



ROYAL  
OPERA

MUSIC DIRECTOR **SIR ANTONIO PAPPANO**  
DIRECTOR OF OPERA **OLIVER MEARS**

# WOZZECK

OPERA IN THREE ACTS

PUBLISHED BY UNIVERSAL EDITION

MUSIC **ALBAN BERG**  
LIBRETTO **ALBAN BERG** AFTER THE PLAY BY **GEORG BÜCHNER**

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**ORCHESTRA OF THE ROYAL OPERA HOUSE**  
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19 | 25 | 31 MAY | 3 | 7 JUNE 2023

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# WELCOME



Wozzeck is Berg’s deeply disturbing masterpiece, and one of the greatest operas of the twentieth century. In its brutal hopelessness and starkly radical musical language, it broke new ground for the art form and influenced a string of other opera composers including

Shostakovich and Britten. Even now, a century after its premiere, it is remarkable how modern this opera sounds – so modern that composers to this day have struggled to surpass it.

After the huge success of her Britten productions for The Royal Opera (*The Turn of the Screw*, *Billy Budd* and *Peter Grimes*), director Deborah Warner returns to Covent Garden for a piece perfectly attuned to her innately theatrical sensibility and her empathy for opera’s tortured visionaries. Antonio Pappano conducts an impressive cast led by Christian Gerhaher, Anja Kampe and Clay Hilley, alongside a strong British contingent of singers including Brindley Sherratt, Peter Hoare and Sam Furness.

We would like to thank Julia and Hans Rausing, Mrs Susan A. Olde OBE, Ralph and Yolande Kanza, Peter and Fiona Espenhahn, Malcolm Herring and The Wozzeck Production Syndicate for their generous support of this production.



Oliver Mears, Director of Opera\*  
Antonio Pappano, Music Director of The Royal Opera\*\*

\*Position generously supported by SIR MICK AND LADY BARBARA DAVIS  
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# CAST

Wozzeck  
**CHRISTIAN GERHAHER**

Marie  
**ANJA KAMPE**

Captain  
**PETER HOARE**

Doctor  
**BRINDLEY SHERRATT**

Margret  
**ROSIE ALDRIDGE**

Drum Major  
**CLAY HILLEY**

Andres  
**SAM FURNESS**

First Apprentice  
**BARNABY REA**

Second Apprentice  
**ALEX OTTERBURN**

The Fool  
**JOHN FINDON**

Please refer to the digital cast sheet for details of all extra choristers, actors and dancers

# SYNOPSIS

## ACT I

### SCENE 1

Wozzeck is working for the Captain to earn extra money to supplement his wages. The Captain tells Wozzeck that he is a good man, but that he lacks morality because he has an illegitimate child. Wozzeck says that virtue is a luxury not meant for the poor. The Captain, confused and disturbed by Wozzeck’s response, dismisses him.

### SCENE 2

Wozzeck and another soldier, Andres, are cutting wood in open countryside. Wozzeck is distracted and unsettled by apocalyptic visions, and the rays of the setting sun cause him to imagine the world in flames. Darkness falls.

### SCENE 3

Marie, Wozzeck’s partner, is watching a military parade with their son. When the Drum Major appears, her neighbour Margret mocks her for catching his eye. When Marie is alone again, she sings a lullaby to her child. Wozzeck arrives and describes his visions. Marie tries to persuade him to stay, but he leaves for the barracks. Marie is left considering her unbearable life.

### SCENE 4

Wozzeck visits the Doctor who, for a small sum of money, is using him to test his dietary theories and has put him on a diet of beans. The Doctor reprimands Wozzeck for pissing in the street. When Wozzeck describes his visions, the Doctor believes he is displaying signs of a mental aberration. He resolves to make him the basis of further experimentation, which he believes will bring him fame and immortality.

### SCENE 5

In the street outside her apartment, the Drum Major flirts with Marie. He attempts to seduce her, which she resists at first, until eventually giving in.

## ACT II

### SCENE 1

Marie is admiring the earrings she has received from the Drum Major. Suddenly aware of Wozzeck's presence, she tries to hide the earrings, and then tells Wozzeck she found them in the street. Wozzeck is suspicious. He gives Marie his wages and leaves.

### SCENE 2

The Doctor and Captain meet in the street. The Doctor, remarking on the Captain's poor physical condition, speculates on the likelihood of the Captain having a stroke in the immediate future. Wozzeck enters and the Captain and Doctor taunt him with vicious comments about Marie's affair with the Drum Major.

### SCENE 3

Wozzeck confronts Marie with his suspicions of her infidelity, and tries to force her to confess. He attempts to strike her, but Marie resists and tells him she'd rather have a knife in her belly than his hand on her.

### SCENE 4

A low tavern. Marie and the Drum Major arrive and begin to dance. Wozzeck sits alone, becoming more and more desolate as he watches them. A fool approaches Wozzeck and tells him that he smells blood.

### SCENE 5

In the barracks, Wozzeck is unable to sleep. He can't rid himself of the sound of the music at the tavern, and the sight of the Drum Major dancing with Marie. The Drum Major enters, very drunk and boasting about his recent sexual conquest. When Wozzeck whistles in his face, the Drum Major beats him up.

## ACT III

### SCENE 1

Alone with her child, Marie reads passages from the Bible about women forgiven for the sin of adultery. She begs God for mercy.

### SCENE 2

It is night, and Marie and Wozzeck are walking alone together near the pond. Marie wants to return home but Wozzeck insists she sit with him, and begins to talk about their relationship. When a blood red moon rises over the pond, Wozzeck sees it as a sign, produces a knife and stabs Marie.

### SCENE 3

Wozzeck bursts into a tavern, dancing and singing wildly. Margret notices the blood on his hand and elbow. Wozzeck is unable to explain where it comes from, and rushes away.

### SCENE 4

Wozzeck returns to the pond to look for the knife. He finds it and throws it into the water. The moon breaks through the clouds and Wozzeck fears it will reveal his crime. He wades into the pond to hide the knife further and wash the blood off his hands. The Doctor and the Captain pass by and hear the sounds of a man drowning.

### SCENE 5

A group of children tell Marie's son that his mother is dead.







# FULL-BLOODED FIGURES: WOYZECK, WOYZECK AND WOZZECK

Gavin Plumley

On 27 August 1824, the Marktplatz in Leipzig was swarming. Residents had gathered to witness the beheading of Johann Christian Woyzeck. Three years earlier, the penniless barber and sometime soldier had murdered his common-law wife in a jealous rage. The incident might well have proved an open and shut case, but the defence argued that Woyzeck was of diminished mental capacity. As a result, he was observed for an extended period by Dr Johann Clarus. Noting various behavioural abnormalities, Clarus nonetheless maintained that Woyzeck had a clear enough moral compass, even if, today, he would have been termed a borderline paranoid schizophrenic.

Such was the furore surrounding the trial that it remained a *cause célèbre*, with many medical professionals poring over Clarus's forensic report. They included Karl Ernst Büchner, who worked as a district doctor in Darmstadt, as well as at a nearby mental asylum. Widely published in his own right, thanks to his research into psychiatric and medical cases based on court files and personal practice, Büchner and his wife had eight children. Georg was the eldest and set to follow his father into medicine. The future playwright studied accordingly in both Strasbourg and Gießen, where

a particularly dogmatic professor provided the model for the Doctor in *Woyzeck*. But despite his diligence, Büchner was more readily drawn to political matters.

The young firebrand grew up during the Vormärz, the seemingly peaceful period between the Napoleonic campaigns and the 1848 Revolutions. Although contemporary culture was characterised by quiet, Biedermeier domesticity, the Vormärz was also witness to authoritarianism, censorship and mass surveillance, all aimed at quashing liberal reform and the unification of Germany. It was against such a torrid backdrop that Büchner began to write, including an 1834 pamphlet concerning social injustice in the Grand Duchy of Hesse and his first play, *Dantons Tod*, about the French revolutionary Georges Danton. But regardless of the form he chose, Büchner's work was always socio-political.

The dramatist is, in my view, nothing other than a historian. But he is superior to the latter in that he *re-creates* history: instead of offering a bare narrative, he transports us directly into the life of an age; he gives us characters instead of character portrayals;



Alban Berg, 1924 © Austrian National Library/Interfoto/Alamy Stock Photo



full-blooded figures instead of mere descriptions. His supreme task is to get as close as possible to history.

