



The Magic Flute

Welcome to the 2010 autumn season, and to this revival of WNO's hugely entertaining and innovative production of Mozart's *The Magic Flute*.

The excellent cast includes Neal Davies, who repeats his marvellous interpretation of Papageno, Elizabeth Watts making a role debut as Pamina, and Peter Wedd returning to WNO as Tamino. On the podium will be WNO's Gareth Jones.

The performances of *The Magic Flute* are part of our 'Eternal Light' series, which this season also includes 'Ariadne auf Naxos', by Richard Strauss, and a new production of Beethoven's *Fidelio*, both conducted by our Music Director, Lothar Koenigs - not to be missed.

Have a wonderful evening.

Croeso i dymor yr Hydref 2010, ac i'r adfywiad hwn o gynhyrchiad hwyliog ac arloesol OCC o *The Magic Flute* gan Mozart.

Mae'r cast rhagorol hwn yn cynnwys Neal Davies, sydd yn ailadrodd ei ddehongliad rhagorol o Papageno, Elizabeth Watts sydd yn cael rôl am y tro cyntaf fel Pamina, a Peter Wedd sydd yn dychwelyd i OCC fel Tamino. Ar y podiwm i OCC bydd Gareth Jones.

Mae perfformiadau *The Magic Flute* yn rhan o'n cyfres 'Goleuni Tragwyddol', sydd y tymor hwn hefyd yn cynnwys 'Ariadne auf Naxos', gan Richard Strauss, a chynhyrchiad newydd o *Fidelio* Beethoven, y ddau yn cael eu harwain gan ein Cyfarwyddwr Cerddoriaeth, Lothar Koenigs - cofiwch ddod i'w gweld.

Mwynhewch y noson.



John Fisher

Chief Executive & Artistic Director | Prif Weithredwr a Chyfarwyddwr Artistig

The Magic Flute



Opera in two acts by Wolfgang
Amadeus Mozart

Text by Emanuel Schikaneder

English version by Jeremy Sams

Performed by arrangement with Josef
Weinberger Limited

First performance at Theater auf der
Wieden, Vienna on 30 September 1791

First performance of this production at Wales Millennium Centre,
Cardiff on 14 May 2005

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

All performances start at 7.15pm unless stated otherwise

Wales Millennium Centre, Cardiff	Friday 24 September 2010
	4pm on Sunday 26 September 2010
	Saturday 2 October 2010
	Wednesday 6 October 2010

Swansea Grand Theatre	7pm on Wednesday 13 October 2010
	7pm on Friday 15 October 2010

The Bristol Hippodrome	Thursday 21 October 2010
	Saturday 23 October 2010

Liverpool Empire Theatre	Thursday 4 November 2010
	Saturday 6 November 2010

Birmingham Hippodrome	Thursday 11 November 2010
	Saturday 13 November 2010

Venue Cymru, Llandudno	Saturday 20 November 2010
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The Mayflower, Southampton	Thursday 25 November 2010
	Saturday 27 November 2010

New Theatre Oxford	Thursday 2 December 2010
	Saturday 4 December 2010

Cast

Tamino	Peter Wedd
First Lady	Camilla Roberts
Second Lady	Carolyn Dobbin
Third Lady	Joanne Thomas
Papageno	Neal Davies (24 Sep – 6 Nov) David Stout (11 Nov – 4 Dec)
The Queen of Night	Laure Meloy
First Boy	Guy Roberts / Rory Turnbull
Second Boy	Robert Field / Henry Payne
Third Boy	Erwan Hughes / Josh Morgan
Pamina	Elizabeth Watts (ex 6 Nov) Charlotte Ellett (6 Nov)
Monostatos	Howard Kirk
Speaker	Eddie Wade
A Priest	Simon Curtis (ex 27 Nov) Simon Crosby Buttle (27 Nov)
Sarastro	Tim Mirfin (ex 11 – 20 Nov) Paul Hodges (11 – 20 Nov)
Papagena	Claire Hampton
First Armed Man	Philip Lloyd Holtam
Second Armed Man	Laurence Cole
Actors	Joseph Grieves Brendan Purcell Alastair Sill

Conductor	Gareth Jones (ex 4 – 13 Nov)
	James Southall (4 – 13 Nov)
Director	Dominic Cooke
Revival Director	Benjamin Davis
Set Designer	Julian Crouch
Costume Designer	Kevin Pollard
Lighting Designer	Chris Davey
Lighting realised by	Benjamin Naylor
Original Movement Director	Sue Lefton
Revival Movement Director	Wendy Allnutt
Chorus Master	Stephen Harris
Musical Preparation	James Southall Stephen Wood
Staff Director	Sarah Crisp
Stage Manager	Jenni Price
Production Manager	Richard Norton

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

With thanks to Julian Crouch for the animal heads and lobster and
 Kevin Pollard for the animal costumes

English surtitles by Jeremy Sams
 Welsh surtitles by Mary Jones

Front cover image by Julian Crouch
 Costume design illustrations by Kevin Pollard

The performance lasts approximately 2 hours 50 minutes
 There will be one interval after Act 1

Contents

Plot Summary	6
Synopsis	8
A Magic Flute Alphabet	Simon Rees 11
Mozart and the popular theatre tradition ...	Peter Branscombe 24
Mozart's Masonic Masterpiece	Anthony Arblaster 29
Biographies	36
Orchestra and Chorus list	48
WNO More Information	50

Introduction

Wolfgang Amadeus Mozart and his friend Emanuel Schikaneder wrote *The Magic Flute* for Schikaneder's Freihaustheater auf der Wieden, where it was given its first performance on 30 September 1791, only a few months before Mozart's death. Unlike Mozart's earlier opera commissions, *The Magic Flute* was written for a suburban theatre with a popular, rather than a court, audience. Both Mozart and Schikaneder were involved in Freemasonry, and filled the text and the score with Masonic symbolism. The central themes of freedom, brotherhood and equality were common to Masonry, the Illuminati movement and to the revolutionaries in France and America. Schikaneder himself played the role of Papageno.

Plot summary

A prince, Tamino, is rescued from a monster by the Queen of Night's three Ladies. He meets Papageno, a bird-catcher. The two are sent to find Pamina, the Queen's daughter, whom they are told has been abducted and imprisoned by Sarastro. A magic flute and a set of magic bells will protect them. Guided by three boys, they find Sarastro's realm, a brotherhood ruled by principles of wisdom. Tamino learns that Sarastro is not the evildoer he had been told. Tamino and Papageno can join the brotherhood if they pass through a series of trials. Papageno fails but he does find his Papagena. Tamino and Pamina can be united if they pass through the ordeals by fire and water. They triumph and the forces of light prevail.

Cyflwyniad

Ysgrifennodd Wolfgang Amadeus Mozart a'i gyfaill Emanuel Schikaneder *The Magic Flute* ar gyfer theatr Schikaneder, y Freihaustheater auf der Wieden, lle cafodd y gwaith ei berfformio am y tro cyntaf ar 30 Medi 1791, ychydig fisoedd yn unig cyn marw Mozart. Yn wahanol i operâu comisiwn eraill Mozart, cafodd *The Magic Flute* ei chyfansoddi ar gyfer theatr drefol gyda chynulleidfao bobl gyffredin, yn hytrach na phobl y llys. Roedd Mozart a Schikaneder yn ymwneud â'r Seiri Rhyddion, ac roedd y testun a'r sgôr yn llawn delweddau'r Seiri Rhyddion. Roedd themâu canolog rhyddid, brawdoliaeth a chydaddoldeb yn gyffredin yn naliadau'r Seiri, mudiad y Goleuedigion a'r chwyldrowyr yn Ffrainc ac America. Schikaneder ei hun oedd yn canu rhan Papageno.

Y stori'n gwyno

Caiff y tywysog Tamino ei achub rhag anghenfil gan dair o forynion Brenhines y Nos. Mae'n cyfarfod â Papageno, y daliwr adar. Caiff y ddau eu hanfon i chwilio am Pamina, merch Brenhines y Nos: maent yn deall ei bod hi wedi ei chipio a'i charcharu gan Sarastro. Bydd ffliwt hud a set o glychau hud yn eu diogelu. Mae tri bachgen yn eu harwain, a dônt o hyd i deyrnas Sarastro, brawdoliaeth sy'n cael ei rheoli gan egwyddorion doethineb. Gall Tamino a Pamina ymuno â'r frawdoliaeth os llwyddant mewn nifer o dasgau. Mae Papageno yn methu, ond mae'n dod o hyd i Pamina. Caiff Tamino a Pamina fod gyda'i gilydd os gallant ddod drwy brofion tân a dŵr. Maen nhw'n llwyddo ac mae grymoedd golau'n trechu.



Synopsis

Act 1

Tamino, a prince, is being pursued by a monster. Three ladies, servants of the Queen of Night, kill it. Tamino recovers to find the monster dead. He hears Papageno, a bird catcher, approaching and hides. Papageno expresses his longing for a young wife. Tamino asks him where he is and guesses that it was Papageno who saved him from the monster. Papageno claims the credit and the three ladies punish him. They give Tamino a present from the Queen – a portrait of her daughter Pamina. Tamino falls in love. The ladies inform Tamino that Pamina was abducted by an evil man, Sarastro, who leads the brotherhood. The Queen laments the loss of her daughter, and incites Tamino to rescue her. Tamino wonders if he has been dreaming. The ladies release Papageno and order him to accompany the prince. They give Tamino a magic flute to guard him in danger. Papageno is given magic bells. Three boys are to lead them on their way.

Inside Sarastro's fortress Pamina has attempted to escape from her lecherous guard, Monostatos. He re-captures her but the arrival of Papageno frightens him off. Papageno identifies Pamina then tells her about the prince's love for her and about his own loneliness. They share their thoughts about the power of love before making off to find Tamino.

The boys lead Tamino to the temples of Nature, Reason and Wisdom. At the door of the latter he encounters Sarastro's deputy, the Speaker. He learns to think differently about Sarastro, and discovers that Pamina is still alive. He plays his flute which enchants the wild animals. Hearing Papageno's pipes, he goes to look for him. Papageno and Pamina are caught by Monostatos. Papageno plays his magic bells and Monostatos and his slaves dance away. Sarastro and his community enter. Pamina confesses her escape to Sarastro. Monostatos now brings his latest captive, Tamino. Instead of rewarding him, Sarastro punishes him. Sarastro proposes Tamino as an initiate to their brotherhood and he takes Tamino and Papageno into the temple.

INTERVAL

Act 2

Sarastro and his followers discuss Tamino's fitness for their brotherhood. Sarastro announces to them that Pamina has been chosen as Tamino's partner and that together they will secure a future free of evil. Tamino and Papageno are to undergo a series of trials. Sarastro prays for them to be given the courage they will need to endure the trials. The three ladies appear and unsuccessfully attempt to lure Tamino and Papageno back to the Queen. The Speaker and Priest congratulate the initiates on enduring the first step.

