

WNO



Fidelio

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Welcome to the 2010/2011 season, and to the start of our 'Eternal Light' series. Beethoven's *Fidelio* is one of the great masterpieces of the operatic repertoire, and I am delighted to be presenting this beautiful and evocative new production by Giuseppe Frigeni, who makes his debut with Welsh National Opera.

Dennis O'Neill sings the great role of Florestan for the first time in his remarkable career, and is joined by Lisa Milne, returning to WNO as Leonore. Former WNO associate artists, Elizabeth Donovan and Robin Tritschler sing Marzelline and Jaquino respectively, and two other WNO 'stalwarts', Clive Bayley and Robert Hayward perform the roles of Rocco and Pizarro, with Quentin Hayes as Don Fernando. On the podium is WNO's illustrious Music Director, Lothar Koenigs.

The Colwinston Charitable Trust is a family trust, chaired by WNO board member, Mathew Prichard. The trust has a long association with the company and in that time we have greatly valued their support for new productions and our WNO MAX programme. I would like to express my sincere gratitude for their continued support, in particular towards this production of *Fidelio* and WNO Extra, an exciting programme of engagement activities designed to extend the WNO experience beyond the main stage throughout the coming year.

I'm also delighted to acknowledge the support of the Friends of WNO who have so generously supported this production. Their loyal giving over many years is hugely appreciated and is especially important in these uncertain financial times.

I look forward very much to sharing this amazing work with you.

This autumn, we are also performing *Ariadne auf Naxos* by Richard Strauss, and our beloved production of Mozart's *The Magic Flute*, as part of our Eternal Light series. Don't miss them!

Have a wonderful evening.

Croeso i dymor 2010/2011, ac i ddechrau ein cyfres 'Goleuni Tragwyddol'. *Fidelio* Beethoven yw un o'r campweithiau mwyaf yr ystorfia operatig, ac mae'n bleser gennyf gyflwyno'r cynhyrchiad hudolus ac angerddol newydd hwn gan Giuseppe Frigeni, sydd yn ymddangos am y tro cyntaf gydag Opera Cenedlaethol Cymru.

Mae Dennis O'Neill yn canu rôl aruchel Florestan am y tro cyntaf yn ei yrfa eithriadol, ac yn ymuno ag ef y mae Lisa Milne, sydd yn dychwelyd i OCC fel Leonore. Mae cyn artistiaid cyswllt OCC, Elizabeth Donovan a Robin Tritschler yn canu Marzelline a Jaquino yn y drefn honno, ac mae dau o 'selogion' eraill OCC, Clive Bayley a Robert Hayward, yn perfformio rolau Rocco a Pizarro, gyda Quentin Hayes fel Don Fernando. Ar y podium y mae Cyfarwyddwr Cerddoriaeth enwog OCC, Lothar Koenigs.

Mae Ymddiriedolaeth Elusennol Colwinston yn ymddiriedolaeth deuluol, wedi ei chadeirio gan aelod o fwrdd OCC, Mathew Prichard. Mae gan yr ymddiriedolaeth gysylltiad hirsefydlog â'r cwmni ac yn y cyfnod hwnnw rydym wedi gwerthfawrogi eu cefnogaeth ar gyfer cynhyrchiadau newydd a'n rhaglen WNO MAX yn fawr iawn. Hoffwn ddiolch o galon am eu cefnogaeth parhaus, yn arbennig tuag at gynhyrchiad *Fidelio* a WNO Extra, rhaglen gyffrous o weithgareddau ymgysylltu sydd wedi ei dylunio i ymestyn profiad OCC y tu hwnt i'r prif lwyfan trwy gydol y flwyddyn sydd i ddod.

Mae'n bleser gennyf hefyd gydnabod cefnogaeth Cyfeillion OCC sydd wedi rhoi cefnogaeth mor hael i'r cynhyrchiad hwn. Mae eu rhoddion caredig dros lawer o flynyddoedd yn cael ei werthfawrogi'n fawr ac mae'n arbennig o bwysig yn y cyfnod ariannol ansicr hwn.

Edrychaf ymlaen yn fawr at rannu'r gwaith eithriadol hwn gyda chi.

Yn ystod tymor yr hydref eleni, rydym hefyd yn perfformio *Ariadne auf Naxos* gan Richard Strauss, a'n cynhyrchiad pwysig o *The Magic Flute* Mozart, fel rhan o'n cyfres Goleuni Tragwyddol. Cofiwch ddod i'w gweld!

Mwynhewch y noson.



John Fisher

Chief Executive & Artistic Director | Prif Weithredwr a Chyfarwyddwr Artistig

Fidelio



Opera in two acts composed by
Ludwig van Beethoven

Text by Georg Friedrich Treitschke, based on
Joseph Sonnleithner's version of Jean
Nicolas Bouilly's *Léonore*

Editors of the performance edition of the
work: Helga Lühning and Robert Didion

Publishers of the work: G Henle Verlag
München and Bärenreiter-Verlag Kassel

Performed by arrangement with Faber
Music Ltd, London

First performance of the final version at Vienna Hoftheater am
Kärntnerthor on 23 May 1814

First performance by Welsh National Opera of this production at Wales
Millennium Centre, Cardiff on 17 September 2010

Production originated at Opéra National de Bordeaux

Sung in German with surtitles in English (and Welsh surtitles in Cardiff,
Swansea and Llandudno)

Supported by Colwinston Charitable Trust and the Friends of WNO

All performances start at 7.15pm unless stated otherwise

Wales Millennium Centre, Cardiff	Friday 17 September 2010 Saturday 25 September 2010 Friday 1 October 2010 Friday 8 October 2010
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Swansea Grand Theatre	7pm on Thursday 14 October 2010
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The Bristol Hippodrome	Wednesday 20 October 2010 Friday 22 October 2010
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Liverpool Empire Theatre	Friday 5 November 2010
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Birmingham Hippodrome	Wednesday 10 November 2010 Friday 12 November 2010
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Venue Cymru, Llandudno	Friday 19 November 2010
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The Mayflower, Southampton	Wednesday 24 November 2010 Friday 26 November 2010
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New Theatre Oxford	Wednesday 1 December 2010 Friday 3 December 2010
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Cast

Marzelline, *Rocco's daughter* Elizabeth Donovan

Jaquino, *porter of the prison* Robin Tritschler

Rocco, *a gaoler* Clive Bayley
(17 Sep – 22 Oct)

James Creswell
(5 Nov – 3 Dec)

Leonore, *Florestan's wife,
disguised as Fidelio* Lisa Milne

Don Pizarro, *governor of the prison* Robert Hayward
(17 Sep – 22 Oct)

Phillip Joll
(5 Nov – 3 Dec)

First Prisoner Simon Curtis

Second Prisoner Stephen Wells

Florestan, *a political prisoner* Dennis O'Neill

Don Fernando, *Minister* Quentin Hayes

Conductor	Lothar Koenigs (ex 20 & 22 Oct)
	Anthony Negus (20 & 22 Oct)
Director, Designer & Lighting Designer	Giuseppe Frigeni
Costume Designer	Amélie Haas
Lighting Assistant	Bas Berensen
Lighting realised on tour by	Ian Jones
Chorus Master	Stephen Harris
Musical Preparation	Anthony Negus Russell Moreton
Staff Directors	Carmen Jakobi Robert Nemack
Language Coach	Jacqueline Pischorn
Stage Manager	Liz Walker
Production Manager	Richard Norton

Scenery built and painted by Opéra National de Bordeaux
 Properties, costumes and wigs by Opéra National de Bordeaux
 Additional costumes by Celia Pierce, Lois Edmunds
 and Amanda Hambleton

Front cover image: Ludwig van Beethoven (1770 – 1827), 1804 by
 Willibrord Joseph Mahler (1778 – 1860), Wien Museum Karlsplatz,
 Vienna, Austria / The Bridgeman Art Library

Rehearsal photography by Brian Tarr

English surtitles by Simon Rees
 Welsh surtitles by Mary Jones

The performance lasts approximately 2 hours
 There will be one interval after Act 1

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Introduction

Fidelio (Op 72) is Beethoven's only opera. The German libretto is by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly which had been used for the 1798 opera *Léonore, ou L'amour conjugal* by Pierre Gaveaux, and the 1804 opera *Leonora* by Ferdinando Paer. *Fidelio* is central to the work of Beethoven's so-called 'middle period,' and is about courage, love and devotion. Bouilly's story probably attracted Beethoven for the opportunities it offered in portraying these characteristics in the main characters. The story also engaged Beethoven's strong feelings about the struggle for political liberty that was taking place in Europe in his day.

