

GARSINGTON OPERA
AT WORMSLEY

2020 SEASON

UN GIORNO DI REGNO

Giuseppe Verdi

MITRIDATE, RE DI PONTO

Wolfgang Amadeus Mozart

RUSALKA

Antonín Dvořák

FIDELIO

Ludwig van Beethoven

The Bartered Bride 2019



“We celebrate the 250th anniversary of the birth of Beethoven, the artist who perhaps expresses, more than any other, every emotion of the human spirit, with his life-affirming and only opera, Fidelio, presenting a revival of John Cox’s wonderful production. Its companion will be Mozart’s Mitridate, re di Ponto written, astonishingly, by the 14-year-old composer in the year of Beethoven’s birth. Verdi’s Un giorno di regno was separated by more than 50 years from his other comedy Falstaff. Relatively rarely performed, it has a wellspring of Verdian musical ideas and effervescent melodies. Dvořák’s powerful and moving opera, Rusalka, completes our set. Based on a romantic fairy tale, its miraculous music reveals layers of both mystery and meaning, exploring the nature of love and what it means to be human.

This year marks the start of our extended relationship with the great Philharmonia Orchestra, who will play for three productions, and we are delighted that the equally acclaimed English Concert joins us for Mitridate, bringing a new sound world of original instruments to Garsington Opera.

Our 2020 festival provides you with a feast for the eye and the ear to uplift and feed your spirits. We look forward to welcoming you.”



Douglas Boyd, Artistic Director

“Two central performances of terrific charisma and charm.”

The Spectator



Fantasio 2019

UN GIORNO DI REGNO

Giuseppe Verdi



The King of Poland has left to reclaim his throne. When he asks Belfiore to impersonate him, the power goes to his head. But will his matchmaking go to plan, and can he fool everyone, even if it's only for a day? Bumbling bureaucrats, demanding daughters and preoccupied young lovers create turmoil – maybe being King isn't the happy ending Belfiore was hoping for.

Verdi's first comic opera, *King for a Day* (the only other being *Falstaff*) is an energetic display of rhythmic vitality, dazzling arias and fast-paced ensembles, bringing the characters vividly to life; the emotions are raw and real.

Christopher Alden makes his Garsington directing debut, Tobias Ringborg (*Idomeneo*, 2016) returns to conduct, with Richard Burkhard (*Falstaff*, 2018) as Belfiore and Christine Rice (*Semele*, 2017) as the Marchesa.

Performances

May 28, 30
June 6, 10, 19, 28
July 12, 15

Insight Talk

Tuesday 31 March, 6.30pm, Oxford

Start time 6.30pm

Belfiore	Richard Burkhard
Marchesa del Poggio	Christine Rice
Barone di Kelbar	Henry Waddington
Giulietta di Kelbar	Siobhan Stagg
Edoardo	Konu Kim
La Rocca	Grant Doyle

Conductor	Tobias Ringborg
Director	Christopher Alden
Set Designer	Charles Edwards
Costume Designer	Sue Willmington
Choreographer	Tim Claydon

Philharmonia Orchestra & Garsington
Opera Chorus

Sung in Italian with English supertitles

MITRIDATE, RE DI PONTO

Wolfgang Amadeus Mozart



Mitridate's kingdom is under siege by Rome, and his sons, Farnace and Sifare, are both in love with Aspasia, the woman he plans to marry. Mitridate vows to take revenge on them all, while Ismene, Farnace's scorned fiancée, tries to find a path to reconciliation. As the threat of Rome looms ever closer, this fractured family's outbursts of fear, jealousy and pent-up passion grow ever more frenzied.

The young Mozart, only 14 at the opera's Milan premiere, combines glorious melody, dazzling vocal fireworks and exquisitely tender melancholy in his first opera seria. Opening in the year of Beethoven's birth, it received immediate acclaim.

We welcome back Tim Albery (*Idomeneo*, 2016 and *Capriccio*, 2018) to direct, conductor Clemens Schuldt makes his Garsington debut and Robert Murray (*Semele*, 2017, and *Vespers of 1610*, 2019) sings the title role.

Performances

May 29, 31
June 5, 11, 13, 20, 29
July 2

Start time 6.20pm

Insight Talk

Tuesday 21 April, 6.30pm, Oxford

Mitridate
Aspasia
Sifare
Farnace
Ismene
Arbate

Robert Murray
Elizabeth Watts
Mary Bevan
Tim Mead
Jennifer France
Colin Judson

Conductor
Director
Designer
Lighting Designer

Clemens Schuldt
Tim Albery
Hannah Clark
Malcolm Rippeth

The English Concert

Sung in Italian with English supertitles

RUSALKA

Antonín Dvořák



The water spirit Rusalka sacrifices everything, including her voice, to follow the Prince she loves into the human world. Her silence comes between them in a powerful and poignant fable.