Monostatos finds Pamina and desires her again. The Queen tells Pamina that her father, a member of the brotherhood, gave up his ownership of the Sign of the Sun to Sarastro. She wants it back so she gives her daughter a dagger and orders her to kill Sarastro. Monostatos tries to take advantage of Pamina's despair but Sarastro banishes him. Sarastro instructs Pamina about the need to renounce vengeance.

Tamino and Papageno face the trial of silence. An old woman appears and chats with Papageno, telling him that she is his girlfriend. The three boys return and give back the flute and bells and provide the men with food and drink. Pamina hears Tamino play the flute and comes to find him. She cannot understand why he won't speak to her and is heartbroken.

The brotherhood anticipates Tamino's triumph in the most dangerous trials. Before they commence Sarastro brings Tamino and Pamina together to bid each other a farewell. The priest tells Papageno that he is denied admission to the brotherhood. Papageno has two wishes – for a glass of wine and for a wife. The old woman reappears and proposes. He accepts and promises to be faithful rather than face life alone. Then, for a sudden moment, he sees her transform into a young and pretty Papagena.

The three boys persuade a suicidal Pamina that Tamino really loves her. She joins Tamino in the ordeals by fire and water. Protected by Tamino's magic flute, the two emerge triumphant. Papageno has lost Papagena and lost the will to live. The boys remind him of his magic bells. He plays them and Papagena appears. They plan to have lots of babies together.

Monostatos leads the Queen and her ladies in a surreptitious attack on the temple, but Sarastro and his followers defeat them. All praise Tamino and Pamina, and the triumph of beauty, wisdom and light.



PAMINA

A Magic Flute Alphabet

Simon Rees

A major – The warm, bright key of the Three Boys' trio in Act 2, as they bring food and drink along with the Magic Flute and the Magic Bells.

Animals – The animals that emerge from behind the temples in the Finale of Act 1 represent untamed nature, which can be brought to order and reason by the power of music. Orpheus tamed the wild beasts with his lyre, and so Tamino tames the animals with his Magic Flute.

Armed Men – According to the original stage directions, two men in black armour guard the scene of Tamino's trial by fire and water. They tell him that if he undergoes the trial he will be purified by fire, water, air and earth, and that if he overcomes his fear of death he will deserve to be initiated into the mysteries of Isis. Among the officers of a Masonic lodge are the Master's two wardens, as well as an inner guard.

Boys – According to Ludwig von Batzko, an early Masonic interpreter of *The Magic Flute*, in an article in the *Journal der Luxus und der Moden* in 1794, the Three Boys stand for the Powers of the Mind. They are alternatively identified as three spirits. They are two trebles and an alto, a similar arrangement to that of the Three Ladies, two sopranos and a mezzo.

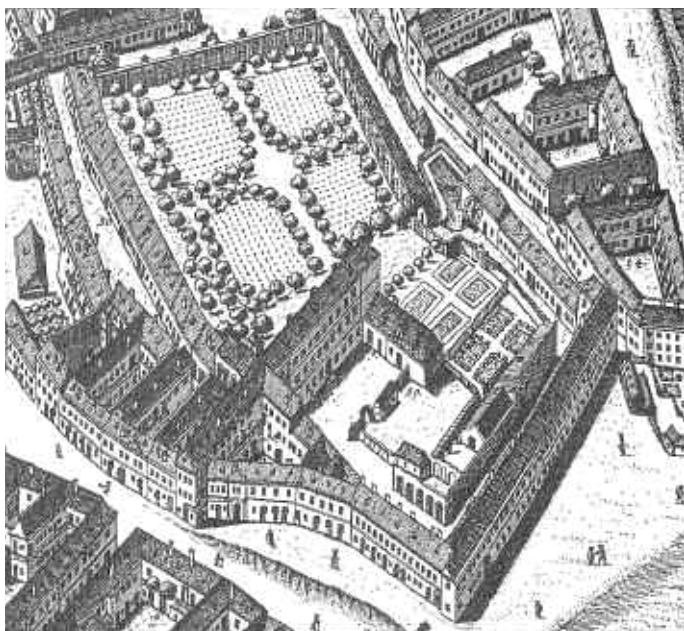
Bells – Papageno's set of magic bells – a glockenspiel – represents Flattery, according to Batzko. For more about the glockenspiel, see entry below.

Chords – The overture begins with 'Der dreimalige Akkord' (the threefold chord), in the opera's principal key of E flat major. The chord is heard again at the start of Act 2 in the March of the Priests, played (according to the libretto) by the priests themselves on golden horns. It is next heard in Act 2 after Pamina's aria, summoning Tamino and Papageno for their ordeal.

C major – The key of life and light. The key of Sarastro's grand processional entry in the Act 1 Finale. The Finale ends in the same key, in a mood of jubilant celebration. In Act 2, as Tamino and Pamina emerge from their ordeals by fire and water, the music modulates until it reaches its destination, C major. The chorus takes up this key and sings joyfully as the pair enter the temple.

D major – The key of ritual solemnity, as it is used for the Chorus of Priests in Act 2, to an accompaniment of trumpets, trombones and horns.

Dance – Dancing in *The Magic Flute* seems to be a bacchic, uncontrolled opposite to the



Bird's eye view of the Friehaus auf der Wieden

solemn processional marches of the priests and the brotherhood of Sarastro. Monostatos and his slaves dance wildly when Papageno plays his Magic Bells, and are unable to bind Pamina and Papageno with their chains.

E flat major – With its key signature of three flats, is the main key of the opera. The overture and the Act 2 finale are both in this key.

F – The Queen of Night's top note (once in 'O zittre nicht, mein lieber Sohn', four times in 'Der Hölle Rache'), and Sarastro's bottom one, in 'O Isis und Osiris'. According to Anthony Legge, it is possible to

go down to a low E at the end of Sarastro's Act 2 aria 'In diesen heil'gen Hallen' 'but it is in slightly poor taste'.

Flute – Batzko defines the Flute as representing the Single Voice of Nature. The Flute given to Tamino was, according to Pamina, carved by her father from the wood of a thousand-year-old oak, in lightning, thunder and storm. The power of the Flute will lead Tamino through death's dark night and into the light of life and day.

Freemasonry – Mozart was a member of various Viennese Masonic lodges, at a time when Freemasonry was beginning to

attract suspicion from the Austrian state authorities. Mozart originally belonged to the Lodge 'Zur Wohlthätigkeit' (Beneficence), being initiated as an Entered Apprentice on 14 December 1784. Joseph Haydn joined the Lodge 'Zur wahren Eintracht' on 24 January 1785. Mozart's father Leopold joined his son's lodge the same year. Mozart wrote several pieces for Masonic occasions, especially the ceremonies of the Lodge of Sorrows, held to commemorate the death of a fellow Mason. At the end of 1785 the Emperor acted to reduce the number of Lodges, and as a result Mozart's lodge was incorporated into the Lodge 'Zur neugekrönten Hoffnung' (New-crowned Hope), which opened in January 1786. One of Mozart's most important friendships through the Craft was with Michael Puchberg, from whom he frequently borrowed money. Schikaneder was a member of a lodge in Regensburg, but did not belong to any of the Viennese lodges. Mozart's last public appearance may have been when he conducted a performance of the *Little Masonic Cantata*, K 623, his final completed work, for the inauguration of a Masonic Lodge, a few days before his final illness. After his death on 5 December 1791, his fellow-Masons held a Lodge of Sorrows in his memory.

Fire – 'Fire and light were the uniform tokens of the appearances of the Deity. Sometimes shining with a mild and gentle radiance, like the inferior luminaries of a Masons' lodge, and at others flaming fiercely amidst clouds and darkness, thunderings and noise!' The fiery ordeal is presented in the form of a mountain spitting fire – a volcano, in other words.

G major – The key of Papageno's first aria; of the Trio for Pamina, Monostatos and Papageno; of a section of the Three Ladies' Trio; of a section of the Act 1 finale heralded by Papageno's G major panpipes; the Act 2 Quintet for the Three Ladies, Tamino and Papageno, with a phrase reminiscent of Mozart's string quartet in G major; in Papageno's entry in the Act 2 Finale, turning to a woeful G minor as he prepares to hang himself.

G minor – The doleful key of the larghetto of the Queen of Night's first aria, and of Pamina's aria of lamentation in Act 2, as well as that of Papageno's suicide music.

Glockenspiel – The glockenspiel is a percussion instrument in which tuned metal bars are struck by hammers, either hand-held or operated by a keyboard. Handel was the first composer to use it (under the name of carillon), in his oratorio *Saul*. Its



Plan of the Freihaus auf der Wieden

most famous appearance is in *The Magic Flute*, where Papageno is given a set of magic bells to play. The Act 2 Aria No 20, 'Ein Mädchen oder Weibchen', in three verses in F major, has a glockenspiel part that increases in complexity with each successive verse.

Hall – Following Sarastro's Aria No. 15, 'In diesen heil'gen Hallen', the scene changes to show a great hall, big enough to accommodate the flying machine that brings the Three Boys and their laden table. The hall is the nearest thing to a Lodge that is found in the libretto. Although indoors, there are grassy platforms in the foreground. It is in this hall that Tamino and Papageno face their

first temptation to break their vow of silence and fasting.

Illuminati – The Illuminati (the name means 'enlightened') was a title given to a number of groups, the most important being the Illuminati of Bavaria, founded in 1776 by Adam Weishaupt, professor of canon law at Ingolstadt, and by Baron Adolph von Knigge. Drawn mainly from existing Masonic lodges, the Illuminati asserted the individuality of man as a fundamental principle, and were devoted to principles of civil and religious liberty. The Order of Illuminati sent 'apostles' to various parts of Europe, and soon several branches of the Order were flourishing, mainly in Protestant regions. Goethe



SARASTRO

and Herder were attracted to the Illuminati, and the reigning dukes of Gotha and Weimar were involved. The Bavarian government dissolved the Order in 1785, and propagated the notion that they were revolutionary anarchists, devoted to destroying society and religion. Many ideas of the Illuminati appear in the libretto of *The Magic Flute*. It is thought that Mozart may have met Knigge, who knew several of Mozart's Masonic friends. Knigge and his daughter translated *The Marriage of*

Figaro into German, and Mozart owned one of his treatises on dramaturgy. However, the connection remains conjectural.

Isis – The Egyptian goddess of magic, motherhood and fertility. The sister of Osiris, she was the mother of his son Horus. When Osiris was murdered by Seth, Isis reassembled his body, made herself pregnant by him and gave birth to Horus. Isis is shown with a cow's horns or a headdress representing a throne. Isis is the Greek form of the name: the Egyptian form is



The proscenium arch of the Theater auf der Wieden

Aset. The Legend of Isis and Osiris is frequently found in Masonic ritual.

