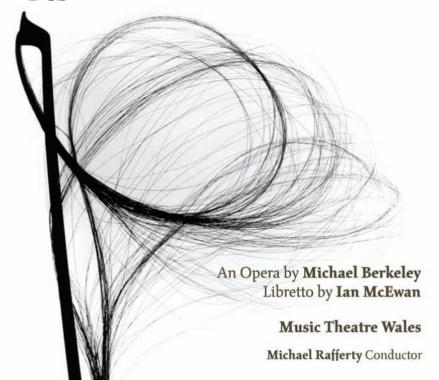


FOR YOU

2 CD



FOR YOU MICHAEL REPRETEY / IAN MCEWAN

DISC 1

ACT 1

Scene 2: The Rehearsal Room [9,58]
 Scene 2: The Frieths' London house [10,55]
 Scene 3: The Frieths' London house [7,48]
 Scene 4: The Frieths' London house [4,41]
 Scene 5: Charles's Study [10,31]
 Scene 6: Charles's Study [12,78]

Total Timines [56.23]

DISC 2

ACT 2	
Scene 1: The Hospital	[14.35]
2 Scene 2: Charles's Study	[16.18]
3 Scene 3: The Hospital	[15.28]
4 Scene 4: The Rehearsal Room	[19.04]
Total Timings	[65.28]



ALAN OPIE BARITONE
CHRISTOPHER LEMMINGS TENOR
RACHEL NICHOLLS SOPRANO
HELEN WILLIAMS SOPRANO
JEREMY HUW WILLIAMS BARITONE
ALLISON COOK MEZZO SOPRANO

THE MUSIC THEATRE WALES ENSEMBLE

MICHAEL RAFFERTY CONDUCTOR

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FOR YOU

Opera in two acts by Michael Berkeley
Libretto by Jan McFwan

Commissioned by Music Theatre Wales

Harp Violin 1 Violin 2 Viola Cello Ruth Potter Miranda Fulleylove Philippa Mo Rose Redgrave Robin Michael Konneth Knusson

COMPANY

Charles Frieth, composer and conductor
Robin, Charles's assistant (doubles as Junior Doctor)
Joan, a young horn player (doubles as Nurse and WPC White)
Antonia, Charles Frieth's wife (doubles as WPC Black)
Simon, Antonia's friend and doctor
Maria: the Frieth's Housekeener

Alan Opie (baritone)
Christopher Lemmings (tenor)
Rachel Nicholls (soprano)
Helen Williams (soprano)
Jeremy Huw Williams (baritone)
Allison Cook (mezzo soprano)

Conductor

Michael Rafferty

THE MUSIC THEATRE WALES ENSEMBLE

Flute Inanna Shaw Oboe/cor anglais Owen Dennis/Joseph Sanders Claringt/hass claringt Duncan Presentt Rassoon/Contra Rassoon John Orford Horn Richard Dillev Trumpet Torbiörn Hultmark Trombone Emma Bovd Percussion Julian Warhurton

The world premiere of For You was presented in association with the Royal Opera House as part of the ROH2 programme in the Linbury Studio Theatre on 28 October 2008

The production was directed by Michael McCarthy and designed by Simon Banham and Holly McCarthy. Photographs of the original production included in this booklet were taken by Clive Barda.

'For You', opera in two acts by Michael Berkeley and lan McEwan. Music © Oxford University Press 2008. Libretto © Ian McEwan 2008. All rights reserved.

For You was a co-production with Theatr Brycheiniog, Brecon



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The opera opens with the chartic sounds of tuning as Charles Frieth, pre-eminent composer and prodigious womaniser, prepares to rehearse one of his early works. He begins to conduct and muses on how this music no longer buches him. As his frustrations rise, he is struck by a wrong nute. Charles accuses and berates the horn player, Joan, while his sassistant, Robin, fears that this will be another of his epicodes — "humilation, forgiveness, then endortion"

At home, Charles's wife Antonia is visited by her doctor, Simon, a long-standing friend. She is ill and needs further urgent tests, but she is terrified of another general anaesthetic. There is a deep unspoken attraction between them. Unnoticed, Maria, the Frieths' Polish housekeeper, watches the end of their conversation. Left alone, she reveals her passionale idolisation of Charles and her contenunt for Antonia and Simon

Robin enters. He resents working for Charles and tries ordering some coffee from Maria, but she's having none of it. She is proud and sings about her homeland with a melody that is a recurring theme in the opera but is here treated like a folk-some.

Charles arrives home in a state of excitement accompanied by Ioan. He has written a 32-bar. cadenza for horn to be inserted into his new work Demonic Auhade due to be rehearsed tomorrow Robin will have to stay up all night writing out the parts. Charles flatters Maria, who can barely contain her excitement, and asks her to bring sunner for two to his studio. She is all too willing to serve the great man. Charles then asks for a word with her in private. He enquires how Antonia is and harnmas disturbed when Maria reveals that Simon has visited the house. She finally declares that the Doctor loves Antonia and Jeaves Charles alone to reflect on his situation, lealous but sickened, too, by his own behaviour. Charles decides to change his ways and calls Maria back to witness his promise that Joan will be his last fling Unfortunately Maria helieves he is making a nomise to her She is almost delirious with delight

Charles's Studio. Charles can't understand why he isn't able to make love and persuades Joan to try again. Maria bursts in with supper, separating the lovers and tidying the bed around athem. The is followed by Robin, who has found a problem with the music he's been asked to copy, and then by Antonia, with a bag packed for hospital, and closely followed by Simon. Everyone is experiencing confusion and pain — mixed with a degree of self-fielthousesses. The Hospital. As Antonia comes mound from the operation she remembers the beginnings of her love for Charles. He sits in the shadows listening, He loves her and is full of remorse, and when he tries to convince her of this she reveals how hurt she has been Charles becomes agitated and accidentally knocks over a monitor, just as the Doctor and nurse arrive. Simon and Charles finally confront each other. As Simon asserts his authority, Charles states his claim over his wife and storms out.

Charles's studio. Maria and Robin are once again arguing about Charles. Maria declares he is a god amongst men. Just then Charles returns from the hospital and sees that Robin hasn't finished writing the parts. He dispatches Robin and bemoans the frustration and anguish his faithless marriage has caused, joking that if murder was amongst her household duties he'd send Maria to the hospital! When he goes on to ask if she has ever contemplated marriage her world is turned upside down. She is convinced he is asking her to marry him and starts to imagine a time when he will be hers alone. with the nast wined clean.

The Hospital Antonia is still weak and Simon warns the staff not to leave Charles alone with her. He too struggles with his own guilt. Antonia wakes up and seeing Simon at her bedside it seems that at long last they can share their love. Simon leaves and as Antonia drifts off to sleep Maria emerges from the shadows, wearing Charles's coat. To a wild wariation of the musc of confusion, she turns off Maria's life support and departs, leaving the reat behind

The Rehearsal Room, next morning, Charles begins conducting his *Demonic Aubade*. This is the work he has aspired to all his life. It is his artistic zenith and personal credo, a mixture of vision and hubris. As it reaches its climar Simon arrives, occompanied by two polico officers with the coat. Charles is cross about the interruption and can't believe what they about the interruption and can't believe what they are saying. It just doesn't make sense. As he is arrested for his wife's murder he realises what must have happened. He begs Maria to reveal the truth but his too late.

Now she finally has him all to herself.

