

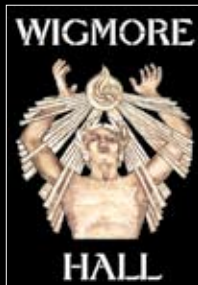
INDEPENDENT OPERA

presents

Handel's *Orlando*

Saturday 21 June 2008, 7pm

Wigmore Hall



Welcome

It gives me great pleasure to welcome Independent Opera to Wigmore Hall. I salute this valuable young organisation and all it has achieved over such a short timescale.

We are delighted to partner with Independent Opera for the Wigmore Hall / Independent Opera Voice Fellowship and I applaud the pioneering work of Independent Opera's extensive fellowship programme as well as its commitment to a wide range of repertoire.

I hope that you enjoy tonight's performance of *Orlando*.



John Gilhooly
Director
Wigmore Hall

Messages from Independent Opera

INDEPENDENT OPERA at Sadler's Wells was created in 2005 to provide a London performance platform for talented young directors, designers, singers and others involved in the staging and performance of opera.

Building on the success of our first two productions, INDEPENDENT OPERA Artist Support was launched in 2007. This is a comprehensive programme of fellowships and scholarships designed to help promising young artists in the period immediately after their formal education ends. It funds singing lessons, coaching sessions and other activities that will help them make their way professionally. Our partnership with Wigmore Hall is particularly rewarding and provides a fellowship for a singer intent on pursuing a career in both opera and song. We welcome enquiries from individuals interested in sponsoring a fellowship. More information about Artist Support can be found at the back of this programme.

We hope you enjoy this evening's performance of musical extracts from our 2006 production of *Orlando*.

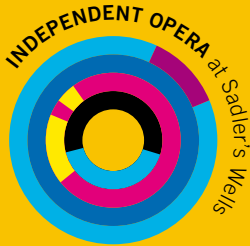


Anna Gustafson
Director of Operations & Chief Executive, Artist Support
INDEPENDENT OPERA at Sadler's Wells

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It is with great pleasure that we present this performance of *Orlando* at Wigmore Hall tonight. Our sell-out 2006 production of *Orlando* in the intimate setting of the Lilian Baylis Theatre, Sadler's Wells, prompted us to revive this rarely performed music in a concert venue.

In order to adapt this work to a concert format, we have focused on the arias and ensembles and have omitted most of the recitative. However, in order to ensure narrative continuity, we have provided in this programme a synopsis running alongside the libretto.



Alessandro Talevi
Artistic Director 2008
INDEPENDENT OPERA at Sadler's Wells

Orlando (1733)

By **George Frideric Handel (1685-1759)**

Libretto by the composer

Adapted from Carlo Sigismondo Capece's *L'Orlando*

After Ludovico Ariosto's *Orlando Furioso*

Cast

Orlando William Towers

Angelica Rebecca Ryan

Medoro Christopher Ainslie

Dorinda Martene Grimson

Zoroastro Nicholas Warden

Orchestra

Harpichord & Conductor Gary Cooper

Violins Albrecht Kuehner, Madeleine Easton, Bojan Čičić,
George Crawford, Camilla Scarlett

Viola Louise Hogan

Cello Tim Smedley

Double bass Sarah Halpin

Oboes Kate Latham, Sarah Humphrys

Bassoon Lizbeth Elliott

Theorbo Matthew Wadsworth

Horns Nicholas Benz, Richard Lewis

Presented by **INDEPENDENT OPERA at Sadler's Wells**

Director of Operations & Chief Executive, Artist Support Anna Gustafson

Artistic Director Alessandro Talevi

Saturday 21 June 2008, 7pm

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The first performance of *Orlando* was given at the King's Theatre in London on 27 January 1733. There were ten performances but it was not revived thereafter. The first modern British production was at the Unicorn Theatre, Abingdon, on 6 May 1959.

Would patrons please ensure that mobile phones are switched off. Please stifle coughing as much as possible and ensure that watch alarms and any other electronic devices which may become audible are switched off.



The life and times of Handel's *Orlando*

Stephen Pettitt



For one reason or another, the world of opera has always been a world of debate, of politicking, of fashions, of intrigue. That was as true in the early 17th century as it is true in the early 21st century, when the comparative fortunes of English National Opera and the Royal Opera House provide endless opportunity for journalistic observation, speculation and (let's be honest) pure inventiveness. In the London of 1732 there was certainly a spirit of controversy in the operatic air. It was centred on one man, George Frideric Handel, who'd held sway as the master of London's operatic scene since the first performance of *Rinaldo* back in 1711.

Handel was clearly up to something. Early in 1732 there had been three staged performances of his English masque *Esther*, written 14 years before, in the large meeting room at the Crown and Anchor Tavern in the Strand. But on 2 May the work was given in a greatly expanded form at the King's Theatre, Haymarket, where Handel's Royal Academy of Music company was the leaseholder. The advertisement in *The Daily Journal* reported that "There will be no Action on the Stage, but the House will be fitted up in a decent Manner, for the Audience. The music to be disposed after the Manner of the Coronation Service." Thus Handel gave birth to English oratorio.

Often it's assumed that this was the action of a man who knew that he was under threat and needed to take new directions. After all, now his company found itself with rivals, just across the road. The Arnes – father and son, both called Thomas – and John Lampe were staging English opera at the Little Haymarket Theatre. Conscious of the fact that Handel was haemorrhaging a large part of his audience to the place on the other side of the street, Handel's friend, the playwright and sometime theatre manager (and co-librettist for *Rinaldo*) Aaron Hill, prevailed upon him in a letter of 5 December 1732 to try his own hand at writing English opera, "to deliver us from our Italian bondage". Handel did not reply.

Before long, the Little Haymarket Theatre's activities would not be Handel's only competition. In 1732 the idea of setting up a rival Italian opera company to Handel's was already being mooted. This new company, to be known as the Opera of the Nobility, was financed by a young aristocracy at whose head was the notoriously profligate Frederick, Prince of Wales. The composer Nicola Porpora was what we might call its artistic director. The reasons for creating the Opera of the Nobility project were surely in large part political. Some, no doubt, felt that Handel's power over London's opera scene undermined the status of the aristocracy, which was used to pulling the cultural strings all over the civilised world. (It was to be another half-century before Mozart "invented", as it were, the concept of the freelance composer.)