Justice – The first judgment handed out is by the Three Ladies on Papageno, for lying about who killed the serpent. They give him water and a stone instead of wine and cakes, and shut his mouth with a golden padlock. Later, Monostatos is threatened with hanging or beheading for letting Pamina escape. Monostatos brings chains and fetters to punish Pamina for resisting his attempted rape and for escaping. Tamino's quest is to find Sarastro and punish him for abducting Pamina. Sarastro punishes Monostatos with a sentence of seventy lashes. The Queen of Night brings a dagger for Pamina to use to stab Sarastro, in punishment for stealing the Sevenfold Circle of the Sun. Finally, when the Three Ladies and the Queen of Night confront Sarastro, he strikes them down and they sink into the earth.

King – Tamino introduces himself to Papageno by telling him that his father is a king who rules over many countries and many people, and that is why he himself is a prince. Papageno thinks this would be an excellent market for his birds. The Queen of Night's late husband may have been a king, although we are not told so: he was certainly a figure of great power and authority.

Key – Mozart uses various musical keys for symbolic purposes, in *The Magic Flute* and in other compositions. His Masonic key is E flat major, with its key signature of three flats. See notes on C major, D major, E flat major, G major, G minor and A major.

Lions – In the original stage directions, six lions draw Sarastro's chariot at his first appearance in Act 1. They symbolise his regal status, and their number is symbolic – twice three.

Ladies – The Three Ladies of the Queen of Night are shown in a way that brings out the misogynistic elements of the libretto. They are conniving, irrational and scheming, and they do their mistress's bidding unquestioningly.

Magic – A whole genre of Zauberoper or magic opera thrived in Viennese theatres from the 1790s to the 19th century. Plots were usually based on folk tales, often involving a magical musical instrument. *The Magic Flute's* success encouraged imitations, often using the same combination of solemnity and popular melody to evoke a magical atmosphere. Wenzel Müller wrote several operas with 'magic' in the title, including *Der Zauberkuckuck* (The Magic Cuckoo), *Das Zauberbuch* (The Magic Book)



'Entrance to the Temple of Trial'. From title page of 1793 edition of *The Magic Flute* libretto

and *Der Barometermacher auf der Zauberinsel* (The Barometer Maker on the Magical Island).

Monostatos – Monostatos' name means 'stand alone' in Greek. His character represents irresponsible individualism, selfishness, solipsism and anti-social behaviour, inimical to the ideal of Sarastro's brotherhood. He is prepared to join the Queen of Night in her attack on Sarastro, but his sole aim is to sate his lust for Pamina. Monostatos is described in the score as a Moor.

Night – The Queen of Night's realm represents unreason, folly, anarchy and misrule. Even the light of the moon is enough to threaten Monostatos' evil plans: what he longs for is utter darkness.

Ordeal – In Freemasonry, the passage from one level to another is marked by ordeals, and this is reflected in *The Magic Flute* where first Tamino and Papageno, then Tamino and Pamina, have to undergo a series of trials in order to progress to acceptance. The first

trials are physical, by silence and hunger. These eliminate the garrulous and greedy Papageno. The next trials are spiritual: fire and water have symbolic significance as well as representing physical dangers. It is only through their own spiritual strength and purity, as well as through the protective powers of the Flute, that Tamino and Pamina are able to undergo the trials and emerge triumphant.

Osiris – Egyptian god, the brother of Isis. For the Legend of Osiris, see Isis.

Pamina – Batzko says that Pamina, daughter of the Queen of Night, represents Enlightenment, the child of the Queen and of Patriarchal Reason.

Panpipes – Papageno's birdcatching lure is a set of Faunen-flötchen or panpipes, five notes in the key of G major, starting on the tonic. He plays them himself, and the notes are written into his vocal line in the score. Pan, like Papageno, is an emblem of untamed Nature, and Pan's appearance is as goat-like as Papageno's is bird-like, so it is appropriate that Papageno should play Pan's instrument.

Papageno – Batzko says that Papageno represents Folly. He is child-like, and has not matured to reason and responsibility, and it seems unlikely that he ever will. His relationship with the Queen of Night's court is one of

barter – he exchanges birds for food. Like Flann O'Brien's cycling postman, who has become part bicycle, Papageno has become part bird: he is covered in feathers (or wears a feathered costume) and carries a bird-cage and a set of pan-pipes. He is as intent on finding a woman as his opposite number Monostatos, but unlike Monostatos he does not use violence and rape in his quest. When he meets Papagena, it is clear that she has been made for him, and that they will naturally progress to raising dozens of little Papagenos and Papagenas, without themselves ever really growing up.

Queen of Night – According to Batzko, the Queen of Night represents Superstition. In traditional Masonic interpretations, the Queen of Night represents Empress Maria Theresia, urged by the Catholic Church to suppress Freemasonry.

Revenge – The Queen of Night's chief motive is revenge, on Sarastro for stealing, as she believes, the Sevenfold Shield of the Sun. In her Act 2 aria she calls on the gods of vengeance to punish Sarastro, and to punish Pamina if she fails to carry out the act of revenge. The vengeance of hell blazes in the Queen's heart, and death and destruction flare up within her: fire is therefore the element of revenge.



Sarastro – In the conventional Masonic interpretation, Sarastro is Emperor Joseph II, or any other enlightened despot, who supports the Freemasons and their ideals. Sarastro is a priest-king, a leader and ruler with absolute authority over man and beast. Six lions draw his chariot, so he has tamed nature at its wildest. The architecture of his realm embodies Enlightenment principles, and imposes order on chaos.

Schikaneder – Emanuel Schikaneder, the librettist of *The Magic Flute*, was born in Straubing in 1751, and died in Vienna in 1812. He went to a Jesuit school in Regensburg, where he was also a cathedral chorister, and joined F J Moser's theatre company in 1773 or 1774. He danced in a ballet at Innsbruck, and performed his first Singspiel there. In 1777 he played Hamlet in Munich at the court theatre. He directed Moser's troupe from 1778, and met the Mozart family when he toured to Salzburg. He became a member of the Vienna Nationaltheater in 1785-6, and toured with a new company until he took over the Freihaus-Theater auf der Wieden, Vienna in 1789. Here he produced a string of Singspiel librettos, plays and operas. Mozart was not the only composer from whom he commissioned operas: one composer, Winter, wrote a sequel to *The Magic Flute*, a

setting of Schikaneder's Singspiel libretto *Das Labyrinth*. Schikaneder opened the Theater an der Wien in Vienna in 1801, sold it in 1806, travelled to Brno in Moravia, but returned to Vienna in 1809 with his mental and physical health failing. He went mad in 1812 while on a journey to Budapest, returned to Vienna and died in poverty on 21 September of that year. Schikaneder is most famous for his libretto of *The Magic Flute*, and for creating the role of Papageno. His brother Urban created the role of First Priest, and Urban's daughter Anna sang the First Boy at the première, and later sang the Queen of Night in 1811 at the Theater in der Leopoldstadt.

Sun – The Sevenfold Shield of the Sun, in Batzko's interpretation, stands for True Knowledge. The Sun is Sarastro's emblem, given him by Pamina's father on his deathbed, to guard on behalf of Pamina and her mother the Queen of Night. It symbolises the enlightenment that his brotherhood embodies. The final scene of the opera, in the original libretto, shows the entire stage representing a sun. Sarastro pronounces that the sun's rays have banished the night and destroyed the wicked.

Tamino – According to Batzko, Tamino represents Spirituality not yet perfected. In the libretto his costume is described, rather

mysteriously, as Japanese hunting dress. No other indication of a Japanese connection is suggested anywhere else.

Temple – The libretto describes three temples in a sacred grove, joined to each other by colonnades. In the centre is the Temple of Wisdom. On the right is the Temple of Reason, on the left the Temple of Nature. Tamino is driven back from the temples to right and left, but the door of the Temple of Wisdom opens and a priest appears. He tells Tamino that Sarastro rules in the Temple of Wisdom, but at first Tamino does not believe him, as he still imagines Sarastro to be a tyrant.

Threes – Three Ladies, attendant on the Queen of Night, appear in Act I with three silver weapons to slay the serpent with three blows. Three Spirits deliver magic bells to Papageno, with which he saves himself three times. There are three temples, to Wisdom, Reason and Nature. Six lions (twice three) draw Sarastro's chariot. 'Der dreimalige Akkord' (the thrice-repeated chord) begins the Overture, in Mozart's 'Masonic key', E flat major, whose signature is three flats.

Unity – The bonding of two people in marriage is the main form of unity towards which Tamino and Pamina, Papageno and Papagena strive. Unity of

fellowship binds the members of Sarastro's order. The Three Ladies and the Three Boys act as one. Monostatos is a solipsistic individualist: this is not a virtue, and he fails to achieve unity with others – rape, violence and treachery get him nowhere.

Voices – Disembodied voices from within the Temple of Wisdom call to Tamino. We do not know if these are priests inside the temple, or spirits.

Water – Water is used in *The Magic Flute* as a punishment and as an ordeal. Papageno is given water instead of wine, and then brought water in his dungeon by the disguised Papagena.

X – The cult of Sarastro's followers is a mystery religion, like many of those which arose during the last two thousand years, from Mithraism and Zoroastrianism onwards. Christianity, too, had its elements of mystery embedded in the service of the Mass. What Sarastro's brotherhood do in their temple rites is unknown to the audience, just as Freemasonry keeps its rituals a secret, and various sects of Christianity perform their rituals out of public view.

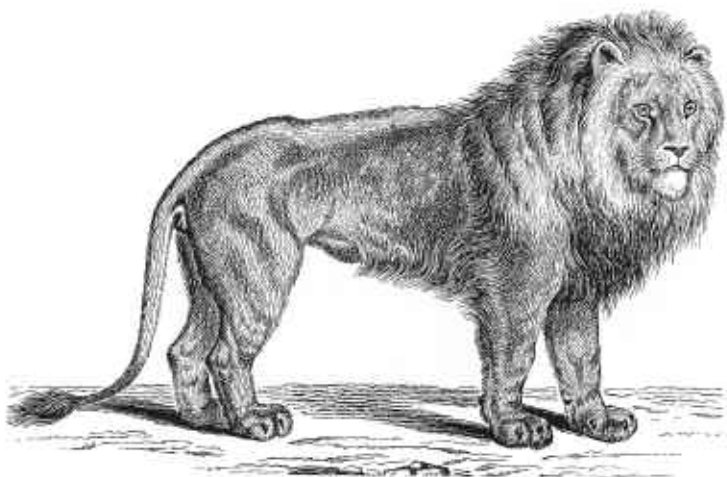
Youth – Tamino is frequently addressed as Jüngling – youth – and his youthfulness is set in contrast to the aged priest, and to Sarastro himself. The question of youth arises again in Papageno's interview with

Papagena, who initially says she is eighteen years and two minutes, misheard by Papageno in traditional German productions as 'eighty years and two minutes'. The youthfulness of the Boys, and their unbroken voices, symbolises innocence, but they are wise beyond their years, as their advice to Papageno makes clear.

