

WNO



Madam Butterfly

Welcome to WNO's autumn season, and to this revival of our classic production of Puccini's *Madam Butterfly*. I am delighted to welcome back Amanda Roocroft in the title role of Cio-Cio-San, and, as Pinkerton, the young US tenor Russell Thomas, returning to WNO after his success as Tamino in *The Magic Flute*. A particular pleasure for me is to welcome back to the company, at Wales Millennium Centre, WNO's former Music Director, Carlo Rizzi.

This poignant story of love, exploitation, betrayal and ultimate sacrifice, is certainly central to the 'love and passion' theme running through this season, which also includes our new production of Verdi's *La traviata* and the award-winning production of Berg's *Wozzeck*, the former a roller-coaster of passionate emotions, and the latter taking us on a journey through the more sinister and disturbing aspects of love and relationships.

I am so excited about this season – I really hope you can manage to come to all three operas – they truly should not be missed!

Croeso i dymor hydref OCC, ac i'r adfywiad hwn o'n cynhyrchiad clasurol o *Madam Butterfly* Puccini. Rwy'n eithriadol o falch cael croesawu Amanda Roocroft yn ôl i ganu'r brif ran Cio-Cio-San, ac yn canu rhan Pinkerton bydd y tenor ifanc o'r Unol Daleithiau, Russell Thomas, yn dilyn ei lwyddiant yn canu rhan Tamino yn *The Magic Flute*. Mae'n bleser arbennig i mi fy mod i'n cael croesawu cyn Gyfarwyddwr Cerdd OCC, Carlo Rizzi, yn ôl i'r cwmni yng Nghanolfan Mileniwm Cymru.

Mae'r stori dyner hon am serch, ymelwa, bradychu, ac aberthu yn y pen draw, yn sicr yn ganolog i'r thema 'serch ac angerdd' sy'n rhedeg drwy'r tymor hwn. Mae'r tymor yn cynnwys hefyd ein cynhyrchiad newydd o *La traviata* Verdi a'r cynhyrchiad o *Wozzeck* gan Berg sydd wedi ennill gwobrau. Mae'r opera gyntaf yn llawn emosiynau angerddol, a'r ail yn mynd â ni ar siwrnai drwy agweddau mwy bygythiol a chythryblus ar serch a pherthynas.

Rydw i'n edrych ymlaen yn eiddgar iawn at y tymor hwn – gobeithio'n wir y gallwch ddod i weld y tair opera – mae'n gyfle na ddylech ei golli!



John Fisher

Chief Executive & Artistic Director | Prif Weithredwr a Chyfarwyddwr Artistig

Madam Butterfly

Japanese tragedy in two acts by Giacomo Puccini

Property of CASA Ricordi Milano – Universal Music Publishing Ricordi SRL
By arrangement with G Ricordi & Co (London) Ltd

Text by Luigi Illica and Giuseppe Giacosa after David Belasco's dramatisation
of a story by John Luther Long

First performance at La Scala, Milan on 17 February 1904

First performance of this production (based on the original version) at the
New Theatre, Cardiff on 1 November 1978

This production was refurbished in 1998 with generous support from the
Peter Moores Foundation

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

All performances start at 7.15pm unless otherwise stated

Wales Millennium Centre, Cardiff	Thursday 17 September 2009
	Saturday 19 September 2009
	Saturday 26 September 2009
	Wednesday 30 September 2009
	4pm on Sunday 4 October 2009

Swansea Grand Theatre	7pm on Thursday 8 October 2009
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Venue Cymru, Llandudno	Wednesday 14 October 2009
	Saturday 17 October 2009

Liverpool Empire Theatre	2.30pm on Thursday 22 October 2009
	Saturday 24 October 2009

New Theatre, Oxford	Wednesday 4 November 2009
	Saturday 7 November 2009

The Bristol Hippodrome	Wednesday 11 November 2009
	Saturday 14 November 2009

Birmingham Hippodrome	Wednesday 18 November 2009
	Saturday 21 November 2009

The Mayflower, Southampton	Thursday 26 November 2009
	Saturday 28 November 2009

Cast

Lieutenant B F Pinkerton	Russell Thomas
Sharpless, <i>the American Consul</i>	Neal Davies
Goro, <i>a marriage broker</i>	Philip Lloyd Holtam
Suzuki	Claire Bradshaw
Cio-Cio-San, <i>Madam Butterfly</i>	Amanda Roocroft (Until 24 Oct)
	Judith Howarth (From 4 Nov)
Her Cousin	Megan Llewellyn Dorke
Her Mother	Emma Mary Llewellyn
Her Aunt	Amanda Baldwin
Yakuside, <i>her uncle</i>	Julian Boyce
The Imperial Commissioner	Martin Lloyd
The Official Registrar	Jack O'Kelly
The Bonze	Michael Druiett
Prince Yamadori	Alastair Moore
Kate Pinkerton	Alison Dunne
Nephew, <i>Cousin's child</i>	Aled Butler / Cameron Jones
Trouble, <i>Cio-Cio-San's child</i>	Charlie Jones / Samuel McDade / Samuel Norton
Servant and Cook	Derek Tilley / David Tilley
Chorus of Geishas, Cio-Cio-San's relations, monks, servants of Prince Yamadori and sailors	

Conductor	Carlo Rizzi (17, 19, 26 Sep, 4 Oct) Simon Phillippo (30 Sep, 8 Oct – 28 Nov)
Original Director	Joachim Herz
Revival Director	Caroline Chaney
Set Designer	Reinhart Zimmermann
Costume Designer	Eleonore Kleiber
Original Lighting Designer	John Waterhouse
Lighting realised by	Benjamin Naylor
Chorus Master	Stephen Harris
Music Staff	Sharon Richards Russell Moreton
Staff Director	Nina Brazier
Language Coach	Isabella Radcliffe
Stage Manager	Katie Heath-Jones
Production Manager	Richard Norton

Scenery built and painted by Cardiff Theatrical Services
 Properties, costumes and wigs by Welsh National Opera
 Additional wigs by Campbell Young
 Make up provided by **MAC**

English surtitles by Simon Rees
 Welsh surtitles by Mary Jones

The version of *Madam Butterfly* performed this evening was devised by Professor Herz from the first, second and third versions of Puccini's opera. The additional sections of music restored by Professor Herz have been edited by Julian Smith.

Front cover photograph by Neil Bennett

The children appear by kind permission of the head teachers of Caedraw Primary, Merthyr Tydfil; Evenlode Junior and Primary, Penarth; St Mellons Church in Wales School, Cardiff

The performance lasts approximately 2 hours and 45 minutes
 There will be one interval after Act 1

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Introduction

Giacomo Puccini (1858 – 1924) saw David Belasco's play about a Nagasaki geisha and her American naval officer lover, *Madame Butterfly*, and decided to turn it into an opera. Belasco's play was based on a short story by John Luther Long, which was itself based on an incident witnessed by his sister, Jennie Correll, an American missionary working in Nagasaki. It was also influenced by Pierre Loti's story *Madame Chrysanthème*. Puccini incorporated Japanese melodies into his score, and his librettists, Illica and Giacosa, worked numerous Japanese details into the libretto, but the image presented is ultimately a Westerner's view of an imaginary Japan. At its heart is a tale of love and death: Butterfly's love for Pinkerton and his betrayal of her misplaced trust. Puccini wrote three versions of *Madam Butterfly*. This production incorporates material from all of these.

Plot summary

The American naval officer, Lieutenant Benjamin Franklin Pinkerton, stationed in Nagasaki, arranges a marriage with the 15-year-old geisha Cio-Cio-San. His acquaintance Sharpless, the American consul, warns him of the consequences. Pinkerton goes ahead with the ceremony, whereupon Butterfly's uncle, the Priest, denounces her.

Pinkerton returns to America and three years go by. Butterfly has given birth to Pinkerton's son. She rejects a new suitor, Prince Yamadori. Sharpless tries in vain to convince Butterfly that Pinkerton will not be returning as her husband. She sees that Pinkerton's ship has docked and stays up till daybreak with Suzuki and the child, waiting for him to return. Pinkerton arrives with his new American wife Kate – they plan to take the child. Butterfly blindfolds the child and kills herself.



USS Lancaster (1859–1915 Steerage mess, Asiatic Station, 1891).

Ensign William B Franklin standing fifth from left. (US Naval Historical Center)

Cyflwyniad

Roedd Giacomo Puccini (1858 – 1924) wedi gweld drama Belasco *Madame Butterfly* am ferch geisha yn Nagasaki a'i chariad – swyddog yn llynges America – a phenderfynodd d/roi'r stori'n opera. Roedd drama Belasco wedi ei seilio ar stori fer gan John Luther Long, a oedd yn ei thro wedi ei seilio ar ddigwyddiad a welwyd gan ei chwaer, Jennie Correll, cenhades a oedd yn gweithio yn Nagasaki. Dylanwadwyd ar y stori hefyd gan hanes Pierre Loti *Madame Chrysanthème*.

Ymgorfforodd Puccini alawon Siapaneaidd yn ei sgôr, a chynhyrnod ei libretwyr, Illica a Giacosa, nifer o fanylion Siapaneaidd yn y libretto. Ond yn y pen draw, delwedd pobl y Gorllewin o Siapan ddychmygol a welwn. Y sail yw stori am serch a marwolaeth: cariad Butterfly at Pinkerton ac yntau'n bradychu ei theyrngarwch. Ysgrifennodd Puccini dair fersiwn o *Madam Butterfly*. Mae'r cynhyrchiad hwn yn ymgorffori deunydd o bob un ohonynt.

