

# barbican

**Classical Music**  
Concert programme

**Los Angeles  
Philharmonic/  
Gustavo Dudamel**

**2 & 3 Jun  
Hall**



# Important information



## When does the concert start and finish?

This concert begins at 7.30pm and finishes at about 9.30pm, with a 20-minute interval.



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# Los Angeles Philharmonic/ Gustavo Dudamel

## Dvořák 9

Sun 2 Jun 7.30pm, Hall

**Los Angeles Philharmonic**  
**Gustavo Dudamel** conductor  
**María Dueñas** violin

**John Williams** *Olympic Fanfare and Theme*

**Gabriela Ortiz** *Altar de cuerda* (LA Phil  
commission: UK premiere)

- 1 Morisco chilango
- 2 Canto abierto
- 3 Maya déco

*Interval 20 minutes*

**Antonín Dvořák** *Symphony No 9, From the New  
World*

- 1 Adagio – Allegro molto
- 2 Largo
- 3 Molto vivace
- 4 Allegro con fuoco

The LA Phil's tour has received generous support  
from the Michele and Dudley Rauch Tour Fund and  
the Karl Loring Fund.

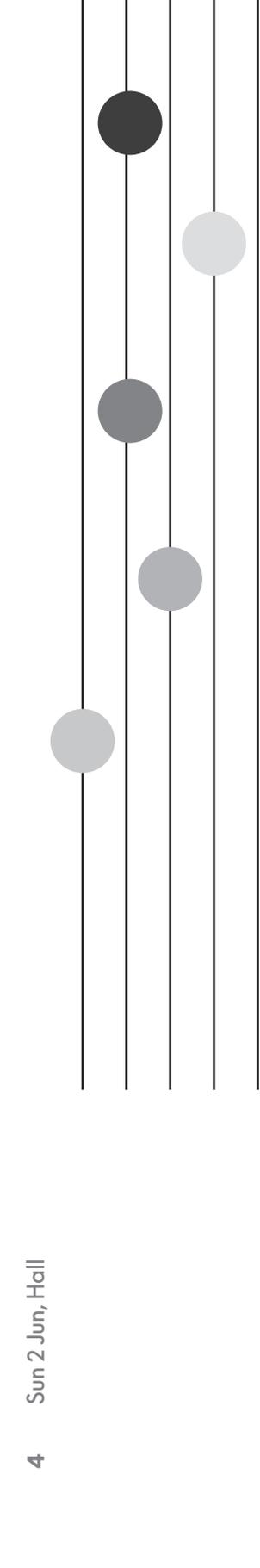
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**Gustavo Dudamel conducts the Los Angeles Philharmonic in a concert of bold themes and dazzling orchestral colours, featuring rising star María Dueñas in the UK premiere of the Violin Concerto *Altar de cuerda* by Gabriela Ortiz.**

**John Williams (born 1932)  
*Olympic Fanfare and Theme* (1984)**

John Williams has become an irreplaceable figure in American popular culture. He ranks as the best-known creator of film music in Hollywood history, with themes and scores that are instantly recognisable to listeners around the world. And his growing body of music for the concert hall (including numerous concertos) has solidified his reputation as a major American composer of the late 20th and early 21st centuries.

At the same time, he has had close relationships with music directors of the Los Angeles Philharmonic, including – and especially – the current one, Gustavo Dudamel.

Dudamel told *Variety*: ‘I’ve admired John Williams all my life. As a kid, I was just crazy about movies and in love with all his music: *Star Wars*, *E T*, *Indiana Jones*. Film composers are great musicians, great orchestrators and for me, John is simply one of the greatest of our time. He is also a wonderful man and a very good friend.’

Williams has long been associated with the Olympic Games, beginning in 1984 when the Los Angeles Olympic Committee commissioned *Olympic Fanfare and Theme* for the Games of the XXIII Olympiad. Its regular use in television coverage of the international athletic competitions has made it the best-known of the composer’s four Olympic fanfares.

As the composer wrote in 1984: 'The Olympic Games continue to fascinate and inspire us. With every presentation of the Games, we experience that complete dedication and unshakable will to persevere that typifies the goal of each competitor. The human spirit soars, and we strive for the best within us.'

© Jon Burlingame

**Gabriela Ortiz (born 1964)**  
***Altar de cuerda* (2021)**

(LA Phil commission with generous support from the Lenore S and Bernard A Greenberg Fund)

To date, Mexican composer Gabriela Ortiz has created eight works in the series of 'musical altars,' and there is no reason to assume that she will not write more in the future.

The list so far goes like this:

*Altar de neón* (1995), for four percussionists and chamber orchestra

*Altar de muertos* (1997), for string quartet, water drums and masks

*Altar de piedra* (2002), for three percussionists and orchestra

*Altar de fuego* (2010), for orchestra

*Altar de luz* (2013), for tape

*Altar de viento* (2015), for flute and orchestra

*Altar de cuerda* (2021), for violin and orchestra

*Altar de bronce* (2022), for trumpet and orchestra

For Gabriela Ortiz, the altar is not a religious concept; instead, its meaning for her tends more towards the symbolic, the spiritual and the magic – an altar is a place to throw music into relief. Nonetheless, the first work in the series was in fact inspired by a true neon altar she came across in a church. In this most improbable image, she found a cultural syncretism, an erasure of borders, a

conceptual eclecticism that can very well be synthesised in the idea of the postmodern, which happens to be one of the main aesthetic tendencies that define her music.

In recent years she has established a close working relationship with the Los Angeles Philharmonic, one that has led to the premieres of *Altar de piedra* (2002), *Téenek* (2017), *Pico-Bite-Beat* (2018), *Yanga* (2019), *Kauyumari* (2021), *Seis piezas a Violeta* (2023) and the concert version of *Revolución diamantina* (2023). In 2021, when the opportunity to write a violin concerto arose, the composer was ready (and willing). Gustavo Dudamel, the LA Phil's Music & Artistic Director, put forward the name of the brilliant young Spanish violinist María Dueñas. Thus the stage was set for the creation of *Altar de cuerda* ('String Altar') for violin and orchestra.

Tackling the issue of form in her new piece, Gabriela Ortiz proceeds according to tradition and chose the usual three-movement structure, fast-slow-fast. In the first movement, 'Morisco chilango' (Chilango Moorish, where 'chilango' refers to Mexico City natives), the composer has included a few subtle melodic turns that impart a vaguely Mediterranean flavour, a nod to María Dueñas's Andalusian roots. More generally, 'Morisco chilango' represents one more of Gabriela Ortiz's visions on cultural appropriation and reappropriation, an important theme in her musical thought (she herself is, by the way, proudly *chilanga*).

In 'Canto abierto' (Open Song), the distant reference is to the open chapels that were a common feature in 16th-century Mexican churches, built to indoctrinate indigenous communities still reluctant to go inside a temple. Here, the composer's operating principle is the creation of chords that are built and deconstructed, harmonies that

slowly grow and contract like a sea swell that can be visually perceived in the score, while the solo violin floats lyrically over the sound waves. At the beginning and end of the movement, all the wind players (both woodwind and brass) play tuned crystal glasses, which create an additional harmonic field.

'Maya déco' is a virtuosic, rhythmic and fast-paced movement, with a constant dialogue between the solo violin and the orchestra; near the end of the piece there is a fully written-out cadenza for the soloist.

The thoughtful listener will notice that there are references to architecture in all of *Altar de cuerda's* three movements. On the one hand, this may be attributed to the fact that those cross-border appropriations that occupy the composer's thoughts are particularly evident in architecture; on the other hand, it just so happens that Gabriela Ortiz's father, Rubén Ortiz Fernández, was not only a prominent music lover and a musician himself, but also an architect by profession.

It is worth noting that in all of Gabriela Ortiz's *Altars* (except for *Altar de luz*) there is an important (and sometimes protagonistic) presence of percussion instruments; *Altar de cuerda* includes, besides timpani, three percussionists playing a role related more to colour than to rhythm.

Gabriela Ortiz wrote *Altar de cuerda* on a commission from the LA Phil, and the work is, as it happens, the first concerto dedicated to María Dueñas.

© Juan Arturo Brennan

## **Antonín Dvořák (1841–1904)** **Symphony No 9 in E minor, *From the New World* (1893)**

Czech composer Antonín Dvořák sought his inspiration in all quarters. In a famous essay, *Music in America*, he wrote: 'Nothing must be too low or too insignificant for the musician. When he walks, he should listen to every whistling boy, every street singer or blind organ player. It is a sign of barrenness, indeed, when such characteristic bits of music are not heeded by the learned musicians of the age.' In 1892, already a 'learned musician', Dvořák was invited to become Artistic Director and Professor of Composition at New York's National Conservatory of Music. The conservatory management wanted the 'old world' master to help establish an American sound in the concert hall, so upon his arrival at the conservatory, Dvořák sought out music that was distinctly American. He wrote: 'In the Negro melodies of America I have discovered all that is needed for the creation of a great and noble school of music. These beautiful and varied themes are the product of the soil, they are the folk songs of America.' There is no doubt that the Czech composer was under the spell of both African American spirituals and Native American music, but his music mostly reflects the European concert tradition. Indeed, the name *From the New World* was only an afterthought, added by the composer just as he was about to send the score off to the publisher.

The symphony is conventional in form, a four-movement work that follows the established pattern. The opening is more reminiscent of Beethoven than of folk music, particularly the forceful timpani swats that seem to echo similar moments in Beethoven's Ninth. Low strings, then horns, introduce a bold theme that will recur throughout the entire work. The Largo second movement has been the focus of much speculation. An African American spiritual – or at least the five-note pentatonic scale that is often prominent in those songs – seems to have inspired the plaintive melody that begins this movement. It is moving and melancholy music with a tangible feeling of nostalgia (Dvořák was quite homesick during his time in America).

In the Scherzo Dvořák carefully balances the Beethovenian bluster with a waltz that could easily have come from a Czech village dance. The finale begins with another brassy melody that has the energy of a folk dance. There is then a new, wistful second theme in the clarinets; a wacky, three-note 'Three Blind Mice' transition; another reference or two to Beethoven; and continual reiterations of the first themes of both the opening movement and the finale.