OBSESSION: BERKELEY AND MCFWAN'S FOR YOU

The thirty-year-old friendship between composer Michael Berkeley and author lan McEwan first toore fruit in their 1982 oratorio, Or Shall We Die? McEwan has said how drawn he is to the lyrical and expressionistic emotion of Berkeley's music while the composer has long admired the economy of McEwan's writing, which he felt would be ideally suited to writing an opera libretor, discussions about an operatic partnership were ongoing over the years, culminating in For You, commissioned by Music Theatre Wales who nomineed the work in 70108

Opera', Berheley maintains, is uniquely suited as an art form to "the exploration of the inner light and darkness of human beings', for music, more than any other artistic medium, can 'point up an inner turmoil of realised and frustrated desires'. It is perfect for the issues addressed in Berkeley's previous operas as well as in McErwan's novels and stories — how the predicaments that human beings face subsequently colour their lives. In Berkeley's first opera, Baa Baa Black Sheep (1993), we see Kipling's blighted childhood experience which was then translated in his adult work into themes of revenge, in his second opera, Jane Eyre (2000), Rochester's actions as a young man have appalling consequences, not only for the woman upstairs, his mad wife, and for Jane, but also in his own blinding, while in For You, Maria's obsessive and deluded love leads to tragedy all round. This theme is also at the heart of his next operatic project, McEwan's novel Atonement, to a libretto by the poet, Craig Raine – another story predicated on a dreafful inividabe

In For You McEwan and Berkeley decided to explore sexual obsession, overweening self-regard and the abuse of nower. But it is also about the more subtle gratification that can be obtained through ingratiation and intrigue. Two sources helped fashion McFwan's impressive and highly effective libretto: Docktor Glass. a novel by the Swede Hialmar Söderherg where a doctor in love with the wife of a patient, abandons his ethical principles. and Lenorella, a short story by the Austrian writer Stefan Zweig in which a maid, having interpreted her master's offhand comments as a declaration of love. undertakes a terrible action to, in her mind, free him. In For You, the story of the opera is of a similar calamitous, deluded love, which causes Maria to do something truly horrific for which all the other characters will suffer

It was important to both creative partners that the onera should have arias duets and larger ensembles but which flowed from one to the other rather than as set numbers. The central character the composer. Charles Frieth, was conceived as a hass/haritone role although due to the withdrawal of the original singer through illness the premiere performances (as on this recording) were sung by a baritone. Alan Opie. for whom Rerkeley made a number of adjustments The opera is in two acts in which the action moves forward at a gripping pace. Act 1 introduces the main protagonists, deftly delineating their characters through their music. Once each character is established, the compositional process is essentially monothematic new ideas being derived organically from what has gone before and during the second act music from the first is reworked. The vocal writing merges naturalistic recitative and arioso with the set pieces. Each individual has their own leitmotif and orchestral colour for instance Charles's down-trodden assistant Robin is a light fussy tenor with busy, humorous music to match.

Berkeley has commented that McEwan's words naturally suggested musical ideas to him. Among these, three in particular provide important recurring reference points during the opera, the first at the beginning where an orchestra is furning us. Berkeley

decided he wanted this music to be 'comnosed' rather than immrnyised- it continues seamlessly into the action and subsequently is used as a musical image of chaos and confusion. The second is a melody heard at its fullest as a quasi-Polish folksong sung by Maria in Act 1. Scene 2. a phrase or fragment of which occurs at pivotal moments in the drama. Finally there is a falling two-note phrase, most often in semitones. accompanying the words 'For you' or 'For me' The orchestra too has a major role in colouring and commenting on the dramatic action and the inner thoughts of the characters. Both acts build to the sextets that conclude them, and these. together with the duets between Simon and Antonia. and Charles's masterwork Demonic Auhade are constructed through the use of passacaglias. albeit ones in which the ground bass lines are deliberately slightly out of phase between the instruments, thus creating a fractious edge to the music. Another aspect that is abundantly apparent is Berkeley's wide general knowledge of opera: the Act 2 sextet alludes to the final scene in Don. Giovanni: the concept of the Polish folksong had its origin in Janáček's The Excursions of Mr Brouček. whilst the reference to Mozart's The Magic Flute in Act 2 promots an appropriate quotation. Indeed the opera is also Mozartian in its portrait of the frailty of human beings.

At the onening of Act 1 the angular snappy dissonant music (with augmented 4ths to the fore) of the orchestral introduction establishes the character of Charles - this monster of a man and serial adulterer - whose armorance appressiveness and hullving is all too evident in the music. Later in the onera Charles's frailty is also revealed Antonia and Simon are introduced by still elegiac music synonymous both with the emotional emotiness of her and Charles's marriage and the early more consonant musical language of her husband in their days of happiness. Through her lyrical more diatonic music she is established as a strong, dignified woman, who has not succumbed to being unfaithful to her Charles despite his many dalliances. When Simon explains that she needs surgery, her fear is caught by a sinewy ostinato-like nhrase in the orchestral superbly suggestive of the anaesthetic creeping through her veins. Simon's pent up feelings for Antonia are equally apparent in his proscribed musical line as gradually the music swells into a duet between them of ardent albeit unspoken love.

Maria, the last principal character takes centrestage in Scene 3, the unnerving phrase for cor anglais accompanying her first words subtly suggesting her mental instability. This is confirmed in the opening part of the next scene when she reveals her obsessive infatuation for Charles as the music again with the dark hues of the coranglais prominent, mirrors her delusion that 'all his music would be for me' Shortly after another asnect of her character is revealed through the 'Polish' folksong which shows a touching softness and the fact that she is literally and metanhorically an outsider (though working from within). She is also cunning, as in Scene 4, when, in an lago-like economy of the truth-she mentions the word 'hed' to Charles, thus putting ideas into his mind which he misinterprets, a passage where the vibraphone is used to sinister effect. Meanwhile the characters of Robin (Charles's effete musical assistant and would-be composer) and Joan, the horn player who becomes Charles's latest conquest, are also brought skilfully to life. In the closing sextet. initially to melancholic music the characters express their individual pain and confusion, the voices surging to a resounding chorale-like climax at the words 'Silence and deceit', before turning almost hysterical as the music of chaos engulfs them to leave the drama literally up in the air.

As if picking up the threads of the story, Act 2 begins with the orchestra playing the final bars of the previous act. The atmosphere of the sterile, oppressive hospital room with its machines flashing is conjured by pulsing staccato harp and piccolo notes. In some of the most poignant and tender music in the opera, Antonia recalls the first flush of love between her and Charles who, as is clear from the music, is now vulnerable and genuinely fearful of losing her. When Antonia refers to Charles's early oboe concerto Berkeley quotes a phrase from his own youthful concerto for the instrument—a logical and ant nonceit

During this act Berkeley and McEwan created two sections which are deliberately used to contrast and offset the tension of the main drama. In the second scene Robin sings an insouciant aria, light and airy, to music that Berkeley imagines he might write in comparison to Charles. There is also a catalogue of percussion instruments (another tongue-in-cheek reference to *Don Giovann*) in which Charles submits the hapless Robin to a psychological display of humiliation evoked by a menacing, syncopated and jazzy rhythmic accompaniment, which all too vividly presents a further musical manifestation of Charles's abuse and enionment of his nower and ossition.

After the crucial exchange between Maria and Charles when, not only does she think he is urging her to kill Antonia, but that he is proposing marriage, Maria's lambent aria, accompanied by the sensious colour of alto flufe and harm, aches with hitter-sweet music. Her murder of Antonia is accompanied by the flaving music of chaos Finally the opera comes full circle when Charles rahaareae tha work ha haliauge is the cummation of his art Demonic Auhade in which both McEwan's words and Berkeley's music respond to the mystery of artistic creativity. Summoning un all his energies Rerkeley composes an aria of impassioned power in which Charles's hubris is laid hare the music emerges out of the dark depths of the orchestra and slowly uncoils, rising to two intense climaves. As the drama reaches its ironic denouement Charles's vulnerability is revealed again, for with his realisation that Antonia really is dead, he is distraught: his love for her was indeed genuine. He pleads with Maria to explain the truth, but in a masterly stroke. Berkelev sets her words to the music of her previous aria making it abundantly clear that she has him exactly where she wants him - trapped. His tragedy is that he could not help himself: like Don Giovanni he is now in hell and is dragged off in handcuffs. The opera ends with Maria's sinister triumph as she (quoting the stage directions) 'nonchalantly and knowingly' hums the Polish folksong.