Crynodeb o'r Stori

Mae'r Lifftenant Benjamin Franklin Pinkerton, sy'n swyddog yn llynges America, yn gwasanaethu yn Nagasaki, ac mae'n trefnu priodi merch geisha bymtheg oed o'r enw Cio-Cio-San. Mae ei gyfaill Sharpless, y consul Americanaidd, yn ei rybuddio am y canlyniadau. Ond mae Pinkerton yn mynd ymlaen â'r seremoni, ac o'r herwydd mae ewythr Butterfly, yr Offeiriad, yn ei diarddel.

Mae Pinkerton yn mynd yn ôl i America ac aiff tair blynedd heibio. Mae Butterfly wedi geni mab Pinkerton. Mae'n gwrthod cariad newydd, y Tywysog Yamadori. Mae Sharpless yn ymdrechu'n ofer i ddarbwyllo Butterfly na fydd Pinkerton yn dod yn ôl ati fel ei g r. Mae hithau'n gweld bod llong Pinkerton wedi glanio ac mae'n aros amdano tan doriad y wawr gyda Suzuki a'i phlentyn. Mae Pinkerton yn cyrraedd gyda Kate, ei wraig newydd o America – maen nhw'n bwriadu cymryd y plentyn. Mae Butterfly yn clymu rhwymyn dros lygaidd y plentyn ac yn lladd ei hun.

Synopsis

The action takes place in a house overlooking Nagasaki between 1889 and 1892, just before the outbreak of the Sino-Japanese war.

Act 1

The American Lieutenant Benjamin Franklin Pinkerton has contracted to marry the geisha Cio-Cio-San, known as Madam Butterfly. Goro, who has arranged the 'Japanese marriage', shows him the house and servants which he has also bought. They are joined by the American Consul Sharpless, to whom Pinkerton explains the easy nature of his various contracts, which he is free to annul at a month's notice. Sharpless warns him to beware of hurting his bride's feelings, but stands by when Pinkerton toasts his future, real wife in America.

The bridal party arrives: Cio-Cio-San and her escort of geishas and all her relations. Introductions are made and hospitality offered to the guests. Cio-Cio-San shows her personal possessions to her husband. She is happy to throw away the relics of her faith but will not discard the knife sent to her father by the Mikado. The marriage ceremony is conducted and the financial details concluded. Despite his efforts, Pinkerton is unable to disperse the relations, until the party is interrupted by the cries of the priest. He has discovered that Butterfly has renounced her faith and publicly pronounces his curse. Furiously Pinkerton drives him and the appalled guests away.

Pinkerton comforts his bride with sweet assurances. His ardent wooing overcomes her timidity, and together they prepare for their wedding night.

Interval

Act 2 part 1

Three years have passed. Pinkerton had not stayed long with his new bride, but had returned to America. Suzuki doubts he will ever return, but Butterfly is convinced that one fine day his ship will appear on the horizon. In fact she is right, for Pinkerton really is returning on duty to Nagasaki, accompanied by his new American wife. The Consul Sharpless has been sent ahead to break the news.

On his arrival, he is overwhelmed by Butterfly's attentions. As he prevaricates, they are interrupted by Goro who brings his new suitor for Butterfly, Prince Yamadori. Alone again, Sharpless attempts to read her Pinkerton's letter. Her delight turns to stunned shock, when he asks what she would do if Pinkerton never returned and urges her to accept Yamadori. Her answer is to fetch the child she has borne to Pinkerton. Sharpless excuses himself.

The harbour cannon heralds Pinkerton's ship. Cio-Cio-San and Suzuki fill the house with flowers, and await his return.

Intermezzo

Act 2 Part 2

The night of waiting is past. Cio-Cio-San is persuaded to rest, and it is Suzuki who greets the cautious arrival of Pinkerton, his wife Kate and Sharpless. Pinkerton chooses to leave rather than face Butterfly, and gives Sharpless money to pay her off. When Butterfly returns she absorbs the truth, and Kate urges Butterfly to give her the child. Sharpless tries to give her Pinkerton's money, which she calmly scorns. She informs them that Pinkerton can take the child if he returns for him in half an hour. Finally and utterly alone, she decides to die. She says farewell to her little boy, takes her father's knife, and kills herself, just before Pinkerton returns to collect the child.

Introducing *Madam Butterfly*

Simon Rees

Giacomo Puccini was so impressed by David Belasco's play *Madame Butterfly* when he saw it in London in the summer of 1900 that he immediately approached the American playwright for permission to turn it into an opera. The play seems to have made its impression on Puccini more by the nature of the story and the exoticism of the Nagasaki setting than by the dialogue: Puccini spoke little English, and Butterfly herself uses a form of pidgin English that has rendered the play unrevivable.

The story is of a Nagasaki geisha who marries an American naval officer and, after his return to America, bears him a son, only to find that her husband regards their marriage as a temporary arrangement and marries again in America, returning to Nagasaki only to claim the child, leaving Butterfly to commit suicide. It was based on a diary by an American resident in Nagasaki, turned into a short story by John Luther Long, and then into a play by David Belasco, in the process losing the original ending of the story, in which Butterfly simply retires to an island off the Nagasaki coast and dies in old age, and gaining a tragic ending that is like nothing so much as the death of Dido in Virgil's *Aeneid*. Puccini's librettists, Giuseppe Giacosa and

Luigi Illica, worked with the composer to produce a libretto that conveyed the dramatic effects of Belasco's play, and substituted the great lighting effect of sunset, nightfall and sunrise over Nagasaki for a humming chorus. In the first version of the opera, Pinkerton is much more harshly portrayed than in the later version, in which his character is softened by the removal of some of his racist remarks in Act 1, and the addition of the aria 'Addio fiorito asil' in Act 2. WNO's version, in Joachim Herz's classic production, combines elements of the earlier and later versions, but does not include Pinkerton's aria, and leaves his remarks about Butterfly's servants and relations untouched.

Vocally, the opera follows the veristic style of Puccini's earlier operas, but gives Butterfly, a 15-year-old girl, a vocal part that requires maturity and power to control the long-breathed phrases and the pianissimo opening of her most famous aria, 'Un bel di'. The role lies between Mimi and Tosca in weight, but is closer to that of Liù than to the heroic soprano Puccini required for *Turandot*. Pinkerton is a full lyric tenor, and his voice comes to its full glory in the Act 1 duet with Butterfly, which goes far further in intensity and complexity than the similarly-

Geisha of Tokyo.
Photographed by
Isshin Ogawa, 1891.



placed duet for Mimi and Rodolfo in *La bohème*. Butterfly's maid Suzuki is a rewarding role for mezzo-soprano, with music of great beauty and poignancy, and Sharpless is an avuncular, good-humoured baritone, who comments wryly on the probable effects of Pinkerton's marriage, and returns to offer sympathy and support to Butterfly in the final act. Other character roles are sharply drawn – the go-between Goro, the drunken uncle Yakuside, the love-struck Prince Yamadori, Butterfly's mother and aunt. The two children, the cousin who sings and Butterfly's son Trouble, who is silent, are challenges to any child performer, and WNO has worked through two generations in at least one of these roles.

Puccini's interest in the musical developments in Europe and the other styles of music elsewhere in the world are clearly seen in the imaginative scoring, with its rich use of tuned and untuned percussion, Japanese campanelli, tam-tam and assorted bird-calls

used in the dawn chorus that follows the humming chorus. The Japanese ambassador to Italy provided Puccini with recordings of contemporary Japanese music, and these recordings are still preserved in the Puccini family house in the Garfagnana valley. Puccini used leitmotifs frequently in *Madam Butterfly*, just as he did in *La bohème*, particularly to point up the pathos of the final scenes, but these leitmotifs were never treated as organically as in Wagner's music, and do not develop as the work progresses. It is for the beauty of the melodic writing, the clever use of modulation in the scene of Butterfly and her attendants climbing the hill and again in the love duet, and for the richness of the orchestral scoring, stripped back to bare textures only to build again to moments of overwhelming emotional climax, that opera lovers have always cherished this work.

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USS Marion (National Archives, Record Group 19)

Madame Butterfly: The Story Behind the Story

Arthur Groos

Although it is well known that Puccini's *Madama Butterfly* (1904) is based on John Luther Long's short story and ensuing play of *Madame Butterfly*, few people seem to know that Long's story is based in turn on a real-life incident witnessed by his sister, Sarah Jane (Jennie) Correll, a missionary in Japan. Indeed, in 1931, two years before her death, Jennie Correll gave a series of talks and interviews in Japan and China, then published a written version of these talks intended to reveal the 'long secret' of the story. Implausible as it may seem, this unique eyewitness account of the tragedy has escaped notice:

'On the hill opposite ours lived a little tea-house girl; her name was Chô-san, Miss Butterfly. She was so sweet and delicate that everyone was in love with her. In time we learned that she had a lover. That was not so strange, for all tea-house girls have lovers, if they can get and hold them. Chô-san's young man was quite nice, but very temperamental, of a moody, lonely disposition.

One evening there was quite a sensation when it was learned that poor little Chô-san, and her baby, had been deserted. The man had promised to return at a

certain time; had even arranged a signal so that Chô-san would know when his ship had come in; but the little girl-wife awaited that signal in vain. Many an hour and many a long night did she peer from her *shoji* over the lovely harbour, but to no purpose: he never returned.'

Secrecy appears to have been an integral element of the story's genesis. Jennie Correll begins her 1931 reminiscence with an emphasis on a secret well kept by her and her brother: 'the secret of the heroine on whom the drama was based was known only to two persons, of whom I am one; and it is now for the first time revealed.' According to it, after returning on leave to Philadelphia (August 1897), she was again close to her brother John Luther Long, a lawyer with literary ambitions who 'was much interested in our Japanese experiences; and one night I happened to tell him the story of Chô-san. . . . A few days afterwards he showed me what he had composed, and asked my opinion of it. I was to mark the margin of the manuscript where I found anything not true to the life, and he would revise it.'

