed flashes of inspiration, it was really from the age of 17 onwards that his talents as a composer came to fruition.

Even more crucially, it is likely that the accumulative effects of his exacting childhood, compounded by over work and poor self-care, led to his premature death. Indeed, such was the strain on his health at a tender age it is said that physically Mozart never fully matured, and there are many descriptions of his diminutive build and unhealthy pallor. Beyond question, however, was Mozart's acute sense of hearing.

This, despite inheriting from his father a rare condition by which his left ear did not properly develop, a disorder that became known as 'Mozart's ear'. Although a purely external condition, it was for a time believed to indicate exceptional musical talent.

Even in the final year of his life, Mozart gave little concession to his illnesses and physical frailty. During this period, he is known to have slept for

less than four hours a night, as well as eating little and drinking prodigiously, yet still he created some of his most important and memorable works.

Mozart died in Vienna on 5 December 1791 and it is impossible to countenance that, were there a modern parallel to Mozart, they should receive such an ignominious funeral. Despite his many successes, Mozart was far from wealthy and money was a constant worry throughout his life. It is believed that, to save his wife and family from expenses they could ill afford, Mozart was given the cheapest possible funeral. He was buried in a common grave, along with everyone else from his quarter that died on the same day; this was later reopened and another layer of bodies was buried. The graves were left unmarked and his body was never recovered.

It is a fitting tribute to his musical genius that Mozart was the first composer whose operas have never been out of the repertory. That he died so young, while still producing some of his greatest works, is a tremendous tragedy.

JOHN HAYWOOD
©2000



KATYA KABANOVA

Janáček

KATYA KABANOVA

by Leoš Janáček, based on Ostrovsky's 'The Storm'
Translation by Norman Tucker

CAST

In order of appearance

Vanya Kudryash, a school teacher

Glasha, a servant

Dikoy, a rich merchant

Boris Grigorevich, his nephew

Feklusha, a pilgrim

Marfa Kabanova (Kabanicha), a rich merchant's widow

Tichon, her son

Varvara, foster child in the Kabanov household

Katya, Tichon's wife

Kuligin, friend of Vanya Kudryash

Conductor

Director

Set and Costume Designer

Lighting Designer

Assistant Director

MICHAEL BRACEGIRDLE

CHERYL ENEVER

SION GORONWY

RICHARD ROBERTS

HELEN JOHNSON

FIONA KIMM

COLIN JUDSON

JANE HARRINGTON

LINDA RICHARDSON

ROBERT DAVIES

MICHAEL ROSEWELL

JAMES CONWAY

ADAM WILTSHIRE

GUY HOARE

ROBIN NORTON-HALE

Parts prepared by Tony Burke,
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SYNOPSIS

ACT 1

SCENE 1

*On the banks of a great river, outside
the house of the Kabanovs*

Vanya Kudryash, a village teacher, extols the beauties of the river. The Kabanov's servant Glasha is less impressed. The peaceful scene is interrupted by the wealthy merchant Dikoy, who is roundly abusing his nephew Boris, whose refined manners from the capital are a constant affront to him. The young man must suffer his uncle's insults because his inheritance depends on Dikoy's good will; to make matters worse, Boris confesses to his friend Kudryash that he is in love with a married woman, Katya Kabanova.

Watched by Boris and Kudryash, the Kabanov family return from church. The widow Kabanov – known as Kabanicha – dominates the lives of her son Tichon and Tichon's wife Katya. Kabanicha orders her son to leave for a distant market; she complains that he no longer respects her, and publicly rebukes Katya when she dares to answer back. Katya goes into the house, followed by her mother in law. Varvara accuses her foster brother of weakness, for failing to stand up to his mother, and of drunkenness.

SCENE 2

In the Kabanov house

Katya tells Varvara of her happy childhood and her dreams of love.

As Varvara is unmarried, she is not so strictly watched as Katya; she encourages Katya to think of meeting a lover in secret. Katya is horrified, and when her husband Tichon comes to take his leave before going away, she begs him not to go or at least to take her along. He refuses. Kabanicha forces her son to instruct Katya how to behave in his absence. Tichon and Katya are humiliated.

ACT 2

SCENE 1

In the Kabanov house, toward evening

Kabanicha reproaches Katya for her insufficient show of grief at Tichon's departure. Varvara reveals to Katya that she has got hold of the key to the garden gate leading down to the riverbank, where she intends to meet her sweetheart, Vanya Kudryash. She suggests that Katya meet Boris at the same time, and leaves the key with her. Facing her temptation, Katya at first vows to throw the key away, but then succumbs.

As Katya leaves, Dikoy arrives, drunk. He has come to see the widow Kabanicha, who gives him the severe company he craves.

SCENE 2

The garden below the Kabanov house, night

As Dikoy and Kabanicha are engaged in the house, the two other couples meet in the garden: Kudryash and Varvara are carefree, Boris and Katya passionate and guilty.

ACT 3

SCENE 1

*At the site of a ruined church by the river,
2 weeks later*

Kudryash and his friend Kuligin shelter during a storm. When Dikoy arrives, Kudryash's discourse on the use of lightning rods is wasted on the old reactionary, for whom storms are a sign of the wrath of God.

Varvara warns Boris that since Tichon has arrived back unexpectedly, Katya has been distraught – that it seems she may confess her adultery. Also seeking shelter from the storm, now at its height, Katya, Tichon, and Kabanicha arrive. Hysterical, Katya abases herself before her mother-in-law and confesses everything before rushing out into the storm.

SCENE 2

On the banks of the river, at twilight

Tichon and Glasha search for Katya. Varvara and Kudryash resolve to escape to the city together.

Worn and confused, condemned and derided on all sides, Katya longs to see Boris once more. He finds her, and explains that his uncle is sending him away to a remote outpost. Just as there is nothing but misery now in her life with Tichon, his defeated demeanour confirms that there is no hope of a future with Boris. When they part, she urges him to give alms to beggars on his journey.

Katya has a brief moment of peace before she contemplates her grave; she drops into the river.

Katya's lifeless body is recovered by Dikoy. Tichon reproaches his mother, bitterly. With simple, savage correctness, Kabanicha thanks the neighbours for their help in this unfortunate business.



Leoš Janáček observing the waves at Vlissingen

MUSIC OF PURE FEELING

Max Brod, Leoš Janáček's friend and early champion, translated most of Janáček's operas into German, and for some years 'interpreted' the uncharismatic composer's works to the world outside the Czech lands. In his 1925 volume, "Leoš Janáček: Leben und Werk" (Vienna), Brod describes the music of Káťa Kabanová, which had had its first production inside the Czech lands at Brno on 23 November 1921:

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 Káťa'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 Káťa 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 Káťa 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*, 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 Káťa, 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 Káťa'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 from the motivic tissue of the work as a whole.

The abundance of sheer musicality that found expression in *Káťa 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 in 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.

Excerpt from "Love Against One's Will" by Max Brod From Leoš Janáček: "Leben und Werk" (Vienna 1925, enlarged second edition), translated by J.B. Robinson; reproduced from the Cambridge Opera Handbook on Káťa Kabanová, edited by John Tyrrell



Leoš Janáček on a trip in the company of seven women

DIRECTOR'S NOTE

Katya Kabanova

Leoš Janáček began composing *Káťa Kabanová*, his 6th opera, in January 1920 and continued to make revisions until the Brno premiere in November 1921. At its first performance in November 1921, he was sixty-seven years old, estranged from his wife, and his children were long dead. He was deeply in love with Kamila Stösslová, a married woman whom he had met during a spa cure in July 1917. His fixation with Kamila Stösslová, or with his romanticised image of this apparently dull bourgeoisie, led him to create a striking heroine. Káťa's beauty, her fragility, her painful isolation in a provincial town, and the depth of her love for someone she scarcely knows (and whom she certainly overestimates) are the heart of Janáček's opera. This extraordinary, shimmering beauty takes the opera far away from the play on which it is based (as of course it should!).

That play upon which *Káťa Kabanová* is based, Alexander Ostrovsky's *The Thunderstorm* (1859), placed the character Káťa in a much clearer and more particular context. What we cannot tell is how much of that context Janáček's audience might have understood. Janáček radically compressed the play's material so that the theme of the play – the brutality of domestic life in the provincial merchant class – became a sort of shadow. Káťa's main oppressors, her mother-in-law and her side-kick, the merchant Dikoj, are grotesque in the opera, though it is understood that their public personae are estimable. Two important characters in the play – Kuligin, the Chekhovian scientist/optimist who looks to the future, and Feklusa, the itinerant pilgrim who as a holy woman stands for tradition – are more ciphers in the opera. Most of the characteristics of Kuligin are transferred wholesale to another character, the saucy clerk Vána Kudrjás, who becomes more a blend of characteristics than a rounded character (though a very effective foil to the romantic lead, his friend Boris Grigorievich). One has to assume that Janáček's selectivity was careful. Clearly he

deemed it important to preserve and emphasize the public nature of Káťa's confession of infidelity, so strikingly a feature of the Orthodox Church. At the same time, he cut out much information essential to an understanding of the plot: the fact, for example, that unmarried girls like Varvara had license to roam unsupervised, while married women like Káťa were domestic chattel to be kept under lock and key. In the opera, many aspects of the plot are brittle, disturbing, and oddly resonant – for example, the discussion of lightning rods in the ruined building at the top of Act 3.

Such savage editing and compression of the text of the play, which might seem a failing, is on the other hand a sign of Janáček's particular genius. Some interactions and relations in the plot are unclear, certainly, and occasionally characters' utterances are incomplete: we seem to see snapshots, overhear fragments. What Janáček has done is make room for the music to speak. He has also, in his way, made room for the symbols – the river, the storm – to have their great power and their proper ambiguity. Ostrovsky's storm is clearly the sound of social change in the 1860's, while Janáček's is much more personal, much more to do with the tone of 'love against one's will'. Ostrovsky's river Volga seems to be the mighty, unchanging, thoughtless force of tradition in Tsarist Russia; Janáček's river is more spiritual, more seductive, yet no less deadly.

I felt that we should know the play as we produced the opera, but that we had to acknowledge it is a very different thing. I was also eager that we should try to understand Janáček's personal turmoil at the time when he was composing *Káťa Kabanová*. Ultimately, though, I knew that we should make sure that we told the story embodied in his wonderful score, tender and ruthless in turn, and let the rest look after itself.

INTIMATE LETTERS

Janáček to Kamila Stösslová

I have begun writing a new opera. The chief character in it is a woman, with a gentle nature. She disappears when one merely thinks of her; a breeze would waft her away – let alone the storm which breaks on her.

(9 January, 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 soft nature that I am frightened that if the sun shone fully on her it would melt her, yes even dissolve her. You know, such a soft, good nature.

(23 February 1920)

Katya Kabanova, that latest opera of mine, is going to be given in Brno, and perhaps in 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 bring to life in my compositions a world of my own good people, just as I wish. All invented happiness. Real happiness shines on you at least sometimes. But on me? When I finish a work – even this dear Katya Kabanova – I'm sad about it. As if I were parting with someone dear to me.

(23 May 1921)

Come to the Brno premiere; everything promise that it will be beautiful. And you know, when I became acquainted with you in Luhacovice during the war and saw for the first time how a woman can love her husband – I remember your tears – that was the reason why I turned to Katya Kabanova and composed it. I invite you, then, now that the work is complete.

(29 October 1921)

Kamila Stösslová to Janáček

If you want to be nice send me a score of Katya Kabanova. And I would like to ask you to write something in it for me, so that I or my children would have something from you as a keepsake.