Thus Handel's fall from grace was widely predicted. Notoriously impatient with singers, he had to face in 1733 the migration of most of his company to the Opera of the Nobility, though he fought back by assembling another, equally good, team of Italians. And in 1734 his lease on the King's Theatre expired. Gallingly, the Opera of the Nobility moved in in his place. But by then another

venue had become available – the new theatre at Covent Garden, established by none other than John Rich, who had produced John Gay's *Beggar's Opera*, which satirised the fashion for Italian opera, in 1728 at the New Theatre, Lincoln's Inn. Handel seized the chance to transfer his operatic operations there. He was not to be beaten.

And indeed, commercial considerations aside, neither the attraction of writing oratorio, nor the threat of opera in the vernacular, nor the prospect of the Opera of the Nobility had quelled Handel's appetite for composing opera in Italian – quite the contrary, in fact. In the decade after 1732 he was to write another dozen such pieces, culminating with *Deidamia* in 1741. He wrote *Orlando*, to a libretto adapted (maybe by himself) from Carlo Sigismondo Capece's 1711 libretto after Ariosto's drama, at characteristically break-neck speed during the first three weeks of November 1732, finishing the score on the 20th of that month.

Besides being what one might consider the first of Handel's late operatic masterpieces, *Orlando* is one of a sequence of "magic" operas whose predecessors include *Rinaldo* and *Teseo*. While it is true that its arias are still predominantly in the da capo, A-B-A format of opera seria – though *Orlando* himself has only three arias so structured – the work also shows a new sense of continuity, with short aria forms, a number of accompanied recitatives, and a flexible use of ensembles. In Handel's hands what is often seen as the rather rigid mould of Metastasian opera was being radically re-shaped. The "Mad Scene" at the end of Act Two is a good example. It follows a 17th-century tradition by being constructed as a series of apparently unrelated episodes. But there is something else. Besides including a few notorious bars in quintuple time, as *Orlando* imagines himself descending into Hades, there's also a recurrent Gavotte-like passage that symbolises *Orlando*'s struggle to retain his mind – a neat musically unifying device that serves a psycho-dramatic purpose.

Sir John Hawkins, in his *A General History of the Science and Practice of Music* (1776), opines that in Handel's post-1728 operas "it is a matter of some difficulty" to find a good aria. We can hardly comprehend such a remark today. Handel's music in the 1730s does indeed undergo a change. But far from being a lessening of his powers it is rather a deepening. *Orlando*, in fact, is the first of a stream of works which include his other two operas drawn from Ariosto, *Ariodante* and *Alcina*, as well as *Arianna*, *Tamerlano* and *Rodelinda* that can all now be comfortably and confidently labelled as masterpieces. As is so often the case with Handel, *Orlando*'s appeal to us rests on the fact that it is an opera about the human psyche. Its characters are complex, self-exploring individuals, stranded in a strange world of fantasy. It is only appropriate that, daringly, *Orlando*'s final aria is through-composed. For such a moment, whatever the dictates of the age, the old, staid formula would just not do for a composer as free-thinking as Handel.

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Handel's *Orlando*

ACT I

Overture

Accompagnato and Recitativo: Zoroastro

Arioso: Orlando

Aria: Zoroastro

Accompagnato: Orlando

Aria: Orlando

Accompagnato: Dorinda

Aria: Dorinda

Arioso: Angelica and Medoro

Aria: Medoro

Aria: Dorinda

Aria: Angelica

Recitativo: Orlando

Aria: Orlando

Terzetto: Medoro, Angelica and Dorinda

ACT II

Arioso: Dorinda

Aria: Dorinda

Recitativo: Orlando

Aria: Orlando

INTERVAL (20 minutes)

Aria: Zoroastro

Recitativo: Angelica and Medoro

Aria: Medoro

Aria: Angelica

Recitativo: Angelica

Aria: Angelica

Recitativo: Orlando and Angelica

Accompagnato: Orlando

ACT III

Sinfonia

Aria: Medoro

Recitativo: Dorinda

Aria: Dorinda

Accompagnato and Recitativo: Zoroastro

Aria: Zoroastro

Duet: Angelica and Orlando

Accompagnato: Orlando

Arioso: Orlando

Recitativo and Accompagnato: Zoroastro

Sinfonia

Arioso: Orlando

FINALE

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Act I

SYNOPSIS

The magus Zoroastro studies the stars, divining in their patterns that the errant Carolingian knight Orlando will not always be a foe to valour and duty.

Orlando appears, torn between his ordained role as a warring knight and his love for the princess Angelica, Queen of Cathay.

Zoroastro challenges Orlando to return to his true path; after showing Orlando disturbing images of his downfall and spiritual decay, he exhorts him to abandon Venus and follow Mars.

Orlando hesitates for a moment... before resolving to have both.



Dorinda, a shepherdess, contemplates the beauty of nature, and yet feels the pangs of love stirring within her. She has been giving shelter to Angelica and the Moorish soldier Medoro, whom Angelica found near death and brought to the shepherdess to help nurture him back to health.

Orlando appears, rescuing the hapless princess Isabella from her captors. Dorinda, mistakenly believing Orlando to be in love with Isabella, comments that she may well have something in common with him – but is it really love that she is feeling?

Overture

Accompagnato and Recitativo: Zoroastro

Gieroglifici eterni, che in zifre luminose ognor splendete,
ah! che alla mente umana altro che belle oscurità non siete!

Pur il mio spirito audace crede veder scritto là su in le stelle,
che Orlando, eroe e sagace, non fia sempre rubelle.
Ecco, sen vien, su, miei consigli, all'opra!

Eternal symbols, that shine in radiant light,
You are nothing but a mysterious beauty to mortal minds!

I can now see, written in the stars,
That Orlando, the great hero, will not rebel against his
destiny forever.
Here he comes now – to work, my counsels!

Arioso: Orlando

Stimuito dalla gloria, agitato dall'amore,
che farai, misero core?

Stirred by glory, yet agitated by love,
what will you choose, my miserable heart?

Aria: Zoroastro

Lascia Amor, e segui Marte,
Va! Combatti, combatti per la gloria.

Sol oblio quel ti comparte,
questo sol bella memoria.

Leave Venus, and follow Mars,
Go! To battle, fight for glory.

Love prepares only oblivion for you,
Only war will crown your name.