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LIBRETTO	Charles Damn your rules man.	l understand it, even admire it, but I cannot feel its passion.	It was the French horn. You, yes you, my dear.	Trio	Antonia It was kind of you to see me at home.
ACT 1	Robin They are not my rules.	the longing, the sharp hunger, the lust for newness of that young man.	[7.56]	[8.06] {Robin	Simon I'm here as an old friend, not
1 SCENE ONE	Charles I said damn your rules.	It does not touch me now. The car is ready. Sir!	Joan stands, holding her instrument. Anxiously, Robin comes	Charles, she is a most distinguished player.	as your doctor.
Lights down. The discordant sounds of the orchestra warming up. Violins	He raises his baton.	The usual table, Maestro? The Minister of Culture is waiting.	forward.	(Not this. Please God, not this again—	Antonia I should be taking my turn in your waiting room.
on open strings, sudden runs on	This has been a long morning.	A famous man with a rich wife—but	Robin Charles, she is a most	{Humiliation, then forgiveness, then	,
brass, woodwind etc. Slowly, this	I'm tired and unhappy.	the dimmed perception, the expiring	promising player.	seduction.	Simon Another chance to see these
tangle begins to organize itself. As	My temper is beginning to fray.	powers, stamina, boldness,		{Charles	beauties—
it does so, Charles Frieth comes	Let us try again, from letter D,	vigour wilting under the weight of years.	Charles You my dear. Yes, you.	{You my dear. Yes, you.	Ancher, Munther, O'Keeffe.
upstage, baton in hand, towards the	the tutti marked piano	The long descent to uselessness.		{Have you ever played that thing	And you
orchestra. He is an eminent composer		Every man's fate, how banal it is,	Joan I did my best with what you wrote.	before?	
in his midsixties, now rehearsing one	He mops his brow with a towel and	and still it makes me angry, the clock		{Do you know which end to blow	Antonia Yes, some say these women
of his own early works. From the	lets it fall into Maria's hands.	that's beating me to extinction.	Robin Not this. Please God, not this	through?	painters were on the verge
shadows he is joined by his secretary,	He conducts, the music finds its course.	Stop! Enough! How can I make it stop?	again—	{Joan	of greatness.
Robin. Lingering				{ did my best with what you wrote.	But Simon, look at me. I'm so full
in the background is Maria , the	Tenderly	He has returned to the orchestra.	Charles Have you ever played that	{The note was high, almost beyond	of fears.
Frieths' Polish housekeeper.	Tenderly		thing before?	the instrument's range.	Another operation. I cannot bear it.
	And now attack!	And stop and stop!		{I'll try again. Please let me try again.	Must it be so soon?
[1.42]		God fucking damn, I called a halt.	Joan The note was high, almost		I need to ask you—is there no
Charles Don't tell me.	Charles comes away, lost in thought,	Am I standing here for nothing,	beyond the instrument's range.	Joan leaves, distraught. Charles leaves	other way?
I know that look of yours.	confiding while the music continues.	waving my arms?		separately. Robin remains with the	
How long do I have them?			Robin Humiliation, then forgiveness,	orchestra.	Simon A resection, and a biopsy to
	It does not touch me,	Through this, the orchestra comes to	then seduction.	_	put our minds at rest.
Robin Only twenty minutes more.	this music of my younger self,	a slow, untidy halt. Silence.		2 SCENE TWO	A relatively simple procedure.
No longer,	when my name was unknown		Charles Do you know which end to		Trust me when I tell you, there is no
or we have to pay them overtime.	and I lived on nothing but sex	l am not entirely deaf or stupid.	blow through?	The sitting room of the Frieths'	other way, and we must act now.
Maestro, you know the rules are	and cigarettes and fast food,	There was a note, a wrong note, a		London house. Charles's wife,	
very strict.	when I was in love again every	broken note, an F sharp that should	Joan I'll try again. Please let me	Antonia, watches as Simon Browne, a	He pauses.
	other week.	have been a G,	try again.	surgeon, drink in hand,	
	I hear it clearly, each intricate part,	a hot needle in my ear.		admires a wall of paintings.	

ls it your old fear that's haunting you?	Antonia If I wake. What did the poet write of death?	Simon (softly) You must back a case.	oily speeches of passionate insincerity. I think we can all agree.	3 SCENE THREE	the penetrating gaze of dark brown eves.
Antonia Yes. It's ridiculcus, I know. My old fear, the anaesthetic, the	The anaesthetic from which none comes round.	I'll come back for you tonight if I can find a hed that's free	this is not an age of plain speaking.	Maria Yes, I agree, a privileged life of lies.	a voice of warmth and power She married him, she has his name.
general anaesthetic.	Collica Iudiid.	II I CAII IIIIU A UGU LIIAL S IICC.	Antonia, you must not worry,	But no one asks for my opinion—	but she cannot keep him
The word 'general' sounds so sinister	Simon Best not to think of Larkin at	He goes towards her, hesitates.	it will work out well.	Maria, who cooks his intimate	from other women.
to my ear.	such times.	Too much to say.		late-night dinners, who launders	Ah. if only. if only
		,	Antonia You must go.	the love-stains from his sheets,	I would give him what he wants—
Simon Perfectly safe these days. How	Antonia I know you think I'm a	Antonia Yes. Too much to say.	Ů	removes the cup with its bloody	l think l know.
many times must we go through this?	neurotic woman.	•	As they turn, they notice Maria.	lipstick cicatrix, who sees it all,	Indeed I know his needs—
		Simon Impossible to say it.	Simon nods to her and leaves.	the misery uncoiling because	the little sensuous cruelty
[3.19]	Simon I think you are an unhappy			in this house no one speaks.	he likes to inflict, and anal
Antonia I dread that moment of	woman.	Antonia Impossible. And no need.	[10.02]	Oh, the worthless, worthless women	and oral, and strange positions.
oblivion, that rehearsal for death.			Antonia Maria. How long have you	he wastes his time on.	Yes, me, Maria!
The cheerful porter with his trolley	He pauses.	Simon Because you know.	been standing there?	She complains, she whines about his	To drive all other women from
coming to collect me from the ward.				misdemeanours, the little crime she	his life!
I think of Charon, the boatman,	Where's Charles? Does he know?	Antonia We know.	Maria I just came in this moment	longs to commit herself. But she	Then all his music would be for me,
taking me across the River Styx.	I heard his concerto on the radio.		with refreshments for your visitor.	prefers virtuous hollow fidelity,	and I would make him joyous!
The corridors, fluorescent ceiling lights,	I don't pretend to like his music.	Simon Only silence.		and sour long-suffering	Delirious! Ecstatic!
the elevator to a special little room,	The notes seem plucked at random,		Antonia I did not hear you.	so she can feel superior, and tragic,	Mine, and mine alone!
the calming voices,	and what a din! A choir of tomcats!	Antonia Silence will say it all.		while her illness is her only career.	74.443
the cannula inserted,	But I'm a simple type who	A:	Maria The door was open, the doctor	She won't even kiss the good doctor	[3.48]
the chemical poison,	prefers Vivaldi.	Simon takes his coat.	was just leaving.	panting at her heels	Robin enters.
the coldness racing up my arm with	146.500 P. O	W	0 1 1 11 1	But she married the most exciting	B-12-01-M-1-211
such violent speed,	Antonia He's working late.	Simon I'm late. I must leave you. A	She sets down the tray.	man in the world. A lion among	Robin Oh, Maria, it's only you. I wondered who was in here
and then, nothing, nothing.	Simon Again?	doctor's duty.	Will it he too for discontinuing?	hyenas.	Be a soort and make some coffee.
Simon Exactly, nothing, and nothing	SIIIUII Agaill!	Antonia The hospital? At this hour?	Will it be two for dinner tonight?	A genius, they say. I say, a god. The room he enters fills with golden	l've had such an awful dav
to fear, and when you wake	Antonia Working late again.	AITONIA THE HOSPITAL: AT THIS HOUL:	Antonia I shan't eat tonight. I'll be	light.	with Charles.
tu icai, aliu wiicii yuu wanc	Working is the word that we cling to,	Simon A reception at the Garrick in	in my room, and don't want to be	lgiil. It's the details that possess me—	What a piss-pot pompous fool he is,
[5.40]	Working is our household euchemism.	honour of a retiring surgeon.	disturbed	the manly angle of his jaw,	a bully, a fraud, a mediocrity.
Unnoticed. Maria comes in with	We live a privileged life of lies.	The glinting tray of canapés.	uistuiuou.	the dark hairs curling on his wrist,	Oh God. I'm beginning
a tray.	no mo a primogod mo or mo.	an indecent multitude of colleagues.	Antonia leaves	the pale hand that holds the baton.	to sound like him myself.
		an impoons managed or contragatory	rinoma iou root	ore personance creat fixed the butter,	to oom and any of the