Zoroaster – It has been suggested that Sarastro's name is a reference to the Persian prophet Zoroaster or Zarathustra, who founded the Zoroastrian faith, known in

Classical times as the religion of the Magi, and whose main followers today are the Parsis of Bombay. Zoroaster is the Greek form of the name, which derives from a compound in the Avestan language of two words meaning 'old' and 'camel', therefore Zoroaster is 'the one who owns old camels'. Zoroaster has been used in the West as the name for several fictional prophetic characters, especially Nietzsche's heroic alter ego in *Also sprach Zarathustra*.

Simon Rees ©2005



Mozart and the popular theatre tradition

Peter Branscombe

We tend to think of Mozart as writing just one work for the traditional Austrian popular theatre, the *Volkstheater*. But *The Magic Flute* is certainly not unique in this respect. From very early in his life Mozart was aware of the light-hearted, often coarse side of life and art. This is most clearly evident in the often lavatorial tone of the Mozart family correspondence – the Mozarts however were by no means alone in this regard; it isn't merely by chance that the early 18th century Viennese Hanswurst character proudly proclaims his Salzburg origins. And the Mozarts, as keen theatre-goers, had many links with the popular tradition. Among the autograph material found in Mozart's estate are two sketches for dramas (no sign that they were ever intended for musical setting!) close in manner and content to the Viennese farces written by and for the great Hanswursts Stranitzky and Prehauser and the latter's contemporaries Kurz-Bernardon and Philipp Hafner. Magic is rife in these farces, jokes are broad and often suggestive; quick-witted comic servants frequently outwit, or at least out-think, their aristocratic superiors. Right (usually

incorporated by young lovers) is ultimately triumphant.

Friends and colleagues of Mozart were also often involved in producing works for the popular stage. Early in his career Joseph Haydn wrote songs and small ensembles, even complete scores, for comedies to be mounted in Vienna's principal popular theatre; his brother Michael was likewise employed in writing small comedies with music, some of them in strong dialect, for the Salzburg theatre. There is no sign that they regarded such tasks as being beneath them – and there's plenty of evidence that Mozart positively enjoyed the challenge, which posed very different demands from his more serious compositions.

Like virtually all artists of his era, Mozart worked for specific occasions; when he was commissioned to write something, he usually tried to oblige. If he didn't write many works in his own language for the theatre, we must blame the circumstances of the time. One of his letters to his father mentions the large number of libretti he had read through, without finding one that really appealed to him. In another letter he expresses his fervent



wish to receive the commission to write a German opera. When at last the chance came, within a few weeks of his final move to Vienna in 1781, he determined to seize it with both hands. *Die Entführung aus dem Serail* ('The Elopement from the Seraglio'), his first completed operatic score in German, was composed for the Vienna Court Theatre, not for the popular stage – which is not to deny its status as a comedy, albeit one with a serious, potentially tragic outcome. These serious implications are absent from *Der Schauspieldirektor* ('The Impresario'), a play with music written four years later for a court entertainment, shortly before the completion of *The Marriage of Figaro*; formally it is a spoken comedy, with a little group of musical numbers towards the end.

To find the true forerunners of *The Magic Flute* we have to look elsewhere. Emanuel Schikaneder, its librettist and commissioner (and the first Papageno), was on friendly terms with the Mozart family many years earlier when he was the director of a travelling opera and drama troupe, and young Wolfgang Amadè wrote an insertion number for him to perform during his Salzburg season of 1780/81 (Mozart made a similar, but as far as we know unkept, promise to another travelling impresario, Johann Böhm).

When Schikaneder became director of Vienna's Freihaus-Theater auf der Wieden in summer 1789 he and his resident composers got Mozart to help with numbers for some of their new plays; the latter composed, or at least orchestrated, pieces for magic singspiels that Henneberg, Gerl and Schack turned out for this theatre, and he seems to have felt more at ease with these unpretentious colleagues than with many of the Court Theatre artists. Recent research by the American musicologist David Buch has come up with a quantity of music in this light vein that is almost certainly genuine Mozart. Performances and recordings of these additions to the Mozart canon will be eagerly awaited by those who already know, and love, the duet that Mozart orchestrated a year before *The Magic Flute* for Benedict Schack (the first Tamino); in it, the comic character's girlfriend, under a spell, can only miaow like a cat.

Some years earlier, soon after settling in Vienna, Mozart was involved with his brother-in-law Joseph Lange (Court Theatre actor and talented artist – his are the finest likenesses we have of Mozart and Constanze) in putting on a musical entertainment at one of the carnival balls; Mozart's incomplete score indicates that this must have been an

extensive comic tour de force; he paints a lively picture of their carefully rehearsed charade in a letter to his father.

What are the elements in *The Magic Flute* that link it with the old, broad comic tradition?

Some of the answers are surprising – for instance, one of the sources of the story lies way back in the late 12th century French epic, Chrétien de Troyes' *Yvain* (one of Mozart's Masonic colleagues had recently edited an Old High German version of the tale, with parallel old and modern German text). Less surprising are the links with the then-popular oriental rescue operas and plays, such as the Perinet/Wenzel Müller *Kaspar der Fagottist* ('Kaspar the Bassoon-player') that was staged in the main rival suburban theatre in the summer of 1971, when work on *The Magic Flute* was already far advanced – or indeed *Die Entführung* itself (though here the only magic lies within the music). The pattern of handsome young hero, usually aided by magic, by a resourceful if clumsy comic servant or squire (and not least by the dim-wittedness of the opposition), who succeeds in rescuing a maiden in distress, is familiar to anyone with an interest in European theatre or epic of the Enlightenment. Even the contrast between the Queen of Night (initially portrayed as a good, wronged monarch and

mother) and Sarastro (who turns out to be a wise priest of a near-Masonic order, not the cruel villain the Queen portrays him as) follows numerous models in the baroque theatre. Papageno the birdman is again by no means Schikaneder's and Mozart's invention – they merely perfected the depiction of a figure with a history both ancient (Chrétien's herdsman in *Yvain* is a proto-Papageno) and modern (there are recent Viennese forerunners that Schikaneder must have been familiar with). The boastfulness, greed, timidity and desire for a girlfriend of Papageno are all typical of the Viennese comic servant. And the presence in Sarastro's temple of the evil blackamoor Monostatos can be explained along the same lines as God's preparedness to tolerate (indeed to make use of) Mephistopheles in Goethe's *Faust*. Sarastro's goodness seems to be compromised when he sentences Monostatos to the bastinado; yet – as the modern listener might be tempted to think – the Moor deserves firm punishment for his attempt on Pamina's virginity; further, this punishment is commuted, as frequently cut lines of dialogue make clear, and it is only after a further attempted rape that he is finally banished. In other words, Schikaneder's libretto, which he later proudly, and surely legitimately, claimed to have been 'planned and

vigorously worked out with the late Mozart', draws on an astonishingly wide range of sources, and confronts issues that might be thought to have no place in a suburban theatre. This is no hastily cobbled-together mish mash as has sometimes been claimed, but a logically thought-through, consistent and deeply moving masterpiece, in which difficulties are overcome, love wins through and, in the words of the final chorus, the strong cause triumphs, and rewards beauty and wisdom with an eternal crown.

Different from the *Volkstheater* tradition is the almost complete avoidance by Schikaneder and Mozart of Viennese dialect; and the only hints at ambiguous jokes are inauthentic later additions to the spoken text. Also a cut above the expected tone of suburban theatre are the complexity and psychological insight of the characterisation. Things are not what they at first seem to be: the Queen with her hard-luck story turns out to be highly economical with the truth – Sarastro has indeed, as she tells the impressionable young prince, taken away her daughter Pamina, but in order to save her from her mother's baneful influence and to educate her in the way her late father (an initiate of the temple who seems to have made an unwise marital choice) would

have approved of. Even further removed from the expected level of what was on offer in the suburban theatres is of course the perfection of Mozart's score. One or two contemporaries might have been capable of writing the light, attractive melodies of Papageno, but the way in which they are handled is uniquely Mozartian. Wenzel Müller occasionally wrote lengthy act finales, but only Mozart could conjure the harmonic, contrapuntal and developmental mastery that characterises the big ensembles – not to mention their melodic charm and dramatic aptness.

The Magic Flute is a work that, on a superficial level, owes a great deal to the traditions of the Viennese popular theatre; without forfeiting any of the fun and enduring high spirits of the genre, Schikaneder and Mozart have ennobled it, bringing about a unique apotheosis of its most positive characteristics. For once, Schikaneder's ambitions were tempered by his collaboration with a colleague who was capable of responding positively to all his brightest ideas, and of helping to control and shape the less good ones; that colleague and friend just happened to be the supreme master of musico-dramatic composition.

Peter Branscombe ©1999

Mozart's Masonic Masterpiece

Anthony Arblaster

For those who like to think of Mozart as a purely musical figure, above and beyond the sordid world of politics and social conflict, there is comfort in the acknowledged fact that in the two and a half years between the fall of the Bastille and his own death, we know of no comment by the composer on the French Revolution. And this much may be conceded: Mozart was not, it seems, a great newspaper reader. He did not follow contemporary events with the passionate concern of a Beethoven, a Verdi or a Wagner.

But to take this as an indication of his detachment from his own age, or of his indifference to its ideas and ideals, is quite another matter. Mozart was a more involved, even committed, figure than is often supposed.

There is, for example, the odd but inescapable fact that when it came to composing his first Italian opera for Vienna, Mozart should have chosen as the basis for its libretto a play whose performance had been banned in Austria as well as France, and which was seen by many people as a challenge to the social order and an insult to the aristocracy. True, da Ponte's version of Figaro diluted the impact of Beaumarchais' original and was regarded as acceptable by the Emperor himself. It was nevertheless a

politically risky decision for a composer eager for financial and musical success.

And then there followed *Don Giovanni*, in which the guests at his party join in a chorus of 'Viva la libertà!' They may only mean to echo Giovanni's licentiousness, but that is not the way it was read by the Austrian authorities. When the opera came to Vienna after its Prague première, the censors insisted the words be changed to the entirely vacuous 'Viva la società!'

Most important and most significant is the fact that Mozart joined a Masonic lodge in 1784, and remained an active and committed Mason until his death seven years later. Indeed, his last musical appearance, on 18 November 1791, was to conduct a Masonic cantata which he had composed for the dedication of a new temple for his lodge. This work (K 623) was the last to be entered in his personal catalogue of compositions. *The Magic Flute* had had its première just seven weeks earlier, on 30 September.

To attach a political significance to Freemasonry may seem odd nowadays. Most people probably think of Freemasonry as a highly secretive mutual support club for businessmen, senior policemen (it remains an exclusively male organisation),



TAMINO

and other assorted bigwigs. But that is not how it began, or how it was in Mozart's day. It was an invention of the early 18th century, and although neither religion nor politics were supposed to be discussed at its meetings, it was immediately perceived as a threat and a potential source of opposition by most of Europe's autocratic rulers, as well as the Catholic church.