(13 January 1922)

Janáček to Kamila Stösslová

So here's your Katya Kabanova. 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 Luhacovice. It touched me. And it was your image I always placed on Katya Kabanova when I was writing it.

(25 February 1922)

Can't you even say thank you for Katya?

(14 March 1922)

Kamila Stösslová to Janáček

Yesterday I travelled to Cmund to meet my husband as he couldn't get home but wanted to have the post, so I went and he left again straight away. While I was sitting in the train I found the card I had sent you when I received Katya Kabanova, so I had left it in a pocket, and I came across it only that evening. So you must please forgive me. Because really I am so fed up with the whole world. I was so fed up that I couldn't write to you, or say anything to my husband as my train was going back, and if I hadn't caught it I would have had to wait there till late at night. He will go mad with his business... So forgive my carelessness and accept my thanks today. I'd like to see it. Perhaps it's my fate. Best not to think of anything.

(16 March 1922)



Leoš Janáček with Kamila Stösslová (1926)

Janáček to Kamila Stösslová

Neither sight nor sound of you! The Prague premiere of Katya Kabanova will be around 19 November. So in a fortnight! So get ready to come with your husband.

(2 November 1922)

I have my premiere tomorrow; it will be magnificently staged. – What a pity that you aren't here.

(29 November 1922)

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 Katya Kabanova – her great love – went through my head. She calls to the flowers, she calls to the birds – the flowers bow to her, the birds 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 Katya grows in her, in her, in Mrs Kamila! The work will be one of my most tender.' And it happened. I have know 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

(12 February 1928, on the front page of her vocal score)

J. Tyrrell Intimate letters: Leoš Janáček to Kamila Stösslová (reprinted by kind permission of Faber & Faber).

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NORMA

CONCERT PERFORMANCE

Bellini



NORMA

by Vincenzo Bellini
Libretto by Felice Romani

Conductor MICHAEL ROSEWELL

CAST

Norma, *Druid priestess* YVONNE HOWARD

Adalgisa, *a priestess* ALWYN MELLOR

Pollione, *Roman Proconsul* JUSTIN LAVENDER

Oroveso, *Archdruid* PIOTR LEMPA

Flavio, *Centurian* CHARNE ROCHFORD

Clotilde, *Norma's friend* HELEN JOHNSON

Chorus ANNE-MARIE CULLUM

ROBERT DAVIES

CHRISTOPHER DIFFEY

STEPHANIE EDWARDS

CHERYL ENEVER

BLAKE FISCHER

ANDREW FRIEDHOFF

BRIDGET HARDY

HELEN JOHNSON

EMILY ROWLEY JONES

NIAMH KELLY

CATRINE KIRKMAN

MELANIE LANG

PIOTR LEMPA

HEATHER LONGMAN

RONALD NAIRNE

PATRICIA ORR

MACIEK O'SHEA

CHARNE ROCHFORD

GREG TASSELL

Concert performance directed by JAMES HURLEY

Parts prepared by Tony Burke,
© pocket publication

SYNOPSIS

ACT 1

The Gallic warriors await Norma's arrival: they seek the gods' approval to break their peace with the Roman aggressors. Oroveso, their chief, orders them to be patient: Norma will come to cut the sacred mistletoe and give them the answers they seek.

Pollione, the Roman pro-consul, arrives with Flavio. He tells him that despite the two sons Norma has borne him, his love for her has waned. He now loves a young Gallic priestess, Adalgisa. They are both startled by the sound of the bronze shield from the Druid's temple. Pollione vows to burn the Gallic forests to the ground.

Norma arrives for the sacred rite and declares that the time is not right for vengeance. She prays for peace, both among her people and within her own heart, as she is torn between loyalty to the altar and Pollione. The forest clears and Adalgisa alone remains. She is also struggling to reconcile her religious duty with her love. Pollione arrives and begs her to abandon the Druid altar. His ardent words weaken her resolve and she agrees to go with him to Rome.

At home, Norma is consumed with anxiety. She confides in her confidante, Clotilde, that she believes Pollione will abandon her. Adalgisa arrives to speak with Norma. She confesses that she is in love and Norma – moved by the similarity of their passions – forgives her and urges her to marry her lover. However, her understanding turns to suspicion upon hearing that Adalgisa's lover is a Roman. The arrival of Pollione confirms her worst fears: they love the same man. Norma berates Pollione and vows revenge, while Adalgisa swears that she will not come between the two of them.

ACT 2

Norma stands over her sleeping children with a dagger, intent on murder. Her resolve fails, however, and she sends for Adalgisa. Norma tells her that she has decided to die and asks that she take her children to the Roman camp. Adalgisa refuses and says that she will go to Pollione instead and beg him to return to Norma. Norma is won over by Adalgisa's benevolence and the two of them pledge eternal friendship.

Oroveso tells the Gallic warriors that a more ruthless pro-consul will replace Pollione following his departure. The Gauls decide to feign peace until the moment arrives to stage a successful rebellion.

Clotilde informs Norma that Adalgisa's pleading with Pollione has been in vain: she is heading to the altar to renounce her vows before Pollione carries her away. Pollione is captured while attempting to abduct Adalgisa. The Gallic warriors rejoice – he will be their first victim. Before Norma strikes the fatal blow, however, she asks to be left alone with him for questioning. She threatens to kill both Adalgisa and his children if he refuses to give Adalgisa up. Pollione remains adamant in his love for the young priestess, though begs Norma to kill him alone. Norma orders that the pyre be built. She has found a new victim: a priestess that has broken her vows. Pollione expects her to denounce Adalgisa, but to his – and everyone else's shock – she names herself as the traitor. Triumphantly, she tells Pollione that they may now die together. She begs Oroveso to spare her children's lives before ascending the blazing pyre with her lover.

NORMA

‘The best thing I have done so far,’ Bellini wrote in the autumn of 1831 on completing the score of *Norma*. At the premiere, however, at La Scala, Milan on December 26th, the audience was frosty, and the critics found the ending of the first act weak. Bellini, mindful that psychological veracity should take precedence over structural convention, had brought the curtain down on a hurtling trio of claustrophobic intensity. Many, expecting a slow-moving finale, complete with spectacular theatricals, found it puzzling. Bellini was distraught. ‘A solemn, solemn fiasco,’ he is reported as saying. Posterity, however, proved his initial judgement to be right.

That *Norma* is one of the great tragic works of the 19th century should be beyond dispute though some have been cautious in accepting it as such. Attitudes towards it have often been coloured by the accretions of legend that surround Bellini, and limit responses to his music. He was only 33 when he died in 1835, from dysentery in a friend’s villa near Paris. Shortly afterwards a veritable industry sprang up to canonise him among the ranks of those lost before their time. He was deemed delicate, fragile, ‘a sigh in silk stockings,’ according to Heinrich Heine, who regularly encountered him in the Paris salons they both frequented. Keats, Shelley and even James Dean were later drafted in as comparisons, and the French publisher Leon Escudier brought a further strand of imagery into play, when he described Bellini as ‘sweet as the angels, young as the dawn, melancholy as the sunset.’

‘Melancholy’ and ‘elegiac’ are words still predominantly associated with Bellini, the product of excessive emphasis on one specific aspect of his methodology, namely what Verdi called ‘those long, long melodies, such as no one else had ever written.’ Norma’s ‘Casta Diva’ is frequently cited quintessential Bellini – an extended, slowly unfolding melody over an arpeggiated accompaniment, self-referential, yet rarely repeating itself. The effect is one of rapt, dreamy beauty, which for many is an end in itself, yet if we examine the aria in context, we notice subtler forces at play:

when we hear it, we, unlike the Druids are aware of Norma’s clandestine relationship with Pollione. We respond to it, as do Norma’s followers, with a sense of drowsy wonderment. Yet we also suspect that what we are witnessing is an act of religious and political manipulation dictated by a hidden agenda. Its beauty is genuine, yet also insincere and duplicitously hypnotic.

Beneath Bellini’s ‘melancholy,’ we often find a profound imagination at work, probing the sexual and moral ambiguities of the human psyche. Similarly, if we peer beyond the image of Bellini as a doomed Romantic, we also find a figure more troubling than many have supposed – tough, careerist, even fanatical. He was born, on November 3rd 1801, into a musical family in Catania, in eastern Sicily. Many of the stories surrounding his childhood – one of them has him warbling arias at 18 months – are spurious, though he was probably playing the piano by the time he was six.

When we encounter him as a teenager, however, we find one notable trait emerging that never left him, namely his ability to charm his way into high society. He made friends with the local duke’s young brother-in-law, with whom he regularly played piano duets, so impressing the duke that he made the Catania town council find the money to send Bellini to the Naples Conservatory. Bellini’s graduation opera, *Adelson e Salvini*, brought him to the attention of Naples’s opera house, the Teatro San Carlo, and a contract duly followed for his second opera, *Bianca e Gerlando*, premiered a year later. In the audience was Domenico Barbaia, the impresario of La Scala, who promptly requested a third. Bellini headed north, and slaved away at the score of what eventually became *Il Pirata*, an overnight success at its first performance in 1827.

Il Pirata also marked the beginning of Bellini’s association with the gifted, erudite librettist Felice Romani, a collaboration which lasted until 1833, when they fell out over *Beatrice di Tenda*, a failure at its premiere. Each blamed the other and they fought it out in Italian press, which finally took Romani’s



Giulia Grisi as Norma. Grisi sang the role of Adalgisa at the premiere of the opera in 1831. Lithograph courtesy of Chris Ball.

side. Miffed, Bellini left for Paris, where he hung out with the smart set, composed *I Puritani* and died. *Il Pirata* took six months to complete, an unusually protracted genesis for an opera in the 1820s. A slow worker, Bellini was painstaking when it came to word setting, frequently taking the inflections of spoken Italian as the starting point for his melodies, and striving for a complete fusion of sense and sound. The process was draining. ‘I have to spilt blood in order to compose,’ he wrote in 1828. His intensity usually found its outlet in tragic subjects, though one thematic thread, sometimes described as proto-feminist, runs consistently through his work. The emotional weight of most of his operas falls on a central female figure whose psychological destruction is brought about by weak, unstable or brutal men.

Norma is in some ways unique in his output, however, in that it deals with the impact of male sexuality not on one woman, but on two. The relationship between Norma, Pollione and Adalgisa plays itself out in an emotional arena, in which private and public lives intersect. What Adalgisa calls the ‘irresistible force’ of Pollione’s glamour is the catalyst for multiple betrayals across religious and political boundaries. Pollione is both a coward and a brute, who shirks his responsibilities towards Norma and bullies Adalgisa into submission, all the while lying to both women about his motives. Norma and Adalgisa are united by the common experience of his betrayal, as their duets tellingly prove.

Yet where Adalgisa, having penetrated Pollione’s essential nature, is able to escape to the moral

high ground, for Norma there is no way out. The tension derives from Bellini's remorseless exposure of the private hell behind her crumbling public persona. The 'beautiful man,' as she calls Pollione, drives her to contemplate infanticide: Bellini examines humanity's potential for atrocity, before steering us back to the cathartic finale, in which Norma reasserts her lost integrity and brings about Pollione's moral redemption.

The reasons for Bellini's identification with the female psyche and his bleak view of male desire remain shadowy. We know less about his personal life than we would wish. Speculation has long been rife about his sexuality. His closest emotional tie was with Francesco Florimo, a fellow student in Naples. 'My love for you has become necessary to my peace' Bellini once wrote to him. No evidence survives as to whether their relationship was physical: after Bellini's death, Florimo took it upon himself to become the composer's literary executor, destroyed many of his letters and fabricated others. What he covered up may never be known.