-14-

A pot of coffee, and a cheese plate?	Robin How romantic! I've heard the cities are rather grim,	but we cannot quite see.	Now we have a working relationship.	Maria (asidė) 'You dear, you wonderful woman,	Charles How was Antonia today? Did she see anyone?
Furious silence	and in between are treeless potato fields.	4 SCENE FOUR	Charles And Maria, you dear, you wonderful woman,	without whom' I'm in a dream, I can hardly stand.	Did she go out? Was she unhappy?
with pickles?		Charles (exultant, manuscript in his	without whom this house would	He's sending me a message over the	Maria No more than usual.
	Maria The conquering armies	hand) Ah! Robin,	fall apart,	head of this ambitious tart.	She moped in that restless way of hers,
Maria You know where the kitchen	from east and west forgot	the master of elusiveness!	we need champagne,		tried to read,
is. I'm not paid to fetch and carry	to crush that lingering beauty,	Always hiding when I need you.	and supper for two,	Charles A player of such sensitivity	watched the TV for half an hour,
for you.	though they almost crushed	Tomorrow's rehearsal, the orchestral	in the studio.	and skill, such a gentle touch.	drifted round the house.
And don't leave a mess!	our spirits. But now we are free	parts, are they all done?		I feel she understands me.	But her spirits lifted
	there's a newer sadness in our hearts.		Maria Jugged hare or goulash?		when her good friend came, the doctor.
Robin Is everyone from Poland like you?	The lovely town where I grew up,	Robin I did them all last week.	Venison or bream?	Joan For you, I'll always give of	
	is falling silent, becoming old.		Pommes purées or sautéed?	my best.	Charles He came again?
Maria In Poland we speak our minds.	We, the young, are fleeing west—	Charles There's an insertion I need	Beetroot in a crust of salt?		Simon with the soft-eyed bedside
	the plumbers, nurses, carpenters,	to make.	Figs in port with lavender ice cream?	[3.43]	manner.
Robin I always meant to visit,	should be making a new Poland—	You'll have to work all night.		Charles Maria, a word in private if	Did he stay long?
but now you've put me off.	but money has lured us away.	Thirty-two bars for solo horn	Charles I don't care. Just bring it.	you please.	
		floating, tumbling, sweetly falling,	My Demonic Aubade, wild summation		Maria I don't like to say this,
Maria relents and brings the tray to	Robin Don't blame money,	gently sustained by muted strings	of all I know,	Maria Oh my heart	It's not my business
where he sits.	blame yourselves.		all I've ever felt, brought to new		
	If you really care about your	Joan comes forward.	expression,	She follows him out.	Charles But it's mine, so tell me—
Maria	hometown,		a new dawn in thirty-two bars.		
	go back there, or stop complaining.	Joan A thing of pure beauty,	Dear boy, history will count you	Robin Humiliation, forgiveness,	Maria I tried not to notice, I don't
[4.47]		In a moment of wild inspiration	privileged to write out these parts.	seduction in a single afternoon—	like to spy.
Aria	Charles (offstage) Robin! I need you.	this afternoon!		oh, the predatory vigour of the	They were standing close,
Oh, Robin, you should go.	Goddamnit man, where are you?		Joan Not since Britten, not since	newly old, spending the last of	he took her hand, she gazed at him,
It's so beautiful and sad.		Robin (aside) A moment of pure	Mozart, did the horn have such	their small change.	he talked about a bed
We have virgin forests	Robin Not again! Will I ever get a	beauty in bed—	a friend.	_	
of the kind you lost in England	moment's peace!	an insertion he needed to make!		5 SCENE FIVE	Charles A bed? He talked about
five hundred years ago,			Robin To work till breakfast on		a bed?
where wolves and eagles hunt,	Maria So resign, or stop complaining.	Joan So exciting!	my evening off—	Charles's study.	By what strange logic
and clear rivers you can		We had our differences,	I humbly thank you from the bottom		am I feeling sick?
put your lips to and drink.	Enter Charles. Someone is with him,	then we made it up in a flash.	of my worthless heart.		

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Maria He likes her	with my fists!	Charles Yes, to you. You know me well.	Charles I do not understand,	[3.25]	[4.40]
	That smooth-faced bastard,	I'm making this promise to you.	l just do not understand.	Maria bustles in, bearing a tray.	Robin Ah, Maestro, you're busy.
Charles Likes?	that cheat, that liar, that	She is the last, I swear to you.			Never mind.
	professional disgrace!	I'm counting on you	Joan You think I'm ugly, or too	Maria For you	There's a problem with the score.
Maria He's fond	Am I going insane?	to hold me to my word.	demanding.	Beetroot baked in salt,	Four bars missing from the strings.
	I know enough to know the blame is			venison to follow,	
Charles Fond? You mean	also mine.	Charles leaves.	Charles That's not it at all.	Just as you ordered	Charles Four bars missing?
	'Still young', 'lonely', 'full of sorrows',		You're beautiful, and I love		Don't talk rot!
Maria I mean he loves	yet the woman waiting through	Maria I could tell myself it's a dream,	your demands. Please don't get dressed.	Charles This is kind of you, but	For goodness sake, the violins repeat.
	there is my fifth this year, perhaps	a psychotic interlude, pure desire	This has never happened to me before.		Are you blind? Can't you see the
Charles He loves her!	the sixth.	warping my senses,		Maria Figs in port, a hearty wine,	mark?
Ah, the knowing medical touch.	Reliable, loving Antonia,	wish fulfilment running wild—	Joan That's what men always say.	perfect for a working dinner,	
And she	this was always our arrangement.	but I know what I know.	Perhaps you're too old?	for busy musicians who never know	Robin There is no mark, and my eyes
	But have I got the strength of will	Like all men, he barely understands		when to stop.	are good.
Maria Is still young. She's lonely,	to stop?	himself.	[1.30]		
she thinks she's beautiful,	I hate the doctor, and I hate myself.	Now at last he realizes	Charles Don't say that. Don't	She fusses round them, determined	[5.12]
she thinks she's ill,	Maria, I need you. Maria!	what I've always known.	get dressed.	to separate them, plumping	Antonia enters with suitcase,
she's full of sorrows.	(Have I got the strength? I need	He's made his promise,	Come and sit beside me here.	up pillows, arranging a table for	followed by Simon.
	someone to shame me into keeping	And he's almost, almost, almost mine.	That's right. And kiss me, kiss me.	Charles and Joan to eat in bed.	
He gestures her away	my word).		You see. That's better.		Charles My God! Now this. She's
		[821]	I'll make it up to you, I promise.	Charles Maria, this is kind of you,	leaving me for the doctor and his
Maria leaves	Maria enters	Interlude		but you should have knocked.	bed.
			They continue to embrace and kiss.		
[2.37]	Maria, l've made an important	6 SCENE SIX		Maria The tray was heavy and my	Antonia approaches.
Charles Full of sorrows because	decision.		Joan Yes, that's better, Yes, I see.	hands weren't free.	
I neglect her for my work,	Be my witness to this promise.	Charles's studio. He and Joan are on	I'm sorry for my angry words,	Shall I open the wine?	Antonia We agreed you'd never bring
and for my for my pursuits.	That girl you saw will be my last.	a bed among a tangle of	l love your kisses, and		your work home.
There's no justice in my anger,	I make this promise now,	sheets—becalmed.	I'm beginning to feel you now	She takes the bottle. A knock at the	Is this the flute whose husband owns
but nor can I deny it.	in front of you.			open door.	a bank,
Under my nose, in my house,		Joan They say an erection never lies.	Charles My darling, everything will		or the harp with the autistic son,
a man meddling with my wife	Maria You are making this promise	But this is also eloquent,	be fine.	Charles Now who the hell is this?	or the cello with the house in Wales?
in the name of medicine!	to me?	when you shrink before my touch.	My appetite is as strong as ever		
l'Il show him some double standards				Robin enters	Joan None of these. I am the horn.

