

Der fliegende Richard Wagner Holländer

Thursday 27 November 7.00pm

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The flying Dutchman
Opera in three acts
by Richard Wagner

Text in German by the
composer after Heinrich
Heine's *Memoirs of Herr
von Schnabelewopski*

World premiere: Dresden,
Hoftheater, 2 January 1843

Surtitles translation by Peter Kreiss,
by arrangement with the Royal Opera,
Covent Garden

This performance is dedicated to the
memory of Eric Hancock (1929-2008)

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A message from our Patron

by Isla Baring



Welcome to London Lyric Opera's concert performance of *The flying Dutchman*, conducted by our principal conductor Lionel Friend, supported by the world-famous Royal Philharmonic Orchestra and the Philharmonia Chorus. A stunning cast, which includes the rising star soprano, Gweneth-Ann Jeffers, as Senta and James Hancock as the tortured Dutchman, should guarantee an enjoyable evening for you all.

LLO is a new concert opera company performing at Cadogan Hall and the Barbican. Our commitment to you, our audience, is that we will never offer reduced orchestrations and will always aim for the highest possible musical standards.

I would like to make special mention here of Wardour, our main sponsor and branding and marketing partner. Led by CEO Martin MacConnol, Design Director Lisa Cromer and her brilliant team have been the creative force behind the all-important design of LLO. Tonight's programme is a fine example of their work. Our other sponsors – Gordon Dadds, Henkell Brothers, The Ashton Partnership and The Tait Memorial Trust – have been incredibly generous in providing us with the support to enable us to perform for you tonight.

I would like to thank Dr Roger Allen for his informative notes on the music, Professor Germaine Greer for her fascinating exploration of the character of Senta and Keith Warner for an article taking a broad view of the importance of this opera in Wagner's published works.

On 17 February 2009, LLO will be back at Cadogan Hall performing Beethoven's *Fidelio*. Starring critically acclaimed dramatic soprano, Elizabeth Connell, as Leonore and Jeffrey Lloyd-Roberts as Florestan, this performance promises to be an unforgettable evening. Madeleine Lovell will return to LLO after her success with *Cycles* to conduct the RPO, the Philharmonia Chorus and Queens' College Chapel Choir Cambridge.

Plans for 2009 include Johann Strauss' masterpiece comic operetta *Die Fledermaus* at Cadogan Hall in June with some fun surprises in the cast, conducted by Madeleine Lovell. Later in the year, our principal conductor, Lionel Friend, returns to conduct von Weber's *Der freischütz* with the rarely performed Berlioz recitatives. For further information, please send your contact details to info@londonlyricopera.com and we will happily keep you informed.

I am delighted to be Patron of LLO in this, its first year. It is an exciting time for us all but none of this is possible without your support. Opera is an expensive and labour-intensive business. LLO has various levels of sponsorship available, plus a Friends scheme that offers individuals the opportunity to contribute to our work. More information can be found later in this programme.

I hope you enjoy tonight's performance and look forward to seeing you at *Fidelio* at Cadogan Hall in the New Year.

With all best wishes



Isla Baring
Patron
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Synopsis

by Barry Millington

Setting: The Norwegian coast

Act I

Act I opens to a continuation of the stormy music of the Overture. Daland's ship has just cast anchor. The Steersman, left on watch as the storm subsides, slumbers as it begins to rage again and the flying Dutchman's ship, with its blood-red sails, heaves into view. The Dutchman, in a monologue, tells how he is permitted to come on land once every seven years to seek redemption from an as yet unnamed curse. Daland comes on deck and is offered vast wealth by the Dutchman in exchange for a night's hospitality. Daland, who cannot believe his ears, is no less delighted by the wealthy stranger's interest in his daughter, Senta, and prepares to lead him back to his house.



Act II

Act II takes place in a large room in Daland's house. Urged on by Mary, Daland's housekeeper and Senta's nurse, the women spin to please their lovers, who are away at sea. Meanwhile, Senta gazes at a picture on the wall of a pale man with a dark beard in black, Spanish dress; she sings the ballad of the flying Dutchman (in which we learn that his curse was laid on him for a blasphemous oath), swearing to be the instrument of his salvation. Erik, in love with Senta, is horrified to hear her outburst as he enters. He tells her of a dream in which her father brought home a stranger resembling the seafarer in the picture. He rushes away in despair, leaving Senta to muse on the picture. The door opens and her father appears with the Dutchman, whom Senta recognises as the subject of the portrait. Left alone with the Dutchman, Senta expresses her desire to bring him redemption; he warns of the fate that would befall her if she failed to keep her vow of constancy. Senta pledges faithfulness unto death. Daland re-enters to ask whether the feast of homecoming can be combined with that of a betrothal. Senta reaffirms her vow.

Act III

Act III opens in a bay with a rocky shore. In the background, the Norwegian ship is lit up and the sailors are making merry on the deck, while the Dutch ship nearby is unnaturally dark and silent. The Norwegian men dance, stamping their feet in time with the music. The women bring out baskets of food and drink and call on the Dutch crew to join them. All appeals are met with a deathly silence. The Norwegians only half-jestingly recall the legend of the flying Dutchman and their carousing becomes more manic. A storm arises around the Dutch ship and the crew finally burst into unearthly song. Senta comes out of the house, followed by Erik, who reminds her that she had once pledged to be true to him. The Dutchman, who has overheard, makes to return to his ship and releases Senta from her vow to him. He tells of his terrible fate and how he is saving Senta from the same by releasing her. He boards his ship, but Senta, proclaiming her redeeming fidelity, casts herself into the sea. The Dutchman's ship, with all its crew, sinks immediately. The sea rises and falls again, revealing the Dutchman and Senta, transfigured and locked in embrace.

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Editor

Wagner Journal





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Dutchmans

by Keith Warner

for Lionel



The fascinating thing about *The flying Dutchman* is how, standing as it does at the portal of one of the greatest careers in drama and music, it contains the essence of each of Wagner's later artistic traits and how, in every work that follows, he pulls the strands that he begins to weave here almost to breaking point in each direction. You can easily spot these tonight and imagine where they might lead.

The first miracle is the way in which the composer of *Die Feen* (The Fairies), *Das Liebesverbot* (The Ban on Love, a somewhat unrecognisable version of Shakespeare's *Measure for Measure*) and that monument of bombast, *Rienzi*, the three operas that preceded *The flying Dutchman*, transformed himself into the sophisticated musical dramatist who created tonight's opera.