Dvořák's best-loved opera is an intoxicating combination of folk tunes, courtly dances and soaringly romantic melodies, shimmering with watery light and glinting darkness, including the beautifully emotional 'Song to the Moon'. Natalya Romaniw (*Eugene Onegin*, 2016 and *The Bartered Bride*, 2019) sings the title role of this new production, with Michael Boyd (*Eugene Onegin*, 2016, *Pelléas et Mélisande*, 2017 and *Don Giovanni*, 2019) directing and Douglas Boyd conducting.

Performances

June 14, 18, 26
July 1, 4, 8, 10, 16, 18

Start time 5.40pm

Insight Talk

Tuesday 5 May, 6.30pm, London

Rusalka	Natalya Romaniw
Prince	Gerard Schneider
Vodník	Robert Hayward
Foreign Princess	Sky Ingram
Ježibaba	Patricia Bardon
Gamekeeper	Colin Judson
Kitchen Boy	Grace Durham

Conductor	Douglas Boyd
Director	Michael Boyd
Designer	Tom Piper
Lighting Designer	Malcolm Rippeth

Philharmonia Orchestra & Garsington
Opera Chorus

Sung in Czech with English supertitles

FIDELIO

Ludwig van Beethoven



Written at a time of war and social upheaval, *Fidelio*, Beethoven's only opera, both belongs to and transcends its time. One of the greatest operas in the repertoire, it has come to represent the individual's struggle for love, truth and freedom from political oppression and has as much resonance today as it ever did. With the glowingly courageous figure of Leonore at its heart, who risks all to rescue her husband from the clutches of the evil Don Pizarro, *Fidelio* represents humanity's ability to survive and triumph in the face of tyranny.

2020 is the 250th anniversary of Beethoven's birth and to celebrate we revive John Cox's acclaimed production with Gérard Korsten making his Garsington conducting debut. Toby Spence (*Idomeneo*, 2016) returns as Florestan with Johanni van Oostrum as Leonore, making her Garsington debut.

Performances

June 25, 27, 30

July 3, 5, 7, 9, 11, 14, 17

Start time 6.20pm

Insight Talk

Wednesday 29 April, 7pm, London

Leonore
Florestan
Rocco
Don Pizarro
Marzelline
Jaquino
Don Fernando

Johanni van Oostrum
Toby Spence
Joshua Bloom
David Soar
Galina Averina
Trystan Llŷr Griffiths
Will Thomas

Conductor
Director
Associate Director
Designer
Lighting Designer

Gérard Korsten
John Cox
Bruno Ravella
Gary McCann
Malcolm Rippeth

Philharmonia Orchestra & Garsington
Opera Chorus

Sung in German with English supertitles

PRE-SEASON EVENTS

Ahead of your visit in the summer, discover more about this season's operas with our series of Insight Talks combining historical context from leading scholars and musical excerpts performed by singers on the Alvarez Young Artists' Programme.

Insight Talks

Un giorno di regno

Tuesday 31 March

Leonard Wolfson Auditorium, Wolfson College,
Linton Road, Oxford OX2 6UD

Mitridate, re di Ponto

Tuesday 21 April

Leonard Wolfson Auditorium, Wolfson College,
Linton Road, Oxford OX2 6UD

Beethoven & Fidelio

Wednesday 29 April

The Warehouse, 13 Theed Street, London SE1 8ST
Artists and scholars discuss Beethoven's legacy in the world – a panel discussion in collaboration with the Royal Philharmonic Society.

Rusalka

Tuesday 5 May

Killik & Co., 46 Grosvenor Street, London W1K 3HN

All Insight Talks cost £15 and start at 7pm, except 29 April which starts at 7.30pm. You are invited to join us for a glass of wine half an hour beforehand. The illustrated talks last approximately one hour.





PRE-PERFORMANCE EVENTS

Green Theatre Recitals

Each Saturday (weather permitting) members of the Alvarez Young Artists' Programme present a free, informal recital in the stunning surroundings of the Walled Garden's Green Theatre. These performances are an opportunity to hear more from our outstanding young singers whilst offering them the chance to explore new repertoire.



“It was an evening to remember for a lifetime.”

Audience member 2019



AN EVENING AT GARSINGTON OPERA

Arrival Guests are encouraged to arrive from 3.30pm to enjoy the gardens and grounds of the Wormsley Estate before performances begin in the early evening.

Make the most of your visit Enjoy traditional afternoon tea overlooking the famous Wormsley Cricket Ground in the Long Room Restaurant; take a short journey in a complimentary vintage bus to the beautiful 18th century Walled Garden, a favourite spot for a glass of champagne; admire the spectacular views across the Deer Park and lake from the Champagne Bar or explore the exquisite flower borders of the Opera Garden.