Antonia Of course. The horn of plenty. Joan That's cheap.	(Joan—Offering thirty-two bars to a woman again! (Maria—He's made his promise, I'm	Hand in hand, wild in love, with plans and hilarious cries they strolled to the other side.	Mann und Weib und Weib und Mann- my God, how happy we were.	Antonia After such butchery, what better time?	Charles (rushes to her bedside) Don't say that! My darling, I want to show you how
Antonia No, my dear, it is you who are chean.	making my claim.	And oh what care they gave each other, such intensive care in bed. His work, her money, their freedom—	He goes to her bedside. Antonia Your obne concerto, so	Charles I can't ask you to forgive me for things I did so wilfully. After all these years, one more applogy	I have changed. I've made my decision, I've made a solemn promise
Has he offered you yet your solo of thirty-two bars?	Silence and deceit, ambition and defeat.	with no idea how grown-up life could uninvent their love	graceful and free— vou told me it was a love letter in music.	would be an insult.	[11.31]
And promised a concerto?	love, music, loyalty, self-delusion— these are the elements of fatal	Then at last the idea came with a roar of delighted applause	And when the crowds could let you go we drank champagne on a riverside	Antonia (subsiding) For once you speak the truth.	Accidentally, Charles knocks a monitoring machine to the floor.
Angrily, Joan gets out of bed.	confusion.	and with loud praise, and giddy fame, profiles, parties, open doors.	rooftop— the city below was silent	Charles All I ask is your patience,	Simon and the nurse rush forward to pull Charles away.
Joan (to Charles) Is this how it goes? Is this how it always goes?	ACT 2	And he grew to the shape of a lion, his musical ambition swelled,	and white.	give me time to earn your trust, time to show you, not in words but actions,	Simon Come away from those lines!
Antonia You are but one variation	1 SCENE ONE	while she shrank to the size of a household mouse.	Charles That terrace belonged to a millionaire whose name is lost to me.	that I have come back. Let's cross another bridge together.	What are you thinking of? Are you trying to kill her?
on a theme.	Hospital. Around Antonia's bed are	Travel, concerts, hotels, women in far-off places—	Antonia And we danced on the snow	Antonia My limbs are heavy, I feel I'm	Nurse Her life depends on these
[8.07] Sextet (Charles beseeching Antonia: Simon	leads, tubes, life-support machines. The steady rhythm of the heart monitor sets the pulse of her	the world grew noisier and sad. His work wouldn't tolerate children— the house was silent and cold	Charles Drunk on music and love.	sinking, but by morphine's clear light I see it now. I think you know there's a man who	machines. You must not come so close.
trying to draw her away; Robin addressing Simon; Joan furiously	thoughts as she begins to stir.	And I said nothing at all, and waited for you to come back.	Sudden shift	loves me.	The nurse tends to Antonia, who is falling asleep.
getting dressed; Maria aside.)	Antonia (half asleep) She said nothing at all,	Fade up a low spot to reveal Charles	Antonia (aroused) Then you fucked the oboist, just one month later.	Simon and a nurse enter, unobserved.	Charles We were just talking of
(Charles —I'm losing you, and I'm to blame.	and waited for him to come back.	in a chair, in his overcoat.	So began the endless succession— what we kindly called your 'work'.	Your jealousy and pride have been provoked.	treachery, and I believe we were talking of you.
{Antonia—Home and hospital— scenes of pain.	She wakes	[5.45] Charles Antonia, I remember that	Charles Antonia, don't think of these	This is not sorrow, or a change of heart, but blind possessiveness, the lifelong	Simon (moving Charles towards the
(Robin —Oh, the sorrow that follows the arrogance of fame. (Simon —This is not an age for speaking plain.	Aria On the border of memory and dreaming I saw a couple on a London bridge in an early evening snowstorm.	snowstorm on the bridge when we crossed the river to my first concert at the Festival Hall, and as we walked we were singing from The Magic Flute,	things when you've just come out of major surgery.	habit you have of taking what you think is yours.	door) Leave her now. She needs her rest. You should go.

Charles I have to speak to her. We need to be alone.	[14.10] Interlude	or tenderly begging her to stay. But here comes 'Demonic Aubade'—	[4.17] Charles Not finished? Have you been asleen?	Robin leaves. Charles paces restlessly. Maria pours him coffee from a flask and waits	loves me. They come face to face. Maria offers
Nurse Please please, no violence here!	2 SCENE TWO The Frieths' London house Charles's	the great composer forments the dawn with his fashionable racket. At his age he should be thinking of the sunset	asneep: How much longer are you going to be? Robin Loeed another half an hour	Duet	the cup, he waves it away. Was the operation a success?
Simon You need to be alone; she needs to sleep. She's my patient, I know what's best for her.	studio. Maria is tidying up. Robin sits at a table surrounded by music manuscript in piles. On the floor, discarded balled-up sheets.	Maria Pure jealousy. You want to be a composer— I've seen the torn up pages in your	Charles I want you to go to the rehearsal rooms now— make sure the percussion has	Truly, Maria I'm surrounded by fools on this crucial day when my mind should be clear	Charles Oh yes, a success. Antonia will not die— the good doctor has done his work, but I could wring his neck, that
Charles Yes, I've heard that's what you think. Do you know there are ethical codes for doctors and their patients?	Robin Sixteen hours of writing out parts— thirty-two bars for his latest souece; then he wants to change	filthy room. But you know in your heart you have no talent. Robin Does this mean that once	been delivered. It's urgent—remember the disaster we had last time. Robin (keeps writing) How can I ever	Maria (aside) Oh my love, I could comfort him now. Charles clear of this anguish, this	loathsome snake. Maria (aside) Angry with the doctor for saving her worthless life!
And in my house, there are rules of hospitality, which you, my friend, have abused.	the orchestration, now he's unhappy with the strings— I'm so tired these notes are swimming before	again you refuse to pour me a little cup of coffee? Maria I have better things to do. This	forget? Maria relieves Charles of his coat.	weight of sorrow. If only I could live without a woman Maria (aside) He means without	Charles If murder was among your household duties I'd send you to the hospital now. Hah!
Simon And on my wards I have the final word. I've asked you to leave. Shall I call security?	my eyes like drunken fish. The rehearsal starts this afternoon. My kingdom for a computer program—	is an important day, the important rehearsal for his most important piece. Destiny is calling him, history drives him forwards and he needs	[5.15] Charles Clash and suspended cymbals, tam-tam, roto-tom, timpani, bass drum, temple blocks,	his wife. Charles I should never have married her, and tied myself up in lies.	Maria (aside) To succeed where the doctor failed, and end her misery!
Charles (furious, leaving) A weak man hides behind authority—	but the old fool won't allow it. Maria Count yourself lucky to be	my help. He's relying on me Robin To iron his shirts—you poor	mark tree, side drum, vibraphone— make sure they are all in place.	Maria (aside) He dares not tell the truth about our love.	Charles But I know that I'm a hypocrite and a fool
It seems she's in your care. But listen doctor— don't you dare exploit your position, or I'll have you sacked. Whatever	working for a genius. [1.00] Robin Aubade—a beautiful name for	deluded slave. Enter Charles, straight from the hospital, still in his overcat, still angry.	Robin But they're waiting for these parts Charles When I say now it's now	Charles How can I wipe away the past, how can I persuade her that I love her?	Calmer now, Charles is picking up some manuscript papers. Half distracted, he glances at Robin's work as he starts to leave.
you say, she's my wife and she belongs to me!	a poetic form— the poet sweetly greeting the rising sun, then parting sadly from his lover,		I mean— you can finish when you return. Don't sit there man, get going!	Maria (aside) He's ashamed of his wretched marriage, and now he must tell her that he	Let me put to you a simple question—

Maria, have you ever thought of marriage? Maria You're asking me! Oh no, I mean, but yes, but no, but yes, l mean, my answer is of course, it's yes of course, a simple yes. Charles I did not mean to embarrass you. Just think carefully, is all I have to say, Most carefully. Not only of the hurt that's done to you—	the command concealed behind a laugh, and then you put your question to me— do you think I did not answer clearly? Mly life was as doll as housework, dops forgetten in repeated chores, lifting, wining, cleating— now at last my tasks have meaning, Let me lift your weight of sorrow undo the lies, wipe clean the past. Mly household duty is obtelence—my answer dear is a loning yes. But I must brind you to me before you change your mind, make of line as governous cage.	Simon Then we'll keep her here another day before you go! want to tell you this: her husband is certain to come back, and when he does you must let me know at once. His state of mind is dangerous— Nurse This morning when he went towards her bed! thought that he would kill her. Junior Doctor The whole hospital is talking of it. Heard to believe of such a famous man.	I've told no one of our connection, that I've loved her and waited seven years. Lone has made me a specialst in fraud, senior consolitant in deception. Now he wants to tale her back, stake a forceful claim to what he fears held I lose. Hell I wheedle, threaten, report, atone—I dane not leave him alone with her. [3.3,8] Antonia (ptiming) And waited for him to come back	[4.45] Antonia i'm driffing high above an endless plain that's green to the curved horizon. I'm moving towards you, from misely so towards, from collecte to bruth, from sollecte to joy. Simon No need for silence. Antonia So much to say. Simon Yes. So much to say.	I'm neeled in theathe. I'll come back soon. They kiss again: Antonia I'll sleep now, my darling. But come when you can. Simon leaves. [7.54] Antonia (fulling asleep) On the borders On the borders of dreaming and washing I saw a couple I saw a couple Lilling in love
might cause. Remember my example. He leaves. Maria picks up Charles's cost and hugs it to her. Maria [10.25] Aria When I hear your voice I feel the pangs of greedy craving. I know you suffer as much at least—we share the hunger before the feast. You set the matter out so well—	where you, my sweet, can gently age. 3 SCENE THREE The hospital. Autonia in the ICU. The machines as before. The nurse and a junior doctor are bending the putient as Simon enters. Junior Doctor All her signs are good. She's stable, but she's weak, her pulse is thready. Nurse It's too soon to send her to the ward.	Simon Jealous fantasies, greed about her wealth, the pressures of the creative life, even a psychiatric disorder— who knows—these may all be stupid stories, but we'll take no chances—do not leave him alone in here. The nurse and junior doctor leave. I cannot leave him alone with her— but who will ever forgive this abuse of professional power, or cure my leveisth sickness of decet? When I performed the tricky operation I knew I was saving her for myself,	Antonia He'll never change my mind. I've told him. He knows Simon Yes, he knows, and he wants you back. Antonia He cannot touch me now that I'm with you. Simon With me—that's what I've longed do home, are you fully awake? Do you know what you've sping? Do you know where you are?	Simon The misery is over. Antonia Because we know. Simon We know. Antonia Only joy. Simon Joy will say it all. Repeats, overlapping. They kiss. Unseen by them, a dark figure in a black lozer moves downstage in low light.	Maria moves quietly upstage. [9.08] Maria What agony, to stand in the shadows listening to this conniving pair— her hateful pride dressed up as virtue and he a compulsive liar by his own confession. How dare they call it love, this cringing, think, dishonest affair. How can it measure against my own? She goes towards the bed.

