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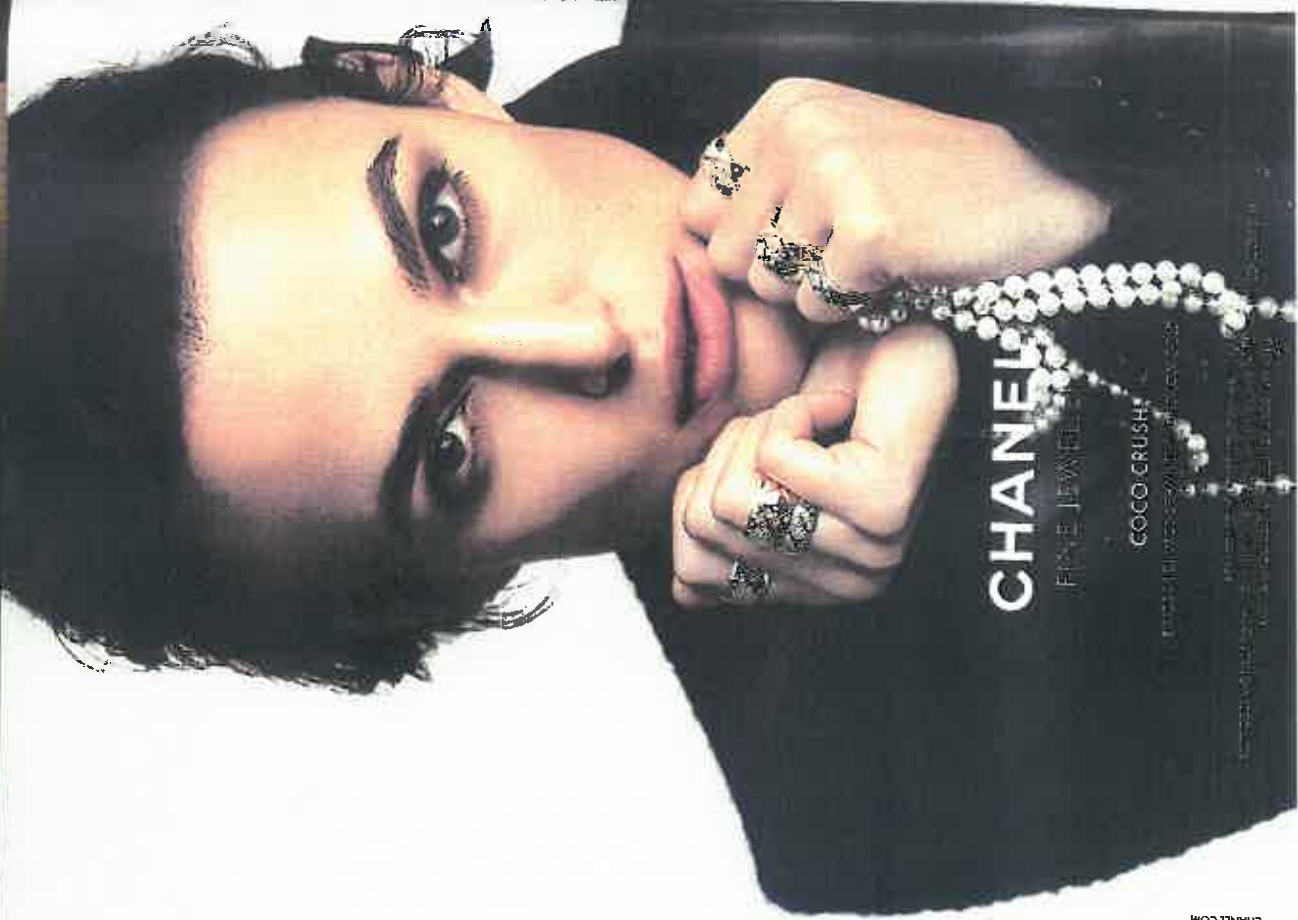
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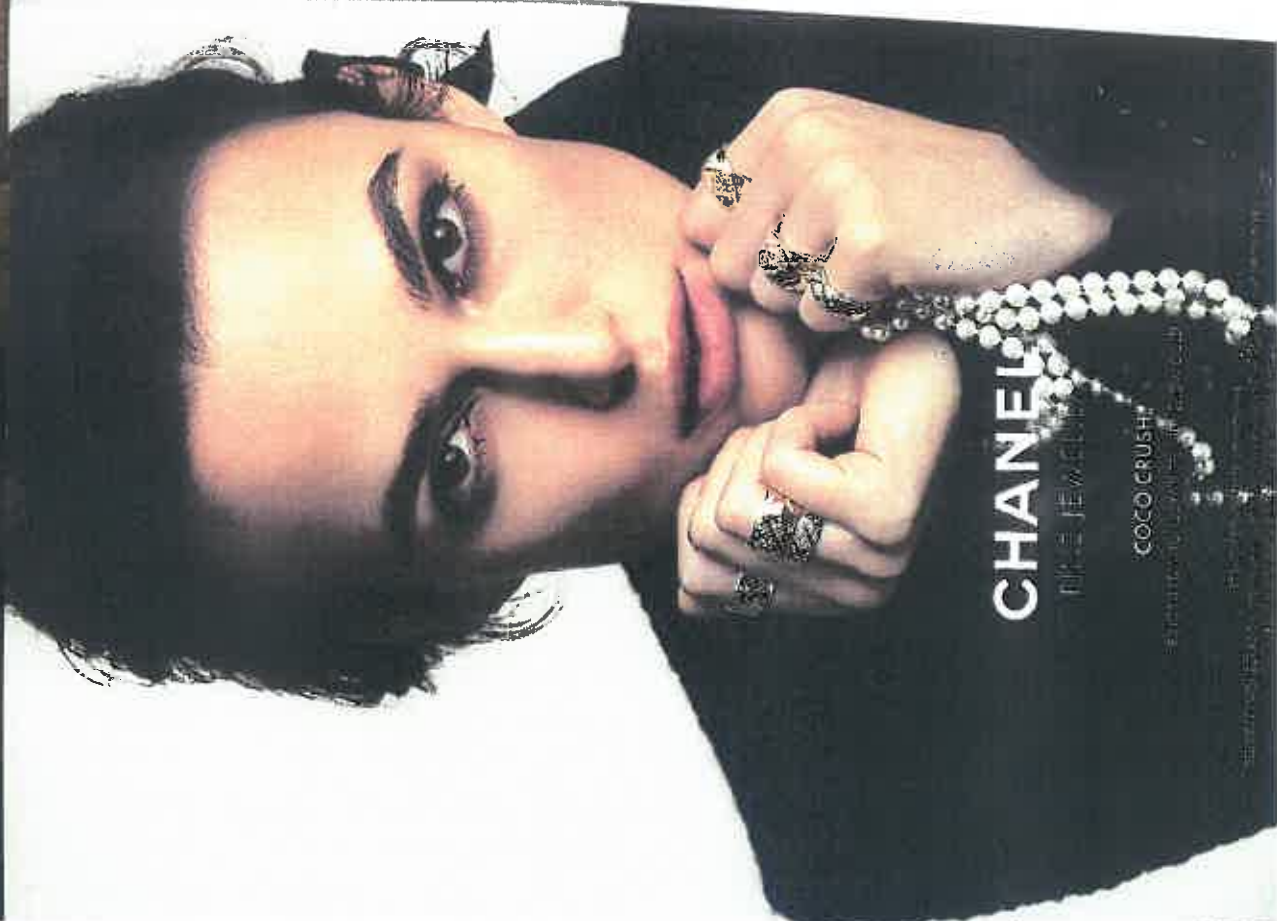


ROYAL
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CHIEF EXECUTIVE ALEX BEARD CBE

2017/18





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ROYAL
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THE ROYAL OPERA
MUSIC DIRECTOR SIR ANTONIO PAPPANO
DIRECTOR OF OPERA OLIVER NEARE

BEARD CBE

DIE ZAUBERFLÖTE

CAST CHANGE NOTICE
TUESDAY 12 SEPTEMBER 2017
DUE TO ILLNESS, ANDREW MACNAIR REPLACES
THOMAS ATKINS AS FIRST MAN IN ARMOUR
IN TONIGHT'S PERFORMANCE



Andrew Macnair

Born in Gloucester, he completed a doctorate in nuclear physics at the University of Kent before studying on ENO Baylis's The Knack. He is now a member of the Royal Opera Chorus, and of their vocal ensemble House, Covent Garden Voices. His solo appearances for The Royal Opera include Parigina (*Le hobbit*), Don Curzio (*Le nozze di Figaro*), First Man in Armour (*Die Zauberflöte*), Drunken Guest (*Lady Macbeth of Mtsensk*), Notary (*Il barbiere di Siviglia*) and Tenor Echo (*The Tavernier's Sippers*). He has also performed Fezzan (*Freitag*) for New Sustain Opera, Bob Baker (*Peter Grimes*) for Surrey Opera, Don Basilio and Don Curzio (*Le nozze di Figaro*) for London Opera Players and Ralph Radskrow (*IlMS Ringiere*) for Opera Opinions. He appears regularly in concert in the main oratorio repertoire, and has covered many roles for The Royal Opera.

/18



Your programme today includes

A message from Alex Beard CBE,
Chief Executive

Information about the Royal Opera House

The Royal Ballet
The Royal Opera
Jette Parker Young Artists Programme
and Royal Opera Chorus
Orchestra of the Royal Opera House
Staff at the Royal Opera House
Boards and Committees of the
Royal Opera House

Royal Opera House Philanthropists
and Sponsors
Patrons of the Royal Opera House
Supporting Organizations

Guidelines and general information

Diary of Performances at the
Royal Opera House,
September 2017-January 2018

Information about today's performance
Articles and illustrations: the story, the
style, the history and the people who
created them

Biographies of the production team
and cast

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This programme is fully recyclable.

GOUTAL

PARIS





ROYAL
OPERA
HOUSE



Charles MacMillan

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Hon. Vice-President
Lord Sainsbury of Preston Candover KG
Hon. Vice-President Dame Vivien Duffield DBE
Chief Executive Alex Beard CBE
*Offices of the Chief Executive generously
supported by Bob and Tamar Macmillan*

Welcome to the Royal Opera House. This autumn The Royal Ballet presents an extraordinary celebration of the life and work of choreographer Kenneth MacMillan, revealing the profound influence one of the 20th century's towering artistic geniuses had on the development of ballet. Over 12 performances, dancers from Birmingham Royal Ballet, English National Ballet, Northern Ballet, Scottish Ballet and Yorke Dance Project join The Royal Ballet to perform some of MacMillan's greatest ballets in three very special mixed programmes alongside two rarely seen short ballets.

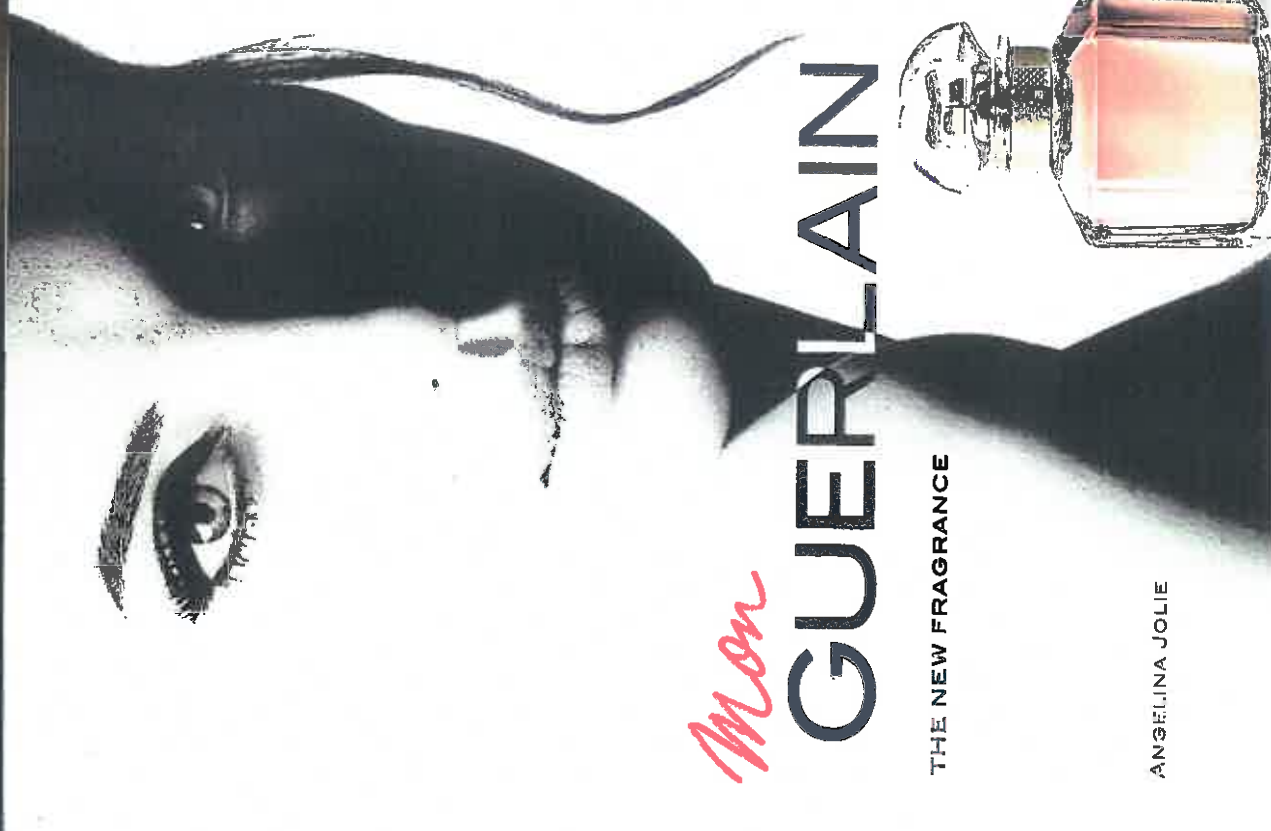
We celebrate new choreography with the return of the leading American choreographer Twyla Tharp after an almost twenty-year gap with *The Illustrated Farewell*. This new commission is joined by Arthur Pita's first large-scale piece for The Royal Ballet, *The Wind*, alongside the first revival of Hofesh Shechter's *Untouchable*.

We also play a leading role in the 2017 City of Culture events in Hull with city-wide dance activities for enthusiasts of all ages and levels of experience, all inspired by *Swan Lake*, and a special performance curated by our Hull-born Royal Ballet Director Kevin O'Hare to reopen the Hull New Theatre.

The Royal Opera opens the 2017/18 Season with Richard Jones's new production of *La bohème*, bringing together a young cast of leading international singers under Tony Pappano's baton. A new *La bohème* is a major event in the life of an opera company, more so as this follows our much-loved John Copley production, which graced our stage for more than forty years.

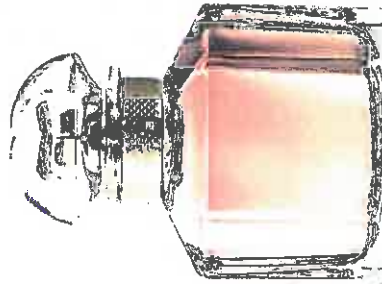
David Alden's new production of *Semiramide* realizes Tony Pappano's long-held ambition to bring Rossini's final opera to Covent Garden, while our Jette Parker Young Artists return to Wilton's Music Hall with a new production, *La Tragedie de Carmen* – Peter Brook's adaptation of the Bizet favourite.

Opera: *Passion, Power and Politics*, the V&A's very first opera exhibition, opens in September in partnership with The Royal Opera. We also launch the world's first Opera



Mon
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THE NEW FRAGRANCE



ANGELINA JOLIE

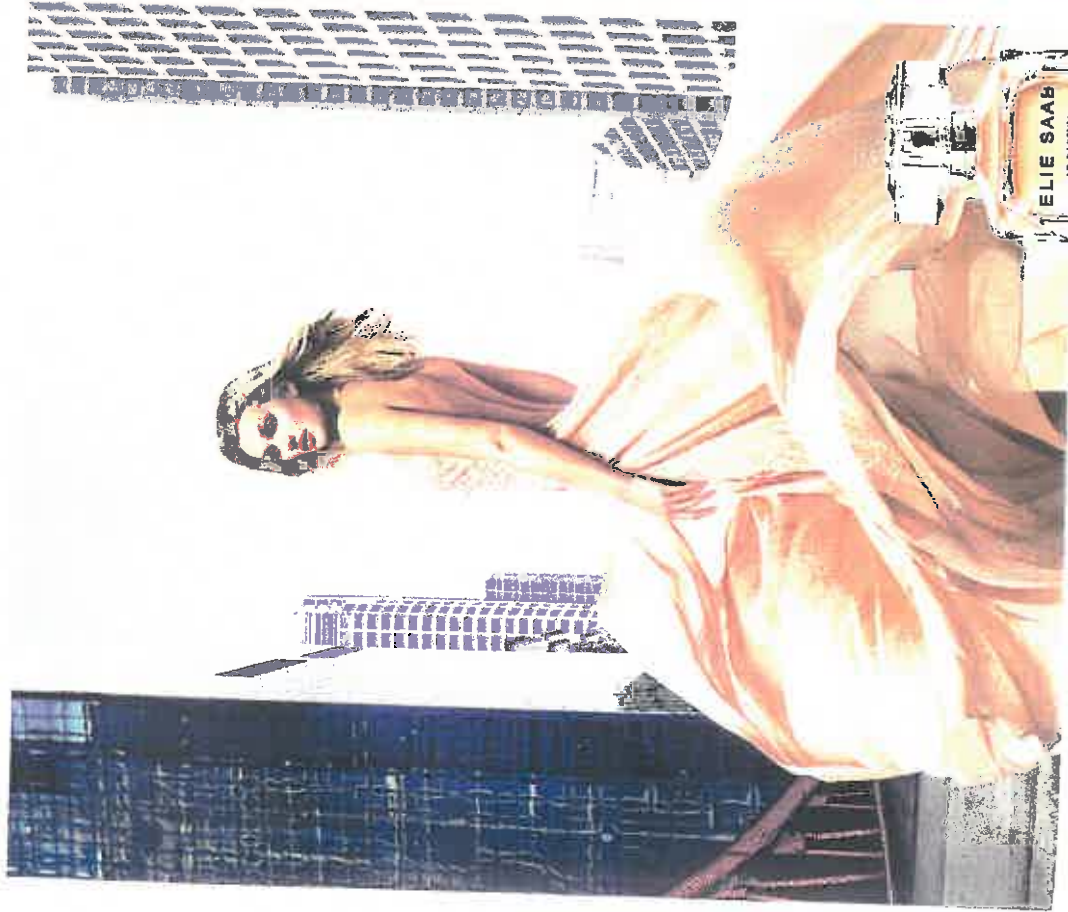
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Monica Mason, Kenneth MacMillan and Merle Park in a curtain call for *Elfe Synchronizations*, 11 October 1974 @Anthony Crickmay/V&A Images/V&A Theatre Collections

Massive Open Online Course (MOOC) to accompany the exhibition, hosted by Future Learn and developed through a partnership with King's College London, the V&A and the Royal Opera House. We hope that both initiatives will encourage audiences of all ages to explore this wonderful art form for the first time or to deepen their interest.

We are, as ever, deeply grateful for the wonderful support we receive from so many of you. My particular thanks go to the philanthropists, trusts and foundations whose outstanding generosity towards Open Up is enabling us to build an even brighter future, and also to The Annenberg Foundation, Lady Ashcroft, Richard and Della Baker, Celia Blakey, BB Energy Holdings NV, Boodles, BP, the Bunting Family, Ricki Gail and Robert Conway, The Danish Research Foundation, The Derek Butler Trust, The Clore Duffield Foundation, Coultts & Co., The Peter Cruddas Foundation, Dr Genevieve and Mr Peter Davies, Sarah and Lloyd Dorfman, the Dunard Fund, The Paul Ferguson Memorial Fund, Mrs Aline Foriel-Destezet, Harmish and Sophie Forsyth, Kenneth and Susan Green, The Helen Hamlyn Trust, the Paul Hamlyn Education Fund, Linda and Philip Harley, Marina Hobson OBE and The Hobson Charity, Aud Jøbsen, Anna and Moshe Kantor, Mrs Frances Kirsh, Afiva and Timur Kuanyshov, Lord and Lady Lairdlaw, Rena and Sandro Lavery, The Linbury Trust, Margarita Louis-Dreyfus and Phillip Hildebrand,



ELIE SAAB LE PARFUM



Lady Macbeth of Mtsensk (2006), The Royal Opera. This opera forms part of the V&A exhibition Opera: Passion, Power and Politics, and will be staged later in the Season @Clive Barda

Bob and Tamar Manoukian, Bertrand and Elisabeth Meunier, Marit Mohn, The Monument Trust, Oak Foundation, Mrs Susan A. Olde OBE, Stefan Sten Olsson, Penfolds wines, Mrs Clarissa Pierburg, Julia and Hans Rausing, Yvonne and Bjarne Rieber, Sir Simon and Lady Robertson, Simon and Victoria Robey, Rolex, Dame Theresa Sackler, The Sackler Trust, Mrs Lily Safra, The Jean Sainsbury Royal Opera House Fund, Kim Samuel, Ian and Tina Taylor and The Taylor Family Foundation, Thurrock Borough Council, Lindsay and Sarah Tomlinson, The Tsukanov Family Foundation, Van Cleef & Arpeis, Garfield Weston Foundation and several philanthropists who choose to remain anonymous. And my heartfelt thanks go to the American Friends of Covent Garden, The Friends and Patrons of Covent Garden and the Royal Opera House Endowment Fund.