In the long run, it really doesn't make any difference where Dvořák found his inspiration. We continue to value the *New World Symphony* precisely because it has come to mean many things to many people.

excerpted from a note © Dave Kopplin

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# Los Angeles Philharmonic/ Gustavo Dudamel Fidelio (performed using International Sign)

Mon 3 Jun 7.30pm, Hall

**Los Angeles Philharmonic**  
**Deaf West Theatre** (DJ Kurs, artistic director)

**Coro de Manos Blancas (White Hands Choir)** (María Inmaculada Velásquez Echeverría, LSV director)

**Cor de Cambra del Palau de la Música Catalana** (Xavier Puig, choir director)

**Cor del Gran Teatre del Liceu** (Pablo Assante, choir director)

**Gustavo Dudamel** conductor

**Alberto Arvelo** director

**Joaquín Solano** co-director

**Gabriela Camejo** artistic producer

**Solange Mendoza** costume designer

**Tyler Glover** lighting designer

**Tyler Lambert-Perkins** lighting designer

**Colin Ananco** sign language choreographer

**Bridget Berrigan** assistant sign language choreographer

**Amelia Hensley** Leonore (actor)

**Tamara Wilson** Leonore (soprano)

**Daniel Durant** Florestan (actor)

**Andrew Staples** Florestan (tenor)

**Hector Reynoso** Rocco (actor)

**James Rutherford** Rocco (bass-baritone)

**Sophia Morales** Marzelline (actor)

**Gabriella Reyes** Marzelline (soprano)

**Otis Jones** Jaquino (actor)

**David Portillo** Jaquino (tenor)

**Giovanni Maucere** Don Pizarro (actor)

**Shenyang** Don Pizarro (bass-baritone)

**Mervin Primeaux-O'Bryant**

Don Fernando (actor)

**Patrick Blackwell** Don Fernando (bass-baritone)

**Ludwig van Beethoven** *Fidelio* (performed using International Sign)

*There will be an interval of 20 minutes between Acts 1 and 2*

Produced by the Barbican

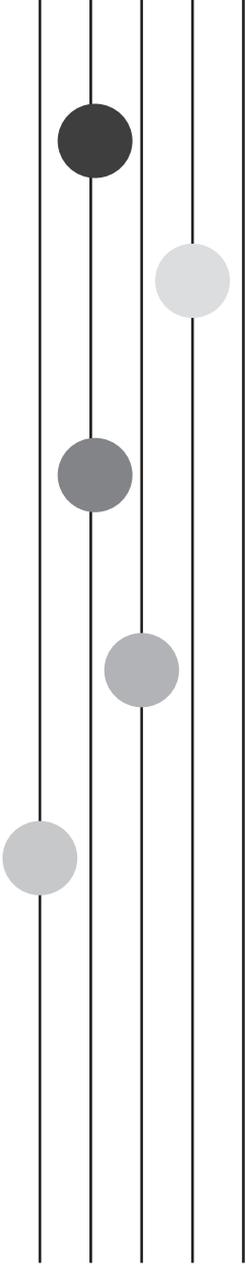
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## **Gustavo Dudamel and the LA Phil pull down the barriers in a landmark performance of Beethoven's *Fidelio* with Deaf West Theatre, in which the drama is played out between Deaf actors, with signed recitatives and arias.**

### **Director's note**

*Fidelio* represents a fight for freedom that is also a fight for inclusion and awareness. The work has been connected in a unique way with Deaf audiences since the premiere in November 1805, when the opera composer himself was already losing his hearing. Our *Fidelio* was conceived so that Deaf audiences could fully enjoy it, for the first time in over two centuries.

Each of the characters in *Fidelio* is played by a singer and a Deaf actor. The actors bring a gestural and emotional poetry that, fused with the singing, elevates the viewer's experience to an unexpected place. Actors and singers come together to create a character with two souls who can express, on a deeper level, the complexity of human nature.

With the intention of bringing the same emotional discourse of music to Deaf audiences, we have conceived with Deaf West Theatre a system to re-create the inflexions of music through the expressiveness of sign language and through visual expressions, to capture even moments of pure instrumental music without lyrics.

In some of the preliminary project meetings, Gustavo Dudamel proposed that we perform some of the recitatives in sign language, without voices, leaving the stage entirely silent. The sacred effect that this silence produced made us realise that all the recitatives should be done in the same way. Thus, we arrived at a *Fidelio* in which silence is one of the main characters of the opera.

Every participant in this project has been enriched by the profound impact of transcending linguistic barriers. This experience has also granted us a new perspective, allowing us to feel and understand Beethoven in a different light.

© Alberto Arvelo

### Programme note

Why the prolific Beethoven produced only one opera – his masterpiece *Fidelio* – has occasioned considerable speculation (and regret) among music lovers and scholars. One plausible explanation is that his growing deafness made it difficult for him to communicate with the highly vocal people involved in operatic production: singers, impresarios, stage directors, designers, producers, audiences. Another is that the artifice and frivolity of theatre did not appeal to his serious nature. Instead of producing more operas (as Mozart did), Beethoven poured most of his titanic energy into composing symphonic and chamber works, music that demanded less collaboration.

Beethoven was a prisoner of his deafness, locked in a dark world of silence. In Florestan, the male protagonist of *Fidelio*, Beethoven discovered a kindred soul: a fellow prisoner, unjustly incarcerated by a malevolent authority figure (the corrupt and vengeful prison governor Pizarro). Florestan's story, and the selfless love of his brave wife Leonore, who disguises herself as the male prison worker Fidelio to free him, resonated with Beethoven's own struggles. The appeal of its sublime music, deftly combining popular and classical styles, and the universal relevance of its utopian message of the redeeming power of love and hope, have never waned, making *Fidelio* a staple of operatic repertoire worldwide.

But its journey to success was a long and bumpy one. Emanuel Schikaneder, librettist of Beethoven's favourite Mozart opera, *The Magic Flute*, offered the commission in 1803. The source was a 1789 French libretto, *Léonore, ou L'amour conjugal*, by Jean-Nicolas Bouilly, based on a real incident from the period. By the time Beethoven started composing to Joseph Sonnleithner's German translation, the libretto had already been used for two other operas, one Italian and one French. Beethoven's three-act version of *Fidelio* (he preferred the title *Leonore*), with the action transferred to safely remote 16th-century Seville, opened and quickly closed in the autumn of 1805, just as Napoleon's forces occupied Vienna. The composer made revisions and cuts for a two-act version staged in 1806 that disappeared after only a few performances due to financial disagreements.

Then, in 1814, three singers asked Beethoven (then at the height of his fame) to revisit *Fidelio*. This time, in a more concise, confident and polished two-act form, with a revised libretto by Georg Friedrich Treitschke, the opera found public and critical favour and was published soon after the premiere at the Kärntnertortheater in Vienna.

*Fidelio* belongs to the vernacular German *Singspiel* tradition, close to operetta, featuring spoken dialogue between sections of vocal (solos, ensembles, and choruses) and orchestral music. Many consider it the finest example of the popular genre of 'rescue' opera, whose noble main character is saved – usually at the last minute – from danger or death, with a happy ending celebrating lofty humanistic ideals. The mostly comic characters of Rocco, the head jailer (a bass), Marzelline, his lovesick daughter (a light soprano), and Jaquino, the hapless doorkeeper (a querulous tenor), come from the 18th-century tradition of *opera buffa*. In his 1805 revisions, Beethoven cut some of their

scenes to focus on Leonore (a cross-dressing coloratura soprano) and Florestan (a lyric tenor). Familiar with all manner of disguises in operatic plots, audiences of Beethoven's time – and later – accepted that *Fidelio* could 'pass' as a man even though (s)he sings and talks in a soprano.

The music of *Fidelio* moves among different stylistic layers: a pastoral-peasant 'domestic' one for the comic characters; brassy, chromatic and angular lines for the villain Pizarro; tender, lyrical melodies for the 'aristocrats' *Fidelio* and *Florestan*; triumphant fanfares for the benevolent rescuer *Don Fernando*.

But the 'action ensembles' and choruses are the opera's beating heart. Here, Beethoven weaves together different musical lines and emotional states into a unified musical whole, in a complex interaction between the characters, voices and orchestra. In the magnificent Act 1 quartet 'Mir ist so wunderbar' ('A wondrous feeling fills me'), *Marzelline*, *Leonore*, *Jaquino* and *Rocco* expound upon their conflicting motives and hopes in the form of a repeating canon, entering one by one. *Florestan* finally appears at the start of Act 2, with a glorious aria to freedom and to *Leonore*. She arrives shortly after (as *Fidelio*), reveals her true identity, and joins *Florestan* in one of the great duets in all operatic literature: 'O namenlose Freude' ('O joy beyond expressing').

What brings many opera audiences to tears is the chorus of prisoners ('O welche Lust!' – 'O what joy!') that closes Act 1. As they slowly emerge from the darkness into daylight for a brief respite, they sing of enduring hope for freedom (*Freiheit*) in a solemn B flat major anthem, raising their voices for all humanity in the shared struggle against tyranny and oppression. Beethoven would return triumphantly to this same message in the choral finale of his Ninth Symphony, composed 20 years after *Fidelio*.

© Harlow Robinson

# Fidelio

## Overture

### Act 1

#### 1 Duet

**Jaquino**

Jetzt, Schätzchen, jetzt sind wir allein,  
Wir können vertraulich nun plaudern.

At long last, sweetheart, we're alone  
and can have a cosy chat together.

**Marzeline**

Es wird ja nichts Wichtiges sein,  
Ich darf bei der Arbeit nicht zaudern.

It'll be nothing important;  
I can't interrupt my work.

**Jaquino**

Ein Wörtchen, du Trotzige, du!

Just a word, don't be hard-hearted!

**Marzeline**

So sprich nur, ich höre ja zu.

Well, go on: I'm listening.

**Jaquino**

Wenn du mir nicht freundlicher blickest,  
So bring ich kein Wörtchen hervor.

Unless you're a bit more friendly  
I shan't open my lips.

**Marzeline**

Und wenn du dich nicht in mich schickest,  
Verstopf ich mir vollends das Ohr.

Unless you take me as I am,  
I shall simply close my ears.

**Jaquino**

Ein Weilchen nur höre mir zu,  
Dann lass ich dich wieder in Ruh!

Listen to me for just a moment  
and then I'll leave you alone!

**Marzeline**

So hab ich denn nimmermehr Ruh?  
So rede, so rede nur zu.

Can't I have a moment's peace?  
Well, speak on, then.

**Jaquino**

Ich habe zum Weib dich gewählt,  
Verstehst du?

I've chosen you for my wife,  
do you understand?

**Marzeline**

Das ist ja doch klar.

That's quite clear.

**Jaquino**

Und, wenn mir dein Jawort nicht fehlet,  
Was meinst du?