Only the rich sleep so deeply, SCENE FOUR [2.42] [8.10] very kind. Give it to my man, then, Whas so swelfly unconcerned. Aria Simon enters unobserved, mith two ladies, kindly leave.	hite Was it her money you wanted?
	hite, Black, Simon Your vicious greed!
and I'm not strong enough to resist taken up. Charles comes upstage Soon we feel the herstness of the rays, as the Aubade reaches its climax. questions for you.	lack A nurse and doctor saw you aking an attempt upon her life
My household duty Robin is with him. Maria is to one like the imagination striving in its Charles 11 lifts! It sears! The euchange Decornes feet and stormy. athe is to uproof the weeks— side with a feet bowel for her moster. birth pages, Straining to give life.	ttempt upon her life.
, , , , , , , , , , , , , , , , , , , ,	hite, Black, Simon You can't deny it!
She wrenches out leads from the Charles is all the percussion here? until we must evert our gaze Simon This is the man. This is the Do you realize where you are, and	obin Surely there's been a
deliberately, she lets Charles's coat Robin Every last item safely delivered. the face of God at which we may White, Black If you don't mind, sir. White Did you leave it at the bedside mis	isunderstanding. hv don't vou sit down.
Charles You've gut nid of that horn Charles Nothing can withstand its	ny 2011 t y 20 20 t 20 1111
	0.36] aria <i>(aside)</i> Everv minute brings
The light of artistic creation is also White, Black We'd like a word.	im closer to me.
Maria melts back into the shadows. Robin Yes, her replacement is that blinding. Charles log ("Charles Ding") Did you say dying? bearded fellow. The artist can't see the suffering Charles lis tory and its heat! Charles	harles Am I going mad?
	hat is this talk of killing and dying?
	ow can I answer your questions hen my wife is not dead?
wait for you to come back, Charles Ledies, geellenen, how the heat of his invention won't The orchestra comes to a ragged halt. Black, White, Simon You ran for while I wait for you, while I wait I'm deem to howoured that your famous melt the ize in his heart. You find I won't find.	i mon What odious pretence of
, , , , , , , , , , , , , , , , , , , ,	norance!
	lack (as White applies handcuffs)
an orchestra funing up. The orchestra applicuds. Charles Life is short, art is for all time— you here. Simon Did you kill her because it was - Not	ot dead! A good defence. ou can put it to the judge.
while he describes it. My music outstand the sun. White Is this yours?	hite Not dead—a matter of
Tilled small amount out forces in	nite Not dead—a matter of binion, perhaps!

Hah hah! This way, my friend.	Maria The truth is this. I know you better than you know yourself.	Maria This is the gift I brought—
She begins to lead him away.	l know your prison years will teach you how to love.	White, Black, Simon, Robin, Maria For you!
Charles (softly beseeching) Please	I'll make your cage a happy one.	
tell me Antonia is not dead.	In the desert of empty time, my visits will be your sweet cases.	Charles I am
Black You'll find no one who can tell		Maria I am the only lover.
you that she was not murdered in her	[14.29]	
hospital bed.	Charles Are you completely mad? Tell them the truth!	White, Black, Simon, Robin, Maria For you!
Charles Murdered		
Who could murder sweet Antonia?	Maria Like heroes in a prison movie, we'll press our hands together	Charles I am already
[12.23]	against the thickened glass.	Maria And I will wait—
He has come face to face with Maria.		
	Charles Mad! completely mad?	White, Black, Simon, Robin, Maria
No no	This is the killer. Arrest her!	For you!
Maria remains silent.	White, Black This way now.	Charles I am already in hell.
But why?	Maria And when at last they set you	White, Black, Simon, Robin, Maria
out miy.	free, and you are old and frail I'll take	She (I) will wait for you.
White This way now sir. Our car is		
•	free, and you are old and frail I'll take	
White This way now sir. Our car is	free, and you are old and frail I'll take you home with me and care for you,	She (I) will wait for you.
White This way now sir. Our car is	free, and you are old and frail I'll take you home with me and care for you,	She (I) will wait for you.
White This way now sir. Our car is waiting for you.	free, and you are old and frail TII take you home with me and care for you, and care for you. Charles I am not the killer. Please	She (1) will wait for you. [17.00] Charles is led away. Maria remains.
White This way now sir. Our car is waiting for you. Maria For you, my sweet. For you.	free, and you are old and frail TII take you home with me and care for you, and care for you. Charles I am not the killer. Please	She (1) will wait for you. [17.00] Charles is led away. Maria remains.
White This way now sir. Our car is waiting for you. Maria For you, my sweet. For you. White and Black begin to lead	free, and you are old and frial TU take you home with me and care for you, and care for you. Charles I am not the killer: Please listen to me! White, Black, Simon, Robin, Maria	She (1) will wait for you. [17.00] Charles is led away. Maria remains.

BIOGRAPHIES

MICHAEL BERKELEY Comnoser

Michael Berkeley was born in 1948, the eldest son of the composer Sir Lennox Berkeley and a godson of Benjamin Britten. As a chorister at Westminster Cathedral, singing played an important part in his early education. He studied at the Royal Academy of Music and later with Richard Rodney Bennett. In 1977 he was awarded the Günness Prize for Composition; two years later he was appointed Associate Composer to the Scottish Chamber Orchestra. Since then Michael's music has been played all over the globe and by some of the world's finest musicians.

Major works of the 1980s include Gregorian Variations, conducted in England and America by André Previn and the oratorio Or Shall We Die? (1982), to a text by Ian McEwan. The 1990s began with the Clarinet Concerto and Berkeley's first opera, Baa Baa Black Sheep, based on the childhood of Rudyard Kipling to a libretto by David Malouf (Opera North). Secret Garden was oreniered by the LSO under Colin Davis. In 1998, the

BBC Proms commission The Garden of Earthly Delights was played by the National Youth Orchestra of Great Britain under Mstislav Rostropovich. Berkeley's tenure as Composer in Association to the BBC National Orchestra of Wales brought commissions for three new works; the second of these, the Concerto for Orchestra, was first heard at the 2005 Proms. This piece, as with most of his significant orchestral work, much of his chamber music and his operas, is available on CD as oart of the Chandos Berkelev Edition.

Berkeley's second opera, Jane Eyre, with a libretto by Malouf, has been produced in the UK, Australia and America. For You is Berkeley's third opera, for which he has also created a version for a larger orchestra opening in Rome in Autumn 2010. Future plans include a song cycle for Claire Booth and the Mash Ersemble, which will be followed by his next opera, Atomement. From 1995 to 2005, Berkeley was artistic director of the Cheltenham International Festival of Music and he has also programmed music for both the Sydney and Spitalfields Festivals. He currently presents BBC Radio 3's Private Passions' and is Chairman of the Governors of The Royal Ballet.

the truth!

IAN MCEWAN

McFwan's works have earned him worldwide critical acclaim. Among them are the Somerset Maugham Award in 1976 for his first collection of short stories First Love Last Rites: Whithread Novel Award (1987) and Prix Fémina Etranger (1993) for The Child in Time and Germany's Shakesneare Prize in 1999. He has been shortlisted for the Rooker Prize for Firting five times, winning the award for Amsterdam in 1998 His novel Atonement received the WH Smith Literary Award (2002) National Book Critics' Circle Fiction Award (2003), Los Angeles Times Prize for Fiction (2003) and the Santiago Prize for the Furonean Novel (2004). In 2006, he won the lames Tait Black Memorial Prize for his novel Saturday On Chesil Beach was shortlisted for the Man Booker Prize in 2007 and his novel Solar was published to great critical acclaim in 2010.