Secret societies are naturally suspect to the authorities, but in the case of Masonry there was some reason: this was a movement committed to the thinking and ideals of the Enlightenment. Although it was possible to be both a Catholic and a Mason – as indeed Mozart was – Masonic thinking about religion leaned towards rationalistic deism – belief in a rather abstract deity closer to Robespierre's 'Supreme Being' than the anthropomorphic God of the Bible and traditional Christianity. Not surprisingly, Pope Clement VIII denounced Freemasonry as early as 1738.

Masonic thinking was also dangerously egalitarian. It saw no special virtue in inherited position or titles. 'Morality is the art which teaches man to enter on manhood and to do without princes' wrote one of the leaders of the Illuminati, the most radical section of the Masons. It is a sentiment echoed in the discussion

between Sarastro and the priests about Tamino's qualifications for initiation. And one of the Vienna lodges (not Mozart's) declared that 'Freemasonry is constitutionally *democratic*, and each lodge is a *democracy*'.

Given these sentiments, it was not surprising – although it was a typical example of police-state conspiracy hunting – that the Masons were believed to be 'behind' the French Revolution and even the break-away of the American colonies from Britain. We find the Austrian Minister of Police saying exactly that in 1791, the year the *The Magic Flute* was premiered: 'The defection of the English colonies in America was the first operation of this secret ruling elite ... and there can be no doubt that the overthrow of the French monarchy is the work of such a secret society.' And a year earlier Marie Antoinette wrote to her brother, the Emperor Leopold II, to warn him against the Masons: 'Take great care over any associations of Freemasons ... it's by means of Masonry that the monsters in this country count on succeeding elsewhere.'

Hence, after the fall of the Bastille, and especially after the death of relatively enlightened Emperor Joseph II in February 1790, it was politically dangerous to be involved with Freemasonry. Only two years

after Mozart's death his own lodge, Zur neugekrönten Hoffnung, was dissolved, and in 1796 Masonry was banned altogether in Austria.

The Magic Flute is, among other things, a Masonic opera with a Masonic message, and for Mozart and Emanuel Schikaneder to produce such a work at such a moment was, as Hugh Ottaway put it, 'a standing invitation to the police'. The opera was soon interpreted as a radical, or even revolutionary work. In 1794 a Jacobin interpretation of it was in print, and Jacobin words were provided for Papageno's songs.

This would probably have irritated Mozart. But what is more persuasive is the suggestion that the opera's characters correspond to important players in the real-life drama of Freemasonry in Austria. Thus the Queen of Night was said to represent Maria Theresa, Joseph II's predecessor and mother, who was always a fierce enemy of the Masons. Sarastro was Ignaz von Born, the scientist who played a leading role in Vienna's most important lodge, Zur Wahrheit. Tamino was Joseph II, and so on.

None of this can be known for certain. But what is beyond contention is that Schikaneder's libretto is full of typically Masonic ethical and political

sentiments which are even more powerfully expressed in Mozart's uniquely pure and elevated music. Of course the word contains elements of pantomime and fairytale which have delighted children ever since Mozart took his seven-year-old son Karl to one of the first performances. But the moral seriousness, the gravity counterbalancing the comedy of the work, is unmissable to anyone who really attends to it. Mozart himself deplored those who 'laughed at everything' indiscriminately, and valued particularly the 'silent approval which the work elicited.

The values which *The Magic Flute* preaches and embodies are the humanist values of Masonry and the Enlightenment. Human beings should live together in love and harmony. They should reject hatred and vengeance (the final motives of the Queen of Night). If they lived according to these precepts then human beings would become like gods, and the earth would become a paradise:

Dann ist die Erd' ein
Himmelreich,
Und Sterbliche den
Gottern gleich.

(The earth becomes a heavenly realm, and mortals become godlike). These are the final words of Act One, and they are repeated by the Three Boys at the opening of the Act Two



3 BOY SPIRITS

finale. Similar sentiments are expressed at the end of the sublimely simple duet between Pamina and Papageno in Act One, and by the Two Armed Men in their chorale prelude to the trials of Act Two. These are representative expressions of the utopian hope of human renewal which was shared by so many at that moment in history, when it seemed to the young Wordsworth that he witnessed 'France standing on the top of golden hours, / And human nature seeming born again.'

Much has been made of the misogynist views expressed by Sarastro and his priests, and they are no doubt an accurate reflection of conventional Masonic attitudes. But it can be argued that *The Magic Flute* is actually a critique of that hostility to women. For Pamina not only goes through the initiation process alongside Tamino: it is she who undertakes to lead him through the fire and water. 'Ich selbst führe dich, / Die Liebe leitet mich.' Notice, too, that in her duet with Papageno the words 'man and wife' are then carefully reversed: 'wife and man'. There should be an equality of duty and devotion on each side.

Finally we should note how thoroughly the opera is saturated with the imagery of

darkness and light, night and day. This may seem conventional enough; but, as the very term Enlightenment implies, the central image of the movement is that of the sun of reason and benevolence dispelling the darkness of superstition, ignorance and mutual mistrust – the darkness over which the Queen of Night presides. 'The revolutions of America and France have thrown a beam of light over the world, which reaches into man' wrote Thomas Paine in *Rights of Man*, a text exactly contemporaneous with Mozart's opera. 'But such is the irresistible nature of truth, that all it asks, and all it wants, is the liberty of appearing. The sun needs no inscription to distinguish him from darkness...' In just the same way at the end of *The Magic Flute*, the defeated Queen and her allies are banished in to eternal night (ewige Nacht), and Sarastro announces that 'The sun's golden splendour now banishes night, / And shatters the power of the evil one's might.' Mozart, Schikaneder and Thomas Paine celebrate the same triumph of humanity and Enlightenment.

Anthony Arblaster ©1999



MONOSTATOS,
+ HENCH MEN



Gareth Jones

Gareth Jones Conductor (ex 4 – 13 Nov)

Gareth Jones, born in South Wales, was a member of Music Staff at Welsh National Opera from 1990 to 2008 where he conducted numerous productions. In 2004 he made his ENO debut conducting *The Mikado*, which he has also conducted for Vancouver Opera.

Concert work in UK includes appearances with Hallé Orchestra; Scottish Chamber Orchestra; Orchestra of Welsh National Opera; Royal Scottish National Orchestra; BBC National Orchestra of Wales; Royal Liverpool Philharmonic Orchestra; Royal Philharmonic Orchestra; Ulster Orchestra; English Chamber Orchestra and Manchester Camerata. In 1996, Gareth formed Sinfonia Cymru, which in its brief history has established itself as a major orchestral force in Wales. Gareth has worked with Bryn Terfel on numerous projects including the disc *We'll Keep a Welcome*; opera galas at Faenol, Henley and Hampton Court Festivals; concerts in Dublin, Stockholm, Sydney and Melbourne



James Southall

and a television recording of Handel's *Messiah* for S4C. Gareth also made his BBC Proms debut in 2002 with Bryn Terfel and Renée Fleming in works by Wagner and Richard Strauss. Recent highlights include *Aida* (Bregenz Festival); concert with Prague Philharmonic Orchestra and Rolando Villazon (Paris); concert at Bergen Festival and a UK concert tour with Bryn Terfel. Future concert engagements include Henley Festival with the Philharmonia Orchestra; gala concert with Ulster Orchestra; concerts in Germany, Austria, France, Finland, Norway and Sweden.

James Southall Conductor (4 – 13 Nov)

James Southall has been a full time member of Music Staff at Welsh National Opera since September 2008. Before that he was holder of the David Bowerman Junior Fellowship at the Royal College of Music, having gained a distinction in his Masters degree in Piano Accompaniment there the previous year. At the College he was a student of John Blakely and Roger Vignoles.



Dominic Cooke

In 2008 James won the MBF Accompanist's Prizes in the Kathleen Ferrier Awards, where he collaborated with winner Ben Johnson, and the Maggie Teyte Competition. Before his postgraduate studies, James read music at Queens' College, Cambridge where he was principal cellist of CUMS. Alongside his work as a pianist, James has conducted Mozart's *La finta giardiniera* at Opéra de Bauge. James is a recipient of the WNO Chris Ball Bursary.

Dominic Cooke Director

Dominic Cooke has been Artistic Director of the Royal Court since 2007. He was Associate Director of the Royal Court 1999–2002, Associate Director of the RSC 2002–2006 and Assistant Director of the RSC 1992–1993. Work for the Royal Court includes *Aunt Dan and Lemon*, *The Fever*, *Seven Jewish Children*, *Wig Out!*, *Now or Later*, *War and Peace*, *Fear and Misery*, *Rhinoceros*, *The Pain and the Itch*, *Other People*, *Fireface*, *Spinning into Butter*, *Redundant*, *F***ing Games*, *Plasticine*, *The People are Friendly*, *This is a Chair*, *Identical Twins*.

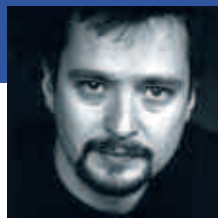


Benjamin Davis

Benjamin Davis Revival Director

Other theatre work includes *Arabian Nights* (also Young Vic; UK and world tours; New Victory Theatre, New York) *Pericles*, *The Winter's Tale*, *As You Like It*, *Macbeth*, *Cymbeline*, *The Crucible*, *Postcards from America*, *The Malcontent* (RSC); *By the Bog of Cats* (Wyndham's); *The Eccentricities of a Nightingale*, *The Weavers*, *Hunting Scenes From Lower Bavaria* (Gate); *The Bullet* (Donmar); *Afore Night Come*, *Entertaining Mr Sloane* (Clwyd); *The Importance of Being Ernest* (Atlantic Theatre Festival, Canada); *My Mother Said I Never Should* (Oxford Stage Co; Young Vic); *Kiss of the Spider Woman* (Bolton Octagon); *Of Mice and Men* (Nottingham Playhouse); *Autogeddon* (Assembly Rooms). Opera includes *The Magic Flute* (WNO); *I Capuleti e i Montecchi*, *La bohème* (Grange Park Opera). Awards include Laurence Olivier Award for Best Director and Best Revival for *The Crucible*, 2007; TMA award for *Arabian Nights*, 2000; Fringe First award for *Autogeddon*, 1991.