I hope that you enjoy the performance here in our wonderful theatre.

Alex Barda

Alex Barda
Chief Executive



INTRODUCING THE ULTIMATE FRAGRANCE COLLECTION CURATED FOR MEN

Ermenegildo Zegna

The Royal Ballet

Patron: HM The Queen
 President: HRH The Prince of Wales
 Vice-President: The Lady Sarah Chatto
 Director: Kevin O'Hare

Principals

Roberto Bolle*
 Federico Bonelli
 Alexander Campbell
 Lauren Cuthbertson
 Alessandro Ferra*
 David Helbing*
 Ryoichi Hirono
 Siobhán Kitch
 Sarah Lamb
 Sarah Lane
 Laura Marcellino
 Vadim Muntagoy
 Yasmine Naghiz
 Marielis Núñez
 Natalia Osipova
 Thiago Soares
 Alana Theakston
 Edward Walton
 Zenaïda Yemovskiy*

Principal Character Artists

Christine Aravlis
 Gary Avis
 Bennett Gartside
 Alastair Harris
 Elizabeth McGovern
 Kristen McNally
 Christopher Saunders
 Thomas Whithead

First Solists

Matthew Ball
 Claire Calvert
 Yuhui Chen
 Helen Crawford
 Melissa Hamilton
 James Hay
 Hikaru Kobayashi
 Izler Mendibabal
 Marcelino Samblás
 Beatrice Stebbins
 Valerino Zucchiotti

Soloists

Luca Azzi
 William Bracewell
 Rebecca Clarke
 Olivia Cowley
 Tristan Dyer
 Nicol Emmonds
 Benjamin Ella
 Elizabeth Harrod
 Thierry Heep
 Neelam, Grace Hinds
 Fumi Keneko
 Paul Kay
 Emma Naguro

Rehearsal Director

Christopher Saunders
 Rachel Masters
 Gary Avis
 Ricardo Canera
 Ballet Master and
 Character Artist
 Jonathan Howells
 Ballet Mistress
 Samantha Iain
 Assistant Ballet Mistress
 Senior Teacher and
 Repetiteur to the
 Repetiteur / First
 Alexander Adamson*
 Répétiteur
 Jonathan Cape
 Senior Danish Master
 Anna Trifan

Ballet Masters

Lorraine Gregory
 Education Administrator
 and Teacher
 David Pridemore
 Artist in Residence
 Liam Scarlett
 Young Choreographer
 Programme
 Charlotte Edmunds
 Head of Music Staff
 Music Staff
 Philip Cornfield
 Christopher Edwards
 Grant Edwards
 Michael Parsons
 Tim Quillough
 Kate Shipway
 Paul Sobart
 Nigel Bates

Studio Programme

Senior Producer
 Emma Southworth
 Producer
 Hannah Haynes
 Video Archive Manager
 Bennett Garridge

Music Administration

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 Senior Producer
 Emma Southworth
 Producer
 Hannah Haynes
 Video Archive Manager
 Bennett Garridge

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 Company and Tour Manager
 Rachel Masters
 Artistic Scheduling Manager
 and Character Artist
 Philip Hooley
 Artistic Administrator
 Rachel Hollings
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 Elizabeth Ferguson
 Assistant to the Director
 Lettie Heywood
 Administrative Co-ordinator
 Yvonne Hurte
 Management Accountant
 Nicola Ricciardi
 Special Guarantisee
 Administrative Assistant
 Rhianon Tawell

Guest Principals

Christopher Carr
 Principal Guest Repetiteur
 Carlos Acosta
 Elizabeth Anderson
 Olga Brannoff
 Guest Teachers
 Anthony Braxton
 Jeronimo Ballell
 Diego Busal
 Daniele Chazman
 Felipe Diaz
 Johnny Elsson
 Anthony Klemm
 David McNair
 Laurent Noris
 Gennadiy Paduch
 Francisca Pavoni
 Stjepane Pavotin
 Roland Price
 Matz Steeg

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 Chartered Physiotherapist
 Gemma McCormack
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 Chartered Psychologist
 Brett Tyle-Foxell
 Ballet Rehabilitation
 Brian Palfrey
 Ballet Rehabilitation Coach
 Ursula Hagell
 Ballet Mistress
 Terina Simponi
 Korrad Simpson
 Helen Wallington
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 Adam Hood
 Adam Hutchings
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 Registered Dietician
 Jacqueline Strivás
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 Ian Bessley

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Leanne Benjamin Art CSE
 Professor Michael
 Catherine
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 Stephen Hought CSE
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ACQUA

PARFUM



COLONIA PURA

The Royal Opera

Patron **H.H. The Prince of Wales**
 Music Director, Royal Opera House†
Sir Antonio Pappano
 Director of Opera **Oliver Neers**
 Director of Casting **Peter Mario Katona**

Singers 2017/18

- Maria Agresta
 Aigul Abzhapbarova
 Rosie Auldridge
 Frédéric Antonin
 Alessio Arcudi
 Gaëlle Arquez
 Thomas Athias
 Julie Ayn
 Daria Baccantoni
 Hrachya Baccantoni
 Marina Belli
 Benjamin Bernheim
 Mary Bevan
 Susan Blidley
 Christina Block
 Samuel Boden
 Andre Bonaventuro
 Carlo Bodi
 Peter Bröder
 Lawrence Brownlee
 Janel Bucoglar
 Pireta Burdakov
 Richard Burghard
 David Butt Philip
 John Bygdon
 James Cahillie
 Nicola Cui
 Catherine Cui
 Andrea Cui
 Charles Castronovo
 Pascal Charbonneau
 Francesca Chiappini
 Graham Clark
 Craig Colclough
 Alexander Conway
 Allison Coyn
 Neal Cooper
 Lucy Crowe
 John Cunningham
 Michelle Daly
 Ildebrando D'Arcangelo
 Nico Darmanin
 John Dazak
 Elizabeth Davis
 Svetlana Davatz
 Danielle de Nies
 Sabine Dewallier
 Joysa DiDonato
 Mark S. Doss
 Pierre Doyen
 Grant Doyle
 Ludmila Elgr
 Joyce El Khoury
 Sarah Elliott
 Rebecca Evans
 Alan Fling
 Yusuf Byayev
 Michael Fabiano
 Andrija Filipcevic
 Gerald Finley
 Sola Fomina
 Jean-Paul Fouchécourt
 Prince Francis
 Hubert Francis

- Laverne Filler
 Lynn Fitzpatrick
 Michael Ford
 Mauro Pappalardo
 Adriana Piacozza
 Anna Pirozzi
 Dimitri Pletscher
 Susan Platts
 Rodolfo Poggiasini
 Matthew Poldoski
 Christina Poulton
 Nick Price
 Anna Prohaska
 Fernando Javier Roldán
 Gwenneth Ann Riand
 Chon Reiser
 John Reuter
 Christiane Rica
 Anni Alpmann Robertson
 Jonathan Rodd
 James Rodgers
 Samuel Salter
 Fabio Sarotti
 Erwin Schrott
 Michela Schuster
 Dominic Sedgewick
 Florian Sempey
 Marina Serfaty
 Simon Silliman-Bell
 James Smith
 In Sung Song
 Kiwan Sun
 Angela Simmonds
 Esterina Sjurina
 Anabell Sivo
 Kostas Sinothanas
 David Soar
 Nichy Spence
 Stephen Stagg
 Stephen Stagg
 Ercy Stankovic
 Pamela Helen Stephens
 Matthew Storr
 Jacquelyn Stubbings
 Michael Svetlov
 Ballint Szabo
 Kriztina Szabo
 Eryn Terrell
 Lisa Tibbitts
 John Tomlinson
 Andrew Tortais
 Alexander Vassilyev
 Klaus Florian Vogt
 Michael Volle
 Marco Ventogna
 Ewa-Maria Westbroek
 Rory Whittall
 Ewa-Maria Westbroek
 Willard W. White
 Kathleen Williamson
 Frederick Williams
 Rachel Willis-Sørensen
 Georg Zempfenfeld
 Elena Zilba

Conductors 2017/18

- Richard Baker
 Maurizio Benini
 George Benjamin
 Christian Dumyn
 Todor Currentzis
 Plácido Domingo
 San Edwards
 Mark Elder
 David Evans
 Nick Fflaucher
 Paul Wynne Griffiths
 Christopher Willis
 James Heath
 Richard Herrington
 Jakob Höller
 Alexander Joel
 Julia Jones
 Nicola Luisotti
 Michał Miśkowiak
 Marc Minkowski
 Henrik Nánási
 Andris Nelsons
 Daniel Oren
 Antonio Pappano
 Geoffrey Paterson
 Matthew Scott Rogaska
 Christopher Willis

*Debut with The Royal Opera

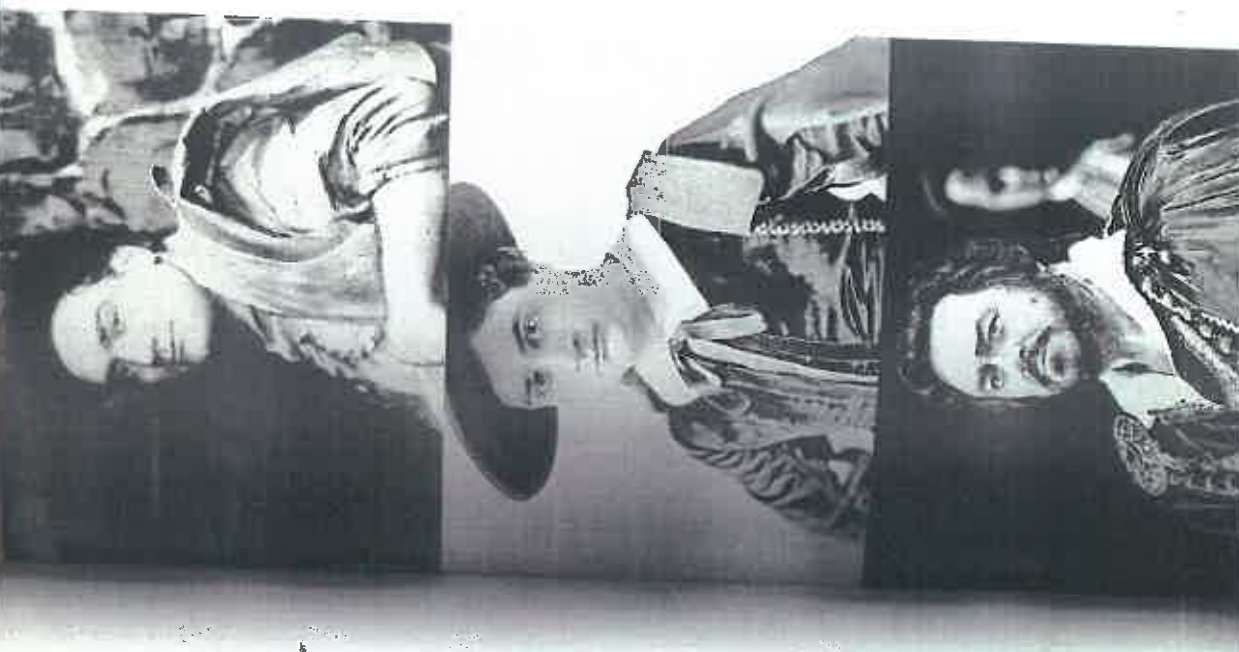
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 Racthel Latham
 Surifles
 Kenneth Chalmers
 Andrew Kingsmill
 Paul Sharp
 Opera Company Secretary
 Contracts Administrator
 Opera Company Secretary
 Contracts Administrator
 Abigail Elliott
 Financial Controller
 Neil Hargreaves
 Management Accountant
 Oriella Ricciardi
 PA to the Music Director
 Lottie Johnson
 PA to the Director of Opera and Assistant to Administrative Director
 Jennifer Lambert
 Assistant to the Director of Casting
 Kate Sackville-West
 PA to the Associate Director of Opera
 Anne Foreman

Company Manager

- Stephanie Cliffe
 Deputy Company Manager
 Madeline Allmandinger
 Head of Music
 Richard Herrington
 Répétiteurs
 Paul Wynne Griffiths
 Mark Packwood
 Nick Fflaucher
 Christopher Willis
 Music Administrator
 Subbing Administrator
 Anahita Sheldon

Head Staff Director

- Amy Lane
 Staff Directors
 Julia Birchall
 Dan Doolan
 Nea Narmas
 Andrew Sinclair
 Staff Director
 Administration Manager
 Hugo Paterson
 Creative Producer
 Sarah Corbitt
 Producer
 Racthel Latham
 Surifles
 Kenneth Chalmers
 Andrew Kingsmill
 Paul Sharp
 Opera Company Secretary
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Jette Parker Young Artists Programme

Head of Programme: Elaine Kidd ¹Patron generously supported by Cliff Foundation

Sopranos

Francesca Chelina
Hengao Lee
Jacquelyn Studder
Mezzo-sopranos
Agui Akimelabina
Angela Simkin

Tenors

Thomas Atkins
Koru Kim
Barytones
Gyula Nagy
Bass
Simon Shabambu

Conductors/ Répétiteurs

Nick Fletcher
James Hendry
Link Artists
Anthony Almeida
Sarah-Vera Lewis
Sonia Ben Saadani

Conductor

Matthew Scott Rogers
Stage Director
Noé Noémi

Artistic Director

David Cowford
Artistic Director
Siri Flecker Hovnan
Assistant
Angelique Macdonald
Mabilda du Tilleul
Nickici

Former Young Artists working with The Royal Opera, 2017/18

Viola Bonovito
Jennifer Davis
Grant Doyle
Erin Estrógo
Robert Francis
Rodica Galbenou
Luz Gomes
Andrew Griffiths
Thomas Guhrle
Darren Jeffrey
Samuel Dale Johnson
Gerard Jones
David Jungjooon Kim
Jihoon Kim
Simona Mihal

Jonathan Sambajuda
David Buck Philip
Gweneith-Anh Rand
Pedro Ribeiro
Samuel Sakker

Royal Opera Chorus

Chorus Director: William Spaulding



Bryn Terfel and members of the Royal Opera Chorus in Act II of *Die Meistersinger von Nürnberg*
©2017 ROH. Photograph by Clive Barca

Sopranos

Melissa Alder
Yvonne Barclay
Katy Barbo
Tamsin Coombes
Miriam Cottorilli
Kiera Lyness
Anne Osborne
Dorothy Peake-Jones
Emily Rowley Jones
Evy Royle
Emma Smith
Elizabeth Waldberg

Contraltos

Louise Armit
Amanda Baldwin
Amy Catt
Andrew Haxell
Elizabeth Kay
Rebecca Lodge
Hazelina Mitchell
Dervla Ramsey
Carl Searle
Remilia Stenleya

Tenors

Patrick Ashcroft
Simon Davies
Alan Duffield
George Freeman
Neil Gillespie
Mark Guerin
Lee Hickenbottom
Timothy Langston
Andrew Macrair
John Mulroy
Andrew O'Connor
Luke Price
Nicholas Sherratt
Andrew H. Sinclair
Douglas Tallor

Basses

Thomas Bernard
Dominic Boyd
Donaldson Bell
John Bonnar
Nigel Cliffe
Jonathan Coad
Jonathan Fisher
Oliver Gibbs
Christopher Lechner
John Morrissey
Paul Parfitt
Bryan Sacombe
Ole Zetterström

Assistant Chorus Master

Genevieve Ellis
Chorus Manager
Naomi Lewis
Assistant Chorus Manager
Steven Gleason



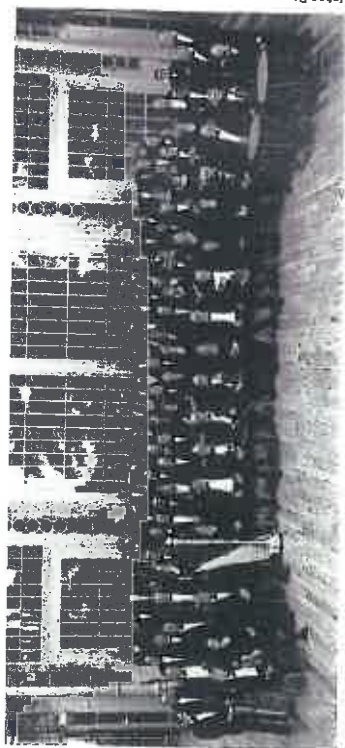
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John Persson

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- Peter Manning
- Vlasto Vassilev
- Co-Concert Master**
- Severo Levlín
- Associate Concert Masters**
- Ayla Saborova
- Peter Schumalder
- Assistant Concert Masters**
- Nigel Bailey
- Florence Garci
- First Violins**
- Karen Tennidge^{**}
- James Nickson
- Ally Hunter
- Judy Mayhew
- John Lovell
- Katherine Wilson
- David Hanesworth
- Mark Greenall
- Deborah Green
- Jonathan Harley
- Stephen Bestermany
- Second Violins**
- Alex Blackburn^{*}
- Robert Chew
- Kristen Shumowitzi^{**}
- Marion McCowart^{**}
- Liz Williams
- Simon Horzhan
- Mathyn Spencer
- Stuart James
- Helena Roques
- Keville Berezina
- Chloé Bolineu
- David Chadwick
- John Montague

Violas

- Amelie Rousseau^{*}
- Andriy Tymoznych^{*}
- Konstantin Boyarsky^{*}
- Julian Busbyföge^{*}
- Andrew Staples^{**}
- Rebecca Brown^{**}
- Emmanuelle Reher
- Lucy Yendole
- Richard Poole
- Andrew Hsuell
- Nigel Bailey
- Richard Pugh
- Cellos**
- Christopher Vandersaar^{*}
- David Jones^{**}
- Rhydian Shewan^{**}
- Andrew Gurn
- Timothy Hewitt-Jones
- Eric Dibell
- Philip Johnson
- Basses**
- Tony Roughham^{*}
- Paul Kohner^{*}
- Keith Hartley^{*}
- David Peeler^{*}
- Ricco Eriksson^{**}
- Simon Hackett
- Martha Vinay

Flutes

- Margaret Campbell^{*}
- Katharine Constable^{*}
- Christopher Green
- Philip Rowson
- Piccolos**
- Christopher Green^{*}
- Philip Rowson^{*}
- Oboes**
- Christopher Cowie^{*}
- Julia Bredbeck^{*}
- David Pridemott^{*}
- Margaret Tisdale^{*}
- Alan Garner
- Cox Angles**
- Alan Garner^{*}
- Clarinets**
- Timothy Orpen^{*}
- John Payne^{*}
- Fergus Morrison
- Henry Pinnamora
- E-flat Clarinet**
- Fergus Morrison^{*}
- Bass Clarinet**
- Marina Pinnamora^{*}
- Bassoons**
- Andrea de Filmmilla^{**}
- Miriam Gusak^{*}
- Harm Feld
- Contrabassoon**
- Harm Feld^{*}

Horns

- Simon Roemer^{*}
- Huw Evans^{*}
- Roger Montgomery^{*}
- Richard Bassitt^{**}
- Jonathan Durrant^{**}
- Richard Kennedy^{**}
- Trumpets**
- Ian Balfour^{*}
- Nicholas Beck^{*}
- David Cartwright^{*}
- John Shaddock^{**}
- Daniel Newell
- Cornet**
- Daniel Newell^{*}
- Trombones**
- Eric Crean^{*}
- James Shilling^{*}
- Richard Hill^{**}
- Paul Hobbly^{**}
- Patrick Jackson^{**}
- Kelvin Mitchell
- Bass Trombones**
- Patrick Jackson^{**}
- Keith Mitchell^{*}
- Tuba**
- Ben Thomson^{*}
- Timpani**
- Russell Jordan^{*}
- Christopher Ridley^{**}
- Simon Archer^{*}

Percussion

- Rechel Glöckler
- Simon Archer^{*}
- Niall Cavanagh^{*}
- Michael Ormrod^{*}
- Harp**
- Emma Oranger^{*}
- Lucy Wakeford^{*}

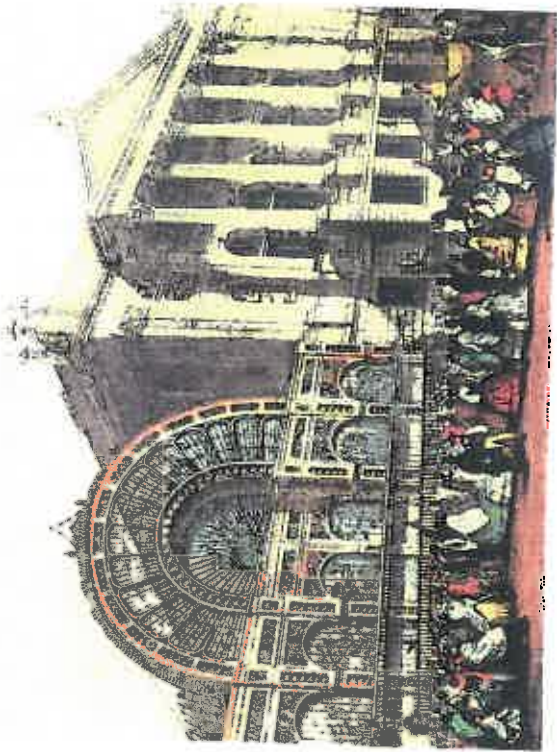
- Orchestra Administration**
- Director: Sally Mitchell
- Orchestra Manager: Helen Diana
- Assistant Orchestra Manager: Helene Archer
- Financial Controller: Thom Seaman
- Orchestra Operations Manager: Alan Garner
- Ross Hemphill
- Assistant Orchestra Operations Manager: Elizabeth Carnelliste
- Music Library Manager: Tony Richard
- Music Librarian: Joanna Taylor
- Robin Gordon-Powell
- Emmie Syrus
- Music Library Assistant: Michael Shearer

- ^{*}Section Principal
- ^{**}Associate Principal
- ^{**}Principal
- ^{**}Sub-principal

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Making History



Theatre Royal, Covent Garden, and Floral Hall in 1856

The Royal Opera House is one of the great landmarks of London's culture as the home of opera and ballet. But during its long history it has presented all sorts of entertainments, including pantomimes and film screenings, and been used for masked balls, lectures and even as a warehouse. Reinvention is part of the building's history – and also its future.