MICHAEL RAFFERTY

After a short career as a research physicist Michael Rafferty switched to music initially as a violinist and later as conductor. He is cofounder and Joint Artistic Director of Music Theatre Wales and has conducted all its productions. He has conducted Britten's Church Parables (Onéra National du Rhin) the Canadian première of Birtwistle's Punch and Judy. John Hardy's orchestral score to the film The Life Story of David Howl George Vervan Weston's Songs from a Prison Diary (Le Mans Jazz Festival) and nerformances with ensembles including the BBC Concert Orchestra Scottish Chamber Orchestra London Mozart Players. Orchestre Symphonique de Mulhouse Norway's BIT 20 Ensemble Musikfabrik of Cologne. The Composers' Ensemble and PM Music Ensemble. Altogether, he has conducted the works of more than 80 living composers and 40 opera productions. Many of his performances have been broadcast on radio and TV and he has made several CDs including Michael Berkeley's earlier opera Jane Evre which was released by Chandos. Recently, he conducted the premieres of operas by Huw Watkins and Eleanor Alberga (Music Theatre Wales) as well as the premiere of a film score The Cabinet of

Dr Caligari by Lynne Plowman (London Mozart Players). Future operatic performances include the IIK Premiere of Philin Glass's *In the Penal Colony*

MICHAEL MCCARTHY

Michael is co-founder and Joint Artistic Director of Music Theatre Wales, Dramaturg of FIVE:15 (Scottish Opera) and Artistic Director of Operatoriet (the contemporary opera studio for Norway).

As a director he has staged productions for MTW, Scottish Opera, Den Nye Opera, Glyndebourne Touring Opera, Den Norske Opera, Welsh National Opera, Opera North, Opera Vest, The Fires of London. Alongside his work as a director Michael has specialised in supporting the development of new operas and opera composers, principally through his work with Operatoriet but in more recent years also with Scottish Opera and Music Theatre Wales. Future productions include La Traviata for Den Nye Opera in Bergen and In The Penal Colonr (Philip Glass) for MTW.

ALAN OPIE

Baritone Alan Opie is a regular guest at the Metropolitan Opera New York, La Scala, Wiener Staatsoper, Bayerische Staatsoper Munich, Deutsche Oper Berlin, Santa Fe Festival, Glyndebourne Festival Opera, English Mational Opera and Royal Opera House Covent Garden. At ENO he was nominated for the 'Outstanding Achievement in Opera' Olivier Award for his performance of Falstaff.

His most recent performances include Madama Butterfly with the Royal Opera House, Covent Garden; Candide with Teatro San Carlo in Naples; Falstaff with TOpera du Rhin and at the Washington National Opera; Rigoletto with Opera North and Opera Company of Philadelphia; and Tosca with Canadian Opera Company of Thiladelphia; and Tosca with Canadian Opera Company of Thiladelphia; and Tosca with

His extensive concert work has included performances of Mendelssohn's Elijah in San Francisco and Dallas; Walton's Belshazzar's Francisco and Dallas; Walton's Belshazzar's Requiem in Washington, Vaughan Williams's Sea Symphony in Los Angeles, Elgar's Tine Kingdom the Halle Orchestra in honour of the 150th anniversary of Elgar's bit and Apostles as part of the RRP Prims' 2017 season.

Alan Opie's operatic appearances have included a spectrum of leading roles for the Bayreuth Festival, Deutsche Staatsoper Berlin, Paris Opera, and Theatre Musical du Chatelet as well as for the opera houses of Chicago, Los Angeles, Amsterdam, Brussels, Florence, Cagliari, Spoleto, Strasbourg and Olsh amono others

Alan Opie has recorded for CBS, EMI, Hyperion, Chandos, and Decca. Releases include 'Alan Opie Sings Bel Canto Arias,' Britten's Gloriana, Albert Herring, Peter Grimes for which he received a Grammy Award, Death in Venice and The Rape of Lucetia; the title role in Dallapiccola's Ulisses. Tonio in I Pagliacci; Enrico in Lucia di Lammermoor, the role of Smirnov in Walton's The Bear, Emani, Il Trovatore, the title role in Il Barbiere di Sivigilia and Beckmesser in Die Meistersinger von Nürnberg under Sir Georg Solti for which he received his second Grammy Award.

CHRISTOPHER LEMMINGS Simon / Junior Poctor - Tenor

Christopher Lemmings studied at the Guildhall School of Music and Drama under Johanna Peters and Margaret Lensky, and currently studies with Michelle Wegwart. He has appeared at the Royal Opera House. Covent Garden, as Caliban in Thomas Adés' The Tempest (also for BBC television, at the Theater Lübeck and at the Opéra du Rhim, Strasbourg), Stingo in Nicholas Maw's Suphie's Choice and Scaramuccio Ariadne auf Nawas, and for Glyndebourne On Tour as Lechmere Onen Wingrave, Tito La Clemenza di Tito, Belmonte Die Entifihrung aus dem Serail. He created Bartholomew in Sir Harrison Birtwistle's The Last Supperat the Staatsoper, Berlin, ar vole he repeated for the Glyndebourne Festival and on bur with the London Stinfoniets.

Christopher Lemmings created Robin in For You, and with a strong reputation for his work in Twentieth Century and Contemporary music, has also anneared as Moloi The Death of Klinghoffer (also at the Finnish National Opera). Hotel Porter Death in Venice and Lechmere Owen Wingrave for Vara Radio at the Concertgebouw Amsterdam: Beauty The Triumoh of Beauty and Deceit with Birmingham Contemporary Music Group at Carnegie Hall New York (also with the Los Angeles Philharmonic): Clarence in Batistelli's Richard III at the Opéra du Rhin, Strasbourg: Stoikus Golem and Sellem The Rake's Progress for Anges / Nantes Opera: Die zweiter junge Offizier Die Soldaten with the Ruhrtriennale. Bochum, and at the New York Lincoln Centre Festival: and Dov The Knot Garden in a joint production between the Royal

Opera House and Music Theatre Wales to mark the centenary of Tinnett's hirth

Concert work has included performances with the English Chamber Orchestra, the Northern Sinfonia, the Norwegian Radio Symphony Orchestra, the Royal Liverpool Philiharmonic Orchestra and the RTÉ Concert Orchestra. His recordings further include Rorem Auden Songs with Chamber Domaine and a disc of lesses known music by the Italian born film comnoses Kino Rota.

RACHEL NICHOLLS Joan / Nurse / WPC White - Soorano

Born in Bedford, Rachel Nicholls is one of the most versatile sopranos of her generation, with a huge repertoire ranging from IS Bach and Handel to Schoenberg and Errollyn Wallen. She made her BBC Proms debut in 2008 singing Vaughan Williams Serenade to Music and returned in 2009 for The Mask of Orpheus — The Arches. Other festival appearances have included Brennen, Edinburgh, Hereford Three Choirs and La Folle Journée. Tokno.

In opera and concert, conductors she has worked with include Martyn Brabbins, Stephen Cleobury, Christian Currwn. Colin Davis. John Eliot Gardiner.

Valery Gergiev, Martin Gester, Richard Hickor, Roger Norrington, Jean-Claude Malgoire, Simon Rattle, Steven Sloane, Masaaki Suzuki and David Willcocks. She has appeared with the Royal Opera, London, the Atelier Lyrique de Tourcoing, English National Opera, the Early Opera Company, Longborough Festival Opera and Scottish Opera, as well as with orchestra such as the BBC Concert Orchestra, the Bochum Symphony Orchestra, the Britten Simfonia, the CBSO, the London Marart Players, the London Philharmonia, Corchestra, the OAE, the Philharmonia Corchestra, the Royal Philharmonic Corchestra, the Royal Scottish Maiornia Chestra and the Scrittic Chamber Orchestra

She created the role of Joan For You with Music Theathe Wales, and her operatic repertoire further includes Marzelline Fidelio, Ginevra Ariodante, Armida Rimaldo, Ginevra Ariodante, Dorinda Orlando, Nerone L'Incoronazione di Poppea, Fiordiligi Cosi fan tutte, Donna Elvira Don Giovanni, Elettra Idomeneo, Tatyana Eugene Oneein and Helmwise Die Walkire.