These pieces are, of course, competent, and *Rienzi* rather more than that, but they are also derivative of other genre pieces that Wagner grew up hearing and seeing. They show the facility but not the spark that ignites the genius within *The flying Dutchman*. But this 'copycat' servitude, or apprenticeship, is a first clue to Wagner's metamorphosis. Just as in *Hamlet* Shakespeare takes a hugely popular genre of his day, Revenge Tragedy, and transforms it beyond recognition (so, too, Kubrick with the horror film in *The Shining* – perhaps a more apt parallel in subject and impact), so Wagner will take the magical, mythical, historical operas (and plays) of his early years, all cheap thrills and fairies galore, and exploit their popular entertainment value, at the same time adding levels of complexity, musical and dramatic, hitherto unachieved by others.

Throughout all his operas, dwarves and dragons, love potions, exotic, erotic gardens and all manner of melodramatic paraphernalia will be ripped from their roots in the Schauerromantik (Horror-Romantic) literature of his youth and be replanted into a symbolic, psychological framework.

“The psychology is embedded in the music and the text”

The persona of the Dutchman himself jumps directly out of one of Marschner's operas such as *Der Vampyr* or *Hans Heiling*, two baritone title roles of doomed, half-mortal men-monsters, though the musical colour-painting of sea and spectres is learnt more from Weber's *Oberon* and *Der Freischütz*. On the other hand, the in-depth psychology is wholly new. In those other operas, the anti-heroes are spooks because they're damned, cursed, beyond the pale; the Dutchman, even though he curses God and is forced to wander the earth as punishment, is made a spook because he is all too human, the plaything of God.



The psychology here is embedded in the music and the text. In his first ground-breaking monologue, 'Die Frist ist um', the Dutchman begins to take us where only Wagner's characters dare to lead: to the inner depths of the mind and soul of man; to the centre of our human quest for identity. At the very start of the opera, we are delivered from the mere thrills and spectacle of a ghost ship – placed there by Wagner as a symbol of the old, supernatural-laden theatre he is about to topple – and we are plunged instead into our own haunted subconscious. The Dutchman is in fact the first in a long line of outsiders and outcasts in Wagner's works: people with no name, sometimes with no known parentage. The outsider aspect was made shockingly clear in Katharina Wagner's production a few years ago in Würzburg, with the Dutchman portrayed as a rather intellectual émigré or asylum-seeker, finally kicked to death by a group of thugs in a wharf-side bar. Tannhäuser, Lohengrin, Siegmund, Tristan, Walter, Siegfried and Parsifal were to follow in his wake. This 'identity crisis' theme is to become Wagner's obsession, his *idée fixe*, and the psychological lynchpin of all his works. This one question he will develop and refine through each of his nine subsequent operas: how do we discover who we really are?

What is also of interest here is that the Dutchman is the only baritone among this gallery. Do we not feel here the pull of tradition working on the young composer? Marschner's doomed spirits were baritones and the role of the Dutchman dutifully followed suit, but is notoriously high to sing. Is Wagner not creating here the Heldentenor identity for his future 'outsiders', moving them up a notch from anti-hero to full heroic status (vocally at least)? Yet is it not exactly the baritonal quality that we feel marks out the true Wagner tenors? Old habits die hard.

This main theme of identity, of seeking out who you are, usually through the identifying love of another, is perhaps grounded in Wagner's own disturbed childhood in this respect. Joachim Köhler concludes about Wagner's parentage in his superb biographical study, *Richard Wagner: The Last of the Titans*: "Wagner spent his whole life puzzling the identity of his true father" (thanks to the all too apparent dalliances of his mother). Interestingly, hand in hand with this, the quest of the artist runs parallel.

To know thyself, from Wagner's own perspective, is also the autobiographical journey of an artistic creator, shunned by society, locked away in the ghost ship of his artistic vision, eternally doomed to wander the earth misunderstood. The Dutchman is thus the first of his autobiographical pictures of the suffering artist-pilgrim on the road to find his muse. But how does he turn this into music? And then into theatre? Listen to the Dutchman's aria. The music moves with such ease from the external swell and ebb of a real sea storm into the inner tempest of the Dutchman; and from this, by contrast, out again to the serenity of his dream of redemption by a woman faithful to him unto death.



The slow, upward, dotted rhythmic surge of his prayer to his potential female redeemer, 'Dich frage ich, gepries'ner Engel Gottes', accompanied by woodwinds and tremolando strings, a calmer wave altogether, contrasts with his own theme, blatant octaves and fifths (conventionally the devil's music!) stated at the start of the Overture by brass over tremolando strings. But this, too, gives way eventually to another related upward-pressing, dotted theme, 'Wann alle Todten auferstehen', as he declares that only the "total annihilation" of Judgement Day can

“Opera will never be the same again”

bring him peace. As each theme, each ever-darkening thought, seems increasingly to mirror the others thematically, we get a portrait of a man upon a wheel of fire; we feel that hope is as much a hell as hellfire itself, and the pain lurking within is more frightening than an entire cargo of ghouls. Desire and longing, by their very definition, whether for sexual love or for salvation, can never be fulfilled. This could be Ibsen, but fifty years before!

And in all this, a new operatic framework is born. Music even in its structure and sound contains meaning, both for the actor/performer as subtextual character detail, and for the audience as signposts to psychological, physical or philosophical development. Music, both within the vocal line and rising from the pit, can act as contradiction or as a kind of counterpoint of interpretation to what we witness on stage, or to what is being said in the libretto. All of a sudden in this opera, a new theatre music begins to form, in which no detail stands alone and everything refers to something else or has a structural relationship to it. You can feel in *The flying Dutchman*, although tentatively employed here, what a massive formal tool this will become: a way of binding the orchestra to the action and allowing the music to take part in the debate of meaning, not rest as a mere accompaniment to it.

Although you can certainly argue that in *The flying Dutchman* Wagner's use of this technique, especially the Leitmotive (or leading themes), has not yet grown into a system, you can hear how certain repeated phrases are carefully structured to stimulate our imagination. One of the joys of hearing this piece – maybe even more striking in a concert version – is how Wagner is learning to use this new secret weapon: how he discovers this device that is to become his signature in the revolution of opera, believing, as he did, that opera deserves to become a serious art form, not a mere entertainment.

As a result, sometimes you can hear the two worlds of old opera and new music drama at war in this score. Daland's aria, for example, is an old-fashioned, sentimental 'father's aria' from Auber or Spohr, sprinkled with a bit of Rocco from *Fidelio* (not without brilliantly dramatic disturbances as the old materialist is stopped in his greedy, tuneful tracks by the Dutchman's intensity and Senta's silent longing – the dormant sexual tension conveyed by heart-pounding timpani). Or if you contrast Erik's Act II dream narration, punctuated or even driven by Senta's questions, so modern in form because it is dealing with the power of the subconscious, with the earnest but slightly dated Cavatina that he sings in Act III to win her back, you can feel the new theatrical musical impulse challenging the old.