While undoubtedly committed to the task, Büchner was not always true to his word. When it came to writing his final drama, he drew on both the case of Johann Christian Woyzeck and other violent crimes. Fragmentary, perhaps incomplete, *Woyzeck* was still on Büchner's desk when he died on 19 February 1837, at the age of 23. And like the provocative *Dantons Tod*, which would not reach the stage until 1902, *Woyzeck* only surfaced when the Austrian author Karl Emil Franzos discovered the manuscript in 1875 while writing a series of articles about Büchner for Vienna's liberal paper, the *Neue Freie Presse*. Four years later, Franzos released his edition of the play.

Editing the text had been demanding. Büchner's handwriting was miniscule, and the ink bleached over time, hence the now iconic misspelling of *Wozzeck* (preserved by Berg). What had not faded, however, was the play itself. Questioning the very framework of a seemingly ordered society, as well as offering an innovative fusion of naturalism and expressionism, Büchner's collage-like drama gained an avid following among the *fin-de-siècle* literary cognoscenti, including Gerhard Hauptmann, Frank Wedekind and, later, Bertolt Brecht. With the publication of a revised edition by Paul Landau in 1909, in which the original 26 scenes were placed in a more logical order, the premiere followed in Munich in 1913, directed by Max Reinhardt. But it was, arguably, the first Viennese production, mounted shortly before the outbreak of war in 1914, that secured the drama's fame.

Alban Berg had been a voracious theatre-goer since his teens and was at those opening performances, as the writer Paul Elbogen recalled:

We young people knew the play very well from Franzos's publication. A German actor, Albert Steinrück, rude and rather brutal, played Wozzeck. I sat in the gallery of the little Kammerspiele. Four rows behind me sat Alban Berg, whom I greeted as I came in because I had known him very well for years. They played the drama for three hours without the smallest interruption in complete darkness. Indescribably excited and enthusiastic, I stood up amidst wild applause, met Alban Berg a few steps behind me. He was deathly pale and perspiring profusely. "What

do you say?" he gasped, beside himself. "Isn't it fantastic, incredible?" Then, already taking his leave, "someone must set it to music."

Berg's response was as intellectual as it was emotional. 'It is not only the fate of this poor man, exploited and tormented by all the world, that touches me so deeply,' he wrote to Anton Webern, 'but also the unheard-of intensity of mood in each individual scene.'

That strength of feeling was only to deepen when Berg was called up during World War I. Considered fit enough for service in 1915, on the shakiest of grounds, he began military training in Vienna, before moving to Bruck an der Leitha. Positioned on the Hungarian border, Bruck had been the heart of Habsburg military operations since the Napoleonic Wars. And it was a foreboding place, as fellow cadet Jaroslav Hašek made clear in his 1923 novel *The Good Soldier Švejk*.

In the men's huts the soldiers shivered with cold and in the officers' quarters they were opening the windows because of overheating. [...] Down in Bruck an der Leitha shone the lights of the Imperial and Royal factory for tinned meat. Here they worked day and night and processed various kinds of offal. Because the wind blew from that quarter towards the alley in the military camp, it brought with it the stink of rotten sinews, hooves, trotters and bones, which all went into the tinned soup.

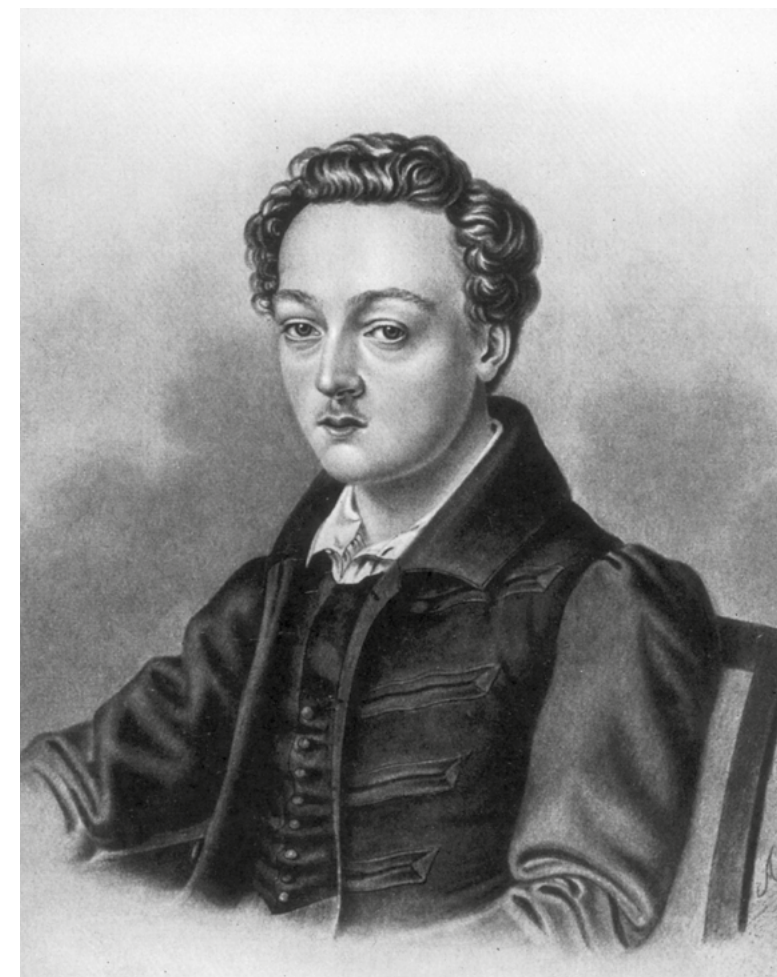
Berg thought that the place was 'hell' and quickly became ill. By 7 November 1915, he had suffered a complete physical breakdown due to his asthma – the Captain in *Wozzeck* has a similar complaint – and was promptly sent to the War Ministry. Back in the imperial capital, however, he was also able to return to work on *Wozzeck*.

Created in the birthplace of psychoanalysis, Berg's first opera was as much steeped in the *Geist* of his own age as it was in that of Büchner. Certainly, the composer's experience of inept military medical attention and a poor army diet fuelled kinship with the opera's antihero, though Berg was spared the rations of pea-porridge that prompted hallucinations and incontinence among German troops in the 1800s. Despite such changes, the drama was still incisive, concerning a man 'who is subjugated by others and cannot defend himself'.

The opera's 1925 world premiere in Berlin, as well as subsequent productions at home and abroad,

confirmed the potency of Berg's adaptation – and granted him financial stability – but *Wozzeck* would, like Büchner's polemics, become a target of censure. Coming to power in 1933, the Nazis made it palpably clear that atonal music was an abhorrence, while their murderous regime seems to have been foreseen in the depiction of the characters who torture and drive the opera's title character to his destruction. Even now, two hundred years after Johann Christian Woyzeck's death and a century since Berg completed his opera, the need to defend those in society who cannot defend themselves – not only Wozzeck, but also Marie and their son – remains as vital and as contentious as it did then.

— Gavin Plumley is a cultural historian whose work focuses on the final decades of the Austro-Hungarian Empire. He has written and lectured about Alban Berg for opera houses and concert halls worldwide. Gavin also appears frequently on BBC Radio 3 and Radio 4. His first book, *A Home for All Seasons*, is out now.



German dramatist Georg Büchner (1813-1837). Contemporary lithograph by A. Hoffman. © Austrian National Library/Interfoto/Alamy Stock Photo







# CONNECTIONS AND MEMORIES: THE MUSIC OF *WOZZECK*

Gillian Moore

Although Berg decided immediately after seeing Buchner's *Wozzeck* in May 1914 that he must set it to music, his army conscription interrupted everything and he was not to complete the opera until 1922. Berg was spared the horrors of front-line service because of his delicate health, but the sounds of army life pervade the music of *Wozzeck*. The very first notes we hear are two sliding string chords in the orchestra to which Berg adds a terse drum roll to give bite and momentum. This drum roll was a purely musical decision, Berg said, 'but when I heard it for the first time I discovered, to my great astonishment, that I could not have indicated the military milieu of the piece in a more pregnant, more concise way than through this little side-drum roll'. As the opera proceeds, there are more drum rolls and bugle calls, there's the brash regimental band which marches through the third scene, the sound of soldiers quietly snoring in a barracks in Act II, and *Wozzeck*'s oppressed monotone 'Jawohl, Herr Hauptmann'; all of these are sounds that Berg could have heard every day as an increasingly reluctant soldier.