Interval The dinner interval lasts approximately eighty-five minutes. During this time the Long Room Restaurant offers a range of sumptuous dining options using locally sourced ingredients. If guests prefer to picnic they are welcome to order a hamper or bring their own. Complimentary Scout porters and chauffeured golf buggies are available to assist with carrying picnics.

Performances start in the early evening. As the light begins to fade at the end of the interval, performances resume ending by 10.15pm when candlelit pathways and the glow of the Opera Pavilion light the way across the spectacular Chiltern landscape.

Getting to Wormsley Under an hour from London (30 minutes from Oxford) by car and 25 minutes by train with transfer buses and taxis available.





“The best way to have a glorious Garsington evening.”

Paul Levy, Arts Journal

DINING AT GARSINGTON OPERA

Relax and enjoy the long dinner interval, a central feature of the Garsington experience.

Dine in the restaurant We are delighted to announce a new partnership with Ollie Dabbous, chef patron of Michelin-starred Hide restaurant in Piccadilly, who will be working with Feasts to design a delicious three-course dinner menu. Our restaurant, with glass doors opening onto the Wormsley Cricket Ground, boasts one of the most stunning views in Britain.

Bring a picnic Pick a table by the beautiful lake, book a picnic tent in the Deer Park, enjoy a private party in the Granary or the Chairman's Tent, admire the view from the upper terrace of the Opera Pavilion or find a table in one of our shared tents.

Order a picnic Treat yourself to a gourmet or traditional picnic served in a wicker hamper waiting at your table during the interval. A complimentary table is reserved overlooking the Cricket Ground with all Feasts picnics, or guests can choose to book a tent in the Deer Park for a small additional charge.

Pre-performance Pick the perfect spot for afternoon tea and scones in the Long Room Restaurant, order champagne and canapes at the Champagne Bar overlooking the Deer Park or visit the Champagne Bar in the Walled Garden.

For a special occasion consider booking the stunning Island and Cricket Pavilions or the Chairman's Tent with dining options tailored to your requirements.



BOOKING INFORMATION

Members are welcome to return their booking forms as soon as they like but please note the relevant dates below, after which tickets will be confirmed. Please remember to provide as many alternative dates and amounts as possible.

Ingrams Circle, Constellation and Patron deadline **Friday 22 November 2019**.

Special Friend and Friend deadline **Tuesday 7 January 2020**.

Affiliate Members are invited to book online, by telephone or by post from 10am on **Tuesday 25 February 2020**.

GO_{≤35} Members are invited to book online from 10am on **Tuesday 17 March 2020**.

Public booking opens online and by phone from 10am on **Tuesday 24 March 2020**.



“This staging has flair.”

The Times



Don Giovanni 2019

Members are able to submit their priority booking request electronically via the Garsington Opera website at **priority.garsingtonopera.org**. Upon submission, members will receive a confirmation email. In due course, once allocation is completed, the Box Office will email confirmation of dates and tickets, including final payment information.

Members wishing to continue to use the traditional paper booking form are very welcome to do so. They will receive confirmation of their tickets in due course, once allocation is completed.

Guidance

- Please return your booking form online or by post as soon as possible, but please be aware that booking forms will not be processed until the relevant booking deadline has been reached.
- Some evenings are more popular than others, particularly Saturdays, so we would ask that you specify as many alternative dates and ticket amounts as possible in order that we can process your booking more quickly.
- Ticket allocations are prioritised by membership level and, within that, the date of submission of booking forms.
- If you would like seats allocated next to friends, please ensure both paper booking forms are submitted together, in the same envelope. If you are submitting your booking form electronically, please specify your seating requirements in the Notes section of the form.
- Please keep a copy of your booking form for your records. If you are submitting a booking form electronically, you will receive a confirmation email for your records.

BOOKING INFORMATION

Accessibility

Please inform us at the time of booking if you or your guests have restricted mobility or special requirements. We have a number of Wheelchair spaces and seats in the Orchestra Stalls and Front Stalls that are accessible with very few stairs; a lift is available to the first level of the auditorium. It is not suitable for people with limited mobility to sit in the Rear Stalls and Boxes. There are a limited number of parking spaces solely for the use of those with accessibility requirements. These must be booked in advance through the Box Office. Our Long Room Restaurant has step-free access.

Conditions of sale

Tickets are not refundable. However, subject to availability, tickets may be accepted for resale. All requests must be received in writing or by email. This facility is subject to a £10 per-ticket administration fee.

Please see our website for full details.

All tickets are sold subject to the right of the Management to make any alterations to the published operas, dates or casts which may be necessary owing to illness or other unavoidable circumstances.