The opera was first produced in a three-act version at Vienna's Theater an der Wien, on 20 November 1805. The success of these performances was greatly hindered by the fact that Vienna was under French military occupation, and most of the audience were French military officers. After this premiere, Beethoven was pressured by friends to revise and shorten the opera into just two acts. In this form the opera was first performed on 29 March and 10 April 1806, with greater success. In 1814 Beethoven revised his opera yet again, with additional work on the libretto by Georg Friedrich Treitschke. This version was first performed at the Kärntnertortheater on 23 May 1814, under the title *Fidelio*. This version of the opera was, finally, a great success for Beethoven, and has been an important part of the operatic repertoire ever since. It is this third and final version that you will hear this evening.

Plot summary

Leonore has disguised herself as a man called Fidelio and become assistant to the gaoler Rocco, in the hope of finding her imprisoned husband Florestan. Rocco's daughter, Marzelline, has fallen in love with Fidelio, to the annoyance of her suitor, Jaquino. Leonore persuades Rocco to let her help him in the underground cells where the political prisoners are held. The prison governor, Don Pizarro, learns of an impending inspection by the minister and decides that Florestan must be killed. Leonore learns of the plot, and as the prisoners are briefly allowed out into the sunlight, she searches in vain for her husband. Leonore and Rocco descend to the dungeon where Florestan is held. Pizarro tries to kill Florestan, but is prevented by Leonore, who reveals her true identity. With the arrival of the inspecting minister, Don Fernando, Don Pizarro is arrested and the prisoners are freed. Don Fernando asks Leonore to set her husband free.

Cyflwyniad

Fidelio (Op 72) yw unig opera Beethoven. Mae'r libretto Almeinig gan Joseph Sonnleithner a daw o fersiwn Ffrengig Jean-Nicolas Bouilly a ddefnyddiwyd ar gyfer opera *Léonore, ou L'amour conjugal* 1798 gan Pierre Gaveaux, ac opera *Leonora* 1804 gan Ferdinando Paer. Mae *Fidelio* yn ganolog i waith yr hyn a elwir yn 'gyfnod canol' Beethoven, ac mae'n ymwneud â dewrder, cariad ac ymroddiad. Mae stori Bouilly yn debygol o fod wedi denu Beethoven oherwydd y cyfleoedd yr oedd yn eu cynnig i bortreadu'r nodweddion hyn yn y prif gymeriadau. Roedd y stori hefyd yn cyd-fynd â theimladau cryf Beethoven tuag at y frwydr am ryddid gwleidyddol oedd yn digwydd yn Ewrop yn y cyfnod.

Cynhyrchwyd yr opera am y tro cyntaf mewn fersiwn tair act yn Theater an der Wien yn Fienna, ar 20 Tachwedd 1805. Rhwystrowyd llwyddiant y perfformiadau hyn yn fawr gan y ffaith fod Fienna o dan reolaeth milwrol Ffrengig, a swyddogion milwrol Ffrengig oedd mwyafrif y gynulleidfa. Ar ôl y perfformiad cyntaf hwn, rhoddodd ffrindiau Beethoven bwysau arno i ddiwygio a byrhau'r opera yn ddwy act. Ar y ffurf hon y cafodd yr opera ei pherfformio gyntaf ar 29 Mawrth a 10 Ebrill 1806, yn fwy llwyddiannus. Ym 1814 diwygiodd Beethoven ei opera unwaith eto, gyda gwaith ychwanegol ar y libretto gan Georg Friedrich Treitschke. Perfformiwyd y fersiwn hwn gyntaf yn y Kärntnertortheater ar 23 Mai 1814, o dan y teitl *Fidelio*. Roedd y fersiwn hwn o'r opera, o'r diwedd, yn llwyddiant mawr i Beethoven, ac mae wedi bod yn rhan bwysig o'r ystorfa operatig ers hynny. Y trydydd fersiwn, a'r un olaf, y byddwch yn ei glywed heno.

Crynodeb o'r Plot

Mae Leonore yn ffugio bod yn ddyn o'r enw Fidelio ac yn dod yn gynorthwydd i'r un sy'n carcharu, Rocco, yn y gobaith o ddod o hyd i'w g r, Florestan, sydd yn garcharor. Mae merch Rocco, Marzeline, wedi syrthio mewn cariad â Fidelio, sydd yn cythruddo Jaquino yn fawr. Mae Leonore yn perswadio Rocco i adael iddi ei helpu yn y celloedd o dan y ddaear lle mae'r carcharorion gwleidyddol yn cael eu dal. Mae llywodraethwr y carchar, Don Pizarro, yn dod i wybod am arolygiad arfaethedig gan y gweinidog ac yn penderfynu bod yn rhaid lladd Florestan. Mae Leonore yn dod i wybod am y cynllun, ac wrth i'r carcharorion ddod allan i'r heulwen am gyfnod byr, mae'n chwilio yn ofer am ei g r. Mae Leonore a Rocco yn mynd i lawr i'r celloedd o dan y ddaear lle mae Florestan yn cael ei ddal. Mae Pizarro yn ceisio lladd Florestan, ond caiff ei atal gan Leonore, sydd yn datgelu pwy ydyw mewn gwirionedd. Gyda dyfodiad y gweinidog sydd yn arolygu, sef Don Fernando, caiff Don Pizarro ei arestio a chaiff y carcharorion eu rhyddhau. Mae Don Fernando yn gofyn i Leonore adael ei g r yn rhydd.

Synopsis

Don Pizarro, governor of a state jail, holds Florestan secretly imprisoned on political grounds. Florestan's wife, Leonore, suspects he is somewhere inside this prison. Determined to rescue him she has disguised herself as a man, taken the name Fidelio, and is now helping the head gaoler Rocco in his work. Rocco's daughter Marzelline has fallen in love with Fidelio.

Act I

Marzelline rejects Jaquino's attempts to woo her and looks forward to married life with Fidelio. Leonore is torn between her false position in Rocco's household and her determination to find and save her husband. Rocco approves of the relationship between his daughter and Fidelio but reminds them that a happy household needs money as well as love. Fidelio persuades Rocco to let her help him when he goes down to the underground cells where the political prisoners are held. Rocco agrees: but there is one prisoner whom Fidelio will never be allowed to see, whose meagre rations have recently been further reduced. Marzelline begs her father not to take Fidelio, who is disturbed by Rocco's description, but Fidelio is resolute. Rocco decides he will ask Pizarro today to allow Fidelio to help him on his rounds and to marry his daughter.

Pizarro arrives at the prison. He learns from a letter that the Minister has heard of his abuse of power and is coming to investigate his prison. Pizarro seizes on the one solution – to murder Florestan. He offers Rocco a bribe to kill 'the wretched criminal' (Florestan) but the gaoler refuses to countenance murder. However, his conscience will allow him to prepare the prisoner's grave. The Governor will go down to murder his victim when Rocco gives the signal that all is ready.

Fidelio has observed Pizarro's rage and wonders what it is aimed at. She appeals to hope to inspire her. She is determined to succeed, putting her faith in love and freedom. She persuades Rocco to let the prisoners out into the courtyard. Rocco goes to keep Pizarro out of the way. The prisoners enjoy their moment of freedom in the open air. Believing that God is fighting for them, that freedom will return, they must still restrain their comments, since there are spies all around.

Rocco returns with the news that the Governor will allow Fidelio to marry Marzelline and help Rocco 'down below'. Fidelio can barely hide her anguish at the thought of digging a grave for the man who may be her husband. One of the guards has told Pizarro that the prisoners have been let out. In attempting to justify his actions to the furious Governor, Rocco suddenly remembers that it is the King's birthday. Ordered back to their cells, the prisoners look longingly at the sunlight.

INTERVAL

Act 2

In captivity and near to death Florestan is reconciled to suffering for the sake of truth. In his fever he imagines he sees his wife Leonore leading him to freedom before he collapses, unconscious.

Fidelio and Rocco set to work preparing the grave. Although she cannot make out the prisoner's features, she resolves to save him, whoever he may be. Fidelio offers him bread. Florestan thanks her without realising who she is. Pizarro enters. He determines to kill all three – the witnesses and Florestan – but first he gloats over his victim's powerlessness. Florestan remains calm. As Pizarro is about to kill him, Fidelio intervenes and reveals her identity. At that moment the trumpet call is heard, signalling the arrival of the minister. Rocco and Pizarro leave to greet Don Fernando. Alone together Leonore and Florestan can hardly express their relief and joy.