Long must have set to work immediately – his *Madame Butterfly* appeared in the January

Pierre Loti (right) and his Japanese 'bride'
O-kane, the model for Mme Chysanthème.
Photographer: Hikoma Ueno



1898 issue of the popular magazine *Century*. That he was indeed 'much interested' in his sister's reminiscences is confirmed by the ensuing series of Japanese stories that he collected and published in book form later that year.

Jennie Correll's emphasis on the secret shared only with her brother is corroborated by a preface to a Christmas edition of *Madame Butterfly* issued in 1903. In the preface, Long resolutely drew a veil over his creative subconscious ('no one ever [knows] what process of the mind produces such things'), thus disguising for decades the factual basis of the story and his sister's role in it. The response to questions concerning the fates of Butterfly and Pinkerton suggests that his equivocation was necessitated by the 'savage' response from officers in the Navy:

'And where has [Butterfly] gone? I do not know. I lost sight of her, as you did, that dark night she fled with Trouble and Suzuki from the little, empty, happy house on Higashi Hill...

And is she a fancy, or does she live? Both.

And where is Pinkerton? At least not in the United States Navy – if the savage letters I receive from his fellows are true.'

Clearly, some readers had found the story too 'close to life', and apparently voiced their outrage at the indiscretion.

In fact, it is still possible to recover some details of the original tragedy, and even to suggest a likely model for Pinkerton. The affair of the tea-house girl Chōsan that Jennie Correll witnessed occurred after March 1892, when she joined her husband in Nagasaki, and before mid-July 1897, when the Corrells returned on leave to Philadelphia. A Shanghai interview given by Jennie Correll in 1931 suggests that the event transpired shortly after her arrival in Nagasaki in 1892 or 1893; and John Luther Long's story, with its many allusions to the imminent outbreak of the Sino-Japanese War of 1894-95, suggests a comparable chronology.

Of particular interest for tracing the real-life participants is the opening of Long's story, which presents a conversation between two officers named Pinkerton and Sayre on the deck of a ship steaming towards Nagasaki. Pinkerton has just been 'banished' from a prestigious Mediterranean assignment to the Asiatic station; Sayre, an experienced naval surgeon with several tours of duty 'out here', jokingly suggests he try a 'temporary marriage' – an experiment he denies having made himself, but admits has been tried by his brother 'Jack'. Inasmuch as there was a doctor named Sayre in the US Navy, and Jack is a nickname for John, it seems likely that the Sayre

brothers of *Madame Butterfly* are thinly disguised doubles of a real Naval surgeon, Dr John S Sayre, who did indeed serve on the Asiatic station. We are probably not wrong in attributing one of the 'savage letters' that John Luther Long received to Dr Sayre, who died in 1898.

'Benjamin Franklin Pinkerton', of course, is not susceptible to the same easy identification with a real naval officer as Dr John S Sayre. Although there was no officer named Pinkerton in the Navy, the vehemence of the reaction to *Madame Butterfly* among Naval officers – and Long's protection of his sister's information – suggest that the name is not far off. A survey of the fifteen graduating classes at the Naval Academy from 1873 to 1888 reveals an interesting group of six officers with names involving Benjamin and Franklin who saw duty on the Asiatic station in the 1890s.

There are several details provided by the short story, Long's preface to the reprint in novel format, and Jennie Correll's reminiscence and interview with which we can compare and evaluate the biographies of these officers. Jennie Correll, who was 43 in 1892, remembers Pinkerton as a 'young man', suggesting that our suspect was probably an ensign, given the high average age of officers at this time. Long's Pinkerton 'repines continually' about his 'banishment' to the

Asiatic station from the Mediterranean, whence he 'had just come', a clear allusion to a previous posting on the European station. Between 1892 and 1894 he has to have been in Nagasaki either for long enough, or on a sufficient number of occasions, to have contracted a 'Japanese marriage'. Officers entered into such arrangements, financially impossible for enlisted men, primarily to avoid disease. The period of time does not have to be great: Pierre Loti, for example, spent only 36 days in Nagasaki; his diary formed the basis of *Madame Chrysanthème* (1887), the famous literary antecedent of *Madame Butterfly*. Finally, the story places Dr Sayre and Pinkerton together on the same vessel – the most precise detail of all.

Testing officers' biographies against these criteria is relatively easy, given the fact that the Navy published regular lists of officers and their assignments, as well as tables of ships' positions, with ports of call and dates. More precise information can be gathered from naval abstracts of service records and the deck logs of individual vessels. Four of the six officers mentioned above can be eliminated immediately on the basis of age. Of the two remaining junior officers, Ensign Benjamin F Hutchison, whose name sounds most nearly like that of Benjamin Franklin Pinkerton, did in fact serve in the Mediterranean before being

transferred to the Pacific, and even requested a one-year extension of his Asiatic tour, but never served with Sayre.

This leaves only Ensign William B Franklin (1868–1942), who resigned his commission in 1896 to marry the daughter of the mayor of New York City, founded a Wall Street brokerage firm and the American Malt Company, and advanced through the Naval Reserve to the rank of Rear Admiral. The details of Franklin's biography agree with Jennie Correll's recollection of 'Pinkerton' as a 'young man': he was 24 in 1892, 19 years her junior. The prestigious assignment as cadet on the cruise of the 'new Navy's' White Squadron through the Mediterranean, followed by the posting to the antiquated *Lancaster* and *Marion*, the last of the US Navy's old wooden warships to serve in the Far East, would certainly accord with Pinkerton's having, in the words of Long's story, 'just come from the Mediterranean', 'repining ceaselessly at what he called their banishment to the Asiatic station'. He was 'not in the United States Navy' in 1903, to quote Long's ambiguous reference, and – most important – was also a shipmate of Dr John S Sayre for eight months.

According to the deck log of the *Lancaster*, Ensign William B Franklin entered Nagasaki harbour for the first time slightly more than a month after Jennie Correll, the fine day of Thursday

21 April 1892. His initial sojourn in Nagasaki lasted three weeks, after which he was transferred to the *Marion*. In June the *Marion* rendezvoused with the broken-down *Palos*, whose medical officer was Dr John S Sayre, and towed the smaller gunboat to dry dock in Japan, reaching Nagasaki at noon on the 19th. Sayre and Franklin remained in Nagasaki for the next six and one-half weeks. It seems to have been a pleasant stay for the Asiatic squadron, from the aptly-named Admiral Harmony down to the enlisted men whom ship's logs report returning as many as five or six days late from shore leave, some still inebriated. Although the Fourth of July was a 'gala day' for the squadron, Ensign Franklin probably did not enjoy the festivities. In addition to having to serve two watches on 4 July, he reported to the ship's doctor on the 5th – who recorded treating him for gonorrhoea. The *Marion* hoisted anchor and departed on 2 August, returning to Nagasaki in early December, when Ensign Franklin, the officer of the watch, recorded the transfer of Dr John S Sayre to his ship. The two officers remained together on their second voyage until 10 August 1893, when Franklin, again officer of the watch, recorded the doctor's transfer at Yokohama. Sayre and Franklin neither served together nor docked in Nagasaki again.

In short, William B Franklin matches all the criteria listed

above for Benjamin Franklin Pinkerton: a 'young man' at the time, he came to the Asiatic station 'from the Mediterranean', made visits to Nagasaki in 1892–94 totalling several months, had an affair while there, served on a ship with Dr John S Sayre, and was 'no longer in the Navy' in 1903. As far as I can determine (having checked all officers who served with Sayre), he is the only officer on the Asiatic Station in 1892–94 to meet all these criteria.

Of course, a match between Ensign William B Franklin and 'Lieutenant Benjamin Franklin Pinkerton' fails if John Luther Long's character is a double of Sayre or a mosaic based on more than one person (such as Franklin and Sayre, or Benjamin Franklin Hutchinson), or if several crucial details – the transfer from the Mediterranean to the Asiatic station or the voyage with Sayre to Japan – are not based on fact. One can only claim, on the basis of the available biographical and circumstantial evidence, details of the story and Jennie Correll's assertion that 'Madame Butterfly' is 'true to the life', that William B Franklin seems the most likely model for Benjamin Franklin Pinkerton.

Perhaps more important for our understanding of the opera is the nature of the relationship between Chô-san and 'Pinkerton'. Located somewhere between prostitution and concubinage,

this widespread custom might be called 'marriage-by-the-month' – a liaison of specified or renewable duration entered into by contractual agreement of both parties. The Japanese term *rashamen*, which originally referred to a licensed prostitute hired out to foreigners, gradually came to include non-professionals as well, ranging from mistresses and concubines to live-in waitress-prostitutes or *shakufu*, the most likely designation of the 'little tea-house girl' named O-Chô. In Yokohama, Western males could make arrangements with an official at the customs house; in Nagasaki it was done with the help of an intermediary. The interchangeability of both procedures is expressed by a series of etymological transformations: the *Gankiro* or prostitute quarter in Yokohama was known by a variety of Western bowdlerisations, including the *Kangaroo*, which provided the name for Loti's matchmaker in Nagasaki, Mr *Kangourou* (his real name was Sejiu), the model for Long's and then Puccini's *Goro*.

Samuel Pellman Boyer, a surgeon attached to the *Iroquois* in 1868–69, describes the practice in his diary shortly after arriving in Yokohama:

'Let us suppose I am a young bachelor doing business in the place and wish a 'moosmie', as the young ladies are called. All I

need do is call on the young lady and hand her \$4, with which she buys a license from the Japanese customs house which entitles her to be my mistress for one month and a daily bath in the public bathhouse... I then pay her from \$15 to \$25 per month and hire a room and servant for her, which costs \$10 per month. Thus at an expense of \$39 I can enjoy all the comforts of a married man... She is certain of \$25 a month and a servant at her command, running no risk of becoming diseased so long as she is true. Thus ere long she can raise enough money to get married with.'