Away from Florimo, Bellini behaved in a manner that brings many of his own male characters alarmingly to mind. He became involved with a series of married women, invariably bolting when marital breakdown loomed. While he was working on *Norma*, he is known to have been considering ditching his then mistress Giuditta Turina to marry the daughter of one of his closest friends, the soprano Giuditta Pasta, for whom the opera was written. Pasta, though occasionally prone to suspect intonation, was widely regarded as the greatest singing actress of her day. Bellini composed *Norma* for her Scala debut. 'It will be absolutely ideal for your encyclopaedic character,' Bellini told her.

Fundamental to Bellini's methodology was his equation of emotional probing with the almost naked exposure of the human voice, supported by the sparest of accompaniments, and in creating *Norma* for Pasta, he went to extremes. Few psychological portraits in opera have ever proved more complete or compelling, as Norma's vocal line swerves from declamatory pain to lyrical rapture, from coloratura frenzy to the often devastating simplicity of the final scenes – and no role has proved more difficult in the entire repertoire. Norma remains the most formidable challenge

any soprano can face. Maria Callas, who was, for many, the greatest Norma of the 20th century, declared that with each performance, she had to 'work as if I had never sung it before.' The great 19th century soprano Lilli Lehmann, meanwhile, refused to tackle it until she felt secure with Beethoven's Leonore and Wagner's Isolde. 'It must be sung and acted with fanatical consecration,' she said, a statement of which Bellini would doubtless have approved. 'Opera,' he wrote, 'must make you weep, shudder and even die through singing.' Mahler once confessed he was unable to listen to *Norma* without tears. Wagner, meanwhile, was once so carried away during a performance of the final scene that he declared that the opera had been written not by Bellini, but by God. For some his statement seems preposterous, though many, as the beauty, nobility and horror of Bellini's tragedy unfolds before them, would also be tempted to agree.

TIM ASHLEY

This essay was originally published in the programme for the Opera Holland Park season of Norma in 2004.

THE CASTING OF NORMA AND ADALGISA

The creators of Norma and Adalgisa were, respectively, Giuditta Pasta (1797 – 1865) and Giulia Grisi (1811 – 1869). Both singers are described as 'sopranos', although voice categorisation/classification has always been a contentious area and distinctions that were made in the first half of the nineteenth century are not necessarily valid today.

In the Boosey edition of the vocal score from the mid – nineteenth century, both roles are described as 'sopranos.'

During their careers, Pasta and Grisi shared a number of common roles. Indeed Grisi later became famous for her portrayal of Norma. Contemporary commentators suggest that Grisi modelled her Norma on Pasta's and the doyen of Victorian music critics, Henry Chorley, felt Grisi was the better vocalist. Grisi became the Norma of her day, following the virtual retirement of Pasta in the late 1830s and the early death of Malibran, an early famous interpretation, in 1836. Bellini thought Grisi was tame and of the wrong temperament whereas Chorley felt that there was a good deal of animal passion in her.

The role of Adalgisa is certainly shorter and not as demanding as Norma, but technically, it is just as exacting. A soprano Adalgisa without a mezzo range and quality would be unable to provide the contrast in her many exchanges of identical phrases with Norma.

Generally speaking, in opera, the lower the voice the older the character, yet, to maintain the dramatic credibility, Adalgisa must appear younger in character, rather inexperienced and passive, as opposed to the mature and positive Norma.

In modern times there are several examples of singers who have moved from Adalgisa to Norma, although, as far as I can trace, there is only one singer, Lilli Lehmann (1848 – 1929) who, on separate occasions, has sung all 3 female roles in the opera. Dame Joan Sutherland progressed from Clotilde to the title role.

Lilli Lehmann was the leading interpreter of the title role from the last quarter of the nineteenth century. Her recordings from the opera are important historical documents because they confirm that in German-speaking countries, the role of Adalgisa was still being sung by a soprano, rather than a mezzo as in other countries. Other early German recordings confirm this performance practice.

The musical keys in which the principal arias and duets are sung and/or were composed is a highly complex subject. It is clear that Bellini composed "Casta diva" in the key of G, but Pasta was unable to sing the aria to her satisfaction in that key, so that, probably on the morning of the premiere, Bellini changed it to F. In Bellini's autograph score the aria is in G, but the cabaletta is in F. When Adalgisa is sung by a mezzo, the Act 2 duet is transposed a tone from C and F to B flat and E flat. The transposition, effected during the previous recitative, is clearly of long-standing as a method of achieving it, different from the one commonly used today, is already sketched (not in Bellini's hand) on a blank stave of the autograph score.

To an extent trying to pigeon hole the appropriate voice type for the roles of Norma and Adalgisa is less important than finding interpreters who can bring both contrasting characters to life in a dramatic and musical setting.

CHRIS BALL
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Orchestra

Violin 1	RICHARD GEORGE (Leader) CATHY SCHOFIELD ROSEMARY HENBEST JOHN SMART VERNON DEAN FRANCESCA BARRITT DAVID WILLIAMS	Flute	LUKE STREVENS KATY GAINHAM NICOLA SMEDLEY
		Oboe	OWEN DENNIS RACHEL HARWOOD-WHITE LOUISE HAYTER
Violin 2	JEREMY METCALFE VLADIMIR NAUMOV ROBERT HIGGS CHARLOTTE NEWMAN	Clarinet	PETER THOMPSON MARK SIMMONS HELEN BISHOP
		Bassoon	LIZBETH ELLIOTT SIMON CHISWELL DAMIEN BRASINGTON
Viola	JOHN ROGERS SARAH HARRIS DAN MANENTE		
		Horn	JONATHAN HASSAN JOSE LLUNA DUNCAN FULLER
Cello	BEN DAVIES JONATHAN KITCHEN SALLY WOODS		
		Trumpet	JOHN MACDOMNIC RUTH ROSS CHRIS BUNN
Double Bass	CAROLINE HARDING MARK THISTLEWOOD		
		Trombone	RICHARD WATKIN MATT HARRISON
Harp	CATRIN MORRIS JONES HELEN SHARP		
		Timpani	HENRY BALDWIN JONNY RAPER

Chorus

ANNE MARIE CULLUM
ROBERT DAVIES
CHRISTOPHER DIFFEY
STEPHANIE EDWARDS
CHERYL ENEVER
BLAKE FISCHER
BRIDGET HARDY
HELEN JOHNSON
NIAMH KELLY
CATRINE KIRKMAN
MELANIE LANG
PIOTR LEMPA
HEATHER LONGMAN
RONALD NAIRNE
PATRICIA ORR
MACIEK O'SHEA
CHARNE ROCHFORD
GREG TASSELL

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BIOGRAPHIES



MICHAEL
BRACEGIRDLE
(Tenor) Kudryash *Katya
Katya Kabanova*;
Tamino *The Magic Flute*
(12, 21, 23 May)

A graduate of RNCM, Michael's operatic roles during college included Tom Rakewell/*The Rake's Progress*, Sandy and First Officer/*The Lighthouse* and Ruggiero/*La Rondine*. He was the 2006 winner of the Emmy Destinn Award for Young Singers and a prizewinner at the Mezzo Television International Opera Competition and Festival 2008. Operatic roles include Tamino/*The Magic Flute* (ENO); Boris/*Katya Kabanova* (SO); First Armed Man/*The Magic Flute* (ENO and OHP); Lensky/*Eugene Onegin*, Steva/*Jenufa* and Cavaradossi/*Tosca* (ETO); Judge Danforth/*The Crucible* (Dicapo Opera, New York); Don José/*Carmen*, Rodolfo/*La bohème* and Jenik/*The Bartered Bride* (Mid Wales Opera). In concert and broadcast Michael has performed with RLPO, RPO, English Chamber Orchestra and BBC Concert Orchestra at venues including Barbican Hall and Queen Elizabeth Hall.



JAMES CONWAY
Director *Katya Kabanova*

James is General Director of ETO and has written original libretti for two operas and translations for three others, as well as several works of fiction. Operatic work includes *Rusalka*, *Teseo*, *Eugene Onegin*, *Orfeo*, *Tolomeo*, *Erismena*, *Jenufa*, *Arcina*, *Mary*, *Queen of Scots* and *A Midsummer Night's Dream* (ETO); *Ariodante*, *The Cunning Little Vixen* (ETO and OTC); *Flavio*, *Tamerlano*, *Amadigi*, *Rodelinda*, *L'elisir d'amore*, *Katya Kabanova* and *The Rake's Progress* (OTC); *Cinderella* (De Vlaamse Opera/Transparent); *Don Giovanni* (Canadian Opera Company); *La Voix Humaine* (Teatro Nacional São João, Oporto); staging of Kurt Weill songs (Culturgest, Lisbon); *La Spinalba* (Casa da Musica, Porto). Recent work includes a new production of *The Cunning Little Vixen* for the Moravian State Opera in Brno – opening the 2008 International Janáček Festival in his home city.



ANNE-MARIE
CULLUM
(Soprano) 1st Boy *The
Magic Flute*; 2nd Cover
Pamina; Chorus

Anne-Marie completed her undergraduate and postgraduate studies at RCM. Awards include 2006 Hampshire Singer of the Year and 2000 Bath Young Musician of the Year. Her operatic performances include Queen of the Night and Papagena/*The Magic Flute* (Palestine Mozart Festival); Ninfa/*Orfeo* (Megaron Stadium in Athens); *Dialogue des Carmélites*, *Così fan tutte* and *Die Fledermaus* (BBIOS). Oratorios include the Mozart *Requiem*, Fauré *Requiem*, Handel *Dixit Dominus*, Bach *St. Matthew Passion*, Bach *Mass in B Minor* and Haydn *Theresa Mass*. Recently, Anne-Marie covered Guan Yin and was in the chorus of Damon Albarn's *Monkey: Journey to the West* (O2).



ROBERT DAVIES
(Bass) 1st Priest and Cover
Papageno; *The Magic
Flute*; Kuligin *Katya*;
cover Oroveso *Norma*;
Chorus

Robert studied at the University of Sheffield and GSMD. He received the 2003 Erich Vietheer Memorial Award at Glyndebourne and appeared as Mr. Gedge/*Albert Herring*, Marcello/*La Bohème*, Count Almaviva/*Le Nozze di Figaro* and Doctor Falke/*Die Fledermaus* on the Festival Tour. Other notable roles at Glyndebourne include Curio/*Giulio Cesare*, Indian/*The Bartered Bride*, Guccio/*Gianni Schicchi*, Shepherd/*Pelleas et Melisande* and Guide/*Carmen*. He was Greek Captain in the Gramophone Award-winning production of *Les Troyens* (Châtelet). Other roles include Verrina/*Fiesque* (UCL); Belcore/*L'elisir d'amore* and Sharpless/*Madame Butterfly* (Opera Box); Dancaire/*Carmen* and Gaoler/*Tosca* (Diva Opera). Concert performances include Monteverdi *Vespers* (St. Mark's, Venice), Handel *Messiah* (St. David's Hall, Cardiff), Mendelssohn *Elijah* and Orff *Carmina Burana*.