The minister arrives, greeted by the crowd. Don Fernando explains that the 'best of kings' has sent him to relieve those suffering under tyranny. He is horrified when he recognises the prisoner as his friend Florestan. Marzelline learns of Fidelio's identity. Rocco reveals Pizarro's plot and the crowd demand his punishment. Don Fernando asks Leonore to set her husband free.



What *Fidelio* means to me

Lothar Koenigs, Music Director



Giuseppe Frigeni, Carmen Jakobi and Lothar Koenigs in rehearsal

Fidelio: a world full of fear, full of violence. A world, which recalls history but also reflects issues still relevant today. An 'un-world' where human beings are dehumanised and become like objects. Everyone is a prisoner, the 'free' oversees as much as the imprisoned. However, hope has not vanished completely – rebellion waits to overcome oppression. The call for individual happiness stirs tentatively until one adventurous, almost unbelievable utopian story sets everything in motion: FIDELIO.

To this adventurous tale, Beethoven attached his great message. It is the message of freedom attained and won through courage, fidelity and unconditional love.

The idyll of the opera's early scenes is quickly threatened and turned upside down. The apparent Singspiel character of the early scenes (for example the bickering between Marzelline and Jaquino) will be no guarantee of cosiness and comfort, and in fact seems rather alarmingly out of place in

this setting. The wondrous and the gruesome are interwoven as displayed in the first act quartet. Leonore acknowledges that her plans to save her husband will result in the end of Marzelline's hopes of happiness and it will hurt her feelings when she discovers Leonore's true identity.

However it is only Rocco's character that goes through a powerful and dramatic transformation. He starts as an apparently spineless individual yet grows into a very strong

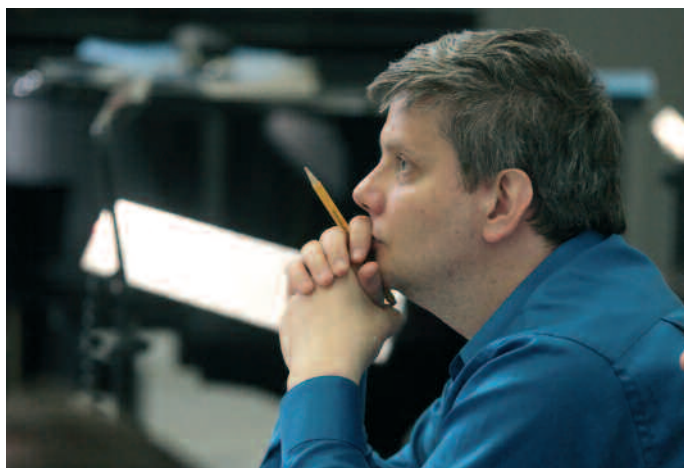
person. He is faced with a choice, which all of us one day might have to confront in our own lives: to live in fear, corruption and cowardice, or to help oneself and others cast off the yoke of fear through moral courage and personal bravery. He offers an alternative that we all can choose; until enduring love becomes the catalyst for humankind; until all people can emerge from darkness into light, this is utopia. If anything can give us this hope to touch and to hold, it is Beethoven's music.



Chorus of WNO in rehearsal

Start with the music

Giuseppe Frigeni in conversation with Ed Newsome



Giuseppe Frigeni in rehearsal

How would you describe

Fidelio?

It's a work about transition, both in musical and ideological terms. It is a Janus-like creation; it looks both forward and back.

Musically it announces Romanticism. The first part is a kind of singspiel which looks back to the operas of Mozart. The second part looks forward, anticipating Wagner. The dramatic first chords of Act 2 could have been in the *Ring*.

Ideologically it marks the transition from the 'Ancien Régime', to a more modern time. Leonore disguised as Fidelio embodies this change.

It's the transformation of the intellectual world of the time where, under the influence of the French Revolution, monarchies and kingdoms became republics. People started to believe in a common ideal and tried to realise the utopia of common freedom, happiness and solidarity.

How would you describe the personal relationships between the characters?

The first scene between Marzelline and Jaquino is a little bit like the first scene of *The Marriage of Figaro*, it feels like daily life. These two characters are sexually attracted to each other, there is flirting and this attraction is

played out like a game. In contrast, Leonore has a completely different relationship with Florestan. It's not sexual attraction, it's mutual respect. Florestan and Leonore have a common project, they are completely faithful.

How have you approached

***Fidelio*?**

I have approached it in the way I approach every opera I work on, I start with the music. I deeply believe that opera is not just actors singing, it is not theatre with a soundtrack.

The approach is more choreographic; it's closer to ballet. I prefer to start with listening to the music and not have a session of reading the text around a table. Since my background is in dance, of course I believe more in the power of the music, than in the power of the words. Music is another language. It's not that the text is unimportant but I want the audience to experience the work emotionally and sensually rather than intellectually. I think we should believe in our bodies instead of our brain and this is the approach I take with the singers. I ask them to be in touch with the way their bodies

react to the music, how it makes them stand, how they fill the space around them. If the music says something, tells you something, let the music go through you and express the music physically. I suggest a posture or a movement that is my reaction to the music, translating it for the audience.

I want to help the audience understand the music and I give visual cues – lighting, scenery, movements, postures – I use these devices to help the audience interpret the music. I have always directed like a kind of DJ. I push the visuals when the music requires it, at other times I step back to let the music speak. Lights, movement, scene changes – these are my dimmers.

The costumes seem to relate to two very different periods.

There are two worlds that we (me and Amélie Haas, costume designer) wanted to show; the world of Marzelline, Rocco and Jaquino that belongs to a certain 18th century period and the world of Florestan and Leonore (and in a way Don Fernando) that already belongs to a romantic utopia.

What would you say are the highlights of the opera?

If you listen to the music, you cannot be indifferent to the fact that the first scenes with Jaquino and Marzeline are broken by the intrusion of the quartet. This is the first time that Leonore appears and what impresses me is not only that she changes the colour of the music at that moment but also why she changes it. By her presence she changes the environment around her. Each character expresses different emotions and the music is the same, arranged as a kind of canon. When Leonore enters the air tastes different, when she arrives it's an epiphany and the music underlines it.

The first chorus is another highlight. It's like 'Isis und Osiris' from *The Magic Flute*, there is a kind of nobility. You can imagine

these people buried down in a cave and they come out to the light with the most pure and intimate sound. It's very intimate and everyone is alone. I ask the Chorus to listen only to the orchestration, how is it built: it's starting from nothing. They emerge to life, to the light and to the freedom, even if it's temporary freedom. The music suggests something very close to the real feeling: when you are in captivity and they open a door, you don't jump out. The body adapts to a certain environment and every new step is a risk. Listen to the music: it doesn't say that they just jump out of their cage; it says they move cautiously, a step at a time. The music is very sensual, it's not intellectual, it's very physical. I trust the music. The music tells me this.



Elizabeth Donovan and Clive Bayley in rehearsal



Beethoven's *Fidelio*, opera or cantata?

Michael Tanner

We think of Beethoven's music as being predominantly dramatic, yet he wrote only one opera, and that had possibly the most tortured genesis of any great work in the genre. Not that Beethoven was unwilling to write operas, quite the contrary. Despite the agonies of various kinds which he endured in composing the first version of *Fidelio*, which we now call *Leonore*, and which was premièred in 1805 in Vienna when the populace had the more pressing matter of being invaded by Napoleon on their minds, the composer was always on the lookout for further suitable subjects and libretti, though it was probably fortunate that he never found one. Revolutionary though Beethoven was in so many respects, he was eager to be a famous composer, and supreme musical fame came, in the early 19th century in Vienna, with being an opera composer. That was a factor which led Schubert actually to write many operas, none of which proves stage-worthy, despite recurrent attempts to resuscitate them.

If Beethoven's music is so dramatic, why the difficulty with writing operas, or even an opera? The answer lies in Beethoven's personality, which led him to be passionately interested in abstractions, especially if they concerned morality, or the ultimate destiny of human beings, but not really much interested in individual human beings. And no opera is great if it doesn't succeed in bringing its characters to life – Wagner too was obsessed with great subjects, but always as realised in the lives and feelings of the individuals in his works, whom he creates with all the genius of a Tolstoy. Beethoven almost entirely lacked this gift, and paradoxically that adds to the greatness of *Fidelio* – but by luck rather than judgement.