But the influence on *Wozzeck* of Berg's war years runs deeper than military soundscape. He wrote to his wife 'There is a little bit of me in his character, since I have been spending these war years just as dependent on people I hate, have been in chains, sick, captive, resigned, in fact, humiliated'. Berg portrayed these malevolent petty officials with devastating precision in *Wozzeck* and he makes it clear in the music whose side he is on. *Wozzeck* and his wife Marie are poor people who are flawed and who make disastrously wrong decisions.

But their music is full of softness, nobility and heart. The more important people who oppress them – the Captain, the Doctor, the Drum Major – are characterized by music which is harsh, angular, insistent.

Buchner's story of *Wozzeck* is simple and tragic in itself. But Berg's music deepens the experience, underlines or contradicts what we see on stage, heightens emotional states or provides particular perspectives on situations. Perhaps Berg's biggest dramatic challenge in writing *Wozzeck* was to make a satisfying large-scale structure out of Buchner's short, fragmentary scenes. He chose fifteen scenes from the play and arranged them into three acts of five scenes each. Each of the three acts has its own structure as if it were an abstract, concert piece, although Berg insists that this is a matter for the composer and not the audience. Each short cinematic scene is linked by an orchestral interlude which comments on what has just happened or foreshadows what is to come.

*Wozzeck*'s descent into madness is echoed in the orchestra as it invites us to experience the turmoil and terror inside his head. In the second scene, when *Wozzeck* is working outdoors with his friend Andres, we experience his hallucinations in the music; a rolling severed head tumbles deep in the orchestra, the full power of drums and brass is unleashed as he imagines the earth on fire and a slow funeral march ends the scene as he imagines that the world itself is dead. In the second act, The Doctor and the Captain are taunting *Wozzeck* about Marie's infidelity, closing in on him with dense contrapuntal music in the form of a fugue – fugue means, literally, a chase. This claustrophobic, insistent music makes us feel *Wozzeck*'s oppression until he can take it no longer and exclaims that he might just hang himself. Finally, the music makes us experience *Wozzeck*'s death by drowning from his point of view. It might be more conventional for a drowning scene to be illustrated by music which sinks downwards in pitch but, instead, we experience the orchestral sound rising and rising as if we are *Wozzeck* in the water. The pitch gets higher, the note values get longer and the music slows until life is extinguished.

When we first meet Marie, she is hanging out of her window talking to her friend and watching the soldiers on parade. We hear the marching band and then, in one of those dramatic moments that only opera can deliver, she slams the window shut and turns into her own interior world: her room. The music immediately softens, melts in a split second to intimacy as she sings a lullaby to her child. Later, when Marie is flirting with the Drum Major who then makes a grab for her, the music in the orchestra chillingly tells us that this is not a happy erotic coupling, but a brutal act of violence.

Berg was writing *Wozzeck* around a decade after his teacher Schoenberg had advocated 'the emancipation of the dissonance', 'atonal' music which broke free of conventional tonal or key centres. If there was a question about whether this new kind of musical language could sustain a large-scale opera, Berg triumphantly answered it in *Wozzeck*. An extremely expressive, post-romantic, post-Mahler harmonic world moves seamlessly in and out of a daring and confident atonality. Throughout the opera, Berg gives us flashes of the



music of ordinary people: folk songs, a military march, pub music, a nursery rhyme, a hymn, drinking songs, a lullaby. The huge expressive range of *Wozzeck* is echoed in the actual sound of the music. The large, Mahlerian orchestra is elastic, often zooming in to become smaller chamber groups as if providing cinematic close-ups, becoming a pub band on stage, reducing right down to a honky tonk piano or a single accordion. Similarly, the vocal sounds we hear cover a huge range from speech to sung-speech to full operatic delivery.

The reason that this always sounds coherent is because of Berg's masterly control of his musical materials: of intervals, chords and scales. Again, Berg suggests that the general listener does not need to know about this underlying tonal logic, but it means that he can weave a constantly changing but cohesive musical texture which takes the music wherever the drama needs it to go – into a pub, onto the street or into the mind of the hallucinating *Wozzeck* – while providing us, the listener, with deep musical connections and memories.

These connections and memories are strengthened by a network of leitmotifs signposting characters, moods, feelings: a terse, spiky melody for the Captain, *Wozzeck's* despairing, falling figure on 'Wir Arme Leut' (we poor people), or the similar falling motive when he thinks of Marie or when Marie looks at her child; a pompous fanfare associated with the drum major; a doleful chorale on trombones associated with some of *Wozzeck's* entrances, the single note B which signals murder and becomes a huge, unison double crescendo unleashing the full force of the orchestra just after *Wozzeck* has killed Marie.

The final orchestral interlude after *Wozzeck's* suicide is the emotional climax of the opera, amplifying all the musical motifs associated with the tragedy of *Wozzeck* and Marie into a huge, searing D minor rhapsody. We are then catapulted into the heartbreaking final scene where we see Marie's young child innocently run off to see his mother's murdered corpse. In the final bars, the orchestra repeatedly intones chords on G as if attempting closure, but a rocking, unresolved pattern keeps going high up on the winds in a different key, telling us that the cycle of misery is about to repeat itself.

—Gillian Moore is a music curator, writer and broadcaster. She is Artistic Associate at Southbank Centre, having previously been Director of Music there, and is Artistic Advisor to the Royal Scottish National Orchestra. Her 2019 book on Stravinsky's *The Rite of Spring* was named as one of the top five classical music books of 2019. Gillian is a regular contributor to BBC Radio 3 and Radio 4.



Helena, Arkansas. 2002. From *Sleeping by the Mississippi* by Alec Soth  
© Alec Soth/Magnum Photos







# MARIE AND HER WORLD

Anna Picard

‘One has to recall that we were really deeply buried in green-sickness, sexual inhibitions and hypocrisy,’ wrote the psychoanalyst Fritz Wittels in his memoirs of pre-war Vienna. ‘It seems to be a historical law that always before social revolutions, we see sexual revolutions at work. We were too much entangled in bourgeois prejudices, lived too far away from the soot of factory chimneys and the sweat of the workers to understand their cause. Hence we gathered under the flag of [Karl] Kraus and there we fought for sexual liberty, winning a few victories which even today have not yet become common property.’

The life and squalid death of Marie, common-law wife to *Wozzeck*, may seem far removed from the psychoanalytical, medical, social, artistic and sexual obsessions that fuelled Vienna in the interwar years, yet she and Lulu, Alban Berg’s other great female role, are emblematic of that city’s attempts to address the ‘*Frauenfrage*’. Marie’s surname is unrecorded. Even the child that she has had by *Wozzeck* – assuming the paternity is his, for the dates of their relationship as given in Act II, scene 9, do not stack up – is unnamed. Her literary ancestors are three women, Henriette Lehne, Johanne Woost and Elisabeth Reuter, killed by their lovers a century

earlier, in cases that were followed closely by the playwright Georg Büchner. In each instance the murderer had been previously arrested for violence against women. The most authentic presentation of Marie in *Wozzeck*, we might conclude, is one in which she appears with a black eye from the start.

Before World War I, Vienna was the creative hub of a polyglot empire. Our image of it at the *fin de siècle* is one of dreamlike opulence, personified in female form in Gustav Klimt’s 1907 portrait of Adele Bloch-Bauer, in male form in Egon Schiele’s 1909 portrait of Anton Peschka, and in musical form in the cobalt blue night-music of Gustav Mahler’s symphonies. It is also one of acute neurosis, be it the ‘green-sickness’ mentioned by Wittels (a form of anemia associated with virgins), the aphonia or loss of voice experienced by the adolescent Ida Bauer, renamed ‘Dora’ in Sigmund Freud’s 1905 case study, or the hypocrisy exhibited in a city where prostitution, although illegal, was not only tolerated but bureaucratized by compulsory health inspections. In this context, Marie’s desperate dalliance with the Drum Major would be classified as ‘covert prostitution,’ and her child studied for degenerative characteristics.