CHRISTOPHER
DIFFEY
(Tenor) Cover 1st Armed Man
The Magic Flute; cover
Flavio *Norma*; Chorus

Christopher Diffeey was born in Melbourne and graduated with Honours from Monash University. He also trained at the Royal Academy of Music in London. Awards include the Alan McArthur Memorial Award, Norman McCann Scholarship, Picker Trust Award, Rhoda Jones Roberts Scholarship, finalist in the Jackdaws Great Elm Vocal Awards at Wigmores Hall and Josephine Baker Trust. Operatic roles include Cyril/*Princess Ida* (Buxton International Gilbert & Sullivan Festival); Second Priest/*The Magic Flute* (OHP); Pane/*La Calisto* and Dardanus/*Dardanus* (RAO); Almaviva/*Il Barbiere di Siviglia* (Dartington International Summer School); Lensky/*Eugene Onegin* (Opera by Definition); Macheath/*The Beggar's Opera* (Surrey Opera). Concert experience includes tenor solos of Bach's *Mass in A Major*.



STEPHANIE
EDWARDS
(Soprano) cover Papagena
The Magic Flute
Chorus

Stephanie received her postgraduate degree from RCM after having completed a BMus(Hons) at the RWCMD. Awards include 2006 Stuart Burrows Competition Prize, Lee Freeman Memorial Prize and Josephine Baker Trust. Operatic roles include Cricket/Frog/Chief Hen/Woodpecker/*The Cunning Little Vixen* (RCM and BBIOS); Barbarina/*Le Nozze di Figaro* (BBIOS); Cathleen/*Riders to the Sea* and Mercedes/*The Ten Belles* (RWCMD); Fairy Queen/*The Tailor's Daughter* (Welsh National Youth Opera). Concert engagements include Mendelssohn *Hear My Prayer* (John S. Davies Singers); Haydn *The Seasons* (East Grinstead Choral Society); Vaughan Williams *Sea Symphony* (Banbury). She has also recorded "Discovering Music: Extracts from *The Magic Flute*" for Radio 3.



CHERYL ENEVER
(Soprano) 1st Lady *The Magic Flute*; Glasha and cover Katya *Katya Kabanova*; Chorus

Cheryl trained at Bath Spa University as a cellist then continued her studies as a singer with Janice Chapman. She currently studies with Jennie Caron and Ludmilla Andrew. Opera roles include Franzi/*Wiener blut*, Tatiana/*Eugene Onegin*, Donna Anna/*Don Giovanni* and Mrs. Hayes/*Susannah* with ETO; Rusalka/*Rusalka*, Countess Almaviva/*Marriage of Figaro* (Surrey Opera); Countess/*Capriccio* (The Wagner Society); Pamina/*Magic Flute* (Opera a la Carte); Eva/*Meistersinger* (The Mastersingers); Sandrina/*L'Infedelta Delusa* (Bampton Classical Opera). Concert engagements include Verdi *Requiem* (Blackheath Concert Halls); Mozart *Exultate Jubilate* (QEH); Mozart *Requiem* (St John's Smith Square). Recordings include *In Tune* (BBC Radio 3); *Don Giovanni* (Opera Anywhere/Channel 4); Film of *Perfect Picnic* (BBC 3/Opera Play).



BLAKE FISCHER
(Tenor) 2st Priest cover Kudryash *Katya Kabanova*; 2nd cover Tamino *The Magic Flute*

Blake was born in Melbourne where he attended the VCA, then moved to Sydney where he debuted at Opera Australia in 1997 before moving to the UK to study at the RNCM as a Peter Moores Scholar. A multiple prize-winner, Blake was awarded RNCM's Gold Medal in 2003. Operatic roles include Danilo/*Merry Widow* (SO) Lensky/*Eugene Onegin* (SO on tour). Spoletta/*Tosca* (ETO) Jean Valjean/*Les Miserables* (Pimlico Opera) the Lawyer/Ensemble/*Peter Grimes* (Salzberg Osterfestspiele/Berlin Philharmonic) Alfredo/*La Traviata* (Pavilion Opera), Errand Boy/*A Dinner Engagement* (Lindbury Studio & CHANDOS recording), Panas/*Cherevichki* (Garsington) and Rodolfo/*La Boheme* (Wedmore Opera). Concert engagements include Handel *Messiah* (English Symphony Orchestra), Beethoven *Symphony No. 9* (Northern Sinfonia). Blake's future plans include Ravenal/*Showboat* for Cape Town Opera.



ANDREW FRIEDHOFF
(Tenor) Monostatos *The Magic Flute*; cover Tichon *Katya Kabanova*; Chorus

Born in London, Andrew's previous operatic roles include Ferrando/*Così fan tutte*, the title role in Offenbach's *Robinson Crusoe*, Pinkerton/*Madama Butterfly*, Tony/*West Side Story*, Nemorino/*L'elisir d'amore*, Il Contino Belfiore/*La Finta Giardiniera* and Tanzmeister/*Ariadne auf Naxos* (Garsington); Alfredo/*La Traviata*, Paisii in Tchaikovsky's *Charodeyka* (GPO); Nadir/*Les Pêcheurs de Perles* (Opéra de Bauge, France); Faust/*Faust* and Tom Rakewell/*The Rake's Progress* (Theater Lübeck); Desiré and Rouvel/*Fedora* and St Brioche/*The Merry Widow* (OHP). He made his 2004 Glyndebourne debut as Chodec/*Katya Kabanova*. He has taken part in a number of recitals in the Crush Room at the Royal Opera House.



JONATHAN GALE
Assistant Conductor
(cond. *The Magic Flute*
17, 19 March, 28,30 April)

Jonathan received his training at the St. Petersburg State Conservatoire, National Opera Studio, GSMD and Cambridge University. He was a 1998 recipient of the Henry Richardson Award. His work as Musical Director includes *Love for Three Oranges* (EPOC) and *Don Giovanni* (Live Action Opera). He was the Chorus Master of *The Magic Flute* and *Falstaff* (Grange Park Opera). Additionally, he conducted *Madame Butterfly* (Co-Opera) and was assistant conductor of *The Magic Flute* (Aix-en-Provence). Concert engagements include Haydn *Harmoniemesse* (Watford Colosseum) and Handel *Solomon* with Alyth Singers. He has conducted *Madame Butterfly* (Co-Opera).



SION GORONWY
(Bass) Dikoy *Katya Kabanova*; Sarastro *The Magic Flute*
(21, 23 May)

Sion trained at GSMD and BBIOS. Operatic roles include Sarastro/*Die Zauberflöte*, Tiresias/*Oedipus Rex*, Simone/*Gianni Schicchi*, Claudio/*Agrippina*, Superintendent Budd/*Albert Herring*, Snug/Lion/Quince/*A Midsummer Night's Dream*, Bonze/*Madama Butterfly*, Frank/*Die Fledermaus*, Gremin/Zaretsky/*Eugene Onegin*, Sparafucile/*Rigoletto*, Truffaldino/Lakai/*Ariadne auf Naxos*, Kaspar/Ermit/*Der Freischütz*. He has performed with the Norwegian Royal Opera, Opera Valladolid Spain, Clonter Opera, Mid Wales Opera and Glyndebourne on Tour. Concert work includes Haydn *The Creation*, Scarlatti *St. Cecilia Mass*; Mozart *Requiem*, *Coronation Mass* and *Vesperae Solennes de Confessore*. He has performed Osmin/*Die Entführung aus dem Serail* with ETO. Future plans include Pistola in *Falstaff* for Glyndebourne on Tour Autumn 2009.



DANIEL GRICE
(Baritone) Papageno
The Magic Flute

Daniel was the recipient of the 2005 Madeline Finden Memorial Trust Award as well as the 2006 Leverhulme Trust Bursary. Operatic roles include Medico/*Sicario/Servo/Macbeth* (Chelsea Opera Group); Dulcamara/*L'elisir d'amore* (Opera della Luna and Iford Opera); Bogdanowitsch/*Merry Widow* (SO); Flemish Deputy/*Don Carlo* (ROH); Figaro/*Le Nozze di Figaro* and Papageno/*The Magic Flute* (Armonico Consort); Leporello/*Don Giovanni*, Father/*Hänsel und Gretel* and Luka/*The Bear*. Concert engagements include Bach *Lutheran Masses* and Purcell *Dido and Aeneas* (Orchestra of the Age of Enlightenment). Forthcoming engagements include a return to ROH to sing the revival of *Don Carlo* in addition to recitals at ROH Crush Room of English song with Mark Packwood.



BRIDGET HARDY
(Mezzo soprano) cover 2nd
Lady *The Magic Flute*;
Chorus

Bridget received her degree in Music, Drama and Dance from the University of Birmingham. Operatic roles include Dorabella/*Così fan tutte* (Hays Symphony Orchestra); Cousin Hebe/*H.M.S. Pinafore* (Carl Rosa Opera Company); Annina/*La Traviata* (OHP). She has sung in the chorus for *Boris Godunov*, *Aida* and *Carmen* (ENO) and *The Flying Dutchman* (WNO). Concert engagements have included Finzi *In Terra Pax* (English Sinfonia), Berlioz *Les Nuits d'été* (Stamford Arts Centre) and Elgar *Sea Pictures* (Blackburn Cathedral).



JANE HARRINGTON (Soprano) Varvara *Katya Kabanova*; cover Pamina *The Magic Flute*

Jane graduated from RAM with a distinction and a DipRAM for outstanding performance. Roles at college included Pamina/*The Magic Flute*. Awards include AESS English Song Prize, Thelma King Award, Dame Eva Turner Scholarship and Finalist in the 2006 Handel singing competition. Operatic engagements include Little Moon/*A Night at the Chinese Opera* (SO); Virtue/*Amore/L'incoronazione di Poppea* (ENO); Marina/*School for Fathers* (Clonter Opera). She covered title role Savitri and Baroness/*Der Wildshütz* (Buxton Festival Opera). Other engagements include soprano soloist for Raymond Gubbay's Viennese Gala (London Barbican, LPO) and Southend Proms in the Park (LSO). Jane has performed Belinda/*Dido and Aeneas*, Figlia/*Jephte* and Jano/*Jenufa* with ETO.



GUY HOARE Lighting Designer *The Magic Flute*, *Katya Kabanova*

Opera engagements include *The Cunning Little Vixen* (Brno), *Ring Cycle*, *The Magic Flute*, *Hansel & Gretel* (Longborough); *Tosca*, *Simone Boccanegra*, *The Merry Widow*, *così fan tutte* (Opera UK). Dance engagements include *Havana Rakatan* (Sadler's Wells); *Mischief* (Theatre Rites); *Square Map of Q4* (Rafael Bonachela); *Frontline* (Henri Oguike); *Sea of Bones* (Mark Bruce); *Flicker* (Shobana Jeyasingh). Theatre engagements include *Be Near Me* (NTS & Donmar Warehouse); *Waste* (Almeida); *Othello* (West Yorkshire Playhouse); *The Lion*, *The Witch And the Wardrobe* (Birmingham Rep); *Amadeus* (Sheffield Crucible). Engagements in musicals include *The Witches of Eastwick*; *All The Fun Of The Fair*; *Aspects of Love* (UK Tours), *My Fair Lady* (Singapore). He has previously designed *Don Giovanni*, *Anna Bolena*, *Susannah*, *Eugene Onegin* and *The Seraglio* with English Touring Opera.



YVONNE HOWARD (Soprano) *Norma Norma*

A graduate of the Royal Northern College of Music, Yvonne's early operatic roles include the title role *La Cenerentola* (ETO); Marcellina/*The Marriage of Figaro* (Glyndebourne); Fricka/Waltraute/*Ring Saga* (CBTO). Other operatic roles include Ludmilla/*The Bartered Bride*, Mercedes/*Carmen*, Karolka/*Jenufa*, 2nd/3rd Lady/*Die Zauberflöte*, Suzuki/*Madama Butterfly* and title role Fidelio (ROH); Maddalena/*Rigoletto*, Eboli/*Don Carlos*, Evadne/*Troilus* and *Cressida* (ON); Eduige/*Rodelinda* (OTC); Marcellina/*The Marriage of Figaro*, Meg Page/*Falstaff*, 3rd Lady/*The Magic Flute* (ENO); title role Fidelio and Laura/*La Gioconda* (OHP). Yvonne also played Marilyn Klinghoffer in the film *The Death of Klinghoffer*. Recital and oratorio work includes Strauss *Four Last Songs*, Elgar *Sea Pictures* and *Gerontius* as well as song cycles of Mahler, Wagner and Berlioz.



