

WNO



# The Abduction from the Seraglio

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Welcome to the Spring Season at Welsh National Opera! I am particularly delighted to be presenting Mozart's *The Abduction from the Seraglio*. This has always been one of my favourite operas, and I'm very excited that it is being performed at WNO, in this truly unique and hugely entertaining new production.

I would like to express immense gratitude to the Colwinston Charitable Trust for their generous support of this new production. WNO has enjoyed a close relationship with the Trust over recent years through their support of a number of productions and most recently a series of school workshops which culminated in 1,000 pupils attending a dress rehearsal of *Madam Butterfly*.

*Seraglio* is also this year's WNO *Partnership* supported production. During this time of economic constraint, individual giving is more important to WNO than ever before and I would like to take this opportunity to convey my sincere gratitude to all those individuals who contribute so generously at all levels to this vital fund for new productions. Your commitment and loyalty to the Company is truly wonderful and highly valued by all of us.

I hope you enjoy this masterpiece – one of three operas this season, which centre around Love and Passion. Make a date with *Carmen* and *Tosca* too – they should not be missed!

Have a wonderful evening.

Croeso i Dymor y Gwanwyn yn Opera Cenedlaethol Cymru! Mae'n bleser mawr gennyf gyflwyno *The Abduction from the Seraglio* gan Mozart. Dyma un o fy hoff operâu, ac rwyf wrth fy modd ei bod yn cael ei pherfformio yn WNO, yn y cynhyrchiad newydd unigryw a hwyliog hwn.

Hoffwn ddiolch o galon i Ymddiriedolaeth Elusennol Colwinston am eu cymorth hael gyda'r cynhyrchiad newydd hwn. Mae WNO wedi cael perthynas agos gyda'r Ymddiriedolaeth dros y blynyddoedd diweddar wrth iddynt gefnogi nifer o gynyrchiadau ac yn fwyaf diweddar, cyfres o weithdai ysgolion a arweiniodd at 1,000 o ddisgyblion yn mynychu ymarfer gwisgoedd *Madam Butterfly*.

*Seraglio* hefyd yw cynhyrchiad *Partneriaeth* WNO eleni. Yn ystod y cyfnod hwn o gyfyngiadau economaidd, mae rhoddion unigol yn bwysicach nag erioed o'r blaen i WNO a hoffwn achub ar y cyfle hwn i ddiolch o waelod calon i'r holl unigolion hynny a gyfrannodd mor hael ar bob lefel i'r gronfa hanfodol hon ar gyfer cynyrchiadau newydd. Mae eich ymrwymiad a'ch teyrngarwch i'r Cwmni yn rhagorol ac rydym i gyd yn ei werthfawrogi'n fawr.

Gobeithio y byddwch yn mwynhau'r campwaith hwn – un o dair opera y tymor hwn sy'n ymwneud â Chariad ac Angerdd. Cofiwch ddod i weld *Carmen* a *Tosca* hefyd – ni ddylid eu colli!

Mwynhewch y noson.



John Fisher

Chief Executive & Artistic Director | Prif Weithredwr a Chyfarwyddwr Artistig

# The Abduction from the Seraglio (Die Entführung aus dem Serail)



Opera in three acts by Wolfgang Amadeus Mozart

Libretto by Gottlieb Stephanie the Younger, after *Belmont und Constanze, oder Die Entführung aus dem Serail* by Christoph Friedrich Bretzner

First performance at the Burgtheater, Vienna on 16 July 1782

First performance by Welsh National Opera of this production at Wales Millennium Centre on 13 February 2010

A co-production of Houston Grand Opera, Boston Lyric Opera, Opera Colorado, Lyric Opera of Kansas City, Minnesota Opera and Opera Pacific  
Sung in German with English surtitles (and Welsh surtitles in Cardiff and Llandudno)

Supported by Colwinston Charitable Trust and the WNO *Partnership*

All performances start at 7.15pm

Wales Millennium Centre, Cardiff

Saturday 13 February 2010

Saturday 20 February 2010

Venue Cymru, Llandudno

Tuesday 9 March 2010

Birmingham Hippodrome

Tuesday 16 March 2010

The Mayflower, Southampton

Tuesday 23 March 2010

Milton Keynes Theatre

Thursday 1 April 2010

Theatre Royal Plymouth

Tuesday 6 April 2010

The Bristol Hippodrome

Tuesday 20 April 2010

# Cast

Belmonte     Robin Tritschler  
*A Spanish nobleman*     (Until 16 March)

Andrew Kennedy  
(From 23 March)

Osmin     Petros Magoulas  
*Overseer of the Harem*

Pedrillo     Wynne Evans  
*Servant to Belmonte*

Konstanze     Lisette Oropesa  
*A Spanish noblewoman*

Blonde     Claire Ormshaw  
*Maid servant to Konstanze*

Pasha Selim     Simon Thorpe

Conductor	<b>Rinaldo Alessandrini</b> (ex 1 April)
	<b>Anthony Negus</b> (1 April)
Director	<b>James Robinson</b>
Set Designer	<b>Allen Moyer</b>
Costume Designer	<b>Anna R Oliver</b>
Lighting Designer	<b>Paul Palazzo</b>
Movement Consultant	<b>Caroline Lamb</b>
Chorus Master	<b>Stephen Harris</b>
Music Staff	<b>Russell Moreton</b> <b>Stephen Wood</b>
Staff Director	<b>Carmen Jakobi</b>
Trainee Staff Director	<b>Lewis Reynolds</b>
Language Coach	<b>Jacqueline Pischorn</b>
Stage Manager	<b>Julian Johnson</b>
Production Manager	<b>Robert Pagett</b>

Scenery built and painted by Ravenswood Studios  
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 and Kathy Pedersen

Make up provided by **MAC**

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 Rehearsal photography by Brian Tarr

English surtitles by Simon Rees  
 Welsh surtitles by Mary Jones

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

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## Introduction

The Austrian Emperor Joseph II had established a Singspiel company, with Gottlieb Stephanie as its director, by the time Mozart broke off his employment with the Archbishop of Salzburg and settled in Vienna. Stephanie based his libretto for *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) on a play by Christoph Friedrich Bretzner. Mozart was fortunate in his cast: Caterina Cavalieri, the great coloratura soprano who was Salieri's mistress, sang the role of Konstanze, and the buffo bass Ludwig Fischer sang Osmin. The Emperor's reaction is notorious: 'An awful lot of notes, my dear Mozart.'

## Plot summary

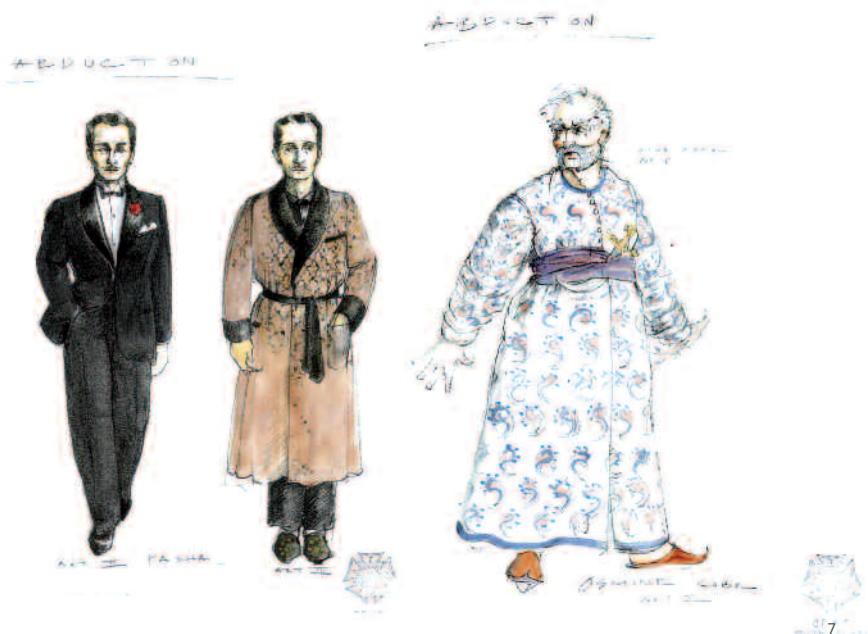
Belmonte has come in search of his betrothed Konstanze, her maid Blonde and his own servant Pedrillo, held captive by the Turkish Pasha Selim. Osmin, Selim's overseer, prevents Belmonte from meeting the women, but Pedrillo tricks him into drinking wine, and the lovers are reunited. Pasha Selim, who had hoped to marry Konstanze, takes pity on them and allows her and Belmonte, with their servants, to go home in safety, to Osmin's fury.

## Cyflwyniad

Roedd Ymerawdwr Awstria, Joseph II wedi sefydlu cwmni Singspiel, gyda Gottlieb Stephanie yn gyfarwyddwr arno, erbyn i Mozart adael ei waith gydag Archesgob Salzburg ac ymgartrefi yn Fienna. Seiliodd Stephanie ei libreto ar gyfer *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) ar ddrama gan Christoph Friedrich Bretzner. Roedd Mozart yn ffodus o'i gast: Caterina Cavalieri, y soprano goloratwra ragorol a meistres Salieri, ganodd ran Konstanze, a chanodd y bas Ludwig Fischer ran Osmin. Mae ymateb yr Ymerawdwr yn enwog: 'Llawer iawn o nodau, f'annwyl Mozart.'