Ben studied in the UK, France and Brazil. After teaching for six years he joined WNO in 2001 as a staff director, has worked on over 25 productions for the company and now lives in Cardiff. He has also worked as staff director at ROH Covent Garden and Canadian Opera Company, Toronto. Ben's own opera directing work includes: *Il tabarro*, *Suor Angelica* and *Gianni Schicchi* for Opera Zuid in the Netherlands; *Al Gran Sole Carico d'Amore* as associate director with Katie Mitchell for the Saltzburg Festival; a mixed media staging of Britten's song cycle *Les Illuminations* for Cardiff International Dance Festival with National Dance Company Wales (Diversions) and productions of *Il tabarro* and *Star-Cross'd Lovers* for Welsh National Opera. Ben has also formed a close association with the work of director Richard Jones, directing revivals of his landmark, award-winning productions for WNO: *Hansel and Gretel*, *The Queen of Spades* and *Wozzeck*. Further revival directing credits include *Tosca* and *The Magic Flute* for WNO;

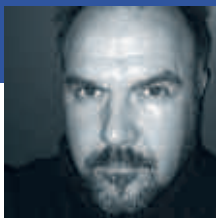


Julian Crouch

choreography for *Jephtha* in Copenhagen for Royal Danish Opera; stagings of *Rigoletto*, *La traviata*, *Carmen* and *Jephtha* at Birmingham Symphony Hall. In summer 2011 Ben will direct *Così fan tutte*, his first new mainscale production for WNO.

Julian Crouch Designer

Founder member and artistic director of Improbable Theatre, the company that has been winning critical and public acclaim for its shows. Julian is the co-director and co-designer of the international and West End phenomenon *Shockheaded Peter*. Together with Phelim McDermott, Julian has also directed a German version of *Shockheaded Peter*, which has become one of the most successful shows ever at the Schauspielhaus in Hamburg. Other shows for Improbable include *Spirit*, which Julian directed, and which was a co-production with The Royal Court; *Coma*, which he co-devised and co-designed; *Sticky*, *70 Hill Lane*, *The Hanging Man* and *Life Game*. He designed and was associate director on the award-winning *Jerry*



Kevin Pollard

Springer: The Opera. Other design credits include *A Funny Thing Happened on the Way to the Forum* for National Theatre; *A Midsummer Night's Dream* (also director) for Schauspielhaus, Hamburg; *The Theft of Sita* for Adelaide Festival; *The Loneliness of the Long Distance Runner* for Nottingham Playhouse; *A Family Affair* for Theatr Clwyd; *The Government Inspector* for West Yorkshire Playhouse; *Le Roi l'a Dit* (Delibes) and *The Grand Duchess of Gerolstein* for Scottish Opera, Opera Go Round.

Kevin Pollard Costume Designer

Kevin Pollard started out as costume maker and supervisor, designing *Out in the City*, *Pere Ubu* and *Tom Sawyer* for Manchester's Contact Theatre. He then moved to West Yorkshire Playhouse where he worked as Head of Wardrobe. The theatre saw his first collaboration with Julian Crouch on *The Government Inspector*. This was followed by the award-winning *A Midsummer Night's Dream* for English Touring Shakespeare Company, and Cultural Industry's



Chris Davey

phenomenally successful *Shockheaded Peter*. In addition to a major world tour, he has redesigned this show for new productions in Hamburg and New York. More recently, Kevin has worked in film and TV. He returned to theatre for *A Funny Thing Happened on the Way to the Forum* for the National Theatre in London and Walk-the-Plank's *Noah*. Over the years, he has been nominated for a number of major theatre awards including the New York Critics' Circle Awards and the Olivier Awards. *The Magic Flute* is Kevin's first foray into opera.

Chris Davey Lighting Designer

For WNO, Chris has designed *The Magic Flute* and *Jephtha* (also at ENO).

Other opera includes *The Rake's Progress* (Aldeburgh Festival); *Bluebeard* (Bregenz); four seasons at Grange Park Opera; *The Fool* for the Gogmagogs; *The Picture of Dorian Gray* (Monte Carlo); *La traviata* (Castleward Opera Belfast); *Gli Equivoci Nel Sebiant* (Batignano Opera).

Chris has designed extensively for RSC,

Shared Experience Theatre, West Yorkshire Playhouse, Royal Exchange Manchester, Royal Lyceum Edinburgh, Traverse Edinburgh, Birmingham Rep, Royal Court, Hampstead Theatre, Tricycle Theatre. Other designs: *The Pillars of the Community*, *A Dream Play*, *Iphigenia at Aulis*, *Baby Doll*, *War and Peace*, *The Colour of Justice* (RNT); *Three Thousand Troubled Threads* (Edinburgh International Festival); *Shoot the Crow* (Trafalgar Studios); *The Quare Fellow*, *Men Should Weep* (OSC); *The Odyssey*, *Beasts and Beauties* (Bristol Old Vic); *Twelfth Night*, *Blues in The Night* (WYP); *The Earthly Paradise* (Almeida Theatre); *One Flew Over the Cuckoo's Nest* (Gielgud Theatre); *Yellowman* (Everyman Liverpool/Hampstead); *21* (Rambert); *Romeo and Juliet* (Chichester Festival); *Guys and Dolls* (Crucible); *The Vagina Monologues* (Tour); *My One and Only* (Piccadilly/Chichester); *Dangerous Corner* (Garrick, Jekyll and Hyde (NBT); *The Car Man* (AMP); *In a Little World of Our Own*, *Endgame* (Donmar).



Sue Lefton

Sue Lefton Original Movement Director

Sue Lefton trained in dance at the Royal Ballet School and Rambert, and then as an actress at the Central School of Speech and Drama. She has worked with companies including the Royal Court, the National Theatre and the RSC where she collaborated with Adrian Noble. Recent productions include *Pericles*, *The Lion, the Witch and the Wardrobe* and *Brand* (Haymarket Theatre). In opera she has worked extensively with Jonathan Miller, including productions of *Orfeo* and *La traviata*; directed the movement for David Pountney's award-winning production of *Dr Faustus* for ENO; *Il ritorno d'Ulisse in patria* with Adrian Noble in Aix; *La bohème* for Grange Park Opera; *The Magic Flute* for Glyndebourne; *Macbeth* with Adrian Noble at the Met. Recent film work includes choreography for *Elizabeth*, *East is East*, *The Four Feathers*, *Nicholas Nickleby*, *Thunderbirds*, *Asylum*, *The Libertine* and *Cassanova*.



Wendy Allnutt

Wendy Allnutt Revival Movement Director

Trained at Central School of Speech and Drama and has worked extensively as an actress including West End, RSC, repertory and tours of USA, UK and Sweden.

TV credits include Jennifer in *Sorry*; Wendy in *Dear John*; Charlotte Gaunt in *The Regiment*; *The Bill*; *Rough Justice*; *Julliette Bravo* and many others.

Films credits include *Oh What a Lovely War*, *When Eight Bells Toll*, *All Coppers Are* and *Priest of Love*.

Choreography and movement direction includes *She Stoops to Conquer* and *A Laughing Matter* (Out of Joint / Royal National Theatre); *Romeo and Juliet* (Mercury); *Brothers Karamazov*, *Maybe* and *Private Lives* (Manchester Royal Exchange); *India Song* (Clywd); *Goliath*, *Voyage in The Dark*, *A Wedding Story* (Sphinx); *The Tempest* (City of London Festival); revival movement director for *The Magic Flute* (WNO). Wendy is head of movement at the Guildhall School of Music and Drama.



Simon Crosby Buttle

Simon Crosby Buttle A Priest (27 Nov)

Simon was born in West Yorkshire and studied at the RNCM for seven years with Jeffrey Lawton. Prior to joining the Chorus of WNO in 2009 he performed the roles of Lieutenant Pinkerton *Madama Butterfly* for the Mananan International Festival Opera; Juan (cover) *Arms and the Cow* at Opera North; Camille (cover) and St Brioche (cover) *The Merry Widow* and Tikhon *Katya Kabanova* for Scottish Opera and was invited back to the RNCM as a guest artist to perform the title role in *Candide*. Simon is a winner of the Anne Ziegler Award (2005) and was also supported by the Countess of Munster Musical Trust during his time at the RNCM.



Laurence Cole

Laurence Cole Second Armed Man

Laurence has been a full time member of the Chorus of WNO since April 2008. Originally from Hertfordshire, he graduated in English from University of York, where he sang with the University Chamber Choir and Gilbert and Sullivan Society where roles included title role *The Mikado*, Zuniga *Carmen*, Abe *Summer Song* While working for the BBC he began singing lessons under Barbara Spooner and Gareth Roberts before beginning a second degree at Birmingham Conservatoire, 1999, under baritone Adrian Clarke.

He became a regular soloist with St Chad's Cathedral Choir and Conservatoire Chamber Choir, where roles include Faure's *Requiem*, Handel's *Dixit Dominus*. Operatic roles at the Conservatoire include Curio *Giulio Cesare*, Commendatore *Don Giovanni*, Bartolo *The Marriage of Figaro*, Wotan *Das Rheingold*, Seneca *L'incoronazione di Poppea*, Simone Gianni *Schicchi* and Priest *The Cunning Little Vixen*. Recent operatic roles include Sarastro *The Little Magic Flute*, Gaoler



Simon Curtis

Tosca, Zaretsky *Eugene Onegin* (ETO); Fifth Jew *Salome*, Customs Sergeant *La bohème*, Flora's servant *La traviata* (WNO). Recent oratorio roles include Mozart's *Requiem*, Handel's *Samson*, Bach's *Mass in B Minor* and *Christmas Oratorio*, Tippett's *Child of our Time*.

Simon Curtis A Priest (ex 27 Nov)

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 *Madama Butterfly*, The 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



Neal Davies

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.

Neal Davies Papageno (24 Sep – 6 Nov)

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*,



Carolyn Dobbin

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, Akademie für Alte Musik, Freiburg Barock, Vienna Philharmonic, New York Philharmonic, Dresden Staatskapelle. Future engagements include Don Alfonso *Così fan tutte* (WNO); Ko-Ko

The Mikado (Lyric Opera of Chicago); Bottom *A Midsummer Night's Dream* (Garsington Opera); *Agrippina* (Deutsche Staatsoper).

Carolyn Dobbin Second Lady

Carrickfergus born mezzo-soprano Carolyn Dobbin trained at the Royal Scottish Academy of Music and Drama. Roles performed include title role *Carmen*, Alisa *Lucia di Lammermoor*, Dido, Lisetta *Il mondo della luna*, Dorabella *Così fan tutte*, Second Lady *The Magic Flute*, Nicklaus *The Tales of Hoffmann*, Ottavia *Coronation of Poppea*, First Witch *Dido and Aeneas*, Concepcion *L'heure espagnole*, Orlofsky *Die Fledermaus*, Meg Page *Falstaff* and Maddalena *Rigoletto*. Carolyn performed Janáček's *The Diary of One Who Disappeared* at the Bath International Festival 2009 with Paul Nilon and Joanna MacGregor; *Messiah* at Royal Albert Hall and made her debut with Orquesta Sinfónica de Radio Televisión Española singing Mozart's *Requiem*. Her broadcasts include Dorabella *Così fan tutte* for BBC Radio 3 and recordings include Lynne Plowman's *Cries Like*



Charlotte Ellett

Silence with the London Mozart Players. Carolyn is a WNO Associate Artist and the recipient of the WNO Chris Ball Bursary and the Sir John Moores Award. During 2010 for WNO she has performed the role of Mercédès *Carmen*, and covered title role *Carmen*, Maddalena *Rigoletto* and Magdalene *Die Meistersinger von Nürnberg*. Future engagements include Orsini *Lucrezia Borgia* (English National Opera) (cover); Teodata *Flavio* for ETO; Maddalena *Rigoletto* for Grange Park Opera; Beethoven 9th at the Barbican and Exeter Cathedral.