There has been a theatre on the same site in Covent Garden since 1732. The first, the Theatre Royal, was built by John Rich using the enormous profits he made when he produced John Gay's *The Beggar's Opera*. Rich was a celebrated performer as Harlequin in his day, so not surprisingly his theatre had first been intended as a home for plays and pantomimes that included striking stage effects. However, Rich was also a businessman and adapted to changing tastes, which meant that his was the theatre in which the first performances were given of Handel's operas *Ariodante*, *Alcina* and *Atalanta* as well as the first performance in England of Handel's *Messiah*.

After a fire during a performance in 1808, the theatre was rebuilt on a larger and grander scale. Operas, ballets, plays were performed in it as well as promenade concerts. In 1847 it was refurbished and opened as the Royal Italian Opera House, with its own

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resident opera company. The theatre burnt down again in 1856, but its legacy survives in the Greek-style friezes that were rescued and used high in the façade of the next theatre on the site.

It was in May 1858 that the current theatre opened, the building at the centre of the Royal Opera House today. It has remained a vibrant and lively home for the arts of world-class status for more than 150 years, adapting to new times and new demands. The theatre was known as the Royal Italian Opera House right up to 1892. By then, the repertory had broadened to include French and German opera. When the whole of Wagner's *Ring* cycle was given for the first time, it made sense finally to drop 'Italian' from the title. Although the war forced a break, the theatre was otherwise a busy one with seasons of opera, performed in the original language and in English, and visits from ballet companies, including Diaghilev's Ballets Russes.

Following World War II, two resident companies began sharing the Royal Opera House. On 20 February 1946, the theatre was reopened with a gala performance of *The Sleeping Beauty* by the new resident Sadler's Wells Ballet, which became The Royal Ballet in 1956. In January 1947, *Carmen* was the opera for the debut of the Covent Garden Opera Company, which gained its charter in 1968 to become The Royal Opera. With the repertory of both companies it became a busy place indeed, but audiences continued to be confined by the Victorian architecture. Change once again, became necessary.

In 1996 the theatre closed for a major redevelopment that transformed all the stage facilities, created opera rehearsal rooms and ballet studios, and allowed a whole new way of moving through the public building. When the theatre reopened in 1999 it was spectacularly different through the public areas, yet with that same famous red and gilt auditorium, and with a new performance space, the Linbury Studio Theatre. Historic and new were fused too. A conservatory had been built in 1858 for use as a flower market, and from 1887 as part of the Covent Garden market until fire damaged it in 1956. Now, its eastern end was raised above ground level and transformed into a spectacular reception hall of glass and mirror.

Since those changes, the activity at the Royal Opera House has continued to expand. The Open Up redevelopment is now well underway for completion in 2018, 160 years after the current theatre opened. It is the next element of a story that keeps alive the heritage of the Royal Opera House as its activities and its audiences grow.

You can find more information about Open Up at roh.org.uk/about/open-up.

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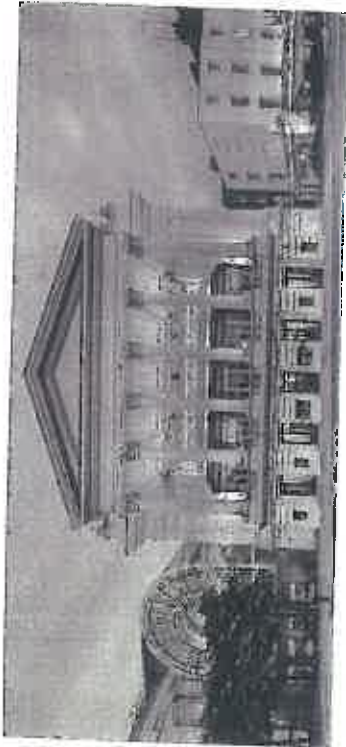
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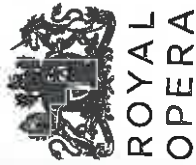
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DIE ZAUBERFLÖTE

SINGSPIEL IN TWO ACTS

MUSIC WOLFGANG AMADEUS MOZART
LIBRETTO EMANUEL SCHIKANEDER

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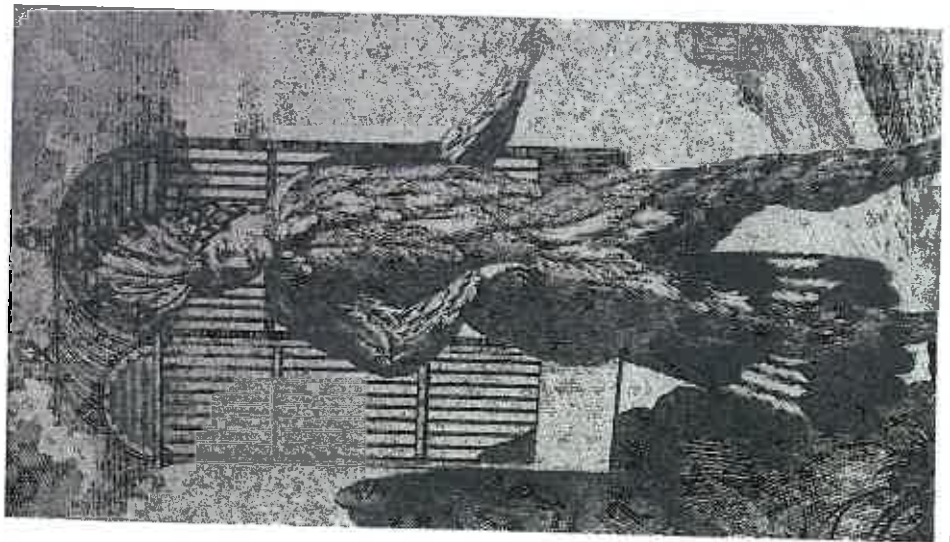


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Emanuel Schikaneder (1751-1812), in costume as Papageno; engraving by Ignaz Alberti (1760-94) from the first edition of the libretto *De Agostini Picture Library/A. Dagli Orti/Brigitte Images*

Welcome

Die Zauberflöte was written to be a popular success, and a popular success it has certainly been since its premiere in 1791, the year of Mozart's tragically premature death. Its wealth of infectious melodies, and its combination of profound musical sublimities and touchingly naive humour, have guaranteed it a place close to the heart of any opera lover. Few operas so strongly make the case for the art form being both highly sophisticated and highly accessible. *Die Zauberflöte* is both psychologically rich and very suitable for children to enjoy.

David McVicar's classic production, beautifully designed by John Macfarlane, is one of the most popular in The Royal Opera's repertory. For this revival, conducted by Mozart specialist Julia Jones, we are delighted to have assembled an outstanding cast of both British and international singers, including Roderick Williams, Siobhan Stagg, Mauro Peter and Milka Kares.



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Antonio Pappano
Music Director of The Royal Opera

Oliver Mears
Director of Opera

Contents

Cast	6
Synopsis	9
<i>Magic Flute</i> - the Truth Cordula Bentzen	13
Heroes/Be Dragons Tim Gauer	21
Freemasonry and the Enlightenment Michaela W.	27
Enlightenment and Earthly Pleasures Gregory Dobb	31
<i>Die Zauberflöte</i> in Literature Jessica Gullip	39
Performance Note	44
Biographies	

Cast

TAMINO	MAURO PETER (12 14 16 20 21 23 26 SEPT) TUONAS KATAJALA (5 7 MAT 11 13 14 OCT)
FIRST LADY	REBECCA EVANS (12 14 16 20 21 23 26 SEPT) JENNIFER DAVIS (5 7 MAT 11 13 14 OCT) ANGELA SIMKIN* SUSAN PLATTS (12 14 16 20 21 23 26 SEPT) GAYNOR KEENE (5 7 MAT 11 13 14 OCT)
PAPAGENO	RODERICK WILLIAMS (12 14 16 20 21 23 26 SEPT) FLORIAN SEMPREY (5 7 MAT 11 13 14 OCT)
QUEEN OF THE NIGHT	SARINE DEVEILHE (12 14 16 20 21 23 26 SEPT) CHRISTINA POULITS* (5 7 MAT 11 13 14 OCT)
MONOSTATOS	PETER BRONDER (12 14 16 20 21 23 26 SEPT 13 14 OCT) PETER HOARE (5 7 MAT 11 OCT)
PAMINA	SIOBHAN STAGG (12 14 16 20 21 23 26 SEPT) JANAI BRUGGER (5 7 MAT 11 13 14 OCT)
FIRST BOY	JAMES FERNANDES (12 16 20 23 SEPT 7 MAT 11 14 OCT) EDWARD HYDE (14 21 26 SEPT 5 13 OCT) OLIVER SIMPSON (12 16 20 23 SEPT 7 MAT 11 14 OCT) AIDAN COLE (14 21 26 SEPT 5 13 OCT) JAYDEN TEJUOSO (12 16 20 23 SEPT 7 MAT 11 14 OCT) GAUS DAVEY BARTLETT (14 21 26 SEPT 5 13 OCT)
SECOND BOY	
THIRD BOY	
SPEAKER OF THE TEMPLE	DARREN JEFFERY*
SARASTRO	MIKA KARES (12 14 16 20 21 23 26 SEPT) IN SUNG SIM (5 7 MAT 11 13 14 OCT)
FIRST PRIEST	HARRY NICOLL (12 14 16 20 21 23 26 SEPT) ALASDAIR ELLIOTT (5 7 MAT 11 13 14 OCT) DONALD MAXWELL
SECOND PRIEST	
PAPAGENA	CHRISTINA GANSCH (12 14 16 20 21 23 26 SEPT) HAEGEE LEE* (5 7 MAT 11 13 14 OCT)
FIRST MAN IN ARMOUR	THOMAS ATKINS*
SECOND MAN IN ARMOUR	SIMON SHIBAMBU* DAVID SHIPLEY (16 21 SEPT 5 7 MAT OCT)

*THOMAS ATKINS, HAEGEE LEE, SIMON SHIBAMBU AND ANGELA SIMKIN ARE PARTICIPATING IN THE
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*DUE TO ILLNESS, DARREN JEFFERY REPLACES THE PREVIOUSLY ADVERTISED
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Synopsis

Act I

Tamino is pursued by a monstrous serpent and appeals to the gods to save him. He falls unconscious. Three Ladies arrive and slay the monster. They admire the handsome youth and argue about who should go and tell their mistress, the Queen of the Night, about him and who should stay (*Ich sollte fort?*). They reluctantly decide they must all go.

Tamino wakes, hears someone approaching and hides. It is Papageno, chasing birds and describing his way of life (*Der Vogelfänger bin ich ja*). Tamino introduces himself to Papageno. Papageno is only too happy that Tamino has assumed that it was he, Papageno, who killed the serpent. But the Ladies have overheard and, instead of the expected wine and bread, bring Papageno water, a stone and a padlock for his mouth. They also give Tamino a present: a portrait of the Queen's daughter, Pamina. Tamino is enraptured by it and begins to fall in love with Pamina (*Des Bildnis ist besaubernd schön*).

The Ladies return, saying that the Queen has chosen Tamino to rescue Pamina from the clutches of the evil Sarastro, who has abducted her. With a clap of thunder, the Queen of the Night herself appears (*O zitt're nicht, mein lieber Sohn!*). She says that if Tamino can rescue her beloved daughter, he may marry Pamina.

When she has left, Papageno returns, his mouth still padlocked. The Ladies bring him the Queen's pardon and unlock him. Everyone draws the moral: if liars were silenced, brotherly love would prevail (*Bekämen doch die Lügner alle ein solches Schloß vor ihren Mund*). The Ladies give Tamino a magic flute, which will protect him and which has the power to turn sorrow to joy. They order Papageno, to his dismay, to accompany Tamino. The Ladies give Papageno magic bells for protection and tell him and Tamino that Three Boys will guide them on their journey (*Drei Knäbchen, jung, schön, hold und weise*).

Pamina is trying to escape from Monostatos. He orders that she be tied up, then sends his slaves away. Pamina faints. Papageno appears, having checked Pamina's identity against the portrait, he tells her of the prince her mother has sent to rescue her. Papageno tells her that he has nobody. He and Pamina reflect that when man and wife are united in love, their lives are sanctified (*Bei Männern, welche Liebe fühlen*).

The Three Boys leave Tamino, telling him to be steadfast, patient and silent. He sees three Temple doors and, realizing he is in a sanctified place, reaffirms his vow to save Pamina. Tamino approaches the Temple of Reason only to be turned back by voices from inside. The same happens when he goes to the Temple of Nature. But from the Temple of Wisdom there appears a priest, the Speaker. He asks Tamino what has led him to this sanctuary, and Tamino replies that he has come in search of love and truth. The Speaker reproaches Tamino for confusing these virtues with revenge and hatred and says that Tamino has been deceived over Sarastro.

Alone, Tamino asks whether there is an end to the darkness that has befallen him. Voices from the Temple tell Tamino that Pamina is alive. Ecstatic, he starts to play his



The Otrerey, oil on canvas (exh.1766) by Joseph Wright of Derby (1734-97)
Derby Museum and Art Gallery/Bridgeman Images

Flute: strange animals gather round him – but Pamina does not come, in spite of his calls. Suddenly Tamino hears Papageno's pipe and rushes off to find him. Papageno and Pamina enter, and are seized by Monostatos and his slaves. Papageno remembers his magic bells. As he plays them, the slaves become entranced and, with Monostatos, dance happily away (*Das klinget so herrlich*).

Fanfares announce the arrival of Sarastro. Papageno is frightened but Pamina tells him to be truthful. She tells Sarastro that she fled not from him but from Monostatos. Sarastro reassures her but says he cannot return her to her mother, whose pride is beyond forgiveness. Monostatos brings in Tamino. Recognizing each other, Tamino and Pamina embrace, to Monostatos's fury. Sarastro rewards Monostatos's service by sending him for a whipping. Tamino and Papageno are led away to Sarastro's sanctuary. The people praise Sarastro's wisdom and declare that virtue and forgiveness will sanctify life on earth (*Wenn Tugend und Gerechtigkeit*).

Intervals

Act II

The Priests assemble and Sarastro tells them that Tamino wants to undergo the ordeals that will allow him to become enlightened. Sarastro says that Pamina has been chosen as Tamino's bride, and together the couple will defend the brotherhood against the evil of the Queen of the Night. The speaker enquires whether Tamino is equal to the ordeal, as he is a prince. Sarastro replies that he is more: he is a man. The brotherhood calls on Isis and Osiris to give the couple courage to achieve their goal (*O Isis und Osiris*).

Tamino and Papageno, blindfolded, are led in with their tutor-priests. Papageno is frightened. The Priests test their commitment to the trials ahead. Papageno is hesitant until he is told that he will not otherwise find a wife. The Priests warn Tamino and Papageno of the temptations ahead and the risks of failure and swear them to silence (*Schwahret euch vor Weibertücken*). The Priests leave and the Three Ladies appear. They ask why Tamino and Papageno are in this place of death: the pair are doomed if they disobey the Queen of the Night. Papageno starts to respond but Tamino silences him. The Ladies try tempting them, but admit defeat and disappear. Papageno faints. The Priests return to lead Tamino and Papageno to the next trial.

Monostatos discovers Pamina asleep and resolves to rape her. He asks the moon to close its eyes while he kisses her (*Alles fñhlt der Liebe Freuden*). He is stopped by the Queen of the Night, who asks her daughter where Tamino is. When Pamina replies that he has joined the brotherhood her mother reveals her true plan: her dying husband gave up the sevenfold circle of the sun to the brotherhood and she wants to regain its power (*Der Hñlle Rache*). The Queen gives Pamina a knife to kill Sarastro.

Monostatos has overheard and threatens Pamina. Sarastro intervenes and sends Monostatos away. Pamina begs Sarastro to spare her mother. He explains that in his sacred halls it is love, not vengeance, that overcomes evil (*In diesem heiligen Hallen*).

The Priests leave Tamino and Papageno, telling them to remain silent. Papageno says he is thirsty. An old woman brings him drink and he forgets his vow of silence: he chats to her and she tells him she is 18 and that her boyfriend is Papageno.

The Three Boys bring Sarastro's gift of food and drink and the magic flute and bells (*Seid uns zum zweiten Mal willkommen*). As Papageno eats, Tamino plays the flute and Pamina answers its call. Overjoyed, she tries to talk to him, but he turns away. His rejection of her is worse than death (*Ach, ich fñhls*).

The Priests praise Tamino's virtues in a hymn to Isis and Osiris. Sarastro brings Pamina to him and tells the couple to bid each other a last farewell before the greater trials ahead. Tamino is confident but Pamina is fearful; Sarastro reassures them. They leave.

Papageno runs in, looking for Tamino. Voices tell him to go back. The Priests tell Papageno he will never achieve enlightenment, and they grant his one request for a drink. To the accompaniment of his bells he says that all he really wants is a wife (*Ein Mñdchen oder Weibchen*). The old woman dances in and says unless he marries her he will be locked up. When he swears he will be faithful to her she is transformed into Papagena, but sent away.

The Three Boys welcome the rising sun, which banishes darkness and death. They see the grief-stricken Pamina, who is clutching her mother's knife, vowing to kill herself. The boys stop her and reassure her of Tamino's love. Trusting them, Pamina allows the Boys to lead her to him.

Two Men in Armour guard the entrance to the place of trial. They recite to Tamino the words inscribed there: the man who treads this dangerous path will be purified by fire, water, air and earth. Tamino asks to be let in. Pamina's voice is heard, saying she will go with him. Tamino is overjoyed: even death cannot separate them now. Pamina rushes in (*Tamino mein! o weich ein Glñck*). She tells Tamino to play the flute, which her father, in a magic hour of violent storms, carved from an ancient tree. Together they pass through the trials of fire and water. Voices from the Temple praise their triumph and welcome the couple inside.

Papageno is searching for Papagena but there is no answer to his pipes. In despair, he prepares to hang himself. The Three Boys stop him and remind him of the bells. Their magic summons Papagena, and she and Papageno plan their future, which they hope will be blessed with many children.

Monostatos leads the Queen of the Night and her Ladies to attack Sarastro. The Queen has promised Pamina to Monostatos. But the sun shines brightly, banishing the forces of evil to infinite darkness.

Sarastro, with Tamino and Pamina, proclaims the sun's victory over the night. Everyone sings a hymn of thanks to Isis and Osiris: virtue has been rewarded (*Heil sei euch Gensñchten!*).

Magic Flute - the Truth

Sarah Lenton



Left, the crescent moon and starry sky, Act 1 (2013) ©POV/Mike Haber, 2013; right, Simon Keenlyside, the first Papageno in this production, with his bird puppet, in the 2008 revival ©Bill Cooper

Opera Rehearsal Room 1 is full of majestic black marble – the *Zauberflöte* walls are sliding in and out on their grooves. Mozart would have recognized the system immediately. True, these walls have small motors attached to them, but the effect is totally authentic: another part of Sarastro's land opens up, or closes in, at super speed. 'These are noble designs', said Tom Guthrie (Revival Director), 'they're not trying to tell us something that isn't in the piece – they work by imagination, beauty and playing it for real.'

How could it be otherwise? *Die Zauberflöte*, *The Magic Flute* – everybody working on the show slides between German and English without thinking – is a great Enlightenment piece, ordered, rational and (but Mozart added this) wise. The famous Royal Opera production with its huge crescent moon and starry constellations (see above) is a conscious reference back to the *skyscape* of the 1816 production in Berlin, where lines of regular stars created a dome over the stage, and it's echoed in the Orrery (see p.17) that the children are studying with the Speaker in Act 1. 'This is astronomy, not astrology', as Tom said.

The Orrery itself is stowed in a rehearsal wing, its orbiting planets worked by another little motor, and must not be touched – as I was told by a small boy. There are in fact children



everywhere - not just the Three Boys, but tiny kids who scamper among the Priests and Armed Men and remind us that, in spite of Masons, Rosicrucians and Enlightened Leaders, *The Magic Flute* has plenty of room for enchantment - and a fast-moving bird-catcher...

Roddy Williams (Papageno) was wearing knee pads as he prepared to catch the prop bird, and was very cheerful about his frequent nose dives on to the floor:

I'd like to blame Simon Keenlyside squarely for this. He created the role in 2003 and he's made of india rubber - he bounces when he falls. Most of these lurches and leaps are from his physical theatre - they stay in the production, but of course they can be modified. Simon used to vault over the sofa in Act II, I use my hands.

Simon Keenlyside or no, the sheer physicality of Papageno's part looks overwhelming - there's the pan pipes and the duck hat (see p.13) and the magic bells (see p.16) - quite apart from bird-catching and disappearing down trap doors.

The pipe does get in the way! I wear it all the time in rehearsals because I know if I don't get used to it, I'll struggle myself. It's the same with the duck hat (which comes on and off) and the nets. I can pretty well do the first aria one-handed, so my left hand is always there for the pipes. The pipes are real and there'd be a musical hole if I didn't play them at the right time.

Koddy comes in early to pace through the part and build a physical map, in his head, of the stage. So rather than thinking about my moves they become automatic....