## Crynodeb o'r Cynllun

Mae Belmonte wedi dod i chwilio am ei ddyweddi Konstanze, ei morwyn Blonde, a'i was ei hun Pedrillo, sy'n cael eu cadw'n gaeth gan Pasha Selim o Dwrci. Mae goruchwyliwr Osmin, Selim, yn atal Belmonte rhag cyfarfod â'r menywod, ond mae Pedrillo yn ei dwyllo i yfed gwin, ac mae'r cariadon yn cael eu haduno. Mae Pasha Selim, a oedd wedi gobeithio priodi Konstanze, yn trugarhau wrthynt ac yn ei galluogi hi a Belmonte, gyda'u gweision, i fynd adref yn ddiogel, sydd yn gwneud Osmin yn gynddeiriog.



# Synopsis

**Setting:** the 1920s. All the action takes place on the Orient Express, en route to Paris from Istanbul.

## Before the opera begins

Turkish pirates in the Mediterranean have boarded and looted a yacht carrying Konstanze, a Spanish noblewoman; Blonde, her English maidservant; and Pedrillo, the personal valet of Konstanze's fiancé Belmonte. Intrigued by Konstanze, the wealthy Pasha Selim purchases the three Europeans.

After months of searching, Belmonte has traced them to the Pasha's private car on the exotic Orient Express, about to depart Istanbul for Paris. Konstanze has become the Pasha's favourite, but she yearns for Belmonte and resists the Pasha's advances. Blonde is being pursued by Osmin, overseer of the harem, although she remains true to Pedrillo, who has been taken into the Pasha's service.

## Act 1

Belmonte searches for the Pasha's private car, yearning to be reunited with Konstanze. He meets the boorish Osmin and asks him where he might find Pedrillo. Osmin, who believes Pedrillo is his rival for Blonde's affections, flies into a rage and Belmonte departs. Pedrillo approaches Osmin and tries to make peace, but Osmin refuses. Returning, Belmonte learns from Pedrillo that Selim is in love with Konstanze, but that so far he has not forced himself upon her. They begin to plan an escape. Konstanze appears with Selim, and they are heralded by the crowd at the Istanbul station. Selim tenderly asks Konstanze why she is so sad, and she tells him that she is in love with another man. The Pasha angrily dismisses her, but admits to himself that he loves her even more for her steadfastness. Pedrillo comes in and introduces Belmonte to the Pasha as a gifted young architect; Selim approves and leaves. Belmonte and Pedrillo try to slip past Osmin, who attempts to bar their way – but the two succeed in getting into the Pasha's car.

## Interval

## Act 2

Blonde scolds Osmin and instructs him in the correct way to treat women. Osmin orders her to love him, for that's the way it's done in Turkey. Blonde reminds him that her mistress is the Pasha's favourite, and that she enjoys their protection. Osmin warns Blonde not to flirt

with Pedrillo. Meanwhile, Konstanze mourns her separation from Belmonte. The Pasha reminds Konstanze that by the next day she must decide whether to accept his offer. She maintains that she can honour him but never love him. She will remain true to her beloved even in the face of torture or death. Selim is baffled, wondering why Konstanze has so much hope and courage. Pedrillo tells Blonde of Belmonte's arrival and describes the plan for the 'abduction'. They will put a sleeping potion in Osmin's drink and all four loves will escape. Blonde is delighted at this news and looks forward to telling Konstanze of Belmonte's arrival. Pedrillo begins working on Osmin, telling the overseer that Mohammed should not have forbidden drinking, and after being reassured that the drinks are not poisoned, Osmin succumbs to temptation. He joins Pedrillo in praising wine and women before falling fast asleep. The coast now clear, Belmonte and Konstanze joyously embrace. The happy reunion darkens when Belmonte and Pedrillo jealously question the women's faithfulness, but misunderstandings melt into relief and joy.

## Interval

### Act 3

Pedrillo gives the signal for escape. When the women appear, the noise awakens Osmin, who sends for the guards. The lovers are trapped and Osmin will not accept Belmonte's bribe to keep silent. Instead, Osmin savours the prospect of torturing and killing his enemies. The Pasha is informed of the treachery and arrives to question the prisoners. While Konstanze offers to die to save her beloved, Belmonte suggests that the Pasha might collect a handsome ransom from his wealthy family, the Lostados. Selim then realises that Belmonte is the son of an old enemy and bids them prepare for the kind of punishment that Belmonte's father would have dealt. The lovers vow to welcome death as the path to an eternal union, but the Pasha decides that rather than taking revenge, he will free his captives, for he despises Belmonte's father too much to emulate him. He bids Belmonte to return to his homeland and become more humane than his father. This magnanimous act confounds Osmin, who protests the loss of Blonde to no avail. The Pasha declares that love cannot be won by force. As the train pulls into the Paris station, the loves vow never to forget the Pasha's kindness. Osmin's rage erupts, but he is silenced by the crowd chanting praise to Selim.

Claire Ormshaw  
in rehearsal



# Mozart's German opera style

Rinaldo Alessandrini in conversation with Simon Rees

SR Do you see *Die Entführung aus dem Serail* as early Mozart or mature Mozart?

RA The main distinction is not between immaturity and maturity, but between Italian Mozart and German Mozart. It is Mozart's understanding and use of his libretto that makes the main difference. Mozart had written several operas in German, including the very early *Bastien und Bastienne*, and more recently *Zaide*, before writing *Die Entführung*. His approach in setting German to music is quite different from that in setting Italian. There is more precision, more sensitivity to detail, more attention to the exact meaning of a word as expressed in its musical setting. With an Italian libretto one has the feeling that he is using his music to set general concepts, except in very particular cases like the *Don Giovanni* Act 1 Finale. But with *Zaide* and *Die Entführung*, and even more so at the end of his life in setting *Die Zauberflöte*, we have a demonstration of how in many ways Mozart reacted better to a German libretto, written in his own native language. His music in these operas has a certain naturalness, which is not to suggest simplicity, quite the opposite. Mozart was the most complex musician of his day; if

you make the comparison between Haydn and Mozart's orchestral writing, you will find that Mozart is always the more interesting of the two. Sometimes in the Italian operas there is the feeling that the orchestral writing looks more interesting than the vocal line.

SR The role of Konstanze is notoriously difficult, and 'Martern aller Arten' is often seen as something of a white-knuckle ride. Was Mozart setting out to make problems for his singers?

RA No, absolutely not. The role of Konstanze is only difficult if the singer can't sing the role, and then it is impossible. Caterina Cavalieri, the Austrian singer for whom Mozart originally wrote the role – and we remember that he said he always tailored a role to an individual singer the way a tailor cuts a coat to fit his client – was perfectly capable of singing the role and in particular this aria. She also shone in such roles as Mme Silberklang, Donna Elvira in *Don Giovanni*, and the Countess in *Le nozze di Figaro*. 'Martern aller Arten' is a showpiece aria, designed to show off Cavalieri's huge range and powerful chest voice. The role of Belmonte is more complicated, because while it does not superficially appear to require a

special kind of voice, when we look deeper we see that the register of the whole role is very high. Belmonte's role is very tiring and demanding in terms of physical energy, but you can't cast a muscular, Heldentenor Belmonte, as it would go completely against his character.

**SR** How does Osmin fit into the cast?

**RA** Osmin is a buffo bass, but again we could discuss what this really means, and what the difference is between an Italian and a German buffo. You can't compare Osmin to the buffo bass roles in Rossini's *Il barbiere di Siviglia* or *L'italiana in Algeri*. What is interesting is when we consider the comic structure of the libretto, and how Osmin functions as a comic character. Nowadays, in a modern sense, the libretto doesn't seem particularly funny, but in Mozart's time we can be quite certain that the audiences found all the comic business hilarious. This means that we need to understand what laughter and the comic meant to audiences in Mozart's day, and how much of this a modern Osmin can bring across. The libretto of the opera can be seen as an intellectual reflection of the attitude of people living two and a half centuries ago, but we still need to know how to convey this sense today.

**SR** Was Mozart making a deliberate – one might say ethnomusicological – attempt at writing authentically Turkish-sounding music in the score?

**RA** I think he was trying instead to produce an air of exoticism, without being specifically Turkish. Certain instruments – cymbals, triangle, Turkish drum – were associated in Austrian minds with Janissary marching bands, but most of Mozart's audience were unlikely to have heard much authentic Turkish music, so I don't think we can say that Mozart was particularly bothered by questions of authenticity. It has more to do with creating a mood and an atmosphere.

**SR** Do you find it frustrating that Pasha Selim's role is a spoken one?

**RA** I think it makes a nice contrast, and creates a certain tension, when you know that he is never going to sing. If we consider the cast of *Die Entführung*, with its two tenors and its bass, it would be hard to imagine which vocal type Mozart might have chosen for the role of Pasha Selim. He can hardly be vocally deeper than Osmin, although he is senior to him, and relative depth of voice is usually the way of conveying seniority.

SR Do we have authentic Mozartian cadenzas for the arias and duets? And what other ornamentation, in the form of appoggiaturas, will you be using?

RA Mozart's operas are not like those of the baroque era, when you can have a certain amount of freedom in interpreting the repeat section of a *da capo* aria. Mozart's score in itself is complete. I feel that singers should be allowed to use cadenzas according to their own taste and musicianship – after all, that was contemporary practice.

SR Although it is a comedy, there is a great deal of sadness in the music too. What lasting impression does *Die Entführung* leave you with?

RA There are many points of comedy and many points of sadness, with Konstanze's 'Traurigkeit ward mir zum Lose' aria perhaps the saddest of all. Coming back to the first point I made, a German libretto gives Mozart the opportunity of investigating all the ranges of emotion in a deep way. There are no set-piece finales in the opera, but we don't need them, because the structure is perfect, giving a huge variety of character and mood in the arias. The opera ends with joyful music, but before we reach the end there are many opportunities for exploring the depths of much darker and deeper feelings.