Accompagnato: Orlando

Immagini funeste, che turbate quest'alma,
e non avrò sopra di voi la palma?

Si, già vi fuggo e corro, a inalar col valor novi trofei!
Ti rendo, o bella gloria, i affetti miei!
Ma, che parlo, e non moro! e lascierò quell'idolo che adoro?
No!, parto! e fia mia gloria più servir ad amor
ch'aver vittoria!

Depressing images, how you sadden me,
Shall I ever be able to defeat you?

Yes, I reject you all and hurry to raise new trophies of valour!
I give you, Glory, my full devotion.
But, can I say this, and not die within! How could I
abandon the idol I adore?
No, I leave, and my glory shall be greater in love's service,
and achieve victory!

Aria: Orlando

Non fu già men forte Alcide
Benchè in sen d'Onfale bella spesso l'armi egli posò;

Nè men fiero il gran Pelide
Sotto spoglie di donzella d'Asia regni minacciò.

Hercules was not weakened
When he laid his arms on the soft breast of Omphale;

Nor was Achilles' rage less fiery,
When he threatened Asia's kingdoms disguised as a woman.

Accompagnato: Dorinda

Quanto diletto avea tra questi boschi!
a rimirar quegli innocenti scherzi e di Capri, e di cervi,
nel serpeggiar dei limpidi ruscelli,
brillar i fior ed ondeggiar le piante,
nel garir degli augelli, nello spirar di zeffiretto i fiati!
Oh giorni, allor beati, ora per me funesti!

How delightful it is in these woods!
To watch the harmless play of goats and deer,
To see the snaking crystal streams,
The blooming flowers, and undulating plants,
The cooing of birds, and the breath of balmy breezes!
Oh, blessed days, now, for me, wretched!

Aria: Dorinda

Ho un certo rossore, di dir quel che sento
s'è gioia o tormento, s'è gelo o un ardore, s'è infine... nol so.

Pur piccolo meco bisogna che sia piacere, dolore,
s'è l'anima mia rinchiudere lo può.

I blush, to speak about what I feel
Whether it's ice or fire... I don't know.

It must be small though, my share of pleasure or sadness,
If my soul is able to conceal it all.

Act I

Angelica appears, and recalls the moment she saw the injured Medoro for the first time. She has fallen desperately in love with him, and the pair are now lovers.

When Angelica has left, Dorinda finds Medoro and expresses her fears that he may be more than just a friend to Angelica. Medoro explains to her that he owes Angelica his life and will soon leave with her; rather disingenuously he reassures Dorinda that he will never forget her.

Dorinda, knowing deep down that he is just flattering her, nevertheless decides to cheer herself up with his false words.

Zoroastro warns Angelica to fear the wrath of Orlando, should he ever discover that she loves someone else. Seeing Orlando approaching, he conceals himself, resolving to protect Angelica and Medoro. Angelica reveals herself to Orlando, seeking to find a way out of her situation; hoping that he may be in love with Isabella, she feigns jealousy to discover whether this may actually be the case or not. Orlando vigorously denies any love for Isabella, declaring Angelica to be his true love. Angelica, hoist by her own petard, orders Orlando never to help Isabella again, or Angelica will disappear forever from his life.

Orlando dejectedly agrees to this, and vows to honour Angelica with countless trophies of war.



Medoro rushes in as Orlando leaves, and demands to know whom Angelica was with. Angelica explains, and knowing that he will never be a match for Orlando's strength, tells him to save himself for love. She resolves to leave with Medoro and return to her Eastern kingdom to escape Orlando's wrath. Dorinda enters and sees them in a passionate embrace. The couple can hide their love no longer, and reassure the dejected Dorinda that she too will one day find love. Angelica gives Dorinda a jewel as a token of her thanks for her hospitality.

Arioso: Angelica and Medoro

A: Ritornava al suo bel viso, fatto già bianco e vermiglio,
Con la rosa unito il giglio dal pallor delle viole.

M: E il mio cor da me diviso si struggeva in fiamma lieve,
come suol falda il neve discoperta ai rai del sole.

Aria: Medoro

Se il cor mai ti dirà, ch'io mi scordi di te,
Rispondigli per me ch'è menzognero.

Memoria se gradita altro che con la vita,
mai non si partirà dal mio pensiero.

Aria: Dorinda

O care parolette, o dolci sguardi!
Sebben siete bugiardi, tanto vi crederò

Ma poi, che far potrò,
allor che troppo tardi io vi conoscerò?

Aria: Angelica

Se fedel vuoi ch'io ti creda,
fa' che veda la sua fedeltà.

Finchè regni nel mio petto il sospetto,
mai l'amor vi regnerà.

Recitativo: Orlando

T'ubbidirò, crudele; e vedrai in questo istante,
che della principessa fui solo difensor, ma non amante.

Aria: Orlando

Fammi combattere, mostre e tifei,
novi trofei se vuoi dal mio valor.

Muraglie abbattere, disfare incanti,
se vuoi ch'io vanti darti prove d'amor.

Terzetto: Medoro, Angelica and Dorinda

M & A: Consolati o bella, gentil pastorella,
ch'alfine il tuo core e degno d'amore, e amor troverà.

D: Non so consolarmi, non voglio sperare,
più Amor non può darmi l'oggetto d'amare che perder mi fa!

A: Non perder la spene, ch'è l'unico bene.

M: Hai l'alma costante per esser amante.

D: No, solo fra pene il cor viverà.

Returning to his beautiful face, lily mixing with rose,
Came health, replacing the colour of violets.

And my heart began to glow, consumed by soft flames,
As flakes of falling snow are melted in the sun's rays.

If your heart ever tells you that I'd forget you,
Tell it that it lies to you.

Such cherished memories would never leave me,
and would only expire with my life.

Oh charming words, sweet glances!
Although you are lies, I would still believe you.

But what can I do,
When too late I have discovered the deception?

If you want me to think you faithful,
Show me that fidelity.

As long as doubt reigns in my heart,
Love will never survive.

I obey you, cruel one, and you will see,
that I only defended the princess, and did not love her.

Go bid me fight monsters and beasts,
new trophies, if you want, of my love.

Battlements to overturn, spells to unbind,
If you want me to prove my love to you.

Console yourself, dear, gentle shepherdess,
That your heart is worthy of love, and will find love.