And if you'll only consent –  
what do you say?

**Marzeline**

So sind wir ein Paar.

Then we'd be man and wife.

**Jaquino**

Wir könnten in wenigen Wochen –

In a few weeks we could ...

**Marzelline**

Recht schön, du bestimmst schon die Zeit.

Well done, you've even settled the day.

**Jaquino**

Zum Henker das ewige Pochen!  
Da war ich so herrlich im Gang,  
Und immer entwischt mir der Fang!

A plague on this endless knocking!  
I was getting on so well,  
and now my prize escapes me again!

**Marzelline**

So bin ich doch endlich befreit!  
Wie macht seine Liebe mir bang,  
Wie werden die Stunden mir lang.  
Ich weiss, dass der Arme sich quälet,  
Es tut mir so leid auch um ihn!  
Fidelio hab ich gewählt,  
Ihn lieben ist süsser Gewinn.

At last I'm rid of him!  
His love wearies me  
and the time seems endless.  
I know the poor lad is suffering  
and I'm truly sorry for him,  
but Fidelio is my choice,  
and loving him sheer joy.

**Jaquino**

Wo war ich? Sie sieht mich nicht an.

Where was I? She's not looking at me.

**Marzelline**

Da ist er, er fängt wieder an.

Here he is, starting all over again.

**Jaquino**

Wann wirst du das Jawort mir geben?  
Es könnte ja heute noch sein.

When will you say yes to me?  
It might as well be today.

**Marzelline**

O weh, er verbittert mein Leben!  
Jetzt, morgen, und immer: nein, nein!

Oh Lord! He embitters my life.  
Now, tomorrow and always, no!

**Jaquino**

Du bist doch wahrhaftig von Stein!  
Kein Wünschen, kein Bitten geht ein.

Your heart is as hard as stone,  
unmoved by my wishes and pleas.

**Marzelline**

Ich muss ja so hart mit ihm sein,  
Er hofft bei dem mindesten Schein.

I have to be so hard with him;  
the least thing makes him hopeful.

**Jaquino**

So wirst du dich nimmer bekehren?  
Was meinst du?

So you'll never change your mind?  
What do you say?

**Marzelline**

Du könntest nun gehn!

Do go away!

**Jaquino**

Wie? Dich anzusehn willst du mir wehren?  
Auch das noch!

What? Can't I look at you?  
Not even that?

**Marzelline**

So bleibe hier stehn!

Very well, stay then!

**Jaquino**

Du hast mir so oft doch versprochen –

You've so often promised me ...

**Marzeline**

Versprochen? Nein, das geht zu weit!

Promised? No, this is too much!

**Jaquino**

Zum Henker das ewige Pochen!

A plague on this endless knocking!

**Marzeline**

So bin ich doch endlich befreit!

At last I'm rid of him!

**Jaquino**

Es ward ihr im Ernste schon bang,  
Wer weiss, ob es mir nicht gelang.

She really seemed quite concerned.  
Who knows, I may yet succeed.

**Marzeline**

Das ist ein willkommener Klang,  
Es wurde zu Tode mir bang.

Thank heaven for that sound!  
I was at my wits' end.

Seit Fidelio bei uns ist, ist die Welt wie  
verwandelt. Die Mauern scheinen weiter,  
der Himmel höher. Ich atme Freiheit.

Since Fidelio came here, my world has been  
transformed. The prison walls seem roomier,  
the heavens higher. I breathe in freedom with  
every breath.

**2 Aria****Marzeline**

O wär ich schon mit dir vereint  
Und dürfte Mann dich nennen!  
Ein Mädchen darf ja, was es meint,  
Zur Hälfte nur bekennen.  
Doch wenn ich nicht erröten muss  
Ob einem warmen Herzenskuss,  
Wenn nichts uns stört auf Erden –  
Die Hoffnung schon erfüllt die Brust  
Mit unaussprechlich süsser Lust,  
Wie glücklich will ich werden!

Oh, were we two united,  
and I could call you husband!  
A maiden can confess  
only half of what she feels.  
But when I do not need to blush  
at an ardent loving kiss,  
when naught on earth shall part us –  
hope fills my heart  
with inexpressible delight –  
how happy shall I be then!

In Ruhe stiller Häuslichkeit  
Erwach ich jeden Morgen,  
Wir grüssen uns mit Zärtlichkeit,  
Der Fleiss verscheucht die Sorgen.  
Und ist die Arbeit abgetan,  
Dann schleicht die holde Nacht heran,  
Dann ruhn wir von Beschwerden.  
Die Hoffnung schon erfüllt die Brust  
Mit unaussprechlich süsser Lust,  
Wie glücklich will ich werden!

In domestic peace and bliss  
I'll wake each morning;  
we'll greet each other tenderly  
and work away our cares.  
And when our day's work's done,  
kind night will softly fall  
and we shall rest from our toil.  
Hope fills my heart  
with inexpressible delight –  
how happy shall I be then!

*(Leonore enters, disguised as Fidelio)*

**Leonore**

Ich täusche die Menschen, die mich ernähren,  
 schleiche mich ins Herz deiner Peiniger und  
 kaufe selber die Ketten, die dich binden  
 sollen, achte dabei noch, dass sie nicht zu  
 teuer sein ...

I fool the people who feed me, worm my way  
 into the confidence of those who torment  
 you, and even buy the chains that are to bind  
 you, making sure I get them as cheaply as  
 possible ...

**Rocco**

Wenn ich auch nicht weiss, wer dieser Fidelio  
 ist oder woher er kommt, so mache ich ihn  
 doch zu meinem Schwiegersohn. Er ist ein  
 kluger Junge, scheut keine Mühe und hat in  
 Gelddingen eine glücklich Hand: Alles kauft  
 er billiger als ich, selbst die Ketten für die  
 Gefangenen.

Although I have no idea who this Fidelio is  
 or where he comes from, I will still make him  
 my son-in-law. He is a clever lad, spares no  
 effort, and has a magic touch where money is  
 concerned: everything he buys he gets more  
 cheaply than I do, even the chains for the  
 prisoners.

**Leonore**

Werde ich dir eines Tages noch dein Grab  
 schaufeln müssen? Wie gross kann der  
 Schmerz eines Menschen werden, wie tief  
 seine Erniedrigung, bevor er zerbricht?

Will I even have to dig your grave myself one  
 day? How much agony can a person suffer,  
 how much humiliation, before they break?

**3 Quartet****Marzelline**

Mir ist so wunderbar,  
 Es engt das Herz mir ein.  
 Er liebt mich, es ist klar,  
 Ich werde glücklich sein.

A wondrous feeling fills me  
 and grips my very heart;  
 he loves me, it is clear:  
 oh, how happy I shall be!

**Leonore**

Wie gross ist die Gefahr,  
 Wie schwach der Hoffnung Schein.  
 Sie liebt mich, es ist klar,  
 O namenlose Pein!

How great the danger is,  
 how weak the ray of hope!  
 She loves me, it is clear:  
 oh, nameless pain!

**Rocco**

Sie liebt ihn, es ist klar;  
 Ja, Mädchen, er wird dein.  
 Ein gutes, junges Paar,  
 Sie werden glücklich sein.

She loves him, it is clear:  
 yes, child, he shall be yours.  
 A fine young couple –  
 they'll be happy.

**Jaquino**

Mir sträubt sich schon das Haar,  
 Der Vater willigt ein.  
 Mir wird so wunderbar,  
 Mir fällt kein Mittel ein.

My hair stands up on end;  
 her father favours him.  
 Feelings of dread fill me;  
 I see no way ahead.

**Rocco**

Marzelline und Fidelio haben sich  
 offensichtlich recht lieb. Den Tag nach der  
 Abreise des Gouverneurs gebe ich

Marzelline and Fidelio are clearly in love. The  
 day after the Governor's departure, I'll join  
 them in marriage! And, as to what makes for

sie zusammen! Und was zu einer guten  
Haushaltung gehört, können sie noch von mir  
lernen.

#### 4 Aria

##### Rocco

Hat man nicht auch Gold beineben,  
Kann man nicht ganz glücklich sein;  
Traurig schleppt sich fort das Leben,  
Mancher Kummer stellt sich ein.  
Doch wenn's in den Taschen fein klingelt und  
rollt,  
Da hält man das Schicksal gefangen,  
Und Macht und Liebe verschafft dir das Gold  
Und stillt das kühnste Verlangen.  
Das Glück dient wie ein Knecht für Sold,  
Es ist ein schönes Ding, das Gold.  
Wenn sich nichts mit nichts verbindet,  
Ist und bleibt die Summe klein;  
Wer bei Tisch nur Liebe findet,  
Wird nach Tische hungrig sein.  
Drum lächle der Zufall euch gnädig und hold  
Und segne und lenk euer Streben;  
Das Liebchen im Arme, im Beutel das Gold,

So mögt ihr viel Jahre durchleben.  
Das Glück dient wie ein Knecht um Sold,  
Es ist ein mächtig Ding, das Gold.

##### Rocco

In den finsternen Gewölben sitzt ein  
Gefangener. Niemand darf ihn sehen,  
niemand soll von ihm hören. Ein grosser  
Verbrecher muss er sein – oder grosse Feinde  
haben. Lange kann es übrigens nicht mehr  
mit ihm dauern, da ich seit Monaten vom  
Gouverneur Befehl habe, seine Portion  
täglich zu verkleinern. Jetzt hat er bereits seit  
24 Stunden nichts mehr gegessen ...

#### 5 Trio

##### Rocco

Gut, Söhnchen, gut,  
Hab immer Mut,  
Dann wird dir's auch gelingen.  
Das Herz wird hart  
Durch Gegenwart  
Bei fürchterlichen Dingen.

a happy household, I can teach them a thing  
or two.

If you haven't money by you,  
happiness is hard to find;  
life can be a heavy burden,  
full of care and woe.  
But if it jingles round your pockets,

fate is at your mercy.  
Gold can bring you power and love  
and still your keenest longings.  
For fortune serves its master like a valet;  
it's a fine thing, gold!  
When nought and nought are put together,  
small remains the total sum;  
dining on love alone  
will leave you feeling hungry.  
So may fortune smile kindly on you  
and bless and guide your efforts;  
your sweetheart in your arms, money in your  
purse,  
many a year may you prosper.  
For fortune serves its master like a valet;  
it's a mighty thing, gold!

In the darkest dungeon lies a prisoner.  
Nobody may see him, nobody must know  
about him. He must be a great criminal – or  
else have great enemies. Not that he can last  
much longer, since the Governor ordered me  
months ago to reduce his rations day by day.  
And now it's been 24 hours  
since he last ate ...