James Robinson  
in rehearsal



# An imbroglio in the Seraglio

James Robinson in conversation with Simon Rees

SR When WNO last produced *Die Entführung aus dem Serail* (which we'll call *Seraglio* for short) Ayatollah Khomeini had just pronounced his fatwa on Salman Rushdie, and there was a certain amount of nervousness about producing an opera which expressed strong 18th century anti-Islamic sentiments. Your production originated before the events of 9/11, but how did this event and its consequences affect it?

JR My production of *Seraglio* was first presented at the Wolf Trap Festival in 1997, then unveiled again at Houston Grand Opera. This second set of performances was in the winter of 2002, and we were indeed very concerned about how it would be received. However, we had agreed on the style of the production before the events of 2001, and did not feel we had to change them. This is because the production itself doesn't take sides: there are positive and negative qualities to both the Europeans and the Turks, and that is something that is there in the original libretto.

SR The moral principle in the opera seems as so often in Mozart, to be magnanimity. Is that what Pasha Selim shows towards Belmonte? How does

the Pasha, a spoken role, develop as a character?

JR Pasha Selim is a complex character, not just a caricature of the oriental despot. We have set the opera in the 1920s, in the earliest part of what now feels to be the modern era, after the First World War and its social changes both in Europe and in Turkey, and as a result Pasha Selim can't just be shown as an exotic: he has to be understood as a personage of the modern era. He has to be appealing as well as threatening. He is in conflict with himself because he has one foot in each camp, East and West, and he has already suffered as a result of his contact with Europe, through Belmonte's father. Who knows what his background was? He might even be a convert to Islam – that was the case with many officials in the Turkish court.

SR How does the way he is drawn compare with the portrait of Osmin?

JR Osmin is drawn very broadly, and fits in more with the conventional European stereotype of the Turkish villain. He's the most conservative, fundamentalist-minded character, unhappy because his master has fallen for a foreign woman. While Pasha Selim isn't

particularly religiously observant, Osmin probably is.

**SR** How do the characters of Belmonte and Konstanze develop during the course of the plot?

**JR** It strikes me that Mozart created Belmonte as a kind of self-portrait: he is a young man setting out on his career, beginning in a carefree manner and then growing up rapidly as he encounters one obstacle after another. Mozart seems to have empathised with Belmonte; he certainly wrote some of his best tenor arias for him. Whether it is chance or not that Konstanze shares her name with Mozart's wife, I don't know, but if it is not, then the parallels are even stronger. Konstanze is a challenging character to direct. One approach is to set her up from the beginning as a suffering heroine. This would make for a very long evening. Another approach is to find out what makes her tick. She isn't a saint, and she can be tempted, as Pasha Selim suspects. The crisis occurs in her great aria 'Märtern aller Arten', which has an odd distinction between the words and the music. The lyrics suggest all the tortures she fears – 'beat me, bind me, kill me, but I won't succumb' – while the music is more lyrical and less frenzied. Our approach is to poke some fun at Western materialism, so

that some of the tortures the Pasha uses are in fact material temptations, and it is to these that she fears she is most likely to give way. She is a woman brought up to enjoy a privileged lifestyle, and her greatest fear is that this will be taken away. Just as we poke fun at Osmin's rectitude and religiosity, we poke fun at Konstanze's materialism and hedonism.

**SR** In your talk-through to the cast at the start of rehearsals, you mentioned that you were influenced by American screwball comedies. Does the plot fit that sort of story?

**JR** The plot has been criticised for being silly and superficial, but I find this frustrating – it has a great little story to tell. As a rescue opera, it fits into a tradition that comes to its climax with Beethoven's *Fidelio*, which if anything has an even less credible plot, complete with cross-dressing and mistaken identity. The comedies I was thinking of include *Bringing up Baby*, *Dinner at Eight*, the 'Think Pink' scene in *Funny Face*, or *Gaslight* with its wonderful performance by Angela Lansbury, which I've used as the inspiration for the character of Blonde. These are social comedies, comedies of manners, and dependent for their humour on sharp observations of class structure.

SR Is that where Blonde and Pedrillo fit in?

JR Yes, because one thing that is typical of rescue operas is that you have to have knowledgeable servants who are brighter and more perceptive than their masters and mistresses.

Konstanze and Belmonte are given to lofty passion and high emotion, but there's something base and practical about Blonde and Pedrillo. It's an upstairs-downstairs set-up, with the manservant and the maidservant driving the plot along.

SR Is that why you've chosen a 1920s setting, on the Orient Express?

JR The Twenties were the last era in which these social distinctions were clearly marked. It comes up in P G Wodehouse and Agatha Christie, and it's very familiar to audiences today. Blonde and Pedrillo enjoy a certain familiarity with Belmonte and Konstanze, but the servant-master distinction is still clearly there. Trains, like aeroplanes

and hotels, are places where all classes of society meet and mingle. They provide a great opportunity for seeing people of different cultures together, and the enclosed environment raises the pressure on these relationships.

SR *Seraglio* is a comedy, but there are moments of great emotional depth, too. What do you find most moving in this opera?

JR The duet between Belmonte and Konstanze in Act III, 'Meinetwegen sollst du sterben!' is for me the most moving moment in the opera. Belmonte has gone on a journey from irresponsibility and ignorance to responsibility and understanding, and learns for the first time just what he is about to lose if he loses Konstanze. This, again, is another of example of Mozart's genius: the music is suddenly very serious, and very beautiful.

Lisette Oropesa  
in rehearsal



# Die Entführung aus dem Serail

David Cairns

When, shortly after its Viennese première, *Die Entführung aus dem Serail* was performed in Prague in the autumn of 1782, it caused a sensation. In the words of Franz Niemetschek, Mozart's first biographer, the opera's impact was such that 'it was as if what had hitherto been taken for music was nothing of the kind. Everyone was enchanted, amazed at the novel harmonies, the new, unprecedented way the wind instruments were treated'.

The music-lovers of Prague had a special regard for Mozart, but in this case they were far from alone. More than anything, it was the popularity of *Die Entführung* that established Mozart's fame in German-speaking lands during his lifetime.

Nowadays, more than a century later, it tends to be viewed more critically. We may even be tempted to see a grain of truth in the Emperor Joseph II's back-handed compliment, 'Far too beautiful for our ears, my dear Mozart, and a monstrous quantity of notes', and to regret the absence of the concision and ideal balance of music and drama that he achieved in his next opera, *Figaro*.

That would be a mistake. We should, rather, marvel that Mozart was able to achieve as much as he did, given the far from promising circumstances in which *The Abduction* came to birth; we should enjoy on its own terms a work of such richness and vivacity – what the composer Carl Maria von Weber called 'its gaiety, its spendthrift youthfulness, its warmth'.

The score brims over with the excitement Mozart felt in his new home, Vienna – the liberating effect of throwing off the shackles of Salzburg, of his new found independence from his over-controlling father, of falling in love with a woman who by a happy symbolism shared the name of the opera's heroine, Konstanze, and the reputation he had so quickly won in the city that was recognised far and wide as 'the land of the clavier': the reputation as the most brilliant and expressive pianist of the day.

Having established that reputation, he was determined to become no less successful as a composer in the art form for which, like the Viennese, he had a passion but for which provincial Salzburg had, frustratingly, provided no outlet

– opera. Only six months earlier, with the grand and tragic *Idomeneo*, the opera commissioned for the Munich Carnival, he had shown what he could do as a dramatist. The taste of the Viennese was much more for comedy. If so, he would cater for it.

The Emperor had set up the National Singspiel, the musical branch of the German National Theatre, a few years before, under the direction of the actor-playwright Gottlieb Stephanie. But, for want of good new pieces, the company had had to fall back on adaptations of French and Italian works translated into German. Hence Stephanie's and the Emperor's, interest in the new arrival from Salzburg.

The libretto that Mozart was given in the summer of 1781 was not, as he had hoped, a new one but one that had recently been set to music in Berlin. (Its plot was mostly what we know from Mozart's opera, though Osmin, the Pasha's angry overseer and guardian of the harem was a minor character, intended for an actor rather than a singer, with only one solo song). But it would give the composer a chance to show his paces, while reserving most of the action to spoken dialogue, in the accepted tradition of Singspiel, the 'play with music'.

Mozart, however, with the experience of *Idomeneo* so fresh in his mind, was never going to be content with that. For him, opera, as he said, was the medium in which 'the poetry must be the handmaid of the music', and 'music must reign supreme'. On first receiving the libretto he had 'rushed to his desk' and composed three numbers as they stood, but he was soon badgering Stephanie to let him extend the role of music. Belmonte's spoken monologue, which followed the overture, was promptly turned into a little aria and the heated argument – spoken – between Belmonte and Osmin became a duet, so that it was now music, not speech that launched the action. A good quarter of an hour went by before anyone spoke a word. Next, Stephanie was obliged to write a full-scale aria for Osmin, in addition to the little song that was all he had been given in the original libretto, because Mozart was eager to exploit the splendid voice of the bass, Ludwig Fischer, who was to sing the part, but also because the dramatic situation – Osmin's rage against Pedrillo – clearly called for music.