In practice, the relationship approximated and even parodied marriage, ranging from mock wedding ceremonies, which observers criticised decades before Puccini's Sharpless warns Pinkerton against a 'pseudo-wedding', to the designation of the *rashamen* as a 'little wife' and termination of the monthly relationship as 'divorce'. The real basis of this male fantasy, however, was the rental contract for the house and servant, and the commercial sexual agreement they accommodated, which conflated a mercantile code of behaviour with the marital one.

Even though they had no knowledge of the historical origins of *Madame Butterfly*, the implications of 'treaty-port marriages' appear to have been clear to Puccini and his librettists.

The operatic Pinkerton's initial conversation with Sharpless at the beginning of Act I immediately introduces the 'temporary marriage', placing the apparently permanent purchase of the house on Higashi Hill on a monthly basis. Pinkerton's aria ('Dovunque al mondo') further elucidates the discrepancy between the initial pretensions of the 'Yankee vagabondo' and the crassness of his real intentions. The hero's 'easy Gospel' of romantic adventurism ends abruptly in a legal escape clause, shifting the rental agreement from the house to the 'Japanese marriage' with Butterfly.

Inasmuch as Long's story only alludes to a wedding ceremony, Puccini and his librettists were free to extend the business of 'Japanese marriage' to that scene as well. The team was confronted with several possibilities, but did not rely on any one exclusively, apparently in order to accommodate the conflicting responses of Pinkerton and Butterfly to their nuptials. Pinkerton continues to allude to the event as a mock-wedding as well as to the temporary nature of the marriage contract, while Butterfly continues to believe in the validity of the ceremony. As the procession with Butterfly and her friends approaches, Pinkerton proposes a toast to the day when he 'will be married in a real wedding to a real American wife'. Moreover, when a second

procession with Butterfly's relatives arrives, he comments on the farcical parade of new kinfolk 'borrowed on loan, by the month'. Sharpless, having already described Butterfly's visit to the consulate and the sincerity of her love, draws attention to the fact that Pinkerton's 'pseudo-wedding' is real to her. His judgment is confirmed immediately after the ceremony itself, when Butterfly's friends congratulate 'Madama Butterfly', who reproaches them by insisting on being addressed as 'Madama B F Pinkerton'. The wedding ceremony in Act I clearly elicits conflicting responses, marked by the discrepancy between Pinkerton's deception and Butterfly's credulous sincerity.

Unfortunately, we have almost no information about the original Butterfly, the 'little tea-house girl' named O-Chô, on which to base our understanding of her fidelity. It is a sad fact that sources for women's history are so scanty, and this is especially true for the exploitative system of Western male privilege that dominated the lives of Japanese women in the treaty ports. 'Temporary marriage' registrations in Nagasaki were apparently discarded at regular intervals – disposable documentation of

disposable relationships. However, the details of John Luther Long's narrative are plausible: according to it, Butterfly's samurai father died in the Satsuma rebellion (1877), and she was 17 the year after her 'marriage'. Beyond the story's scattered references to her occupations on the margins of poverty, dancing and singing, followed by a reluctant, economically necessitated and then overly trusting relationship with an American naval officer, is the question that hovers over O-Chô's fate. Jennie Correll's reminiscence merely says that the 'little girl-wife' waited 'many an hour and many a long night' to no avail. We may in fact never know any more about the historical O-Chô than this. But the tragic 'little sensation' popularised by John Luther Long and Puccini continues to engage us nearly a century later, exemplifying the difficulty of love between human beings of different cultures, races and nationalities – and the incalculable potential of a trusting heart.

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Arthur Groos is Professor of German Studies at Cornell University and co-editor of the *Cambridge Opera Journal*. He is the author of numerous studies on medieval literature and opera, including *Giacomo Puccini: La bohème* (Cambridge, 1986) and *Reading Opera* (Princeton, 1988), both with Roger Parker.

Hairdressing session.
Photographer:
Felice Beato.



Nagasaki Geisha

Yoko Kawaguchi

The geisha of today embodies a fantasy about life as it used to be lived in Japan. Once, she was at the forefront of fashion. In 17th century Kyoto, courtesans raffishly donned masculine dress, and put their hair up after the manner of men. They devised new styles of song and dance. They popularised the *shamisen*, the three-stringed Japanese guitar. From early on in the century, their entertainments drew such crowds of enthusiastic admirers that there were disturbances in the streets. Government officials were obliged to banish all courtesans to nominated pleasure quarters around towns and cities in the name of public decency and safety.

The thriving port of Nagasaki was no exception. Around the beginning of the 1640s, several years after the Shimabara pleasure quarter was established in Kyoto, a similar quarter was designated in the Maruyama and adjoining Yoriai districts of Nagasaki, towards the edge of the city. Several establishments with courtesans had already been set up several decades before among the fields which eventually became Maruyama. Courtesans who had been scattered all over Nagasaki were ordered to move to Yoriai.

The renown that was won by the most successful and celebrated courtesans constituted the

glittering side of a world that contained much misery and hardship. Often the women were sold into the business in childhood. The many years of rigorous training they were given in various cultural accomplishments, and the costly garments and ornaments they later required, insured that they remained deeply in debt to their keepers, unless they could find a lover enamoured enough to make one of them his mistress or even his wife – but, more importantly, rich enough to buy her freedom.

The term for these courtesans was '*yujo*'. A '*geisha*', on the other hand, referred to a person who provided musical entertainment for men as they drank and ate. Most were women. The geisha's most characteristic instrument was the *shamisen*, to which she sang. Some played a small drum held over the right shoulder; others, the elegant zither-like *koto*. Geishas as a distinct class first arose in the wealthy commercial city of Osaka in the 1730s. They only made their appearance in the capital Edo (modern Tokyo) 12 years later.

Even before these developments, however, more humble female musicians were known in Nagasaki, and across the strait, on the island of Honshu, in the port town of Shimonoseki. These

were mostly women driven by necessity to draw upon a modest fund of feminine accomplishments mastered in a more prosperous childhood. They played badly on their *shamisen*, and sang even worse. A merchant visiting Nagasaki recorded how one of them called on him to pay her respects, a child sucking at her breast. City officials appear to have turned a blind eye to these women so they could continue to eke out some sort of existence for themselves and their families.

The appearance of the professional geishas posed a serious threat to their livelihood. Geishas were allowed to travel, and work in the towns and cities through which they passed. Coming from Osaka and Edo, they were often younger, prettier, and much more polished than either the *shamisen*-players or even the *yujo* of the smaller provincial towns. They were, moreover, noticeably better at currying the favour of clients, paying them visits with little gifts, perhaps of candied oranges. It was also known that they often flouted the law by prostituting themselves. Their illicit activities caused much grief not only to local officials responsible for preserving public decorum, but to local – properly licensed – courtesans as well, who resented the popularity of the fashionable intruders.

Nagasaki, for instance, soon had its own home-bred geishas, who

banded together with disgruntled courtesans to have visiting geishas banned from working in the city. Once their rivals were ousted, however, it was soon observed how rapidly the local girls allowed their musical studies to slide. Most gave in to the temptation of straightforward prostitution. This prompted officials to permit itinerant geishas in the city once more. The local variety tended to be unaffected and artless. Visitors to Nagasaki remarked upon their dire lack of social sophistication. As late as the middle of the 19th century, they were noted for their singular inability to understand jokes or any other kind of verbal wit. This tendency to take a person's word at face value is shared by Cio-Cio-San, particularly as she is portrayed by her original creator, John Luther Long. Whether this was a sign of innocence or of dullness in the geishas of Nagasaki remained a matter of opinion.

The Maruyama quarter of Nagasaki did, however, provide a colourful contrast to their more prosaic sisters. Maruyama was famous for a class of courtesan which epitomised the more exotic character of the port. Since foreigners were banned from the shores of Japan for two centuries starting from the middle of the 17th, Nagasaki played an important role in providing the only gateway for commerce with the outside world, through a small

community of Dutch merchants, granted quarters on the man-made island of Dejima off the coast of Nagasaki, and the Chinese, who had their own cordoned-off compound on shore. Since neither group were permitted by the Japanese government to have the company of their own countrywomen, the courtesans of Maruyama were given official sanction to consort with these foreign visitors.

Although these women were still obliged to be registered formally with one or another of the establishments in the pleasure quarter, to whom they paid regular dues, they had the privilege of coming and going as they pleased from the foreigners' quarters, access to which was strictly restricted – the Dutch even more so than the Chinese – for most Japanese. These courtesans never saw both Dutch and Chinese men, but specialised in one or the other group, and they never then consorted with Japanese men. They were often accompanied on their visits by young female attendants, who were known to try to remain secretly behind in order to make money selling their bodies.

Carl Peter Thunberg, a Swedish botanist in the employment of the Dutch East India Company who arrived in Nagasaki as ship's doctor in 1775 and later introduced up to 800 Japanese plant specimens to Europe, wrote how anyone wanting a

companion for the night could enlist the assistance of a Japanese who was permitted into the grounds for the specific purpose of taking such requests; he would be sure to return in the evening with a courtesan and a female attendant. Such women, Thunberg wrote, were allowed to remain in the compound for up to three days, but arrangements could be made to lengthen her stay indefinitely. She would have to be given a daily allowance, and she would also expect from time to time costly presents consisting of new robes and hair ornaments.

The central government in Edo was keen to control the amount of contact that went on between the visitors from abroad and the Japanese, men as well as women, but its aim was not to discourage it entirely. Western scientific knowledge passed from the Dutch to Japanese scholars. The courtesans, for their part, absorbed much of the unfamiliar culture of the men with whom they spent so much of their time. It was through such women, for example, that Chinese music of the Qing dynasty was introduced to the rest of Nagasaki, as well as various Chinese dances and the game of 'scissors-paper-rock'.