Good, my son, good!  
Always have courage,  
and you'll succeed.  
The heart becomes hardened  
to the presence  
of terrible sights.

**Leonore**

Ich habe Mut!  
 Mit kaltem Blut  
 Will ich hinab mich wagen.  
 Für hohen Lohn  
 Kann Liebe schon  
 Auch hohe Leiden tragen.

I'm not afraid!  
 With stout heart  
 I'll go below ground:  
 for great reward  
 love can bear  
 even great pains.

**Marzeline**

Dein gutes Herz  
 Wird manchen Schmerz  
 In diesen Grüften leiden.  
 Dann kehrt zurück  
 Der Liebe Glück  
 Und unnennbare Freuden.

Your tender heart  
 will suffer many a pain  
 in those dungeons;  
 afterwards, the happiness  
 of love will return,  
 and untold delights.

**Rocco**

Du wirst dein Glück ganz sicher bauen.

You'll build your happiness on firm ground.

**Leonore**

Ich hab auf Gott und Recht Vertrauen.

I put my faith in God and justice.

**Marzeline**

Du darfst mir auch ins Auge schauen,  
 Der Liebe Macht ist auch nicht klein.  
 Ja, wir werden glücklich sein.

You may also look into my eyes,  
 for the power of love too is not slight.  
 Yes, we shall be happy.

**Leonore**

Ja, ich kann noch glücklich sein.

Yes, I can still be happy.

**Rocco**

Ja, ihr werdet glücklich sein.  
 Der Gouverneur soll heut erlauben,  
 Dass du mit mir die Arbeit teilst.

Yes, you will be happy.  
 I'll ask the Governor today  
 to let you share the work with me.

**Leonore**

Du wirst mir alle Ruhe rauben,  
 Wenn du bis morgen nur verweilst.

I'll not have a moment's peace  
 if you make me wait even till tomorrow.

**Marzeline**

Ja, guter Vater, bitt ihn heute,  
 In kurzem sind wir dann ein Paar.

Yes, father dear, ask him today:  
 the sooner then can we be married.

**Rocco**

Ich bin ja bald des Grabes Beute,  
 Ich brauche Hilf, es ist ja wahr.

I shall soon be prey to the tomb;  
 I need help, it's true.

**Leonore**

Wie lang bin ich des Kammers Beute!  
 Du, Hoffnung, reichst mir Labung dar.

How long I've been the prey of torment!  
 Hope, you now give me strength.

**Marzeline**

Ach, lieber Vater, was fällt Euch ein?  
 Lang Freund und Rater müsst ihr uns sein.

Ah, father dear, what are you saying?  
 You must be our friend and father a long  
 time yet.

**Rocco**

Nur auf der Hut, dann geht es gut,  
 Gestillt wird euer Sehnen.  
 Gebt euch die Hand und schliesst das Band  
 In süßen Freudentränen.

Forewarned is forearmed:  
 your longings will be stilled.  
 Join your hands and bind the tie  
 in sweet tears of joy.

**Leonore**

Ihr seid so gut, ihr macht mir Mut,  
 Gestillt wird bald mein Sehnen!  
 Ich gab die Hand zum süßen Band,  
 Es kostet bittere Tränen.

You are so good, you give me strength;  
 soon my longing will be stilled!  
 I gave my hand in loving pledge,  
 albeit with bitter tears.

**Marzelline**

O habe Mut! O welche Glut!  
 O welch ein tiefes Sehnen!  
 Ein festes Band mit Herz und Hand.  
 O süsse, süsse Tränen!

Oh, have courage! What fires!  
 What deep desires!  
 Firm be the tie in heart and hand,  
 Oh, sweet, sweet tears!

**6 March****Pizarro**

Was Neues vorgefallen?

Is there anything new to report?

**Rocco**

Nein, Herr!

No, sir.

**Pizarro**

Was sind das für Papiere?

What's in these dispatches?

Empfehlungen ... Vorwürfe ...

Nothing but petitions and complaints ...

Ich kenne diese Schrift!

I recognise this handwriting!

'Ich gebe Ihnen Nachricht, dass der Minister  
 in Erfahrung gebracht hat, dass die  
 Staatsgefängnisse, denen Sie vorstehen,  
 mehrere Opfer willkürlicher Gewalt  
 enthalten. Er reist morgen ab, um Sie mit einer  
 Untersuchung zu überraschen. Seien Sie auf  
 Ihrer Hut, und suchen Sie sich sicherzustellen.'

'I am writing to inform you that the Minister  
 has learnt that the state prisons under your  
 command contain several victims of arbitrary  
 power. He is leaving tomorrow to carry out  
 a surprise inspection. Be on your guard and  
 take steps to safeguard yourself.'

Wenn er entdeckte, dass ich diesen Florestan  
 in Ketten liegen habe, den er längst tot  
 glaubt – Doch es gibt ein Mittel! Eine kühne  
 Tat!

What if he were to discover that I've got  
 this Florestan, whom he has long believed  
 dead, lying below in chains ... But there is a  
 solution! One bold deed will do it!

**7 Aria with Chorus****Pizarro**

Ha, welch ein Augenblick!  
 Die Rache werd ich kühlen,  
 Dich rufet dein Geschick!  
 In seinem Herzen wühlen,

Ha, the moment has come  
 when I can slake my vengeance!  
 Your doom awaits you now!  
 To run him through the heart,

O Wonne, grosses Glück!  
Schon war ich nah, im Staube,  
Dem lauten Spott zum Raube,  
Dahin gestreckt zu sein.  
Nun ist es mir geworden,  
Den Mörder selbst zu morden;  
in seiner letzten Stunde,  
Den Stahl in seiner Wunde,  
Ihm noch ins Ohr zu schrein:  
Triumph! Der Sieg ist mein!

**Guards**

Er spricht von Tod und Wunde!  
Nun fort auf unsre Runde,  
Wie wichtig muss es sein!  
Er spricht von Tod und Wunde!  
Wacht scharf auf eurer Runde,  
Wie wichtig muss es sein!

**Pizarro**

Und nun zu dir, mein lieber Rocco!

**Rocco**

Ja, Herr.

**8 Duet**

**Pizarro**

Jetzt, Alter, hat es Eile!  
Dir wird ein Glück zu teile,  
Du wirst ein reicher Mann;  
Das geb ich nur daran.

**Rocco**

So sagt doch nur in Eile,  
Womit ich dienen kann.

**Pizarro**

Du bist von kaltem Blute,  
Von unverzagtem Mute  
Durch langen Dienst geworden.

**Rocco**

Was soll ich? Redet!

**Pizarro**

Morden!

**Rocco**

Wie?

**Pizarro**

Höre mich nur an!  
Du bebst! Bist du ein Mann?

what rapture, what great joy!  
I was almost humbled in the dust,  
the sport and mock of those  
who would have laid me low.  
Now the tables are turned,  
and I can slay my tormentor;  
in his final hour,  
with my knife in his wound,  
I'll shout in his ear:  
'Victory! 'Tis I who triumph now!'

He speaks of death and wounds!  
Now let us continue our rounds,  
this must be something serious!  
He speaks of death and wounds!  
Keep sharp watch on your rounds,  
this must be something serious!

And now for you, my dear Rocco!

Yes, sir.

Come, old man, we must hurry!  
You shall be well rewarded,  
I will make you rich;  
Take this for a start.

But tell me, sir, at once  
in what way I can serve you.

You are a man of iron nerve,  
made steadfast and strong  
through years of service.

What must I do? Tell me!

Murder!

What?

Listen to me!  
You're trembling! Are you a man?

Wir dürfen gar nicht säumen;  
Dem Staate liegt daran,  
Den bösen Untertan  
Schnell aus dem Weg zu räumen.

**Rocco**  
O Herr!

**Pizarro**  
Du stehst noch an?  
Er darf nicht länger leben,  
Sonst ist's um mich geschehn.  
Pizarro sollte beben?  
Du fällst – ich werde stehn.

**Rocco**  
Die Glieder fühl ich beben,  
Wie könnt ich das bestehen?  
Ich nehm ihm nicht das Leben,  
Mag, was da will geschehn.  
Nein, Herr, das Leben nehmen,  
Das ist nicht meine Pflicht.

**Pizarro**  
Ich will mich selbst bequemen,  
Wenn dir's am Mut gebricht.  
Nun eile rasch und munter  
Zu jenem Mann hinunter –  
Du weisst.

**Rocco**  
Der kaum mehr lebt,  
und wie ein Schatten schwebt?

**Pizarro**  
Zu dem, zu dem hinab!  
Ich wart in kleiner Ferne,  
Du gräbst in der Zisterne  
Sehr schnell ein Grab.

**Rocco**  
Und dann?

**Pizarro**  
Dann werd ich selbst ver mummt,  
Mich in den Kerker schleichen –  
Ein Stoss – und er verstummt!

**Rocco**  
Verhungert in den Ketten  
Ertrug er lange Pein,  
Ihn töten heisst ihn retten,  
Der Dolch wird ihn befreien.

We have no time to lose;  
for the safety of the state  
a criminal must be removed  
and that at once.

But, sir ...

You hesitate?  
He must live no longer,  
or I am lost indeed.  
Shall Pizarro falter?  
You shall fall – and I shall stand.

My limbs are all a-tremble.  
How could I do this deed?  
I will not take his life,  
no matter what may befall me.  
No, sir, I'll not take his life:  
that is not my job.

Then I myself will do it,  
since your courage fails you.  
Now make haste and go down  
to that man below –  
you know the one.

He who's barely alive,  
who's no more than a shadow?

Go down to him!  
I'll wait nearby  
while very quickly you dig  
a grave in the well.

And then?

Then stealthily in disguise  
I'll quickly enter the dungeon –  
One blow – and he is silenced.

Starving in his fetters,  
for long he's suffered pain.  
To kill him is to deliver him;  
the dagger will free him.

**Pizarro**

Er sterb in seinen Ketten,  
 Zu kurz war seine Pein!  
 Sein Tod nur kann mich retten,  
 Dann werd ich ruhig sein.  
 Jetzt, Alter, jetzt hat es Eile!  
 Hast du mich verstanden?  
 Du gibst ein Zeichen!  
 Dann werd ich selbst verummt  
 Mich in den Kerker schleichen –  
 Ein Stoss – und er verstummt!