JAMES HURLEY Assistant Director *The Magic Flute* Staff Director

James trained at Cambridge University, where he received an undergraduate degree in English Literature and an MPhil in American Literature. While studying at Cambridge, he directed Savitri (*& Hymns from the Rig Veda*), *Don Giovanni*, Rameau *Les Incas du Perou*, Sam Shepard *States of Shock*, and Stephen Belber *Tape*. His credits as a director in opera and theatre include *Madama Butterfly* (Surrey Opera); *Suor Angelica* (Beethoven Ensemble). Assistant director experience includes *Flight* (BYO); *The Merry Wives of Windsor* and *The Marriage of Figaro* (Surrey Opera); *Imeneo* (Cambridge Handel Opera Group); *Hansel and Gretel* (Cambridge). Forthcoming projects include new productions of *Savitri* and *The Bear* for Woodhouse Opera in July.



HELEN JOHNSON (Mezzo soprano) Feklusha *Katya Kabanova*; Clotilde *Norma*; cover *Kabanicha Katya Kabanova*; Chorus

Helen received her postgraduate degree from Trinity College of Music with support from Malpas and Palamkote, Joan Greenfield Trust Award, Lloyd Scholarship. She studies with Anne Mason and was a finalist in the 2008 Wagner Society Bayreuth Bursary Competition. Opera roles include Bianca/*The Rape of Lucretia* and Marcellina/*The Marriage of Figaro* (Opera East); Jezibaba/*Rusalka* (Iford Arts); Mrs. Goodbody/*Parson's Pirates* (Opera della Luna); Marguerite/*Faust* (Pigotts). Helen covered Hatred/*Armide* and Boulotte/*Bluebeard* (Buxton) and recently sang with ENO chorus in *Boris Godunov*, *Cav&Pag* and *Aida*. Helen has previously performed with ETO as Kulusina/*Jenufa*, Filipyevna/*Eugene Onegin*, soloist in Spring 2008 Lieder Recitals, cover Buryja/*Jenufa*, Cover Larina/*Eugene Onegin* and cover Jane Seymore/*Anna Bolena*.



COLIN JUDSON (Tenor) Tichon *Katya Kabanova* cover Monostatos *The Magic Flute*

Colin studied singing at the GSMD. Operatic roles include Snout/*A Midsummer Night's Dream* (Teatro Real Madrid); Jaquino/*Fidelio* (Chelsea Opera Group, SO); Remendado/*Carmen*, L'Incredibile/*Andrea Chénier* (SO); Mime/*Der Ring des Nibelungen* (Opéra National du Rhin); Jaquino/*Fidelio* (ONB); Monostatos/*The Magic Flute* (Théâtre du Capitole Toulouse); Pang/*Turandot* (ROH); Third Jew/*Salome* (ENO); Pedrillo/*Die Entführung aus dem Serail*, Truffaldino/*The Love for Three Oranges*, Hirt/Junge Seeman/*Tristan und Isolde*, Spoletta/*Tosca*, Venditore/*Il Tabarro*, Goro/*Madama Butterfly* and Gaston/*La Traviata* (Opera Cologne); Coryphée/*Le Comte Ory* and Andrew/*The Last Supper* (GFO); Alfred/*Die Fledermaus* (SO). A series of short operas featuring Colin was recently broadcast on BBC 2. Previous performances with the ETO include the title role in *Werther*.



NIAMH KELLY
(Mezzo soprano)
3rd Lady *The Magic Flute*
cover Clotilde *Norma*
cover Feklusha *Katya*
Kabanova, Chorus

From Moville, Co Donegal, Niamh graduated from the RNCM in 2006 with a Postgraduate Diploma in Performance with Distinction, and currently studies with Anne Mason. Niamh's operatic performances include Smeton/*Anna Bolena*, Mrs Ott/*Susannah* (ETO); Olga/*Eugene Onegin* (ETO and BYO); Cherubino/*Le nozze di Figaro*, Mercedes/*Carmen* (Opera Brava); Eurynome/*Penelope* (WFO); La Maestra della Novizie/*Suor Angelica*, Rosina *Il barbiere di Siviglia*; Mistress Quickly/*Falstaff* (RNCM); and ensemble member in *Macbeth*, *L'elisir d'amore*, *Carmen* and *Die Zauberflöte* (GTO). Concert experience includes Lieder Recitals with ETO under the direction of Richard Jackson and soloist in Stephan McNeff's *Names of the Dead*, in association with Opera North. Niamh has performed works including Beethoven *9th Symphony*; Handel *Messiah*; Mendelssohn *Elijah*; Haydn *Nelson Mass* and Mozart *Requiem*.

Niamh Kelly is supported by the first ETO Singers Bursary, supported by Chris Ball. Chris Ball has supported this bursary to enable the mentoring, coaching and training throughout the tour and to facilitate the recording of a demonstration CD.



FIONA KIMM
(Mezzo soprano)
Kabanicha *Katya*
Kabanova

Fiona trained at the RCM and National Opera Studio and was a recipient of the John Christie Award at Glyndebourne. Recent operatic engagements include Mrs Chin and Old Crone/*A Night at the Chinese Opera* (SO); Jane's Mother/*Snow White* (Nationale Reisopera); Ma/*House of the Gods* (Music Theatre Wales); Ulrica/*Un Ballo in Maschera* (Canadian Opera Company); Fricka/*Das Rheingold* and *Die Walküre* (Longborough); Mistress Quickly/*Falstaff* (Garsington); Azucena/*Il trovatore* (Stowe Opera); Rosa Mamai/*L'arlesiana* (OHP). Concert performances include work at the Concertgebouw, South Bank and Wigmore Hall. Recording and broadcast work includes *In Flanders Fields* (Quartz Music Label); *Greek* (Decca and BBC); *L'Enfance du Christ* (Thames); *Canciones* (NMC); *Rusalka* (BBC). Fiona has recently performed Jezibaba/*Rusalka* with the English Touring Opera.



CATRINE KIRKMAN
(Soprano) cover 1st Lady
The Magic Flute; Cover
Glasha *Katya Kabanova*;
Chorus

Catrine studied at GSMD and Cirencester College. She was the winner of the Russell Davies Prize, Stewards of Cirencester Award and KPMG Music in the Community Award. Operatic engagements include Laodice/*Il Siroe* (Ensemble Serse); Miss Silverpeal/*The Impresario* (Opera Brava); Phyllis/*Iolanthe* (Carl Rosa); Make-up Girl/*Playing Away* (Bregenz Festival); French Girl/*Death in Venice* (Aldeburgh Festival). Concert engagements include Handel *Messiah* (A1 Orchestra); Mozart *Requiem* (EMFEB Orchestra); Handel *L'allegro* (Britten-Pears, Aldeburgh). In addition, Catrine was the Inn Hostess in Edward German's *Tom Jones*, a Naxos recording.



CHLOE LAMFORD
Designer *The Magic Flute*

Chloe trained in Theatre Design at Wimbledon School of Art. She won Best Design at the 2007 TMA awards for *Small Miracle*. Current and recent work includes *The Snow Queen* (Sherman Cymru); *Lola* (Trestle Theatre with Incepaçon Danza, Barcelona); *This Wide Night* (Clean Break, Soho Theatre and tour); *The Mothership* (Birmingham Repertory Studio). *The Cunning Little Vixen* (RCM) and *La Calisto* (Early Opera Company). She was associate designer on *Gaddafi: A Living Myth* (ENO). She was the production designer of *The Full Monteverdi*, a full length film for SC4 and European TV Channels.



MELANIE LANG
(Mezzo soprano)
3rd Boy and cover 3rd Lady
The Magic Flute
Chorus

Melanie graduated with from GSMD with a BMus (Hons). Awards include winner of Allcard & Busenhardt-Morgan-Evans Award and Elizabeth Sweeting Award. Operatic Roles include Mistress Quickly (excerpts)/*Falstaff* (RAH); title role *Carmen* (Swindon Opera); Bianca/*La rondine* (BYO); Mazet/*La Colombe*, Ernestina/*L'occasione fa il ladro* and Metella/*La Vie Parisienne* (GSMD), 3rd Lady/*Die Zauberflöte* (Opera Loki and GSMD); covers and performances of Mrs. Herring/*Albert Herring* (BYO). Concert experience includes two Mahler recitals (Barbican), a recording of *Zigeunerleben* on The Songs of Robert Schumann Vol. 10 (Hyperion) with Graham Johnson, Beethoven *9th Symphony* at St.Pancras Church and performances of *Peter Grimes* at the Salzburg Festival (Berlin Philharmonic under Sir Simon Rattle).



JUSTIN LAVENDER
(Tenor)
Pollione *Norma*

Operatic engagements include Nadir/*The Pearl Fishers* (Sydney Opera House); Arnold/*William Tell* (ROH); Tamino/*The Magic Flute* (Vienna State Opera); Count Ory/*Count Ory* (La Scala); Faust/*Faust* (ROH); Don José/*Carmen* (WNO); Florestan/*Leonore* (Chelsea Opera Group); Loge/*Das Rheingold* (Latvian National Opera and Norway's Bergen Festival); Duke/*Rigoletto* (Florida Grand Opera); Don Ottavio/*Don Giovanni* (Teatro La Fenice); Belmonte/*Il Seraglio* (Vienna and Berlin State Operas); Ferrando/*Così fan tutte* (Teatro la Fenice); Almaviva/*The Barber of Seville* (Pittsburgh Opera House and ROH); Faust/*Damnation de Faust* (Helsinki, Paris, Bordeaux). Having worked with conductors such as Solti, Haitink, Giulini, Runnicles, Hickox, Dutoit, Sinopoli, Elder and Abbado, Justin is well-known on the concert platform, especially for performances of *Elgar Gerontius*, Verdi *Requiem*, Mahler *8th Symphony* and Schmidt *Das Buch mit sieben Siegeln*. He has made many commercial recordings and is a Professor of Vocal Studies at the Royal College of Music.



PIOTR LEMPA
(Bass) Oroveso *Norma*
2nd Armed Man and cover
Speaker *The Magic Flute*;
cover Kuligin *Katya*
Kabanova; Chorus

Piotr trained at the Cardiff International Academy of Voice, RAM and Music Academy in Gdansk. In 2004 he was awarded the Governor of Province Pomorskie Theatre Prize for best role as Uberto/*La Serva Padrona*. He won the Romantic Opera Prize at the International Mozart Singing Competition 2007, 2nd Prize in the Russian Music Competition in London and the Hamburg State Opera House Director Prize at the Ada Sari International Vocal Competition. Operatic roles include Oroveso/*Norma* and Betto/*Gianni Schicchi* (Opera Fringe Festival, Ireland); Colline/*La bohème* (Teatro dei differenti, Italy); Bartolo/*Le nozze di Figaro* (English Chamber Opera); Il Commendatore/*Don Giovanni* (Clonter Opera and Amersham Festival of Music). Concert engagements include Leszek Kulakowski *Missa Miseri Cordis* (Baltic Philharmony, Poland) and Handel *Messiah* (Gliwice Cathedral, Poland).