Form is central to meaning. The listener is perhaps left wondering whether these contrasts in *The flying Dutchman* are fully planned by Wagner, or are merely the haphazard juxtaposition of his newly evolving vision stacked against the old accepted standards. Either way, it makes the debate of the score rugged and exciting, and the old versus the modern will be something that Wagner will use consciously throughout his career. From the avant-garde, sexed-up chromaticism of the Venusberg in his next work, *Tannhäuser*, to the stolid, old-fashioned hymn of the Knights of the Grail in his last, *Parsifal*, the new and the old are aids in his musical story telling. A real theatrical dialectic is thereby established.

In her brilliant study *Henrik Ibsen and the Birth of Modernism*, probably the best book about 19th century European culture in years, Toril Moi states: "Senta, then, is the quintessentially idealist heroine." And she is not wrong. Later she adds: "Wagner's sublime Senta and Andersen's *The Little Mermaid* come across as old-fashioned masculinist fantasies." But maybe here she is only partly right. Senta is a marvellously rich character, by turns a child and a mature, complex woman.

One of the masterstrokes of the score is to have her sing the Ballad of the Dutchman's story almost before she has established herself in her own right. The song is full of what we have come to think of as the Dutchman's music, and here we begin to see and feel for the first time the ramifications of Wagner's leitmotivic method. One can ask: does the Dutchman exist in his own right, or is he willed into being only by Senta's fantasy? Would she have a personality, a life, without his musical material to build from? What would be almost too ridiculous in spoken theatre (although again Ibsen was to triumph in exactly this symbiosis), too incredible in naturalistic emotional terms, can nevertheless be attempted by musical drama. And Wagner has found his perfect milieu, the ambiguous relationship between reality and the archetypal situation.

Of course, one can see Toril Moi's point here: the idea of a woman's total sacrifice for a man is the very stuff of Idealist, Romantic writing: in reality, a pleasant kind of nonsense – if you're a man. Undoubtedly, this does have some hold over the young Wagner's young-Hegelian, Idealist thinking. But there is another, symbolic purpose: the absorption of the female and male inside every individual, the acknowledgement of the androgynous whole within each one of us – another significant preoccupation in Wagner's prose writing. Notice how the Act II love duet begins with the Dutchman leading the emotional conversation, but by the end it is Senta who teaches him how to think and feel.

In fact, something rather more modern and trendy, yin and yan, or ayurvedic, could be seen to emerge from this view, very much supported by the equal, psychic sharing and criss-crossing of musical themes. I am not at all sure that these thoughts are meant to be considered as a perfect framework for actual human relationships, but rather as a structure for inner development: Idealist, yes, but far less misogynistic. In fact, this is not a million miles from the end of *Rosmersholm*, when the two lovers, John Rosmer and Rebecca West, throw themselves into the Mill Race together, saying: "Not I with you, nor you with me, for we two, we are one". And I don't think anyone could call Ibsen Romantic or Idealist.



“Wagner creates worlds, not just musical scores”

Actually, from Senta on, it seems to me that each of Wagner's heroines moves towards the modern, and Wagner with them. Long before Ibsen's Nora, Wagner is unable to sustain the pure romantic ideal. His women begin to live autonomous lives and demand their own stories. You can see this need to explore the female psyche in Senta, albeit in embryo. Devoted though she is to the idea of the Dutchman, she is also a woman whose physical reality is more alive than conceptual. She mocks her nurse, Mary; she flirts with Erik and is downright rude to him; she breaks any rule that doesn't fulfil her need; and she is obsessed by the Dutchman's picture, an early case study of a psychotic, perhaps.

This view was breathtakingly realised in Harry Kupfer's famous Bayreuth production. In fact, to explore this very real need for his women to develop, Wagner was forever inventing new musical atmospheres and investigating new corners of our reality (and its mythical abstraction). In allowing his women to grow, they become (unwittingly or not) increasingly modern. And for each new woman he created a new world. Brünnhilde and Isolde are far from saints, very much offspring of the fiery Nordic side of Senta's temperament, and yet both attain a tragic transcendence that is far from a chauvinistic vision.

This need for his heroines to develop complexity constantly leads Wagner's invention of new musico-dramatic worlds; far more so than, say, his autobiographical Heldenenters. Wagner's artistic instinct, symbolised by these female characters, led him towards a more Modernist (anti-Idealist) stance, reflected in his music. The development of Wagner's art follows the development of his thought. This also answers my initial question: Wagner transforms the genre, the formal strictures of composition and his own career with *The flying Dutchman* because his ideas about opera, not just his talent, have been revolutionised. In fact, the ideas beckon the talent.

“A new operatic framework is born”

We tend to hear all of Wagner as one solid mass, but the contrast in the acoustic worlds of, say, *Tristan* and *Die Meistersinger* is breathtaking. *The flying Dutchman* as its own complete and individual world is already a formidable achievement. The human world of this work is clearly provincial and claustrophobic; it forms a cage, containing Senta within it. That is also in the music: the men's working chorus transforms seamlessly into the women's spinning chorus between the first and second Acts – there is only work and duty, and the community thinks and acts as one! Then in the third act the drunken Norwegian Sailors' song is almost cruelly smashed and drowned out by the Dutchman's crew's wails: the mundane is vanquished by the rich and strange music of deeper, darker worlds.

Finally, in the first version of the opera, there is no redemption theme at the end, but only a series of loud, brutal chords, suggesting that the conclusion of Senta and the Dutchman's story is not a transfiguration, but just a real and ugly death – far, far from the romantic ideal.

Now compare this depiction of 'reality' with the emotional extremes of the Dutchman's music and you will already see Wagner's great ability to create worlds, not just musical scores. The ending you will hear tonight belongs more to the Dutchman's world, a change of heart from the composer that dates from an 1860 concert revision of the Overture, where there is a sense of completion about the protagonists' love, with a soaring theme concluding the sacrifice; certainly this is the more rounded musical solution. In the original version it is as if we view the ending from the reality; in the revision, from the archetypal. Later in his career, as at the end of *Götterdämmerung*, Wagner might have given us both.

But, in either version, by the end of this seminal piece one thing is clear: opera itself will never be the same again. It has grown up in that first short step that the Dutchman takes, away from the turbulent, symbolic, never-ceasing sea and its archetypal depths, on to the dry land and the reality of Sandwike. This one step, spanning the two worlds that Wagner would stand between for the next forty years, marks a moment of discovery that no single opera written since has been able to ignore.



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Director

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The Sacrificial Female

by Germaine Greer




Why would a Norwegian fisherman's daughter fall wildly in love with a man she has never met and follow him though death should bar the way? Why did Bess, the landlord's black-eyed daughter, sacrifice her life for Alfred Noyes' highwayman? The episode of Heine's *Aus den Memoiren des Herren von Schnabelewopski* from which Wagner drew his libretto for *Der fliegende Holländer* contains a mock play based on a legend that can be found in all kinds of sources. These include a cluster of ballads that tell the story of a young woman whose true love is lost at sea, who settles down, marries another man and has his children, until, after travelling the seas for seven years for her sake, the spirit of her lost lover comes back to claim her. Then she abandons husband and children and sails with him on his phantom ship to the very shores of hell. Joan Baez and Bob Dylan are just two of scores of artists who have recorded versions of this archetypal tale, which seems to give expression to a deep-seated male dread that women, whom men find so baffling and unpredictable, are actually in league with the devil who is a better lover than any mortal could ever be.