He shall perish in his fetters;  
 he's suffered too short a time.  
 His death alone can free me  
 and make me safe again.  
 Now, old man, we must hurry!  
 Do you understand?  
 You give me the sign.  
 Then stealthily in disguise  
 I'll enter the dungeon –  
 one blow – and he is silenced!

**9 Recitative and Aria****Leonore**

Abscheulicher! Wo eilst du hin?  
 Was hast du vor in wildem Grimme?  
 Des Mitleids Ruf, der Menschheit Stimme,  
 Rührt nichts mehr deinen Tigersinn?  
 Doch toben auch wie Meereswogen  
 Dir in der Seele Zorn und Wut,  
 So leuchtet mir ein Farbenbogen,  
 Der hell auf dunkeln Wolken ruht:  
 Der blickt so still, so friedlich nieder,  
 Der spiegelt alte Zeiten wieder,  
 Und neu besänftigt wallt mein Blut.

Monster! Where are you hastening?  
 What savage cruelty have you planned?  
 The call of pity, the voice of humanity –  
 does nothing touch your tiger's heart?  
 Though fury and rage surge  
 in your blood like stormy waves,  
 for me a rainbow shines,  
 showing bright against the storm clouds:  
 it looks down on me in peace and calm,  
 recalling days gone by –  
 and soothes my fevered soul.

Komm, Hoffnung, lass den letzten Stern  
 Der Müden nicht erbleichen!  
 O komm, erhell mein Ziel, sei's noch so fern,  
 Die Liebe wird's erreichen.

Come, hope, let your last star  
 not be eclipsed in despair!  
 Oh, come, light me to my goal, however far,  
 that love may attain it.

Ich folg' dem innern Triebe,  
 Ich wanke nicht,  
 Mich stärkt die Pflicht  
 Der treuen Gattenliebe!  
 O du, für den ich alles trug,  
 Könnst' ich zur Stelle dringen,  
 Wo Bosheit dich in Fesseln schlug,  
 Und süßen Trost dir bringen!  
 Ich folg' dem innern Triebe, etc.

I follow a voice within me,  
 unwavering,  
 and am strengthened  
 by the faith of wedded love.  
 Oh, you for whom I've borne so much,  
 could I but reach the place  
 where malice has imprisoned you,  
 to bring you consolation!  
 I follow a voice within me, etc.

**Jaquino**

Wie Fidelio das wieder geschafft hatte, war  
 mir ein Rätsel. Und Rocco, wohl wissend, dass  
 der Gouverneur dergleichen selbst an hohen  
 Festtagen nur selten gewährt, kann sich  
 Fidelios Argumenten nicht erwehren. Und  
 mir erteilt er den Befehl, die leichteren  
 Gefängnisse zu öffnen ...

How Fidelio's managed it again is a mystery  
 to me. Yet, even knowing full well that the  
 Governor only rarely grants such concessions,  
 even on high holidays, Rocco obviously can't  
 resist Fidelio's powers of persuasion. So he's  
 ordered me to open up the low-security cells  
 ...

## 10 Finale

### Prisoners

O welche Lust, in freier Luft  
Den Atem leicht zu heben!  
Nur hier, nur hier ist Leben,  
Der Kerker eine Gruff!

Oh, what joy to breathe freely  
in the open air!  
Up here alone is life!  
The dungeon is a tomb.

### First Prisoner

Wir wollen mit Vertrauen  
Auf Gottes Hilfe bauen!  
Die Hoffnung flüstert sanft mir zu:  
Wir werden frei, wir finden Ruh.

With all our faith  
we'll trust in heaven's aid!  
Hope softly whispers to me:  
'We shall be free, we shall find peace.'

### Other Prisoners

O Himmel! Rettung! Welch ein Glück!  
O Freiheit, kehrst du zurück?

Oh, heaven! Freedom! Oh, what joy!  
Liberty, can you return?

### Second Prisoner

Sprecht leise! Haltet euch zurück!  
Wir sind belauscht mit Ohr und Blick.

Speak low! Be careful!  
Ears and eyes are on us!

### Prisoners

Sprecht leise! Haltet euch zurück!  
Wir sind belauscht mit Ohr und Blick.  
Sprecht leise!, etc.  
O welche Lust, etc.

Speak low! Be careful!  
Ears and eyes are on us!  
Speak low!, etc.  
Oh, what joy, etc.

## Recitative

### Leonore

Nun sprecht, wie ging's?

Well, how did it go?

### Rocco

Recht gut, recht gut!  
Zusammen rafft ich meinen Mut  
Und trug ihm alles vor;  
Und sollst du's glauben,  
Was er zur Antwort mir gab?  
Die Heirat und dass du mir hilfst, will er  
erlauben;  
Noch heute führ ich in die Kerker dich hinab.

Quite well, quite well.  
I took my courage in my hands  
and put it all to him.  
And would you believe  
what he replied to me? He consented  
to your marriage and to your helping me;  
this very day I'll take you down to the  
dungeons.

## Duet

### Leonore

Noch heute, noch heute!  
O Welch ein Glück! O welche Wönne!

This very day!  
What glad news! Oh, what joy!

### Rocco

Ich sehe deine Freude;  
Nur noch ein Augenblick,  
Dann gehen wir schon beide –

I see your pleasure;  
wait but a while  
and then we'll both go –

**Leonore**

Wohin?

Where?

**Rocco**

Zu jenem Mann hinab,  
Dem ich seit vielen Wochen  
Stets weniger zu essen gab.

To that poor wretch below  
to whom for several weeks  
I've given less and less to eat.

**Leonore**

Ha! Wird er losgesprochen?

Ah! Is he to be released?

**Rocco**

O nein!

Oh, no!

**Leonore**

So sprich, so sprich!

What then?

**Rocco**

O nein, o nein!  
Wir müssen ihn, doch wie, befreien,  
Er muss in einer Stunde –  
Den Finger auf dem Munde –  
Von uns begraben sein!

Well, no.  
In a way we shall release him.  
Within the hour –  
mum's the word –  
we must have buried him!

**Leonore**

So ist er tot?

Then he's dead?

**Rocco**

Noch nicht, noch nicht.

Not yet, not yet.

**Leonore**

Ist ihn zu töten, deine Pflicht?

Are you then to kill him?

**Rocco**

Nein, guter Junge, zittre nicht,  
Zum Morden dingt sich Rocco nicht.  
Der Gouverneur kommt selbst hinab,  
Wir beide graben nur das Grab.

No, my dear boy, don't be afraid;  
Rocco will not lend himself to murder.  
The Governor himself will do the deed;  
we two have but to dig the grave.

**Leonore**

Vielleicht das Grab des Gatten graben,  
Was kann fürchterlicher sein?

Perhaps to dig my husband's grave!  
What could be more hideous?

**Rocco**

Ich darf ihn nicht mit Speise laben,  
Ihm wird im Grabe besser sein.  
Wir müssen gleich zu Werke schreiten,  
Du musst mir helfen, mich begleiten;  
Hart ist des Kerkermeisters Brot.

I'm not allowed to give him food,  
he'll be better off in his grave.  
We must set to work at once,  
I need you with me to help:  
a jailer's life is a hard one.

**Leonore**

Ich folge dir, wär's in den Tod.

I'll follow you, even unto death.

**Rocco**

In der zerfallenen Zisterne  
Bereiten wir die Grube leicht.  
Ich tu es, glaube mir, nicht gerne;  
Auch dir ist schaurig, wie mich deucht.

In the ruined well  
digging should be easy.  
Believe me, I am loath to do this;  
and you too shrink, I see.

**Leonore**

Ich bin es nur noch nicht gewohnt.

It's just that I'm still not used to it.

**Rocco**

Ich hätte gerne dich verschont.  
Doch wird es mir allein zu schwer,  
Und gar so streng ist unser Herr.

I wish I could have spared you this;  
but it is too much for me alone,  
and our master is so severe.

**Leonore**

O welch ein Schmerz!

Oh, bitter grief!

**Rocco**

Mir scheint, er weine.  
Nein, du bleibst hier – ich geh alleine.

I think he's weeping.  
No, you stay here – I'll go alone.

**Leonore**

O nein, o nein!  
Ich muss ihn sehn; den Armen sehen,  
Und müsst ich selbst zu Grunde gehen.

No, no!  
I must see him,  
that poor wretch, though I should die myself.

**Leonore and Rocco**

So säumen wir nun länger nicht,  
Wir folgen unsrer strengen Pflicht.

Then let us delay no longer;  
we must be about our cruel task.

**Marzelline**

Ach, Vater, Vater, eilt!

Father, father, hurry!

**Rocco**

Was hast du denn?

What is it now?

**Jaquino**

Nicht länger weilt!

There's not a moment to lose!

**Rocco**

Was ist geschehn?

What has happened?

**Marzelline**

Voll Zorn folgt mir  
Pizarro nach!  
Er drohet dir.

Pizarro is at my heels,  
furious,  
and threatening you!

**Rocco**

Gemach! Gemach!

Keep calm! Keep calm!

**Leonore**

So eilet fort!

We must be gone!

**Rocco**

Nur noch dies Wort:  
Sprich, weiss er schon?

Just tell me this:  
does he know already?

**Jaquino**

Ja, er weiss es schon.

Yes, indeed he does.

**Marzeline**

Der Offizier  
Sagt' ihm, was wir  
Jetzt den Gefangenen gewähren.

The officer has told him  
of the privilege  
we have allowed the prisoners.

**Rocco**

Lasst alle schnell zurücke kehren.

Let them all return at once.

**Marzeline**

Ihr wisst ja, wie er tobet,  
Und kennet seine Wut.

You know how he rages  
when he is in a fury.

**Leonore**

Wie mir's im Innern tobet!  
Empöret ist mein Blut.

My whole being rages!  
My blood is up.

**Rocco**

Mein Herz hat mich gelobet,  
Sei der Tyrann in Wut.

My conscience is clear,  
however the tyrant rages.

**Pizarro**

Verwegner Alter, welche Rechte  
Legst du dir frevelnd selber bei?  
Und ziemt es dem gedungnen Knechte,  
Zu geben die Gefangnen frei?

Presumptuous greybeard! What authority  
have you criminally taken upon yourself  
that you, a mere menial,  
should allow the prisoners out?

**Rocco**

O Herr!

My lord!

**Pizarro**

Wohlan?

Well then?

**Rocco**

Des Frühlings Kommen,  
Das heitre warme Sonnenlicht,  
Dann, habt Ihr wohl in acht genommen,  
Was sonst zu meinem Vorteil spricht?  
Des Königs Namensfest ist heute,  
Das feiern wir auf solche Art.