HEATHER LONGMAN
(Soprano) 2nd Boy *The Magic Flute*; Chorus

Heather trained as an actress at the Italia Conti and Rose Bruford drama schools before studying music performing arts at the BRIT school. She received the St. Clare Barfield Memorial Bowl for Operatic Distinction at the Birmingham Conservatoire as well as 2nd Prize at the Mario Lanza Opera Competition 2008. Operatic roles have included Amore/*The Coronation of Poppea*, Ophelia/scene from *Hamlet* and Pia/scene from *Pia di Tolomei* (Birmingham Conservatoire); Sara/*Tobias and the Angel* (Buxton Opera Festival). Heather sang in *And Now the News* by Michael Wolters and in a live BBC4 broadcast in June 2008. She appeared on *Operatunity*, Channel 4 March 2003.



PAUL MCGRATH
Conductor
The Magic Flute

Paul McGrath trained at the National Opera Studio, London, and the RNCM. A former assistant to Sir Georg Solti, he made his professional debut conducting Donizetti's *Lajo nell'imbarazzo* at the Batignano Festival, Italy. Notable amongst his European engagements are: Jonathan Dove's *Flight* for De Vlaamse Opera; the World Première of Jonathan Dove's *Siren Song* for Almeida Opera; *La Pêrichole* for the Theater Basel, *Orpheus in the Underworld* and *Die Zauberflöte* for Opera North. He has conducted at the BBC Proms and as Associate Conductor the Royal Liverpool Philharmonic. His collaboration with Michael Nyman includes recordings of *Love Counts* and *Man and Boy:Dada*.



CARA MCHARDY
(Soprano)
cover *Norma Norma*

Cara studied at the Conservatoire National Supérieur de Musique, GSMD and Napier University. She was a 2007/8 Finalist at the Bayreuth Bursary Competition, Sir John Leng Trust Gold Medallist and winner of a Harold Gray Memorial Prize for singing at Napier University. Operatic engagements include Leonora/*Leonora* (Bampton Opera); Tosca/*Tosca* and Abigaille/*Nabucco* (Kentish Opera); Clorinda/*La Cenerentola* (Opera Omnibus). She also recently covered Turandot/*Turandot* for Dorset Opera. Concert engagements include Berio *Sequenza III* (Guildhall); George Crumb *Ancient Voices of Children*; Bach *Magnificat* and *Cantata No. 12*. Cara was recently featured in an Antahkarana DVD Handel's *Nine German Arias*, an urban Baroque film.



ALWYN MELLOR
(Soprano)
Adalgisa *Norma*

Alwyn studied at RNCM. Operatic roles include Fiordiligi/*Così fan tutte*, Donna Elvira/*Don Giovanni*, Liù/*Turandot* and Senta/*Der fliegende Holländer* (WNO); *La Wally*, Santuzza/*Cavalleria rusticana* and Elettra/*Idomeneo* (Chelsea Opera Group); Mimì/*La bohème* and Agathe/*Der Freischütz* (ENO); Donna Elvira/*Don Giovanni* (GTO) Marenka/*The Bartered Bride*, Chrysothemis/*Elektra* and Tatyana/*Eugene Onegin* (ON); Gerhilde/*Die Walküre* (Edinburgh Festival), Euridice/*Orfeo ed Euridice* (Palacio de Festivales de Cantabria); Ariadne/*Ariadne auf Naxos* (Opera Ireland); Donna Elvira/*Don Giovanni* and Chrysothemis/*Elektra* (Canadian Opera Company); Countess Almaviva/*Le nozze di Figaro*, Fiordiligi/*Così fan tutte* and Alice Ford/*Falstaff* (Santa Fe Opera). Concert appearances include performances with the BBC Orchestras, the CBSO, the Hallé, the LPO and the RLPO, as well collaborations with orchestras in Bamberg, Padova, Lyon, Luxembourg, Rotterdam and Barcelona. Future plans includes title role in *Tosca* (WNO).



LAURE MELOY
(Soprano)
Queen *The Magic Flute*

Laure has a keen interest in contemporary works and recently covered Ariel in Thomas Adès *The Tempest* (ROH). She has performed in American premieres of Paula Kimper *Patience & Sarah* (Lincoln Center, NY) and John Metcalf *Kafka's Chimp*. She covered Madame Mao/*Nixon in China*, Tytania/*A Midsummer Night's Dream*, and the title roles in *Lulu* and *The Cunning Little Vixen* (ENO). Additionally, she has been a soloist in *Carmina Burana* and Mozart *C Minor Mass*. She has also covered Marie/*La Fille du Régiment* (ROH). Laure is known for her role as Queen of the Night/*The Magic Flute*, which she has recently performed with English National Opera and Welsh National Opera.



RONALD NAIRNE
(Bass) Speaker *The Magic Flute*; Chorus

Ronald trained at RAM, NOS and the Royal Scottish Academy of Music and Drama. He is the recipient of a Susan Chilcott Award, Frank Spedding Lieder Prize at the RSAMD and Royal Philharmonic Society Young Artist Award. Operatic engagements include Basilio/*Il barbiere di Siviglia* (SO); Commendatore/*Don Giovanni*; Osmin/*Die Entführung aus dem Serail* (Eastern Opera); Sarastro/*Die Zauberflöte* (Armonico Consort); Fiesco/*Simone Boccanegra* (Opera UIE). Additionally, he has sung the roles of Banquo/*Macbeth*, Ramfis/*Aida*, Kecal/*The Bartered Bride*, The King/*Ariodante* and Masetto/*Don Giovanni*.



ROBIN NORTON-
HALE
Assistant Director
Katya Kabanova

Robin studied English Literature at Oxford University and completed the King's Head Theatre's trainee assistant director scheme. Directing credits include *Best Man Speech* (Lion and Unicorn Theatre), *Pick 'n' Myths* (UK tour), *Spirit of Vienna* (ETO), *Happy Campers* (site specific performances at Montagu Close), *Pimpinone* (Colourhouse Theatre) and *The Rover* (Network Theatre). As associate director Robin has worked on *Cloudcuckooland* (UK tour) and assistant director credits include *Sweet Charity* (Theatre Royal, Drury Lane) and *The Seraglio* (ETO). Future projects include a UK tour of *Best Man Speech* and a revival of *Ariodante* for ETO. Robin is a creative producer for Maya Productions and artistic director of Flat Earth Theatre.



PATRICIA ORR
(Mezzo soprano)
2nd Lady *The Magic Flute*; cover Adalgisa
Norma; cover Varvara
Katya Kabanova;
Chorus

Patricia trained at RCM and the NOS. She was the 2006 winner of the Alfred Alexander Prize, finalist in the 2006 Royal Overseas League Competition and a 2008 finalist in the Bruce Millar Competition. She has received an Independent Opera Voice Fellowship, a Donald Dewar Arts Award, a Madeline Finden Award and Sir Richard Stapley Award. Operatic roles include Laura/*Iolanta* (OHP); *Enfant/L'Enfant et les Sortilèges*, Bianca/*The Rape of Lucretia*, Prince Orlovsky/*Die Fledermaus* (RCM); Tolomeo/*Tolomeo* (London Handel Society); Yolande/*The Sofa* (Independent Opera), cover roles include Flora/*La Traviata* and Tisbe/*Cenerentola* (SO); Rosina/*Il barbiere di Siviglia* (ENO) and Julia/*The Departed* (Independent Opera). In concert, Patricia has worked with the London Mozart Players, the English Chamber Orchestra, the BBC Scottish Symphony Orchestra and the Edinburgh Quartet. She has recently performed the Sorceress/*Dido and Aeneas* and Orimeno/*Erismena* with ETO. Future plans include Varvara/*Katya Kabanova* (OHP).



MACIEK O'SHEA
(Baritone)
Chorus
cover 1st Priest and
cover 2nd Armed Man
The Magic Flute

Born in London, Maciek studied History at UCL and went on to study voice at GSMD, where he was the winner of the 2006 English Song Competition. Operatic engagements include Gamekeeper/*Rusalka* (ETO); cover Death/*Savitri* (Buxton Festival Opera); Daedalus/*Voithia* (ETO); Pinellino/*Gianni Schicchi* (GSMD); Fiorello/*Il barbiere di Siviglia* (Hand Made Opera); Adonis/*Venus and Adonis* (New Chamber Opera); Roger/*Ciboulette* (University College Opera). Concert work includes *Ein Deutsches Requiem* with members of the BBC Symphony Orchestra; Bass soloist and Pilate in the *St. John Passion* at St. James' Piccadilly; *B Minor Mass* with the London Mozart Players at St. John's Smith Square. Recital performances include songs from Finzi *Before and After Summer* for the third English Song Weekend in Ludlow and Beethoven *An die ferne Geliebte* (Burford).



LINDA
RICHARDSON
(Soprano)
Katya *Katya Kabanova*

Linda studied at RNCM and at the National Opera Studio. As an ENO Company Principal, her roles included Virtue/*The Coronation of Poppea*, Fiordiligi/*Così fan tutte*, Lauretta/*Gianni Schicchi*, Micaela/*Carmen*, Gretel/*Hansel and Gretel*, Gilda/*Rigoletto*, Zerlina and Donna Anna/*Don Giovanni*, Sophie/*Der Rosenkavalier*, Mimi/*La bohème*, The Fairy Queen/*The Fairy Queen*, Alcina/*Alcina*, Violetta/*La Traviata*, Woglinde/*Rhinegold*, Helena/*A Midsummer Night's Dream*. Elsewhere, she has appeared as Gilda/*Rigoletto*, Nanetta/*Falstaff* and Countess/*The Marriage of Figaro* (ON); Lisetta/*La vera costanza* (Garsington); Norina/*Don Pasquale* (Clonter Opera); First Niece/*Peter Grimes* (Netherlands Opera), Countess/*Figaro* (Diva Opera) and Amina/*La sonnambula* (OHP). Future engagements include Mimi/*La bohème* (OHP). Recordings include *Hearts and Flowers*, a collection of Victorian Parlour Songs' and Oscar/*Un ballo in maschera* for Chandos.



RICHARD
ROBERTS
(Tenor)
Boris *Katya Kabanova*
cover Pollione *Norma*

Richard studied at the University of Kansas. Operatic engagements include Matteo/*Arabella* (Opera Australia); Truffaldino/*The Love of Three Oranges* and Witch/*Hansel and Gretel* (Staatstheatre Kassel); Rinuccio/*Gianni Schicchi*, Platon Karataeyev/*War and Peace* and Goro/*Madame Butterfly* (ENO); Pinkerton/*Madam Butterfly* (OHP). Concert appearances include *Salome* (LSO at the Barbican); Beethoven *Choral Symphony* (Brighton Dome); *Die Meistersinger von Nürnberg* (Stadhalle Kassel); Mozart *Requiem* (RFH); Steuermann/*Flying Dutchman* (RPO at the Barbican). He recorded the role of Bardolf in *Falstaff* for Chandos Records and is the voice of the Cockerel on the BBC Films animated version of Janáček's *Cunning Little Vixen*. He has recently performed Prince/*Rusalka*, Rodolfo/*La bohème* and Steva/*Jenufa* with ETO.