In the fashion of the time, just after the French revolution and the enormous amount of imprisonment and bloodshed to which it gave rise, *Fidelio* was a 'rescue opera', in which a woman whose husband has been wrongfully incarcerated disguises herself as a young man and gets a job in the prison

Robert Hayward and Robin
Tritschler in rehearsal



where he is captive, with the intent of freeing him, and thanks to a stroke of extraordinary luck she succeeds. The text was not specifically designed for Beethoven, and had indeed already been set by two of his contemporaries, Paer and Mayr, in the couple of years before Beethoven created *Leonore*. Those two composers were interested primarily in the clash of personalities, though they were not gifted enough to make their settings durable. Beethoven's primary interest is immediately clear if one listens to the first overture that he wrote for his opera (he wrote four all told), which we nowadays know as *Leonore no.2*. It is an impressive piece, still performed reasonably often, though it is not nearly so satisfying and thrilling as *Leonore no.3*, which Beethoven wrote when *Leonore* was revived, in more auspicious circumstances, in 1806. That remains one of the most thrilling of his middle period orchestral compositions, to be placed alongside Symphonies 3, 5 and 7. The trouble with *Leonore no.3*, as Wagner always maintained, is that it pre-empted the actual drama. Not only do we get much of the same thematic material, but the crucial moment is in the

development, when the offstage trumpet rings out, and the music comes to an awed halt, before resuming rather tentatively. If one didn't know what the significance of that trumpet call was (in the opera, it comes at the climax of the extremely brief dénouement), I think the effect might be mystifying, but still exciting. But if there is one thing that a decisive interruption from external, even supernatural forces (which is what the trumpet call is) can't do, it is to happen over again (there are two trumpet calls, the first more distant than the second, but that is a different matter). If you play *Leonore no.3* first, that is what happens, so that what should be the dramatic climax becomes an anti-climax. Realising that, Beethoven wrote yet another piece when he revised the opera substantially for its revival in 1814, and that is what we know simply as the overture to *Fidelio*. It is thematically unrelated to the opera, and is an adequate but not remarkable piece. In his revision, Beethoven also shortened almost every aria and concerted piece that he retained, much to their advantage; and eliminated some items which took the irritating subplot of Marzelline's

infatuation with Fidelio further; it was a case of last thoughts being best, as you can hear from listening to one of several recordings of *Leonore*.

Sticking with heroic determination to what he was presented with, Beethoven strove to give musical life to the lay figures who we encounter when the curtain rises. There is Marzelline, daughter of the gaoler Rocco and her fiancé Jaquino, the porter, who tries unsuccessfully to get her to agree to an early marriage. When he finally huffs off, Marzelline reflects how everything has changed since Fidelio joined the household: she has unwittingly fallen in love with a woman in anti-drag. Beethoven provides fluent, charming music for the two opening numbers, but when Rocco and Fidelio enter, and Jaquino returns, the music, and even the drama, move onto a different level. Time stops, as the orchestra plays seven magical bars of hushed music, and the four characters sing a canon, though they are expressing sharply different sentiments. There is no precedent for this episode in the previous settings of the text. And there is a sense in which it is irrelevant to the subject of

the opera: it's just that, for whatever reason, Beethoven found it irresistible to write one of those pieces (or movements) which place him among the greatest composers. The quartet is followed by Rocco's worldly aria advising the young pair (Marzelline and Fidelio) to make sure they have enough money before they get married. This is a reversion to the comic-opera mode with a vengeance.

After that, though, the opera moves onto its real subject – the mysterious prisoner in the deepest dungeon, the question of his identity, Rocco's agreeing to let the other prisoners out because the weather is so fine, and the sublime chorus in which they hymn Freedom (that chorus was removed in World War II performances in Germany; and when *Fidelio* was performed in East Berlin shortly after the Wall went up in 1961, at Florestan's words "I spoke the truth, and chains were my reward", the applause was so prolonged that the East German authorities had to stop it. How thrilled Beethoven would have been about that). By the end of Act I we have been presented with the antagonists, each of whom is given an aria in which to express their most urgent desire: Pizarro's is splenetic,

Robin Tritschler and Elizabeth
Donovan in rehearsal



remorseless, obsessive, and gives no sense of what it is to be like him, only of what it is to act as he intends to. Leonore's great response "Abscheulicher!" on the other hand, is one of the most moving arias anyone has ever written: appalled by Pizarro and his plans, terrified of what she has to do, she calls on Hope to sustain her in her mission, and moves from tender meditation (expressed in hair-raising slow coloratura) to firm resolution.

Act 2 takes us to Florestan's dungeon, and the long opening orchestral passage is of a savage bleakness not encountered anywhere else in Beethoven's work. Florestan's sense of his own rightness, of his imminent death, and his vision of Leonore as a rescuing angel is the perfect complement to his wife's sublime aria. And in the scene which follows, with Fidelio helping Rocco to dig her husband's grave – she is not yet certain of the prisoner's identity – the juxtaposition of menial effort and heroic resolve leads to the crucial moment in the whole drama: "Whoever you are, I will save you, poor man. You *shall* not be a victim", she sings to a marked intensification in the music. Yet when Pizarro comes down to

kill Florestan, everything is over in a jiffy. Fidelio draws a pistol on him, shouts "First kill his wife!", everyone expresses amazement (for an incongruous moment we could be in a comic opera), and then the providential trumpet blows, Pizarro retreats, and the virtuous pair are left alone to sing of their exhausted happiness.

The final scene, where the citizenry turn out to welcome the released prisoners, Don Fernando the Minister (and *deus ex machina*) sends Pizarro off to prison and, in an ultimately moving passage, gives Leonore the key with which to unlock Florestan's chains, leads to an increasingly ecstatic paean to Love, in music which presages the wildest exaltations of the Ninth Symphony. By now it is clear that this opera has turned into a cantata, leaving us in a state of intoxication which simply prevents us from asking any of the questions that the drama itself raises, such as what about all those occasions when someone tries to rescue someone else and there is no saving trumpet call, but instead both the would-be rescuer and the victim are exterminated? Isn't that quite common? And when Fidelio repeats to her

Clive Bayley in
rehearsal



husband, before the rescue, that there is a Providence in which we can all trust, we know it's not true and so did Beethoven. God doesn't help those who help themselves, so humanity had better learn to accept that it's largely a matter of chance whether Good will prevail over Evil. Beethoven hoped desperately that it was not, while knowing full well from his own experience that it was.

Fidelio gives us, perhaps more than any other work, a sense of what it would be like to live in a morally ordered universe, and in that way it contributes enormously to our understanding of what Beethoven and many other people believe or try to believe. For the truth, alas, you need to go to *Wozzeck*.



Lisa Milne in rehearsal

Cast and chorus in rehearsal



A to Z of *Fidelio*

Ed Newsome

Ancien Régime – The old order swept away by the tide of revolution across Europe.

Bouilly – Beethoven used a libretto in French by JN Bouilly as the basis for *Fidelio*.

Cherubini – Cherubini's rescue operas *Lodoiska* and *Les deux journées* (which Bouilly also wrote the libretto for) inspired Beethoven to write his own. Cherubini's influence on *Fidelio* also extends to the music which bears some of his hallmarks.

Die eheliche Liebe – 'Married Love' – the alternative title for *Fidelio*.

Eroica – Like *Fidelio* 'The Eroica Symphony' also celebrates heroism. It was originally to be dedicated to Napoleon but Beethoven re-titled the work when he became disillusioned with the self-proclaimed Emperor.

Furtwängler – Wilhelm Furtwängler described *Fidelio* as "in truth, a Mass rather than an opera".

Gaveaux – It was Pierre Gaveaux who originally set Bouilly's text as an opera.

Hoffnung – 'Abscheulicher!... Komm, Hoffnung' is the extraordinary recitative and aria in which Leonore resolves to complete her plan to rescue her husband.

Injustice – No composer's music is as connected to the fight against injustice as Beethoven's.

Jaquino – Jaquino is a turnkey. His love for Marzelline has been thrown into jeopardy by the arrival of *Fidelio*.

Klemperer and Karajan – These two great conductors have produced two of the great recordings of this masterpiece.

Leonore – The first version of the opera is known today as *Leonore* after the opera's heroine.

Macbeth – One of a number of works that Beethoven considered adapting for the operatic stage. His librettist rejected the idea on the basis that the story was "too gloomy".