‘Women have no existence and no essence; they are not, they are nothing,’ wrote Otto Weininger in *Sex and Character* (1903), a paranoid provocation that was widely read, including by Berg, Wittels and Karl Kraus, the editor of *Die Fackel*, a satirical magazine that operated in counterpoint to the stuffy *Neue Freie Presse*. Weininger had an aptitude for aphorism: ‘Man has the penis, but the vagina has woman.’ This notion of women as amoral and animalistic elided neatly with the nineteenth-century notion of the insatiable *femme fatale*, as distinct from the *femme fragile*, a type to which Berg’s wife, Helene, adhered. This latter classification was necessarily restricted to middle- and upper-class women.

Birth control was as yet hard to come by for those without means. Inspired by Freud’s teaching and the pioneering studies of Richard von Krafft-Ebing, Wittels and Kraus were among those who believed that a more liberated approach to sex was essential to address social inequality. (The church needs babies to christen, the generals need cannon fodder and the factories need the unemployed who keep the wages down’ wrote Wittels.) This was the world into which Albine, the illegitimate daughter of Berg and Marie Scheuchel, a former maidservant in the employ of Berg’s mother, was born on 4 December 1902.

In 1905 Rosa Mayreder published *To Critics of Womanhood*, arguing that the legitimacy of a child should depend on love rather than marriage. In 1909, the same year as Wittels’s essays on birth control, sexuality, venereal disease and child psychology were published in the collection, *Sexual Misery*, and Grete Meisel-Hess published *The Sexual Crisis*, arguing that the state should assume the role of a father to children born out of wedlock, the Austrian League for the Protection of Mothers opened a charitable lying-in hospital for unwed women. This was the first flowering of a revolution that would find full expression after the war in ‘Red Vienna,’ the progressive capital from 1919-1934 of a now small and deeply conservative country.

Ambivalence would dominate Vienna in the 1920s. Venereal disease was considered so urgent a problem after the war that the Austrian government issued a decree on preventative measures only ten days after Armistice. Along with the right to vote, Viennese women began to be able to access healthcare, including mental healthcare, through Wilhelm Reich’s establishment of a

Marriage Advice Center that distributed condoms, diaphragms and prophylactic pessaries, the extension of free or means-tested psychoanalysis via the Vienna Ambulatorium, and a series of suburban counselling services instigated by Alfred Adler.

As the historian Britta McEwen observes, 'Whereas fin-de-siecle Viennese sexology had sought to classify and heal individuals as a medical science, sexual knowledge in the interwar years was employed to heal the social body: the truncated, diseased, and impoverished population of the newly-created Republic of Austria. This shift refocused sexual knowledge away from sexological taxonomies of aberrant sexual behaviours and towards advising heterosexual, reproductive couples, whom numerous social reform movements targeted as central to the regeneration of society.' In short, sex and sensuality became a critical component of modernity. At least in theory.

How deeply these changes were felt on an individual level is difficult to measure. If Berg, who knew Freud and Adler socially, reacted negatively to his wife's interest in psychanalysis in 1923, it is likely that his attitudes were informed by Weininger and Kraus. Kraus had introduced Wittels to the seventeen year old 'child-woman' Irma Karcewska, whose erotic career in pre-war Vienna resembled that of Wedekind's Lulu and was, without doubt, exploitative. From Schiele's increasing focus on pre-pubescent females to Ernst Weiss's 1919 story, *Franta Zlin*, a *Wozzeck*-like tale of moral collapse, with added Expressionist zing from the antihero's shell-damaged penis, anxieties over masculinity were as potent a factor in defeated post-war Vienna as concerns over women.

Berg's feelings towards Marie Scheuchel are not recorded beyond his response to her announcement of Albine's birth. We do know, however, that he extended an invitation to the 1930 Vienna premiere of *Wozzeck* to Albine. And despite his tendency to idolise women of his own class to an almost suffocating extent, first Helene, then Hanna Fuchs-Robettin, he treated the character of Marie, the common-law wife of a madman, with sympathy and subtlety. What woman in her circumstance might not be dazzled by the strutting tinsel himbo march of the Drum Major?

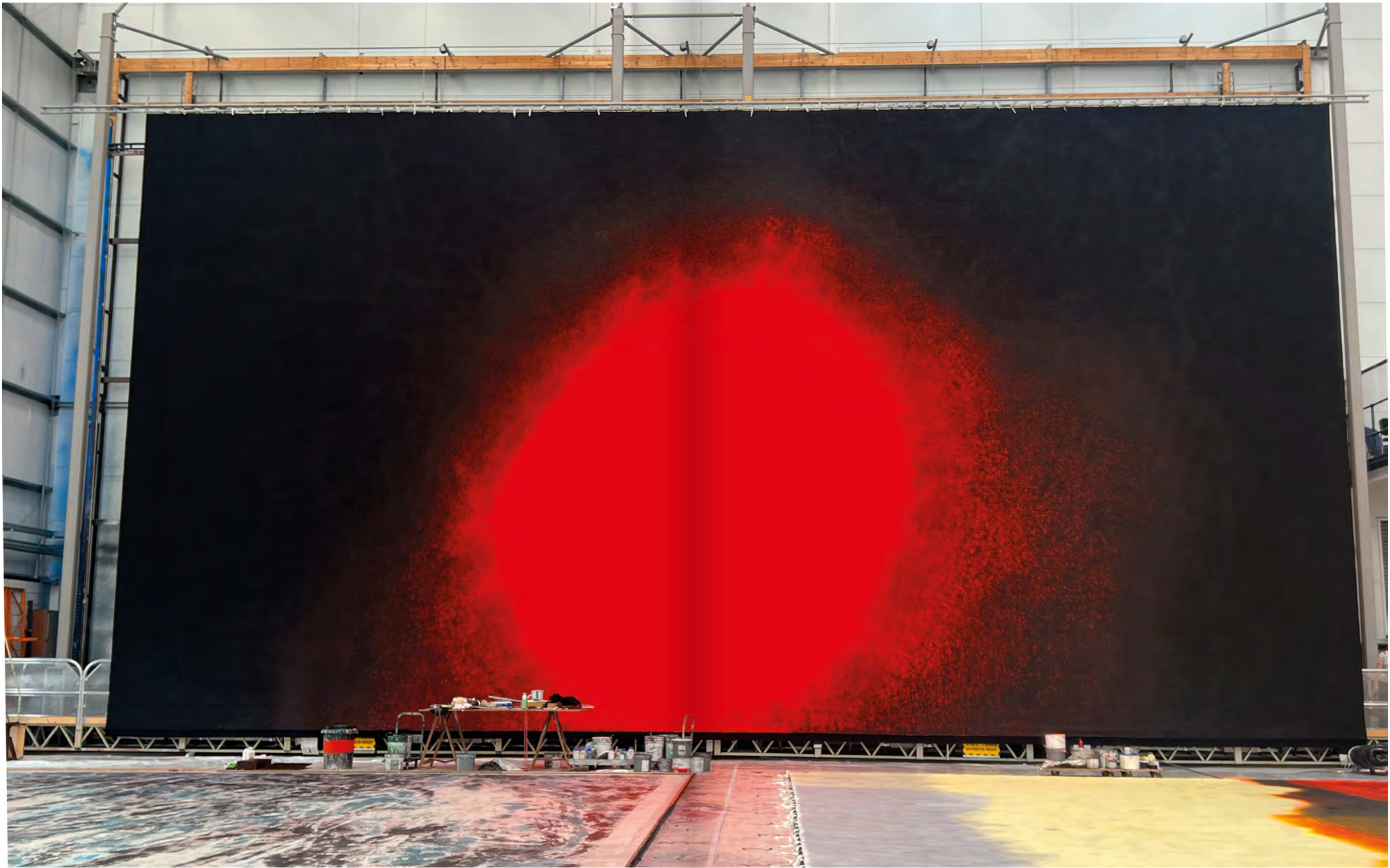
In Marie's songs to her child there is ardent love, piercing regret and terrible longing, warmed by cello and cooled by celesta. She knows she is despised. Her misfortune is to have been born

poor, and to have given birth poor. Who can blame her for wanting jewellery, a floor-length mirror, the intoxicating swirl of a waltz from players more elegant than the tavern band with its blowsy bombardon? She also knows she is doomed, like Henriette Lehne, Johanne Woost and Elisabeth Reuter, and plays for time, deflecting, distracting. She is no Kundry. Neither is she a Judith or the hysterical Woman in Marie Pappenheim and Arnold Schoenberg's monodrama, *Erwartung*. Her murder is not dressed up as a form of release for *Wozzeck* or a point of debate. It is simply a domestic tragedy of a very ordinary, and ever modern, kind.