The coming of Spring,  
the bright warm sunshine,  
and – has your lordship remembered  
what else absolves me?  
Today is the king's nameday,  
which we are celebrating in this way.

Der unten stirbt – doch lasst die andern  
Jetzt fröhlich hin und wieder wandern;  
Für jenen sei der Zorn gespart.

Death waits for him below – but let the others  
now enjoy a little stroll;  
reserve your wrath for him.

**Pizarro**

So eile, ihm sein Grab zu graben,  
 Hier will ich stille Ruhe haben.  
 Schliess die Gefangnen wieder ein,  
 Mögst du nie mehr verwegen sein!

Then hurry and prepare his grave;  
 I will have quiet up here.  
 Lock the prisoners up once more  
 and never take such liberties again!

**Prisoners**

Leb wohl, du warmes Sonnenlicht,  
 Schnell schwindest du uns wieder;  
 Schon sinkt die Nacht hernieder,  
 Aus der sobald kein Morgen bricht.

Farewell, warm sunshine,  
 so soon snatched from us;  
 already a night descends  
 in which no dawn will break.

**Marzeline**

Wie eilten sie zum Sonnenlicht  
 Und scheiden traurig wieder.  
 Die andern murmeln nieder:  
 Hier wohnt die Lust, die Freude nicht.

How they pressed into the sunshine  
 and now troop sadly back again!  
 The others softly murmur:  
 Here there is no place for pleasure or joy.

**Leonore**

Ihr hört das Wort, drum zögert nicht,  
 Kehrt in den Kerker wieder.  
 Angst rinnt durch meine Glieder.  
 Ereilt den Frevler kein Gericht?

You heard his order: so without delay  
 go back to your cells!  
 Anguish courses through my limbs:  
 is there no judgement on the wicked?

**Jaquino**

Ihr hört das Wort, drum zögert nicht,  
 Kehrt in den Kerker wieder.  
 Sie sinnen auf und nieder!  
 Könnt ich verstehn, was jeder spricht!

You heard his order: so without delay  
 go back to your cells!  
 They're whispering to each other;  
 if only I could catch their words!

**Pizarro**

Nun, Rocco, zög're länger nicht,  
 Steig in den Kerker nieder.  
 Nicht eher kehrt du wieder,  
 Bis ich vollzogen das Gericht.

Now, Rocco, delay no longer,  
 but go down to the dungeon,  
 and do not return  
 until my judgement is accomplished.

**Rocco**

Nein, Herr, ich zög're länger nicht,  
 Ich steige eilend nieder.  
 Mir beben meine Glieder;  
 O unglücklich harte Pflicht!

No, sir, I'll delay no longer,  
 but hurry down.  
 My limbs are all a-tremble:  
 a cruel, harsh task is mine!

## Act 2

### Scene 1

#### 11 Introduction and Aria

##### **Florestan**

Gott, welch Dunkel hier! O grauenvolle Stille!

Öd ist es um mich her, nichts lebet ausser mir.  
O schwere Prüfung! Doch gerecht ist Gottes  
Wille!

Ich murre nicht!  
Das Mass der Leiden steht bei dir.

In des Lebens Frühlingstagen  
Ist das Glück von mir geflohn!  
Wahreit wagte ich kühn zu sagen,  
Und die Ketten sind mein Lohn.  
Willig duld ich alle Schmerzen,  
Ende schmäählich meine Bahn;  
Süsser Trost in meinem Herzen:  
Meine Pflicht hab ich getan!

Und spür ich nicht linde, sanft säuselnde Luft?  
Und ist nicht mein Grab mir erhellet?  
Ich seh, wie ein Engel im rosigen Duft  
Sich tröstend zur Seite mir stellet,  
Ein Engel, Leonoren, der Gattin, so gleich,  
Der führt mich zur Freiheit ins himmlische  
Reich.

Oh, God! How dark it is! How terrible this  
silence!

Here in this void no living thing comes near.  
Oh, cruel trial! But God's will is just!

I'll not complain!  
He has decreed the measure of my suffering.

In the springtime of my life  
all my joy has vanished!  
I boldly dared to speak the truth,  
and these chains are my reward.  
All my pains I willingly suffer  
and end my life in degradation;  
in my heart is the sweet consolation –  
I have done my duty!

But do I not detect the soft scent of balmy air?  
And has not light entered my tomb?  
I seem to see an angel in rosy fragrance  
standing by my side to comfort me,  
an angel like my wife, Leonore,  
to lead me to freedom in the kingdom of  
heaven.

#### 12 Melodrama and Duet

##### **Leonore**

Wie kalt es ist in diesem unterirdischen  
Gewölbe!

##### **Rocco**

Das ist natürlich, es ist ja so tief!

##### **Leonore**

Ich glaubte schon, wir würden den Eingang  
gar nicht finden.

##### **Rocco**

Da ist er.

##### **Leonore**

Er scheint ganz ohne Bewegung.

##### **Rocco**

Vielleicht ist er tot.

How cold it is in this subterranean vault!

Of course, it is very deep.

I thought we wouldn't even find the entrance.

There he is.

He seems quite motionless.

Perhaps he's dead.

**Leonore**

Ihr meint es?

Do you think so?

**Rocco**

Nein, nein, er schläft. Das müssen wir benutzen, und gleich ans Werk gehen, wir haben keine Zeit zu verlieren.

No, he is asleep. We must start our work – we've got no time to waste.

**Leonore**

Es ist unmöglich, seine Züge zu unterscheiden. Gott steh mir bei, wenn er es ist!

It's impossible to see his face. God, if it is him!

**Rocco**

Hier unter diesen Trümmern ist die Zisterne, von der ich dir gesagt habe. Wir brauchen nicht viel zu graben, um an die Öffnung zu kommen; gib mir eine Haue, und du stelle dich hierher!

Here under this rubble is the old cistern I told you about. We don't need to dig deeply to come across the opening. Give me a pick, and stand over here!

Du zitterst. Fürchtest du dich?

You're trembling: are you afraid?

**Leonore**

Oh nein! Es ist nur so kalt.

Oh, no, it's just that it's so cold.

**Rocco**

So mache fort, im Arbeiten wird dir schon warm werden.

So start work, and you will soon warm up.

Nur hurtig fort, nur frisch gegraben, Es währt nicht lang, er kommt herein.

Now quickly, get to work and dig; it won't be long before he's here.

**Leonore**

Ihr sollet nicht zu klagen haben, Ihr sollt gewiss zufrieden sein.

You'll have no cause to complain; I'll content you, never fear.

**Rocco**

Komm, hilf doch diesen Stein mir heben – Hab acht! Hab acht! Er hat Gewicht!

Come, help me lift this stone. Take care! Take care! It's heavy!

**Leonore**

Ich helfe schon, sorgt euch nicht; Ich will mir alle Mühe geben.

I've got it, don't worry; I'll do my best to move it.

**Rocco**

Ein wenig noch!

A little more!

**Leonore**

Geduld!

Patience!

**Rocco**

Er weicht.

It's moving.

**Leonore**

Nur etwas noch!

A little further!

**Rocco**

Es ist nicht leicht!  
Nur hurtig fort, nur frisch gegraben,  
Es währt nicht lang, er kommt herein.

This isn't easy.  
Now quickly, get to work and dig;  
it won't be long before he's here.

**Leonore**

Lasst mich nur wieder Kräfte haben,  
Wir werden bald zu Ende sein.  
Wer du auch seist, ich will dich retten,

Just let me get my breath back,  
we'll soon have finished here.  
Whoever you are, I swear to heaven I'll save  
you!  
You shall not be his prey!  
I will certainly loose your chains,  
poor man, and set you free.

Bei Gott, du sollst kein Opfer sein!  
Gewiss, ich löse deine Ketten,  
Ich will, du Armer, dich befreien.

**Rocco**

Was zauderst du in deiner Pflicht?

Why do you slacken in your work?

**Leonore**

Mein Vater, nein, ich zaudre nicht.

No, father, I'm getting on with it.

**Rocco**

Nur hurtig fort, nur frisch gegraben,  
Es währt nicht lang, so kommt er her.

Now quickly, get to work and dig;  
it won't be long before he's here.

**Leonore**

Ihr sollt ja nicht zu klagen haben,  
Lasst mich nur wieder Kräfte haben,  
Denn mir wird keine Arbeit schwer.

You'll have no cause to complain.  
Just let me get my breath back,  
and no work will be too hard for me.

**Rocco**

Ihr habt wieder geruht?

Now, have you rested?

**Florestan**

Geruht? Wie fände ich Ruhe? Wenn ich denn  
verdamm't bin, so lasst mich nicht langsam  
verschmachten.

Rested? How could I? If I am condemned, do  
not let me slowly die from thirst.

**Leonore**

Gott! Er ist's!

God! It is he!

**Rocco**

Fidelio, du bist ja ganz in Bewegung.

Fidelio, you seem quite upset.

**Leonore**

Wer sollt' es nicht sein! – Ihr selbst, Meister  
Rocco.

Who wouldn't be? – You are too, Master  
Rocco.

**Rocco**

Es ist wahr – der Mensch hat so eine  
Stimme ...

It's true – the man has such a voice ...

**Leonore**

Ja, sie dringt in die Tiefe des Herzens.

Yes, it strikes to the very depths of one's heart.

### 13 Trio

#### **Florestan**

Euch werde Lohn in bessern Welten,  
Der Himmel hat euch mir geschickt.  
O Dank! Ihr habt mich süß erquickt;

Ich kann die Wohltat nicht vergelten.

In better worlds may you be rewarded;  
heaven has sent you to me.

Oh, thank you! You have gladdened my  
heart;

but I am helpless to repay your kindness.

#### **Rocco**

Ich labt ihn gern, den armen Mann,  
Es ist ja bald um ihn getan.

Poor man, I gladly give him to drink,  
he has but little time to live.

#### **Leonore**

Wie heftig pochet dieses Herz,  
Es wogt in Freud und scharfem Schmerz.

My heart is throbbing furiously  
with joy and bitter pain.

#### **Florestan**

Bewegt seh ich den Jüngling hier,  
Und Rührung zeigt auch dieser Mann.  
O Gott, du sendest Hoffnung mir,  
Dass ich sie noch gewinnen kann.

I see this youth is moved,  
and the man too shows emotion.

O God, you send me hope  
that I can still win through.

#### **Leonore**

Die hehre, bange Stunde winkt,  
Die Tod mir oder Rettung bringt.