Altogether, Osmin was given two arias and two duets not in the libretto as first presented to Mozart. But other characters too were given extra music: Belmonte another aria in

addition to the one specified in the libretto and the arietta that replaced his spoken monologue, and Konstanze's maid Blonde an aria to express her joy at the news that Belmonte had arrived. Blonde also became the other half of one of Osmin's new duets, in which she twists the old monster round her little finger. And Konstanze received a third aria, the great 'Martern aller Arten' ('Tortures of every kind'), motivated by a new scene that was created in Act 2 at Mozart's insistence, in order to develop her relationship with her master and suitor, the Pasha Selim.

As always in his mature operas, Mozart was aiming at greater depth of characterisation, greater emotional intensity – in a word, dramatic truth. The more you get to know *The Abduction*, the more you find in it. Again and again, convention is transformed and harnessed to the dramatic situation. The traditional slow middle section of the tripartite overture becomes a foretaste of the action; surrounded on either side by the buzzing 'Turkish' presto, the music of Belmonte's arietta is prefigured in the minor, suggesting the traveller who has reached his goal but finds himself in a strange, perhaps hostile environment. Pedrillo's midnight signal to the ladies, with its stealthy pizzicato, its ambiguous

tonality drifting between different keys, its sudden breaking-off in mid-phrase, and its nervous siciliano rhythm, makes of the conventional operatic serenade something both magically atmospheric and apt to the situation – the moment of escape.

There was, of course, a limit to Mozart's freedom of action. The German convention of comic opera as a play, with musical numbers, could not be entirely abandoned. The Pasha Selim – the protagonist – was represented by an actor, with not a note to sing. Ten years later, the wisdom and magnanimity of Selim's counterpart in *The Magic Flute*, Sarastro, will be incarnated in one of opera's great bass roles. But now, much as Mozart may have wished it, music could not reign entirely supreme. Even so, such a Singspiel, so bursting with music, had never been heard before.

Nor had a Singspiel ever been accompanied by such an orchestra. Accompaniment is no longer the word: the orchestra is a central player in the drama – constantly suggestive, endlessly varied. A chart of the opera's two-dozen numbers shows hardly one that doesn't have its particular colour. The elaborate woodwind writing that so impressed Prague –

Petros Magoulas  
in rehearsal



epitomised in the exquisite use of flutes, oboes, basset-horns and bassoons in Konstanze's G-minor aria, 'Traurigkeit' – is more than mere decoration or an opportunistic response to the craze for wind music in Vienna; the instruments are like companions of Konstanze's grief. From the beginning, in the dazzling overture – the first of many numbers where the Turkish music so familiar to the Viennese is integrated into the idiom of the score – the orchestration is dramatic through and through.

The lovingly detailed accompaniment to the song Osmin sings as he gathers figs in the opening scene is symptomatic of the seriousness and fastidiousness that Mozart brings to the writing of his opera. Here indeed music 'reigns supreme' – music dramatically inspired – as Osmin ruminates on how to keep one's women sweet and protect the gullible darlings from predatory young men who lie in wait for them. The song is strophic, but each verse is in turn more abundantly scored and harmonised. In the third verse – by which time he has spotted Belmonte hovering – the tempo breaks into an angry allegro at 'some young gallant is often lurking, ready to seduce the little fool'. The dovetailing of song into duet, with Belmonte exasperatedly repeating Osmin's

interminable refrain in a new tempo and metre, the piquant, impatient orchestration, the recitative interrupting the duet and Osmin's menacing reaction to the mention of his arch enemy Pedrillo, the wide range of keys reflecting Osmin's ungovernable nature – all this is masterly, Mozart's comic genius in full flow.

Or listen to the concertante parts in Konstanze's 'Martern aller Arten' – a huge movement often dismissed as an indulgence on Mozart's part, a concert aria alien to the drama, but most emphatically not. What the music expresses, and needs to on this grand scale, is Konstanze's heroic struggle for and attainment of a new spirit of resolve against the Pasha's threats and blandishments. The depiction of Konstanze, and the way she grows from the desolation of 'Traurigkeit', through the heroism of 'Martern aller Arten', to her exaltation in the great quartet and her nobility in the final scene (where she and Belmonte face death) is fully worthy of the creator of so many resolute and sympathetic women – Ilia in *Idomeneo*, Susanna, the Countess, Pamina.

Or listen to Belmonte's Act 1 aria 'O wie ängstlich', where he waits on tenterhooks for reunion with his beloved Konstanze: the musical imagery

and instrumentation create a complete portrait of his ardent yet anxious, hesitant personality. As Mozart himself said, 'you can see the trembling, the faltering, you can see how his throbbing breast swells (depicted by a crescendo), you can hear the whispering and sighing expressed by the muted first violins and flute in unison'.

The music for the two servants is equally characteristic in style and colour; no less care and affection are lavished on them, as we hear in Blonde's two solo numbers, with lovely string writing, alternately caressing and perky, for the A-major aria in which she coaches Osmin in how and how not to treat a woman, and airy flutes, bassoons and horns for the breathless G-major one that she sings on learning of Belmonte's arrival. Blonde is the equal of her mistress – the first notable member of the long line of soubrettes who have enlivened German opera.

As always, Mozart treats his characters impartially, and sympathises and identifies with them all, villains as well as heroes, and with no one more than with Osmin. Osmin may be a caricature – the West's stereotype of the savage Turk – but the caricature is rounded and visualised into a living portrait. In his triumphal Act 3 aria you can

positively see his gloating strides as he mimics his captives' furtive escape. It is obvious how much Mozart enjoyed composing his music, and couldn't resist writing more and more for him, and for Fischer's magnificent bass.

Maybe, if we are being serious, we can interpret Osmin as the dark side of Selim – the cruelty which that essentially noble character struggles to subdue and transcend – but the humour with which Mozart portrays him is simply too much to resist. Though his role in the plot is minor, he towers over it. The others, when they sing with him, are as if hypnotised into adopting his manner and style, or he takes their phrases and holds them up to sarcastic ridicule.

You could argue that all this extraordinary luxuriance, and the deep solemnity of the scene between Konstanze and Belmonte in the final act, are too much for what is really a rather flimsy, inconsequential plot. Certainly Mozart will write greater comic operas. But while we are experiencing this one, that is beside the point. For a moment the beauties and charms of *Die Entführung* are more than enough to delight the willing spectator.

David Cairns © 2010

Robin Tritschler  
in rehearsal



# Where West meets East

Nicholas Till

Mozart arrived in Vienna from the small city of Salzburg in the entourage of his employer the Archbishop of Salzburg early in 1781, shortly after the accession of Joseph II as sole ruler of the Habsburg Empire. Within a few months Mozart had effectively absconded from his job when he refused to return to Salzburg with the Archbishop.

The grounds for Mozart's decision to stay in Vienna were threefold. Joseph II, frustrated by the limitations of his mother Maria Theresa's modernising zeal, had embarked on a whirlwind programme of reforms designed to drag his realms into the modern age. The quintessential enlightened despot, Joseph drew directly upon the progressive ideas of the Enlightenment *philosophes* to launch a sustained assault against the power of the feudal nobility and the influence of the Church, earning himself the title of 'the *philosophe* on the throne'. His capital Vienna briefly became the most socially liberal and culturally lively city in Europe.

Coming from a provincial backwater, Mozart, who had already encountered some of the most important thinkers of the Enlightenment in Paris,

quickly recognised the significance of Joseph's reforms both for his social aspirations as a middle-class professional rather than an indentured servant, and for his broader intellectual interests. With astonishing rapidity he made himself intimate with some of the emperor's closest advisors and set about cultivating the acquaintance of the most progressive writers and thinkers in Vienna.

A crucial part of Joseph's programme was the promotion of German culture in Austria. In 1776 Joseph had established a German-speaking national theatre in Vienna, an event that caused enormous excitement throughout the German-speaking lands, earning him the praise of the greatest dramatists of the era, Lessing and Goethe. Mozart himself had already expressed his desire to be identified as a German artist, and to 'do honour to the whole German nation'. In particular he conveyed his wish to 'help forward the German national theatre', and specifically to contribute to the development of the still immature genre of the German *Singspiel*. In October 1777 Mozart had travelled to Mannheim because his father had advised him that 'German operas are always

being performed there'. Not only was Mannheim an important musical centre, but in 1778 the Elector was to found a German national theatre in the city, an event that prompted Mozart to return to Mannheim after his disastrous interlude in Paris. Disappointed in his hopes of securing suitable employment at the new theatre in Mannheim, Mozart limped back to Salzburg, from where he heard the news that the emperor had founded a German national opera in Vienna. From that moment onwards Mozart's sights were clearly set on Vienna.

It was with *Die Entführung* that the incentives for Mozart's flight to Vienna all came to fruition: the commission to compose for the court opera was clear acknowledgment of his status as a composer; it fulfilled his desire to write German opera; and it was to be a deliberately 'Josephine' opera, written with the express intention of demonstrating Mozart's intellectual commitment to the emperor's liberalising programme. The libretto, based on that for a recent German *Singspiel* by Christoph Friedrich Bretzner, was chosen for its aptness for the occasion at which it was intended that the opera would be performed: the visit to Vienna of the Grand Duke Paul of Russia to discuss Austro-Russian plans against

the Ottoman Empire, for which the opera's characteristically orientalist portrayal of the cruel and lascivious Turks and their barbaric sounding music was tailor-made. Although the weakening Ottoman Turks no longer represented any threat to Europe, the 18th century European powers had as keen an understanding as does the West today of the need to maintain their subjects in a state of perpetual vigilance against the supposed Muslim enemy at the gates. And as the front-line state, the Habsburg Empire used this 'threat' as justification for arming itself appropriately against the imagined menace. Constant, almost symbolic hostilities were kept up with the Turks throughout the 18th century, culminating in the futile and debilitating war into which Joseph II eventually entered in 1788.