Napoleon – The première of the first version of *Fidelio* was poorly attended. Many had fled Vienna when Napoleon's forces arrived in the city.

Overture – Four overtures exist for *Fidelio*; this evening you will hear the overture known as *Fidelio*.

Peer pressure – It was at the request of his friends that Beethoven revived and revised the opera following the failure of the first version.

Quote – "If Beethoven had been killed in a plane crash at the age of 22, it would have changed the history of music... and of aviation." Tom Stoppard

Romanticism – Beethoven is regarded as one of the key exponents in music of this major intellectual movement, which dominated Europe in the late 18th and early 19th century.

Singspiel – Singspiel means song-play, a mixture of singing and spoken word. Act 1 in many ways is a singspiel. Other famous examples include Mozart's *The Magic Flute* and *The Abduction from the Seraglio*.

Three – The total number of versions of *Fidelio* which Beethoven wrote.

Utopia – As Lothar Koenigs points out, *Fidelio* is a utopian work, it longs for a better, fairer world.

Vienna – All three versions of *Fidelio* were premièred here.

Wunderbar – 'Mir ist so wunderbar' is the sublime quartet in Act One which Giuseppe Frigeni identifies as one of the work's highlights.

Xenophile – *Fidelio* demonstrates, with its Italian and French influences, that Beethoven was not afraid to look further across Europe for inspiration.

Yard – In 'O Welche Lust', the prisoners step out of captivity and into the light. Today they would walk out in to a prison yard.

Zentralfriedhof – The cemetery in Vienna where Beethoven's remains lie today.



Lothar Koenigs

Lothar Koenigs Conductor (ex 20 & 22 Oct)

Lothar Koenigs is Music Director of Welsh National Opera.

Previously Music Director Osnabrück 1999 – 2003.

Operatic engagements include *Katya Kabanova* (Teatro La Fenice); *Wozzeck*, Janáček trilogy (*Jenůfa*, *Katya Kabanova*, *Makropoulos Case*), *Lohengrin* (Opéra de Lyon); *Jenůfa* (La Scala); *Don Giovanni* (Vienna State Opera; Metropolitan Opera New York; Dresden); *Jenůfa*, *Katya Kabanova*, *Idomeneo* (Cologne); *Elektra* (La Monnaie); Italian première Giorgio Battistelli's *Prova d'Orchestra* (Rome Opera); *Turandot* (Sassari); Henze's *Elegy for Young Lovers* (Ancona); *Der Freischütz* (Semperoper Dresden); *Khovanshchina* (WNO; Bayerische Staatsoper); *Wozzeck* (Bayerische Staatsoper); *Tosca* (Teatro Sao Carlos Lisbon); *La bohème*, *Carmen*, *Eugene Onegin*, *The Magic Flute*

(Hamburg State Opera); *Wozzeck*, *Tosca* (WNO); *Die Meistersinger von Nürnberg* (WNO; BBC Proms).

Symphonic engagements include Beethoven Orchester Bonn, Orchestre Philharmonique de Luxembourg, Yomiuri Nippon Symphony Orchestra Tokyo, Deutsche Kammerphilharmonie Bremen, Radio Orchestra Saarbrücken, RAI Orchestra Turin, DSO Berlin, Orchestra dell'Accademia di Santa Cecilia Rome, Rotterdam Philharmonic; Orchestra Sinfonica de Sao Paulo; Orchestra dell'Accademia di Santa Cecilia (Rome), RAI Orchestra (Turin), Radio Symphony Orchestra Berlin; Wiener Symphoniker (Bregenz Festival); RAI Orchestra Milan, Dresden Philharmoniker in Verona; Krenek's *Karl V* (Bregenz Festival); concerts at the Tanglewood Festival and Teatro Massimo Palermo. Forthcoming engagements include *Ariadne auf Naxos*,



Anthony Negus

Turandot (WNO); *Mahagonny* (Cologne) and concerts in UK and Europe.

Anthony Negus Conductor (20 & 22 Oct)

Studied RCM, Christ Church Oxford and LOC. 1970–1974 music staff in Wuppertal and Hamburg and musical assistant at Bayreuth. Joined WNO 1976. A Wagner enthusiast from youth, assisted Reginald Goodall on *Die Walküre*, *Tristan und Isolde*, *Parsifal*. During this period for WNO he conducted *Fidelio*, *The Greek Passion*, *Parsifal*, *Das Rheingold*, *Siegfried*, *Götterdämmerung*; since assisting Sir Charles Mackerras from 1987, conducted all Mozart's operas from *Idomeneo* to *La clemenza di Tito*; *Tristan*, *Elektra*, *Ariadne auf Naxos* and *Die Frau ohne Schatten* also feature in his repertoire. In 1992 he assisted Boulez on *Pelléas et Mélisande*, while more recent performances include *Leonore*, *Parsifal* (also New Zealand



Giuseppe Frigeni

Symphony Orchestra, 2006), *Katya Kabanova*, *Khovanshchina*, *Il trovatore*, *The Sacrifice* (broadcast and now issued on Chandos CD), *The Magic Flute*. For RWCMD *Albert Herring*, *The Marriage of Figaro*, *The Magic Flute*, *Suor Angelica*.

For Longborough Festival, after several cycles of the shortened CBTO *Ring Cycle*, he is building the complete version with director Alan Privett: 2007-8 *Das Rheingold*, July 2010 *Die Walküre* (with Alwyn Mellor and Jason Howard) and *Siegfried* in 2011. For Glyndebourne, following *Tristan and Isolde*, he will assist Vladimir Jurowski on *Die Meistersinger* and conduct a performance in 2011. For WNO he will conduct the revival of *The Marriage of Figaro* in 2012.

Giuseppe Frigeni Director, Designer & Lighting Designer

After studying at the University of Bergamo, Giuseppe Frigeni moved to Paris where he studied contemporary

dance with Françoise and Dominique Dupuy, Carolyn Carlson, Steve Paxton, Lucinda Childs, D Gordon, and R Barnes.

He collaborated as choreographer with Patrice Chéreau on *Don Giovanni* and *Wozzeck*; Peter Stein on *Wozzeck* and *Libussa*; Klaus Michael Grüber on *Tristan und Isolde*, *Otello* and *La traviata*; Luca Ronconi on *Don Giovanni*. He collaborated for many years with Robert Wilson on opera and theatre productions. Recent productions include staging Messiaen's *Saint Francois d'Assise*, conducted by Sylvain Cambreling with set installation by Ilya Kabakov and lighting by Jean Kalman (Ruhr Triennale); staging, visuals and lighting design for *Lohengrin* (Opéra Bordeaux); staging, visuals and lighting design for Landowski's *Le Fou* (Mogador for Théâtre de Châtelet); staged and designed Jan van de Putte's contemporary operas

I am her mouth and *Wet Snow* (Nationale Reisopera, Holland Festival); as choreographer he collaborated with Klaus Michael Grüber on *Boris Godunov* (Théâtre de la Monnaie); designed and directed new production of *Fidelio* (Opéra de Bordeaux); *Turandot* (Teatro Comunale, Modena); staged and designed Pascal Dusapin's contemporary work *Passion* (Aix-En-Provence Festival 2008, also toured to Strasbourg, Rouen, Paris and Luxembourg); directed and designed *La traviata* (Stadttheater St Gallen, Switzerland); directed and designed Handel's *Partenope* (Teatro Comunale, Modena); co-directed, with Robert Wilson, new production of *Orfeo* (La Scala, Milan). Future plans include director for *Saint Francois d'Assise* (Caja Magica, Teatro Real, Madrid); Monteverdi's *Ulisse* (La Scala, Milan with Robert Wilson).



Amélie Haas

Amélie Haas Costume Designer

Born in Innsbruck Amélie studied the History of Art, the History of Costume, and Architecture in the 20th Century at the Academy of Fine Arts in Vienna.

She collaborated in productions with Robert Wilson, Jürgen Flimm, Peter Stein and Peter Sellars in Salzburger Festspielen, Wiener Festwochen, Opernhaus Zürich, Théâtre du Châtelet, De Nederlandse Opera and others.

She designed costumes for *Wet Snow*, written by composer Jan van de Putte and directed by Giuseppe Frigeni (Holland Festival); new production of *Montezuma* by Antonio Vivaldi (Dusseldorf); *Tannhäuser*, collaborating with director Guy Montavon and designer Edoardo Sanchi (Theater Erfurt); costume designer for *Fidelio* (Opéra National de Bordeaux) and for the contemporary opera *Passion* written as a new commission for Festival Aix-en-



Bas Berensen

Provence by the composer Pascal Dusapin. Both productions were directed by Giuseppe Frigeni.