No solace can I know, I don't want to hope,
Love will no longer give me the object I desire,
which is now lost to me.

Do not lose the hope which is one's only joy.

Your constant heart was formed for love.

No, only in sadness will my soul now live.

Act II

The dejected Dorinda empathises with a nightingale's sad melody.

Orlando appears and demands to know why Dorinda has told Angelica that he was in love with Isabella. Dorinda denies this, and goes on to explain her sadness at Angelica and Medoro's love for each other. When Orlando demands proof, she shows him the jewel that Orlando has given her. Dorinda pines that she now sees Medoro in every flower and in every tree.

Orlando, devastated at this news, vows revenge on Angelica. Born under a spell of magic invulnerability, he implores heaven to kill him too.



Zoroastro urges Angelica and Medoro to flee, promising to protect them on their journey. This nevertheless points to the moral that love can lead to ruin and sadness if the light of reason is not there to act as a guide.

Angelica and Medoro are sad at having to leave the verdant caves and limpid streams where their love first blossomed. Medoro carves their names into the trees to preserve their memory there forever.



Angelica still feels guilty at having lied to Orlando; she tells herself however that he will understand, as he too has been pierced by love's arrow and will thus sympathise with her predicament.

Arioso: Dorinda

Quando spieghi tuoi tormenti, amoroso rossignolo,
par che canti e piangi allor.

When you sing of your woes, amorous nightingale,
You seem to match your warbling to my sadness.

Aria: Dorinda

Se mi rivolgo al prato,
veder Medoro mio in ogni fior mi fa.

If I go to the fields,
I see my Medoro in every flower.

Se miro il bosco o'l rio, mi par che mormorando or l'onde
ora le fronde,
dicano si ch'amando qui'l tuo Medoro sta.

If I look at the forest or streams, in the waving branches,
I hear them say, 'your loving Medoro is here'.

Recitativo: Orlando

È questa la mercede, Angelica spietata!
del mio amor, di mia fede?
Ah, non vi gioverà da me fuggire,
che sino d'Acheronte sulla strada vi giungerà il mio sdegno,
e la mia spada!

So this is your gratitude, spiteful Angelica!
For my love, and my faithfulness?
You shall not escape me now,
To the banks of Acheron my vengeance and my sword will
pursue you!

Aria: Orlando

Cielo! se tu il consenti, deh! fa che nel mio seno poss'anche
il ferro entrar.

Heaven! Let steel enter my breast.

Perchè a un sì rio dolore dal misero mio core
sappia col ferro almeno l'uscita ritrovar.

For such an evil unhappiness
Only the sword would allow release.

INTERVAL (20 minutes)

Please check that your mobile phone is switched off, especially if you used it during the interval.

Aria: Zoroastro

Tra caligini profonde erra ognor la nostra mente,
s'ha per guida un cieco nume.

Through dark spaces our lost souls wander,
If we have a blind god as a guide.

Di rovina sulle sponde è in pericolo imminente,
se ragion non le dà il lume.

Into ruins, the fatal path following, and into peril,
If reason does not light our path.

Recitativo: Angelica and Medoro

A: Da queste amiche piante dovermi allontanar, quanto
mi spiace!

To leave these loving shadows upsets me so!

M: Addio prati! Addio fonti! Allori, addio!

Farewell fields, farewell springs, trees, farewell forever.

Aria: Medoro

Verdi allori, sempre unito conservate il nostro nome,
come unito sarà il cor.
E poi dite a chi lo miri, da qual mano quando e come fosse
in voi sì ben scolpito,
se volete che sospiri invidiando il nostro amor.

Verdant trees, always united, preserve our names,
As our hearts are united.
And tell those who see, whose hand traced our names out
so well,
When they envy our love.

Aria: Angelica

Non potrà, non potrà dirmi ingrata,
perchè restai piegata d'un così vago stral.

He will not, he will not call me ungrateful,
because I was pierced by such a beautiful arrow.

Se, quando amor l'offese,
ei pur mal si difese dall'arco suo fatal.

When love first struck him,
he could not defend himself against its fatal bow.

Act II

Angelica too bids farewell to the plants and streams that had brought her such pleasure.



Orlando rushes in on Angelica, vowing to kill her. Angelica pleads in vain for Medoro to rescue her. She tries to escape, and is rescued by Zoroastro's genies who sweep down from heaven on a cloud and whisk her away.



Orlando, enraged, curses heaven. Madness sets upon him – all the fury he was to expend on Angelica now turns inward and he imagines himself a shadow, entering Hades. Hallucinating, he sees Medoro in the arms of Proserpina, the wife of Pluto, and runs to kill him, but suddenly notices that Proserpina is crying, and begs her to stop. Anger boils up inside Orlando once more, but before he is able to do himself any harm, Zoroastro appears and carries him to safety.



Recitativo: Angelica

Tutto a poter partire ha già disposto il mio gradito amante.
Addio, dunque vi lascio, amiche piante!

Everything has now been prepared by my beautiful lover.
Goodbye, I now leave you, beautiful scenery!

Aria: Angelica

Verdi piante, erbe liete,
vago rio, speco frondoso,
sia per voi benigno il ciel!

Verdant trees, swaying grass,
Beautiful river, shady cave,
May the heavens bless you!

Delle vostre ombre segrete mai non turbi il bel riposo
vente reo, nembo crudel.

May your secret shadows never be disturbed
Nor their repose by cruel winds or dark storms.

Recitativo: Orlando and Angelica

O: Ah! perfida, qui sei!

Ah, faithless one, here you are!

A: Chi mi soccorre, o Numi!
Amor, caro Amore! Assitimi tu
tuo Nume imploro!

Who will help me, oh gods!
Love, dear love, help me now
Gods, I implore you!

Ah Medoro, Medoro.

Ah Medoro, Medoro.

O: Medoro chiami in van.

You call Medoro in vain.

A: Dove m'ascondo?

Where shall I flee?

O: Non fuggirai, se non vai in altro mondo!

You will not escape, except for going to the underworld.

Accompagnato: Orlando

Ah! Stigie larve, ah! scellerate spettri,
che la perfida donna ora scondete,
perchè al mio giusto furor non la rendete?

Ah Stygian monsters, villainous spectres,
That now hide that faithless woman,
Why do you not give her up to my wronged love and my
just fury?