— Anna Picard is Head of Communications and Insight for Opera Holland Park. Formerly classical music critic of *The Independent on Sunday* (2000-2013), and a reviewer and feature writer for *The Times* (2013-2020), she is a regular contributor to BBC Radio 3 and the *Times Literary Supplement*, and scripted and presented the podcast series *Short Stories: 200 Years of the Royal Academy of Music* in 2022.







# POOR FOLK LIKE US: *WOZZECK*, YESTERDAY AND TODAY

Alexandra Lloyd

Alban Berg attended the first Viennese performance of Georg Büchner's drama *Woyzeck* in May 1914. In Sigmund Freud's Vienna a story about sanity and responsibility could not help but find an audience. A month later Archduke Franz Ferdinand and his wife, Sophie, Duchess of Hohenberg, were assassinated in Sarajevo. The fatal shooting of the heir presumptive to the Austro-Hungarian throne exacerbated political tensions in the Balkans. Meanwhile in Vienna, the imperial capital city, Alban Berg began work on his operatic adaptation of Büchner's play. The outbreak of World War I, precipitated by events on his doorstep, interrupted Berg's work. He was called up in 1915 and then, owing to ill health, deployed to undertake clerical work in the War Ministry. He found hard-fought time to work on the opera. As the distant guns sounded and total war raged, Berg, a soldier unfit for the Front, worked to give voice to a soldier from the past deemed unfit for life.

Daily life for the Empire's citizens had been hard. Food was rationed so that it could be sent to sustain soldiers on the front lines. Supplies were embargoed and inflation resulted from the increasing costs of war. Austria was spared the "Turnip Winter" that Germany faced in 1916 to 1917 when the population endured the constant threat of starvation due to a poor harvest and shortages. Nevertheless, towards the end of the war, conditions on the home front were terrible. Hunger stalked the land. The 1918 flu pandemic spread, killing millions. The euphoric call to arms of the first months of the war had been transformed into a widespread desire for peace. It was a peace, though, that brought with it Austria's defeat on the world stage.

By the time Berg completed *Woyzeck* in 1922, the world had changed beyond recognition. World War I had ravaged Europe and left states bankrupt and empires divided. Austria had changed, too. Before the war, the Austro-Hungarian Empire, founded in 1867 and ruled as a dual monarchy, was the second largest territory in Europe after Russia. It stretched from the Alpine border with Switzerland in the West into what is now Ukraine in the East. In the autumn of 1918, the empire collapsed. By late October 1918, the Hungarian Parliament had voted to end its union with Austria. In November, the Emperor abdicated, three days after his German counterpart. Following the Allied victory, the Treaty of Saint-Germain, signed in September 1919, required that its lands be divided up into individual nations. Karl Renner, the first Chancellor of the post-imperial republic, signed away his Moravian homeland and family farm to the new state of Czechoslovakia (despite this personal setback, Renner managed to be the first post-war Austrian Chancellor twice, in 1919 and 1945). Austria was forbidden from forming an alliance with the newly founded Weimar Republic of Germany, its territory was greatly reduced, and it was unable to continue benefitting from the grain imports from Hungary which had sustained it. The collapse of the Austro-Hungarian Empire also caused other conflicts. The West Ukrainian People's Republic was declared, and a border war began between Ukrainian and Polish troops. A series of political conflicts broke out across Europe. The period immediately following World War I was dominated by poverty and unrest. A new world order arose.

The peace treaty brought into being the First Austrian Republic. Elections were held in May 1919 for the joint Vienna-Lower Austria state government: they returned a majority for the Social Democratic Party (SDAP) and the Vienna Mayor was also a member of that party. Strikingly, suffrage was inclusive: all adult citizens had the right to vote. However, the party had less success nationally, and so was forced to form a coalition government. A new republic was proclaimed. The Schönbrunn yellow of Imperial Vienna was painted red.

"Red Vienna" as the state came to be known, paved the way for the modern welfare state. Hyperinflation led to greater poverty and the Hungarian breadbasket was no longer available. What the state of Red Vienna lacked materially it more than made up



for intellectually. Sigmund Freud, Karl Kraus, Ludwig Wittgenstein, Arnold Schoenberg and other members of the intelligentsia, many of them socialists, were residents of the city. The government introduced the forty-hour week, unemployment benefit, public housing projects, rent control and rent freezes. But this was not a universally popular programme, and the split between the capital city and the rest of the state rapidly became untenable. The left-wing Social Democrats had achieved 46% of the vote to the conservative Christian Socialists' 36% in 1919. Soon afterwards, the city and the rest of the state split into two new states: in the next election the parties' positions were reversed in Lower Austria, while the Social Democrats increased their vote share to 55% in the city of Vienna.

Berg's *Wozzeck* had its premiere in 1925. The story of a soldier ground down by the world, the opera shows us the consequences when an individual is subjugated and lacks the means to resist. *Wozzeck* is a vision of man's violent potential, his ability to exploit and objectify, his impulses when he is pushed to the extreme. In 1935 Berg died, like Büchner leaving works unfinished and ink unspilled. A year before his death, Berg lived to see political change in Austria once again. In 1934 the Federal State of Austria was founded. A one-party state led by the Fatherland Front, a nationalist, right-wing, conservative political organisation. In 1938 Austria would be annexed by Nazi Germany. Berg would not live to see that. He did not know the poverty, suffering, and degradation that was to come, lying in wait just around the corner.

It is nearly a century since the first performance of Berg's opera, and nearly two since Büchner last put pen to paper. Critics say that both Georg Büchner's *Woyzeck*, and Berg's *Wozzeck* were ahead of their time. Both men found new techniques and creative acts to tell an age-old story of poverty, suffering, and social inequality. Driven by a desire to face life's most confounding questions and fascinated by the human condition, Berg and Büchner invite us to stare into the pit and shine a light into the darkness. Perhaps they even prompt us to ask: where are *Wozzeck*'s poor folk like us today?

—Alexandra Lloyd is Fellow by Special Election in German at St Edmund Hall, Oxford, where she teaches German literature, film, and translation. She is the author of *Childhood, Memory, and the Nation: Young Lives under Nazism in Contemporary German Culture* (Legenda, 2020) and *Defying Hitler – The White Rose Pamphlets* (Bodleian Library Publishing, 2022).





# PERFORMANCE NOTE

*Wozzeck* was given its first stage production in England at the Royal Opera House, opening on 22 January 1952 in an English translation by Vida Harford and Eric Blackall. The production was by Sumner Austin with designs by Caspar Neher; the conductor was Erich Kleiber, who had conducted the world premiere in 1925. The cast for the first performance included: Marko Rothmüller (*Wozzeck*), Christel Goltz (*Marie*), Thorsteinn Hannesson (*Drum Major*), Frederick Dalberg (*Doctor*), Monica Sinclair (*Margret*), Edgar Evans (*Andres*) and Parry Jones (*Captain*). On 5 February a second cast included: Jess Walters (*Wozzeck*), Goltz, Frank Sale (*Drum Major*), Otakar Kraus (*Doctor*), Edith Coates (*Margret*), William McAlpine (*Andres*) and Max Worthley (*Captain*). The production was revived in June 1953; Kleiber again conducted and Walters, Evans, Sinclair, Dalberg, Jones and Hannesson repeated their roles. The production received a further revival in November 1954, conducted by Reginald Goodall. John Pritchard conducted two revivals: December 1960 with Geraint Evans (*Wozzeck*) and Marie Collier (*Marie*), and October–November 1964 with Evans and Marilyn Horne (*Marie*). Colin Davis conducted Evans and Collier in the last revival of this production, in March–April 1970.

A new production by Patrick Libby was given its first performance at the Royal Opera House in 1973. The cast, conducted by John Matheson, included Geraint Evans (*Wozzeck*), Janis Martin (*Marie*), Gregory Dempsey (*Drum Major*), Richard

Van Allan (*Doctor*), Gillian Knight (*Margret*) and Francis Egerton (*Captain*). A revival in March–April 1975 was conducted by Maurits Sillem. The next revival of *Wozzeck* for The Royal Opera, revived by Willy Decker, opened in 1984. The conductor was Christoph von Dohnányi and the cast included José van Dam (*Wozzeck*), Anja Silja (*Marie*), James King (*Drum Major*), Donald McIntyre (*Doctor*), Phyllis Cannan (*Margret*), Hermann Winkler (*Captain*) and Kim Begley (*Andres*). For the first time at the Royal Opera House, *Wozzeck* was sung in its original German.