Which is just as well as the bird itself seems fairly random. It is notionally steered by a human being, but Tom Power (actor and puppeteer) cheerfully cited the dreadful performance of Rod Hull's Emu as an example of how spontaneous a puppet can be. But it was worked out, and how deeply he respected the integrity of the bird itself. Nothing could look more inert, parked in the wings.

'The bird has to live - I'm just channelling the character of the bird through myself. It's all about having the right internal tempo. This bird is a new bird - the old one was very different, it was quite zany. This bird is quite serious, I think.'

'Are you telling me that the bird has an intrinsic character?'

'One hundred per cent! Technically you have to work out its movements, and its limitations. How its head turns, what angle you need for its legs to move. All that informs its personality. We discovered early on it couldn't fly. We tried that, but it has a large metal frame so it lands with a k-clunk. So it's a little flightless bird that wanders round the forest, eating things off the ground. You have to respect the object and believe that it's living, in order for it to live.'

'Sometimes it'll surprise you!' he added.

And, watching him stand in the wings, I began to see what he meant. The puppet was quivering, there were minute twitches of the neck as it nerved itself to go on. This was obviously Tom Power transmitting his own feelings through the lever that swivels its neck and head, and the handle that pushes it along on its wheel. But the director Tom Gührie



Costumes designs by John Macfarlane for (above) Pamina and (below) Sarastro

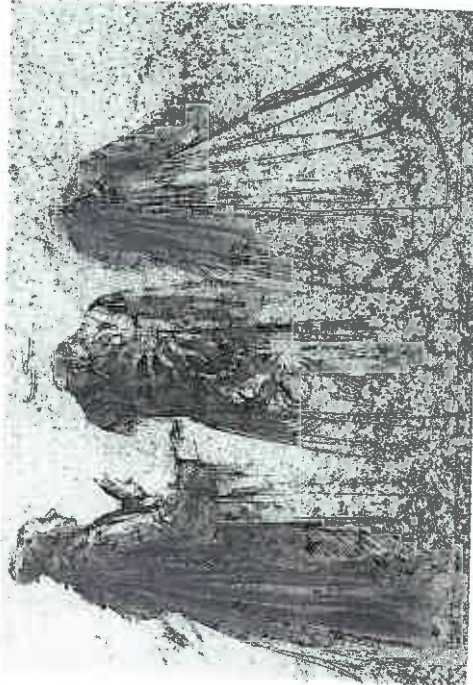




Photo: [unreadable] / [unreadable] / [unreadable]



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was convinced of the bird's intelligence. 'Don't do a comic jump on that bird with your nets', he said to Papageno, 'he'll spot that – do it stealthily...'. So Roddy turned his back on the bird, arranged his net, gave a furtive glance back – and leapt. He still missed him.

And all the while, the serious business of *Magic Flute* is going on. Tamino starts his journey to adulthood, and Pamina – who has a much more difficult opera – has to cope with losing her father, her mother, being kidnapped, finding Tamino, losing him – and *never being told what's going on*. Siobhan Stagg (Pamina) has no doubt where her character gets her strength from: 'These dreadful things happen to her, but what I revere about her is that she sticks to her values from the start. The truth is above all. When Papageno gets frightened in the first act, she says, 'Tell the truth, even if it gets you into trouble.'

'That, of course, is Pamina's great cry 'Die Wahrheit!' (the truth) in the Act I finale: it's the hinge of the opera, and once that note is struck it never leaves the show, nor the production. I was struck by how often people use the words 'real' and 'true' – in the great scenes with Sarastro, and in the minutest comic business. Sarastro has to be a true leader', said Mikka Kares, who plays him, 'the other priests are sceptical about Tamino, he has to convince them'. And in the Act II scene with Pamina – caught with the dagger she's been given to murder him with – he kneel downstage, protected solely by his sincerity. 'This is the moment when you could easily kill me', he said candidly.

Tom Guthrie is equally concerned with truth as he directs Papagena cornering her man at the end of opera (see p.37). 'The secret of good comedy is to play it for real, for Papagena this is a serious situation. I must say it doesn't look it, as Papagena (Christina Causich) dashes on in knee pads and high heels, while Papageno dons an extra pair of trousers for her to rip off. Isn't this a well known comic routine? Girl chases man... But the pair gave it an unexpected twist. As Papageno throws himself at a bird, I always think', said Roddy, 'this is how he catches his women, leaping up from behind.' 'But in this production', said Christina, 'it's really Papagena who leaps and catches, she's the real bird-catcher.'

Meanwhile the dancers are getting into masks, finding the movements that will make them prance like a stag, swing like a monkey and – on stilts – hover over the stags as a vulture. 'I'm much safer than I look', said Clare Barrett, the female stilts-walker, 'the shoes come with the stilts and there's braces attached just below my knees. I can take a fair amount of being banged into.'

'But what about going through doors?'

'Oh, as long as you can bend at the waist you can get through any doorway.'

The Snake (see p.16) is similarly collapsible – though stretched out it takes up an impressive 15 metres. The whole thing is manipulated by the acting troupe, the strongest at the front to wield the head and jaws. Tom Power was deeply respectful of its character. 'It is enormous, it's got big lungs and a huge heart. It has its own energy.' Sam Greenfield and James Meakin (Prop makers) were at one with him on the impressiveness of the beast, though they obviously felt he needed some defending:

'The Snake gets treated quite roughly – danced with and so on – so it needs running repairs. He's on a frame now. He's made of fibre glass poles and bits of aluminium ring

which are stitched together and held in this fabric tube so they all keep in place.' 'I'm told it's very heavy.'

'It's as light as it can be! It's a very very old prop! The head's got re-done – cleaned up and made to look nice.'

'It looks ferocious close to...'

'Oh that's the teeth – except for the glitter! The glitter, if you go round the front, takes the edge off it. Look at the shininess! It's the red sequins.'

Red sequins or no, it still looked terrifying.

Other props are of course more august: the Orrery, the Ptolemaic globe (showing the Earth as the centre of the solar system), the luminous globes with which the opera starts, and we are never far away from the harmonies of the music itself – however much it has to be realized in fibreglass and plywood and human beings.

Mark Packwood (répétiteur) sits through every rehearsal at the piano, playing (of course), and thinking about the notes he sees in front of him.

I sit here, enjoying the maths. It's phenomenal. Everything is proportionally in 3s or 5s. The Masons used 5s, it's one of their numbers. And when Pamina takes centre-stage, Mozart uses the Masonic 5s to show she is the way forward. The thing about Mozart scores is that you look at them, particularly the full scores, and what you see is utter perfection. The minute humans come in, the fallacies of being human, stop the score being perfect. You'll never get a perfect performance of what you see – but the proportions on the page are just divine.

And that too is embedded in the production. Tom Guthrie thought it significant that Tamino doesn't go through the Doors of Reason or Nature to get to Sarastro's kingdom, but through the door marked Wisdom. That is reason tempered by spirituality. Sabine Devicelle (the Queen of the Night) said, 'The whole of *Die Zauberflöte* is a gift', and Mauro Peter (Tamino) summed up the whole show when he said: 'You can practise it, you can do it in your room very well, but on stage – it's the truth.'

This article is based on interviews conducted by Margaret Stonborough.

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Here Be Dragons

Tim Carter

In spring 1781, Mozart decided to abandon the security of musical employment under Prince-Archbishop Hieronymus von Colloredo in Salzburg in favour of the bright lights of Vienna. One impetus seems to have been the recent success of his Italian opera, *Idomeneo*, in Munich, although Mozart could also count on the reputation gained during his trip through Germany to Paris in 1777-9. It was high time, he must have felt, for a composer with well over three hundred musical works under his belt to gain fame and fortune at the heart of the Habsburg Empire.

His father, Leopold, staunchly opposed the move and never reconciled himself to it; he feared that Mozart would face an uncertain financial future, that he would be unable to negotiate the tricky musical politics of a major European capital, and that he would fall into bad company. All three predictions came true. Nor was Leopold reassured by the too-late news of his son's hasty marriage in August 1782 to Constanze Weber, the younger sister of Aloysia (whom Mozart had sought to wed in 1777), about which there was more than a whiff of scandal.

In Mozart's defence, there were opportunities to be had. In 1776, Emperor Joseph II had dismissed his Italian opera troupe in a political move to develop German-language theatre, and soon after his arrival in Vienna, Mozart was commissioned to write a Singspiel for the main court theatre, the Burgtheater. His 'song-play' *Die Entführung aus dem Serail* (The Abduction from the Seraglio), combining music with spoken dialogue as the genre required, had its successful premiere on 16 July 1782. Mozart wrote enthusiastically to his father about his 'Turkish' opera, no doubt hoping to heal the breach between them: his letters refer to his excitement at finding just the right musical styles to represent the 'rage' of the sly Moor Osmin, who guards the Pasha's harem, and the sentimental sensibilities of the heroic lover Belmonte, whose 'whispering' and 'sighing' could be heard in music for muted violins 'and a flute playing in unison'.

Alas, emperors have an unfortunate habit of changing their minds, and by April 1783 a new Italian opera company was established in the Burgtheater, leaving Mozart's career strategy in tatters. He struggled to recover, taking three years (and two false starts) to get an Italian comic opera on the stage; one might also view his becoming a Freemason in 1784 as a further attempt to enter the right circles. And while his three *opere buffe* from this decade – *Le nozze di Figaro* (1786), *Don Giovanni* (1787) and *Così fan tutte* (1790) – are now regarded as pinnacles of the genre, they were swamped by the greater successes in Vienna of works by native Italians. Nor was Mozart wise to enter a head-to-head competition of German versus Italian opera by way of his one-act *Der Schauspieldirektor*, performed alongside Antonio Salieri's *Prima la musica e poi le parole* during what must have been a heated debate in the Schönbrunn Palace on 7 February 1786. Salieri won the final vote, as one would only expect for the court's chief theatrical composer.



Mary Magdalene with a Night-Light: oil on canvas (c.1635-40) by Georges de La Tour (1593-1652)
Louvre, Paris/Louvre Lens/Giraudon/Brigittehan Images

The cause of German opera was not entirely lost, however. In early 1785, Mozart noted that rebuilding was taking place at the Theater am Kärntnerort to house a German company, although he complained that they were recruiting actors and actresses, who only sing when they must; that the orchestra was bad and the management incompetent:

Were there but one good patriot in charge – things would take a different turn. But then, perhaps, the German national theatre which is sprouting so vigorously would actually begin to flower; and of course that would be an everlasting blot on Germany, if we Germans were seriously to begin to think as Germans, to act as Germans, to speak German and, Heaven help us, to sing in German!

Other theatres in the Vienna suburbs also presented German-language entertainment, whether the Theater in der Leopoldstadt (under Karl von Marinelli since 1781) or the Theater auf der Wieden, which opened in 1787 and was managed from 1789 to 1801 by Emanuel Schikaneder.

Mozart's appeal to 'German' patriotism in 1785 should probably be read in the context of his struggle to gain the commission for *Le nozze di Figaro*. But there is no doubt that the entertainments staged by Marinelli and Schikaneder appealed to the earthy sensibilities, wicked sense of humour and delight in the absurd that one also finds in the composer's letters. Schikaneder's first Singspiel at the Theater auf der Wieden was a hilarious comedy of errors, *Der dämliche Gärtner aus dem Gebirge*, oder *Die zweien Anton* (The Dumb Gardener from the Mountains, or The Two Anton) with music by Franz Xaver Gerl, Johann Baptist Henneberg and Benedikt Schack, which had six seasons in successive years. His opening season also included *Oberon*, *König der Effen* (7 November 1789), based on Christoph Martin Wieland's epic (also a source for Carl Maria von Weber's opera), with a libretto by the actor Karl Ludwig Giesecke and music by Paul Wranitzky. Its success led Schikaneder to cater to an apparent mania for such magic Singspiels, often drawing on the collection of tales called *Dschinnischen*, oder *Auserlesene Feer- und Geistermärchen*, collected and published by Wieland between 1786 and 1789. These 'fairy and spirit-tales' from the 'Land of the Jinn', in the manner of the *Arabian Nights*, have titles such as *Der Stein der Weisen* (The Philosopher's Stone), *Die klugen Knaben* (The Clever Boys), *Der Palast der Wahrheit* (The Palace of Truth), and *Lulu*, oder *Die Zauberflöte* (Lulu, or The Magic Flute). The Singspiel variously based on them exploited spectacular stage sets and machines. They also usually involved some kind of exotic quest, a battle with supernatural forces, a prince and a comic sidekick each seeking their future loves, and the victory of truth over falsehood. Magical instruments tended to figure prominently: if they were of the right kind, they further served to justify the presence of music.

At the rival Theater in der Leopoldstadt, Marinelli also jumped on the *Dschinnischen* bandwagon by drawing on – or perhaps better, parodying – elements of *Lulu*, oder *Die Zauberflöte* in *Kaspar der Fagottist*, oder *Die Zauberzither* (Kaspar the Bassoonist, or The Magic Zither), with music by Wenzel Müller, first performed on 8 June 1791. Mozart saw it and was relatively unimpressed, no doubt because he was already working on his

own 'magic instrument' opera. He had already collaborated with Schikaneder by providing some music for his adaptation of *Der Stein der Weisen*, oder *Die Zauberinsel* (The Philosopher's Stone, or The Magic Isle; 11 September 1790) together with Gerl, Henneberg and Schack. This also inserted Mozart into a collaborative circle of theatrical talents that were adept, by force of necessity, at multi-tasking. Most were his friends in other contexts, including those generated by way of his involvement in Freemasonry.

Thus in the case of *Die Zauberflöte*, which had its premiere on 30 September 1791, Schikaneder provided the libretto but also played the role of Papageno; and two of the other composers for *Der Stein der Weisen* performed as Tamino (Schack) and Sarastro (Gerl), while Henneberg conducted the orchestra. This 'family' venture extended further still. Papageno was played by Gerl's wife, Barbara; Schack's wife was the Third Lady; the Speaker of the Temple was probably Schikaneder's elder brother, Urban; one of the Three Boys may have been Urban's daughter; and the Queen of the Night was sung by Mozart's sister-in-law (yet another of the Weber sisters), Josepha Hofler. Most of the performers had already played very similar roles in *Oberon*, *König der Effen* and in Schikaneder's other such works: in addition, the librettist of *Oberon*, Giesecke, was the stage manager and First Slave.

Perhaps the most intriguing case in the casting, however, is the first Pamina. Mozart had already worked with Anna Gottlieb in the role of Barbarina in *Le nozze di Figaro* in 1786, a small one with only a brief cavatina at the opening of Act IV. Her 'Lo perduta, me meschina' is an exquisite miniature in a dark-hued F minor. The relative simplicity of the vocal line well suits the character: it moves largely by step with only one difficult interval, a diminished fifth, appearing twice (once right at the end). But this also catered for the singer: Gottlieb celebrated her 12th birthday just two days before the premiere. By 1791, she was 17 and ready to take on a much bigger role. Clearly her voice had both gone up and expanded in terms of range. Pamina's Act II aria, 'Ach ich fühls, es ist verschwunden!' is in G minor (one step up from F minor) and much more demanding, although one can still hear traces of Barbarina's voice. Mozart makes the point by way of an in-joke: he gives Pamina that 'difficult' diminished 5th and then expands it to a still more difficult diminished 7th.

The first Pamina was 17 years old, Sarastro was 24, and Tamino and the Queen of the Night each 31; Schikaneder was a veteran, at 40; and among the oldest members of the cast was Johann Joseph Nouseil (Monostatos) at 49. Such relatively young ages were not unusual for performers on the 18th-century stage, but the issue raises questions about the type of voices that were heard, which may have been more characterful than vocally proficient in the ways we expect of opera singers today. It also suggests that the original production relied on high jinks and humour, as when Mozart, himself just 35, hid in the wings one evening to play the glockenspiel in time to Schikaneder/Papageno's magic 'bells', putting chords in the wrong place: 'Shut your mouth', Schikaneder ad-libbed to his prop, to audience laughter.

That may also give the flavour of the piece as a whole. Much ink has been spilled on the mist-mashed sources of *Die Zauberflöte* and on the Enlightenment messages lying within and behind it, especially once the work gained prize position as the first great 'German' opera. The Masonic references are clear – although Mozart was not giving away

great secrets – while Papageno draws on a long history of German comic stereotypes playing dumb but mixing wit with common sense. However, the plot is, frankly, a mess: we never learn what a 'Javanese prince' (Tamino) is doing in a vaguely Egyptian (if it is setting, or why Sarastro keeps the libidinous Monostatos within his 'holy halls'), even Tamino has a hard time distinguishing between the 'good' and 'bad' characters for almost all of Act I, as do we (where do those three 'clever boys' stand?); and something goes very wrong in the original order of events around Pamina's would-be suicide in Act II. Often it is better not to ask too many questions...

...though at times one must. Clearly Mozart had fun with the music – sneaking in all sorts of complexities far beyond what was expected of a Singspiel – and he was proud of the result, gleefully reporting Salieri's effusive praise (so Mozart claimed). He probably found it liberating compared with the coronation opera (for Emperor Leopold II as King of Bohemia) that he was writing at the same time, *La clemenza di Tito* (staged in Prague on 6 September 1791). There is more than a hint of Mozart's feelings for Constanze in Papageno and Pamina's simple hymn to conjugal bliss, 'Bei Männern, welche Liebe fühlen': she was expecting their next baby, though Mozart constantly suspected her fidelity. His imitation of Bach (under a Lutheran chorale melody) for the two men in Act II is a broader point to make. Tamino's instantly falling in love with Pamina prior to the trials by fire and water in Act II is presumably serious, or at least, affectionate. And he also has a broader point to make. Tamino's instantly falling in love with Pamina early in Act I is both conventional and convenient. But when the melody of 'Dies Bildnis ist bezaubernd schön' returns almost intact: at the lovers' meeting before the trials (Pamina's meltingly beautiful: 'Tamino mein! O wach ein Glück!') – the first time they truly sing to each other – sight has translated into sound, and all the absurdities melt away into some notion of truth.

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St. Joseph and the Angel oil on canvas (1652) by Georges de La Tour Musée des Beaux Arts, Nantes/ Bridgeman Images

Freemasonry and the Enlightenment

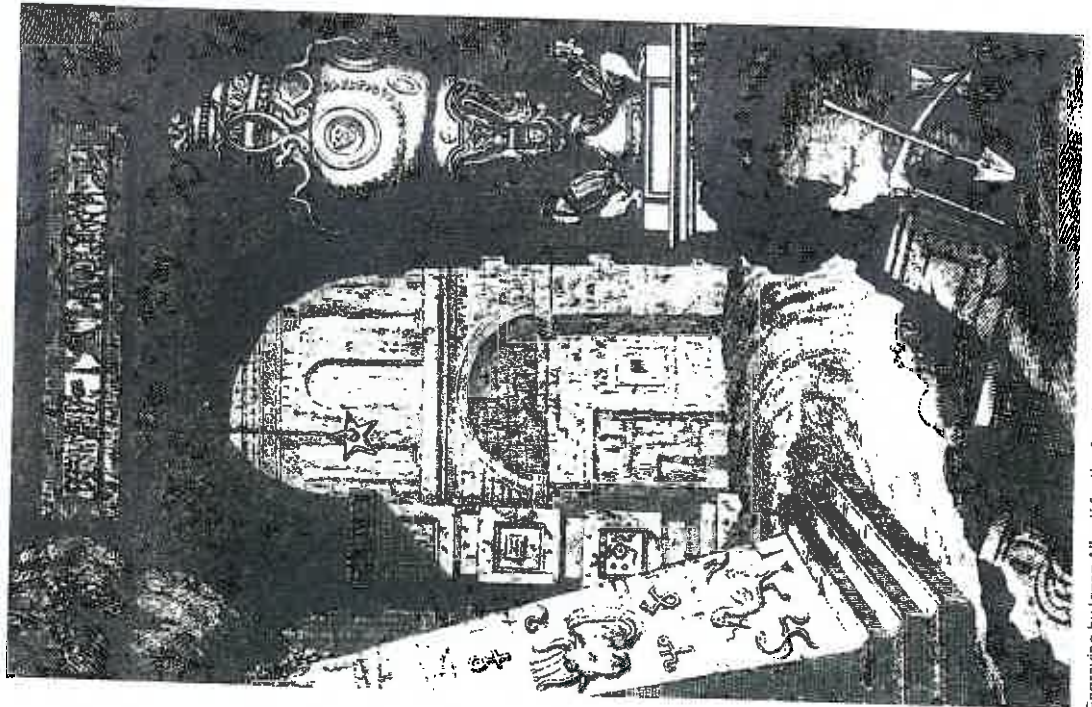
Nicholas Till

On 19 December 1785 the thirty or so members of the Viennese Masonic lodge 'Zur Wohltätigkeit' met with the members of their sister lodge 'Zur wahren Eintracht' to discuss the lodge amalgamations recently commanded by the emperor, Joseph II. These two lodges had been the main centres for the propagation of the progressive ideals of the Viennese Enlightenment, led by the master of 'Zur wahren Eintracht', Ignaz von Born. Mozart himself had enjoyed close contact with Born and many members of his radical lodge. But Mozart and 19 other members of 'Zur Wohltätigkeit' now voted to sever links with their former sister lodge and to amalgamate instead with a lodge called 'Zur gekrönten Hoffnung'.