CHARNE
ROCHFORD
(Tenor) Flavio *Norma*
1st Armed Man; *The Magic Flute*; cover Boris *Katya Kabanova*; Chorus

Charne trained at the Royal Academy of Music, where he was the recipient of the Sybil Tutton Award. Operatic engagements include Don José/*Carmen* (Mananan Festival, Isle of Mann); Armed Man, Priest/*The Magic Flute* (Glyndebourne Touring Opera and ON); Prince/*Love for Three Oranges* (English Pocket Opera Company); Macduff/*Macbeth* (Warwick Arts); Tamino/*The Magic Flute* (Clonter Opera); Apprentice/*Die Meistersinger* (ROH); Lensky/*Eugene Onegin* (St. John Smith Square); Rodolfo/*La boheme* (Dartington). Additionally, Charne performed Priest/Officer in a film production of *The Magic Flute* directed by Kenneth Branagh.



MICHAEL
ROSEWELL
Conductor *Katya, Norma*

Michael studied at the RCM where he was awarded a scholarship and major prizes in conducting and piano accompaniment. He then conducted extensively throughout Germany and Austria, and as a member of the music staff of the Vienna State Opera assisted Claudio Abbado and also worked closely with many of the world's leading singers. Michael has conducted for English National Opera, Kent Opera, at the Aldeburgh and Buxton Festivals, as well as in the USA, Italy, France and Croatia. Recent productions include *The Magic Flute* for ENO and *Jenufa*, *Eugene Onegin* and *Don Giovanni* for ETO. Formally resident staff conductor at the Nationaltheater Mannheim, Michael is currently Director of Opera of the Benjamin Britten International Opera School at the RCM, and Music Director for English Touring Opera.



EMILY ROWLEY
JONES
(Soprano) Papagena, cover
Queen and cover 1st Boy
The Magic Flute; Chorus

After graduation from the University of Southampton, Emily was awarded a Masters in Performance with distinction at GSMD, where she subsequently completed the opera course and won the Russell Davies Prize. Operatic roles include Marzelline/*Leonora* (Bampton Classical Opera); Queen of the Night/*The Magic Flute* (British Youth Opera and GSMD); Sylvie/*La Colombe* and Gabrielle/*La Vie Parisienne* (GSMD); Belinda/*Dido and Aeneas* (Oxford). Solo concert performances include Mozart *Requiem*, Fauré *Requiem*, Bach *Magnificat*, Vivaldi *Gloria*, Bach *B Minor Mass*, Vaughan Williams *Sea Symphony*, Pergolesi *Stabat Mater*, Rossini *Petite Messe Solennelle* and Handel *Messiah*. She is a regular soloist with the London Welsh and South Wales Male Voice Choirs and winner of the Susan Longfield and Hampshire Singer of the Year competitions.



PAULA SIDES
(Soprano)
Pamina *The Magic Flute*

Paula studied at RCM and the Schwob School of Music. She received the Karaviotis Prize at the Les Azurales International Competition. At RCM, she was in the final of YCAT and received the Coutts & Co. Award along with the Sir Thomas Allen Scholarship supported by a Clayton Award. Operatic roles include Atalanta/*Atalanta* (Handel Society); Bastienne/*Bastien & Bastienne* (Skipton Camerata); Mimi/*La boheme* and Inez/*Il trovatore* (Opus I Opera); Grasshopper/*The Cunning Little Vixen* (RCM). Concert engagements include Mozart *Requiem* (Chelmsford Cathedral); Mozart *Exultate Jubilate* (Skipton Camerata); Rossini *Stabat Mater* (Putney St. Mary, Ackroyd Trust Gala and Britten Theatre). Additionally, Paula has recorded a Peroni advert soundtrack.



ANDREW SLATER
(Bass-baritone)
Sarastro *The Magic Flute*
cover Dikoy *Katya Kabanova*

Andrew was a Physics teacher in Toxteth before studying at RNCM and St. Petersburg Conservatoire. Usually he plays somebody's dad, a king or the bad guy; as Golaud/*Pelleas* (Glyndebourne on Tour), he achieved all three simultaneously. Occasionally he gets the girl in a production: Figaro in the BBCTV *Figaro Live*, Patsy in Michael Nyman's *Love Counts* (Almeida). Of course he murdered his wife as Wozzeck (BOC), was back to being a king as Erimante/*Erismena* (ETO) and enjoyed playing Faninal (a dad) in *Rosenkavalier* (SO). He teaches part time at the University of Huddersfield and periodically minds his 3 children. Previously for ETO: Bottom/*A Midsummer Night's Dream*, Blitch/*Susannah*, Donald/*Ariodante*, and Commendatore/*Don Giovanni*.



LIAM STEEL
Director *The Magic Flute*

Liam works as a freelance director and choreographer and is artistic director of his own company Stan Won't Dance, with whom he has created four pieces to date. His first piece, *Sinner* went on to tour North America and was nominated for the prestigious Canadian Dora Award for best choreography and won a GLAAD Media Award for most outstanding off-Broadway New York Theatre. Recent directorial and choreographic work includes: *Imagine This* - New London Theatre, West End; *Romeo & Juliet* - Regents Park Open Air Theatre; *The Singing Circle* - Royal Opera House/Helen Chadwick; *Absolute Beginners* - Lyric Hammersmith, *Knots* - CoisCeim Dance Theatre; (awarded Best Production Dublin International Theatre Festival, Edinburgh Fringe First Winner); *Jean de Florette* - Venue, Leicester Square, *Hymns and Heavenly*, both for Frantic Assembly/Lyric Hammersmith; 5 Productions for the Library Theatre in Manchester and *L'infelicità delusa* (*Country Matters*) for English Touring Opera.



GREG TASSELL
(Tenor) 2nd Priest
The Magic Flute
(27 March); Chorus

Greg studied at Exeter University and the RAM where he performed the roles of *Essex/Gloriana*, *Wilhelm/Mignon* and *Lenski/Eugene Onegin*. His other roles include *Acis/Acis and Galatea* (Canterbury); *Rinuccio/Gianni Schicchi* (City Opera, London). In 2007 he gave the premiere performance of Rodney-Bennett's *Lost Songs* (London Guitar Festival). Concert performances include Bach's *St Matthew* and *St John Passions*; Stainer's *Crucifixion*; Puccini's *Messa di Gloria*.



MARK WILDE
(Tenor)
Tamino *The Magic Flute*

Mark trained at the University of East Anglia and RCM. Operatic roles include *Ferrando/Così fan tutte* (GFO and WNO); *Second Soldier/Coronation of Poppea* and *Tamino/The Magic Flute* (ENO); *Cat/Pinocchio* (ON); *Jacquino/Fidelio* (GTO); *Don Ottavio/Don Giovanni* (Barbican); *Alfredo/La traviata* and *Idamante/Idomeneo* (Birmingham Opera Company); *Giannetto/La gazza ladra* (Garsington); *Rudolf/Euryanthe* (Netherlands Opera). Recent concert engagements include *Messiah* (RSNO), *Carmina Burana* (RPO), *St. John Passion* (Bath Abbey and the Irish Chamber Orchestra). Concert recordings include *Corrado d'Altamura* (Opera Rara); *B Minor Mass* (Bridgewater Hall); *Mozart Requiem* (Mostly Mozart Festival). Studio recordings include Handel *Ode to St. Cecilia's Day* for Naxos, 'Ancient Melodies'; Arthur Sullivan's *The Golden Legend* and *The Prodigal Son* for Hyperion.



ADAM WILTSHIRE
Set and Costume Designer
Katya Kabanova

Adam received his BA with Honours in Theatre Design at the Royal Welsh College of Music and Drama. His group was the 2003 winner of the Linbury Biennial Prize for Stage Design. Recent operatic engagements include costume design for *Roméo et Juliette* (ON) and both costume and set design for *Le nozze di Figaro* (Royal Northern Collge of Music) and *As I Crossed the Bridge of Dreams* (Almeida Opera). Ballet engagements include *Children of Adam* (Royal Ballet at the Royal Opera House). Adam recently worked with English Touring Opera as designer for *Teseo* and *Country Matters*.

ABBREVIATIONS

BBCSO	BBC Symphony Orchestra	LPO	London Philharmonic Orchestra	RCM	Royal College of Music
BBIOS	Benjamin Britten International Opera School	LSO	London Symphony Orchestra	RFH	Royal Festival Hall
BOC	Birmingham Opera Company	NOS	National Opera Studio	RLPO	Royal Liverpool Philharmonic Orchestra
BYO	British Youth Opera	NTS	National Theatre of Scotland	RNCM	Royal Northern College of Music
CBSO	City of Birmingham Symphony Orchestra	OHP	Opera Holland Park	ROH	Royal Opera House
CBTO	City of Birmingham Touring Opera	ON	Opera North	RPO	Royal Philharmonic Orchestra
ENO	English National Opera	ONB	Opera National du Bordeaux	RWCMD	Royal Welsh College of Music and Drama
EPOC	English Pocket Opera Company	OTC	Opera Theatre Company	SO	Scottish Opera
ETO	English Touring Opera	QEH	Queen Elizabeth Hall	UCL	University College London
GPO	Grange Park Opera	RAH	Royal Albert Hall	WFO	Wexford Festival Opera
GSMC	Guildhall School of Music and Drama	RAM	Royal Academy of Music	WNO	Welsh National Opera
GTO	Glyndebourne Touring Opera	RAO	Royal Academy Opera	YCAT	Young Concert Artists Trust

ETO Staff

General Director	JAMES CONWAY
Music Director	MICHAEL ROSEWELL
Artistic Associate, Education	TIM YEALLAND
General Manager	DAVID BURKE
Production Manager	PAUL TUCKER (until April 2009) STEVE HAWKINS
Artistic Administrator	SHAWN MCCRORY
PA to the Executives	ALEXA HILLS
Head of Marketing and Press	RICHARD BENTLEY GARETH SPILLANE (until February 2009)
Senior Marketing Officer	ESYLLT WYN OWEN
Marketing and Press Officer	SEBASTIAN STERN
Development and Finance Officer	SARAH BAILEY
Strategic Development Officer	HENRIETTE KRARUP

ETO: 30 YEARS LIVE

The Parts Other Opera Companies don't Reach'

It was about February 1979 when Nicholas Kraemer invited Andrew Marriner and myself to create a freelance orchestra for a tour of an as yet un-named opera company the following year. At the time there was no mention of plans beyond that tour and the eventual choice of the new company's name did not encourage speculation, so I had no inkling that this, almost casual, suggestion might turn into a life-changing experience.

The first Administrator of Opera 80 was Donald Ross, who had managed the piano-accompanied Opera For All for many years. Opera For All was a particularly trim setup. Donald was used to working with a cast of singers who would muck in with all aspects of the touring challenge including, when necessary, driving the minibus and manhandling the sets and costumes and he was appalled by the staffing requirements of this new, improved approach to touring opera. My favourite memory of the initial negotiations with Donald is of the horror with which he greeted the news that the Second Oboe in *The Barber of Seville* played only in the overture and the Guitar only in one number. I've never been completely convinced that he was joking when he suggested I find one person to play both instruments, and also tune the harpsichord.

The early Opera 80 venues were completely uncharted territory. While many of us had toured extensively around the country, nobody had ever experienced the delights of places like Crewe, Weston-Super-Mare, Grimsby, Ashington or Bury St Edmunds, to mention just a few from the 18-venue inaugural trip. Similarly, these audiences had rarely experienced anything quite so grand and polished as this and the backache sustained by attempting to play an instrument in a totally unsuitable space was



The Magic Flute 1991

often mitigated by the gratitude expressed by the audience as they left the auditorium.

Touring inevitably provides a fund of anecdotes, indeed in retrospect it is tempting to feel that was the primary purpose. Things rarely went wrong on stage; well, there was the time Figaro forgot his entry and the Countess, Susanna and harpsichordist were left to improvise while the ASM ran off to find him; and the delicious occasion when the wind section threw handfuls of pins on to the stage as Barbarina entered to sing her Act 4 aria; and of course the discovery, two hours before the curtain was due to go up in Lincoln, that the orchestral parts had been left behind in Surbiton. But the majority of stories are about who was doing what, where and with whom. Sadly space, and the possibility of litigation, prevent me from elaborating.