Keith Warner's new production was first seen in October 2002. Antonio Pappano conducted a cast that included Matthias Goerne (*Wozzeck*), Katarina Dalayman (*Marie*), Kim Begley (*Drum Major*), Eric Halfvarson (*Doctor*), Claire Powell (*Margret*), Alasdair Elliott (*Andres*) and Graham Clark (*Captain*). A revival in 2006 conducted by Daniel Harding had a cast including Johan Reuter (*Wozzeck*), Susan Bullock (*Marie*), Jorma Silvasti (*Drum Major*), Graham Clark (*Captain*), Kurt Rydl (*Doctor*), Claire Powell (*Margret*) and Peter Bronder (*Andres*).

The production received its last revival in October–November 2013. Mark Elder conducted a cast that included Simon Keenlyside (*Wozzeck*), Karita Mattila (*Marie*), Endrik Wottrich (*Drum Major*), John Tomlinson (*Doctor*), Allison Cook (*Margret*), John Easterlin (*Andres*) and Gerhard Siegel (*Captain*).



Props detail from *Wozzeck* © 2023 Tristram Kenton



















BIOGRAPHIES



**ANTONIO PAPPANO** Conductor  
He has been Music Director of ROH since 2002 and of the Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome since 2005. He has held previous titles with Norwegian Opera, Théâtre Royal de la Monnaie, Brussels, and the Israel Philharmonic Orchestra. In 2023 he will become Chief Conductor Designate of the London Symphony Orchestra, taking the full Chief Conductor title from 2024. Guest conductor appearances have included the Berlin and New York POs, the Royal Concertgebouw Orchestra and Chamber Orchestra of Europe, the London, Chicago and Boston SOs, the Philadelphia and Cleveland Orchestras, the Vienna State Opera, Metropolitan Opera, New York and Teatro alla Scala, Milan, the Salzburg and Verbier Festivals and the BBC Proms. He has been an exclusive recording artist for Warner Classics since 1995 and has fronted critically-acclaimed BBC Television documentaries. As a pianist, he has accompanied many singers including Joyce DiDonato and Ian Bostridge. Awards and honours include Gramophone’s ‘Artist of the Year’ in 2000, the 2003 Olivier Award for Outstanding Achievement in Opera and the 2004 Royal Philharmonic Society Music Award. In 2012 he was created a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society’s Gold Medal.



**DEBORAH WARNER** Director  
As a director of opera, installation and theatre, her opera credits include *Billy Budd* (ROH, Teatro Real, and Rome Opera), *Peter Grimes* (ROH, Teatro Real, Madrid, Paris Opera), *Phaedra*, *The Turn of the Screw* (ROH), *Death in Venice* (ENO, La Scala, Milan, La Monnaie, Brussels), *Eugene Onegin* (Metropolitan Opera and ENO), *Fidelio* (La Scala), *Don Giovanni* and *Fidelio* (Glyndebourne Festival), *St John Passion*, *Diary of One Who Vanished*, *Messiah* and *Between Worlds* (ENO), *Wozzeck* and *La Voix humaine* (Opera North), *Dido and Aeneas* (Vienna Festival, Dutch National Opera and Opera Comique, Paris) and *La traviata* (Vienna Festival, Théâtre des Champs-Élysées). In the theatre she has worked extensively with the actress Fiona Shaw and their productions include *Electra* (RSC), *Richard II*, *The Good Person of Sichuan*, *Happy Days*, *Mother Courage* and *Her Children* (NT), *Hedda Gabler* (Abbey Theatre and West End), *Medea* (Abbey Theatre, West End and Broadway), *Julius Caesar* and *The Testament of Mary* (Barbican) and a world tour of *The Waste Land*. Other theatre work includes *King Lear* (NT and Old Vic) and *Coriolan* and *Der Sturm* (Salzburg Festival). She is Artistic Director of Theatre Royal Bath’s Ustinov Studio and is both a Commandeur des Arts et des Lettres and a CBE.



**HYEMI SHIN** Set Designer  
She trained at Hongik University, Seoul and Wimbledon College of Arts, and was winner of the 2011 Linbury Prize. Theatre work includes *Solaris* (Malthouse Melbourne, Lyceum Edinburgh); *The End of Eddy* (Unicorn Theatre); *The Seagull*, *Herons*, *Morning*, *Desire Under the Elms* (costumes), *A Midsummer Night’s Dream* and Secret Theatre’s *show 1, 2, 4, 5, 6, 7* (Lyric Hammersmith); *Once in a Lifetime* (sets), *Dirty Butterfly* and *Sizwe Banzi is Dead* (Young Vic) and *Rice* and *The Brink* (Orange Tree Theatre). Dance includes *New Work New Music* (The Royal Ballet); *Life’s Witness* (ROH/Linbury Studio Theatre); *Orpheus Alive* and *Unearth* (National Ballet of Canada); *The Kreutzer Sonata* (Ballet Moscow); and costumes for Michael Keegan-Dolan’s *MAM* and the Irish Times Best Costume Award-winning *Swan Lake/Loch na hEala* (Dublin Theatre Festival and Sadler’s Wells). Opera includes *Samson et Dalila* (ROH, sets) *La damnation de Faust* (Glyndebourne, sets), *The Skating Rink* (Garsington Opera, costumes) and *The Return of Ulysses* (ROH/Roundhouse, costumes).

**NICKY GILLIBRAND** Costume Designer  
Her opera work includes *Samson et Delila*, *Boris Godunov*, *Il trittico*, *Anna Nicole*, *L’Heure espagnole/Gianni Schicchi*, *Lady Macbeth of Mtsensk* (ROH), *Rusalka* (Copenhagen), *Cendrillon*, *The Rape of Lucretia*, *Der Rosenkavalier*, *The Miserly Knight*, *Gianni Schicchi* (Glyndebourne), *La traviata*, *Hansel and Gretel*, *Wozzeck* (Opera North), *War and Peace* (Paris Opéra) and *The Dead City*, *Don Giovanni*, *Girls of the Golden West*, *The Magic Flute*, *Rodelinda* and *Pelléas and Mélisande* (ENO). Theatre work includes *Spring Awakening*, *Twilight Zone* (Almeida), *Once in a Lifetime*, *The Trial*, *Public Enemy*, *The Government Inspector*, *Annie Get Your Gun*, *King Lear* (Liverpool Playhouse, Young Vic), *The Good Person of Szechwan*, *Vernon God Little* (Young Vic), *Billy Elliot* (West End, Broadway, worldwide), *The Tempest*, *A Midsummer Night’s Dream* (RSC) and *Angels in America*, *Everyman*, *Absolute Hell*, *The Seagull* and *Tales from the Vienna Woods* (NT). Awards include the Gold Medal for Costume Design at the 2003 Prague Quadrennial (*A Midsummer Night’s Dream*, RSC).



**ADAM SILVERMAN** Lighting Designer  
Lighting designer Adam Silverman works in opera, theatre and dance. Previously for ROH: *La clemenza di Tito*, *New Dark Age*, *Lohengrin*, *Andrea Chénier*, *Adriana Lecouvreur* (RO); *Medusa*, *The Wind*, *Aeternum* (RB). Engagements elsewhere include *Rhinégold*, *Valkyie*, *Norma*, *Otello*, *Partenope*, *Powder Her Face*, *Julius Caesar*, *Billy Budd*, *A Midsummer Night’s Dream*, *Peter Grimes*, *Boris Godunov*, *Rite of Spring*, *Lucia di Lammermoor*, *Jenůfa*, *The Turn of the Screw*, *The Makropulos Case* and *Siegfried* (ENO); *Fedora*, *Don Carlos*, *Adriana Lecouvreur*, *Un ballo in maschera* (Metropolitan Opera); *La Calisto*, *I Masnadieri* (La Scala); *The First Child*, *The Second Violinist*, *The Last Hotel* (Opera Ireland); *End Game* (Old Vic); *The Glass Menagerie* (Broadway, Het Hout Amsterdam); PJ Harvey’s *Community of Hope* (world tour); *Il turco in Italia* (Aix-en-Provence Festival); *Les Huguenots*, *Aida* (Deutsche Oper Berlin); *Prelude à l’après-midi d’un faune*, *Jeux*, *La chute de la maison Usher* (Bregenz Festival); and *Pique Dame* (Bayerische Staatsoper).