Ah! misero e schernito l'ingrata già m'ha ucciso!
Sono lo spirito mio da me diviso,
sono un'ombra, e qual ombra adesso io voglio varcar là giù
ne' regni del cordoglio!
Ecco la stigia barca; di Caronte il dispetto,
Già solco l'onde, l'onde nere.

Ah, miserable, and forsaken, that ingrate has killed me!
I am now a spirit divided from myself,
I am a shadow and this shadow now will sink
itself into the gloomy realms of woe!
There is the Stygian boat, in spite of Caronte,
I ride the waves, the black waves.

Ecco di Pluto le affumicate soglie,
e l'arso tetto!

Here the smoking throne of Pluto,
And the head of the god!

Già latra Cerbero,
e già dell'Erebo ogni terribile squallida furia sen viene a me!

Now Cerberus howls,
And hideous furies scowl at me from every corner of the dead!

Ma la furia, che sol mi diè martoro, dov'è?
Questa è Medoro!
A Proserpina in braccio vedo che fugge, or a strapparla
io corro...

But the fury that torments me singly, where is he?
That is Medoro!
In Proserpina's arms he sits, I wrest him from her...

Ah! Proserpina piange?
Vien men il mio furor, se si piange all'inferno anco d'amore!

Ah Proserpina weeps?
My fury lessens, since even in Hell, love sheds tears.

Vaghe pupille no, non piangete no,

Lovely eyes, do not weep,

che del pianto ancor nel regno può in ognun destar pietà.

A sight so moving will make my rage abate.

Ma sì, piangete sì, che sordo al vostro incanto
nè calma il mio furor.

But yes, weep, for I am deaf to your weeping
and will not calm my fury.

Act III

Sinfonia

Aria: Medoro

Medoro, separated from Angelica in the confusion, returns to Dorinda's hut and shamefacedly tells her that he would give his heart to her if he could, but that it is no longer his to give.

Vorrei poterti amar, il cor ti vorrei dar,
ma sai ch'il cor più mio non è.

E s'io ti dassi'l cor, a un cor, ch'è traditor,
tu non daresti fè.

I would like to be able to love you, my heart would like to say to you,
But you know that it doesn't belong to me anymore.
And if I gave you my heart, an untrue one,
it would only bring you sadness.

Recitativo: Dorinda

Dorinda comments on the madness of love and the folly which it creates.

S'è corrisposto un core, teme ancor del suo amore:
se un altro è mal gradito, prova il martir del barbaro Cocito.

Nel mar d'amor per tutto v'è Io scoglio,
E vedo ben, che amare è un grand'imbroglio.

If a lover is successful, fear still plagues her,
but if the lover sees himself rejected he feels the horrors of infernal pangs.

The sea of love is strewn with dangerous rock,
and I see that love is a tremendous anguish.

Aria: Dorinda

Amore è qual vento, che gira il cervello,
ho inteso che a cento comincia a farli godere,
ma a un corto piacere dà un lungo dolor.

Love is like a gust of wind that spins the head,
I've heard it starts well and is pleasing,
But after a short while, there is a long sadness.

Se uniti due cori si credon beati
gelosi timori li fan sfortunati;
se un core è sprezzato, divien arrabiato, così fa l'amor.

If two hearts are united, and believe themselves blessed,
jealousy and fear soon get the better of them;
if a heart is betrayed, it becomes deranged. That's what love can do.

Accompagnato and Recitativo: Zoroastro

Zoroastro appears and reaffirms the moral that reason is easily destroyed by love. He transforms the setting from a peaceful forest into a dark cave, setting the scene for Orlando's eventual return to sanity.

Impari ognun da Orlando, che sovente ragion si perde amando.

O voi, del mio poter ministri eletti,
or la vostra virtute unite meco
si cangi'l bosco in speco!

We see from Orlando that reason is frequently destroyed by love.

You heavenly beings, the wellspring of my power,
now unite with me.
Change this forest into a cave!

Là al furor dell'eroe siatene attenti;
che fra pochi momenti avrò vittoria, e l'eroe renderò sano alla Gloria.

Be attentive to the approaching fury of Orlando;
And soon we will have victory, restoring the hero to glory.

Aria: Zoroastro

Sorge infausta una procella, che oscurar fa il cielo e mare splende fausta poi la stella
che ogni cor ne fa goder.

Rough tempests arise which obscure heaven and seas.
A brighter star does then impart its rays
and gladdens every heart.

Può talor il forte errare, ma risorto dall'errore,
quel che pria gli diè dolore, causa immenso il suo poter.

The strong may often err, but when they see their error,
What was once a source of woe, then turns to joy.

Duet: Angelica and Orlando

Angelica returns, and finds Dorinda crying. When asked why, Dorinda can barely tell her – the raging Orlando has destroyed her cottage, apparently burying Medoro in the rubble. Orlando appears and confronts Angelica, who devastated, begs him to kill her.

A: Finchè prendi ancora il sangue,
godi intanto de'miei lumi al mesto umor.

Until you cause my blood to flow,
Enjoy my tears of grief.

O: Sol ha sete di sangue il mio cor.

My fury thirsts for blood alone.

A: Che dell'anima che langue questo pianto è sangue ancor.

To this spirit that languishes, these tears are blood.

O: Ma non placa il giusto furor.

But they do not appease my righteous anger.

O: Vieni!... Vanne precipitando di queste rupi al baratro profondo!

Come! Down into the deep chasm of perdition!

A: Numi, pietà!

Gods, have pity!

Act III

Orlando violently hurls Angelica into the cave, which is suddenly transformed by Zoroastro into the Temple of Mars.

Orlando triumphantly declares himself to have ridden the earth of every monster and every evil spirit. Overcome by tiredness, he imagines himself drinking the opiate waters of the river of Lethe, and falls asleep.

Zoroastro proclaims that the hour has come for Orlando's sanity to be returned to him; a bird descends from the moon with a phial, and Zoroastro sprinkles the contents over Orlando.

The knight awakes, and Dorinda regales him with the horrific deeds he committed while insane- killing Angelica and Medoro. Overcome with grief, Orlando resolves to kill himself.

Angelica and Medoro appear, to Orlando's joy, both having been saved by Zoroastro. Angelica forgives Orlando for his actions, and Zoroastro begs him on behalf of the lovers for his blessing of their relationship. Orlando willingly concedes, and declares himself forever the servant of valour and war. Dorinda invites everyone back to her cottage to celebrate. All join in praise of the equal merits of love and valour.