If we look at events from Senta's point of view, we can see at once that the life that is mapped out for her – marriage with land-bound Erik the hunter and bringing up children on the shores of a Norwegian fjord – is extremely limited.

She cannot put out to sea and sail the world in search of adventure because girls don't do that: a woman on a ship brings bad luck; her job is to stay at home and spin. While the other girls spin, Senta fantasises about the pale, bearded man with burning eyes whose portrait hangs on the wall of her father's house. She knows the story of the flying Dutchman, and she has already cast herself as the woman whose faithful love will redeem him, though it could cost her her life. Like the girls who sashay forth to clubland dressed (or undressed) to kill, she is looking for risk and excitement with Mr Wrong.

Crazy as such self-immolation may seem, it is of a piece with the behaviour of the surprising numbers of women who fall in love with condemned criminals whom they have never met. For seven years (that number again) Doreen Lioy bombarded serial killer and rapist Richard Ramirez with passionate letters. When she finally got to visit him in San Quentin her way was barred by other women frantic to make contact with him, even if it was only through a glass panel. When she married Ramirez in 1996, the wedding was one of three celebrated in San Quentin that day. According to one estimate, US state prisons each average about ten marriages per year, the great majority of them to men on Death Row, many of them convicted of the most heinous crimes against women.



Compared to Richard Ramirez, also known as the Night Stalker, the flying Dutchman is a gent. He is neither a Satanist nor a junkie, he hasn't raped, tortured or killed anyone, and, what is more, he's wealthy. Senta imagines she can save the man she loves. Instead they are united in death. Doreen Lioy has been quoted as saying that when Ramirez is executed she will commit suicide. Far-fetched though Wagner's tale may seem, its roots are sunk deep in the collective psyche.

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Germaine Greer's latest book, *Shakespeare's Wife*, is out now in paperback published by Bloomsbury.

“Why would a Norwegian fisherman's daughter fall wildly in love with a man she has never met and follow him though death should bar the way?”

The 'Artwork of the Future'

by Roger Allen



The opening bars of the Overture to *Der fliegende Holländer* plunge with sudden and overwhelming force into the elemental world of the supernatural. Indeed, even after a century and a half of familiarity through exposure as a curtain raiser to countless symphony concerts, this musical bolt of lightning never loses its power to shock. The horn call motif representing the eponymous central figure of the Dutchman introduces an overture that is more than the conventional potpourri of themes from the opera in the manner of the time: it is a broadly executed symphonic poem that is shaped as if by the force of nature itself. The rasping open fifths and the strident sound of the four horns (two valve horns and two natural horns supported in the bass by the almost obsolete ophikleide in the original orchestration of 1841) may almost be said to be the direct obverse to the mysterious opening of Beethoven's *Ninth Symphony* – a work much in Wagner's mind at the time of composition.

Tradition and innovation

The significance of *Der fliegende Holländer* in Wagner's operatic output is the new life it gives to the old-fashioned number opera whilst to a certain extent anticipating the musical continuity of the later works. The opera is still divided into discrete numbers, i.e. the Sailors' Songs, the Dutchman's first act monologue, Senta's Ballade, Erik's narration etc but these numbers are shaped so that they flow naturally into one another. The two characters central to the dramatic and musical scheme of the opera are the eponymous Dutchman and Senta. Unsurprisingly, it is these two figures that the young Wagner is most successful in characterising musically. The Dutchman's arrival on land and subsequent account of his tormented oceanic wanderings and longing for oblivion is given dramatic meaning by music first heard in the overture and now associated with this ancient mariner's timeless voyaging.

The motivic fragment accompanying the Dutchman's opening recit ('Die Frist ist um') is proof that even at this early stage in the development of his musical language, Wagner has the ability to concentrate a world of dramatic meaning into a short but telling musical phrase. The following 'aria' ('Wie oft in Meeres tiefsten Schlund') is the first of Wagner's great dramatic monologues where the internal torment of the protagonist is realised in music of enormous power and intensity. This Dutchman is the precursor of the anguished Wotan in Act II of *Die Walküre* and the pain-racked Amfortas in *Parsifal*. It is no exaggeration to suggest that many of the musical tropes Wagner developed in his later works are present in *Holländer*.



Ouverture *

Allegro con brio 5

The score is for a full orchestra. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Cellos/Double Basses) play a melodic line starting with a forte (*f*) dynamic, marked *molto marcato*. The woodwinds have a *p* (piano) dynamic marking in the second measure. The strings play a rhythmic accompaniment. The brass (Horns, Trumpets, Trombones, Tuba) are mostly silent in this section. The percussion (Drums) has a *p* dynamic marking in the fifth measure. The harp is silent. The score includes various dynamic markings and crescendo/decrescendo hairpins.

* 1860. – 1846/1852: siehe Anhang

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This is certainly true of the dramatic fulcrum of the work, Senta's Ballade in Act II. Ten years after the composition of *Holländer*, Wagner wrote in a well-known and much-quoted passage in *A Communication to my Friends* (1851):

Before I actually worked out Der fliegende Holländer in detail, I remember sketching out Senta's Ballade in the Second Act and composing the verse and melody in full. I had unconsciously laid the thematic foundation of the entire music for the opera in this piece. When I eventually began work on the composition, the thematic idea I had already conceived began to spread itself like a complete net over the entire drama.

“Wagner produced a work of striking originality and raw dramatic power”

This may indeed (as has been suggested) be a disingenuous attempt by the later Wagner to make his early works conform to his recently formulated theories of opera as set down in *Oper und Drama* (1851) but, whilst it requires a considerable degree of musical acrobatics to agree that the Ballade provides the musical thematic material for the entire opera, there is no doubt that the dramatic essence is encapsulated and concentrated in this simple strophic song. Whilst the Dutchman's Act I monologue is through-composed in a manner which anticipates the later operas, Senta's Ballade is a highly coloured, almost folksy three-verse strophic song linked to the character of the Dutchman by making use of musical material associated from his Act I monologue with his tormented oceanic wanderings. If the Dutchman anticipates Wotan, then Senta may be said to anticipate Isolde in her complete self-absorption and utter disregard of external circumstance. The duet later in Act II where Senta pledges herself to the

Dutchman ('Wie aus der Ferne') is by comparison almost an anti-climax after the powerful individual musical dramatisations of the monologue and Ballade.

It is effective enough in its way but Wagner needed a surer touch before he could rise above the level of Italianate pastiche and unite two powerfully drawn individuals in equally compelling music as he was to do in Act II of *Tristan und Isolde*.