**KIM BRANDSTRUP** Choreographer  
Brandstrup studied in Denmark and London Contemporary Dance School. He is the winner of the 2016 Critics’ Circle National Dance Award for Best Modern Choreography (*Transfigured Night*), the 2010 Olivier Award for Best New Dance Production (*Goldberg: The Rojo/Brandstrup Project*) and 1990 Olivier Award for Outstanding Achievement in Dance (*Orfeo*). Recent engagements include *Minotaur* (Theatre Royal Bath); *Peter Grimes* (Teatro Real, Paris Opera); *Billy Budd* (Teatro Real Madrid, ROH); *Blanc* (New York City Center’s Fall for Dance Festival); *La traviata* (Théâtre des Champs-Élysées); *Life is A Dream* (Rambert); *Pure Dance - In Absentia* (Sadler’s Wells); *Eugene Onegin* (Metropolitan Opera, ENO); *Between Worlds*, *Death in Venice*, *Marriage of Figaro* (ENO); *Messiah* (Opéra de Lyon, ENO); *Rystet Spejl* (Royal Danish Ballet); *Jeux* (New York City Ballet); *Transfigured Night* (Rambert); *Ceremony of Innocence* (Royal Ballet, Aldeburgh Festival, DanceEast; Copenhagen); *Metamorphosis – Titian* (co-choreographed with Wayne McGregor, Royal Ballet); *Eidolon I and II*, *Ghosts* (Royal Danish Ballet); *Invitus*, *Invitam*, *Rushes* and *Goldberg* (Royal Ballet); *Medée* (Théâtre des Champs-Élysées).



**WILLIAM SPAULDING** Chorus Director  
Born in Washington D.C., he studied at the University of Maryland and the Vienna Hochschule, and was appointed Associate Chorus Master at Vienna Volksoper in 1997. He went on to become Principal Chorus Master of the Liceu, Barcelona, and from 2007 to 2016 was Chorus Director at Deutsche Oper Berlin, where he was also appointed Kapellmeister in 2012. He and the Chorus were awarded ‘Chorus of the Year’ by Opernwelt three years in a row (2008–10), and the 2012 European Chorus Prize from the Foundation ‘Pro Europa’. He has also conducted *Il barbiere di Siviglia*, *Nabucco*, Verdi’s *Requiem* and *Carmen* (Deutsche Oper Berlin). He joined The Royal Opera as Chorus Director of the Royal Opera Chorus in September 2016 and in this role has moderated and presented several Insights events and was conductor for the short film *ROH Unlocked*. He has been Guest Chorus Master at the London Symphony Chorus since 2019.



**SERGEY LEVITIN** Concert Master

Born in Russia, he studied at St Petersburg State Conservatory and the Conservatory for Music and Performing Arts, Vienna. In 1996 he was appointed Concert Master for the Kirov Orchestra at the Mariinsky Theatre by Valery Gergiev. He has appeared as a guest leader with the LSO, BBC SO, LPO, Philharmonia, RPO, WDR SO, Cologne, and Tonhalle Orchestra, Zurich. As a soloist he has performed at the Usher Hall, the White Nights, Edinburgh and Cortona festivals and throughout Russia, Europe and the USA under conductors including Gergiev, Pappano and Noseda. He has won several awards in Italy and Spain and was a member of the Hermitage String Trio. He has recorded the world premieres of several violin concertos with the Royal Northern Sinfonia under Martin Yates (Dutton Epoch). He joined the Orchestra of the Royal Opera House as Associate Concert Master in 2003, was made Co-Concert Master in 2009 and Concert Master in 2018.

**ROSIE ALDRIDGE** Margret

She studied at the RCM and was a Jerwood Young Artist at the Glyndebourne Festival. Recent appearances include Kabanicha in *Kát'a Kabanová* (Liceu), Mrs Sedley in *Peter Grimes* (Teatro Real, Paris Opera, Frankfurt Opera, ROH), Baba the Turk in *The Rake's Progress* (Glyndebourne Festival), The Witch in *Hansel and Gretel* (Staatsoper Stuttgart), Praskovya Ossipovna/Vendor in *The Nose* (Komische Oper Berlin, ROH), Nelly Dean in *Wuthering Heights* (Lorraine), and, also for ROH, Beggar Woman (*Death in Venice*), Angrboda (*The Monstrous Child*) and Aksinya. She was a member of Vienna State Opera (2016–18), where roles included Annina (*Der Rosenkavalier*), Aksinya, Marthe Schwertlein (*Faust*), Madame Larina (*Eugene Onegin*), Gertrude (*Roméo et Juliette*), Rossweisse (*Die Walküre*) and Teresa (*La sonnambula*). She has sung in concert with the RPO, LPO, BBC SO and Orchestra of Opera North, in recital at the Wigmore Hall and Musée d'Orsay. Plans include Kostelnichka in *Jenůfa* (Berlin Staatsoper), Mrs Sedley (Hamburg Staatsoper) and Gertrude in *Hamlet* (Glyndebourne Festival).

**JOHN FINDON** The Fool

Findon studied at the Royal Conservatoire of Scotland and is a graduate of the GSMD. He made his Garsington Opera debut in September 2020 covering the role of Florestan (Fidelio), and returned for Gamekeeper and Prince (Rusalka). He is a current ENO Harewood artist; roles include Spoletta (Tosca), Mime and cover Loge (Das Rheingold), cover Paul (Die Tote Stadt), cover Siegmund (Valkyrie), Innkeeper and Cock (The Cunning Little Vixen), Luke (The Handmaid's Tale), Remendado (Carmen) and cover Heurtebise (Orphée). Additional highlights include his LPO debut as Dancing Man (Midsummer Marriage) and London Chamber Orchestra debut in Das Lied von der Erde. Glyndebourne Festival and Tour roles include Borsa (Rigoletto), Melot (Tristan und Isolde) and Florestan (Fidelio). Awards include the Leonard Ingrams Award (Garsington Opera). Plans include a return to Garsington Opera for Vasek (The Bartered Bride) and cover Bacchus (Ariadne auf Naxos) and his Bayerische Staatsoper debut as First Armed Man/Second Priest (The Magic Flute).

**SAM FURNESS** Andres

Sam Furness studied at the RAM and has sung at opera houses in Paris, Zurich, Vienna and Madrid, as well as for companies across the UK. 2022/23 Season highlights include Kudryas (*Katya Kabanova*) at Grand Théâtre de Genève and National Theater Brno, Tybalt (*Roméo et Juliette*) at Savonlinna Opera Festival and Lensky (*Eugene Onegin*) at La Monnaie. Recent engagements include Turiddu (*Cavalleria rusticana*) for Åbo Svenska Teater, Turku; Pang (*Turandot*) for Grand Théâtre de Genève; Albert Gregor (*The Makropoulos Case*) for Zurich Opera; White King/Mad Hatter (*Alice's Adventures Under Ground*) for ROH; Rodolphe (*Guillaume Tell*) for Theater an der Wien; Novice (*Billy Budd*) for Teatro Real and Teatro Municipal; title role of *Albert Herring* (Opera di Firenze, Opera Holland Park, Théâtre du Capitole Toulouse); Don José (*Carmen*) for Jyväskylä Opera; Tamino (*Die Zauberflöte*) for Turku Music Festival; Hoffmann (*Les contes d'Hoffmann*) for English Touring Opera; and Jaquino (*Fidelio*) for Philharmonie de Paris.