Accompagnato: Orlando

Gia per la man d'Orlando d'ogni mostro più rio purgato è il mondo!

Ora giunge la notte dalle cimerie grotte,
ed è seco Morfeo, che i papaveri suoi sul crin mi sfronda,
porgendo a gustar di Lete l'onda.

Arioso: Orlando

Già l'ebro mio ciglio quel dolce liquore invita a posar.
Tu, perfido Amore, volando o scherzando non farmi destar.

Recitativo and Accompagnato: Zoroastro

Ecco è il tempo prefisso
Amor, fa' quanto puoi, che Orlando schernirà gl'inganni tuoi.

Tu, che del gran Tonante coll'artiglio celeste il folgore sostieni,
le mie leggi son queste: dalla region stellante che rapida a me vieni,
reca il divin liquor per risanar dell'egro Orlando il core.

Sinfonia

Arioso: Orlando

Per far, mia diletta, per te la vendetta Orlando si mora, si mora.

FINALE

A: Dei viver ancora, dei viver ancora!

O: Che vedo, oh Dei! Angelica, tu vivi?

A: Vivo, sì, e vive ancora chi amandomi t'offende, e vuol mia sorte...

M: Signor, dammi la morte! Non ti chiedo la vita senza colei, per cui mi sol gradita.

Z: Orlando, al tuo furore, geloso di tua Gloria io fui custode,
E dalla morte io trassi Angelica e Medoro:
e per ambo da te la grazia imploro.

D: Signor, vi priego anch'io sebben perdo (ho un gran cor!)
Medoro mio.

O: Non più! Udite tutti, qual sia d'Orlando la più bella gloria.

Vinse incanti, battaglie, e fieri mostri:
Di se stesso e d'amor oggi ha vittoria!
Angelica a Medoro unita godì!

Tutti: Chi celebrar potrà mai le tue lodi!

O: Trionfa oggi'l mio cor, e da sì bell'aurora
avrà più bello ancora un giorno il vostro amor.

A: Trionfa oggi'l mio cor,
e con più lieta face la fedeltà, la pace risplenderà d'ognor.

D: Mi scordo ogni dolor, oblio quel che m'affana:
v'invito alla campanna, per festeggiar ancor!

Tutti: Con un diverso ardor, giacchè ciascun è pago,
dar lodi sol sia vago a gloria all'amor.

Now by Orlando's hand the world is ridden of its worst monsters!

Night descends from the gloomy caves,
With it comes Morpheus, whose poppies anoint my head,
And makes me taste the streams of oblivion.

Drugged by this sweet liquid, sleep comes upon me.
You, faithless love, spinning and mocking, will no longer disturb me.

Now is the time
Love, you shall see that Orlando will shun your deceptions.

You, who sustain the great heavens,
I instruct you: from the celestial spheres, fly swiftly to me,
bringing the precious liquid which shall restore Orlando's ravaged heart.

To give you, dear one, some vengeance for your death,
Orlando himself shall die.

Please, do not die!

What do I see? Angelica, you live?

And so does the one who offended you...

Sir, grant me death, for I could not live without her.

Orlando, I, watchful over your future glory,
from your fury and impending death,
have saved Angelica and Medoro,
and for both of them I plead for your grace.

Sir, I also implore you, even though I lose (I am forgiving!)
my Medoro.

No more everyone, listen to what shall be Orlando's greatest glory.

He broke spells, won battles, and slew monsters:
He is now victorious over himself!
Angelica and Medoro be joined together!

Now we celebrate your matchless praise!

And the dawn which now breaks shall be a prelude to a brighter day of love.

My heart triumphs over every woe,
and constancy and peace await us both.

I forget every sorrow, everything that pained me:
I invite you all back to my cottage to celebrate!

With heightened passion, everyone is now rewarded,
And equal praise given to the merits of love and valour.

Artist Biographies

Gary Cooper

Conductor



Gary studied at Chetham's School of Music and New College, Oxford. He is one of the foremost ambassadors of the harpsichord and period piano. Gary's many recordings include an award-winning CD of Bach's *Well-Tempered Clavier* Book I, which was chosen as the *Sunday Times* Classical Record of the Year, 2000. He recently performed all of Mozart's piano sonatas for the Tudeley Festival and Mozart piano concertos with the Mozart Festival Orchestra, and also recorded Mozart's Keyboard Variations on a 1785 Viennese piano.

His duo partnership with Baroque violinist Rachel Podger has taken them worldwide and resulted in an acclaimed recording of Mozart sonatas for keyboard and violin.

Gary is an established conductor, working recently with ensemble Arion in Montreal, the Irish Baroque Orchestra in Dublin and the Akademie für Alte Musik Berlin, for whom he directed Lampe's *Dragon of Wantley* to great acclaim. For English Touring Opera he has conducted *Alcina* and *Die Entführung aus dem Seraglio*. He is Artist in Residence for the Belgian period instrument ensemble, B'Rock. Plans include recital programmes throughout the UK and Europe, and setting up a new period instrument ensemble.

Gary teaches harpsichord and fortepiano at the Royal Welsh College of Music & Drama, Birmingham Conservatoire and at York University, and has recently been appointed Visiting Professor of fortepiano at the Royal College of Music.

Christopher Ainslie

Medoro



Christopher began singing as a chorister in Cape Town, his home city. In 2005 he moved to London to study at the Royal College of Music. He now studies privately with Mark Tucker, Paul Farrington and Audrey Hyland.

His performance in the title role of *Poro* in the 2007 London Handel Festival was highly acclaimed. Other roles include the premiere of Birtwistle's *The Minotaur* at the Royal Opera House; Medoro (*Orlando*) for INDEPENDENT OPERA at Sadler's Wells; Alessandro (*Tolomeo*) for the 2006 London Handel Festival and Arsamenes (*Xerxes*) at the Edinburgh Festival Fringe. Oratorio performances include Handel's *Solomon*, *Messiah*, *Belshazzar* and *Saul*; Bach's *Matthäus Passion*

and *Johannes Passion*; and Vivaldi's *Gloria*.

Christopher is the winner of the Michael Oliver Prize in the 2007 Handel Singing Competition, and recipient of the Hulbert Award through the London Handel Society.