In contrast to Senta and the Dutchman, Daland and Erik are characters whose music owes much to the operatic conventions of the time. Daland is the bluff 'buffa' character represented in music of appropriate cheerfulness in keeping with his uncomplicated nature (e.g. his Act II aria 'Mögest du, mein Kind') whilst Erik is the conventional operatic tenor who never really rises above the two-dimensional.

A word must be said about the structural importance of the chorus in shaping the dramatic framework. The three Sailors' Songs (the Steersman's Song, the Song of the Norwegian Sailors and the Song of the Dutchman's Crew) were the first sections of the opera to be composed. The musical structure of Act I bears a striking resemblance to Act I of *Tristan* in that it is built around a symphonic prelude, a central monologue by the principal character and a finale aboard a ship nearing its home port, all punctuated and framed by snatches of the Steersman's song. The dramatic thrust of Act III is propelled by the Norwegian sailors' goading of the Dutchman's spectral crew, and the ghostly cries unleashed when they finally respond has all the elemental power of the Valkyries at full tilt in Act III of *Die Walküre*. Here again the dramatic polarity central to *Holländer* is realised in the music: the stomping, earthbound energy of the Norwegian sailors throws into sharp relief the supernatural, unearthly world of the Dutchman's crew.

Beyond convention

Der fliegende Holländer was written in 1841 during Wagner's ill-starred but productive sojourn in Paris and is the first of his works that he later included in the self-defined canon sanctioned for performance in the Festival Theatre at Bayreuth. Its musical style contains

elements of the German Romantic opera of Weber (*Der Freischütz*) and Marschner (*Der Vampyr*) together with that of French Grand Opéra (particularly evident in the original orchestration) and Opéra Comique, with more than a dash of Italian lyricism, especially apparent in the duet between the two main protagonists in Act II. But *Holländer* is far more than an amalgam of styles and influences: in his musical realisation of the ancient legend the young Wagner produced a work of striking originality and raw dramatic power. The original one-act version of the score, completed in 1841, was never performed but was extensively revised by Wagner in preparation for the first performance in Dresden on 2 January 1843. The manuscript of this Urfassung is preserved in the Bayreuth archives and, happily, is now available in a modern critical edition as part of the collected works. Among the main changes made before the first performance are a shift in location from the Scottish coast to Norway with a corresponding change to the names of the characters of Daland (originally Donald) and Erik (originally George) and the recasting of the work from the original one-act version to three.¹

Wagner continued to revise the music for later performances, most notably the revision of the end of the overture for a concert performance in Paris in 1860 with something of the style of *Tristan*, which was later to form the basis of a revised version of the end of the opera itself. An important change from the 1841 score made before the premiere was the transposition of Senta's Ballade down by a whole tone from the key of A minor to G minor, ostensibly to accommodate the declining vocal powers of Wilhelmine Schroder Devrient – the dramatic soprano and creator of the role of Senta who had such an effect on the young Wagner.

Tonight's performance makes the bold step of restoring the Ballade to its original key but otherwise incorporates the later revisions. Comparison of the later versions with the 1841 score also reveals the substantial changes made to the original orchestration, a notable feature of which is the use of the ophikleide as the bass of the orchestral brass section whose 'savage and obtrusive' (E. Prout) tones would have added extra stridency and assertiveness to the orchestral colourings.

The challenge posed by *Der fliegende Holländer* to the modern listener is to hear it through ears that are receptive to its originality and raw energy rather than through the aural filter of Wagner's later works. In these days of plug-in digital saturation this is no easy task but, if we can thus manage to historicise the act of listening, we may experience something of the puzzlement of the audience in Dresden in the New Year of 1843, who were expecting a grand spectacle in the manner of *Rienzi* and found the sombre hues of Wagner's latest work rather disconcerting. We might also come closer to understanding the significance of the work not only as an operatic masterpiece in its own right but also as a precursor of the 'Artwork of the Future' that was to come.



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¹ For a detailed discussion of the possible reasons for Wagner's last minute change of location and much more besides, see John Deathridge, *Wagner Beyond Good and Evil* (London: University of California Press, 2008), p18-30.



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Biographies

Lionel Friend
Conductor



"In its majestic but lyrical sweep, its text-responsive, Goodall-like handling of texture, not to mention its exemplary pacing and structural grasp, Friend's is one of the best-conducted performances of *Götterdämmerung* to come my way for a long time."

Barry Millington
Opera, February 2004

Lionel Friend was educated at the Royal College of Music in London, where he won all the major conducting prizes. As Staff Conductor at English National Opera he worked with producers Jonathan Miller, Joachim Herz, Götz Friedrich, Harry Kupfer, Richard Jones, Keith Warner and Graham Vick. At ENO he also assisted conductors such as Charles Mackerras and Reginald Goodall, a highly influential musician with whom Friend collaborated on all his Wagner productions in London. For two years Lionel Friend was part of Daniel Barenboim's team for *Der Ring* at the Bayreuth Festival. Until 1996, he was Music Director of New Sussex Opera, whose productions of *Der fliegende Holländer* in 1988 and *Tannhäuser* in 1990 both won substantial critical acclaim.

After a successful first appearance with The Royal Ballet at the Royal Opera House, Covent Garden in 1991, he rejoined them on their 1993 European Tour and performances at the Met in New York the following year. In 1994 he made his debut at La Monnaie, Brussels, where he was in charge of the European premiere of Jonathan Harvey's *Inquest of Love*, returning there for *Un ballo in Maschera* and *Peter Grimes* in subsequent seasons.

He has a long-term relationship with the Nash Ensemble both in concert (including first performances of works by Birtwistle and Carter) and recordings (Schönberg, Debussy, Britten, Turnage, etc) and has recorded *L'histoire du Soldat* with the Scottish Chamber Orchestra. Further recordings include discs with the BBC Symphony Orchestra, the BBC Scottish Symphony and the premiere recording of John Tavener's *Mary of Egypt*. In 2007 he conducted the Royal Philharmonic Orchestra in an operatic programme with baritone Bryn Terfel.

Other engagements have included Schubert's *Fierrabras*, Buxton Festival; *Rigoletto*, Teatro Municipal, Rio de Janeiro; *Falstaff*, Opera North; *Figaro*, Belfast; *La finta giardiniera*, Holland; *Madama Butterfly*, Opera Omaha; *The Pearl Fishers*, Portland Opera; Ravel/Poulenc and *The Turn of the Screw*, Grange Park Opera.

Recent work includes *Salome*, ENO; Dallapiccola and *Die Entführung*, Frankfurt Opera; Assistant Conductor for *Der Ring* and *Parsifal*, South Australia; *Götterdämmerung* at the Perth International Arts Festival and a highly acclaimed production of *Tristan und Isolde* with Susan Bullock for West Australian Opera in 2006. Early in 2008 he made his debut with Opera Australia, conducting *Arabella*, and this success led to his nomination for a prestigious Helpmann Award for musical direction the same year.