As many Japanese courtesans did, the women who associated with the Dutch and the Chinese often took lovers with whom they established long-term relationships. For the duration the men stayed (or were allowed to stay) in Japan, the women



Cover of the vocal score
of Madama Butterfly

remained faithful to them. The liaison between the famous 19th century German botanist Philipp von Siebold, who arrived in Japan for the first time in 1823 as a doctor attached to the Dutch East India Company, and his lover Taki is well known. They had a daughter, Ine, who eventually became the first female physician in Japan. When in 1829 it came time for Siebold to leave the country, he made provisions for his family's welfare. Taki later married a Japanese. Ine married one of her father's Japanese students. As for Siebold, after his return to Europe he married the daughter of a German nobleman. In 1859, he made a second visit to Japan, accompanied by his eldest son Alexander. On this occasion,

Siebold is said to have once more seen his Japanese family. Taki had by this time been widowed.

When Commodore Matthew C Perry arrived in Edo Bay in the summer of 1853 with his squadron of four American battleships, a chain of events was triggered off which led to the collapse of the old feudal regime and the installation in 1868 of the Emperor as the new ruler of Japan. This inevitably had a major impact on the lives of women in every walk of life, not least the courtesans of the pleasure quarters. The traditional *yujo*, or courtesan, was abolished in 1878. The old indenture system, whereby girls were sold against their will, was suppressed. The new government, however, decreed that money

could still be exchanged for periods of service so long as the arrangement did not go against the will of the woman in question. Needless to say, much coercion, physical and emotional, was exerted on hapless women, often merely girls, by impoverished or greedy families or guardians. The new term for the profession was '*geisha*'. Ostensibly, the geisha was merely required to provide entertainment in the form of song and dance. Privately, she was as much in debt as her predecessors had been to the people who raised and trained them, and she still often needed to find a lover to pay off her debts for her.



Woman in Western dress, photographed by Hikoma Ueno, Nagasaki, early 1880s.

In 1859, the feudal government, on the verge of collapse, opened three ports to American, Russian, British, French and Dutch ships. Nagasaki was one of them. The Dutch and Chinese compounds were finally closed. The authorities were still keen to keep a lid on the trade that went on in liquor and women aimed at foreigners, who were now ever increasing in number. But very soon they were faced with requests for courtesans to be allowed to visit the Russians (who lodged in the Inasa district of Nagasaki) just as once they had visited the Dutch and the Chinese. Permission was granted with surprising swiftness in 1860, but the problem of unlicensed prostitutes masquerading as legitimate courtesans led in 1872 to a new ban in Nagasaki on visits to the Russians at their own lodgings. It was not long after this that a new class of prostitute appeared around town. They were referred to as '*rashamen*' after their Russian lovers. They dressed unabashedly in flashy Western gowns, wore rings on their fingers, and brandished Western-style parasols. The proprietress of a restaurant in Inasa acted as procuress. Some of the *rashamen* were licensed geishas, but most were not, and were known as '*yosho*', which meant a mistress of a foreigner.

The number of women who illegally consorted with

foreigners continued to grow. So did the number of women who openly became mistresses of foreigners. Not a few came from former samurai families, many of which lost their menfolk in the internecine fighting that led to the change of government, or became impoverished in the ensuing social reorganisation. Such is the background John Luther Long gives to Cio-Cio-San, whose family has descended into poverty after the suicide of her father, an officer disgraced by defeat in battle.

The marriage ceremony in Puccini's opera is an elaboration of a similar scene found in André Messager's opera *Madame Chrysanthème* (1893), based loosely on Pierre Loti's novel of the same title, which in turn was based on Loti's own experience of a 'Japanese marriage' in Nagasaki in the summer of 1885, Loti being in real life a French naval officer by the name of Julien Viaud. Loti's alter ego in the novel, also called Pierre, arrives in Nagasaki intent on entering a 'Japanese marriage',

implying thereby that such arrangements were very well known among Western naval circles. Nonetheless, the novel indicates that what Pierre is formally granted by the Japanese authorities is permission to reside in a particular area of Nagasaki with a native woman. There is no description of any formality suggesting a marriage ceremony either after the Japanese fashion or the Western.

It is Pierre who has trouble comprehending the nature of the arrangement, baffled in turn by the woman's lack of passion (instead of wild oriental abandon) and her fidelity (instead of cunning and deviousness). The 'Japanese marriage' was a Western euphemism, which Puccini and his librettists – particularly Luigi Illica – changed into an actual marital union, all the more to underscore the trusting innocence of their heroine, as well as the cynicism of the world in which she finds herself.

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Puccini, Giacosa and Illica

One Fine Day

Joachim Herz

'One fine day' my colleague Klaus Schlegel and I, who were both working at the Komische Oper in East Berlin, were commissioned by an East German editor to make a new translation of *Madama Butterfly*. Without any request from us, the editor sent us a quite literally rough translation (which of course did not fit the music) and there we found scenes which had never existed before! Our first step was to obtain an edition for piano alone, without the vocal parts, with music which could presumably have been composed for these scenes. Next we got hold of a vocal score from Bologna Opera (the management of which was cooperating with us), containing the unknown scenes. Later on we learned that this was Puccini's second version. The version that is most widely known is number three.

We were surprised and enthusiastic about all the advantages of this version, both in the music and the dramaturgy, and we decided not only to translate but to produce it. But there were still certain obstacles in our way. Pinkerton's aria (Addio, fiorito asil) was also in this version, and it was an aria we could never understand. How could Pinkerton be allowed to sing about dreaming of blossoms and flowers, wallowing in emotions which he is really about to betray in such a shabby manner? And in the trio, even in this version, the three characters

who sound their vastly different feelings, sing in unison, so that the most important lines are inaudible. The solution arrived in an unexpected parcel from Boston, sent to us by Sarah Caldwell, the managing director, producer and conductor. It contained the genuine first version – without Pinkerton's aria, with a trio that allows all three characters to make themselves understood, and included other important additional discoveries. There were also original reports by the American consul in Nagasaki to his home government (dealing with marriage problems, trouble with sailors who did not respect Japanese police, etc); notes by the first actress in Belasco's drama *Madame Butterfly* (Puccini's direct source) and the famous lighting design for the night during which poor Butterfly was waiting for her husband's return.

Now we had all we needed – for piano and voices! But what about the orchestra part? We developed adventurous plans about how to get the full score of the newly-discovered sections – but all failed. The orchestra rehearsals came nearer and nearer. But Fate is a gambler: Brian McMaster, looking for an effective starting-point for his management of WNO, which he had just taken over, immediately made a contract with our team, Reinhart Zimmerman, Eleonore Kleiber, Peter Ehrlich, for a production

which did not yet exist, and by an unbelievable coincidence, his chorus master Julian Smith had been given a research commission by Ricordi/Milano, to prepare a new edition of the very first version of *Madama Butterfly*. But why couldn't we in East Berlin simply ask Ricordi for the instrumental parts? Between the opera companies in the GDR (42, playing throughout the year) and Ricordi/Milano there was something of a state of war. After 1945 the Leipzig branch – (or was it only a storage warehouse? The lawyers have been quarrelling about this for ages) pocketed all the royalties for the countless Puccini performances at our opera houses which were paid to the Leipzig branch in Marks, not in DM. If 'Mr Ricordi' had wished to, he could have spent this money eating bockwurst in East Berlin or taking his holidays in Saxon Switzerland...

The orchestral rehearsals began without the newly-discovered sections. I had to travel to a congress in Munich. There I met an old friend of Walter Felsenstein, Mr Kunisch, and – one fine day – he told me that there would be a party that evening at Ricordi's and would I like to come along? I went, and a generous peace treaty was concluded between Dr Scherle, the head of Ricordi for Western Germany, and myself. The safe was opened and we were given photocopies of Puccini's first manuscript. However, we had to produce the parts for the

musicians in the pit ourselves because we were extremely short of time. Then we performed our version 227 times at the Komische Oper, and also toured to Wiesbaden, Leningrad and Warsaw. The first night in Wales, sponsored by NatWest, followed shortly after the one in Berlin, after eight weeks of rehearsal – 'the longest rehearsal period ever to happen in this country'. Later on this production was very well conserved by a series of authentic revivals, now on its way to its 100th performance, and will sometimes be given twice on the same day, even touring as far as Llandudno and, sponsored by Amoco, to London. Between these events we had a production in Zurich. Meanwhile cast had included an Australian, a Chinese, a Slovenian, a Pole and a Czech. For the first time I had a genuine Japanese Cio-Cio-San, Yoko Watanabe, who assured me that *Madama Butterfly* was not at all a Japanese drama but a European's dream of Japan. Having sung the part two hundred times and having flown in from her debut in *Madama Butterfly* at the Met, she rehearsed in Zürich as if wanting to learn how to act *Madama Butterfly* anew. Next came Vancouver – a glorious intercontinental cooperation with WNO on the Pacific, and now even Tokyo is interested in our version.

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Professor Herz wrote this article for inclusion in the WNO *Madam Butterfly* programme for the revival of 1992.



Carlo Rizzi

Carlo Rizzi Conductor (17, 19, 26 Sep & 4 Oct)

Carlo Rizzi was Music Director of Welsh National Opera from 1992 to 2001 and returned to the Company from 2004 to 2007.

He is a regular conductor at Metropolitan Opera, ROH Covent Garden, Opéra de Bastille, Zurich Opera, Netherlands Opera and La Scala. He has appeared with all the major London orchestras, Chicago Symphony, LA Philharmonic, Orchestre National de France, Israel Philharmonic, Stockholm Philharmonic and Orchestra of Santa Cecilia, Rome.

His recordings include *La traviata*, *Rigoletto*, *Faust*, *Un ballo in maschera* and *La Cenerentola*, Respighi *Tone Poems* and the complete *L'Arlesienne* music.