It was a lot of fun; the productions were good, the music-making was excellent but the food was magnificent.

RANDALL SHANNON
Orchestra Manager, 1979 - 1984

A View from the Pit

1983. *Così fan Tutte* and *Die Fledermaus*. I remember it well. My first season with Opera 80 was just 10 or so weeks as Principal Clarinet and I loved it - touring around the country with a great group of people, visiting towns for the first time, playing great shows and generally making the most of that strange life-style called touring. 26 years later, I still look forward to the tours, although the 26th visit to some of the places doesn't hold quite such a thrill as back then.

In those early evangelical days of Opera 80, we played all sorts of venues. There was the sports hall in Ashington in the middle of a miners' strike where fuel was allowed to cross the picket line to enable the hall to be heated. In Scunthorpe, the converted cinema with a stage that from the back of the auditorium looked like a doll's house, was followed in the same week by the spacious Frank Matcham Opera House in Buxton - a nightmare for the technical crew who had to adapt the set for very different stages.

In St Austell at Carlyon Bay, the wind howled off the sea through all the cracks in the building, an aircraft hanger that had been transported and rebuilt on the beach. The theatre in Chesterfield had a hole in the roof during one of the coldest winters I can remember. The temperature in the pit was measured at something like 42 degrees Fahrenheit. I authorised the musicians to wear anything they liked to keep warm (I was orchestra manager by then). I still have (and use on chilly outdoor concerts) the thermals I bought that year.

Looking at the list of venues that we have played in the last year, I can see how things have changed. Yes, Malvern and Exeter are a real squeeze, but as theatres have refurbished, generally the conditions have improved. So too have the b&b's and guest houses that we stay in, although the prices have gone up too. No longer do you find the likes of the one in where you felt like donning wellies and mariole just to enter the room, it was so disgusting.



Fidelio 1998

I'm sure anyone who has played in the English Touring Opera orchestra for any length of time will have their own favourite shows. For me, *The Rake's Progress* in 1986 comes immediately to mind - a bizarre and wacky production by the then relatively unknown Richard Jones. *Don Giovanni* in 1992 was dramatic and physical. Great pieces to play have been *Albert Herring*, *The Turn of the Screw* and *Midsummer Night's Dream* by Britten, *Ariadne auf Naxos* by Richard Strauss and, more recently, the works by Janáček; *Cunning Little Vixen*, *Jenufa* and now *Katya Kabanova*.

It has been a great privilege to be involved with Opera 80/English Touring Opera as clarinetist and orchestra manager over the last 26 years. I've worked with fine musicians, singers, conductors and technical crew and have been immensely impressed with the education and outreach projects. As I write this, the next tour is ahead of me - can't wait!

PETER THOMPSON
Orchestra Manager

The Challenge of Now

I am a virtual 'blow-in' at ETO, but I have found the last 7 years has been immensely rewarding. In my first year, we started out taking risks with a co-production (for the first time) of a challenging opera like *Ariadne on Naxos*, and we have gone right on with a series of new challenges – 4 Handel operas, 2 Britten, a Monteverdi, a Cavalli and a Haydn, 3 Janáček operas now, 2 rarely performed Donizetti classics, and a first ETO Bellini to boot. Alongside them, we have been able to re-invent our outreach work, creating many new pieces of music and drama with a broad range of participants.

Each of these exciting risks has met with the support and encouragement of our close colleagues at the Arts Council (and a number of trust funds), from our partner venues, and from our most prized friends – you in the audience. I have felt like you colleagues and you friends have challenged us to be the best we can be.

Favourite memories? Those amazing Donizetti ensembles, with really stunning British singers performing them for the first time? The still, exquisite last moments of *A Midsummer Night's Dream*,

when all mischiefs are forgotten? Seeing that we could actually do justice to *Jenufa* and *Katya Kabanova*, presenting them for the first time at most all of our theatres? Being able to uncross my fingers when the 2006 Baroque Festival actually sold tickets – and then to hear, night after night, that ravishing Jephte of Carissimi? Was it when Carol Smith sang Ariadne's lament with strong, burnished beauty every night, or when she played *Mary Stuart* alongside disabled students from Oakes Park School in *One Breath* in Doncaster. The last scene in *Onegin*, the last scene in *Jenufa*, or the last scene in *Alcina*, with Amanda Echallaz lighting the stage in all three?

No, actually: these were all privileged moments in my life, and I hope moments worthy of all the work that went into ETO in its first two decades – but the best and surest memory is of an unusually sunny morning in the office, when someone took the trouble to write to me that they had thought it was a bit silly to say that coming with an open heart to a performance of an opera like *Rusalka* might change their life (those would be my rash words, enthusing in a pre-performance talk) – but that they had, after all, been changed and enriched. What on earth could be a better response to what ETO has been doing for 30 years?

JAMES CONWAY
General Director



A Midsummer Night's Dream 2004



Ewen Balfour

In recent programmes we have profiled individuals who have guided or helped English Touring Opera in really important ways.

Ewen Balfour, who died in December 2008, was a Director of the Board of English Touring Opera for 11 years. He had an expert understanding of the PR field in the capital and in the country, having held senior positions in the Royal Opera House, the Royal Philharmonic Orchestra and the British Museum before taking up a position with Brunswick PR. He had the wisest, the wittiest, and the most generous counsel, the warmest manner, and the best will that one could ever have asked of a trustee.

To me and to English Touring Opera, Ewen was a dear, remarkable friend and supporter. Every day something comes up about which I would like his opinion or analysis. I am sure there are others feeling this way in the PR and diplomatic circles in which he worked, and in the arts/educational organisations he helped, faithfully.

This Spring season opening will be the first since I came to ETO at which I will not see him, in the cheerful company a group of friends or colleagues, and often with some young friends who were coming to the opera for the first time. One of the very great things about Ewen was that he was always unpretentious, and that he was only gently amused by pretence in others. He loved English Touring Opera, and he was prominent among those who taught me to do the same: he wanted opera to be extraordinary in terms of experience, and utterly ordinary in terms of access. Willing to hear and to see, willing to be moved by opera, he wanted nothing in the way of anyone else having that pleasure. He was unafraid to be serious, as only people with a good sense of humour can be.

Behind the scenes, he did for ETO the most important thing a trustee can do: he made sure that the company stayed true to its principles at the same time as he encouraged whatever changes were necessary to make the best art that we could make. As a friend, he made one feel the best person one could be. As a public man, he gave his time and energy to many organizations, wore wisdom lightly and mischief beautifully, and as he cycled home in any weather after the meeting or the show, he waved.



Alan Cramp

In the spring of 2004, ETO performed *A Midsummer Night's Dream*. Britten's score contains one of the most difficult solo trumpet parts in the operatic repertoire and so we set about finding a specially gifted player who would be up to this difficult task. We were very fortunate when Alan Cramp agreed to play and of course, he met the challenges of Britten's music with great virtuosity. Alan had the ability as a player to blend in where

necessary, and the facility and power to enhance even the largest of orchestral textures. Thereafter Alan frequently played first trumpet for ETO until his untimely death a few months ago.

Alan's last words to me were to say how he was particularly looking forward to playing *Katya Kabanova*. I believe he recognised the unique power of Janáček's music to communicate the idea of the eternal human spirit and to offer hope and all that is life-affirming, even during times of great human sadness. Few will forget the warmth and brilliance Alan brought to the final bars of *Jenufa*.

Alan will be remembered by his friends at ETO as a consummate musician, a true professional, and a loyal colleague. We miss him.

Outreach



Projects of every size and form take place across the country this Spring, including a major new community opera in Cornwall, an orchestral piece for infant audiences, secondary school workshops based on *Katya Kabanova*, and new operas written with and performed by people with special needs. *One Day, Two Dawns* is a new community opera being created over 6 months with nearly 250 people in Cornwall, culminating in performances at the Hall for Cornwall on May 20th 2009. The opera is a major collaboration between English Touring Opera and Hall for Cornwall, and includes partnerships with many local arts organisations. The story is inspired by the coincidence of the full solar eclipse visible in Cornwall in 1999 and the sinking of *Lyonesse* into the sea exactly 900 years earlier. Trevelyan was the sole survivor of that cataclysm and he returns to fight contemporary Cornish battles. The professional creative team of composers, directors, writers, designers, players and singers comes from Cornwall and from across the UK. Artists include composers Rachel Leach, Hilary Coleman and Neil Davey, writer Elaine Ruth White, designers Alan and Jude Munden, and singer Jeffrey Lloyd Roberts.

For younger audiences *Jack & the Beanstalk* is performed by 3 ETO actor-singers and 12 players in this fabulous musical retelling of the story. It follows the success of *Red Riding Hood* last year. Designed for Key Stage 1 pupils the piece is a great introduction to the instruments of the orchestra. The music is by Tom Smail, the words by Emma House and the design by Catherine Chapman. Emily Rowley Jones, Robert Davies, and Andrew Freidhoff perform.

ETO has worked extensively and creatively with people with special needs for many years. *Following the Flute* is a series of multi-sensory workshops for children with profound learning needs, including children on the autistic spectrum. These workshops, which are fully designed and costumed, are made possible by the generous support of Mr & Mrs Joseph Karaviotis. An ETO team of singers and players bring the sounds, smells, textures and magic of an enchanted forest to 10 schools across the UK. Meanwhile *Speakout!* is a brand new opera written by the students of Corbets Tey School, one of our key partner schools. *Speakout!* is a tremendously exciting culmination of three years' work. The students will create an opera based on themes of communication and identity. The resulting full-length new opera will be performed twice at the *Queens Theatre* in Hornchurch on June 23rd 2009.

A Picture in a Frame was a collaboration with Turtle Key Arts and the Royal College of Music earlier this year, and was an opportunity for people with dementia and their companions to sing and compose their own songs with professional musicians. The group met once a week over 10 weeks. The aims were to enjoy singing together, to write a song cycle, to record the songs on CD and to give brain and body a bit of stimulating exercise. The resulting piece was performed at the RCM at the beginning of February. Finally, ETO was delighted to be asked to take part in *On the Rim of the World*, the first ever community performance to take place on the stage at the Royal Opera House, Covent Garden. 20 pupils with special needs from Sir Tom Finney Community High School in Preston perform their own exciting

new work on stage at the Royal Opera House on March 14th, in front of an audience of over 2000 people. The work is a response to Orlando Gough's major new choral piece which is performed by 250 young people in the same event. The students aged 12 to 18 have been working creatively with ETO, and are joined for the project by 7 young singers and players. This is the first time that such a group of students has been given access to perform in public on the main stage at Covent Garden.

TIM YEALLAND
Artistic Associate, Education



Turtle Song, Photo: Graham MacGrath



Red Riding Hood, Photo: Andrew Stepan



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ETO Networks

There are many ways of supporting ETO, and for those of you are able to commit time, joining us as an ETO Networker, provides us with invaluable help throughout the year. As a touring company, we are

always looking for ways of connecting closer with the communities we tour to. Our Networkers give us crucial information and advice about their area and help us deepen our footprint in the region.

For information about how to get involved, please talk to one of our representatives tonight, or you can do it quickly and easily online at www.englishtouringopera.org.uk. Alternatively, contact Henriette Krarup on 020 7833 2555 or on henriette.krarup@englishtouringopera.org.uk

ETO would like to thank the following for their generous support

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