Upcoming engagements include Arsace in Handel's *Partenope* in les Azuriales Opera Festival, the title role in Handel's *Rinaldo* in Latvia, Cupid in Blow's *Venus & Adonis* in Brugge and The Voice of Apollo in Britten's *Death in Venice* for Opéra de Lyon.

Christopher is the recipient of the INDEPENDENT OPERA Sponsored Artist Voice Fellowship.

Martene Grimson

Dorinda



Martene graduated from the Sydney Conservatorium of Music before moving to London where she completed her studies at the Royal College of Music's Benjamin Britten Opera School and at the National Opera Studio. She was supported by the Royal Opera House, Countess of Munster Musical Scholarship and the Madeline Finden Memorial Award. She was awarded second prize in the 2006 Kathleen Ferrier Competition.

Recent concert engagements include Haydn with the Orchestra of the Age of Enlightenment; Gretel (*Hansel and Gretel*) with the BBC Concert Orchestra and Brahms' Requiem at the Royal Albert Hall. Operatic engagements include Ilia (*Idomeneo*) for Pinchgut Opera in Sydney; First

Witch (*Dido and Aeneas*) for Opera North; Mrs Gleaton (*Susannah*) and Laurette (*Le Docteur Miracle*) for Wexford Festival. With the Classical Opera Company she has sung Hyacinthus (*Apollo and Hyacinthus*), Aminta (*Il re pastore*) and Lucio Cinna (*Lucio Silla*). She recently made her debut for the Nationale Reisopera as Glauce (*Medea*).

Current engagements include a Strauss tour of the UK for Raymond Gubbay, her role debut as Susanna (*Le nozze di Figaro*) for Opera East, Melia (*Apollo and Hyacinthus*) and Sivene (*Le cinesi*) for Bampton Classical Opera and *Trouble in Tahiti* with the Bayerischer Rundfunk in Munich.

Rebecca Ryan

Angelica



Born in New Zealand, Rebecca first came to international prominence when she gave the UK premiere of Handel's rediscovered *Gloria*. She is an Associate Artist of the Classical Opera Company and, as a 2007 recipient of an INDEPENDENT OPERA Postgraduate Voice Fellowship, is studying with Dame Anne Evans.

Operatic roles have included Micaëla (*Carmen*) for RTÉ Concert Orchestra and University of Otago Opera; Angelica (*Orlando*) for INDEPENDENT OPERA at Sadler's Wells and cover for the Royal Opera; Cherubino (*Le nozze di Figaro*) and Barmherzigkeit (*Die Schuldigkeit des ersten Gebotes*) for the Classical Opera Company; and Mme Silberklang (*Der Schauspieldirektor*) for Auckland Philharmonia Orchestra.

Current engagements include Micaëla (*Carmen*) for the RPO; Dorotea (*Don Chisciotte in Sierra Morena*) for Musikwerkstatt Wien; Fauno (*Ascanio in Alba*) for the Classical Opera Company; Pamina (*Die Zauberflöte*) for Southern Opera, Christchurch; Olympia/Giulietta/Antonia/Stella (*The Tales of Hoffmann*) for Mid Wales Opera; Lidka (*The Two Widows*) for Scottish Opera; Mozart's Mass in C Minor (St Endellion Festival), Tavener's *Sollemnitatis in conceptione immaculate, Beatae Mariae Virginis* for the City of London Sinfonia; opera galas for Castleward Opera and "Four Seasons by Candlelight", a tour for Raymond Gubbay. Her recordings include *Silete venti* for Naxos and *Exsultate Jubilate* for RTÉ TV, and she will record Mozart's *Ch'io mi scordi di te* for RTÉ TV's The Symphony Sessions.

Artist Biographies

William read English at Cambridge University and was a postgraduate scholar at the Royal Academy of Music. His opera roles have included Medoro (*Orlando*) and Farnace (*Mitridate re di Ponto*) for the Royal Opera House; Oberon (*A Midsummer Night's Dream*) for Teatro La Fenice Venice and the Royal Opera House's Linbury Theatre; Ottone (*Agrippina*) for Frankfurt Opera; Poro (*Poro*) and *Orlando* at the Göttingen Handel Festival; Orfeo (*Orfeo*) with Opera North in Monte-Carlo; Apollo (*Death in Venice*) for the Aldeburgh and Bregenz Festivals; *Playing Away* for Festpielhaus St Pölten; Ottone (*L'incoronazione di Poppea*) and Orlando for Opera Theatre Company; Lotario (*Lotario*) for the London Handel Festival; Eustazio (*Rinaldo*) for

Grange Park Opera; Sorceress (*Dido and Aeneas*) and Lance (*Sirius on Earth*) for the Almeida Festival.

His oratorio and recital schedule has featured appearances in many major venues and festivals in the UK and abroad, with leading orchestras and ensembles. He recently sang Belshazzar in the United States with Nicholas McGegan and Philharmonia Baroque. His recordings include Handel's *Messiah*, Purcell's *Fairy Queen*, Bach's *St. Mark Passion* and Orff's *Carmina Burana* for BBC television.

Future plans include *Giulio Cesare* for Gothenburg Opera, *Death in Venice* for La Monnaie in Brussels and concerts with the Northern Sinfonia and Philharmonia Baroque.

William Towers
Orlando



Originally from London, Nicholas graduated from Durham University before continuing his studies at the Royal Academy of Music. He was recently awarded an ARAM.

Amsterdam, Mr Noye (*Noye's Fludde*) in the Two Moors Festival, and Polyphemus (*Acis and Galatea*) with the New Chamber Opera in Oxford.

Recent operatic roles include Leporello (*Don Giovanni*) for the Amersham Festival, Zoroastro (*Orlando*) for INDEPENDENT OPERA at Sadler's Wells, a cover of Caronte (*Orfeo*) for a European tour conducted by Emmanuelle Haïm, and L'ami in the premiere of Francois Cattin's *Et si Bacon....*, based on the life of Sir Francis Bacon. Other roles have included the Priest (*Hercules*) at the Buxton Festival, Supt Budd (*Albert Herring*) in Antwerp, Brugge and Ghent, Bass (*Icaru*) in Antwerp, Tongeren and

Nick's concert and oratorio work has taken him to many venues in the UK and abroad. His most memorable engagement has been to sing over the intercom from the bridge of the *QEII*, to mark the occasion of the first ship returning to New York after the 2001 World Trade Center attacks.