The story of the rescue of a western female from oriental captivity is one of the oldest in western literature, which indicates how fundamental is the notion of the oriental 'other' to constructions of European identity. It is present in the myth of Iphigenia's rescue from the barbarian Scythians of Tauris (and it was, appropriately, Gluck's opera on this theme, with its own brand of 'Turkish' music to represent the Scythians, that was in the event



Robin Tritschler, Wynne Evans and Petros Magoulas in rehearsal



Wynne Evans, Claire Ormshaw, Robin Tritschler and Lisette Oropesa in rehearsal

presented for the Russian Grand Duke's much postponed visit). It also forms the basis for the Western prose romance as invented in Hellenistic times, and recurs in several medieval romances, in Boccaccio's *Decameron* (where the heroine gains the name Constanza, indicating a key aspect of the story), in *Don Quixote*, and in Thomas Heywood's romance-comedy *The Fair Maid of the West* of 1631, where the theme of the captor's magnanimous recognition of the constancy of the lovers is introduced.

In Bretzner's version of *Die Entführung* it is revealed that the Pasha is in fact a renegade – a westerner who has converted to Islam. Indeed, he is also the father of Belmonte, giving him further cause to release the fugitives. Mozart and his adapter Stephanie changed this ending so that Belmonte is instead revealed to be the son of the Pasha's mortal enemy, adding another last-minute twist to the plot. Although the significance of his being a renegade is no longer strictly relevant to the denouement, it is still referred to earlier in the opera when Pedrillo hints at the Pasha's European background. A contemporary critic complained as a result that Mozart and Stephanie had not properly thought through their changes.

But of course, since the Pasha acts even more magnanimously in Stephanie and Mozart's ending there is all the more reason why he must really be a European and not a Turk. And there may be another explanation. In an English masonic ballad opera based on the same story called *The Generous Freemason* of 1731, the Belmonte character is a freemason, and the 'Turk' who helps the lovers escape does so because he too is a renegade and mason. It may well be that something of this tradition survives in Mozart's version of *Die Entführung*, for Mozart's Viennese adaptor Stephanie was a mason, as were most of Mozart's acquaintances (and later, of course, Mozart himself). It would certainly explain why in Mozart's version the aristocratic Belmonte is introduced to the Pasha as an architect, the master-profession of masonry. And Mozart ensures that even if the Pasha exercises genuine magnanimity, his comic counterpart Osmin remains unregenerately lustful and vengeful, spinning off in a crazed whirlwind fantasy of exotic tortures.

We don't know whether Joseph II responded favourably to the carefully judged politics of the opera. But we do have a, perhaps apocryphal, account of his response to Mozart's music:

'Too many notes'. Whether or not he really said this, the story is still apt, since it indicates why Mozart's aspirations to contribute to the development of German opera were, in truth, out of step with the form itself. *Die Entführung* presents Mozart at his most musically profligate in its reckless mixture of musical styles and genres, from Konstanze's monstrous *opera seria* aria 'Martern aller Arten' in defiance of the Pasha's threats of torture to the sentimental bourgeois style of Belmonte, the more cosy populism of Blonde and Pedrillo and the grotesque *turquerie* of Osmin. It is as if Mozart was determined to lay out his wares before his new public, regardless of musical or dramatic propriety. Indeed, Mozart's opera went against all of the declared aims of German *Singspiel* – aimed explicitly at the new middle classes – that it should be simple and direct. When recommending that his son go to Mannheim if he wanted to write German opera, Leopold Mozart had explicitly advised him 'to imitate the natural and popular style'. There was, therefore, a deliberate cussedness in Mozart's flouting of the conventional expectations of German *Singspiel* in *Die Entführung*; when Goethe first heard the opera he instantly recognised that it rendered his own

experiments in producing *Singspiels* in the approved 'simple and economic style' quite redundant.

Although *Die Entführung* was the most successful opera to be performed by the National *Singspiel* in Vienna, it could not save the company from the otherwise bland fare on offer, and Mozart foresaw the eventual closure of the National *Singspiel* in March 1783. In an astonishing letter of February 1783 he told his father that he still preferred German opera, 'even though it still means more trouble for me', declaring that since there was no longer to be a German opera in Vienna, he would have to write German operas for himself. It was more trouble because it was a mixed-media genre with artistic aims that contradicted his own predilections, and it was to be the return of Italian opera to Vienna that would eventually give Mozart the opportunity to fulfil his promise as a composer of dramatic music.

Nicholas Till © 2010

Simon Thorpe  
in rehearsal



REDUCTION



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# Harem dramas

Adrian Mourby

Anyone who has seen Peter Shaffer's *Amadeus* will remember how a young, wild-wigged iconoclastic composer is shown arriving at the court of Joseph II in 1781 and proceeds to shock everyone with his proposal to set an opera in, of all places, a Turkish harem.

The truth is that Wolfgang Amadeus Mozart was playing safe with *Die Entführung aus dem Serail*. Stage and music dramas about Christian women – and men – escaping from Turkish captivity were hugely popular in the 18th century. Usually the young captive had been abducted and was being held against her will in the harem of a wicked and lascivious sultan while her stern-jawed lover set sail to release her. Mozart's *Die Entführung* was one of the best forays into this subject matter, but it was about as original in 1782 as a Hollywood comedy today about a man and a woman who start off as friends but realise they love each other, actually.

Even before he arrived in Vienna the young Amadeus, feeling very stuck in Salzburg, had begun work on a 'rescue' opera. The year was 1779 and Mozart, hoping to attract the attention of those involved in Joseph II's German-language opera campaign, started work

on his *Zaide*. This rescue opera inverted the usual male/female dynamic having its female protagonist, Zaide travelling to free her beloved, Gomatz. Mozart never completed this early piece and the fragments were only discovered by Constanze after his death.

That one of Mozart's earliest attempts at gaining patronage was a harem drama indicates how common the trope was in the 18th century. As early as 1732 Voltaire's play *Zaire* presented a Christian prisoner who has fallen in love with her sultan, Orosmane. Overjoyed that his captive has converted to Islam, the sultan releases 100 Christian prisoners including Nerestan, a former slave who has returned to Turkey to try and rescue Zaire. However when Orosmane finds out that Zaire is postponing their marriage because she has secretly returned to Jesus, he stabs her in a jealous rage and then kills himself.

In 1756 Jean Francois Marmontel wrote a short story about a French Christian captive called Roxelane who wins the heart of her sultan and by returning his love brings the prospect of liberal reform to the Ottoman court. The story was called *Soliman II, ou Les Trois*

*Sultanes* and it was turned into a libretto in 1761 by Charles-Simon Favart, director of the Opéra Comique.

But in Britain John Dryden had already beaten Voltaire to it with his escape drama *Don Sebastian* (1689) written soon after the crucial defeat of Ottoman expansionism at the Battle of Vienna. *Don Sebastian* depicted life at the court of Moulay Molach as a heady mixture of exoticism, cruelty and decadence with the Muslim prince lusting after Don Sebastian's fellow prisoner and secret love, Almeyda.

More comically Isaac Bickerstaffe's operatic farce *The sultan, or, A peep into the seraglio* (1775) featured an escape from a more benevolent sultan but followed the essential plot lines laid down in *Soliman II, ou Les Trois Sultanes*. Interestingly Bickerstaffe, like Mozart after him, put the blame for any bad behaviour primarily on the Sultan's cruel chief eunuch, thus enabling the Noble Turk or *Turc Genereux* to be contrasted with his barbaric underlings.

The following year Charles Dibdin's comic opera *Seraglio* (1776) told the story of Lydia, a British captive in the harem of Sultan Abdallah Chiquan, whose lover Frederick botches his

attempt to rescue her. Despite the bloodthirsty wishes of Muli Alouf Hali Hassan, head of the seraglio, Abdallah Chiquan proves himself a *Turc Genereux* and releases his European captives.

In Austria itself *Die Entführung aus dem Serail* had long been preceded by Gluck's comic Egyptian escape drama *Le rencontre imprevue* (1764) also known as *Les pèlerins de la Mecque* (*The Pilgrims to Mecca*). Here we find Prince Ali battling to outwit the Sultan and rescue Armine, his harem favourite. And in 1775 Haydn's version of the same story *L'incontro improvviso* had been performed at Eszterháza to mark the four-day visit of Archduke Ferdinand, Habsburg governor of Milan. This time Prince Ali was seeking to rescue Rezia, harem favourite of the ever-lusty Sultan.

Indeed, the very year before the première of Mozart's *Entführung*, Johann Andre's *Belmont und Constanze, oder Die Entführung aus dem Serail* was successfully given in Berlin, drawing its libretto from a play *Adelheid von Veltheim* by Gustav Friedrich Grossman. The libretto was subsequently set by Christian Ludwig Dieter (1784), Joseph Heinrich Knecht (1787) and Anton Joseph Kuzzi (1796).

In short, Mozart was being far from original or controversial in his choice of subject matter. He was responding to the enormous fascination in all things Turkish that ran through Europe in the 18th century.

Today, when we Europeans are little preoccupied by Turkey except as a holiday destination or as a candidate for EU membership, it is difficult to understand the fascination that our big Ottoman neighbour exercised at this time, particularly in Hapsburg territories on the western borders of the Turkish empire.