In 2009 she collaborated with Viktor & Rolf for the Robert Wilson production of *Der Freischütz* in Baden-Baden and *Luci Mie Traditrici* at Salzburg Festival with director Rebecca Horn.

Recent engagements include costume designer for *Die Tragödie des Teufels*, music by Peter Eötvös and installation by Emilia Kabakov (Bayerische Staatsoper); *Elektra*, direction and set design by visual artist Rebecca Horn (Hessisches Theater Wiesbaden).

Bas Berensen Lighting Assistant

Bas Berensen started his career as a lighting designer at the Dutch national touring opera (NRO) for whom he did several large opera productions. He has also been involved in lighting design for



Clive Bayley

dance and drama. For the Novaya Opera in Moscow and the Estonian National Opera he did *Die Fledermaus* and *La Cenerentola*. For La Monnaie in Brussels he did *Thyeste* (Van Vlijmen). He was involved in several festivals including Grachten Festival in Amsterdam and the Gergiev Festival in Rotterdam. One of his latest productions is a successful performance of *The Lighthouse* by Peter Maxwell Davies that will be performed at several festivals next season. Forthcoming engagements include *The Rape of Lucretia*, *Candide* and *Mirandolina* (Martinü).

Clive Bayley Rocco (17 Sep – 22 Oct)

Clive Bayley made his debut with Royal Opera House, in the world première of Harrison Birtwistle's *Gawain* and has since appeared as Colline *La bohème*, Hans Foltz *Die Meistersinger*, Castro *La fanciulla del West*, Carbon *Cyrano de*



James Creswell

Bergerac, Thoas
Iphigénie en Tauride,
 Sylvano *La Calisto*,
 Hunding *Die Walküre*.
 Other engagements
 include Verdi's
Jerusalem, Sparafucile
Rigoletto, Ebn Hakia
Iolanta, Grand
 Inquisitor *Don Carlos*,
 Raleigh *Gloriana*,
 Referee *Playing Away*,
 Ferrando *Il trovatore*,
 Arkel *Pelléas and*
Mélisande, Wurm *Luisa*
Miller, title role *Le*
nozze di Figaro, Doctor
Wozzeck, Biterolf
Tannhäuser, Antinous *Il*
ritorno d'Ulisse in
Patria, Osmin *Die*
Entführung aus dem
Serail (Opera North);
Don Giovanni (Opera
 Factory); *Rusalka*
 (Grange Park Opera);
Billy Budd, *Wozzeck*,
 Cadmus *Semele*, Arkel,
 Four Villains *Les contes*
d'Hoffmann, Ferrando,
 Collatinus *The Rape of*
Lucretia, Pistol *Falstaff*,
 Hunding, Sparafucile,
War & Peace, Snug *A*
Midsummer Night's
Dream, Narbal *The*
Trojans, Sarastro *The*
Magic Flute, Raimondo
Lucia di Lammermoor
 (ENO); Doctor,
 Antinous/Time/Neptune
The Return of Ulysses
 (WNO); Calchas

Iphigénie en Aulide,
 Louis VII *Euryanthe*
 (Glyndebourne
 Festival); Rocco *Fidelio*
 (Glyndebourne Touring
 Opera). Clive also has a
 busy career worldwide
 including appearances
 in Geneva, Amsterdam,
 Seattle, San Francisco,
 Bregenz Festival,
 Lisbon, Lausanne,
 Toulouse, Munich and
 Copenhagen. Recent
 engagements include
 Bluebeard *Bluebeard's*
Castle, Raimondo
 (ENO); Claggart *Billy*
Budd (Frankfurt);
 Father Trulove *The*
Rake's Progress
 (Glyndebourne
 Festival).

James Creswell Rocco (5 Nov – 3 Dec)

James Creswell
 graduated from Yale
 University School of
 Music in 1999. He
 debuted as Lodovico
Otello (Opera Theatre
 of St Louis) and toured
 the US with Western
 Opera Theater's
 production of *Don*
Giovanni. In 2001 he
 became a Resident
 Artist with Los Angeles
 Opera where roles
 included Achilla *Giulio*
Cesare, Angelotti *Tosca*,

Sprecher *Die*
Zauberflöte, Basilio *Il*
barbiere di Siviglia,
 Ferrando *Il trovatore*.
 Since becoming an
 ensemble member of
 Komische Oper Berlin
 during 2004/2005,
 James has performed
 numerous roles
 including Sarastro *Die*
Zauberflöte, Figaro *Le*
nozze di Figaro, Prince
 Gremin *Eugene Onegin*.
 Other engagements
 include *Salome* (Berlin
 Staatsoper debut);
 Handel's *Oreste*,
 Rimsky-Korsakov's *Le*
Coq d'or, Sarastro,
 Gremin, Hermit *Der*
Freischütz, staged
 performances of
 Mozart's *Requiem*
 (Komische Oper);
 Titurel *Parsifal* with
 Matti Salminen and
 Plácido Domingo, Monk
Don Carlo, Mayor
Jenůfa, Masetto *Don*
Giovanni (LA Opera);
 Rocco *Fidelio* (Frankfurt
 Opera); Brahms
Requiem (Lisbon);
 Kammersänger
Intermezzo (Theater an
 der Wien); Escamillo
Carmen (Opera of
 Bilbao); Rocco (Reis
 Opera); Masetto
 (Ravinia Festival);
 Wurm *Luisa Miller*
 (Cincinnati May



Simon Curtis

Festival); *Messiah* (Bergen Festival); Mozart *Requiem* (Amsterdam); Timur *Turandot* (debut) (ENO); *Figaro* (Bergen Festival); *Salome* (Teatro Real, Madrid); Mahler *Symphony No 8* (Halle Orchestra with Elder); *St Matthew Passion* (Cincinnati May Festival with Conlon). Future plans include Zoroastro *Orlando* (Komische Oper); Verdi *Requiem* (Huddersfield Choral Society); King Marke *Tristan und Isolde* (Bremer Philharmoniker); Little Prisoner *House of the Dead*, Fasolt *Das Rheingold* (Opera North).

Simon Curtis First Prisoner

Simon was born in Hertfordshire. Since joining WNO in 2001 roles performed include 4th Jew *Salome*, Dr Blind *Die Fledermaus*, Defendant *Trial by Jury*, Messenger *Il trovatore*, Boatman *Katya Kabanova*, Priest *The Magic Flute*, Shepherd *Tristan and Isolde*, Kromow *The Merry Widow* and Orderly *Wozzeck*. He has also

covered the title role in *Jephtha*, Marzio *Mitridate, rè di Ponto*, Cassio *Otello*, Goro *Madam Butterfly*, Dancing Master *Ariadne auf Naxos*, Pang *Turandot*, Zorn *Die Meistersinger von Nürnberg* and Schoolmaster *The Cunning Little Vixen*. Other engagements include cover Andrew in Harrison Birtwistle's *The Last Supper* and cover Jaquino *Fidelio* (Glyndebourne); Macduff *Macbeth*, 1st Prisoner *Fidelio* and Un Paysan *La fille du régiment* (ETO); Sou-Chong *The Land of Smiles* (Pocket Productions); cover Ralph *HMS Pinafore* (D'Oyly Carte Opera Company); Cyril *Princess Ida* (G&S Opera Company); an Apprentice *Die Meistersinger von Nürnberg* (ROH), and Chorus Soloist in Ligeti's *Le Grand Macabre* with London Voices in Paris. Simon is the founder and Music Director of City Voices Cardiff, a vocal coach and arranger for Sing Live UK and has been a vocal tutor for the National Youth Choir of Wales.