Her broadcasts include Dvorak Stabat Mater, Schoenberg String Quartet No. 2 and Flashmob — The Opera (BBC), and with Bach Collegium Janan, she has recorded the B Minor Mass and two volumes of Cantatas. Other recordings include Orlando, Silla, Hummel Mass in D Minor, two volumes of Music by Cecilia McDowall and Paul Snicer's Easter Oratorio

HELEN WILLIAMS

Antionia / WPC Black - Sonrano

Helen Williams was born in Merseyside and studied at the Royal Northern College of Music

She has sung regularly at Glyndebourne, making her Festival debut in 1988 as Sashka in Oshorne's The Flortrification of the Soviet Union She subsequently sang Emmie Albert Herring on Glyndebourne Festival Opera's tour to Italy. Other engagements at this time included performances with Onera Factory and at the Buxton Festival More recently she has been seen as Dalinda Ariodante, Amor Orpheus and Eurydice for ENO. Naiad Ariadne auf Naxos for Scottish Opera. Yvette La Rondine at Covent Garden, the world premiere of Hev Persephone! at Aldeburgh and the Almeida Festival 2nd Niece Peter Grimes with the ROH Covent Garden in Finland. Vaughan Williams The Poisoned Kiss with the LSO, Flaminia II Mondo della Luna with Opera Zuid in Holland, Suppés Galatea at Buxton. First Lady The Magic Flute and First Flowermaiden Parsifal with Scottish Opera. Helena *A Midsummer Night's Dream* and Polissena Radamisto at Opera North

Recent engagements include Rodelinda and Gineura Arindante for Onera Theatre Company throughout Ireland and the LIK Rodelinda in New York Frasquita at Royal Albert Hall a recording of Carlo di Rorgogna for Opera Rara recordinos with Diana Montague and Bruce Ford for Chandos Queen of Night and Furvdice Ornheus and Eurydice at ENO. Micaela Carmen for Glyndebourne Touring Opera, Queen of the Night with Opera North 2nd Niece Peter Grimes at both Netherlands Opera and the Royal Opera House, the televising of Francesca Zambello's production of The Little Prince for BBC Avril Ainger Love Counts at the Almeida Festival and in Modena and title role Semele Mistress Ford The Merry Wives of Windsor and Agathe in Messager's Veronique for the Buxton Festival.

JEREMY HUW WILLIAMS
Simon – Baritone

The Welsh baritone Jeremy Huw Williams studied at St John's College, Cambridge, at the National Opera Studio, and with April Cantelo.

In France he has sung the roles of Olivier Canriccio Panageno Die Zauherflöte George Of Mice and Men. Guglielmo Così fan tutte. Shchelkalov Boris Godunov Baritone Hydrogen lukehox and title role Till Fulensniegel by Karetnikov for L'Onéra de Nantes, and Sebastian The Temnest for L'Onera du Rhin in Strashourg and Mulhouse. In Italy he has sung the role of Nixon Nixon in China at the onera house in Verona and the Ferryman Curlew River at the onera houses. of Pisa and Trento. In Greece he has sung the role of Chou En-lai Nixon in China for Greek National Onera. In Relgium he has sung the role of Marcello La Boheme for Zomeropera. In Austria he has sung the role of Dr Pangloss Candide at the Konzerthaus in Vienna, a role that he reneated at the Musikfest Bremen in 2009 and will sing in Munich and London. In the USA he has sung the role of Lukash The Good Soldier Schweik for Long Beach Opera.

In Wales he has sung the roles of Guglielmo Cosi fan tutte, Escamillo Carmen, Germont La Traviata Marcello La Boheme and Le Dancaire Carmen for Welsh National Opera and the roles of Serezha The Electrification of the Soviet Union, Tarquinius The Rape of Lucretia, Choregos Punch and Judy, Mangus The Knot Garden and Dr Simon Browne For You for Music Theatre Wales In Ireland he has sung the role of Teddy *The Silver Tassie* for Opera Ireland. He will sing three roles in 2010 for Scottish Opera, Andrew *74 Degrees North*, Father *Zen Story* and Enstein *The Letter*

He won the classical music category in the 2008 Creative Wales Awards and was awarded an Honorary Fellowship by Glyndwr University in October 2009 for services to music in Wales.

ALLISON COOK Maria – Mezzo-Soprano

One of the new generation of British Mezo-Sopranos, Allison Cook is beginning to develop an impressive international reputation, with recent highlights including repetione as diverse as a critically-acclaimed world premiere of Michael Berkeley's For You with Music Theatre Wales, the title role in Linconnazione di Poppea in Aix en Provence, Baba the Turk The Rake's Progress in Portugal, and the title role in Bozet's Carmen for Glyndebourne. Resently, shee sang the role of Amabotne in Handel's Serse for Opera Theatre Company, Ireland, the role of Geschwitz for the Royal Opera's 2009 production of Lulu, and a gal of Zerzula with the Minchner Symphomiker this summer. Her European success has been built on performances such as the world premiere of Peter Edivids' Le Balcon at Aix-en-Provence, Soeur Mathilde Les dialogues des Carmélites in Opéra National du Rhin, and appearances at the Savonnlinna Festival and BBC Proms. She sang the role of Orlofsky Die Fledermaus for Glyndebourne, and the title-role in John Browne's Babette's Feast and Kate Julian Owen Wingrave for the Linbury Studion of the Royal Opera House Covert Carden

Her international appearances have included Knappe and Blumenmädchen Parsifal, and Garcias Don Quichotte, both at L'Opéra de la Bastille, Paris, conducted by James Conlon, Der Komponist Ariadne auf Navos for Opéra National du Rhin, as well as the roles of Valetto and Fortuna in Monteverdi's L'incomnazione di Poppea in Air-en-Provence, conducted by Marc Minlowski. Other appearances have included Vienna, Amsterdapia, Toulouse, Opéra National de Paris, and Opéra de Nancy, where she apeared as Der Tomombier Der Kaiser von Athanis.

Allison made a welcome return to the podium of the BBC Proms in 2008, as part of the Yaughan-Williams 50th Anniversary celebrations, in his Serenade to Music with the BBC Symphony Orchestra, conducted by Sir Andrew Davis.

MIJSIC THEATRE WALES

Music Theatre Wales is the UK's leading contemporary opera company. Ever since the company's formation in Cardiff in 1988, Music Theatre Wales has been a pioneering force, dedicated to creating, performing and touring ground-breaking chamber opera – a mix of acknowledged mastlerpieces of the recent past and works the company has commissioned from the very best composers and writers. The company also nuns a composer development scheme, nurturing new talent in writing opera and sunnording the creation of dimannic new work

Music. Theatre Wales has created almost 30 productions and presented 14 world premieres. The company has worked in partnership with many different organisations across Wales, the UK and internationally and in 2002 MTW became the first ever Associate Company to the Royal Opera House. This creative collaboration has made possible a wide range of work in the Limbury Studio Theatre.

Joint Artistic Directors: Michael McCarthy and Michael Rafferty Executive Director: Carole Strachan Artistic Administrator: Catriona Chatterley

www.musictheatrewales.org.uk





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Music Theatre Wales is a revenue client of Arts Council of Wales and receives truring funding from Arts Council England

Music Theatre Wales is most grateful for support from the following towards the production and tours:

For You was commissioned by Music Theatre Wales with support from the ACNVPRS New Notes scheme, and the Esmée Faintairn Foundation, and was part of the Jenvood-MTNN New Opera Plan.

Atlantic Foundation Anthony Bolton Philin and Christine Carne

For You was a co-production with Theatr Brycheining, Brecon, supported by the Welsh Assembly Government and The Arts Council of Wales through Arts Quitside Carofiff production fund.

Philip and Christine Carne John S Cohen Foundation Colwinston Charitable Trust

Dalriada Trust Gwendoline & Margaret Davies Charity

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Vernon Elis Foundation
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and one supporter who wishes to remain anonumous.

This CD of For Youwas recorded live at the Linbury Studio Theatre on 28 and 30 October and 1 November 2008. The recording has been generously supported by the Bollini Trust with additional support from the Royal Opera House.

Produces - Chris Marshall (neurodrag), Aler Foster (adding)
Michael Berleie, Michael Raffarty
Recording Engineer and Marshring - Tony Wass
Recording Assistants - Stand Robert A Mars Adversors
Editor - Aler Foster
Cover Image - O Sude Massedr / Lebrecht Music and Acts
Design and Advors - Misson Design www.wweendesign.co.uk

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For You, a dramatic new opera exploring themes of obsession and betrayal, composed by Michael Berkeley with a libretto by lan McEwan.

Although essentially dark, there are moments of irony, wit, and humour throughout the opera. Soaring vocal lines, intricate ensemble pieces, and imaginative instrumental writing make this an electrifying work.







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