Madeleine Lovell
Chorus Master/Assistant Conductor



Madeleine Lovell is Musical Director of the St George's Chamber Orchestra, Londinium, Associate Chorus Master of the Philharmonia Chorus, and Guest Conductor for London Lyric Opera. Madeleine's extensive work at the BBC Proms includes Chorus Master for the BBC Symphony Chorus performance of Verdi's *Requiem* in August 2008. In October 2008 Madeleine took up the role of Director of Music and Director of Studies at Queens' College, Cambridge, the first person to hold such an appointment.

Having studied music at King's College, Cambridge, Madeleine received an M.Phil in Musicology from Cambridge in 2000, and spent a further two years researching comic opera. She has a Masters in singing and Certificate of Advanced Studies in Repetiteur Training, both from the Guildhall School of Music and Drama. As a conductor she has received tuition from, among others, Sian Edwards, Diego Masson, Bob Chilcott, George Hurst and Denise Ham. Madeleine attended the 2005 Dartington International Summer School Advanced Conducting Course (where her studies were funded by a D'Oyly Carte Bursary), performing excerpts from Stravinsky's *The Rake's Progress*. In February 2007 Madeleine conducted *Die Fledermaus* with Alternative Opera in Tunbridge Wells. The production was reviewed by Antony Craig for *Gramophone*, who wrote: "Madeleine Lovell ... marshalled all her forces with skill and finesse."

In September Madeleine conducted a concert of orchestral song entitled *Cycles* at Cadogan Hall with the SGCO for LLO.

Future plans include Conductor for LLO's *Fidelio* at Cadogan Hall (February 2009).



Gweneth-Ann Jeffers

Senta



Among the best of today's young British singers, Gweneth-Ann Jeffers is noted for her commanding voice and vivid personality, having represented England in the 2001 Cardiff Singer of the World Competition. In the 07/08 season she made her debuts as Gutrune in *Götterdämmerung* at the BBC Proms with Donald Runnicles; the title role in *Tosca* at the Teatro São Carlos in Lisbon; the title role in *La Gioconda* for Opera Holland Park; and the title role in *Porgy and Bess* for the Basel Chamber Orchestra. Future plans include Leonora, *La forza del destino* for Opera Holland Park. Her operatic roles include Leonora, *Il Trovatore* for Welsh National Opera, the title role in *Ariadne auf Naxos* with the Orchestre de Picardie, and Leonora, *La forza del destino* for Oper Köln.

Her concert engagements reveal her mastery of a rich variety of repertoire. They include the Verdi *Requiem* in Truro Cathedral; *Ein Deutsches Requiem* and *Vier Letzte Lieder* in Canterbury Cathedral; Messiaen's *Harawi* at the Cheltenham Festival and at the Wigmore Hall; Zemlinsky's *Der König Kandaules* in Gran Canaria; the Dvorak *Stabat Mater* in Madrid; Tippett's *A Child of Our Time* with the NDR Hannover, CBSO and the Gothenburg Symphony Orchestra under Robin Ticciati; Britten's *War Requiem* in Warsaw; Mahler's *Das Klagende Lied* in Rome; and Schoenberg's *Gurrelieder* with the Melbourne Symphony Orchestra under Markus Stenz.

In 2009, Gweneth will make her debut as Margherita in Boito's *Mefistofele* at Theatre Erfurt and will play the title role in *Aida* at the Bremer Theatre, Bremen.

Anne-Marie Owens

Mary



Anne-Marie Owens studied at the Guildhall School of Music and Drama and at the National Opera Studio. She made her professional debut as Mistress Quickly in *Falstaff* for Glyndebourne Touring Opera before joining English National Opera where her roles have included Anezka, *The Two Widows*; High Priestess, *La Vestale*; Marfa, *Khovanshchina*; Jezibaba, *Rusalka* and Berthe in Judith Weir's *Blond Eckbert* (filmed for Channel 4). Anne-Marie has performed for many of the world's great opera companies, including the Royal Opera House Covent Garden, Glyndebourne, Scottish Opera, Welsh National Opera, Opera North, Opéra National de Paris, Théâtre Royal de La Monnaie, Opéra de Lausanne, New York City Opera, Santiago Opera, Arizona Opera, Santa Fe Opera, Lyric Opera of Chicago, Teatro Lirico di Cagliari, Opera di San Carlo, the Komische Oper, Berlin, Bayerische Staatsoper, Opera Australia and at the Hong Kong and Saito Kinen Festivals. Anne-Marie's operatic repertoire has included Brangäne, *Tristan und Isolde*; Amneris, *Aida*; Azucena, *Il Trovatore*; Venus, *Tannhäuser*; Herodias, *Salome* and Santuzza, *Cavalleria Rusticana*.

Her recent engagements have included Mrs Grose, *Turn of the Screw* for Glyndebourne; Azucena, *Il Trovatore*; Mistress Quickly, *Falstaff* for WNO; Elijah at the Newbury Festival and Jezibaba, *Rusalka* for Opera Australia and Grange Park Opera. Subsequent engagements include Auntie, *Peter Grimes* in Naples and Fricka, *Das Rheingold* and *Die Walküre* as part of the Ring Cycle at the Nationale Reisoper in the Netherlands.

James Hancock
Holländer



James Hancock was born in Melbourne and studied at the Victorian College of the Arts. He was a Victoria State Opera Young Artist and was awarded the Opera Foundation Australia German Operatic Award which gave him a contract with Oper Köln; the AIMS Award, Graz; Australian Opera Auditions Committee Scholarship; Dame Joan Sutherland Scholarship; The Tait Memorial Trust Scholarship; an Australian Musical Foundation London grant and a Bayreuth Bursary. Roles he has performed include Germont, Escamillo, Figaro (Rossini and Mozart), il frate (*Don Carlos*), The Poet (*Prima la Musica, Salieri*), Bill (*Maschinist Hopkins*, Brand), Der Mann (*Schwergewicht*, Krenek) and The Mayor (*Der Held*, Mosolov). Companies he has worked for include UCL opera, Melbourne Opera, Victoria State Opera, Opera Australia, Longborough Festival, Pocket Opera Nürnberg (*Der Ring in einem Abend* arr. David Seaman) and Cambridge University Opera Society.

James has given recitals at the Melbourne International Festival, St James Piccadilly, Brighton Festival fringe and festivals in the UK and Australia. He recently sang the Songs of Travel at Cadogan Hall in *Cycles* conducted by Madeleine Lovell with the St George's Chamber Orchestra.