What lay behind this? Undoubtedly the intermittent publication in the west of *1001 Nights*, which began in 1700, had made a big impact on European thought. Here was a culture, geographically close to our own but different in so many ways, simultaneously seductive and repulsive. But an even more important event had occurred 17 years earlier in 1683 at the pivotal Battle of Vienna. It was only with the lifting of the Ottoman siege of the Hapsburg capital that the Turks ceased to be Europe's fearsome enemy at the gate. With their apparently invincible armies, the Ottomans had marched for centuries across the Middle East, North

Africa and the Balkans. They were not only a seemingly unstoppable enemy, they were Other, non-Christian and dangerously so. The nearest modern parallel would be as the USSR appeared to people in the west in the years following World War II. After the defeat outside Vienna and the subsequent Treaty of Karkowitz (1699), in which the Turks ceded half their European territories, the evil empire suddenly became much less frightening to Europeans and consequently more intriguing – and appealing. Turkish music began to be reproduced by European composers (initially using those very instruments left behind after the siege). Turkish dress – particularly turbans for women – became fashionable, Turkish furniture – footstools, carpets, canapé-sofas and cabinets-turcs – started to be commissioned by the aristocracy and Turkish prints were everywhere, usually depicting seductive images of harem life.

Burgeoning trade with India and China brought other kinds of exoticism to Europe but *La Turcherie* remained the most fashionable form of orientalism, indeed it was a name by which almost everything that was Other was known.

The vogue for Turkish dramas began early in the 18th century with an Austrian vaudeville entitled *Turckisch-bestraffter Hochmuth* (*Turkish Arrogance Punished*) by Joseph Anton Stranitzky (1676–1726) and from there, Turkish settings made their way into ballet and opera. The central motifs were always abduction, cruelty, the salacious possibility of sexual degradation for women and either escape or rescue. In time the decadent Turk, a man ruled by rage, appetite and lust, became replaced by the Turc Genereux of the Enlightenment. Mozart was very much a child of the Enlightenment. It is significant how many of his operas end in forgiveness. Not surprisingly then he chose to make his sultan, Selim Pasha, particularly compassionate and to make his Chief Eunuch the monster. Moreover the even-handed Mozart, who could even find redemption for Count Almaviva, cast the father of our would-be rescuer, Belmonte, as a Christian tyrant. In doing so he eschewed the rather absurd idea that Belmonte was actually the sultan's long lost son (which twist was favoured by some of his predecessors!)

In this we find Mozart's only original dramatic flourish. Otherwise he was pretty much writing what everyone was

writing at the time. He just happened to give his *Entführung* the best music of any of the seraglio operas.

The appeal of the harem had an afterlife beyond Mozart. In the 19th century it provided the excuse for quite a lot of Victorian soft porn. Orientalist painters like John Frederick Lewis and Frederick Leighton filled their canvases with languid figures in various states of undress. They also enjoyed good profits. Gone was the figure of the fierce despotic sultan and the cruel scheming eunuch of the previous century instead these paintings concentrate on exotic architecture and young women waiting the sultan's call in a world of sensual boredom.

The idea of rescuing Christian women from the harem – or Christian women rescuing themselves – enjoyed a revival in the 20th century too but only at the movies. One of the earliest was *The Virgin of Stamboul* (1920) in which Achmet Bey (Wallace Beery) catches one of his many wives in flagrante and murders her lover. Throwing aside the wife who deceived him, Achmet abducts Sari a new girl – and of course an innocent – into his harem. However, she is rescued in the nick of time by Captain

Wynne Evans  
in rehearsal



Carlisle Pemberton, a brave American who happens to be in Istanbul and who loves her.

In the 1926 comedy *A Harem Knight*, another US Navy officer (Danny O'Shea) rescues a pretty harem girl (Madeline Hurlock) but whilst fleeing from the guards the girl takes refuge in the rooms of the notorious Rodney St Clair (played by cross-eyed comedian Ben Turpin) who tries to add her to his long list of conquests. Once again the US Navy has to come to her rescue, and Sir Rodney is left to marry the harem's fattest woman after she puts a love potion in his drink.

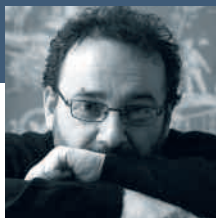
In 1944 Abbott and Costello played two inept magicians on tour in the Middle East in *Lost in a Harem*. While helping the disenfranchised young Prince Ramo (John Conte) to regain the throne from his devious uncle they hide out in the forbidden royal harem with coyly comic consequences. Wise-cracking American comedienne Joan Davis also hid out in a harem in the 1952 piece of froth, *Harem Girl*. As the secretary/companion of Princess Shareen, Davis discovers her employer's oil-rich lands are under threat from a wicked sheik. Trying to save Princess Shareen, Davis pretends to be one of the harem and proves to be a very bad dancing girl.

In more permissive times the seraglio exercised a different kind of fascination in films like *Der lüsterne Türke* (1971) in which German blonde actress Ingrid Steeger spent most of her time naked after being kidnapped and sold into sexual slavery in the harem of the Bey of Tunis.

In 1985 Nastassja Kinski played Diane, a young American woman kidnapped by an Arab sheik called Selim (Ben Kingsley looking for work after Ghandi) in the French film, *Harem*. Held captive in Selim's seraglio Diane tries frantically to escape before getting to know and appreciate Sheik Ben for his virtues. 1985 was a particularly good year for harems with Emmanuelle jumping on the bandwagon. *Emmanuelle V* directed by Polish surrealist Walerian Browczyk had our heroine (now played by Penthouse Pet of the month, Monique Gabrielle) abducted by the ruler of Benglagistan (sic) Prince Rajid (Yassen Khan) as the latest addition to his collection of women. After enjoying several fates worse than death Emmanuelle is rescued by an Indiana Jones style adventurer.

The following year the American TV series *Harem* (1986) told the story of Jessica, a young British girl (played by American Nancy Travis) who in 1907 is travelling





Rinaldo Alessandrini

## Rinaldo Alessandrini

### Conductor (ex 1 April)

Pianist, harpsichordist and founder of Concerto Italiano ensemble, Rinaldo Alessandrini has been conducting ancient music repertoire for over 20 years, specialising in 17th and 18th century Italian repertoire. Opera engagements include *Semele* (Festival di Spoleto); Vinci's *Catone in Utica*, Hasse's *Artaserse* (Lugo Opera Festival); *L'incoronazione di Poppea* (WNO; Frankfurt Oper; Teatro Valli di Reggio Emilia; Teatro Comunale di Bologna; Opera du Rhin); Jommelli's *L'isola disabitata* (Accademia Filarmonica Romana; Teatro dell'Opera di Roma); Vivaldi's *L'Olimpiade* (Teatro Rendano di Cosenza); *La serva padrona* (Freiburg Konzerthaus); *Alcina* (Liceu di Barcelona); *The Marriage of Figaro*, *The Return of Ulysses* (WNO); *Giulio Cesare* (Teatro Real, Madrid; Teatro Comunale di

Bologna; Norway National Opera); *Amadigi* (Teatro San Carlo di Napoli; Edinburgh Festival); Mozart's *Zaide* (La Coruña Festival); *Il trionfo del Tempo e del Disinganno* (QEH); directed and conducted a new production of *L'incoronazione di Poppea* (Teatro Linceo, Salamanca); *Il barbiere di Siviglia* (La Monnaie); *Il combattimento di Tancredi e Clorinda* (Beaune Festival); *La vergine dei dolori* (La Monnaie; Cité de la Musique, Paris); *Petite Messe Solennelle*, *Giulio Cesare*, *L'Orfeo* (Norway National Opera). Rinaldo is also a frequent guest conductor of the world's great orchestras. In January 2007 he was appointed Principal Guest Conductor of Norway National Opera. Future engagements include *La clemenza di Tito* (Norway National Opera); *L'Orfeo*, *Il ritorno di Ulisse in patria*, *L'incoronazione di Poppea* (La Scala); *La vergine dei dolori* (Grand Théâtre, Bordeaux); *Don Giovanni* (Theater an



Anthony Negus

der Wien); concerts with Concerto Italiano ensemble in Oslo, Beaune, London, New York, Florence, Rome, Herne, Parma, Instabul, Santiago de Compostela and Minorca.

## Anthony Negus

### Conductor (1 April)

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



James Robinson

while more recent performances include *Leonore*, *Parsifal* (also New Zealand Symphony Orchestra, 2006), *Katya Kabanova*, *Khovanshchina*, *Il trovatore*, *The Sacrifice* (broadcast and now issued on Chandos CD), *The Magic Flute*. For RWCMD *Albert Herring*, *The Marriage of Figaro*, *The Magic Flute*, *Suor Angelica*. For Longborough Festival, after several cycles of the shortened CBTO *Ring Cycle*, he is building the complete version with director Alan Privett: 2007-8 *Das Rheingold*, July 2010 *Die Walküre* (with Alwyn Mellor and Jason Howard) and *Siegfried* in 2011. For Glyndebourne, following *Tristan and Isolde*, he will assist Vladimir Jurowski on *Die Meistersinger* and conduct a performance in 2011.