The significance of this meeting has been overlooked by historians. But in it were planted the seeds that were to flower in *Die Zauberflöte* some five years later. For the lodge 'Zur gekrönten Hoffnung' was well known in Vienna as the centre of a strain of mystical Christian Freemasonry known as Rosicrucianism, to which Mozart was now committing himself. And examination of the symbolism of *Die Zauberflöte* reveals it to be not merely a Masonic opera, as has long been recognized, but more specifically, indeed, a Rosicrucian opera. Hermetic symbols abound in the illustrated frontispiece to the published libretto of *Die Zauberflöte* by Mozart's fellow lodge member Ignaz Alberti (see opposite). But in the foreground, hardly ever noticed, is the surprising figure of a dead man lying beside the tools of the operative mason's craft. This represents the figure of Hiram, the master builder of Solomon's temple, whose death and supposed resurrection led him to serve as a secret symbol for Christ in Rosicrucian lore. From the arch of the temple there hangs a five-pointed star, another emblem of Rosicrucianism. The opera itself is littered with references to the Rosicrucian number 18.

We do not need to trouble ourselves with the tortuous history of Rosicrucianism, adherents to which have included, over the years, Goethe, Debussy and Yeats. For our purposes it is enough to know that late 18th-century Rosicrucianism was a form of non-sectarian Christian thinking that drew upon ancient gnostic traditions. Gnosticism posits a radical division between the spiritual and the material, symbolized by light and darkness respectively, and equates materialism with evil. The opening of *Die Zauberflöte* recalls the gnostic *Hymn of the Pearl* in which a Prince from the East (as Taimino is also described in one version of the text) arrives in Egypt to seek spiritual wisdom and is forced to fight with a monstrous serpent. The themes of spiritualism versus materialism, of good and evil symbolized by light and darkness, pervade the opera.

The real significance of the discovery of Rosicrucian elements in *Die Zauberflöte* is that the revival of Rosicrucianism in the later 18th century reintroduced a strain of esoteric mysticism into literary and artistic thought that had otherwise been expunged from Enlightenment rationalism. In this respect *Die Zauberflöte* must be seen as a clearly



Engraving by Ignaz Alberti for the frontispiece of the first edition of the libretto of *Die Zauberflöte*. Royal Opera House Collections

post-Enlightenment work that replaces the Enlightenment's search for rational and scientific understanding of the material outer world with the quest for inner wisdom: 'Aufklärung' (national enlightenment) is replaced by 'Erleuchtung' (spiritual illumination).

The ideals of the Enlightenment derived from a combination of the scientific thinking of Newton and his followers in 17th-century England and the extreme rationalism introduced into philosophical thinking by Descartes. Everything, it was believed, could be explained by science and reason, which between them offered a fundamental challenge to tradition, ignorance and superstition. The ideals of the Enlightenment spread throughout Europe via the work of the great French philosophers such as Voltaire and Rousseau, and were picked up by modernizing, reforming rulers such as Frederick the Great of Prussia and Joseph II of Austria. Joseph was a man in a hurry, and when he assumed power in 1780 he introduced a radical programme of political, social, economic, cultural and religious reforms that briefly turned the Habsburg empire into the most liberal, tolerant and progressive society in Europe. It was this climate that had attracted the young Salzburg court composer Mozart to Vienna in 1781. But by the end of the decade many artists and thinkers had come to distrust the dominating claims of reason and science to be able to explain and command the world. Hence Tاملو is repulsed from entry to Sarastro's temple through the gates of Reason and Nature, twin idols of earlier Enlightenment thought, to be received instead through the portals of Wisdom. In the enlightened absolutism of Frederick the Great or Joseph II, and in their democratic twin emerging in the Revolution in France, many saw a horrible warning of the dangers of attempting to guide people's lives by mere reason alone. Disillusioned with utilitarian social solutions to the problems of human happiness, alarmed by the combination of social libertarianism and the political authoritarianism to which such projects had given rise in Joseph II's kingdoms, and horrified by the bloody turn taken by the French Revolution, numerous German thinkers of the period such as Kant, Goethe and Schiller turned their backs on political engagement. Instead of seeking material social improvement they urged people to strive for inner freedom. Schiller's words capture this sentiment perfectly:

Enter the holy temple of the spirit,
If you would flee from life's discordant throng
For freedom dwells but in the realm of visions,
And beauty lives but in the poet's song.

Among other things *Die Zauberflöte* is, of course, an Orphic parable of the power of art, and more particularly music, to overcome the material forces of nature, as enjoined by Schiller. In this the opera shares much of its imagery with the poetic allegories of the early German Romantics, in particular the mystical poet Novalis, who wrote two quest and initiation stories which are, like *Die Zauberflöte*, set in the temple of Isis in Egypt. But in its form *Die Zauberflöte* also draws upon the kind of magical illusionistic drama which was such a notable aspect of the history of Viennese theatre, and which gives the opera its distinctive characteristics.

In 18th-century Vienna the traditions of allegorical Baroque drama, inherited from the Jesuits had been combined with the popular improvised comedy of the clown-like



Initiation ceremony in a Viennese Masonic lodge during the reign (1765–90) of Joseph II (1741–90); oil on canvas (1784) by Ignaz Unterberger (1748–97). The group includes Wolfgang Amadeus Mozart (seated at the front on the extreme stage left in a blue coat).
Historisches Museum der Stadt Wien, Vienna/Bildgalerie Images

Hanswurst to create a theatre that we would recognize as being close in form to the English pantomime, mixing knockabout comedy with magical scenic spectacle. By the mid-18th century, the rationalizing reform policies of Maria Theresa and her son Joseph II led to this magical and populist theatre being banished from the court stage. In its place Maria Theresa and Joseph introduced improving moral dramas imported from France. But the Viennese audiences voted with their feet, flocking instead in the later 1780s to two newly established suburban theatres that, like the theatres of Elizabethan London, fell outside the jurisdiction of the court authorities. Here audiences could enjoy the earthy comic skills of the heirs of the Hanswurst tradition, relishing the topical and satirical references and the often vulgar vernacular speech. The theatre managers of the two suburban theatres, Karl Marinelli at the Leopoldstadt and Mozart's old friend Emanuel Schikaneder at the Theater auf der Wieden, vied with each other to combine the comic tradition with music and spectacle. They ransacked collections of fairytales to provide a vehicle for their fantasies, perhaps only half aware that in so doing they were tapping into a mine of traditional spiritual wisdom.

For Mozart, the commission in 1791 to write an opera for Schikaneder's theatre was a godsend. We admire the formal and dramatic perfection of Mozart's Italian operas. But they had been written *à force majeure*, for Mozart himself had always wanted to found an authentically German school of opera. Moreover, *Die Zauberflöte* gave him the opportunity to write operatic music in the grand style denied him since *Idomeneo* ten years previously. And finally, if we take his decision to join the lodge 'Zur gekrönten Hofnung' as an indication of his spiritual concerns, it was the magical drama of the suburban theatres that provided him with the opportunity to communicate his spiritual ideals to a wider audience.

It is perfectly clear that this was his intention with *Die Zauberflöte*. The hybrid form of the suburban Singspiel, with its combination of grand spectacle and earthy humour, may have seemed an unlikely vehicle for such a serious message. But in the contrast between the noble Prince Tamino and the earthbound Papageno we find the nub of the contrast between spiritual and material values. Mozart fervently hoped that his audiences would understand the opera's message. He preferred silent appreciation to noisy applause, and was so exasperated with one member of the audience who laughed throughout one of the most solemn scenes of the opera that he dubbed him a 'Papageno' (for more on this, please see Gregory Dart's article, pp.31-8). When Mozart took his mother-in-law to the opera he insisted that she read the libretto first so that she would understand its message, fearing that she would almost certainly 'see' rather than 'hear' the opera, enjoying its outer spectacle rather than its inner meanings. In *Die Zauberflöte* Mozart was clearly turning his back on the social rationalism of the Enlightenment and looking forward to the more otherworldly concerns of Romanticism.

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Enlightenment and Earthly Pleasures

Gregory Dart

'You Papageno!' That's what Mozart called a fellow audience member at an early performance of *Die Zauberflöte*, when the latter laughed at Sarastro and his Priests at the beginning of Act II. The insult is an apt one. For whereas Tamino, the opera's hero, might be seen as a model for one kind of spectator – patient, serious-minded, eager for moral instruction – Papageno is the opposite. A thoroughgoing hedonist, all he wants to do is eat and drink and find himself a 'weibchen' (fiddle wife). He has no appetite to learn.

Critics who want to take *Die Zauberflöte* seriously often write about it as if it were all about Tamino and Pamina – a single-stranded moral allegory, an adolescent rite of passage. They pore avidly over the Masonic elements: the Egyptian deities, Zoroastrian allusions, solar symbolism and numerology. They treat the opera as if it were a sacred drama. In the anecdote above, Mozart himself seems to be giving encouragement to this kind of reading, urging us to look beyond the vaudeville comedy to the higher mystery.

But a substantial obstacle remains. Papageno – the chatterer, the coward, the sensualist – is not easy to budge from the heart of this opera, not least because he always gets the best tunes. During the opera's first run, the most encoored parts were 'Bei Männern' (the Act I duet on the joys of marriage that he shares with Pamina), and 'Das klinget so herrlich' (the episode in which he fends off Monostatos with his magic bells). Hardly less popular was his ebullient reunion with Papagena at the end of Act II ('Pa – Pa – Pa'). sandwiched between the final trial of Tamino and Pamina and the ultimate downfall of the Queen of the Night. Musically speaking, Papageno's scenes are among the most popular parts of *Die Zauberflöte*, and so any reading of it that makes him seem like a mere appendage to the drama, a bit of light comic relief, must risk disnaturing – and diminishing – the whole. Clearly any self-respecting account of Mozart's opera must know what to do with the bird-catcher – and explain why he, as well as the virtuous Tamino, is so richly rewarded at the end.

But where to begin? Perhaps the best way of solving the problem of Papageno is to link it to another problem in the opera: the problem of what to make of the 'evil' characters: Monostatos, the Three Ladies and the Queen of the Night. Except that 'evil' does not seem like quite the right word to describe them, despite the opera's tendency towards moral binaries. Obviously they are mischievous, and their plot needs to be foiled; but at bottom the threat they pose always seems more theatrical than real. So it seems entirely appropriate that when their punishment is finally meted out, at the end of Act II, what they suffer is not a grisly damnation, like that of Don Giovanni at the end of Mozart's great opera of 1787, but an abrupt dismissal. Like the antimasque in a court drama of the 17th century, no sooner is the light of Reason shone upon them than they are revealed as ineffectual figments. But what kind of drama is it, one might ask, that sets up such an opposition between Light and Dark, Enlightenment and Superstition, and then seems so

uninterested in resolving it? What is the prevailing spirit of *Die Zauberflöte* – philosophical allegory or comic pantomime?

One way of answering this question involves digging a little deeper into late 18th-century notions of 'Enlightenment' – what 'Enlightenment' was supposed to amount to, and what it meant to be 'enlightened' (*erleuchtet*). Across Europe during this period, one of the most popular moral philosophies was a modernization of the old faith in divine providence, updated to accommodate the new science. This was the doctrine of philosophical necessity, as espoused by several of the leading writers of the age, including the discoverer of oxygen, Joseph Priestley. According to Priestley's view of things, the universe was a complex system of causes and effects in which everything was – slowly but surely – working itself out for the best, but in a manner that was not subject to individual human agency (i.e. independently of the will). However devastating particular instances of pain and evil might seem, Priestley argued, time and rational perspective would eventually show them to have been necessary. The product of an unprecedented historical optimism, this philosophy confidently predicted that with the coming of true Enlightenment something like heaven would finally be achieved on earth, and that this outcome was inevitable. According to this way of thinking, being 'enlightened' did not simply mean fighting ignorance and superstition in the here and now (although that was certainly part of it). It also implied a rare assurance about the direction of the future.

The world view of Mozart's Sarastro is very close to this. Notwithstanding his possession of the much-prized *Sonnenstein* (solar orb) he is at bottom a priest rather than a necromancer. His role is to encourage men to enter the sanctuary of Light. What grounds him is a deep confidence in the power of Wisdom and Reason to dispel the spider's webs (*Spinnweben*) of prejudice. This explains his habit of forgiving his enemies. It also helps account for his relative passivity, which can sometimes look like complacency, at least in some productions. And yet even this might be seen to have a kind of historical justification, when seen in the context of the late 18th century. In the eyes of a theologian such as Priestley, evil was not really worth getting worked up about, since everything that took place in this world was part of the divine plan. What was often called 'evil' was really better described as 'error', a kind of moral short-sightedness in this or that individual, a failure to grasp the bigger picture.

On balance, it is probably true to say that *Die Zauberflöte* depicts the Queen of the Night and her retinue less as agents of evil than as victims of error. None of these characters are despicable, and not everything they do is wrong. It is the Queen that gives Tamino and Papageno their magic instruments, after all. What they are, however, is partial, held back by prejudice and superstition, exerting an influence that must be outgrown. This may explain why the opera has so little interest in punishing them in the penultimate scene, choosing to banish them, in the space of a few bars, to an 'eternal darkness' that is more or less of their own making. Like error in Priestley's account of human progress, it is their fate to disappear, mere wrinkles in the cloth of time, to be shaken out by providence.

Late 18th-century Freemasonry of the kind that Mozart and Schikaneder were involved in went hand-in-glove with



this attitude of toleration and forgiveness, not least because it embraced a spiritual vision in which all the great world religions were seen as emerging from a common source, and moving towards a common goal. Hence when 18th-century Freemasons invoked Isis and Osiris in their ceremonies, it was not because they were seeking to undermine or replace Christianity as such, rather they were seeking to see it in a new (old) light by re-connecting it with even more ancient traditions, stripping away some of its modern accretions to reveal the essential core.

Aesthetically, Freemasonry was extremely eclectic, like the French Revolution which which it was often linked. This eclecticism meant that it had no difficulty making daring juxtapositions, mixing and matching styles. And it is in this sense that we might think of *Die Zauberflöte* as a truly Masonic opera, not only because of its Masonic symbolism. The music of Sarastro, the Priests and the Three Boys is that of the German liturgical tradition. It not only preaches but also practices Enlightenment. The keys chosen are invariably bright, warm and forgiving. All of the marches, and Sarastro's arias, have a patient, even tread. With the scenes involving the Queen of the Night, however, we are back in the world of Italian *opera seria*, a world of dazzling vocal pyrotechnics and emotional extremes. In Papageno we hear the German folksong tradition, all buoyant rhythms and birdsongs; in Monostatos we encounter a similar idiom, but one quickened by desperate desire. In the libretto Monostatos's designs upon Pamina look troublingly dark, and yet Mozart's music tells us that he is only a more impetuous Papageno. The music of the Men in Armour in Act II is solemn, stately, sublime; the ensembles involving the Three Ladies quite the opposite – and yet it is in these latter numbers that much of the most gentle, graceful and comically engaging music in the opera is contained. Musically, as well as dramatically, the opera is truly ecumenical. Mozart uses different musical idioms to differentiate his various characters' moral status, but he never seeks to draw moral distinctions between the musical styles themselves. The moral polarities of the plot notwithstanding, he never extols the German tradition at the expense of the Italian. The Queen of the Night's arias are showstoppers, not parodies.

Interestingly, then, *Die Zauberflöte* somehow manages to tell the story of Tamino and Pamina and their entry into Sarastro's order – a tale of choice and trial, of initiation and recruitment – without ever becoming *exclusivist*. This is true musically, but also morally – and Papageno is the proof. Prince Tamino is a model student, subscribing only too readily to the narrative of graduation through trial. 'My knowledge of wisdom be my achievement', he sings, 'and the lovely Pamina my reward!' But Papageno has to be dragged through every adventure, and never does as he is told. What Tamino's trials require of him is moral courage and self-restraint, rather than martial valour. Virtue here is a kind of patience, a placing of one's faith in time. Musically the regular tread of Tamino's flute during the trial of fire and water, the trial he shares with Pamina, is the perfect embodiment of this patience. 'From wrong to wrong', as T.S. Eliot wrote in 'Little Gidding', 'the exasperated spirit / Proceeds, unless restored by that refining fire / Where you must move in measure like a dancer.' Tamino and Pamina both learn for themselves the hidden message in music's measure – its capacity to evoke the supersensual



Wolfgang Amadeus Mozart (1756–91) two years before the premiere of *Die Zauberflöte*: oil on canvas (1789, unfinished) by Joseph Lange (1751–1831). Mozart Museum, Salzburg/Alinari/Brandeman Images

through the sensual, to go beyond death. But Papageno has to be reminded of music's magic power. 'Papageno, Papageno', sing the Three Boys, just as he is about to kill himself in sexual frustration. 'Ring your bells! And yet in spite of this yawning difference between the opera's hero and its anti-hero, their final reward is the same. Tamino wins Pamina, Papageno is awarded his Papagena, and it does not seem to matter that the bird-catcher is none the wiser at the end.

So enthusiastic are the initiation scenes about Enlightenment and the programme of conquering the Dark with the Light that Papageno's striking opt-out cannot help but give us pause. It is as if there is something in Sarastro and Tamino's brand of Enlightenment that Mozart could not completely subscribe to. But what could that be? One explanation as to why the opera might find it difficult to put its entire weight behind Tamino has to do with social status, and with the politics of 18th-century clubs, castes and coteries more generally. Tamino is a prince, a prince in Oriental costume to be sure, but still a courtly aristocrat, whom ordinary German *menschen* like Schikaneder and Mozart might have found a little high. In Tamino enlightened modernity is noble, broad-minded and self-sacrificing, but it is still swathed in entitlement. Sarastro encourages him to swap the aristocracy of blood for an aristocracy of virtue – and there is much that is forward-looking in that – but in the end it is nothing more than the substitution of one kind of privilege for another, and one in which the same people (men like Sarastro and Tamino) will still be on top. Papageno, immovable incorrigible Papageno, is a kind of inarticulate protest against this – a thoroughly Teutonic figure, a figure out of folklore, whose roots are in the ancient woods and forests of Germany, not its Francophile courts. But it is not really in his capacity to evoke nature or past folk traditions that Papageno complements Tamino. His most important role is as a different kind of modern.

Mozart was a genius – one of the greatest in human history – but he was also, as we can tell from his letters, *un homme moyen sensuel*, who enjoyed nothing better than good food, good company and spending time with his wife and children. He was a man of the Enlightenment, but he was also that equally 18th-century thing, a man of pleasure, and one who believed in pleasure as a worthy and achievable end. Like the signatories of the



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1776 American Declaration of Independence, he made a priority of the pursuit of happiness. And it is in the prioritizing of this pursuit, through everyday material satisfactions and domestic wedded bliss, that Papageno shows his modernity, not least because he continually strives and campaigns for it, as if it was no more than his due. In professional terms Mozart was a Tamino: a 'good boy', courteous, industrious, ambitious: a man who spent much of his adult life trying to break into the inner circle of the Viennese court. But in private life he was a proud Papageno, who found the greatest fulfilment in the 'jirde platoon'. One way of construing Mozart's fondness for Papageno, then – and of explaining why he gave 'Bei Männern' to him instead of to Tamino – is that he is there to serve as a private counterweight to the latter's public ambitions. Beneath his colourful plumage Papageno is an *embryo bowgoin*, content to feather his own nest. Inbuilt in Joseph Priestley's philosophy was a recognition that ultimately historical progress was always going to be too complex even for a superior individual like himself to fully understand; and it is in the face of this enlightened scepticism that Papageno's choice of ignorance can sometimes look like a kind of wisdom, a refusal to look too far beyond himself, whether into the Darkness or the Light.

Die Zauberflöte stands on the cusp of a historical abyss. In 1791, the year of its first performance, the French Revolution had not yet turned bloody, and the historical optimism of the *siècle des lumières* was still intact. But the storm-clouds of reaction were gathering. In July of that year, while Mozart was putting the finishing touches to his opera, a Church and King mob stormed into the centre of Birmingham and set fire to Joseph Priestley's chapel. Eventually Priestley was forced to flee to America, where he continued his crusade. Events like this showed that the forces of counter-enlightenment were not to be underestimated. The old spider's web was going to prove far more resilient than Sarastro had thought.

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Die Zauberflöte in Literature

Jessica Quillin

Mozart's *Die Zauberflöte* is one of the most popular operas in the history of the art form, largely due to its unique combination of delightful music, mystical overtones, perplexing narrative and cryptic imagery. From its inception, this classic Singspiel has had a deep influence on literature across cultures.

Like so many of Mozart's operas, *Die Zauberflöte* tests the usefulness of classification; it is perched on the edge between the antiquity-loving Enlightenment aesthetic of the Classical era and the emotional, humanistic and radical impulses of the Romantic era. Indeed, critics have been trying to figure out what *Die Zauberflöte* is really about since it was first staged in 1791 at Schikaneder's Freihaus-Theater auf der Wieden in Vienna. Set in a proto-Egyptian age with a host of allusions from Freemasonry to Shakespeare's *The Tempest*, the opera pulls from a hodge-podge of source material designed to entice the audience into a semblance of narrative and character motivation during Act I, only to dissolve all of it and change expectations in Act II. While Mozart's music may be nearly flawless, particularly in its execution of sonata-allegro form (as Judith Eckelmeyer and others have shown), the story of *Die Zauberflöte* twists and turns, forming and transforming characters and events towards a common moralistic resolution.

In the late 18th century, the immediate impact of *Die Zauberflöte* on literary thought can be seen in the race to write a sequel to what was one of the most profitable operas of all time after Mozart's death in late 1791. At the forefront of this sequel writing was none other than Johann Wolfgang von Goethe, whose letters as early as 1795 show a near obsession with trying to make his 'sequel opera' happen. Few people realize that in addition to writing literature Goethe was also a mildly successful opera producer. With dramatist Christian August Vulpius, his future brother-in-law, he staged more than eighty performances of a highly edited version of Mozart's opera. Unfortunately for Goethe his sequel was left as an unstaged fragment, as he was completely unable to locate a composer; however, getting wind of the plan, Schikaneder beat him to the post with *Das Labyrinth oder Der Kampf mit den Elementen. Der Zauberflöte zweyter Theil* (The Labyrinth or The Struggle with the Elements. The Magic Flute's Second Part). Also a Singspiel, *Das Labyrinth*, which was first staged in 1798, was a highly watchable work with music by Peter von Winter to a Schikaneder libretto, though it did not enjoy the hoped-for success of the original opera.