He has appeared at Salzburg Festival with a new production of *La traviata* (released on CD and DVD), and in Japan conducting Teatro Comunale di Bologna in *Il trovatore* and *Andrea Chénier* (released on DVD); and for WNO with *La Cenerentola*, *Il trovatore*, *Falstaff*, *Aida*



Simon Phillippo

and *An Evening of Rossini*.

Recent engagements include *Don Carlos*, *Simon Boccanegra* (Zurich); *Matilda di Shabran* (ROH); concerts in Europe and America.

Simon Phillippo Conductor (30 Sep, 8 Oct – 28 Nov)

Simon Phillippo studied at Royal Academy of Music, Cambridge University and the National Opera Studio, and has been a member of WNO music staff since 2002. Simon was runner-up in the prestigious Leeds Conductors Competition in the summer of this year. For WNO he has conducted *Rigoletto*, *Madam Butterfly*, *The Magic Flute*, *The Barber of Seville*, *Chorus!*, *The Elixir of Love* and *La bohème*, and has been chorus master for many productions, including *Jephtha* and *The Sacrifice*, and for WNO recordings of *Jenůfa* and *Katya Kabanova*. He has conducted the Mozart Festival Orchestra at Cadogan Hall, London, and St George's Hall,

Bradford; and he conducted the Royal Philharmonic Orchestra at the Royal Albert Hall in performances of *Madam Butterfly* in 2007 and *Tosca* in 2008. Simon has concert engagements with the RPO in 2010, and he also makes his opera conducting debut in Germany in the new year.

Joachim Herz Director

Studied at the Academy of Music, Dresden and the Humboldt University, Berlin. Former Managing Director of Komische Oper, Berlin; Artistic Director of Leipzig Opera and Director-in-Chief of Dresden Staatsoper. Freelance since 1991. For WNO *La forza del destino*. Director of over 100 productions since 1950 including Brecht-Weill's *Mahagonny*, Prokofiev's *The Love for Three Oranges* and Ligeti's *Le Grande Macabre*. Has produced operas in many major European cities. First foreign guest director at Bolshoi Theatre, Moscow, to which he returned in 1996 to produce *Le*



Caroline Chaney

nozze di Figaro. Frequent guest director at ENO directing *Salome*, *Fidelio* and *Parsifal*; for Scottish Opera *Peter Grimes*. Guest lecturer and professor at Universities of Salzburg, Munich, Leipzig, California, Cincinnati and Vienna. Most recently *Madama Butterfly* at Salzburg Festspielhaus; opened new Opera House, Leipzig, Semperoper Dresden, and last year with students, the Theatre Hall of Leipzig Music Academy. His work is the subject of eight books and several dissertations, and he is the author of many opera translations. Productions widely broadcast on radio and television. His *Der fliegende Holländer* in 1963 was the first complete film of a Wagner opera.

Caroline Chaney Revival Director

Born in Manchester, Caroline has worked as a staff director for WNO since 1991 and has assisted on over 35 productions. During that time she has directed *La bohème* six times for the

national tour and for the Hong Kong Arts Festival, *Madam Butterfly*, *The Magic Flute*, *Eugene Onegin* and two different productions of *The Marriage of Figaro*. She has also collaborated on movement with director Mike Ashman on *Pag and Cav* for Scottish Opera Go Round and Walton's *Facade* for the St Donat's Festival. Her career has included stage management, puppetry, acting, floor management for the BBC and company management for WNO and Glyndebourne.

Reinhart Zimmermann Set Designer

Born in Germany. Set Designer and Head of Production at the Komische Oper, Berlin, ended 2001. Productions there include *Der fliegende Holländer*, *Boris Godunov*, *Mahagonny*, *Madama Butterfly*, *Don Giovanni*, *Le nozze di Figaro*, *Jenůfa*, *Aida*, *Eugene Onegin*, *Don Quichotte*, *Moses and Aron*, *Lear*, *Così fan tutte*, *Judith*, *The Tale of Tsar Saltan*, *Il*

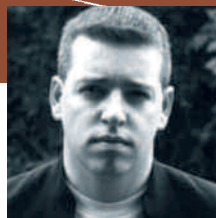
tritto, *Werther* and *Rigoletto*. Also for WNO *La forza del destino*. For Scottish Opera *Peter Grimes* and Dvořák's *The Jacobin*. Has designed sets for opera houses in Amsterdam, Dresden, Copenhagen, Leipzig, London, Moscow, Munich, Paris, San Francisco, Stockholm, Vancouver, Vienna and Zurich.

Eleonore Kleiber Costume Designer

Born in Germany and studied privately in Weimar. Became designer of costumes for opera, ballet, operetta and theatre in Weimar, Leipzig, Munich, Stuttgart, Wiesbaden, Hanover and Dresden. Costume designer and Director of Costume at Komische Oper, Berlin 1968-91. Designer costumes for film and television. Outside Germany designed for the Teatro Colon, Buenos Aires, Vienna Staatsoper and Volksoper, Zürich, Paris, San Francisco, ENO and ROH. Also for WNO *La forza del destino*. Also designed costumes for *Giulio Cesare in Egitto* at the Komische Oper; *Il*



Amanda Baldwin



Julian Boyce

trittico for Vienna Staatsoper; *The Last Love of the Marquis de Sade* and Schiller's *Phaedra* in Luxembourg; *Die Meistersinger von Nürnberg* for Netherlands Opera. Eleonore Kleiber died in September 1997.

John Waterhouse Lighting Designer

Born in Bristol, studied in Bath. WNO Head of Lighting 1976–83. Work includes *Camille* for RSC; *Simplicity* at the Donmar Warehouse, London; *Mar i Cel* and *Flor de Nit* in Barcelona; *Good and Secret Rapture* for Northern Stage Company; for WNO *La bohème*, *Rigoletto*, *Die Frau ohne Schatten*, *Madam Butterfly*, *Fidelio*, *Katya Kabanova*, *Un ballo in maschera*, *Carmen*, *Peter Grimes*, *The Magic Flute* and *Ernani*; *Jenůfa* and *Madam Butterfly* for Opera North; *Il trovatore* and *Jenůfa* for Scottish Opera; *Eugene Onegin* in Nancy; *Die Zauberflöte* in Barcelona, Portugal, Germany, Netherlands, Norway and Canada. John Waterhouse died in 2009.

Amanda Baldwin Aunt

Amanda Baldwin was born in East Sussex, and studied at Royal College of Music with Margaret Cable. She currently studies with Miriam Bowen. Awards while at RCM include Giulia Grisi prize for singing; Cobbert and Hurlestone Prize for performance of contemporary music. While in London she enjoyed performing a variety of church music in various churches and being a member of the choir at St Alban's the Martyr in Holborn. She is currently a member of the Chorus of Welsh National Opera. She has broadcast for BBC Radio 3 and has sung solos at Royal Albert Hall and Purcell Room in London; St David's Hall, Cardiff; City Hall, Glasgow. She has appeared on television for S4C as Flora *La traviata*, BBC Wales and S4C as Lolo *The Merry Widow*, all for WNO. She has also been in a documentary about composer Samuel Coleridge-Taylor for HTV Wales. Concert solo work includes Mendelssohn's *Elijah*, Bach's *St Matthew* and *St John Passion*, Beethoven's *Mass in C*,

Haydn's *Nelson Mass*, Handel's *Messiah*, Mozart's *C Minor Mass* and *Requiem*. Operatic roles include 2nd Squire *Parsifal*, Dryad *Ariadne auf Naxos*, Mercedes *Carmen*, Feklusha *Katya Kabanova*, Flora *La traviata*, Lolo *The Merry Widow*, solos in *Chorus!* for WNO. She also performed the role of 3rd Bird in the world première performances of James MacMillan's *The Sacrifice* for WNO.

Julian Boyce Uncle Yakuside

While studying Drama at University of Kent, Julian won Canterbury Cathedral Bursary Award for singing. He is a graduate of The Opera School (Wales), British Youth Opera and received a major award from James Pantyfedwen Foundation to fund postgraduate studies at Welsh College of Music and Drama, where he was awarded the Della Windsor Memorial Prize. Roles include Sciarrone/Sacristan *Tosca*, Papageno *The Magic Flute*, Sorceress *Dido and Aeneas*, Betto



Claire Bradshaw



Neal Davies

Gianni Schicci, Guglielmo *Così fan tutte*, Fiorello *The Barber of Seville*, Drunken Poet/Coridon *The Fairy Queen*, Grenvil/D'Obigny *La traviata*, Nilakantha *Lakmé*, Sharpless *Madam Butterfly*, Figaro/Bartolo *Le nozze di Figaro*.

Julian has worked extensively with Opera Box, Swansea City Opera, Curtain Call Productions, London City Opera. He has performed in master classes given by Neal Davies, Malcolm Martineau, Benjamin Luxon and has worked with Stuart Burrows on Haydn's *Creation*.

Julian has performed wide ranging repertoire as a concert soloist throughout Britain and founded Volante Productions, which stages concerts in South and Mid Wales. He is a member of WNO's Chorus where roles include Bogdanowitsch *The Merry Widow*, Customs Official *La bohème*, Helmsman *Tristan and Isolde*, Uncle Yakuside *Madam Butterfly*, Montano *Otello*.

Claire Bradshaw Suzuki

Claire Bradshaw studied at RNCM and National Opera Studio. At RNCM she won all of the college's main vocal awards and was a finalist in Kathleen Ferrier Awards. Claire currently studies with David Pollard.

While at NOS, Claire made her professional debut with Scottish Opera as Cherubino *Le nozze di Figaro*. Other roles include Hansel *Hansel and Gretel*, Maddalena *Rigoletto*, Dryad *Ariadne auf Naxos* (Scottish Opera); Suzuki *Madam Butterfly*, Mercedes *Carmen*, Lola *Cavalleria rusticana*, 2nd Lady *The Magic Flute*, Varvara *Katya Kabanova*, Maddalena *Rigoletto*, Emilia *Otello* (WNO); Lisetta *Il mondo della luna* (Opera Zuid); Innkeeper's Wife *Cunning Little Vixen* (Spoleto Festival, Italy); title role *Carmen* (Royal Albert Hall).