### James Robinson Director

James Robinson is one of America's most inventive and sought after directors. He is acclaimed for

productions that range from the standard repertoire to world premières to seldom performed works. Recent engagements include *Il trittico*, *The Elixir of Love* (San Francisco Opera); *The Ghosts of Versailles* (Opera Theatre of St Louis; Wexford Festival); *Elektra*, *Norma* (Canadian Opera Company); *Giulio Cesare*, *The Abduction from the Seraglio*, *La bohème*, world première of Daniel Catan's *Salsipuedes* (Houston Grand Opera); *Il viaggio a reims*, *Il trittico*, *Lucia di Lammermoor*, *Hansel and Gretel* (New York City Opera); *Carmen* (Seattle Opera); *Rinaldo* (Opera Australia); Antheil's *Transatlantic*, Argento's *Casanova's Homecoming*, *Un ballo in maschera* (Minnesota Opera); *The Rake's Progress*, *Così fan tutte* (Santa Fe Opera). His production of *Turandot*, first presented by Minnesota Opera in 1995 has been performed by more than 25 companies throughout North America, and his

*Nixon in China* has been seen recently throughout the USA. In 2006 he collaborated with Marin Alsop and London Symphony Orchestra on Bernstein's *Mass* (Barbican). He has also directed for Royal Swedish Opera, Opera Ireland, Glimmerglass Opera and Dallas Opera. In 2008 James was appointed Artistic Director at Opera Theatre of St Louis, where he has directed Handel's *Radamisto*, Argento's *Miss Havisham's Fire*, *Street Scene*, *La traviata* and *Nixon in China*. Future engagements include *Un ballo in maschera* (Washington Opera); *Le nozze di Figaro* (Opera Theatre of St Louis); Honnégat's *Jeanne d'Arc au Bucher* (Barbican; Carnegie Hall); world première of Peter Ash and Donald Sturrock's opera *The Golden Ticket* based on *Charlie and the Chocolate Factory* (Opera Theatre of St Louis; Wexford Festival).

## Allen Moyer Set Designer

Allen Moyer's credits include *Orfeo ed Euridice* (Metropolitan Opera, directed by Mark Morris); *Falstaff*, *Agrippina*, *Così fan tutte*, *Daphne* (Santa Fe Opera); *The Ghosts of Versailles*, Allen's 20th collaboration with director James Robinson (Wexford Opera and Opera Theater of St Louis); productions for San Francisco Opera, Opera Theater of St Louis, Houston Grand Opera, Scottish Opera, Canadian Opera Company, Glimmerglass Opera, Seattle Opera; several productions for New York City Opera, including Gertrude Stein and Virgil Thomson's *The Mother of Us All*, *Il trittico* and *La bohème* (also broadcast on Live from Lincoln Center); première of Ricky Ian Gordon and Michael Korie's *The Grapes of Wrath* (Minnesota Opera); première of Frank Wildhorn's *The Count of Monte Cristo* (Theater St Gallen, Switzerland); Delibes' ballet *Sylvia* choreographed by Mark

Morris (San Francisco Ballet); *Romeo and Juliet: on Motifs of Shakespeare* (Mark Morris Dance Group). Broadway credits include the musical *Grey Gardens* (Tony/Drama Desk/Outer Critic's Circle nominations and the 2006 Hewes Award from the American Theater Wing); *After Miss Julie*, *Thurgood*, *Little Dog Laughed*, *In My Life*, *Twelve Angry Men*, *The Constant Wife*, *Reckless* and *The Man Who had all the Luck*. Future plans include *M Butterfly* (Guthrie Theater); *Il Cappello di Paglia di Firenze* and Mercadante's *Virginia* (Wexford Festival); *Tales of Hoffmann* (Santa Fe Opera). Allen is the recipient of a 2006 OBIE Award for sustained excellence.

## Anna R Oliver Costume Designer

Anna R Oliver studied Drawing at California College of Arts and Crafts, receiving a Bachelor of Fine Arts degree and Theatre Design at Yale School of Drama, receiving a Master of Fine Arts.

Her opera designs include *The Abduction from the Seraglio* (Houston Grand Opera; Boston Lyric Opera; Portland Opera; Opera Pacific; Kansas Opera); *Il viaggio a reims* (Canadian Opera Company; New York City Opera); *Hansel and Gretel* (New York City Opera; LA Opera); *Norma* (San Francisco Opera; Opera Colorado; Canadian Opera); *Turandot* (Minnesota Opera; Houston Grand Opera; Canadian Opera; Dallas Opera; Portland Opera; Opera Colorado); *Orphee et Eurydice* (Opera Colorado); *The Magic Flute* (San Jose Opera); *Mitridate, re di Ponto*; *La Cambiale de Matrimonio*, *L'occasione il ladro*, *Così fan tutte*, *Giulio Cesare*, *La Cenerentola* (Wolftrap Opera); *Elegy for Young Lovers* (Juilliard School); *Rigoletto*, *The Postman Always Rings Twice* (Boston Lyric Opera); *Pagliacci* (Skylight Opera); *Iphigénie en Tauride*, *Miss Julie*, *Six Characters in Search of an Author*, *The Two Widows* (Manhattan School of Music). Anna



Wynne Evans

also has numerous theatre designs to her name.

Anna was nominated for the Helen Hayes Award for Best Costumes for *Don Juan*, Shakespeare Theatre, DC.

### Paul Palazzo Lighting Designer

A graduate of New York University MFA program in theatrical design, Paul Palazzo has worked in opera, theatre, and ballet all over the world. On Broadway he has designed the hit production of *Twelve Angry Men*, director Scott Ellis (Roundabout Theater Company). Opera designs include *The Ghosts of Versailles* (Wexford Opera Festival); *Salome, Il re pastore*, *The Ghosts of Versailles* (Opera Theatre of St Louis); *Eugene Onegin*, *Rigoletto* (Boston Lyric Opera); *Nabucco* (Dallas Opera); *Don Pasquale*, *Die Entführung aus dem Serail* (Houston Grand Opera); *Hansel and Gretel* (LA Opera); *Nixon in China*, *Il barbiere di Siviglia*, *Il trovatore*, *Tosca*,

(Minnesota Opera); *L'elisir d'amore*, *La bohème*, (Opera Colorado); *Pagliacci* and *Carmina Burana* (Portland Opera); *Der Rosenkavalier* (Seattle Opera); *La fanciulla del West* (Utah Opera); *Die Entführung aus dem Serail*, *Così fan tutte*, *Le nozze di Figaro* (Wolftrap Opera Company).

He has also designed a unique effects projection system, the EFX Plus, winning product of the year at Lighting Design International 1998 and designed the lighting for many major exhibits. For more information visit his website at [palazzolighting.com](http://palazzolighting.com).

### Wynne Evans Pedrillo

Born in South Wales, Wynne Evans studied at Guildhall School of Music and Drama and National Opera Studio. As principal tenor with Welsh National Opera roles included Duke *Rigoletto*, Rodolfo *La bohème*, Alfred *Die Fledermaus*, Jaquino *Leonore*, Alfredo *La*

*traviata*, Chevalier de la Force *Dialogues des Carmélites*, Brighella *Ariadne auf Naxos*, Tamino *The Magic Flute*, First Jew *Salome*, Liberto *L'incoronazione di Poppea*. Other engagements include Paolino *The Secret Marriage*, Prunier *La rondine*, Fenton *Falstaff* (Opera North); Alfredo, Cavaradossi *Tosca*, Third Jew *Salome* (ENO); Tamino, Italian Tenor *Der Rosenkavalier* (Scottish Opera); Fracasso *La finta semplice* (Classical Opera Company); Rodolfo (Castleward Opera); Foresto *Attila*, Arvino *I lombardi* (Chelsea Opera Group); *La traviata* (Opera Northern Ireland); Nemorino *L'elisir d'amore* (Glyndebourne Festival); Harry *La fanciulla del West* (Grange Park Opera); Param Vir's *Broken Strings* (Almeida Opera). Recent engagements include Cassio *Otello* (WNO); Nemorino (WNO and Glyndebourne); Schoolmaster / Mosquito *The Cunning Little Vixen* (Grange Park Opera).



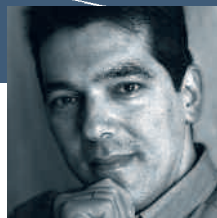
Andrew Kennedy

In 2004 Wynne responded, on behalf of the Welsh rugby team, to the New Zealand Haka and has subsequently gone on to sing at over 30 internationals. This year Wynne became the face and voice of GoCompare.com starring in their new multi million pound advertising campaign. Future engagements include Vakula *The Tsarina's Slippers* (ROH); Truffaldino *The Love for Three Oranges*, Italian Tenor *Capriccio* (Grange Park Opera). He will also record Brighella *Ariadne auf Naxos* with Sir Charles Mackerras.

### Andrew Kennedy Belmonte (From 23 March)

Andrew Kennedy studied at King's College, Cambridge and the Royal College of Music in London. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden where he performed many solo principal roles. In 2005 he won the BBC

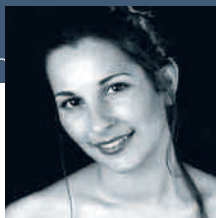
Cardiff Singer of the World Rosenblatt Recital Prize. He is a Borletti Buitoni Award winner and in 2006 won the prestigious Royal Philharmonic Society Young Artists Award. He was also a member of the BBC Radio 3 New Generation Artists scheme. He has recently made his debut at La Scala, Milan as Tom Rakewell in Stravinsky's *The Rake's Progress* and has just returned from America where he has been singing Peter Quint in Britten's *The Turn of the Screw* with Houston Grand Opera. Future engagements include Rameau's *Pygmalion* and Weber's *Der Freischütz* at the Opera Comique in Paris with Sir John Elliot Gardiner; *Capriccio* with Grange Park Opera and a European tour of Britten's *Serenade for Tenor, Horn and Strings* with Sir Roger Norrington and the Stuttgart Philharmonic.