Recently James has sung in *Il Trovatore* for Pavilion Opera, Simon Boccanegra for OperaUK London, *Die Meistersinger* for Edinburgh Players Opera Group and *Rigoletto* for New Devon Opera. Future engagements include the role of Don Pizarro, *Fidelio* at Cadogan Hall with the RPO and Philharmonia Chorus conducted by Madeleine Lovell, February 2009.

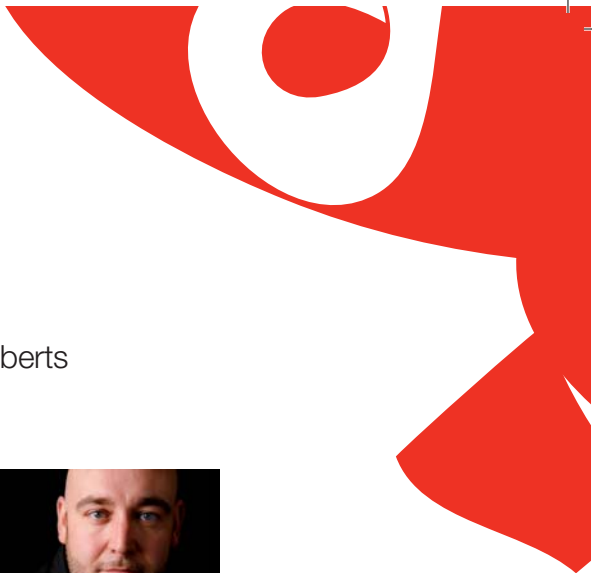
Jeffrey Lloyd-Roberts
Erik



Jeffrey Lloyd-Roberts was born in Wales and read music at Lancaster University before studying at the Royal Northern College of Music with Barbara Robotham, where he received awards from the Wolfson Foundation, the Countess of Munster Musical Trust and the Peter Moores Foundation.

Concerts have included Martinu's *Epic of Gilgamesh* with the CBSO and Sir Simon Rattle; Weill's *Seven Deadly Sins* and the *Mahagonny Songspiel*, BBC Proms; Britten's *Serenade for Tenor, Horn and Strings* in Denmark; Molqui's *The Death of Klinghoffer* and Bartók's *Cantata Profana*, BBC Symphony Orchestra; and Elgar's *Dream of Gerontius* with the BBC Philharmonic and Vassily Sinaisky. He has worked with Opera North, most recently taking the title role in *Peter Grimes* (which won the Royal Philharmonic Society Opera Award for 2006 and Best Opera at the 2007 South Bank Awards), English National Opera (*Alwa, Lulu*), Royal Opera House, Glyndebourne Festival Opera, English Touring Opera, Garsington Opera and Grange Park Opera, and Edinburgh and Cheltenham Festivals. He also performed in Mahler's *Das Lied von der Erde* with the Malaysian Philharmonic Orchestra with Matthias Bamert.

Future engagements include Don Basilio, *The Marriage of Figaro*, Welsh National Opera; *The Gambler*, Royal Opera House Covent Garden; Erik, *The flying Dutchman* in concert for Grange Park Opera; Tichon, *Katya Kabanova* for Opera Holland Park; Florestan, *Fidelio* for LLO at Cadogan Hall and *The Adventures of Mr Broucek* for Opera North and Scottish Opera.



Richard Roberts Steuermann



Richard Roberts was born in Kansas, US. He has a BA in Music from the University of Kansas and studied further at the Chautauqua School of Music, New York. His professional credits in the US include the title role in *Candide* with Eugene Opera and Goro, *Madama Butterfly* with Dayton Opera.

In the United Kingdom Richard has appeared more than 200 times with English National Opera, performing roles that include Rinuccio, *Gianni Schicchi*; Edmondo, *Manon Lescaut*; Young Guard, *King Priam*; and Platon Karataev, *War and Peace*. He has also appeared as Jiri, *The Jacobin* for Scottish Opera; as Rodolfo, *La Bohème*; as Steva, *Jenufa* for English Touring Opera; and as Pinkerton, *Madama Butterfly* for both Raymond Gubbay at the Royal Albert Hall and Holland Park Opera.

He has also sung in Germany: in Krefeld as Walther, *Tannhäuser*; in Kiel as Chip, *On the Town*; in Rostock as Alfred, *Die Fledermaus*; and for three seasons at the Staatstheater Kassel, where he sang numerous roles including the Witch, *Hansel und Gretel*; Truffaldino, *Love for Three Oranges*; and David, *Die Meistersinger*.

In 2008 Richard made his debut with Opera Australia in the role of Matteo, *Arabella*. He is currently singing the Prince, *Rusalka* with English Touring Opera and he will also appear as Boris, *Katya Kabanova* with ETO in Spring 2009.

Karl Huml Daland



Karl Huml is a principal bass for the Wiener Volksoper where he has performed Basilio, *Barbiere*; Timur, *Turandot*; Inigo Gomez, *L'Heure Espagnol*; Ein Eremit, *Der Freischütz*; Tommaso, *Tiefeland* and Quince, *A Midsummer Night's Dream*. In Bremen he sang Ramfis, *Aida*; Sarastro, *Die Zauberflöte*; Colline, *La Bohème*; Collatinus, *The Rape of Lucretia*; Ferrando, *Il Trovatore* and the title role in *Don Quichotte*.

As the winner of the 2000 Opera Foundation Australia's German Operatic Award, Karl became a member of the Oper Köln Young Artists' Programme, later becoming a contracted artist to Oper Köln where his roles included Lt Ratcliffe, *Billy Budd* (Cond. Hickox), Cadmus/Priest, *Semele* (Robert Carsen) and Der Henker, *Das Nusch-nushi* (Hindemith). With Opera Australia his roles included Sarastro, *Die Zauberflöte*; Sparafucile, *Rigoletto*; Bartolo, *Le Nozze di Figaro*; Il Commendatore, *Don Giovanni*; Mr Flint, *Billy Budd*; the Duke of Verona, *Romeo et Juliette*; The Magician, *Rinaldo* and il frate, *Don Carlo*. He is the recipient of the Herald Sun Aria award (1995), the Dame Mabel Brookes Memorial Fellowship and the Metropolitan Opera Auditions award (1999). In 2000, he was a finalist in the Metropolitan Grand Finals in New York.

Karl can be seen at the Wiener Volksoper this season in the premiere of *Tosca* as Angelotti; as Matteo in a new production of *Fra Diavolo*; and as Il Bonzo in *Madama Butterfly*.



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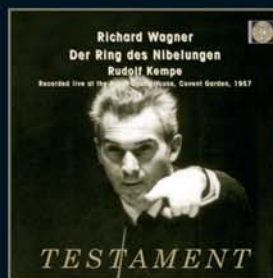


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Paul Dawson-Bowling
 Writer/Lecturer



Paul Dawson-Bowling is a kind of polymath. He studied classics at school and philosophy at Oxford, and joined the Civil Service before beginning, at 29, to train as a doctor of medicine. He developed an early interest in Potassium Metabolism, but for almost 30 years was a family doctor at Faversham, East Kent. He has had a lifelong love of Wagner. In 1958 as a schoolboy, he bicycled across Europe to Bayreuth for the *Ring* and the other great works of Wagner's maturity, *Tristan*, *Die Meistersinger* and *Parsifal*.