Outside of the world of the theatre, the impact of Mozart's *Die Zauberflöte* is traceable within an entire generation of philosophers and writers from the 19th century onwards, initially in Germany and Austria, but eventually within other parts of Europe, England, America and beyond. Philosophers such as Kierkegaard and Hegel and later Marx and Freud responded to the indeterminacy of meaning within the opera's narrative, which in various and often contradictory interpretations, was felt to anticipate contemporary theories of cognition, human development and the meaning and purpose of art.

For instance, in *Eithen'Or*, Søren Kierkegaard noted:

The defect ... in *The Magic Flute* is that the whole piece tends toward consciousness, and as a consequence the actual tendency of the piece is to annul the music, and yet it is supposed to be an opera, and not even this idea is clear in the piece.

In spite of Kierkegaard's claim that 'I owe everything I can say about it [the immediate-erotic stage] exclusively to Mozart, to whom, above all, I owe everything', his criticism of *Die Zauberflöte* demonstrates at best a superficial understanding of Mozart and the opera, particularly his perception of a disconnect between the music and the libretto, which he labels 'a failure at the deepest level'. Yet, even in this critique (written in 1843), Kierkegaard shows the deep impact of Mozart and *Die Zauberflöte* on cultural consciousness as a familiar reference, as he attempts to use the (undeniably circuitous) narrative surrounding Tamino and Papageno and their related characters to build a complex psychological theory about the development of consciousness in three stages from hedonism into a mode driven by ethics.

Other philosophers and writers took a much more positive view of the meaning and impact of *Die Zauberflöte* and Mozart's work in general. In his *Lectures on Aesthetics*, G.W.F. Hegel is effusive when it comes to *Die Zauberflöte*. He dismisses all 'chatter to the effect that the libretto... is really lamentable', upholding it as 'among the finest opera libretti' for which Schikaneder, 'after many mad, fantastic and trivial productions... has hit the nail on the head', and writing that 'the depth, the bewitching loveliness and soul, of [Mozart's] music broadens and fills the imagination and warms the heart' in the very stiff-sounding *Philosophical Manifesto of the Historical School of Law*. Karl Marx refers to *Die Zauberflöte* in the context of explicating the commonly-held 18th-century belief that the natural state was the real state of human nature: 'People wanted to see the idea of man through the eyes of the body and created men of nature, Papagenos, the naivety of which idea extracted even to covering the skin with feathers'. Here, Marx assumes his audience knows the story of *Die Zauberflöte* well enough to get the joke about the character of Papageno and his frequent portrayal as a bird-catcher who wears (or, in some productions, has) feathers to catch birds.

On the side of fiction and poetry, writers have responded to the mysticism of the story and setting of *Die Zauberflöte* as well as its familiar narrative of the hero in Tamino and the bird-catcher Papageno, and their respective paths to destiny and romance. With the opera firmly entrenched in the popular imagination, there have been direct re-imaginings of Mozart and Schikaneder's original story and a host of allusions to the plot and characters from a lengthy and diverse list of writers, from Ludwig Tieck and Hermann Hesse to Marion Zimmer Bradley and Philip K. Dick.

Indeed, while influences are always hard to pinpoint, it is difficult not to see elements of *Die Zauberflöte* throughout the poetry and drama of the Romantic period and its fascination with everything arcane and historical, particularly Rosicrucianism, hermeticism and Freemasonry. The interesting thing about *Die Zauberflöte*, as with so many operas, is the manifold ways in which it seems to have

Die Zauberflöte, Act 1, The Royal Opera (2015) ©2015 ROH. Photographed by Mark Doust

affected writers on a personal level, which has produced a variety of interpretations, some humorous and some more profound.

In 1797, the German poet Ludwig Tieck parodied *Die Zauberflöte* in sections of his children's play *Der gestiftete Kaiser* (Puss in Boots), mainly in scenes involving a play within a play and the ensuing dynamic between the two audiences, one on stage and one in the auditorium. In Act III scene 7, a theatre riot threatens to shut the play down, throwing the anxious playwright into a panic. But the riot is brought to a halt by the character of the Pacifier, who comes on stage with a glockenspiel akin to that played by Papageno. After he successfully quells the riot, the stage directions note:

The pit begins to applaud, while the scene is changed; the fire-and-water music from *The Magic Flute* begins to play, above appears the open temple of the Sun, the sky is clear and Jupiter is sitting in it; below is Hell with Tarkaleon; goblins and witches onstage, many lights. Unrestrained applause from the audience, everything is in turmoil.

In this, Tieck makes fun of both the magical seriousness of elements of *Die Zauberflöte* and the reverence with which people viewed the work, which was Mozart's final opera to be staged. Even though Schikaneder made sure that there was plenty of entertainment value in the opera, largely due to the comic element of Papageno, Tieck picks up on the mythical, dramatic side to Mozart's *Singspiel* – a dimension that moves it well beyond a simple comedy and continues to capture the imagination of critics and audiences.

A more powerfully evocative interpretation of *Die Zauberflöte* lies in a version written by British scholar Goldsworthy Lowes Dickinson after World War I. Dickinson, a political scientist and philosopher closely associated with the Bloomsbury Group, wrote a work called *The Magic Flute, A Fantasia*, as a way of expressing how music helped him escape from his distress over the horrific events of the war and Britain's involvement in it. In this complex story, Monostatos persuades Tamino to choose war over peace but Sarastro comes to him in a dream and talks him out of it, a decision for which he is thrown in prison. To escape, Tamino calls out to Pamina, who returns his flute and helps him through trials to peace. The story grows darker as Tamino is unable to find resolution in the peace after war. But, in the final chapter, guided by Sarastro, he goes through a process of initiation and moves beyond consciousness. E.M. Forster wrote of Dickinson's haunting story:

It repays a debt. [Dickinson] tries to express in it all he owes to Mozart... and he mingled in his gratitude problems of which Mozart never dreamed. The slight pantomime of Tamino and Pamina is exalted into a mythology of Wagnerian scope.

Other modern authors inspired by *Die Zauberflöte* include German novelist Hermann Hesse, Austrian writer Thomas Bernhard and Anglo-American poet W.H. Auden. In *Steppenwolf*, Hesse mentioned the opera in a scene in which Harry Haller dreams he meets Goethe. In the dream, Goethe comments, 'The Magic Flute presents life to us as a wondrous song... It preaches optimism and faith.' Bernhard, for his part, was more

literal in his admiration of Mozart, setting an entire play, *Der Ignorant und der Walstnirige* (The Ignoramus and the Madman, 1972) around a performance of *Die Zauberflöte*.

Meanwhile, Auden moved interpretation one step further, taking on the project to create a new English translation of *Die Zauberflöte* with American poet Chester Kallman for CBS in 1956. In this adaptation, Auden and Kallman were liberal with the organization of scenes, and even with criticizing elements of Mozart and Schikaneder's story. For instance, Auden and Kallman reversed the order of the trial of Tamino's silence and departure and Pamina's troubles with Monostatos and the Queen because 'it does not seem natural that, having seen her fall into Tamino's arms at the end of Act I, she should appear, when we see her next, to have forgotten his existence.'

In addition to literary fiction, the mysticism and music of *Die Zauberflöte* has had great appeal in the world of science fiction and fantasy writing. For example, Marion Zimmer Bradley's book *Night's Daughters*, based on *Die Zauberflöte*, takes place in a paradisiac-world with characters that are half-human, half-animal. In the realm of science-fiction, writer Philip K. Dick includes a mention of the opera in *Do Androids Dream of Electric Sheep?*, best known in its film adaptation as *Blade Runner*. In the novel, Rick Deckard sceptically muses on death in the context of Mozart and *Die Zauberflöte*, noting 'in real life, no such magic bells exist that make your enemy effortlessly disappear... This rehearsal will end, the performance will end, the singers will die, eventually the last score of the music will be destroyed in one way or another; finally the name 'Mozart' will vanish, the dust will have won.' A less bleak take of *Die Zauberflöte* can be found in the 2008 graphic novel *Matsuki: The Magic Flute*, written and illustrated by Japanese artist Yoshitaka Amano.

Whether through adaptation, allusion or influence, it is very clear that *Die Zauberflöte* has withstood the test of time and continues to pique and delight the interest of opera lovers, writers and readers everywhere. The genius of Mozart and Schikaneder indubitably lies in their ability to create an opera that is concomitantly compelling and entertaining, hence memorable. As Auden notes in the 'Metilogue' to his translation of *Die Zauberflöte*, time inevitably affects all forms of art:

A work that lives two hundred years is tough,
And operas, God knows, must stand enough:
What greatness made, small vanities abuse.

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Performance Note

Die Zauberflöte was first heard in London at the King's Theatre in the Haymarket in a heavily edited form with dialogue replaced by recitatives, translated into Italian and called *Il flauto magico*. It was in this version that the opera was presented at Covent Garden in the 19th century. The opera was not well received in this form; performances of *Die Zauberflöte* at Covent Garden were sporadic throughout the 19th century, and all but ceased after 1877.

Die Zauberflöte's first serious performances in the UK came in 1911, when Mozart scholar Edward J. Dent produced a new edition of the score with restored dialogue for performances in Cambridge, directed by Clive Carey (and featuring Rupert Brooke as one of the Slaves). Dent's version was subsequently arranged by a London schoolmaster for his pupils, and later became a mainstay of the Sadler's Wells Theatre Company. The opera was slower to gain a hold at Covent Garden: only with performances given by the British National Opera Company in 1923 did it begin to gain popularity. Even then, it featured relatively seldom in the Covent Garden repertory, though performances given in 1938 conducted by Sir Thomas Beecham, and with a cast including Richard Tauber and Tiana Lemnitz as Tamino and Pamina, were highly praised.

Die Zauberflöte was first staged by The Royal Opera (then the Covent Garden Opera Company) in March 1947 in a production (using Dent's English translation) by Malcolm Baker-Smith with designs by Oliver Messel, conducted by Karl Rankl. The cast included Kenneth Neale (Tamino), Victoria Sladen (Pamina), Audrey Bowman (Queen of the Night), Oscar Narzka (Sarastro) and Graham Clifford (Papageno). Further productions followed in 1956 (in English) directed by Christopher West, in 1962 (in German) directed and conducted by Otto Klemperer and in 1966 (sung in English) directed by Peter Hall. These were superseded in 1979 by a production (sung in German) by August Everding, designed by Jürgen Rose, which remained in the repertory for more than a decade. At the first performance of Everding's production on 15 February 1979 Colin Davis conducted a cast including Robin Leggate (Tamino), Ileana Cotrubas (Pamina), Zdzisława Donat-Pajda (Queen of the Night), Robert Lloyd (Sarastro) and Thomas Allen (Papageno). The production received several revivals, and was replaced in 1993 by a new production directed by Martin Duncan, designed by Ken Lee, previously seen at Scottish Opera.

The current Royal Opera production of *Die Zauberflöte* by David McVicar opened on 25 January 2003, conducted by Colin Davis, with a cast including Will Hartmann (Tamino), Dorothea Röschmann (Pamina), Diana Damrau (Queen of the Night), Franz Josef Selig (Sarastro) and Simon Keenlyside (Papageno). It received revivals in June 2005, in 2005, 2008, 2014, 2013, and most recently in 2015, when Cornelius Meister conducted a cast including Toby Spence/Pavol Breslik (Tamino), Janai Brugger/Christiane Karg (Pamina), Anna Siminiska (Queen of the Night), Georg Zeppenfeld (Sarastro) and Markus Werba (Papageno).

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Biographies



Julia Jones Conductor
Born in England, she was Chief Conductor of Opera Basel (1998–2002), Chief Conductor of the Teatro Nacional de São Carlos, Lisbon (2008–11) and is currently General Music Director of the Wuppertal Opera and Wuppertal Symphony Orchestra. She has appeared for opera companies including the Vienna State Opera, Berlin State Opera, Bavarian State Opera, Hamburg State Opera, Frankfurt Opera, Semperoper Dresden, Opéra national de Bordeaux, Liège, Barcelona, and the Vienna Volksoper, at the Salzburg Festival, Maggio Musicale, Florence, and Macerata Festival and at the opera houses of Toronto, Washington and Sydney. Recent opera engagements include *Don Giovanni* (Niederlande, Rehepna), *Elektra* (Opéra national du Rhin), *Fidelio* (Frankfurt Opera), *Così fan tutte* (Vienna Volksoper) and *Die Zauberflöte* (Seattle). Plans include *Hänsel und Gretel* and *Carmen* (Wuppertal) and *La traviata* (Norwegian National Opera).



Richard Wetherington Conductor
He is Head of Music for the Royal Opera. He was appointed to his current position in 2017, having previously worked on the music staff of The Royal Opera since 2001. As a tenor, he sang the title role in the British premiere of *Hamer's Politician*, *Yonick* in *Pelléas et Mélisande* and *First Boy* in *Die Zauberflöte* for the Royal Opera. He has worked with companies including Dutch National Opera and Opera Australia and at the Aix-en-Provence, BBC Proms, Salzburg, Vienna and St. Endellion Festivals. He made his Royal Opera conducting debut with *La sonnambula* in 2011, going on to conduct *Le nozze di Figaro* in 2012 and *La traviata* in 2015 and 2016. Elsewhere he has conducted *Don Giovanni* (Brussels, Aix-en-Provence Festival tour), Rachmaninoff's *Vespers* (Spolen Festival), *Le nozze di Figaro* (Aix-en-Provence), *Phaedra* with Alice Coote and Britten: *Sinfonia* (Wigmore Hall) and opera concerts with Queensland Symphony Orchestra (Australia). He has played continuo with the Mähler Chamber Orchestra and the Vienna Philharmonic and performed in recital with many of the world's most renowned singers.



David McVicar Director
Born in Glasgow, he trained as an actor at the RSC/MD. For the Royal Opera he has directed *Ariadna*, *Cléopâtre*, *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salomé*, *Le nozze di Figaro*, *Franco*, *Die Zauberflöte* and *Rigoletto*; for Glyndebourne Festival *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *Agrippina* (La Monnaie), *Carmen* and *La bohème*. Other productions include *Norma*, *Cavalleria rusticana* (Pugliese), *Giulio Cesare*, *Roberto Devereux*, *Maria Stuarda*, *Anna Bolina* and *Il trovatore* (Metropolitan Opera, New York), *Rigoletto* (Savonlinna Opera Festival), *Les Troyens* (La Scala, Milan), *Mozart's Da Ponte* operas (Opera Australia), *La clemenza di Tito* (Aix-en-Provence), *Tristan und Isolde*, *Adriana Lecouvreur* and *Fidelio* (Vienna State Opera), *Madama*, *Der Rosenkavalier*, *The Turn of the Screw*, *Le clemenza di Tito*, *Alcina*, *Thosa* and *The Rape of Lucrecia* (ENO), *Pelléas et Mélisande*, *The Raké's Progress*, *La traviata*, *Madama Butterfly* and *Idomeneo* (Scottish Opera), *Don Giovanni* and *A Midsummer Night's Dream* (La Monnaie, Brussels), *Macbeth* (Mariinsky Theatre), *Manon* (ENO, Chicago, Barcelona, Dallas), *Agrippina* (La Monnaie, Paris, Frankfurt), *L'incoronazione di Poppea* (Théâtre des Champs-Élysées, Berlin State Opera, La Monnaie), *Così fan tutte* (Strasbourg), Scottish Opera, *Wozzeck*, *Rusalka*, *Elektra*, *Billy Budd* and *Giulio Cesare* (Lyric Opera of Chicago), *Orlando* (Lille), *Don Carlo* (Frankfurt), *Le Cenerentola* (Hoffmann), *Salzburg Festival* and *Der Ring des Nibelungen* (Strasbourg). In 2012 he was knighted in the 2012 Diamond Jubilee Birthday Honours List, and also made Chevalier de l'Ordre des Arts et des Lettres by the French Government. Plans include *Thosa* (Metropolitan Opera), *Ariadna* and *Les Troyens* (Vienna State Opera) and *Glorianza* (Teatro Real, Madrid).

Biographies



Thomas Guthrie Revival Director
He studied Classics at Cambridge and singing at the RNCM. He was a member of the Jette Parker Young Artists Programme, Royal Opera (2007–9). Recent highlights include *Die Zauberflöte* and *Le nozze di Figaro* (Longborough Festival Opera), *Die Schilfgründel des ersten Gebots* and *Apollon et Hyacinthus* (Classical Opera Company), *Il barbiere di Siviglia* and *The Fairy Queen* (ETO), the UK premiere of Jonathan Dove's *The Monster in the Maze* (LSO) and *Carmen* (Prison Choir Project, HM2 Dartmoor). Last Season he revived *Il barbiere di Siviglia* (Royal Opera) with the company, GOCompany, made their debut with *Death Actuality*, for Spitalfields Music. Recently appointed Artistic Advisor for York Early Music Festival, this year he takes up a Visiting Fellowship at Princeton University, culminating in performances of *L'Opéra*. Plans include *Der fliegende Holländer* (Longborough), *L'Opéra* (Brighton Early Music Festival) and a tour with the Alcehouse Boys.



John Macfarlane Designer
He studied at the Glasgow School of Art and pursues parallel careers in theatre and painting and printmaking. Opera designs include *Peter Grimes*, *Die Zauberflöte*, *Lady Macbeth of Mzensk*, *Duke Bluebeard's Castle/Erwartung* and *L'Histoire espagnole/Ciampi Schiacci* (Royal Opera), *Hänsel und Gretel* (WNO, Metropolitan Opera, New York), *The Queen of Spades* (WNO), *War and Peace* (Opéra Bastille), *La clemenza di Tito* (Paris Opéra), *Agrippina* (La Monnaie, Brussels), *The Trojans* (ENO), *Don Giovanni* (Scottish Opera) and *Maria Stuarda* (Metropolitan Opera). Dance designs include *Trepley's La Ronde* and Liam Scarlett's *Franziska*, *Asphodel Meadows*, *Sweet Violence* and *The Age of Anxiety* (Royal Ballet), *Hammigheim* (San Francisco Ballet) and *The Nutcracker*, *Le Ballet de la fé* and *Chamberlain* (BRB). In 2015 he received a laureate from Benoît de la Danse. He is a Chevalier de l'Ordre des Arts et des Lettres, and a judge of the Linbury Prize. Plans include *Swan Lake* (Royal Ballet) and *Thosa* (Metropolitan Opera).



Paul Constable Lighting designer
She is an Associate of the National Theatre and Lyric Hammersmith, and for Matthew Bourne's New Adventures. She has won four Olivier Awards and a Tony Award and was the first recipient of the Opera Award for Lighting (2013). For the Royal Opera she has lit *Le nozze di Figaro*, *Requiem*, *Rigoletto*, *Die Zauberflöte*, *Macbeth*, *The Cunning Little Vixen* and *Carmen*. Other credits include *Die Entführung aus dem Serail*, *The Cunning Little Vixen*, *Le nozze di Figaro*, *Die Meistersinger von Nürnberg*, *Billy Budd*, *Rusalka*, *Così fan tutte*, *La bohème*, *Giulio Cesare* and *Carmen* (Glyndebourne), *Les Cenerentola* (Salzburg Festival), *Wagner's Ring* (Strasbourg), *L'incoronazione di Poppea* (Paris) and *Norma*, *Roberto Devereux*, *Le nozze di Figaro*, *Cavalleria rusticana*, *Pagliacci*, *Don Giovanni*, *Soyuzdetgiz* and *Anna Bolina* (Metropolitan Opera, New York). Recent theatre projects include *Fedra* and *Angel in America* (NT) and *Willy Hall* (RSC, West End, Broadway). In 2013 she co-directed Britain's Canidae (Linbury Studio Theatre). Plans include *Hippolyte* (Royal Opera) and *Ariadna* (Vienna).



Leah Hausman Movement Director
For the Royal Opera she has been Associate Director for *Aida* and *Les Troyens*, and Movement Director for *Le nozze di Figaro*, *Die Zauberflöte* and *Rigoletto*, *Il barbiere di Siviglia* and *Elektra*. She co-directed *The Raké's Progress* (Aix-en-Provence), *The Demonstration of Faith* (Berlin State Opera, ENO), *Opera Vlaanderen* and *Traité Massimo* (Palermo), *Bonvenuto Cellini* (ENO, Amsterdam, Barcelona) and was Associate Director for *Rusalka* (Chicago). Other movement credits include *Elektra*, *Idomeneo* and *La bohème* (Glyndebourne), *Le clemenza di Tito* (Copenhagen, ENO, Aix-en-Provence), *Don Giovanni* and *Madama Butterfly* (Scottish Opera), *Queen of Spades*, *Rigoletto*, *Le traviata* and *Don Giovanni* (Opera North), *Il barbiere* (Chicago, Metropolitan Opera, New York, San Francisco), *Norma*, *Roberto Devereux* and *Maria Stuarda* (Metropolitan Opera), *Fidelio* (Vienna), *Billy Budd* (Chicago), *Così fan tutte* (Strasbourg) and *A Midsummer Night's Dream* and *Don Giovanni* (Brussels). Plans include *Thosa* (Metropolitan Opera).