Photography, filming and sound recording of any kind are strictly prohibited. By entering the Wormsley Estate you agree to being filmed or photographed which may be used for marketing or promotional purposes.

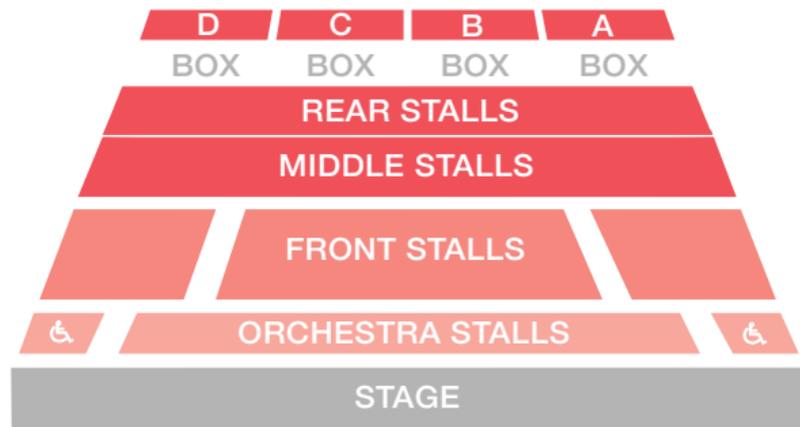
Data protection

By giving Garsington Opera your information you agree to us using the information you provide in accordance with our privacy policy (garsingtonopera.org/privacy-policy/). In addition to our supporter newsletter, we would like to send you information about our events and services. You can opt out of receiving our marketing information at any time, please let us know by writing to us at Garsington Opera, The Old Garage, Great Milton, Oxford OX44 7NP or by email to office@garsingtonopera.org.

Donations

We aim to keep ticket prices as low as we can so that as many people as possible can enjoy our Festival. Garsington Opera receives no public subsidy, so we are very grateful to the majority of our audience for including the suggested donation with their tickets which goes towards the quality of the productions you enjoy on our stage. We are also committed to offering subsidised tickets to Under 35s and have a thriving outreach programme for the local community. Thank you so much for your support.

SEATING PLAN & TICKETS



SEATING AREA	TICKETS		
	Band A Mon, Tues, Weds	Band B Thurs, Fri, Sun	Band C Sat
FRONT STALLS AND BOXES	£180	£200	£225
REAR STALLS	£115	£145	£160
MIDDLE STALLS	£155	£175	£195
ORCHESTRA STALLS	£145	£160	£180
STAGE PLATFORM (Wheelchair accessible)	£140	£150	£170

For a more detailed seating plan visit:
garsingtonopera.org/seating-plan

All opera tickets include a suggested, but non-obligatory, donation of £70 which supports our artistic quality.

PERFORMANCE DIARY 2020

Thursday	28 May	Un giorno di regno	B
Friday	29 May	Mitridate, re di Ponto	B
Saturday	30 May	Un giorno di regno ♣	C
Sunday	31 May	Mitridate, re di Ponto	B
Friday	5 June	Mitridate, re di Ponto	B
Saturday	6 June	Un giorno di regno ♣	C
Wednesday	10 June	Un giorno di regno	A
Thursday	11 June	Mitridate, re di Ponto	B
Saturday	13 June	Mitridate, re di Ponto ♣	C
Sunday	14 June	Rusalka	B
Thursday	18 June	Rusalka	B
Friday	19 June	Un giorno di regno	B
Saturday	20 June	Mitridate, re di Ponto ♣	C
Thursday	25 June	Fidelio	B
Friday	26 June	Rusalka	B
Saturday	27 June	Fidelio ♣	C
Sunday	28 June	Un giorno di regno	B
Monday	29 June	Mitridate, re di Ponto	A
Tuesday	30 June	Fidelio	A

Wednesday	1 July	Rusalka	A
Thursday	2 July	Mitridate, re di Ponto	B
Friday	3 July	Fidelio	B
Saturday	4 July	Rusalka ♣	C
Sunday	5 July	Fidelio	B
Tuesday	7 July	Fidelio	A
Wednesday	8 July	Rusalka	A
Thursday	9 July	Fidelio	B
Friday	10 July	Rusalka	B
Saturday	11 July	Fidelio ♣	C
Sunday	12 July	Un giorno di regno	B
Tuesday	14 July	Fidelio	A
Wednesday	15 July	Un giorno di regno	A
Thursday	16 July	Rusalka	B
Friday	17 July	Fidelio	B
Saturday	18 July	Rusalka ♣	C

♣ Green Theatre Recital **A** Price Band

All details correct at time of going to print.



*“A truly great achievement,
devastating and unforgettable.”*

The Guardian

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