Petros Magoulas

### Petros Magoulas Osmin

Greek bass, born in Athens. He studied Advanced Theory of Music, as well as Singing and Opera Performance with Frangiscos Voutsinos and Kostas Paskalis. So far he has appeared in more than 50 opera productions in the Greek National Opera, the Athens Megaron, the Thessaloniki Concert Hall, the Opera of Thessaloniki, the Athens Festival and the Opera Festival of Ancient Corinth. Some of the roles he has performed include *Tempo / Antinoo Il ritorno d'Ulisse in Patria*, Seneca *L'incoronazione di Poppea*, Ariodate *Xerxes*, Melisso *Alcina*, Toante *Oreste*, Leone *Tamerlano*, Geronimo *Il matrimonio segreto*, Uberto *La serva padrona*, Haly *L'Italiana in Algeri*, Masetto *Don Giovanni*, Osmin *Die Entführung aus dem Serail*, Don Fernando *Fidelio*, Sparafucile *Rigoletto*, Colline *La bohème*, Daland *Der Fliegende Holländer*,



Claire Ormshaw

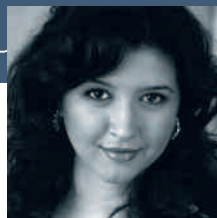
*Nonancourt Il Cappello di Paglia di Firenze* by N Rotta, *Der Tod Der Kaiser von Atlantis* by V Ullmann, *Swallow Peter Grimes*, *Arthur The Lighthouse* by Peter Maxwell Davies. His repertoire also includes various masses, oratorios and concert music. His recordings consist of international releases of Handel's *Oreste*, *Arianna in Creta* and *Tamerlano* for the German company MDG.

## Claire Ormshaw Blonde

Born in Lancashire, Claire Ormshaw studied with Honor Sheppard at Royal Northern College of Music. She was a finalist in the Young Kathleen Ferrier Bursary Award, and a finalist for the Elizabeth Harwood Prize, and had her postgraduate studies supported by the Peter Moores Foundation. She went on to study at NOS 2002–2003 with support from ENO, the Sybil Tutton Charitable Trust and the Countess of Munster Trust. In summer 2001 Claire

studied at *Academia Rossiniana* in Pesaro as part of her award from the Peter Moores Foundation. Claire was awarded Glyndebourne Sir John Christie Prize, 2005.

She joined Glyndebourne Chorus in 2002, and made her solo debut for the company singing *Emmie Albert Herring*, followed by a revival for Glyndebourne on Tour. Other roles include *Barbarina Le nozze di Figaro*, *Papagena Die Zauberflöte*, *Lauretta Betrothal in a Monastery*, *Damigella Poppea* (Glyndebourne Festival); *Nannetta Falstaff* (WNO); *Grange Park Opera*; *Blonde* (Frankfurt Opera); *Despina Così fan tutte*, *Clorinda La Cenerentola* (Glyndebourne on Tour); *Dalinda Ariodante* (ETO); *Tina Flight* (Adelaide Festival); *Amor Orfeo ed Euridice* (Opera North); *Norina Don Pasquale* (Mananan Festival); *Barbarina* (ENO). Future plans include *Despina* with Ivan Fischer (Budapest and Spain); *Marzelline Fidelio* (Garsington Opera); *Carmina*



Lisette Oropesa

*Burana* in concert with Royal Philharmonic Orchestra (Royal Albert Hall); *Messiah* with The Philharmonia; *Nelson Mass* with Manchester Camerata.

## Lisette Oropesa Konstanze

Lisette Oropesa studied vocal performance at Louisiana State University and is a graduate of the Metropolitan Opera Lindemann Young Artist Development Program. Roles at the Met include *Lisette La rondine*, *Woglinde Das Rheingold* / *Götterdämmerung*, *Wood Bird Siegfried*, *Susanna Le nozze di Figaro*. She performed the *Liebeslieder Waltzer* in Carnegie Hall's Zankel Hall with James Levine and Daniel Barenboim at the piano. This season she returns to Metropolitan Opera to sing *Susanna*. Lisette has won numerous awards and competitions including the Richard Tucker Music Foundation Career Grant 2009, Metropolitan Opera



Simon Thorpe

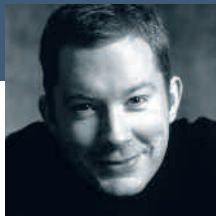
National Council Auditions 2005, First Place award from Gerda Lissner Foundation, Licia Albanese Puccini Competition and a George London Award. She was the recipient of a Sarah Tucker study grant 2007 and a Sullivan Foundation Award 2008. At Plácido Domingo's Operalia Competition in summer 2007, she won the Zarzuela Award and took third place in the general competition. Other operatic engagements include *Lucia di Lammermoor* with Opera New Jersey and debuts with New Orleans Opera and Arizona Opera as Gilda *Rigoletto*. In the spring, Lisette makes two other international debuts, in addition to her WNO debut: Nannetta *Falstaff* in Bilbao and Fiorilla *Il turco in Italia* at Deutsche Oper am Rhein. Future engagements include appearances at Metropolitan Opera, Teatro Municipal de Santiago de Chile, Deutsche Oper am Rhein and Opera Cologne.

## Simon Thorpe Pasha Selim

Born in Tasmania, Simon Thorpe studied at the Guildhall School of Music, where he was awarded the Harold Rosenthal Prize. He spent a year at the National Opera Studio. A finalist in the Kathleen Ferrier Competition, he now studies with Robert Dean.

Engagements include Escamillo *Carmen*, Pacheco *Inés de Castro* (Scottish Opera); Zurga *Les pêcheurs des perles*, Alfio *Cavalleria rusticana* (Dorset Opera); Zurga, Lescaut *Manon Lescaut*, Sharpless *Madama Butterfly* (Opera Holland Park); Escamillo, Giorgio Germont *La traviata* (ETO); Donald *Billy Budd*, Belcore *The Elixir of Love*, Foreman *Jenůfa*, Marcello *La bohème*, Ford *Falstaff* (WNO); Duke *Roméo et Juliette*, Kuligin *Katya Kabanova*, Sharpless, Marullo *Rigoletto* (Opera North); Guglielmo *Le Villi* (Chelsea Opera Group);

Sharpless, Scarpia *Tosca* (Lyric Opera, Dublin); Dr Falke *Die Fledermaus* (London Lyric Opera); *Eternal Light: A Requiem* (Rambert Dance Company). International engagements include The Steward *Flight*, Roucher *Andrea Chénier* (State Opera of South Australia); The Forester *The Cunning Little Vixen*, Private Willis *Iolanthe*, Montano *Otello* (Opera Australia); Sharpless (Singapore Lyric Opera); Anckarström *Un ballo in maschera* (Cork Opera 2005). Recordings include *Second Mate* / Arthur Jones *Billy Budd* with Kent Nagano and the Hallé (Erato). Future engagements include Scarpia (WNO); Giorgio Germont *La traviata* (Opéra Nomade).



Robin Tritschler

## Robin Tritschler Belmonte (Until 16 March)

Robin Tritschler graduated from the Royal Irish Academy of Music and Royal Academy of Music, London. Prizes include Ulster Bank Music Foundation Bursary, Abigail Dodds Lieder Prize, Song Prize at the 2nd China International Singing Competition and Song Prize at the Kathleen Ferrier Awards 2006. He won the lieder prize at the Internationaal Vocalisten Concours in 's-Hertogenbosch (as well as being awarded 3rd place overall) and 2nd Prize at Wigmore Hall International Song Competition 2007. Engagements include Sultan Solimann in Mozart's *Zaide* under Paul McCreesh at Aldeburgh Festival 2004; 1st Jew *Salome* under Edo de Waart with Hong Kong Philharmonic Orchestra and tenor role in the world première production of Roger Waters' *Ça Ira* in Poland. As an associate artist at Welsh National

Opera during 2008/09 season, roles included Count Almaviva *The Barber of Seville*, Marzio *Mitridate*, Nemorino *The Elixir of Love*, Narraboth *Salome*. Robin also appears regularly in concert and recital. Recitals include Wigmore Hall, Aldeburgh, Aix-en-Provence, Klavierfest Ruhr, Music in Great British Houses, festivals with accompanists Malcolm Martineau, Graham Johnson and Julius Drake. Engagements in 2010 include Jaquino *Fidelio* (WNO); *The Makropoulos Case* (Nantes Opera); recital at Wigmore Hall.

# Orchestra of WELSH NATIONAL OPERA

Leader David Adams

Assistant Leader Simon Lewis

## First Violin

David Adams

Lowri Porter

Simon Lewis

Martin Kegelmann

Robert Tonkin

Susan Plessner

Mathias Maurer

Jane Atkinson

Emma Menzies

## Second Violin

Antony Tarlton

Donald McNaught

Ann Jones

Luke Roskams

Marilyn Shewring

Emma Waller

Gillian Bradley

Peter Lilley

Emma Menzies

## Viola

Philip Heyman

Cédric David

Barry Friend

Domini Lipman

Stephen Lloyd

Louise Brodrick

Audrey Barr

## Cello

Christopher Hodges

Arthur Davies

Simon Davison

Alexandra Robinson

Dewi Watkins

## Double Bass

Mikeal Price

Mary Condliffe

Simon Phillips

## Flute

Jonathan Burgess

Nicola Dowton

## Piccolo

Nicola Dowton

## Oboe

Matthew Jones

David Probert

## Clarinet /

## Basset Horn

Leslie Craven

Daniel Rye

## Bassoon

Stephen Marsden

Christopher Vale

## Horn

Angus West

Donald Clist

## Trumpet

Dean Wright

Martin McHale

## Timpani

Patrick King

## Percussion

Philip Girling

Jonathan Helm

Andrew Cookson

# 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

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