Claire created the role of Dolphin in Alec Roth's *Arion and the Dolphin*, commissioned by ENO's Baylis Programme, singing further performances in Singapore with

Singapore Symphony Orchestra. Claire has also performed with LSO, RLPO, ECO, BBC Concert Orchestra, Hallé, Alborg Symphony Orchestra (Copenhagen) and Jerusalem Symphony Orchestra.

Recent engagements include performances with Huddersfield Choral Society and Royal Liverpool Philharmonic Orchestra; Choir of King's College, Cambridge with Philharmonia Orchestra. Future engagements include *Elijah* with Royal Philharmonic Orchestra.

Neal Davies Sharpless

Neal Davies was born in Newport, Gwent and studied at King's College London, RAM, of which he was made a fellow in 2003, and International Opera Studio Zurich. He won the Lieder Prize at Cardiff Singer of the World, 1991.

Opera engagements include Rameau's *Platée*, Handel's *Giulio Cesare*, Figaro *Le nozze di Figaro* (ROH); Handel's *L'Allegro*, Publio *La clemenza di Tito*, Zebul *Jephtha*, Ariodates *Xerxes*,



Megan Llewellyn Dorke

Kolenaty *The Makropulos Case* (ENO); Handel's *Radamisto* (Opera de Marseille); Handel's *Theodora* (Les Arts Florissants; William Christie, Paris; Salzburg); Handel's *Orlando* (Gabrieli Consort); Leporello *Don Giovanni* (Scottish Opera); Guglielmo *Così fan tutte*, Leporello *Don Giovanni*, Dulcamara *The Elixir of Love*, Figaro, Sharpless, Papageno *The Magic Flute* (WNO); Major General Stanley *The Pirates of Penzance* (Lyric Opera Chicago); Handel's *Beshazzar* (Berlin Staatsoper; Aix en Provence; Innsbruck). Concert engagements include regular appearances at Edinburgh International Festival and BBC Proms; Cleveland Orchestra, Philharmonia, Gabrieli Consort, Oslo Philharmonic, BBC Symphony, London Symphony, Academy of St Martin-in-the-Fields, Orchestra of the Age of the Enlightenment, Chamber Orchestra of Europe, Philadelphia Orchestra, Akadämie für AlteMusik, Freiburg Barock, Vienna Philharmonic, New York Philharmonic, Dresden Staatskapelle.

Future plans include Ko-Ko *The Mikado* (Lyric Opera Chicago).

Megan Llewellyn Dorke Cousin

Megan studied at RWCMD and was subsequently awarded a scholarship to study at Royal Academy of Music with Janet Price. While at both colleges Megan won several prizes including Sir Geraint Evan's Scholarship, John Ireland Prize and Gilbert Betjemann Opera prize. Extensive concert work in the UK includes *Elijah*, *Messiah*, *Carmina Burana*, *Serenade to Music*, *Petite Messe Solenne*, Brahms's *Requiem*, Mozart's *Requiem* and *Mass in C Minor*. A highlight was Britten's *A Company of Heaven* with Britten Sinfonia.

In April 2005 she joined the Chorus of Welsh National Opera. Prior to that opera roles included Antonia *The Tales of Hoffmann* (Guildford Opera); Fiordiligi *Così fan tutte* (Eastern Opera); Naiad *Ariadne auf Naxos* (The Sir Malcolm Sargeant Cancer Charity



Michael Druiett

at St John's Smith's Square); *Scenes from the Savoy* (Opera Brava). Roles for WNO include Voice of Heaven *Don Carlos*, Cousin and cover Cio-Cio-San *Madam Butterfly*, Berta *The Barber of Seville*, Gianetta *The Elixir of Love*. She was a soloist in both *Carbon 12 - A Choral Symphony*, a work commissioned by WNO, and their performance of Handel's *Messiah* at St David's Hall. Future plans include *Petite Messe Solenne* at CBSH and concerts with the Halle.

Michael Druiett The Bonze

Michael Druiett studied at Guildhall School of Music and Drama, Royal College of Music Opera School and National Opera Studio. During his early career, he was a member of English National Opera and Royal Opera, Covent Garden as a principal bass, and guest artist with many other companies including Glyndebourne, Scottish Opera, Opera National de Montpellier, La Monnaie, Opéra de Lyon, New Israeli Opera, Opéra



Alison Dunne

National de Paris. He has recently moved into the dramatic and Heldenbariton repertory beginning with Donner *Der Ring des Niblungen* conducted by Richard Armstrong and Monterone *Rigoletto* (Scottish Opera). This process reached a significant landmark when he sang Prince Ivan Khovansky *Khovanshchina* for WNO. Other recent engagements include Sharpless *Madame Butterfly* in Robert Carson's production, Baron Douphol *La traviata* (Opera National de Paris); Jokanaan *Salome* conducted by Lothar Koenigs (WNO); title role *Boris Godunov* (ENO). Michael also enjoys a busy concert career, including performances of *Elijah*, Beethoven *No 9*, Brahms *Ein Deutsches Requiem*, Berlioz *La damnation de Faust*, *L'Enfance du Christ*, *St Matthew Passion*, Faure *Requiem* and Mahler *No 8* with orchestras in UK and Europe. Future engagements include Redburn *Billy Budd* (Opera National de Paris); Monterone *Rigoletto* (WNO).

Alison Dunne Kate Pinkerton

Alison Dunne commenced her vocal studies with Professor Paul Deegan in the Royal Irish Academy of Music. During her degree she studied with Mary Brennen. In 2007 she was offered a full scholarship to Royal Welsh College of Music and Drama where she continued singing lessons with Dennis O'Neill as well as regular coaching with Donald Maxwell at National Opera Studio. In 2005 Alison sang her first major role of Dorabella *Così fan tutte* in an Opera Ireland lunchtime production. Other operatic roles include title role / Mercedes *Carmen*, Orlofsky *Die Fledermaus* and Third Lady *The Magic Flute*, Giovanna *Rigoletto*, Dead Wife *Bluebeard*. Alison recently joined the Chorus of Welsh National Opera where roles include Second Bridesmaid *The Marriage of Figaro*. Alison has also been a chorus member as well as soloist with Grange Park Opera, Opera Ireland, Anna Livia Opera



Philip Lloyd Holtam

Company and Opera Theatre Company, Welsh National Youth Opera and Castleward Opera Company. Alison is also in demand as a sacred and oratorio singer in both Ireland and the UK. Performances include Haydn *Nelson Mass*, Handel's *Messiah*, Vivaldi's *Gloria*, Bach's *Christmas Oratorio*.

Philip Lloyd Holtam Goro

Philip Lloyd Holtam was born in Tonyrefail, South Wales and studied at Birmingham Conservatoire with Pamela Cook MBE, where he won St Claire Barfield Prize for Operatic Distinction and Cecil Drew Prize for oratorio singing. Since joining WNO in 1994 he has performed over 35 roles for the company including Beppe *Pagliacci*, Monostatos *The Magic Flute*, Jaquino *Leonore*, Goro *Madam Butterfly*, Alfred *Die Fledermaus*, Pang *Turandot* and Don Jose *Carmen* for WNO MAX. Concerts include



Judith Howarth

appearances at many major venues throughout the UK, and TV and film work include appearances on *Heno* for S4C and voice-overs with Royal Philharmonic Orchestra for Oscar-nominee Paul Turner's film *Wild Justice*. He is a founder member of the 'Three Other Tenors from Welsh National Opera' who have given over 100 performances throughout the UK.

Judith Howarth Cio-Cio-San (From 4 Nov)

Judith Howarth studied at Royal Scottish Academy before joining Royal Opera House as a Principal. During nine seasons there roles included Oscar *Un ballo in maschera*, Iris *Semele*, Musetta *La bohème*, Liù *Turandot*, Gilda *Rigoletto*, Morgana *Alcina*, Norina *Don Pasquale*, Cressida *Troilus and Cressida*, Marguerite *Les Huguenots*. Subsequent engagements include Musetta (Cincinnati); Ellen Orford *Peter Grimes* (Toulouse; Santiago de Chile); Christine *Intermezzo*, Aithra *Die*

ägyptische Helena (Santa Fe), Nedda *Pagliacci*, four soprano roles *Les contes d'Hoffmann* (Florida Grand Opera); Olga *Fedora* (Washington National Opera); Violetta *La traviata* (Minnesota Opera; ENO; Glyndebourne); Marzelline *Fidelio*, Stonatrilla *L'Opera seria*, Liù (Staatsoper, Berlin); Dalila *Samson* (Netherlands Opera); Marie *La fille du régiment* (Geneva); Pamina *The Magic Flute* (Strasbourg); Leïla *The Pearl Fishers*, Fiorilla *The Turk in Italy*, Madame Mao *Nixon in China*, Gilda, title role in Anthony Minghella's *Madam Butterfly* (ENO); title role *Madam Butterfly* (Minnesota Opera); Elvira *I puritani*, Catherine *La jolite fille de Perth*, Le Fee *Cendrillon* (Chelsea Opera Group); Madame Mao (Greek National Opera); Baroness Freimann *Der Wildschütz* (Buxton Festival). In concert Judith has toured with Plácido Domingo to Seattle, Hong Kong, Australia, New Zealand, Brussels, Amsterdam; Strauss's *Four Last Songs* in Vienna conducted by Sir Simon Rattle.



Emma Mary Llewellyn

Future plans include Marguerite *Faust* (Minnesota Opera); *Madam Butterfly* revival (ENO); Ellen Orford *Peter Grimes* (De Vlaamse Opera); Donna Anna *Don Giovanni* (Combattimento Consort; Finnish National Opera); title role *Maria Stuarda* (Minneapolis Opera).