Biographies



Angelo Srinimmo Revival Movement Director

He studied dance and singing at Rueda Lausanne and was mentored by Maurice Béjart. He has performed with Lindsay Kemp Company (*A Midsummer Night's Dream*, *Elizabeth I*), Fabulous Beast Dance Theatre (*Giulia*, *The Bull*, *James on of James*, *The Rite of Spring*), for Roberto Di Simone (*La gatta Cenerentola*, *L'opéra buffo*, *Requiem per P. Pasolini*, *Onze di Manichero*) and is currently working with Arthur Pita on *The Little Match Girl*. He has revived choreography for 'The Royal Opera's productions of *Faust* and *The Zulu Boy* (Rome) and Terry Gilliam's ENO productions of *La Dives d'Amsterdam* de Faust and *Benvenuto Cellini* (Teatro Massimo di Palermo, Opera Vlaanderen, Dutch National Opera, Litu, Barcelona, Rome Opera, Berlin State Opera, Paris Opera), choreographed *Pagliosa* and *Il falco* (Korean National Opera) and directed and choreographed *Apollon e Dafne* (La Rocca Barocca Festival, Italy). Plans include directing and choreographing *Cavaliere Casare* (La Rocca Barocca Festival).



William Spaulding Chorus Director

He studied at the University of Maryland and the Vienna Hochschule, and was appointed Associate Chorus Master at Vienna Volkoper in 1997. He went on to become Principal Chorus Master of the Liceu, Barcelona, and from 2007 to 2016 was Chorus Director at Deutsche Oper Berlin, where he was also appointed Kapellmeister in 2012. He and the Chorus were awarded 'Chorus of the Year' by *Opernwelt* three years in a row 2008-10, and the 2012 European Chorus Prize from the Foundation 'Pro Europa'. He has also conducted choirs including the MDR Leipzig Radio Choir, the RIAS Kammerchor and the Grant Park Music Festival Chorus, Chicago, and conducted *Il barbiere di Siviglia*, *Nabucco*, Verdi's *Requiem* and *Carmen* (Deutsche Oper Berlin). He has appeared with orchestras including the Jerusalem SO in repertory from Beethoven to Scriabin. He joined The Royal Opera as Chorus Director of the Royal Opera Chorus in September 2016.



Vasko Vassilev Concert Master

Born in Sofia, he was a prize-winner in three major international violin competitions as a teenager, subsequently embarking on an international career as a soloist, conductor, leader and producer. He became the Royal Opera House's first ever Concert Master, and its youngest, in 1993. In 2005 he made his British conducting debut at the Royal Albert Hall, and was appointed Creative Producer of the Royal Opera House. He is Artistic Director of Tritico, for which he produces and performs both traditional and contemporary repertory with various artists, groups and orchestras. He is also Artistic Director of the Soloists of Covent Garden, London Chamber Orchestra and Laureate, an orchestra made up exclusively of international prize-winners.



Anlia Safonova Associate Concert Master

Born in Siberia, she started playing the violin at the age of five and made her concert debut aged seven with the Omak Philharmonic. She emigrated with her family to Israel in 1991 and continued her violin studies at the Israel Conservatory in Tel Aviv, later moving to London to study at the Purcell School and the RCM. She was Associate Leader of the Fiddle Orchestras 2007-6 and joined the Orchestras of the Royal Opera House in 2008. She has performed at many international festivals and played as a guest leader with orchestras including the BBC SO, BBC National Orchestras of Wales and Scottish Chamber Orchestra. She plays on a violin by Gennaro Cagliano, generously on loan to her from the Tompkins Tate Trust.

Biographies



Thomas Atkins First Man in Armour

A New Zealand tenor, he studied at the New Zealand School of Music and the CSMD, supported by the New Zealand Arts Foundation Patronage Award and the Kiri Te Kanawa Foundation. His operatic appearances have included *Amoschans - Songs of Friendship* (Scottish Opera), Pinkerton (Grinchebn Festival, Bury Court Opera), Oronte in *Alcina* and Fernando (Opera in a Days Bay Garden) and Don José (New Zealand Choral Federation). He joined the Jette Parker Young Artists Programme in September 2016 and last season sang Pilade (*Orestes*), Fenival's Major Donno (*Der Rosenkavalier*), Poisson (*Adriana Lecocquer*), Fenique (*The Exterminating Angel*) and Rodrigo (*Otello*). This season he also sings Don José (*La Traviata* de Carmen, Wilton's Music Hall), Matteo Borsa (*Rigoletto*), Second Jew (*Saltame*), Teacher (*Lady Macbeth of Mzensk*) and Second Noble (*Lohengrin*).

Gallus Davey Bartlett Third Boy

He was born in London in 2005, attended North Bridge House Prep School and now attends City of London School for Boys. He joined the Choir of Her Majesty's Chapel Royal, St James's Palace, as a probationer in 2014 and is now a chorister there. His choral duties include singing at the Sunday service at St James's Palace, at various royal events throughout the year and at the Armistice Day service at the Cenotaph. He is a keen cellist, and enjoys tennis, skiing, climbing and surfing.



Peter Bronder Monostatos

He studied at the RAM and the National Opera Studio. Early engagements included Rodolfo, Alfredo, Tamino and Lensky for WNO and Idomeneo and Tito for Glyndebourne. Royal Opera roles include Arturo (*I puritani*), Cassio, Pordillo, Andres (*Wozzeck*), Shaboy Pesant (*Lady Macbeth of Mzensk*) and Sellen (*The Rakets Progress*). He has recorded prolifically. Recent engagements include Iaryshkin in *The Noss* (Royal Opera), Mime in *Der Ring des Nibelungen* (Berlin State Opera, La Scala, Milan, BBC Proms), Mime in *Siegfried* (Liceu, Barcelona, Palermo, Bergamo), Mime in *Der Rheingold* (New York Philharmonic), Herod (La Scala, Teatro Real, Madrid, Frankfurt, Hong Kong, Sao Paulo), Lucio in *Das Liebesverbot* (Teatro Real, Frankfurt), Captain in *Wozzeck* and Rienzi (Frankfurt), the title roles of *Palestrina* (Zürich) and of *Der Zauber* (Lisbon and Frankfurt) and Peter Grimes (Bielefeld). Plans include Shaboy Pesant (Royal Opera), Leper in *Saint François d'Assise* (Yomiuri Nippon SO) and Mitsal in *Boris Godunov* (Paris Opéra).



Janal Brugger Pamina

Born in Chicago, she studied at DePaul University and at the University of Michigan with Shirley Verrett. She was a Thornton-Domingo Young Artist at Los Angeles Opera, and in 2012 was a winner at the Metropolitan Opera National Council Auditions and won First Prize, Zuzanna First Prize and the Audience Prize in Operalia. Her operatic appearances include Jimmy (*Gullivners Tale*), Pamina, Micaela, Helena (*The Enchanted Island*) and Liu for the Metropolitan Opera, New York, Pamina for The Royal Opera, Micaela for Washington National Opera, Opeta Colorado and Lyrice Opeta of Kansas City, High Priestess (*Aida*) at the Hollywood Bowl, Juliette (*Romeo et Juliette*) and Norma for Palm Beach Opera and Pamina and Micaela for Los Angeles Opera. Plans include Susanna for Palm Beach Opera and Servilia (*La clemenza di Tito*) for Dutch National Opera.

Aidan Cole Second Boy

He is a Cornish boy chorister in the Choir of Her Majesty's Chapel Royal, Hampton Court Palace, and sings with the Schola Cantorum of the Cardinal Vaughan Memorial School. He has sung in *Outfit* and *Thornador* (Royal Opera), *Tosca* (ENO) and at the BBC Proms (Royal Albert Hall). He has also sung in a service at St Peter's Basilica in the Vatican, Rome, and at Hampton Court Palace in the presence of Her Majesty the Queen and the Duke of Edinburgh.





Jennifer Davis First Lady

An Irish soprano, she studied at DIT's Conservatory of Music and Drama and at the National Opera Studio. Her awards include the Gerard Arnhold Prize (Wexford Festival Opera) and the Berradette Grevy Bursary. Opera appearances include Susanna (Giulietta Opera), High Priestess in *Aida* and Countess Almaviva (Lyric Opera Productions) and Adina and Agata in *Don Basilio* (Wexford Festival Opera). She was a Jete Parker Young Artist for The Royal Opera 2015-17, singing Second Grace in Rossini's *Orpheus* (Shakespeare's Globe), Nurstig Sister in *Saur Asgild*, in 4:40 *Psychosis* (Lyric Hamamersmith), Ines in *Il trovatore*, Tatyana in scenes from *Engene Onegin* (JPYAP Summer Performances), Ifigenia in *Oreste* (Wilton's Music Hall), Arbate in *Mitridate, de di Ponto* and Adina for The Royal Opera, and Elisabeth in *Les Huguenots* and soprano solo in *Flight Pattern* for The Royal Ballet. Plans include Donna Anna for Opera North.



Sabine Devielhe Queen of the Night

She graduated from the Paris Conservatoire in 2011. She has recorded two solo albums for Warner/Erato, for whom she records exclusively. Awards include Opera Singer Discovery (2013) and Opera Singer of the Year (2015) at the Victoires de la Musique. Opera appearances include Sœur Constance in *Diálogos de Carmélites* (Opéra de Lyon, Dutch National Opera, Théâtre des Champs-Élysées), Adèle and Lakmé (Opéra-Comique), Nannetta (Marseille), Fire Princess/Nightingale in *L'elfe et les sorcières* (Glyndebourne Festival), Ismeré in *Mitridate, re di Ponto* (Théâtre des Champs-Élysées), *Bellezza in Il tempo del tempo e del disinganno* (Aix-en-Provence), Blonde (La Scala, Milan) and Queen of the Night (Paris Opera, Opéra de Lyon). She has sung with orchestras including Le Concert d'Astrée, Ensemble Pygmalion and Orchestre de Paris, working with Haïm, Méléguère and Salonen among others. Her plans include Marie in *La Fille du régiment* (Zürich, Vieux Saxe Opera), Zerbinetta (Aix-en-Provence), Mélisande (Paris) and her Wigmore Hall debut. This is her Royal Opera debut.

Aleasdar Elliott First Priest

Born in Scotland, he studied at the RSAMD and at the GSMD with Laura Sarti. His Royal Opera appearances have included Balhazar Zorn (*Die Meistersinger von Nürnberg*), roles in *The Nose*, Monostatos, Pong and Emperor Atoum, Inkeeper (*Der Rosenkavalier*), Don Curzio, Brighella (*Ariadne auf Naxos*), Andres (*Wozzeck*), Patek (*The Cunning Little Vixen*), Goro (*Madama Butterfly*) and Baroloph (*Falstaff*). Other engagements have included Mimic and Baroloph (Scottish Opera), Shwonder in *A Dog's Heart*, Monostatos, Vitok in *The Makropoulos Case* and Brighella (ENO), Don Curzio, Balhazar Zorn, Gamekeeper in *Rusalka*, Red Whiskers in *Billy Budd*, Baroloph in *Falstaff*, Vašek, Snout and Monostatos (Glyndebourne), First Jew in *Selma* (WNO), La Mémorie, Brussels, Sellen in *The Robot Progress* (Lilla), *Der Schatzgräber* (Dutch National Opera), Baroloph (Bavarian Radio SO, Munich), Andres (Tel Aviv), Spoleto (Seattle), Pong (Madrid), Torquemada in *L'Histoire espagnole* (La Monnaie) and Dr Calus in *Falstaff* (Bavarian, Grammy Award-winning recording).

Rebecca Evans First Lady

Born in Wales, she studied at the GSMD. Appearances abroad include Susanna and Zerlina (Metropolitan Opera, New York), Zerlina, Anne Trulove and Adina (San Francisco), Pamina (Lyric Opera of Chicago), Despina (Berlin State Opera), Ilia (Dutch National Opera) and Gnera in *Ariadne auf Naxos*, Susanna, Despina and Ilia (Bavarian State Opera). UK appearances include Countess Almaviva, Nella in *Gli Innamorati*, Mimì, Despinas, Pamina, Susanna and Zerlina (Royal Opera), Rodolinda, Governor in *Iltra of the Seven*, Gnera and Rosinda in *Xerxes* (ENO), *Angelica in Orlando* (Scottish Opera). Her concert engagements include appearances at the BBC Proms and the Edinburgh Ravinia, Tanglewood and Salzburg festivals. A Grammy award winner, she has recorded prolifically. Plans include Rodolinda (ENO) and her first Alice Ford, with Bryn Terfel (RUPCO under Perrotti).



James Fernandes First Boy

He attends Cardinal Vaughan Memorial School, where he sings in the Schola Cantorum. He has performed with the choir at Westminster Cathedral, Westminster Abbey, St Paul's Cathedral, Winchester Cathedral, King's College, Cambridge, Liverpool Metropolitan Cathedral, St John's Smith Square, Cadogan Hall, the Royal Festival Hall, the Royal Albert Hall, the Barbican, at St Peter's Basilica in the Vatican, Rome, and in Milwaukee, Cincinnati and New York. He has sung in *Kold Roger*, *Cavallaria rusticana* and *Figliozza* (Royal Opera) and sung the Shepherd Boy in *Thosa* (ENO). His interests outside of singing include playing the piano and flute, reading, swimming and cycling.



Christina Gansch Papagena

Born in Austria, she studied at the Salzburg Mozarteum and the RAM and won the 2014 Kathleen Ferrier Award. Since the 2014/15 Season she has been a member of Hamburg State Opera, where her roles have included Handel's Almira, Acaque (*Les Troyens*), Otcar (*Un ballo in maschera*), Frasquita (*Carmina*), Grete, Sœur Constance (*Diálogos de Carmélites*) and Ella Foley (*Huw Wainman's In the Locked Room*). Other appearances include Scarpia (*La clemenza di Tito*) and Bertrina for Salzburg Festival, Papagena for Paris Opera and Woodbird (*Siegfried*) for Berlin State Opera. Concert appearances include Brahms's *Ein deutsches Requiem* (Hamburg PO with Nagano), Mozart's Mass in C minor (Salzburg Mozarteum Orchestra under Fischer), Marzelline in *Leonsore* (Dresdener Festspiel Orchestra with Bolton), Ilia in *Idomeneo* (Concerto Köln with Nagano) and Zerlina (concerts and Sony recording with Currentzis). Plans include Servilia (Paris Opera), Marzelline (Hamburg) and Mélisande (Glyndebourne Festival). This is her Royal Opera debut.



Peter Hoare Monostatos

Notable operatic appearances include Alva (*Lulu*), Herod, Laca (*Justiz*), Bacchus (*Ariadne auf Naxos*) and Tino for WNO, Idomeneo for Glyndebourne Festival, Michel (*Juditha*), Frust (*The Damnation of Faust*) and Gregor (*The Makropoulos Case*) for ENO, Larry King (world premiere of *Anna Nikala*) for The Royal Opera, Sapkin (*From the House of the Dead*) for Berlin State Opera, Metropolitan Opera, New York, and La Scala, Milan, and Desportes (*Die Soldaten*) for the Ruhrtriennale and Zürich Opera. Recent appearances include Shrikov (*A Dog's Heart*) for La Scala, Normanno (*Luce di Lammermoor*), Dr Calus (*Falstaff*) and Pary (*Ries and Fall of the City of Mabinogyr*) for The Royal Opera, Boris (*Katja Kobonens*) for Opera Holland Park, Captain (*Wozzeck*) for the Metropolitan Opera and Zinooy (*Lady Macbeth of Mzensk*), Laca, Herrmann (*The Queen of Spades*) and Cecou (*Théâtre*) for ENO. Plans include Alvarico in *Die Gezeichneten* (Kornische Oper Berlin) and Sapkin and the world premiere of Benjamin's *Lessons in Love and Violence* (Royal Opera).



Edward Hyde First Boy

He is 13 years old and attends the King's School, Rochester, where he is a Music Scholar. He is the current BBC Radio 2 Young Chorister of the Year, has recorded for BBC Radio 2, 3, and 4 and has performed with the BBC Concert Orchestra, the Bach Choir, the James Taylor Quartet, The Sixteen and the current BBC Young Musician of the Year Sheku Kanneh-Mason. He also studies trombone at the Junior Academy, Royal Academy of Music, and for three years has been a member of the National Children's Orchestra of Great Britain. Plans include recording a new Requiem by Rebecca Dale (Decca Classics) and *The Chorister's Song Book* (Regent Records). This is his Royal Opera debut.

Biographies



Darren Jeffrey Speaker of the Temple
He studied at the RNCM. A former member of the Royal Opera's Young Artists Programme, his Royal Opera roles include Masetto, Speaker of the Temple, Sonze, Bottom, Father Time, Count Montecore, Capulet (*Roméo et Juliette*) and Bank Account Bill (*King and Ball of the City of Madagascary*). His recent concert performances include *Messiah* (Colorado SO, York Minster), *Godspire Res* (BBC SO in Manchester and Vienna) and Bach's Mass in B Minor (Oxford Bach Choir). Recent operatic appearances include Speaker of the Temple, Mr Flint in *Billy Budd*, Hobson in *Peter Grimes* and Lippuello (ENO). Lieutenant Raddiffe in *Billy Budd* (Glyndebourne Festival), Thesus and Bottom (Opera North), Simon in the world premiere of Rosana Panufnik's *Silver Birch*, the title role in *Moments II* and Don Pizarro (Garsington) and Fritz Kothner in *Die Meistersinger von Nürnberg* (Lyric Opera of Chicago, Glyndebourne Festival). Plans include *Monterone* (Royal Opera) and the title role in *Der fliegende Holländer* (Niederlande Reisopera).



Mika Kares Sarastro
From Finland, he studied at the Sibelius Academy in Helsinki and was a member of Baden State Opera 2005-10. He performs widely in concert, in repertory including Mozart and Verdi's Requiems and Mahler's Symphony no.8. His recent opera appearances include Caric (*Reggio Emilia*, Teatro Comunale di Bologna), Sarastro (Savonlinna Festival, Cologne), Phillip II in *Don Carlo* (Finnish National Opera, Semperoper Dresden), Grand Inquisitor in *Don Carlo* (La Scala, Milan, Bilbao), Balhazar in *La Fanciulla del Teatrino* (Bavarian State Opera), Prince Granini (Vienna State Opera), Ramfis (La Monnaie, Brussels), the Commandante (Dutch National Opera), Timur (Bregenz Festival, Cologne) and Woman in *Das Rheingold* (Bochum Ruhr Triennale). Plans include Colline (Teatro Real, Madrid), Walter in *Laura Miller* (Zürich), Ramondo Ridelent in *Luigi di Lanzeruor* (Bavarian State Opera) and Ferrando in *Il impostore* and Jacopo Fiesco in *Simon Boccanegra* (Paris Opéra). In 2013 he was awarded a Culture Medal from Western Finland. This is his Royal Opera debut



Tuomas Katajala Tamino
From Finland, he studied at the Sibelius Academy in Helsinki. He was a member of Finnish National Opera 2009-14, where roles included Don Ottavio, Ferrando, Rosini's Count Almariva, Don Ramiro (*La Cenerentola*), Nemorino, Ernesto, Fenon, Rinuccio (*Gianni Schicchi*) and Albert Herring. More recent appearances have included Prince I. Jopold in *La Jeta* (Coblenz Opera), Irm Rakovec (Teatro Nacional de São Carlos, Lisbon), Don Ottavio and Belmonte (Savonlinna Opera Festival), Orvan in *Alcina* (Hamburg State Opera) and Steersman in *Der fliegende Holländer*, David in *Die Meistersinger von Nürnberg*, Tom Rakovec, Sailor in *Tritons und Iolote* and Lensky (Finnish National Opera). His many concert appearances include Shostakovich's Suite on Finnish Themes under Ahtisaari (Helsinki PO) and Penderecki's *Polski Requiem* under the composer's baton (Madrid). Plans include Ferrando (Seattle), Tamino (Lille, Limoges and Caron), Steersman (Helsinki) and Rosini's Count Almariva (Kölnische Oper Berlin). This is his Royal Opera debut.



Gaynor Keeble Third Lady
She studied at Warwick University and the RAM and is a former member of WNO. Her opera engagements have included Third Lady (*Die Zauberflöte*), Annina (*La traviata*) and Spirit of Antonio's Mother (*Les Contes d'Hoffmann*) for The Royal Opera, Marcelina, Mother Witch (*Hansel and Gretel*), Hippolyta (*A Midsummer Night's Dream*), Gertrude (*Roméo et Juliette*) and Dame Hannah (*Rudolfine*) for Opera North, Karsten (*The Mikado*) for ENO, Florence Pite (*Albert Herring*) with the BBC SO, Annie (*Peter Grimes*) for Aldeburgh Festival, Kostelník (*Jedlák*) for Longborough Festival, Márcos Quicly for Mid Wales Opera and Longborough Festival and Marquise de Beckenfeld (*La Fille du régiment*) in Switzerland and Nice. Concert appearances include performances with the CBSO, RPO, Philharmonia and London Mozart Players.

Biographies



Haegoo Lee Papagena
Born in Korea, she trained at Seoul National University and the Conservatoire National de Région Pierre Barbier, Mantes-la-Jolie. She currently studies with Isabelle Verzet. Her awards include First Prize in Marselllet's Concours de Bach, and Second Prize in the first Korean Classical Singers Association International Vocal Competition, Seoul. She has sung Christine (*The Phantom of the Opera*) and performed in concert and recital across Europe, including with Une lecture ensemble (Saint-Rémy-de-Provence), and for L'Europe de la Culture du Bel Canto à Giacomo Puccini, and given the premiere of *Chanson de Gédéon* (Henri Tomasi Conference). She joined the Jette Parker Young Artists Programme in September and this season also sings Frasquita (*Carmen*).