The dread moment draws near  
which brings death or his rescue.

#### **Rocco**

Ich tu, was meine Pflicht gebet,  
Doch hass ich alle Grausamkeit.

I do what my duty demands  
but I hate all cruelty.

#### **Leonore**

Dies Stückchen Brot – ja, seit zwei Tagen  
Trag ich es immer schon bei mir.

This scrap of bread – for two days  
I've carried it about with me.

#### **Rocco**

Ich möchte gern, doch sag ich dir,  
Das hiesse wirklich zu viel wagen.

I would like you to, but have to say  
I dare not let you do it.

#### **Leonore**

Ach! Ihr labtet gern den armen Mann.

Ah! Yet you willingly gave him to drink.

#### **Rocco**

Das geht nicht an, das geht nicht an.

It must not be, it must not be.

#### **Leonore**

Es ist ja bald um ihn getan.

He has but little time to live.

#### **Rocco**

So sei es – ja, so sei's – du kannst es wagen.

Then so be it – you may risk it.

#### **Leonore**

Da, nimm das Brot – du armer Mann!

Here, take this bread, you poor man!

**Florestan**

O Dank dir, Dank!  
 Euch werde Lohn in bessern Welten,  
 Der Himmel hat euch mir geschickt.  
 O Dank! Ihr habt mich süß erquickt,

Ich kann die Wohltat nicht vergelten.

**Leonore**

Der Himmel schicke Rettung dir,  
 Dann wird mir hoher Lohn gewährt.

**Rocco**

Mich rührte oft dein Leiden hier,  
 Doch Hilfe war mir streng verwehrt.  
 Ich labt ihn gern, den armen Mann,  
 Es ist ja bald um ihn getan.

**Pizarro**

Ist alles bereit?

**Rocco**

Ja, Herr.

**Pizarro**

Der Bursche soll sich entfernen!

**Rocco**

Geh, geh!

**14 Quartet****Pizarro**

Er sterbe! Doch er soll erst wissen,  
 Wer ihm sein stolzes Herz zerfleischt.  
 Der Rache Dunkel sei zerrissen,  
 Sieh her! Du hast mich nicht getäuscht!  
 Pizarro, den du stürzen wolltest,  
 Pizarro, den du fürchten solltest,  
 Steht nun als Rächer hier.

**Florestan**

Ein Mörder steht vor mir!

**Pizarro**

Noch einmal ruf ich dir,  
 Was du getan, zurück;  
 Nur noch ein Augenblick,  
 Und dieser Dolch –

**Leonore**

Zurück!

Oh, thank you! My most grateful thanks!  
 In better worlds may you be rewarded;  
 heaven has sent you to me.

Oh, thank you! You have gladdened my  
 heart,  
 but I am helpless to repay your kindness.

May Heaven grant you deliverance,  
 then my reward will be great indeed.

Your suffering has often touched my heart,  
 although I was strictly forbidden to help.  
 Poor man, I gladly gave him to drink;  
 he has but little time to live.

Is everything prepared?

Yes, sir.

Then the boy should go!

Go, go!

He shall die! But first he shall know  
 whose hand will tear his proud heart apart.  
 Strip off the dark veil of my vengeance  
 and behold me! Yes, you are not mistaken!  
 Pizarro, whom you sought to overthrow,  
 Pizarro, whom you should have feared,  
 is here to claim his vengeance.

I see a murderer before me!

Once more I will recall to you  
 what you have done;  
 but one more moment,  
 and then this dagger ...

Stand back!

**Florestan**

O Gott!

O God!

**Rocco**

Was soll?

What's this?

**Leonore**

Durchbohren

Musst du erst diese Brust.

Der Tod sei dir geschworen

Für deine Mörderlust.

First

you must stab this heart of mine.

May death befall you

for your murderous intent.

**Pizarro**

Wahnsinniger!

Madman!

**Rocco**

Halt ein!

Stand back!

**Pizarro**

Er soll bestrafet sein!

He shall be punished for this!

**Leonore**

Töt erst sein Weib!

First kill his wife!

**Rocco and Pizarro**

Sein Weib?

His wife?

**Florestan**

Mein Weib?

My wife?

**Leonore**

Ja, sieh hier Leonore!

Yes, I am Leonore!

**Florestan**

Leonore!

Leonore!

**Leonore**

Ich bin sein Weib, geschworen

Hab ich ihm Trost, Verderben dir!

I am his wife, and have sworn

to save him and destroy you!

**Pizarro**

Welch unerhörter Mut!

What brazen daring!

**Florestan**

Vor Freude starrt mein Blut!

My heart stands still for joy!

**Rocco**

Mir starrt vor Angst mein Blut!

My blood runs cold with fear.

**Leonore**

Ich trotze seiner Wut!

I defy his wrath!

**Pizarro**

Soll ich vor einem Weibe beben?

Am I to tremble before a woman?

**Leonore**

Der Tod sei dir geschworen.

You shall not escape your doom.

**Pizarro**

So opfr' ich beide meinem Grimm.

My fury, then, shall claim you both.

**Leonore**

Durchbohren musst du erst diese Brust!

First you must stab this heart of mine!

**Pizarro**

Geteilt hast du mit ihm das Leben,  
So teile nun den Tod mit ihm!

You have shared your life with him,  
now you shall share his death!

**Leonore**

Noch einen Laut – und du bist tot!

Take but one step – and you are dead!

**Leonore**

Ach, du bist gerettet! Grosser Gott!

You are saved! Thank God!

**Florestan**

Ach, ich bin gerettet! Grosser Gott!

I am saved! Thank God!

**Pizarro**

Ha, der Minister! Höll und Tod!

Ha! The Minister! Hell and death!

**Rocco**

O was ist das, gerechter Gott!

Ah, what was that? Heaven be praised!

**Leonore and Florestan**

Es schlägt der Rache Stunde!  
Du sollst/ich soll gerettet sein;  
Die Liebe wird im Bunde  
Mit Mute dich/mich befrein.

Now the hour of vengeance strikes,  
and you/I shall be delivered;  
love combined with courage  
will serve to set you/me free.

**Pizarro**

Verflucht sei diese Stunde!  
Die Heuchler spotten mein;  
Verzweiflung wird im Bunde  
Mit meiner Rache sein.

Accursed be this hour!  
The traitors have foiled me;  
now my revenge  
is salted with despair.

**Rocco**

O fürchterliche Stunde!  
O Gott, was wartet mein?  
Ich will nicht mehr im Bunde  
Mit diesem Wütrich sein.

O hour of terror!  
O God, what will become of me?  
I will no longer serve  
this bloody tyrant.

**15 Duet****Leonore**

O namenlose Freude!  
Mein Mann an meiner Brust!

O joy beyond expressing!  
My husband in my arms!

**Florestan**

O namenlose Freude!  
An Leonorens Brust!

O joy beyond expressing!  
Leonore in my arms!

**Leonore and Florestan**

Nach unnennbaren Leiden  
So übergrosse Lust!

After untold sorrows,  
such overwhelming joy!

**Leonore**

Du wieder nun in meinen Armen!

Once more you're in my arms!

**Florestan**

O Gott, wie gross ist dein Erbarmen!

O God, how great is thy mercy!

**Leonore**

O Dank dir, Gott, für diese Lust!  
Mein Mann, mein Mann an meiner Brust!

We thank thee, Lord, for this happiness!  
My husband, my husband in my arms!

**Florestan**

O Dank dir, Gott, für diese Lust!  
Mein Weib, mein Weib an meiner Brust!  
Du bist's!

We thank thee, Lord, for this happiness!  
My wife, my wife in my arms!  
It is really you!

**Leonore**

Ich bin's!

Yes, it is I!

**Florestan**

O himmlisches Entzücken!  
Leonore!

O heavenly joy!  
Leonore!

**Leonore**

Florestan!

Florestan!

**Leonore and Florestan**

O namenlose Freude!  
Nach unnennbaren Leiden  
So übergrosse Lust!

O joy beyond expressing!  
After untold sorrows,  
such overwhelming joy!

**Scene 2****16 Finale****Prisoners and People**

Heil sei dem Tag, Heil sei der Stunde,  
Die lang ersehnt, doch unvermeint,  
Gerechtigkeit mit Huld im Bunde  
Vor unsres Grabes Tor erscheint!

Hail to the day, hail to the hour,  
so long awaited, so long denied,  
when justice allied with mercy  
appears before the gate of our tomb!

**Don Fernando**

Des besten Königs Wink und Wille  
Führt mich zu euch, ihr Armen, her,  
Dass ich der Frevel Nacht enthülle,  
Die all umfängen schwarz und schwer.

Our gracious king has sent me here  
to bear his royal pleasure to you sufferers  
and to dispel the evil cloud of darkness  
which has enveloped you in gloom and fear.

Nein, nicht länger kniet sklavisch nieder,  
Tyrannenstrenge sei mir fern.  
Es sucht der Bruder seine Brüder,  
Und kann er helfen, hilft er gern.

**Prisoners and People**

Heil sei dem Tag, Heil sei der Stunde!

**Don Fernando**

Es sucht der Bruder seine Brüder,  
Und kann er helfen, hilft er gern.

**Rocco**

Wohlan, so helfet! Helft den Armen!

**Pizarro**

Was seh ich? Ha!

**Rocco**

Bewegt es dich?

**Pizarro**

Fort! Fort!

**Don Fernando**

Nun, rede!

**Rocco**

All Erbarmen vereine diesem Paare sich.  
Don Florestan –

**Don Fernando**

Der Totgelaubte,  
Der Edle, der für Wahrheit stritt?

**Rocco**

Und Qualen ohne Zahl erlitt.

**Don Fernando**

Mein Freund! Mein Freund! Der  
Totgelaubte?  
Gefesselt, bleich steht er von mir.

**Rocco and Leonore**

Ja, Florestan, Ihr seht ihn hier.

**Rocco**

Und Leonore –

**Don Fernando**

Leonore?

**Rocco**

Der Frauen Zierde führ ich vor.  
Sie kam hierher –

No longer kneel like slaves before me,  
no cruel tyrant am I.  
A brother has come to seek his brothers,  
to help them, if he can, with all his heart.

Hail to the day, hail to the hour!

A brother has come to seek his brothers,  
to help them, if he can, with all his heart.

Then here is one who needs your help!

Ha, what do I see?

Does this sight move you?

Away! Away!

No, speak out!

May all your mercy centre on this couple.  
Don Florestan ...

Whom we thought dead,  
that noble soul who fought for truth?