Charlotte Ellett Pamina (6 Nov)

Charlotte Ellett studied at Royal Northern College of Music and National Opera Studio. She began her career at Glyndebourne Festival where she made her debut as Frasquita *Carmen*. She was later an Associate Artist at Welsh National Opera where roles included Pamina *The Magic Flute*, Susanna *The Marriage of Figaro*, Musetta *La bohème*, Frasquita, Amor *The Return of Ulysses*, Angel *Jephtha*, Gretel *Hansel and Gretel*, Karolka *Jenůfa*



Joseph Grievess



Claire Hampton

(subsequently recorded for Chandos under Sir Charles Mackerras).

Other engagements include *Hermia* (Fleurette) *Barbe Bleue* (Buxton Festival); Chair *The Chair in Love* by John Metcalf (Montreal; UK tour); *Vespina* in Haydn's *Country Matters* (*L'infedelta delusa*), *Musetta* (ETO). Repertoire also includes *Despina* *Così fan tutte*, *Zerlina* *Don Giovanni*, *Adina* *L'elisir d'amore*, *Miss Wordsworth* *Albert Herring*, *Iphis* *Jephtha*. Concert engagements include *Mozart's Requiem* (Bridgewater Hall; Royal Festival Hall); *Messiah* (Royal Albert Hall with Sir David Willcocks); *Poulenc Stabat Mater* (King's College Cambridge); *Bach's Christmas Oratorio* (Royal Philharmonic Orchestra). Repertoire also includes *Bach St Matthew Passion*, *Elijah*, *Poulenc Gloria*, *Rossini Stabat Mater*. Recent engagements include a second UK tour as Chair; soprano soloist in a new work entitled *Hypermusic, prologue* by Hector Parra (Ensemble Intercontemporain, Paris); *Despina* (Opera North); *Marie* in *Rufus Wainwright's* new opera *Prima Donna* (Toronto, directed by Tim Albery).

Future engagements include *Despina* (WNO).

Joseph Grievess Actor

Joseph Grievess graduated from Guildhall School of Music and Drama. He is very pleased to be working with Welsh National Opera for the second time. Stage work includes *The Magic Flute* (WNO); *Henry Flood* by Gunter Grass, director Allegra Galvin (Rada); *Defarge* *A Tale of Two Cities*, adapted by Matthew Francis, director Katharine Rogers, Col *Live Like Pigs*, by John Arden, director Christian Burgess, *Feste Twelfth Night*, director Chris Luscombe (GSMD). Film and television work includes *Pte Keane* *Heat & Cold Injuries*, director John Greaves and John Janus *RAF*, director Des Good (Grosvenor TV); *Stuart Angel Cake*, director Simon Delaney (Celador/BBC Television); *Lionel Stokely* *Miss Potter*, director Chris Noonan (Hopping Mad Productions).

Claire Hampton Papagena

Claire Hampton was born in Staffordshire. Her training began in 1992 when she was offered a place at Royal Northern College of Music. While at the college, Claire won both the Elsie Thurston Memorial Prize and the Alexander Young Prize. Her studies were then further extended to Postgraduate level with the generous support of the Peter Moores Foundation Scholarship. This also enabled her to attend intensive language and opera studies in Florence. Since graduating, Claire has performed extensively as a concert recitalist throughout the UK and appeared with *Floral Opera* in the roles of *Dorinda Orlando* and *Susanna* *The Marriage of Figaro*. She joined the Chorus of Welsh National Opera in August 2002 where roles have included *Plaintiff* *Trial by Jury* for WNO's Chorus Tour of Wales, *Jana* *Jenůfa* (a role that she recorded with WNO/Mackerras for Chandos in July 2003), *Squire* *Parsifal*, *Echo* *Ariadne auf Naxos*, *Papagena* *The Magic Flute*, *Comtesse D'Arenberg* *Don Carlos*, *Countess* *Ceprano Rigoletto*.



Paul Hodges

Paul Hodges **Sarastro (11 – 20** **Nov)**

Paul Hodges trained at Royal Northern College of Music with Nicholas Powell and Frederick Cox. After spending three years with Glyndebourne Festival Opera, during which time he was granted the Leverhulme Award, he attended the National Opera Studio. Paul's operatic repertoire, which he has performed for the regional companies, includes *Zaccaria Nabucco*, Timur *Turandot*, Colline *La bohème*, Padre Guardiano *The Force of Destiny* and Gremin *Eugene Onegin*. In oratorio, Paul has performed *Messiah* in Salzburg; Mozart's *Requiem* in Bouvais, France; Verdi *Requiem* at many venues. While on contract at ENO as a chorister, Paul understudied many roles and performed the roles of Sparafucile *Rigoletto* and the Hermit *Der Freischütz*. Recent engagements include Commendatore *Don Giovanni* (understudy), King Marke *Tristan and Isolde* and Hans Schwarz *Die Meistersinger von Nürnberg* for WNO; Commendatore, Sarastro *The Magic Flute* for Opéra de Baugé.



Philip Lloyd Holtam

Philip Lloyd **Holtam** **First Armed Man**

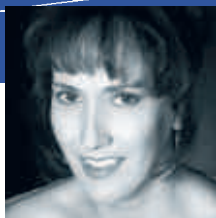
Philip Lloyd Holtam was born in Tonyrefail, South Wales and studied at Birmingham Conservatoire with Pamela Cook MBE, where he won St Claire Barfield Prize for Operatic Distinction and Cecil Drew Prize for oratorio singing. Since joining WNO in 1994 he has performed over 35 roles for the company including 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 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.



Howard Kirk

Howard Kirk **Monostatos**

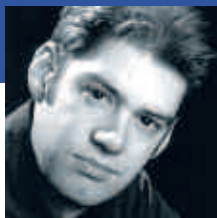
Born in Leicestershire, Howard trained at Royal College of Music where he was awarded the John Ireland Prize. In 1998 he was awarded a Wingate Scholarship to study at Guildhall School of Music and Drama's Opera Course. He has worked for Glyndebourne Festival and Touring Opera; English National Opera; English Touring Opera; Bampton Classical Opera and Wexford Festival Opera. Engagements include Vaughan Williams' *Hugh the Drover*; Monostatos *The Magic Flute*; Sellem *The Rake's Progress*; Antinous *Penelope*; Macheath *Beggar's Opera*; Janek *The Makropoulos Case*; Lindoro *Nina*. Howard joined the Chorus of Welsh National Opera in January 2004 where roles include Apprentice 2 *Wozzeck*, Borsa *Rigoletto*, Vicomte Cascade *The Merry Widow*, Steersman *The Flying Dutchman*, Benoit *La bohème*, Lillas Pastia / Guide *Carmen*, Servant *Khovanshchina*, Monostatos *The Magic Flute*, Don Curzio *The Marriage of Figaro*, Gaston *La traviata*.



Laure Meloy

Laure Meloy Queen of the Night

Laure is an American based in the UK, with dual American and British nationality. Laure is widely recognised for her portrayal of the Queen of the Night *The Magic Flute*, having sung the role for English National Opera, Welsh National Opera, Opera North and English Touring Opera. Other engagements include title role *Lucia di Lammermoor* (Pavillion Opera); Kaye in the American première of John Metcalf's *Kafka's Chimp*; soloist in *Carmina Burana*; British première of scenes from Paula Kimper's *Patience Et Sarah*; world première of *Patience Et Sarah* (Lincoln Center Festival, New York); Volpino *Lo Speciale* (Orchestra of St Luke's in New York's Town Hall); High Priestess *Aida* (Florentine Opera of Milwaukee); Frasquita *Carmen* (Aspen Music Festival); Adina *L'elisir d'amore*, Marquise de Cathe *Un Giorno di Regno*, Elsie Maynard *Yeoman of the Guard* (Bronx Opera); Despina *Così fan tutte* (Il Teatro Lirico d'Europa); Norina, Goldentrill *Impresario*, Konstanze *Die Entführung aus dem Serail*. Concert



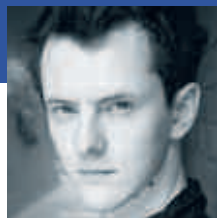
Tim Mirfin

and oratorio appearances include Poulenc's *Gloria* (Minnesota Public Radio Broadcast); Haydn *Creation* (Bronxnet Television Broadcast); Rutter *Gloria* (Minnesota Public Radio Broadcast). Future engagements include soprano soloist *Under Milk Wood*, a new experimental 'live radio opera' by John Metcalf.

Tim Mirfin Sarastro (ex 11 – 20 Nov)

Tim Mirfin graduated in Law from Gonville and Caius College, Cambridge. He took up a postgraduate scholarship at the Royal Academy of Music and continued his studies at National Opera Studio.

Tim joined WNO as a principal artist during 2001/2002, where roles included Publio *La clemenza di Tito*. Other roles include Angelotti *Tosca*, Parson *The Cunning Little Vixen*, Colline *La bohème*, Truffaldino *Ariadne auf Naxos*, Basilio *The Barber of Seville* (WNO); Argante *Rinaldo* (Grange Park Opera); Figaro *Le nozze di Figaro* (London Handel Festival); Bottom *A Midsummer Night's Dream* (Aldeburgh Festival); Sarastro



Brendan Purcell

(Scottish Opera; Opera Holland Park); Count Rodolpho *La Sonnambula* (Opera Holland Park); Selim *Il Turco in Italia* (Buxton Festival); Colline (Opera North); Claudio *Agrippina* (Barber Opera); Sarastro (Bolshoi, Moscow); *Pélleas et Mélisande* (Theater an der Wien); *Billy Budd* (Frankfurt Opera); *Curlew River* (Lyon Opera). He was a principal artist for Hamburg Opera from 2005 to 2008, where he performed 26 different roles including Selim, Peter Quince *A Midsummer Night's Dream*, Publio, Sarastro, Leporello *Don Giovanni*, Timur *Turandot*, Colline, Pistola *Falstaff*, Sparafucile *Rigoletto*. Future engagements include Osman *Die Entführung aus dem Serail* on tour with Orchestra of the Age of Enlightenment; staged performances of *Die Jahreszeiten* (Opera OT, Rotterdam).

Brendan Purcell Actor

Brendan Purcell graduated from the Guildhall School of Music and Drama in 2007. Since then he has appeared in S4C's *Caerdydd* as recurring character



Camilla Roberts

Simon; several short films; indulged in some theatre work and recently had the opportunity to work as a voice over artist. This is his second time with Welsh National Opera and he's delighted to be working on *The Magic Flute* again.

