

Fidelio in Concert

Jaquino **Trystan Llŷr Griffiths**
Marzelline **Galina Averina**
Leonore **Katherine Broderick**
Rocco **Stephen Richardson**
Don Pizarro **Andrew Foster-Williams**
Florestan **Toby Spence**
Don Fernando **Richard Burkhard**
First Prisoner **Richard Pinkstone**
Second Prisoner **Thomas D Hopkinson**

Conductor **Douglas Boyd**
Stage Director /
Lighting & Projection Designer **Peter Mumford**
Associate Video Designer **William Reynolds**
Assistant Conductor & Chorus Master **Jonathon Swinard**
Assistant Director **Cecilia Stinton**
Reduced Orchestration **Francis Griffin**

Garsington Opera Chorus

Siân Dicker, Carolyn Holt, Florian Panzneri,
Richard Pinkstone, Thomas D Hopkinson

Philharmonia Orchestra

VIOLIN	FLUTE/PICCOLO	TRUMPET
Eugene Lee	Fiona Kelly	Jason Evans
VIOLIN II	OBOE	TIMPANI
Emily Davis	Timothy Rundle	Antoine Siguré
VIOLA	CLARINET	
William Bender	Marie Lloyd	
CELLO	BASSOON & CONTRABASSOON	
Timothy Walden	Luke Whitehead	
BASS	HORN	
Tim Gibbs	Diego Incertis Sánchez Kira Doherty	

Performances 12, 14, 16, 18, 20 September 2020

Synopsis

Leonore, disguised as a man named Fidelio, has secured a post at the prison where she suspects her husband, Florestan, is being illegally incarcerated. Marzelline, the daughter of chief gaoler, Rocco, has fallen in love with Fidelio, much to the annoyance of fellow employee Jaquino.

Fidelio persuades Rocco to share supervision of the inmates. Upon overhearing plans to kill the prisoner in solitary confinement, Fidelio secures permission to assist in preparing the grave.

Deprived of light, air, nourishment and liberty, Florestan considers his hopeless situation, seeing a vision of Leonore leading him to freedom. Upon hearing his voice, Fidelio recognises her husband, reveals herself as Leonore and threatens the governor, Pizarro, with a gun.

At that very moment, the Minister arrives and announces a pardon for all prisoners, allowing Leonore finally to release her beloved Florestan.

Welcome

It is an exceptional pleasure for us to welcome you back to Wormsley as we perform once again. *Fidelio*, with which we celebrate Beethoven's 250th anniversary, is the perfect opera for these times and it is a joy to share the power of live music together after such a long silence.

It is only through the hope and incredible support given to us this year by our members & audience that we are able to return confidently to the stage and make our plans for the future. Thank you so much. In addition, we are deeply grateful for the support of those listed below in helping us make this performance a reality.

We wish you an enjoyable visit and kindly ask that you follow the various new measures in place to ensure the safety and continued success of all at Garsington Opera.

Douglas Boyd (Artistic Director) & Nicola Creed (Executive Director)



We ask that masks/visors are worn when moving to or from your seats, inside our Box Office tent or WC facilities.



Whilst not in your seats, please ensure that you are observing social distancing measures.



Please make use of the hand sanitising and washing facilities available.

THIS PRODUCTION IS GENEROUSLY SUPPORTED BY
Miranda Curtis

and

Sir Vernon & Lady Ellis	Lynn Shepherd
Hamish & Sophie Forsyth	for <i>Trystan Llŷr Griffiths</i>
Virginia Gabbertas	Lady Juliet & Dr Christopher Tadgell
Neil King QC	for <i>Toby Spence</i>
Marsh & McLennan Companies, Inc	Bernard & Sarah Taylor
Helen Morton for <i>Richard Burkhard</i>	Sophie & Stephen Warshaw
Faanya Rose for <i>Katherine Broderick</i>	for <i>Thomas D Hopkinson</i>

Director's Concept

Fidelio is a fascinating opera, especially in the dramatic themes that it evokes, and is also a difficult piece to stage due to a somewhat erratic dramatic structure. Beethoven's music is stunningly beautiful but, in my opinion, his dramaturgy is somewhat flawed. In a contemporary context, one is attracted to the themes of wrongful political imprisonment and to the idea of a heroine who ultimately saves the situation. The opera's dramatic flow, however, is often interrupted, albeit with musical splendour, and Beethoven chooses to use passages of spoken text to advance the story; it is famously challenging for a director to incorporate this spoken text without punctuating the flow of the piece. In other words the drama in *Fidelio* is often expressed through the music rather than in the action.

I believe that presenting the work in a more didactic concert performance is an ideal solution to performing *Fidelio* without the dramatic speedbumps. In this staged concert, I use continuous filmic material to create a visual contribution that defines a sense of place and psychological emotion. It helps to smooth some of those dramatic interruptions, explaining the 'back story' as well as the individual feelings of the characters. We emphasise the narratives of each character in the spirit of story-telling, allowing the music to carry the emotional and indeed political concepts. I hope that this will give the opera an even deeper resonance for our audience through contemporary context and relevance.

Peter Mumford, Stage Director / Lighting & Projection Designer



GARSINGTON OPERA

www.garsingtonopera.org

Charity No.: 1003042