Donald Maxwell Second Priest
Born in Perth, Scotland, he studied with Joseph Hislop. He was Director of the National Opera Studio 2001-8. He has sung with all the leading British opera companies, at La Scala, Milan, the Metropolitan Opera, New York, and for many leading opera houses worldwide. His repertory has included Falstaff, Don Pasquale, Wozzeck, Iago, Nick Shadow, Jack Rance, Goliath, Scarpia, Bottom, Don Alfonso, Sükow, Balstrode and Dulcamara. For The Royal Opera his roles include Herold (*Lohengrin*), Kothner (*Die Meistersinger von Nürnberg*), Alidoro, Donner, Günther, Funicelli, Krúšina (*The Bartered Bride*), Dr. Barnabò (*Il barbiere di Siviglia*), Antonio (*Le nozze di Figaro*) and Lockit (*The Beggar's Opera*). Recent engagements include Dai Great Coat in the world premiere of Ian Bell's *In Parenthesis* (WNO), Swallow in *Peter Grimes* (Zürich), Doolittle in *My Fair Lady* (Lyric Opera of Chicago), Alcindoro (Glyndebourne, Royal Opera), Sacristan in *Tosca* and Heronius in *La Fille du régiment* (Royal Opera) and Benoit and Alcindoro (Metropolitan Opera). Plans include Fra Melitone in *La forza del destino* and Sacristan (WNO) and a return to the Metropolitan Opera.



Harry Nicoli First Priest
From Inverness, his roles include Rosini's Almariva (Scottish Opera, Opera North, Tel Aviv), Vašek in *The Bartered Bride* (WNO, Cologne, Tel Aviv), Evka in *L'Ormino* (Royal Opera at Shakespeare's Globe), Missal in *Boris Godunov*, Joe in *La fanciulla del West*, Goro, Remendado, Don Curzio and Doyen de la Faculté in *Cardillac* (Royal Opera), Holy Fool in *Boris Godunov* (Rome, Tel Aviv), Schmitt in *Werther*, Don Basilio, Barfolfo, Guillot de Morfontaine in *Moments* (Rome, Tel Aviv), Opera), Brighella and Dancing Master in *Arlecchino auf Naxos* (WNO), Old One in Villa-Lobos's *Magalenas* (Théâtre du Châtelet, Paris), Pedrillo (Opera Vlaanderen, Glyndebourne on Tour, Nantes), Nanki-Poo (Opera North, ENO), Monsieur Triquet (Grange Park, Glyndebourne on Tour), Spalanzani, Piaté, Pirelli in *Sweeney Todd* and Sellam (Nationale Reisopera), Rector in *Peter Grimes* (Orchestra dell'Accademia Nazionale di Santa Cecilia, Rome), Don Basilio (Longborough), Atifinno in *Il ritorno d'Ulisse in patria* (Grange Festival) and Monostatos and Don Basilio (Glyndebourne on Tour).



Mauro Peter Tamino
Born in Switzerland, he sang in the Lucerne Boys' Choir and studied singing at the Hochschule für Musik und Theater in Munich and at the Bayerischen Theaterakademie August Everding. He was a member of the 2012 Salzburg Young Singers' Project. In the 2012/13 season he joined the ensemble of Zürich Opera, where roles have included Medoro (*Orlando paladino*), Alessandro (*Il re pastore*), Don Ottavio, Ferrando, Tamino and Andrea (*Wozzeck*). Other appearances include Tamino (Bavarian State Opera, Paris Opéra, Opéra de Lyon), Belmonte (La Scala, Milan, Théâtre du Capitole de Toulouse), Andrea and Ferrando (Salzburg Festival) and Apollo in *L'Orfeo* (Munich Opera Festival). He has given Lieder recitals for Vienna Musikverein, Vienna Konzerthaus, the Gazd Musikverein, Schubertade Schwarzenberg, Wigmore Hall and the Albert-Provence and Salzburg Festivals among others. Plans include Belmonte (Canadian Opera Company). This is his Royal Opera debut.



Susan Platts Third Lady

A British-born Canadian mezzo-soprano, she has been mentioned since 2004 by Jesse Norman as part of the Roder Mentor and Prodigy Arts Initiative. She has performed in recital at venues including New York's Lincoln Center and Washington's Kennedy Center. In concert, she has sung with orchestras including the BBC SO, Orchestre de Paris, the Montreal, Toronto, Detroit, Baltimore, Milwaukee, Seattle and Houston symphony orchestras, the Chicago PO, the Royal Scottish National Orchestra and the Philadelphia, Cleveland and Minnesota orchestras. She is particularly associated with music by Gustav Mahler, including *Das Lied von der Erde*, *Kindertotenlieder*, *Die Kundin Wunderschön*, *Lieder eines fahrenden Gesellen* and Symphonies nos. 2, 3 and 8. Her opera appearances include Florence Pile (*Albert Herring*), Estia (*Das Rheingold*) and Hippolyta (*A Midsummer Night's Dream*) for Pacific Opera Victoria, and Third Secretary (*Nixon in China*) for the BBC Proms and Restin Festival with John Adams conducting. This is her Royal Opera debut.



Christina Pouffes Queen of the Night

A Greek soprano, she studied at the University of Athens and at the Berlin University of the Arts, supported by the Maria Callas Foundation. She was named Best New Artist of 2014 by the Union of Greek Critics of Drama and Music for her interpretation of Gilda. She sings regularly in concert under conductors including Mehta and Nosedá. Opera engagements include Queen of the Night (Deutsche Oper Berlin, the Bolshoi, Semperoper, Dresden, Liège, Barcelona, Hamburg State Opera, Deutsche Oper am Rhein, Teatro Regio, Turin, Seattle Opera), Gilda (Florence, Deutsche Oper am Rhein, Greek National Opera), Contessa di Tolleville in *Il viaggio a Reims* (Rossini Opera Festival, Pesaro), Konstanze (Tel Aviv, in concert), Sour Constance in *Diálogos des Comédies*, Adèle and Iréne Singer in *Capriccio* (Semperoper Dresden) and Musetta (Greek National Opera). Her plans include Queen of the Night and Lucia di Lammermoor (Rome Opera), Greek National Opera). This is her Royal Opera debut.

Florian Serpapey Papageno

A French baritone, he sings with major French orchestras including the Orchestre Philharmonique de Radio France (Lalo's *Le Juif errant*), Orchestre national de France (Puccini's *Messa di Gloria*), the Orchestre national de Lille (Bizet's *Les Pêcheurs de perles*), the Orchestre National du Capitole de Toulouse (Mahler's *Lieder eines fahrenden Gesellen* with Minkowski) and the Orchestre National Bordeaux-Aquitaine. He is particularly well known for his interpretation of Rossini's Figaro, performing the role for companies and festivals including The Royal Opera, Paris Opera and the Rossini Opera Festival in Pesaro, and in Rome. Other opera appearances include Papageno (Paris Opéra), Schaunard (Royal Opera), Enrico Ashton (Cologne), Alphonse XI in *Le Favorita* (Deutsche Oper Berlin), Ramiro in *L'Heure espagnole* (Bordeaux), Mozart's Count Almaviva (Dresdener Philharmonie) and Dr Fallo in *Die Fledermaus* (Opéra-Comique), both under Minkowski, and Valentin (Dutch National Opera). Plans include Malazena (Paris Opéra) and Rossini's Figaro (Luxembourg).

Simon Silbambu Second Man in Armour

Born in South Africa, he studied vocal arts at Tshwane University of Technology and singing at the Royal College of Music with Graeme Broadbent as an Associated Board of the Royal Schools of Music scholar. His awards include an International Opera Awards bursary. His operatic repertoire includes Sarastro, Leporello and Méphistophélès (*Faust*). His concert repertoire includes Mozart's Requiem, Rossini's *Petite Messe solennelle*, Puccini's *Messa di Gloria* and Verdi's Requiem. He joined the Jette Parker Young Artists Programme in September 2016 and last season sang *Toante* (*Orfeo*), Quinault (*Adriana Lecouvreur*), Flemish Deputy (*Don Carlo*) and Montano (*Oedipus*). This season he also sings Le Sir de Béthune (*Les Vignes salomoniennes*), Nino's Ghost (*Semiramide*), Count Ceprano (*Aglietta*), Cesare Angelotti (*Tosca*), Doctor (*Macbeth*), Steward/Secretary (*Lady Macbeth of Mzensk*) and Fourth Noble of Brabant (*Lohengrin*).



David Shipley Second Man in Armour

He studied at the RAM and at the GSMD with Janice Chapman. He is a Classical Opera Company Associate Artist and performed in *Billy Budd* for Glyndebourne Festival, at the BBC Proms and in New York. He has sung as a soloist at Kings Place, Cadogan Hall, Barbican Hall, Christ Church Spitalfields, Royal Albert Hall, Salle Pleyel in Paris, L'auditorium in Barcelona and Cologne Philharmonie. In 2016 he sang Zuniga (*Carmina*) and Ptolema (*Fidelio*) for the Verbier Festival. He was a Jette Parker Young Artist for The Royal Opera 2015-17, singing roles including Arthur/Third Officer (*The Lightshouse*), Meet the Young Artists Week, Sciarone (*Tosca*), High Priest of Baal (*Nabucco*), roles in *The Nose*, Sergeant (*Mommo Leozant*), Doctor General, Nightwachman (*Die Meistersinger von Nürnberg*) and Finnish Deputy (*Don Carlo*). This season he also sings Antinous/Tim (The Return of Ulysses) and Zuniga for The Royal Opera.

In Sung Sim Sarastro

Born in the Republic of Korea, he studied at Korea National University of the Arts, and at the Vienna Conservatory and CNIPAL, Marseille. He was a member of the ensemble of Vienna State Opera 2002-8. His recent appearances include Timus, Lodovico in *Oedipus* and Phorbas in *Oedipus* (Royal Opera), the Commentatore (Glyndebourne Festival), Rodolfo in *La sonnambula* and Talbot in *Maria Stuarda* (Opéra de Monte-Carlo), Banquo (Salerno), Alvisio in *La Gioconda* (Malmö), the title role in *Aida* (Santiago), Rocco (Bergen), King of Egypt in *Aida*, the Commentatore and Sarastro (Turin), King of Egypt, Zaccaria and Commentatore (Arena di Verona), Raimondo in *Lucia di Lammermoor* (Teatro Filarmónico di Verona), Sarastro (Valencia), Hundung (Tokyo) and Nourabad in *Les Pêcheurs de perles* and Zaccaria (Tel Aviv). His recordings include CDs of Handel's *Faramondo* (EMI) and *Alessandro* (Decca). He appears regularly in concert throughout Europe. Plans include Timur (Turin), Ramfis (Santiago), Colline (Royal Opera) and Philip II (Israel Opera).



Angela Simkin Second Lady

Born in Britain, she studied at the RNCM, at the Benjamin Britten International Opera School at the RCM and at the National Opera Studio. She continues to study with Dinah Harris. She is a Britten-Pears Young Artist and has received awards including the Boris Christoff International Award for Young Singers. At the RCM she sang Nancy (*Albert Herring*), Second Lady (*Die Zauberflöte*) and Conception (*L'Heure espagnole*); other operatic appearances include Tesco (*Armenia in Crete*) and Iside (*Gliose in Argo*) for London Handel Festival and Lucilla (*Il Volpogo*) for Classical Opera Company. She joined the Jette Parker Young Artists Programme in September 2016 and last season sang the title role of *Orfeo* (Wilton's Music Hall), Annina (*Der Rosenkavalier*), Flora Bervoets, Mlle Daugerville (*Adriana Lecouvreur*) and Tebaldo (*Don Carlo*). Plans include Flosshilde in *Der Ring des Nibelungen* (Royal Opera).



Oliver Simpson Second Boy

He is 12 years old, and attends City of London School, where he holds Music and Choral scholarships. He is a chorister in the Choir of Her Majesty's Chapel Royal at St James's Palace, and learns cello in the Junior Department of the RCM. With the Choir of Her Majesty's Chapel Royal he has performed at engagements including the Remembrance Sunday service at the Cenotaph, the annual Maundy Service and HM The Queen's 90th Birthday Service at St Paul's Cathedral. He has performed as a treble soloist at Buckingham Palace, Kensington Palace, St James's Palace and at Aylesbury Waterlute Theatre, and broadcast on Classic FM on Christmas Day. He learns singing with Jenny Lillystone. In addition to his singing engagements, he has been Principal Cellist with the National Children's Orchestras of Great Britain for the last four years, holding a Lovechulme Scholarship. He also holds a Robert Levin scholarship from Awards for Young Musicians.

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Mobile phones, cameras, recording devices The use of mobile phones (including texting), electronic and communication devices is forbidden in the auditorium. Photography and recording devices are forbidden in all parts of the theatre.

Lateness Performances start promptly. If you arrive late, or leave the auditorium during a performance, for reasons of safety you will be asked to wait in foyers until the interval or a suitable break in the performance when the lights are raised. This could be up to 90 minutes. You can hear the performance on TV monitors during intervals.

Exiting the performances Please think of other audience members: talking, humming and singing will interfere with their enjoyment of the performance. Please do not place any items - including coats/bags - on the bar ledge. Customers are advised not to leave their seats at the end of an act until the house lights are fully illuminated.

Children Children and young people are welcome and must have their own ticket. Children aged five to 16 must be seated next to an accompanying adult. Babies and infants under five years old must be seated on the floor. Please inform the Manager's office the right to ask parents to remove their children from the auditorium if they are creating a disturbance.

Westminster City Council Requirements The public may leave at the end of the performance by all exit doors and such doors must at that time be open. All gangways, passages and staircases must be kept entirely clear of any obstructions. Please do not use any one-way constructions, be permitted to stand or sit in any of the gangways. If standing is permitted in the gangways at the sides and rear of the seating, it shall be strictly limited to the number indicated on the notices exhibited in those positions. The safety curtain must be lowered and raised in the presence of such audience.

Box Office

Telephone 020 7304 4000
The Ticket Sales and Shop, located on the corner of Bow Street and Russell Street, is open Mon-Sat, 10am-7pm and four hours prior to performance times - no earlier than 10am on the day of the performance.
The full ROH retail is available to buy online at roh.org.uk/tickets.
All performances you will find our pop-up shop in the Amphitheatre selling a range of merchandise. Card payment is accepted for programme and bar cream purchases.

First Aid

Facilities are provided by members of House Security and St. John Ambulance on duty in the theatre, who give their services voluntarily. Please contact an usher if attention is required.

Lost Property

Any property left will be disposed of after 30 days. To find out how to claim lost property (Mon-Fri, 10am-5pm) for more information, call 020 7312 8382.

Membership

A variety of schemes are available to encourage greater participation and enhance your enjoyment of the Royal Opera House. The Friends of Covent Garden Membership starts from £95 per year. As a Friend you will receive advance, a subscription and priority booking for tickets, open rehearsals, for more information e-mail membership@roh.org.uk or telephone 020 7312 8388.

By becoming a Patron you will enjoy the highest level of priority from the best seats

to all our productions. Membership starts from £1000 per year. For more information e-mail patronage@roh.org.uk or telephone 020 7312 8388.

Royal Opera House Benevolent Fund

The Fund helps past and present Royal Opera House and Birmingham Royal Ballet employees and/or their dependants with financial or other assistance in proven cases of need. If you know of a candidate for aid or wish to make a donation please contact the Fund's Secretary, Chang Loo, Royal Opera House, London WC2E 9DD. Telephone 020 7312 8382. E-mail charity@roh.org.uk

The Friends of the Field

The Friends work to assist all the professional from UK ballet and contemporary dance companies. Its main objective is the relief of hardship. If you know of any dancers in need, or wish to make a donation, please contact the Fund's Executive Director, Clementine Cowt, Royal Opera House, London WC2E 9DD. Telephone 020 7312 8382. E-mail charity@roh.org.uk

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LIVE CINEMA SEASON 2017/18

THE ROYAL BALLET
THE WINTER'S TALE
LIVE WEDNESDAY 28 FEBRUARY 2018
ENCORE SUNDAY 4 MARCH 2018

THE ROYAL OPERA
CARMEN
LIVE TUESDAY 6 MARCH 2018
ENCORE SUNDAY 11 MARCH 2018

THE ROYAL BALLET
BERNSTEIN CENTENARY
LIVE TUESDAY 27 MARCH 2018
ENCORE SUNDAY 1 APRIL 2018

THE ROYAL OPERA
MACBETH
LIVE WEDNESDAY 4 APRIL 2018
ENCORE SUNDAY 8 APRIL 2018

THE ROYAL BALLET
MANON
LIVE THURSDAY 3 MAY 2018
ENCORE SUNDAY 6 MAY 2018

THE ROYAL BALLET
SWAN LAKE
LIVE TUESDAY 12 JUNE 2018
ENCORE SUNDAY 17 JUNE 2018

THE ROYAL OPERA
DIE ZAUBERFLÖTE
LIVE WEDNESDAY 20 SEPTEMBER 2017
ENCORE SUNDAY 24 SEPTEMBER 2017

THE ROYAL OPERA
LA BOHÈME
LIVE TUESDAY 3 OCTOBER 2017
ENCORE SUNDAY 8 OCTOBER 2017

THE ROYAL BALLET
ALICE'S ADVENTURES IN WONDERLAND
LIVE MONDAY 23 OCTOBER 2017
ENCORE SUNDAY 29 OCTOBER 2017

THE ROYAL BALLET
THE NUTCRACKER
LIVE TUESDAY 5 DECEMBER 2017
ENCORE SUNDAY 10 DECEMBER 2017

THE ROYAL OPERA
RIGOLETTO
LIVE TUESDAY 16 JANUARY 2018
ENCORE SUNDAY 21 JANUARY 2018

THE ROYAL OPERA
TOSCA
LIVE WEDNESDAY 7 FEBRUARY 2018
ENCORE SUNDAY 11 FEBRUARY 2018

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Further Information

Visit roh.org.uk, where you can also book tickets and buy from the ROH Shop



Prize vary according to cinema chain. Concessions and student tickets available. Check local participating cinemas for details. All live cinema screenings are classified 12A by the BBFC. Any child under the age of 12 must be accompanied by a parent or guardian.

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interval drinks

Performance Diary September 2017-January 2018

Month	Date	Performance	Time	Notes	
September	Mon 11	La bohème	7:30pm		
	Tue 12	Die Zauberflöte	7:30pm		
	Wed 13	La bohème	7:30pm		
	Thu 14	Die Zauberflöte	7:30pm		
	Fri 15	No performance			
	Sat 16	La bohème	12 noon		
	Mon 18	Die Zauberflöte	7:30pm		
	Tue 19	La bohème	12 noon (SM)		
	Wed 20	Die Zauberflöte	7:30pm		
	Thu 21	Die Zauberflöte	7:30pm		
	Fri 22	No performance			
	Sat 23	La bohème	12 noon		
	Mon 25	Die Zauberflöte	7:30pm		
	Tue 26	La bohème	7:30pm (SP) (A)		
	Wed 27	Die Zauberflöte	7:30pm		
	Thu 28	Alice's Adventures in Wonderland	7:30pm		
	Fri 29	La bohème	7:30pm		
	Sat 30	Alice's Adventures in Wonderland	1:30pm		
	October	Mon 2	Meet the Young Artists Week: Lunchtime recital	1pm (D)	
		Tue 3	Alice's Adventures in Wonderland	7:30pm	
		Wed 4	La bohème	7:30pm	
		Thu 5	Meet the Young Artists Week: Rush-hour recital	5pm (D)	
		Fri 6	Alice's Adventures in Wonderland	7:30pm	
Sat 7		La bohème	7:30pm		
Sun 8		Meet the Young Artists Week: Julia Box	2pm (D)		
Mon 9		Alice's Adventures in Wonderland	6:30pm (D)		
Tue 10		La bohème	7:30pm		
Wed 11		Die Zauberflöte	7:30pm		
Thu 12		Les Vêpres siciliennes	7pm (P)		
Fri 13		The Dreamers Ever Leave You	7:45pm (P)		
Sat 14		The Dreamers Ever Leave You	8:30pm (P)		
Sun 15		The Dreamers Ever Leave You	7:50pm		
Mon 16		The Dreamers Ever Leave You	7:45pm (P)		
Tue 17	The Dreamers Ever Leave You	7:45pm (P)			
Wed 18	The Dreamers Ever Leave You	8:30pm (P)			
Thu 19	The Dreamers Ever Leave You	7:50pm			
Fri 20	The Dreamers Ever Leave You	7:50pm			
Sat 21	The Dreamers Ever Leave You	7:50pm			
Sun 22	The Dreamers Ever Leave You	7:50pm			
Mon 23	The Dreamers Ever Leave You	7:50pm			
Tue 24	The Dreamers Ever Leave You	7:50pm			
Wed 25	The Dreamers Ever Leave You	7:50pm			
Thu 26	The Dreamers Ever Leave You	7:50pm			
Fri 27	The Dreamers Ever Leave You	7:50pm			
Sat 28	The Dreamers Ever Leave You	7:50pm			
Sun 29	The Dreamers Ever Leave You	7:50pm			
Mon 30	The Dreamers Ever Leave You	7:50pm			
Tue 31	The Dreamers Ever Leave You	7:50pm			
Wed 1	No performance				
Thu 2	No performance				
Fri 3	No performance				
Sat 4	No performance				
Mon 6	No performance				
Tue 7	No performance				
Wed 8	No performance				
Thu 9	No performance				
Fri 10	No performance				
Sat 11	No performance				
Mon 13	No performance				
Tue 14	No performance				
Wed 15	No performance				
Thu 16	No performance				

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