Emma Mary Llewellyn Mother

Emma began her classical training at the Royal Welsh College of Music and Drama. During her time there she made her operatic debut in the title role of Puccini's *Suor Angelica* and became a recipient of the Sir Geraint Evans Scholarship, The John Ireland Trust Award & The Mabel Linwood Award. After graduating with Distinction she continued her studies at the Guildhall School of Music and Drama, where she achieved a Masters Degree. Since graduating Emma has performed in a variety of works throughout Wales and South England, making her professional debut in *Opera Omnibus*'



Martin Lloyd

production of Bellini's *Beatrice di Tenda*, and as a member of the Grange Park Opera Festival. Emma then moved to London and performed extensively as a chorister at the Royal Opera House and in 2008 became a full-time chorister of Welsh National Opera.

Martin Lloyd Imperial Commissioner

Martin Lloyd comes from Swansea and is a graduate of Aberystwyth University and McMaster University in Canada. He joined WNO in August 2006 where roles include 2nd Streltsy *Khovanshchina*, 2nd Armed Man *The Magic Flute*, Officer *The Barber of Seville*, Second Soldier *Salome*. He has worked previously with various small touring companies. Roles performed have included Sarastro *The Magic Flute*, Seneca *The Coronation of Poppea*, Colline *La bohème* and Zuniga *Carmen*. He has also performed throughout the country as a concert and oratorio soloist. Oratorio works performed recently



Alastair Moore

include Handel's *Messiah*, Haydn's *Creation* and Puccini's *Messa di Gloria*. He has appeared in several television broadcasts for S4C, and has enjoyed considerable success in competition, including the Blue Ribbon Prize at the Welsh National Eisteddfod in 2004.

Alastair Moore Prince Yamadori

Alastair trained at Royal Welsh College of Music & Drama. Tutors have included Ian Kennedy, Beatrice Unsworth, Terence Sharpe and Marilyn Rees. He has won many awards including Welsh Livery Guild Arts Award, Sir Geraint Evans singing scholarship, and first prize in John Ireland Trust singing competition. Appearances include Extra Chorus *Rigoletto*, *La rondine* (Royal Opera House); roles: Second Guest *Osud*, cover of Masetto *Don Giovanni* (Garsington Opera); Dr Grenvil *La traviata* (English Touring Opera); Tom *Un ballo in maschera*, Krusina *The Bartered Bride* (Burry



Jack O'Kelly

Port Opera); Wagner *Faust*, Dr Grenvil *La traviata* (Cadoxton Opera); Chorus *Turandot*, *Tosca*, *Aida*, *The Magic Flute* (Mid-Wales Opera). Alastair is a member of WNO's Chorus where roles include Imperial Commissioner *Madam Butterfly*, Kuligin *Katya Kabanova*, Lackey *Ariadne auf Naxos*, Marullo *Rigoletto*, Orlik *Mazepa*, Alcindoro *La bohème*, Varsonofev *Khovanshchina*, Prince Yamadori *Madam Butterfly*, Mayor *Jenůfa*, First Soldier *Salome*.

Jack O'Kelly Official Registrar

Jack O'Kelly is from County Carlow in Ireland. He studied with Veronica Dunne in Dublin, and won Best Male Voice in The Golden Voice of Ireland Competition. Jack's operatic debut was with Opera Theatre Company as Guglielmo *Così fan tutte*. In 1988 he sang Masetto *Don Giovanni* for Dublin Grand Opera. He has worked in oratorio and on the concert platform with the RTE orchestras and was a member of the RTE Chamber Choir



Amanda Roocroft

before joining the WNO Chorus in 1988 where roles include Alessio *La sonnambula*, Baron Douphol *La traviata*, Man in Crowd *Tornrak*, José Castro *La fanciulla del West*, Marullo *Rigoletto*, Minister *Iphigénie en Tauride*, Silvano *Un ballo in maschera*, Gaoler Tosca, Registrar *Madam Butterfly*, Custom House Sergeant *La bohème*, Narumov *The Queen of Spades*, 2nd Nazarene *Salome*, Woodsman *Don Carlos*, Officer *The Barber of Seville* and Monterone *Rigoletto*.

Amanda Roocroft Cio-Cio-San (Until 24 Oct)

Amanda Roocroft graduated from Royal Northern College of Music and has secured an international reputation as one of Britain's most exciting singers in opera, concert, and recital. She has recently been appointed professor of vocal studies at Royal College of Music.

She enjoys a close relationship with Royal Opera House, Glyndebourne Festival, ENO, WNO, Bayerische

Staatsoper and Netherlands Opera. Roles in these houses have included Fiordiligi *Così fan tutte*, Countess *Le nozze di Figaro*, Donna Elvira *Don Giovanni*, Desdemona *Otello*, Amelia *Simon Boccanegra*, Mimi *La bohème*, Eva *Die Meistersinger*, title roles *Madam Butterfly*, *Katya Kabanova*, *Jenůfa*, Genevieve *Ariodante*, Cleopatra *Giulio Cesare*, Jenifer *The Midsummer Marriage*, Tatyana *Eugene Onegin*, Ellen Orford *Peter Grimes*. Other highlights include Elisabetta *Don Carlos* conducted by Riccardo Chailly and directed by Willy Decker (Amsterdam); Ellen Orford with Sir Simon Rattle and Trevor Nunn (Salzburg); Countess with Bayerische Staatsoper and Zubin Mehta on tour in Japan; Tatyana and Desdemona (WNO); title role *Jenůfa* in Berlin, Barcelona and at ENO for which she won the 2007 Laurence Olivier Award for Outstanding Achievement in Opera. In concert she has appeared with leading orchestras and conductors throughout Europe and North



Russell Thomas

America. Future plans include *Jenůfa* (Teatro Real, Madrid); *Governess Turn of the Screw* (Houston Grand Opera); Countess *Capriccio* (Opera North).

Russell Thomas Pinkerton

Tenor Russell Thomas is quickly establishing himself as one of the most exciting vocal and dramatic talents on the international opera and concert scene, most recently as the First-Prize winner of the prestigious Competizione dell'Opera in Dresden. Recent engagements include Tamino *The Magic Flute* (Metropolitan Opera; WNO); Sultan *Zaide* (Aix-en-Provence Festival; Vienna Festwochen; Barbican, London; Lincoln Center's Mostly Mozart Festival); Prince in John Adams' *A Flowering Tree* (World première at Peter Sellars' New Crowned Hope Festival in Vienna, Concertgebouw, Amsterdam; Berlin Philharmonic; Los Angeles Philharmonic; San Francisco Symphony; Perth International

Festival; Tokyo
Symphony Orchestra;
Mostly Mozart
Festival). Other opera
engagements include
Duke of Mantua
Rigoletto (Arizona
Opera); Steersman *Der
fliegende Holländer*
(Atlanta Opera); Mao
Tse-Tung *Nixon in China*
(Pittsburgh Symphony).
Recent concert
engagements include
Walker's *Lilacs* with
Philadelphia Orchestra in
both Philadelphia and
Carnegie Hall; Tippett's *A
Child of Our Time* at
Carnegie Hall.
Future engagements
include Foresto/Uldino
Attila, Steersman *Der
fliegende Holländer*
(Metropolitan Opera);
Verdi *Requiem* (Basel
Opera); returns to the
Metropolitan Opera and
debut with Oper
Frankfurt, all in leading
roles.
Russell Thomas is an
alumnus of the
prestigious Lindemann
Young Artist
Development Program of
Metropolitan Opera.

Orchestra of WELSH NATIONAL OPERA

Leader David Adams

Assistant Leader Simon Lewis

First Violin

David Adams
Lowri Porter
Simon Lewis
Martin Kegelmann
Robert Tonkin
Catherine Hings
Susan Plessner
Peter Lilley
Mathias Maurer
Emma Menzies
Jane Atkinson
James Slater

Second Violin

Antony Tarlton
Donald McNaught
Ann Jones
Marilyn Shewring
Luke Roskams
Emma Waller
Gillian Bradley
Jane West
Deborah Neath

Viola

Philip Heyman
Cédric David
Barry Friend
Stephen Lloyd
Louise Brodrick
Audrey Barr
Ross Cohen

Cello

Christopher Hodges /
Peter Madan
Arthur Davies
Simon Davison
Alexandra Robinson
Dewi Watkins

Double Bass

Kate Saxby /
Ashley Frampton
Mikeal Price
Mary Condliffe
Neil Watson

Flute

Jonathan Burgess
Jayne Dixon-Wayne
Maxine Willis

Piccolo

Maxine Willis

Oboe

Sasha Calin /
Carlos del Ser
David Probert

Cor Anglais

Gillian Taylor

Clarinet

Leslie Craven
Kate McDermott /
Daniel Rye

Bass Clarinet

Daniel Rye /
Alan Asquith

Bassoon

Stephen Marsden
Christopher Vale

Horn

Angus West
Donald Clist
David Shillaw
James Mildred

Trumpet

Dean Wright
Martin McHale
Robert Johnston

Trombone

Roger Cutts
John Hendy

Bass Trombone

Alan Swain
Lewis Edney

Timpani

Patrick King

Percussion

Jonathan Helm
Andrew Cookson
Philip Girling

Harp

Katherine Thomas

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
Alison Dunne
Jessica Handley Greaves
Helen Greenaway
Dorothy Hood
Sian Meinir
Anne Morgan
Nicola Morgan
Sarah Pope

Tenors

Michael Clifton-Thompson
Simon Curtis
Paul Gyton
Philip Lloyd Holtam
Howard Kirk
Huw Llywelyn
Gareth Lloyd
Philip Pooley
Carthaigh Quill
Joe Roche

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