Elizabeth Donovan

Elizabeth Donovan Marzelline

Born and educated in South Wales, Elizabeth Donovan studied at the Royal Northern College of Music and the National Opera Studio. Winner of the 2002 Young Welsh Singer Competition, she represented Wales at the 2003 Cardiff Singer of the World Competition. Between 2003 and 2006, Elizabeth was a Welsh National Opera Associate Artist. She was the first recipient of the Marjoire Gill Award, as well as the WNO Chris Ball Bursary and the WNO Sir John Moores Award. Roles for the company included Zerlina *Don Giovanni*, Barbarina *The Marriage of Figaro*, First Lady *The Magic Flute*, Echo *Ariadne auf Naxos*, Berta *The Barber of Seville* and Flowermaiden *Parsifal*. Other roles have included Leila *Les pêcheurs des perles* (Chelsea Opera Group); Norina *Don Pasquale* and Dorabella *Così fan tutte* (Diva Opera); Constanza *The Seraglio* (English Touring Opera)



Quentin Hayes

and Clorinda *La Cenerentola* (Scottish Opera Go Round). She made her debut at the Edinburgh International Festival as Oriana *Amadigi*, her debut at the BBC Proms as Brigitta *Iolanta* and her debut at the Welsh Proms singing the Mozart *Requiem*. Recent engagements have included Konstanze *The Abduction from the Seraglio* (Welsh National Opera); Donna Anna *Don Giovanni* and Ortlinde *Die Walküre* (Longborough Festival Opera).

Quentin Hayes Don Fernando

Quentin studied at Dartington Arts College and the Guildhall School of Music. From 1999 to 2004 he was on contract at the Royal Opera House. Since winning the VARA Dutch Radio Prize at the Belvedere Singing Competition, Vienna, subsequent appearances at the Amsterdam Concertgebouw have included *War Requiem*, *Elijah*, *Saint François*

d'Assise, *The Bassarids* and *The Rape of Lucretia*. In 1988 he created the role of Eddy in Mark Anthony Turnage's *Greek* (Munich Biennale). Operatic roles include Papageno *The Magic Flute*, Ford *Falstaff*, Marcel Proust *Life with an Idiot*, Kuligin *Katya Kabanova* (ENO; Scottish Opera); Ned Keene *Peter Grimes*, Herald *Lohengrin*, Ping *Turandot*, Yamadori *Madam Butterfly*, Schaunard *La bohème*, Nachtigall *Die Meistersinger*, Fourth Master *Palestrina*, Agravain *Gawain*, Angelotti *Tosca*, Novice's Friend *Billy Budd*, Marullo *Rigoletto*, Dominik *Arabella* (ROH); Angelotti, Donald *Billy Budd* (Scottish Opera); Le Dancaire *Carmen* (Glyndebourne Festival); Figaro *The Barber of Seville* (GTO; Deutsche Oper am Rhein; Garsington Opera; Grange Park Opera); Small Convict *From the House of the Dead* (Frankfurt; WNO); Clavaroe in Messenger's *Fortunio*, Count *The Marriage of*



Robert Hayward

Figaro, Cecil Maria *Stuarda*, Sonora *La fanciulla del West* (Grange Park). Recent engagements include *Love for Three Oranges* (Grange Park); Conrad in Offenbach's *Die Rheinnixen* (New Sussex Opera/Cadogan Hall); *Sweeney Todd* (Fleet Street); *Scenes de la Chasse* (Opera de Montpellier) and Gonzalo in Ades' *The Tempest* (Amsterdam Concertgebouw).

Robert Hayward Don Pizarro (17 Sep – 22 Oct)

Robert Hayward studied at GSMD and NOS and joined Glyndebourne Touring Opera, making his debut as title role *Don Giovanni* in 1986. Subsequent roles include Figaro/Count *Le nozze di Figaro*, title roles *Don Giovanni* and *Eugene Onegin*, Marcello *La bohème*, Mandryka *Arabella*, Tomsy *The Queen of Spades*, Escamillo *Carmen*, Sharpless *Madam Butterfly*, Golaud *Pelléas et Mélisande*, Jokanaan *Salome*, Germont *La traviata*, High Priest



Phillip Joll

Samson and Delila,
Nick Shadow *The Rake's
Progress*, Ford *Falstaff*,
Pizarro *Leonore*,
Scarpia *Tosca*, Iago
Otello, Dr Schön *Lulu*,
Amfortas *Parsifal*.

He has appeared with
ENO, WNO, ROH, Opera
North, Scottish Opera,
Glyndebourne Festival
and Touring Opera,
Houston Grand Opera,
Minnesota Opera,
Cincinnati Opera, San
Diego Opera, New
Israeli Opera, Stuttgart
Opera and Bayerische
Staatsoper.

Recent engagements
include
Wotan/Wanderer *The
Ring*, Jokanaan and
revival of *Lulu* (ENO);
title role *Il prigioniero*
(Frankfurt Opera); title
role *Saul* (Opera North);
title role *The Flying
Dutchman*, title role
Mazepa, Kurwenal
Tristan and Isolde,
Jokanaan (WNO);
Simone *Florentine
Tragedy*, Telramund
Lohengrin, Mandryka
(Frankfurt Opera); title
role *Macbeth*, *Falstaff*
(Opera North).

Future engagements
include Baron Prus *The
Makropoulos Case*
(Opéra de Nantes);
Telramund and title

role *Bluebeard's Castle*
(Frankfurt Opera);
Telramund (ENO).

Phillip Joll Don Pizarro (5 Nov – 3 Dec)

Phillip Joll studied at
RNCM and NOS. After
graduating, he joined
ENO and launched an
international career
that has spanned over
two decades.

Wagnerian roles
featured heavily in his
early career with roles
including Donner,
Wotan and Flying
Dutchman. In recent
years he has expanded
into the Italian
repertoire.

Since his early career,
Phillip has enjoyed a
close association with
WNO where amongst
other roles he sang
Wotan in the
Company's first *Ring
Cycle* under Sir
Reginald Goodall.
Recent engagements
include Jokanaan
Salome (Bastille
Opera/Chung; Opera
North); Sharpless
(Munich; San
Francisco); Michele *Il
tabarro* (La Monnaie;
ENO); title roles *Simon
Boccanegra*, *Falstaff*

(Stuttgart); *Wozzeck*
(La Monnaie); *Falstaff*
(San Diego); title role in
Manfred Gurlitt's
Wozzeck, Tonio
Pagliacci, Scarpia *Tosca*
(Turin); Verdi *Requiem*
(Rio de Janeiro); Simon
Boccanegra, *Falstaff*,
Amfortas (Karlsruhe);
Balstrode *Peter Grimes*
(Netherlands Opera;
Barcelona); Nick
Shadow *The Rake's
Progress* (Sao Paolo;
Netherlands); Wotan
Ring Cycle (Seattle);
Wotan *Das Rheingold*,
Wanderer *Siegfried*
(Cologne); Wotan *Die
Walküre* (Dortmund);
Wotan *Das Rheingold*
(Longborough); Thoas
Iphigénie en Tauride
(Seattle); Scarpia
(Royal Albert Hall);
Wotan (Bangkok);
Amonasro *Aida* (WNO);
Wotan (Longborough
Festival); title role
Rigoletto (Arizona
Opera); Pizarro *Fidelio*
(Opera Holland Park).
Recent house debuts
include Bologna and
Semperoper Dresden as
Falstaff; De Vlaamse
Opera as Jack Rance *La
fanciulla del West*;
Opéra de Bordeaux as
Telramund.



Lisa Milne

Lisa Milne Leonore

Scottish soprano Lisa Milne studied at the Royal Scottish Academy of Music and Drama.

Awards include the Maggie Teyte Prize, the John Christie Award and the Royal Philharmonic Society Award, as well as Honorary Doctorates of Music from the University of Aberdeen and The Robert Gordon University. She was awarded an MBE in the Queen's Birthday Honours in 2005. She studies with Patricia McMahon.

Roles include Pamina *Die Zauberflöte*, Susanna *Le nozze di Figaro* (Metropolitan Opera, New York); Pamina, title roles *Rodelinda* and *Theodora*, Marzelline *Fidelio*, Micäela *Carmen* (Glyndebourne Festival); Countess Almaviva *The Marriage of Figaro*, title role *Alcina*, Ännchen *Der Freischütz*, Anne Trulove *The Rake's Progress* (English National Opera); Servilia *La clemenza di*



Dennis O'Neill

Tito and she created the role of Sian in the world première of James MacMillan's opera *The Sacrifice* (WNO); title role *Semele*, Adèle *Die Fledermaus*, Adina *L'elisir d'amore*, Zerlina *Don Giovanni*, Susanna, Ilia *Idomeneo*, Despina *Così fan tutte* (Scottish Opera); Marzelline on tour with the Salzburg Festival; Gretel *Hänsel und Gretel* (Stuttgart Opera); Ilia and Micäela (Royal Danish Opera); Marzelline (Dallas); Atalanta *Serse* (Göttingen Handel Festival).

Lisa also has numerous concerts, recitals and recordings to her name. Future engagements include appearances with both the Vienna Philharmonic Orchestra and the New York Philharmonic Orchestra with Harding and the BBC Scottish Symphony Orchestra with Runnicles.