Camilla Roberts First Lady

Camilla Roberts was born in Wrexham, North Wales, trained at Guildhall School of Music and Drama with Laura Sarti and graduated from the GSMD Opera Course in 2002. Camilla went on to the National Opera Studio sponsored by Welsh National Opera. In 2005 Camilla represented Wales in the BBC Cardiff Singer of the World Competition. Other awards include the inaugural Kenneth Loveland Gift, the Harold Rosenthal Award and the WNO Chris Ball Bursary. From 2003 to 2004 Camilla was an Associate Artist at Welsh National Opera where her roles included Micaela *Carmen*, Adina *The Elixir of Love*, Diane *Iphigénie en Tauride*, Flower maiden *Parsifal* and title role / Laura *Iolanta* also performed at the BBC Proms 2005. Other roles include Anna *Nabucco*



Alastair Sill

(Opera North); Tatyana *Eugene Onegin* (Opera Holland Park); Marenka *The Bartered Bride*, Mimi *La bohème* (Mid Wales Opera); Anna *Le Villi* (Chelsea Opera Group); Foreign Princess *Rusalka* (English Touring Opera). Recordings include Anna *Nabucco* (Chandos); a CD of Viennese Arias with Royal Philharmonic Orchestra; Isabella in Ricci's *Corrado D'Altamura* (Opera Rara). Camilla has also appeared on BBC Radio 2's Friday Night is Music Night and has numerous concert engagements to her name. Future plans include Fiordiligi *Così fan tutte* and Donna Anna *Don Giovanni* (WNO).

Alastair Sill Actor

Alastair has worked with various theatre companies in South Wales including Ruth Is Stranger Than Richard, Spectacle Theatre, Theatre Iolo, Equinox Theatre, Gwent Theatre and Cwmni Theatr 3D. Alastair has written two plays for Cwmni Theatr 3D, *Cocks and Tales* and *Sponge for the Ducks* and is a qualified audio describer for theatre. He has audio described a number of



David Stout

plays for Sherman Cymru with his company, 'Word of Mouth'.

David Stout Papageno (11 Nov – 4 Dec)

David studied Zoology at Durham University and sang with the choir of St John's College, Cambridge before studying with Rudolf Piernay at GSMD (Principal's Prize 2006). His opera roles include Schanard *La bohème* (ENO/WNO); Speaker *The Magic Flute*, Le Dancaïre *Carmen*, Konrad Nachtigall *Die Meistersinger von Nürnberg* (WNO); Flemish Deputy *Don Carlos* (ROH); Angelotti *Tosca*, Mick *Playing Away* (Bregenz Festival); Don Juan *From the House of the Dead* (Teatro Massimo di Palermo); Papageno *The Magic Flute*, Harašta *The Cunning Little Vixen* (Grange Park); Marcello *La bohème* (Mid-Wales Opera); Marullo *Rigoletto* (Holland Park); Aeneas *Dido and Aeneas* (ETO); Alfio *Cavalleria rusticana* (Endellion Festival); title roles *Falstaff*, *Gianni Schicchi*, *Ulisse Il ritorno d'Ulisse in patria*, Opera Director *Les Mamelles de Tirésias* (GSMD); Forester *The Cunning Little Vixen* and Guglielmo *Così fan*



Joanne Thomas

tutte (BYO). Elsewhere, title role *Eugene Onegin*, Count Almaviva *The Marriage of Figaro*, Escamillo *Carmen*, Belcore *The Elixir of Love* and Prince Yeletsky *Queen of Spades*. Future plans include Nikita *Das Porträt*, Roucher *Andrea Chenier* (Bregenz Festival); Falke *Die Fledermaus*, Ping *Turandot* (WNO) and Manz *A Village Romeo and Juliet* (ROH).

Joanne Thomas Third Lady

Joanne studied at the Royal Welsh College of Music and Drama and the Royal Academy of Music with Beatrice Unsworth. She represented Wales in BBC Cardiff Singer of the World 2001.

Roles for WNO include Mme Larina *Eugene Onegin*, Third Lady *Magic Flute*, Witch, Mother and Dew Fairy *Hansel and Gretel* (WNO MAX), Annina *La traviata*. Other roles include Azucena *Il trovatore*; Santuzza *Cavalleria rusticana*; Amneris *Aida*, Lyubov *Mazepa*, Penelope *Il ritorno d'Ulisse*, Charlotte *Werther* and Mrs Peachum *The Beggars' Opera*.

Joanne has performed in concert in UK, Germany,



Eddie Wade

Malta, Canada, USA, Australia and New Zealand. Notable performances include Beethoven's *9th Symphony* for WNO at WMC; Berio *Folksongs* with Sinfonia Cymru; Berlioz's *Les Nuits d'été*; Britten's *A Charm of Lullabies* and excerpts from Elgar's *Sea Pictures* with BBC National Orchestra of Wales, all broadcast on BBC Radio 3; Elgar's *Music Makers*, Verdi's *Requiem*, Rossini's *Stabat Mater*; Bach's *B Minor Mass* (St John's Smith Square).

Recital work includes *Klavierfest Ruhr* (Herten) and *Songmakers Almanac* (Wigmore Hall) with Graham Johnson; St David's Hall, Purcell Room and a BBC Radio 3 broadcast from Fishguard Festival.

Joanne now studies with Alison Pearce and will sing Azucena for WNO in 2011.

Eddie Wade Speaker

Born in Yorkshire, Eddie studied at Guildhall School of Music and Drama and National Opera Studio.

Roles with WNO include Count Almaviva *The Marriage of Figaro*, Foreman *Jenůfa*, Peter *Hansel and Gretel*,

Sharpless *Madam Butterfly*, Melot *Tristan und Isolde*, Marcello *La bohème*, Baron *La traviata* and Flemish Deputy *Don Carlos*. Other roles include Baron Douphol *La traviata* (recently filmed by Opus Arte for general cinema and dvd release), Mandarin *Turandot*, Indian *Bartered Bride*, (Royal Opera, Covent Garden); Executioner *Ines de Castro* and Sharpless (Scottish Opera); Germont Père and Baron Douphol *La traviata* (Glyndebourne Touring Opera); Foreman and title role *Macbeth* (English Touring Opera); Scarpia *Tosca* and Germont Père *La traviata* (Diva Opera).

Concert performances include Scottish Opera's Essential Concert Tour and performances with the London Symphony Orchestra and with Raymond Gubbay at the Royal Albert Hall and Barbican Centre.

Highlights include Beethoven's *9th Symphony* at the Barbican, Orff's *Carmina Burana* for the RTÉ concert orchestra (Lyric FM live broadcast) and Mendelssohn's *Elijah* in Wells Cathedral. Future plans include title role *Rigoletto* (Scottish Opera).



Elizabeth Watts

Elizabeth Watts Pamina (ex 6 Nov)

Elizabeth was a chorister at Norwich Cathedral and studied archaeology at Sheffield University, before attending the Royal College of Music. She was selected by YCAT in 2004; won Kathleen Ferrier Prize, 2006; Outstanding Young Artist Award at the Cannes 'MIDEM Classique Awards', 2007; winner of Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World Competition, 2007. She has recently become an Artist in Residence at London's Southbank Centre.

Operatic engagements include Susanna *The Marriage of Figaro* (Santa Fe Opera; Welsh National Opera); Flora *The Knot Garden* (Music Theatre Wales; Royal Opera House); Mandane in Thomas Arne's *Artaxerxes* (ROH Linbury Studio); Papagena *The Magic Flute*, Barbarina *The Marriage of Figaro*, Purcell's *King Arthur*, Music and Hope *Orfeo* (ENO, where she was part of the Young Singers programme 2005 – 2007); title role *Semele*, Arthébuze *Actéon* (Aldeburgh Festival); Music and Hope *Orfeo* (Boston Handel and



Peter Wedd

Haydn Society); *King Arthur* (Berkeley California); *L'Allegro* (London Coliseum with Mark Morris Dance Group). A former BBC Radio 3 New Generation Artist, Elizabeth is much in demand as a recitalist and concert singer. Future plans include Marzelline *Fidelio* (ROH); *Messiah* (Huddersfield Choral Society and Jane Glover); Mozart *Requiem* (Boston Handel & Haydn Society and Harry Christophers) amongst others. She has recently signed to Harmonia Mundi and a disc of Bach cantatas and arias with Harry Bicket and The English Concert is due for release in early 2011.

Peter Wedd Tamino

Peter Wedd studied at the Guildhall School of Music and Drama with William McAlpine and subsequently at the National Opera Studio. He was a Company Principal at Royal Opera House from 1999 to 2001 where he sang many roles including Yvain *Gawain and the Green Knight* and Kudrjas *Katya Kabanova*. Other engagements include Alfredo *La traviata*, Don José *Carmen*, Tamino *The Magic Flute*, Steuerman

The Flying Dutchman, Don Ottavio *Don Giovanni*, Števa *Jenůfa* (WNO); Levko *May Night* (Opera Holland Park); Chevalier de la Force *Les Dialogues des Carmelites* (Aldeburgh Festival; English National Opera); Florestan *Fidelio* (Garsington Opera); Laca *Jenůfa* (Glyndebourne on Tour); Giasone *Medée* and Florestan (Nationale Reisopera); Gregor *The Makropoulos Case* and Laca (Opera Australia); Lensky *Eugene Onegin* (Bern Opera).

He has worked with many major orchestras including London Philharmonic, BBC Symphony, Royal Scottish National, Royal Liverpool Philharmonic, City of Birmingham Symphony and Netherlands Radio Philharmonic.

Recordings include Števa *Jenůfa*, Jaquino *Fidelio*, Steuerman *Der Fliegende Hollander* and Chevalier de la Force *Les Dialogues des Carmelites* (Chandos). Future engagements include Matteo *Arabella* (Semper Oper, Dresden debut); Don José *Carmen* (Opera North); Beethoven *Symphony No 9* (Manchester Camerata to be released on the Avie recording label); Mahler *Das Lied von der Erde* (Edinburgh International Festival).

Orchestra of WELSH NATIONAL OPERA

Leader David Adams

First Violin

David Adams
Lowri Porter
Martin Kegelmann
Robert Tonkin
Susan Plessner
Peter Lilley
Mathias Maurer
Emma Menzies
Jane Atkinson
Christians Mavron /
Stephen Payne

Second Violin

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

Viola

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

Cello

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

Double Bass

Josie Ellis /
Peter Fry
Mary Condliffe
Simon Phillips

Flute

Jonathan Burgess
Nicola Dowton

Piccolo

Nicola Dowton

Oboe

Catriona MacKinnon
David Probert

Clarinet

Leslie Craven
Daniel Rye

Bassoon

Stephen Marsden
Christopher Vale

Horn

Angus West
Donald Clist /
James Mildred

Trumpet

Dean Wright
Martin McHale

Trombone

Roger Cutts
John Hendy

Bass Trombone

Alan Swain

Timpani

Patrick King

Celeste

Simon Phillippo

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
Cârthaigh 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