For 20 years he has been a principal reviewer of stage performances and recordings for *Wagner News*, the journal of the English Wagner Society. His 'Paul Dawson-Bowling Lecture' is an annual landmark event in the Society's London Calendar. He has contributed to the journals of the Wagner Societies in North America and to the journal of Seattle Opera. He has also published articles on Bruckner, notably an analysis of the thematic and tonal unity in Bruckner's *Eighth Symphony*; and is working on a book, *Everyone Needs Wagner (The Wagner Experience And Its Meaning to Us)*.

He is married to the harpsichordist Elizabeth de la Porte.

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Thursday 22 January 2009

The Chamber Strings of Melbourne with pianist Antony Gray

Christopher Martin conducts The Chamber Strings of Melbourne, programme includes works by Vivaldi, Telemann, Arensky/Tchaikovsky, Samuel Barber's Adagio for Strings, Elgar and Malcolm Williamson's Piano Concerto.

6.30 for 7pm St. Paul's Knightsbridge SW1X 8SH
Tickets £25 or £22 for Tait Friends

The Philharmonia Chorus

History

The Philharmonia Chorus was founded by Walter Legge in 1957 to record Beethoven's *Ninth Symphony* with the Philharmonia Orchestra under Otto Klemperer. It quickly established itself as one of Europe's premier choirs and has worked with many leading conductors and orchestras, both in the UK and overseas.

Its extensive repertoire encompasses the mainstream choral masterpieces and opera, as well as more recent music. Highlights during the past few years have included performances of Verdi's *Requiem* with both Valery Gergiev and Riccardo Muti, Rachmaninov's *The Bells* with Vladimir Jurowski, Beethoven's *Ninth Symphony* with Sir Charles Mackerras and *Lohengrin* and *Der Freischütz* at the Edinburgh Festival.

Performances in 2008 have included Dvorak's *Requiem* and *Stabat Mater*, Mendelssohn's *Elijah*, the Brahms *Requiem* (under Lorin Maazel), the Berlioz *Te Deum* and Leonard Bernstein's *Kaddish Symphony*. Concerts have been given in Istanbul, King's College Chapel, Cambridge, and St David's Hall, Cardiff, in addition to the main London venues. September 2008 saw the Chorus in Spain to take part in a recording of Frédéric Chaslin's new opera *Wuthering Heights*, conducted by the composer.

The Philharmonia Chorus was delighted to announce last month the appointment of Edward Caswell as its new Artistic Director. He will conduct the Chorus in London in April 2009 in a programme of works by Bruckner, Kodaly, Arvo Pärt and Rachmaninov. The Chorus will be appearing in London Lyric Opera's performance of *Fidelio* at the Cadogan Hall on 17 February.

The Chorus has been prepared for this evening's performance by Madeleine Lovell, who has recently accepted a position as Associate Chorus Master.



Philharmonia Chorus Management

Artistic Director

Edward Caswell

Principal Guest Chorus Master

Stefan Bevier

Associate Chorus Masters

Madeleine Lovell

Deborah Miles-Johnson

Accompanist

Stephen Rose

Council Members

David Bryant

Anneliese Collett

Richard Harding (Chairman)

Christopher Hollis

Peter Kirby

Jackie Leach

Aziz Panni

Alison Rieple

Dannielle Rochman

Stephen Rosser

Maija Siren

Chorus Members

Soprano 1

Carol George
 Rosslyn Panatti
 Athalie Colquhoun
 Sheena Cormack
 Laura Macpherson
 Carolyn Killen
 Theresa Walters
 Sietske Fransén
 Michelle Cressida
 Fran Brown
 Sarah Bateson

Soprano 2

Juliet King-Smith
 Jackie Leach
 Dilys Morgan
 Judy Davies
 Margaret Stephen
 Carol Capper
 Serena Wilson

Alto 1

Diana Howarth
 Ursula Davies
 Pam Pearce
 Muriel Scott
 Sheena Thompson
 Sylvia Suban
 Anna Thies
 Helen Stanley
 Curzon Tussaud
 Charlotte King
 Jennifer Hunt

Alto 2

Gillian Spencer
 Anneliese Collett
 Janet Scott
 Lindsay Rosser
 Anne Lavender
 Elizabeth Album
 Sue Smith
 Alison Shiers
 Myrto Loulaki

Tenor 1

Philip Hayes
 Mark Damerell
 Tom Taylor
 Andrew Martin (D, I, III)
 Malcolm Nightingale (D, I, III)
 Andrew Mackie
 Thorsten Vetter
 Kevin Rainey
 Simon Carbery
 Jon Meredith
 Tim Freeman (D, III)
 Simon James
 Simon Davies
 Nicholas Keay
 Graham Neal

Tenor 2

Bob Geary
 Christopher Hollis (D, I, III)
 Michael Hope
 Charles Martin
 George Darley
 Paul Heggs
 Mark Tannett
 Geraint Powell (D, III)
 Andrew Oliver
 Jon Grave
 Bernie Craythorn

Bass 1

Geoffrey Maddock
 Gerwyn Samuel (D, III)
 Rainer Graemer (D, III)
 Richard Gaskell (D, I, III)
 Barnaby Mason
 Richard Harding
 Richard Lane
 Michael Hughes
 Michael Day (D, I, III)
 David Bryant
 Phillip Dangerfield
 Wojtek Mrozoski (D, III)
 David Walker
 Robin Hall
 Ryan Webber (D, III)
 Jonathan Crowhurst (D, III)
 Mark Hanson
 Stuart Easton
 Roger Mortimer
 Helgi Johansson
 Tony Brewer

Bass 2

David Hayes (D, I, III)
 Mike Fleuty (D, III)
 Francis Herbert
 Stephen Rosser (D, III)
 Peter Kirby
 Steve Kirby
 James Shirras
 David Armour
 Paul Medicott
 Graham Marsden
 Oliver Hogg (D, I, III)
 Rob Collis
 William Brown
 Jocelyn Martin (D, III)

D Dutch crew
 I Act 1
 III Act III
 All others Norwegian crew

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- recording of Frédéric Chaslin's new opera Wuthering Heights

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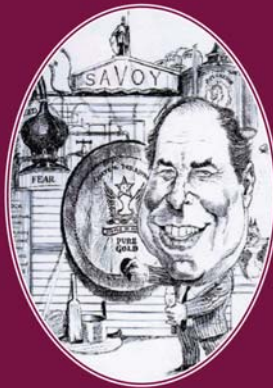
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