Dennis O'Neill Florestan

Dennis O'Neill has appeared with all the world's leading opera companies. He was

appointed CBE in the 2000 Millennium Honours list and awarded the Verdi Medal for 2005 by Amici di Verdi. He has enjoyed long relationships with WNO and the Royal Opera House where his many roles include Gustavo *Un ballo in maschera*, Foresto *Attila*, Otello, Don Carlos, Radamès *Aida*. At the Met he has appeared in *Turandot*, *La bohème*, *Rigoletto*, *La traviata*, *Pagliacci*, *Aida* and *Cavalleria rusticana*; as a regular guest at Bayerische Staatsoper in *Il trovatore* (c.Sinopoli), *La forza del destino*, *Der Rosenkavalier*, *Tosca*, *Lucia di Lammermoor*, *Simon Boccanegra*, *Aida* and *Otello* (c.Mehta). Recent performances include *Cavalleria rusticana* and *Pagliacci*, *Tosca*, *Turandot*, *Il trovatore*, *Il tabarro*, *Un ballo in maschera*, *Otello* (Opera Australia); *Pagliacci* (Netherlands Opera); *Otello* (Hamburg, Munich, Brazil); *Lucia di Lammermoor* (Munich); *Aida* (Munich, Dresden); *Un ballo in maschera* (Rome); *Norma*



Robin Tritschler

(Barcelona); *Pagliacci*, *La Juive* (ROH; Netherlands Opera); a tour of Verdi *Requiem* (La Scala); *The Dream of Gerontius* (Munich, London); *Aida* and *Otello* (WNO). His many recordings include solo albums, videos and operas.

Robin Tritschler Jaquino

Robin Tritschler graduated from the Royal Irish Academy of Music and Royal Academy of Music, London. Prizes include Ulster Bank Music Foundation Bursary, Abigail Dodds Lieder Prize, Song Prize at 2nd China International Singing Competition and Song Prize at Kathleen Ferrier Awards 2006. He won the lieder prize at Internationaal Vocalisten Concours in 's-Hertogenbosch, (as well as being awarded 3rd place overall) and 2nd Prize at Wigmore Hall International Song Competition 2007. Roles include 1st Jew *Salome* (Hong Kong Philharmonic Orchestra); tenor in the world première of

Roger Waters' *Ça Ira* (Poland). Robin joined Welsh National Opera as an associate artist during 2008/2009 season, singing Rodrigo *Otello*, Count Almaviva *The Barber of Seville*, Marzio *Mitridate*, Nemorino *The Elixir of Love*, Narraboth *Salome* and Master of Ceremonies / Tchapliksy *The Queen of Spades*, returning as a guest artist to sing Belmonte *The Abduction from the Seraglio*. Recital appearances include KlavierFest Ruhr; Aix-en-Provence Festival; Benjamin Britten Festival at Cologne Philharmonie; Brahms Song Festival at Concertgebouw, Amsterdam; Dublin Hugo Wolf Festival; Aldeburgh Festival; Temple Recital Series in Utah, USA. In concert, Robin has sung with National Symphony Orchestra of Ireland; Irish Chamber Orchestra; Capella Cracoviensis, Poland; National Symphony Orchestra of Belarus and LPO. Future engagements



Stephen Wells

include Ferrando *Così fan tutte* (WNO); *The Makropoulos Case* (Nantes Opera); recitals with Malcolm Martineau at Wigmore Hall and Aldeburgh Festival.

Stephen Wells Second Prisoner

Stephen Wells studied in Wellington, New Zealand and at RNCM in Manchester where he was recipient of the Brigitte Fassbaender Lieder Prize. He studied singing with Neil Howlett, Patrick McGuigan and Enid Hartle, and has worked on roles and repertoire with Sergei Leiferkus and Andreas Scholl. He has sung with Wellington City Opera, Opera 74, Lakeland Opera, Bel Canto Opera, Claxton Opera, Guildford Opera, Opera Holland Park, Opera Les Azuriales, Onafhankelijke Toneel (Netherlands), Scottish Ballet and Opera North. Operatic roles include Count *Le nozze di Figaro*, Guglielmo *Così fan tutte*, Speaker *Die Zauberflöte*, Smirnov *The Bear*, Plunkett

Martha, Eugene
Onegin, Musiklehrer
Ariadne auf Naxos,
 Dulcamara *The Elixir of*
Love, Riccardo *The*
Night Bell, Danilo *The*
Merry Widow, Sid *La*
fanciulla del West,
 Mandryka *Arabella* and
 Malatesta *Don*
Pasquale (both covered
 for Garsington Opera).
 He has also performed
 and recorded
 frequently with the
 BBC Singers, BBC Daily
 Service, Geoffrey
 Mitchell Choir and
 Manchester Cathedral
 Choir. He has appeared
 as a soloist with
 numerous choirs and
 choral societies in the
 UK in works including
 Monteverdi's *Vespers*,
 Bach *Passions*, *Messiah*,
Jephtha, *Theodora*,
Carmina Burana, *The*
Apostles, *Sea Drift* and
War Requiem. Stephen
 joined the Chorus of
 WNO in June 2009
 where roles include
 Usher *Rigoletto* and
 also this season Lackey
Ariadne auf Naxos.

Orchestra of WELSH NATIONAL OPERA

Leader David Adams

First Violin

David Adams
Lowri Porter
Ben Roskams
Martin Kegelmann
Robert Tonkin
Susan Plessner
Peter Lilley
Mathias Maurer
Emma Menzies
Jane Atkinson
Stephen Payne
Mary Hofman
Laurence Kempton

Second Violin

Thomas Jackson /
Carol Paige
Donald McNaught
Ann Jones
Luke Roskams
Marilyn Shewring
Gillian Bradley
Antony Tarlton
Jane West
Deborah Neath
Justine Tomlinson

Viola

Philip Heyman
Cédric David
Barry Friend
Stephen Lloyd
Louise Brodrick
Audrey Barr
Zoë Matthews /
Yan Beattie

Cello

Rosie Biss
Christopher Hodges
Arthur Davies
Simon Davison
Alexandra Robinson
Dewi Watkins

Double Bass

John Law /
Peter Fry
Mary Condliffe
Simon Phillips
Peter Devlin /
Neil Watson

Flute

Jonathan Burgess
Nicola Dowton

Piccolo

Nicola Dowton

Oboe

Catriona MacKinnon
David Probert

Clarinet

Leslie Craven
Daniel Rye

Bassoon

Stephen Marsden
Christopher Vale

Contra Bassoon

Kim Murphy

Horn

Angus West
Donald Clist
David Shillaw
James Mildred

Trumpet

Dean Wright
Martin McHale

Trombone

Roger Cutts /
John Hendy
Alan Swain

Timpani

Patrick King

Stage Trumpet

Robert Johnston

Chorus of WELSH NATIONAL OPERA

Chorus Master Stephen Harris

Sopranos

Meriel Andrew
Anitra Blaxhall
Paula Bradbury
Megan Llewellyn Dorke
Claire Hampton
Fiona Harrison
Rosie Hay
Samantha Hay
Emma Mary Llewellyn
Laura Pooley

Mezzos

Amanda Baldwin
Neda Bizzarri
Jessica Handley Greaves
Helen Greenaway
Dorothy Hood
Sian Meinir
Nicola Morgan
Sarah Pope

Tenors

Simon Crosby Buttle
Michael Clifton-Thompson
Simon Curtis
Paul Gyton
Philip Lloyd Holtam
Howard Kirk
Gareth Lloyd
Huw Llywelyn
Philip Pooley
Cárthaigh Quill

Basses

Julian Boyce
Laurence Cole
Jasey Hall
Martin Lloyd
Philip Lloyd-Evans
Alastair Moore
George Newton-Fitzgerald
Jack O'Kelly
James Robinson-May
Stephen Wells

Extra Chorus

Sopranos

Paula Greenwood
Helen Massey
Monika Sawa
Christine Thompson

Mezzos

Daniella Ehrlich
Bridget Hardy
Carolyn Jackson
Karen Murray
Louise Ratcliffe
Kelly Sharp

Tenors

Simon McEnery
Ian Priestley
Richard Reaville
Joe Roche
Gary Watkins
Ian Yemm

Basses

Gavin Bailey
Ashley Bremner
Gareth Long
Gareth Rhys-Davies
Ian Wilson Pope
Dyfed Wyn-Evans