**CHRISTIAN GERHAHER** Wozzeck

Born in Germany, Gerhaher studied medicine before beginning his singing career. With pianist Gerold Huber, he performs Lieder as his core repertory at leading concert halls and festivals. Their recordings include the Schubert albums *Abendbilder* and *Nachtviolen*, Schubert's song cycles, Brahms's *Die schöne Magelone*, the Schumann album *Melancholie*, Mahler songs and the album *Ferne Geliebte*; their awards include the Gramophone Award, the BBC Music Award and the Royal Philharmonic Society Music Award. Roles on the opera stage include Wolfram (*Tannhäuser*), Posa (*Don Carlo*), Amfortas (*Parsifal*), Germont (*La traviata*), Figaro and Count Almaviva (*Le nozze di Figaro*) as well as the title roles of *Orfeo*, *Don Giovanni*, *Pelléas et Mélisande*, *Simon Boccanegra* and *Der Prinz von Homburg*. Gerhaher has been an artist-in-residence with the Bavarian Radio Symphony Orchestra, Berlin Philharmonic, Gesellschaft der Musikfreunde and Wigmore Hall, and has been awarded the Laurence Olivier Award and the theatre prize 'Der Faust'.

**CLAY HILLEY** Drum Major

Clay Hilley studied at the University of Georgia, Georgia State University, Manhattan School of Music, and Boston University. 2022/23 Season highlights include Tristan (*Tristan und Isolde*) at Deutsche Oper Berlin, under Sir Donald Runnicles, and a Baden-Baden Festival debut as Der Kaiser (*Die Frau ohne Schatten*), under Kirill Petrenko. Recent performances include Siegfried (*Götterdämmerung*) at the Bayreuth Festival, Siegfried (*Der Ring des Nibelungen*) for Deutsche Oper Berlin, and the title role of *Der Zwerg* for his debut at Dutch National Opera, led by Lorenzo Viotti. Concert appearances include *Fidelio* at the Edinburgh International Festival with The Philharmonia, *Das Lied von der Erde* both with Stéphane Denève and the Saint Louis Symphony and with Juraj Valčuha and the Houston Symphony, *Aida* with Nicola Luisotti and the Atlanta Symphony Orchestra, and performances with the Berliner Philharmoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia and Chicago Symphony Orchestra. This is his Royal Opera debut.

**PETER HOARE** Captain

Notable appearances include Alwa (*Lulu*), Herod, Laca (*Jenůfa*), Bacchus and Tito for WNO; Laca, Zinoviy (*Lady Macbeth of Mtsensk*), Faust (*The Damnation of Faust*), Hermann (*Queen of Spades*) and Orpheus Man (*The Mask of Orpheus*) for ENO; Mortimer (*Lessons in Love and Violence* world premiere), Larry King (*Anna Nicole* world premiere), Šapkin (*From the House of the Dead*), Monostatos, Normanno (*Lucia di Lammermoor*), Dr Caius (*Falstaff*) and Fatty (*Rise and Fall of the City of Mahagonny*) for ROH; Šapkin for Paris Opera, La Monnaie, Berlin State Opera, Metropolitan Opera and La Scala; Captain Vere (*Billy Budd*) for Norwegian Opera; Sharikov (*A Dog's Heart*) for La Scala and Captain for the Metropolitan Opera. Recent appearances include Der Bucklige (*Die Frau ohne Schatten*) for Baden-Baden Festival, Vitek (*Vec Makropulos*) for Berlin State Opera and Malmö Opera, Aegisth (*Elektra*), Steuermann (*Der fliegende Holländer*), Goro (*Madama Butterfly*) and Pong (*Turandot*) for the Hamburg State Opera and Matěj Brouček (*The Excursions of Mr Brouček*) for Grange Park Opera. Plans include Captain for the Aix-en-Provence Festival, Mime (*Das Rheingold*) for La Monnaie, Spoletta (*Tosca*) for ROH and Monostatos for ENO.

**ANJA KAMPE** Marie

Dramatic soprano Anja Kampe appears worldwide under conductors such as Daniel Barenboim, Kirill Petrenko, Christian Thielemann, Antonio Pappano, Philippe Jordan and Simon Rattle, and with directors including Harry Kupfer, Dmitri Tcherniakov, Peter Konwitschny, Lydia Steier and Deborah Warner. Notable recent engagements include Brünnhilde in the *Ring des Nibelungen* at the Berlin State Opera, her role debut as Ortrud (*Lohengrin*) and the title role of *Lady Macbeth of Mtsensk* at the Bavarian State Opera, where she was also appointed "Kammersängerin" in 2018. Additional signature roles that she has sung internationally include Senta (ROH, Metropolitan Opera debut), Sieglinde (Bayreuth Festival), Leonore (*Fidelio*), Kundry (*Parsifal*), Isolde, Minnie (*La Fanciulla del West*) in Munich and Berlin, Brünnhilde (*Die Walküre*) at the Salzburg Easter Festival, and Marie and Kundry at the Vienna State Opera. Upcoming engagements include Giorgetta (*Il Tabarro*) in Vienna, Ortrud and Isolde (Munich, Vienna) and Brünnhilde (Berlin).





### ALEX OTTERBURN Second Apprentice

Otterburn trained at the Royal Academy of Music. He made his role debut as Eddy in Mark-Anthony Turnage's *Greek* at the Edinburgh International Festival, returning for its revivals at Scottish Opera and Brooklyn Academy of Arts (US debut). Following this, he joined English National Opera as a Harewood Artist; there he made his role debuts as Pluto in Emma Rice's new production of *Orpheus in the Underworld*, and as Schaunard in *La bohème*, under Ben Glassberg, as well as created the role of Squibby in the world premiere of Iain Bell's *Jack the Ripper: The Women of Whitechapel*. This Season, Otterburn returns to ENO as Ernie in the UK premiere of Jake Heggie's *It's a Wonderful Life* and makes his Glyndebourne Festival debut as Starveling in *A Midsummer Night's Dream*, conducted by Dalia Stasevska. This is his Royal Opera debut.



### BARNABY REA First Apprentice

Barnaby Rea trained at the National Opera Studio and the Guildhall School of Music. He has appeared at the Deutsche Oper Berlin, Zurich Opera, Teatro Real, Madrid, Opéra de Lyon, English National Opera, Théâtre du Capitole Toulouse, Opera Holland Park, Scottish Opera, Opera North and Oper Frankfurt, where he was a member of the ensemble. Roles include Bottom (*A Midsummer Night's Dream*), Sparafucile (*Rigoletto*), Alidoro (*La Cenerentola*), Colline (*La bohème*), Truffaldin (*Ariadne auf Naxos*), Lord Tristan Mickleford (*Martha*), Basilio (*The Barber of Seville*), Hobson (*Peter Grimes*), Solony (*Tri Sestri*), Masetto (*Don Giovanni*), Lodovico (*Otello*), Zaretsky (*Eugene Onegin*), Pistola (*Falstaff*), Baron Zeta (*Die lustige Witwe*), Osmin (*Die Entführung aus dem Serail*), Banquo (*Macbeth*) and Nachtigall (*Die Meistersinger von Nürnberg*). Concert appearances include with the BBC Proms, the Enescu, the Bergen and Edinburgh Festivals and at the Royal Albert Hall, Royal Festival Hall, Queen Elizabeth Hall and Marinsky Hall. This is his Royal Opera debut.



### BRINDLEY SHERRATT Doctor

Highlights for The Royal Opera include Claggart (*Billy Budd*), Sarastro, Sparafucile (*Rigoletto*), Gremin (*Eugene Onegin*), Fafner (*Ring cycle*), Ramfis (*Aida*), Il Commendatore (*Don Giovanni*) and Timur (*Turandot*). Highlights elsewhere have included Ochs (*Der Rosenkavalier*) for Glyndebourne Festival and WNO; Marke (*Tristan und Isolde*) for Glyndebourne and Madrid; Sarastro for Vienna State Opera, Hamburg State Opera, DNO and Glyndebourne; Claggart for Teatro Real, Madrid, Glyndebourne, Aldeburgh Festival and BBC Proms; Geronte di Ravoir (*Manon Lescaut*) for The Metropolitan Opera; Bottom (*A Midsummer Night's Dream*) for Aix-en-Provence Festival; Doctor (*Wozzeck*) for Lyric Opera of Chicago and Arkel (*Pelléas et Mélisande*) for Zurich Opera, Frankfurt and Glyndebourne. Additional festival appearances include Bregenz, Edinburgh, Lucerne, Salzburg and Three Choirs. Recordings include Polyphemus in *Acis and Galatea* (Nimbus), Somnus/Cadmus in *Semele* and Ariodate in *Serse* (Chandos), Ubaldo in *Imelda de Lambertazzi* and Goffredo in *Il Pirata* (Opera Rara). He is a visiting professor at the Royal Academy and the Royal College of Music.