Recent and future engagements include the Mongolian Soldier in Judith Weir's *A Night at the Chinese Opera* for Scottish Opera and Purcell's *Fairy Queen* conducted by Emmanuelle Haïm.

Nicholas Warden
Zoroastro



Born in Johannesburg, Alessandro studied Music and History of Art at the University of the Witwatersrand before completing a postgraduate performance diploma in vocal accompaniment at the Royal Academy of Music. He was recently awarded third prize at the prestigious European Opera-Directing Prize in Wiesbaden for his concept of *Rusalka*.

opera tableaux for the RAM. He has also worked as a staff director at English National Opera.

For INDEPENDENT OPERA at Sadler's Wells, he has directed *La Scala di Seta*, *Orlando* and, most recently, a double bill of Elizabeth Maconchy's one-act operas *The Sofa* and *The Departure*.

Alessandro has directed and designed opera productions in the UK and South Africa, including *La voix humaine*, *Noye's Fludde* and *La princesse jaune* (London Oratory Theatre), *Un giorno di regno* (Pretoria) and *Gräfin Mariza* (Johannesburg). Other recent work includes the revival of the Teatro la Fenice production of *Ariadne auf Naxos* in Lucca and Bolzano, and

Plans include a double bill of *L'occasione fa il ladro* and *La Colombe* for the Guildhall School of Music & Drama, *Partenope* for Opéra les Azuriales at Cap Ferrat, *Pelléas et Mélisande* for Independent Opera at Sadler's Wells and *La fedeltà premiata* with Trevor Pinnock at the RAM.

Alessandro Talevi
Artistic Director 2008



Natalie studied at the Sydney Conservatorium, the Guildhall School of Music & Drama and the National Opera Studio. She is a professor at the Royal College of Music and opera coach to the Jette Parker Young Artist Programme (Royal Opera House) and the National Opera Studio. Natalie is also Artistic Advisor and Vocal Consultant to INDEPENDENT OPERA at Sadler's Wells.

Now pursuing a career as conductor, Natalie is a conducting scholar for the London Symphony Chorus and has assisted Rinaldo Alessandrini, Nicholas Kok, Peter Robinson, Dominic Wheeler and James MacMillan. She recently conducted *20 Women Singing* for the WNO, workshops of *The Rake's Progress* and *Don Carlo* for the National Theatre and the NOS contemporary opera showcase.

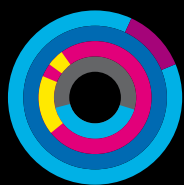
She began her career on the music staff of the Welsh National Opera and continues her association with them as a guest artist. She has also worked for Glyndebourne Festival Opera, ETO, Savoy Opera, Opera Holland Park and the BBC Cardiff Singer of the World.

Future engagements include conducting Handel's *Partenope* for Opéra les Azuriales, France and Assistant Conductor on *Pelléas et Mélisande* for INDEPENDENT OPERA at Sadler's Wells.

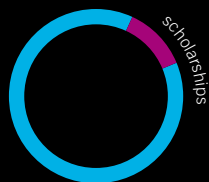
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Vocal Consultant



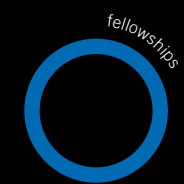
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INDEPENDENT OPERA, in partnership with major UK music schools and leading institutions such as Wigmore Hall and Sadler's Wells, provides opportunities for young professionals in the field of opera.



INDEPENDENT OPERA Artist Support, launched in 2007, is a broad effort designed to support young artists involved in the staging and production of opera. Independent Opera's current fellowship programme includes one each for artistic directors, designers and choreographers, along with Voice Fellowships for singing lessons and coaching sessions. Our Sponsored Artist Voice Fellowship provides financial assistance to an exceptionally talented individual pursuing an operatic career as a principal singer.



Beginning in October 2008, nine Voice Fellowships and six Voice Scholarships will be introduced into the programme. These fellowships (for graduates) and scholarships (for students in their final year of study) will be awarded in conjunction with the opera programmes at the Guildhall School of Music & Drama, the National Opera Studio, the Royal Academy of Music, the Royal College of Music, the Royal Northern College of Music and the Royal Scottish Academy of Music and Drama.



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Anna Gustafson

Chief Executive, Artist Support
INDEPENDENT OPERA at Sadler's Wells

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Matthew Rose

Wigmore Hall /
IO Voice Fellow



British bass Matthew Rose studied at the Curtis Institute of Music with Marlina Malas and Mikael Eliassen. He was a member of the Young Artists Programme at the Royal Opera House, Covent Garden, from 2003 to 2005.

Since leaving that programme, Matthew has sung in *Un ballo in maschera*, *La juive*, *Carmen*, *Don Giovanni* and *A Midsummer Night's Dream*. He has also sung at Welsh National Opera, English National Opera, Teatro Real Madrid, Opera de Lyon, and at Glyndebourne, where he was the recipient of the John Christie Award.

In concert Matthew has sung with the London Symphony, BBC Symphony, BBC Philharmonic, Royal Philharmonic, City of Birmingham Symphony, Philharmonia and Scottish Chamber orchestras,

the BBC National Orchestra of Wales, the Tonhalle Orchestra Zurich, Dresden Staatskapelle, Giuseppe Verdi Symphony Orchestra and Le Concert d'Astree with conductors such as Colin Davis, Charles Mackerras, Roger Norrington, Charles Dutoit, Antonio Pappano, Daniel Harding, Ilan Volkov, Emmanuelle Haïm and Michael Tilson Thomas. He has sung in recital with Malcolm Martineau, Iain Burnside and Gary Matthewman.

Future engagements include a return to Covent Garden as Colline (*La bohème*), Crespel (*Tales of Hoffman*), Polyphemus (*Acis and Galatea*) and Harasta (*The Cunning Little Vixen*); and to Glyndebourne as Flint (*Billy Budd*) and Nick Shadow (*The Rake's Progress*). Matthew will also make his debuts at Santa Fe as Leporello (*Don Giovanni*) and at Houston and La Scala as Bottom (*A Midsummer Night's Dream*).

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Telephone 020 7808 8580

Email info@independentopera.com

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