And suffered numberless torments.

My friend! My friend whom I thought dead?

Pallid and in fetters he stands before me.

Yes, it is Florestan you see here.

And Leonore ...

Leonore?

The jewel of women I present to you.  
She came here ...

**Pizarro**

Zwei Worte sagen –

Grant me a word or two ...

**Don Fernando**

Kein Wort!

Sie kam –

Not one!

She came ...

**Rocco**

– dort an mein Tor

Und trat als Knecht in meine Dienste

Und tat so treue brave Dienste,

Dass ich – zum Eidam sie erkor.

... came to my door

and worked for me as a servant,

giving me such good, faithful service

that I chose her ... as my son-in-law.

**Marzeline**

O weh mir, was vernimmt mein Ohr!

Alas! What do I hear?

**Rocco**

Der Unmensch wollt in dieser Stunde

Vollziehn an Florestan den Mord.

At this very moment the monster

intended Florestan's murder.

**Pizarro**

Vollziehn mit ihm!

With his aid!

**Rocco**

Mit uns im Bunde!

Nur euer Kommen rief ihn fort.

With our aid!

Only your arrival prevented him.

**Prisoners and People**

Bestrafet sei der Bösewicht,

Der Unschuld unterdrückt.

Gerechtigkeit hält zum Gericht

Der Rache Schwert gezückt.

Let punishment fall on the villain  
who oppresses the innocent.

Let justice draw her avenging sword  
in retribution.

**Don Fernando**

Du schlossest auf des Edlen Grab,

Jetzt nimm ihm seine Ketten ab –

Doch halt, euch, edle Frau, allein,

Euch ziemt es, ganz ihn zu befreien.

You opened this noble man's grave,  
now remove his chains from him –

But wait! Noble lady, it is fitting  
that you alone should complete his liberty.

**Leonore**

O Gott! Welch ein Augenblick!

Oh, heavens! What a moment!

**Florestan**

O unaussprechlich süßes Glück!

Oh, inexpressibly sweet joy!

**Don Fernando**

Gerecht, o Gott, ist dein Gericht!

Thy will, O God, is just.

**Marzeline and Rocco**

Du prüfest, du verlässt uns nicht!

Thou triest us, but dost not forsake us.

**All**

O Gott! O welch ein Augenblick!  
 O unaussprechlich süßes Glück!  
 Gerecht, o Gott, ist dein Gericht,  
 Du prüfest, du verlässt uns nicht!

**Prisoners and People**

Wer ein holdes Weib errungen,  
 Stimm in unsern Jubel ein!  
 Nie wird es zu hoch besungen,  
 Retterin des Gatten sein.

**Florestan**

Deine Treu erhielt mein Leben,  
 Tugend schreckt den Bösewicht.

**Leonore**

Liebe führte mein Bestreben,  
 Wahre Liebe fürchtet nicht.

**Prisoners and People**

Preist mit hoher Freude Glut  
 Leonorens edlen Mut.

**Florestan**

Wer ein solches Weib errungen,  
 Stimm in unsern Jubel ein!  
 Nie wird es zu hoch besungen,  
 Retterin des Gatten sein.

**Leonore**

Liebend ist es mir gelungen,  
 Dich aus Ketten zu befreien.  
 Liebend sei es hoch besungen:  
 Florestan ist wieder mein!

**Marzeline, Jaquino, Don Fernando, Rocco,  
Prisoners and People**

Wer ein solches Weib errungen,  
 Stimm in unsern Jubel ein!  
 Nie wird es zu hoch besungen,  
 Retterin des Gatten sein.

**Leonore**

Liebend sei es hoch besungen:  
 Florestan ist wieder mein!

**All**

Nie wird es zu hoch besungen,  
 Retterin des Gatten sein.

Text (1805) by Joseph Sonnleithner; rev (1806)  
 by Stephan von Breuning; rev (1814) by Georg  
 Friedrich Treitschke; after Jean-Nicolas Bouilly's  
 French libretto *Léonore, ou L'amour conjugal*

Oh, heavens! What a moment!  
 Oh, inexpressibly sweet joy!  
 Thy will, O God, is just:  
 Thou triest us, but dost not forsake us.

Whoever has gained a loving wife,  
 join in our rejoicing!  
 Never can we over-praise  
 a wife who saves her husband.

Your loyalty has saved my life,  
 your virtue made the villain pause.

Love it is that guided me,  
 steadfast love that knows no fear.

In highest joy and ardour  
 praise Leonore's noble courage.

Whoever has gained a wife like this,  
 join in our rejoicing!  
 Never can we over-praise  
 a wife who saves her husband.

Love it is that gave me strength  
 to free you from your chains.  
 Lovingly let it be sung:  
 Florestan is mine again!

Whoever has gained a loving wife,  
 join in our rejoicing!  
 Never can we over-praise  
 a wife who saves her husband.

Lovingly let it be sung:  
 Florestan is mine again!

Never can we over-praise  
 a wife who saves her husband.

Translation of sung texts by Lionel Salter ©  
 Lionel Salter Estate  
 Dialogue translated by Mark Pappenheim

## **Gustavo Dudamel**

Gustavo Dudamel is driven by the belief that music has the power to transform lives, to inspire and to change the world. Through his dynamic presence on the podium and his tireless advocacy for arts education, he has introduced classical music to new audiences around the globe and has helped provide access to the arts for countless people in underserved communities. He currently serves as Music & Artistic Director of the Los Angeles Philharmonic and Music Director of the Simón Bolívar Symphony Orchestra, and in 2026 becomes the Music and Artistic Director of the New York Philharmonic, continuing a legacy that includes Gustav Mahler, Arturo Toscanini, and Leonard Bernstein.

He is one of the few classical musicians to have become a bona fide pop-culture phenomenon. His film credits include Steven Spielberg's adaptation of *West Side Story*, *Star Wars: The Force Awakens* and *The Simpsons*, and he led the LA Phil with Billie Eilish in the concert film *Happier Than Ever: A Love Letter to Los Angeles*. He has performed at the Super Bowl halftime show, the Academy Awards and the Nobel Prize concert, and has worked with international superstars Christina Aguilera, Ricky Martin, Tyler, The Creator, Coldplay and others. His extensive discography includes 67 releases and five Grammy Awards.

Inspired by his own transformative experience as a youth in Venezuela's immersive musical training programme El Sistema, he created the Dudamel Foundation in 2012, which he co-chairs with his wife, actress and director María Valverde, with the goal of expanding access to music and the arts for young people by providing tools and opportunities to shape their creative futures. In July and August 2022, the Dudamel Foundation brought its Encuentros initiative to the Hollywood Bowl as part of the 100th-anniversary season, in a two-week intensive global leadership and orchestral training programme for young musicians from around the world, culminating in a concert at the Hollywood Bowl and a tour with the Orquesta del Encuentro to the famous Greek Theatre in Berkeley, California.

## **María Dueñas**

Spanish violinist María Dueñas is known for the breathtaking variety of colours she coaxes

from her instrument. Her technical prowess, artistic maturity and bold interpretations have garnered rave reviews, captivated competition juries and earned invitations from the world's top orchestras and conductors.

Her love of classical music was fostered by the recordings her parents regularly listened to at home and by attending concerts in her hometown. Born in Granada in 2002, she began playing the violin at the age of six and was admitted to the Granada Conservatory just a year later. Since 2016 she has studied with Boris Kuschner at the Music and Arts Private University in Vienna.

She maintains a close connection with the Los Angeles Philharmonic and Gustavo Dudamel. After her 2021 debut at the Hollywood Bowl, she premiered Gabriela Ortiz's *Altar de cuerda* in 2022, which caused an international stir, not only at Walt Disney Concert Hall but also in New York's Carnegie Hall, in Boston, and at the Cervantino Festival in Mexico. Tonight's performance is the work's UK premiere.

Other highlights of the current season include a tour with the Kammerphilharmonie Bremen under Paavo Järvi, concerts with the Dresden Philharmonic under Kent Nagano and debuts with the Swedish Radio Symphony Orchestra under Daniel Harding, Munich Philharmonic under Manfred Honeck, Accademia di Santa Cecilia in Rome, Orchestre Philharmonique de Radio France under Mikko Franck and the Bamberg Symphony Orchestra under Christoph Eschenbach.

The German Musical Life Foundation honoured María Dueñas as the winner of the German Musical Instrument Fund competition and has since loaned her a violin by Nicolò Gagliano (Naples, 1724), owned by the Federal Republic of Germany. She also plays the 1710 Stradivarius 'Camposelice', generously loaned by the Nippon Music Foundation.

## **Alberto Arvelo**

Film director and writer Alberto Arvelo returns to the Los Angeles Philharmonic after directing critically acclaimed productions of *Fidelio* in 2022 and Wagner's *Das Rheingold* earlier this year. His Latin jazz documentary *Guaco: Semblanza* received a Latin Grammy nomination in 2017. His film *The Liberator* was premiered at the Toronto Film Festival

and was part of the Best Foreign Film short list for the 2015 Academy Awards. His film *A House with a View of the Sea* (2001) was an official selection of the Cannes Film Festival and received 18 international awards.

Alberto Arvelo initiated an original film movement known as Cine Átomo, focused on creating opportunities for young Latin American directors. The concept stems from the idea of producing uncommon, reflective and humane movies using minimal and essential crew and production components. Based on a Cervantes short story, the first movie produced using the mechanics of this movement was the internationally acclaimed *Habana Havana* (2004), which Arvelo directed himself.

In 2015 he directed the stage and video artwork of the multimedia performance of Mendelssohn's *A Midsummer Night's Dream* at the Hollywood Bowl, conducted by Gustavo Dudamel. Five years earlier, he directed the staging of the multimedia *Cantata Criolla*, for the Los Angeles Philharmonic festival 'America and Americas'.

His much-awarded *Cyrano Fernández* (2007) is an adaptation of *Cyrano de Bergerac*, Edmond Rostand's classic play, transported to the complex environment of a slum in Caracas.

Alberto Arvelo's acclaimed documentary *To Play and to Fight* (2006), premiered at the AFI Festival, delves into the lives of children from the Venezuelan Youth Orchestra (El Sistema), empowered by renowned classical music figures such as Claudio Abbado, Sir Simon Rattle and Gustavo Dudamel.

### Joaquín Solano

Joaquín Solano (co-director) is a film and theatre actor, director and producer. He founded the Micalet Theatre in Valencia, with more than 20 shows in the last two decades. His productions have been shown in prestigious venues such as Théâtre des Bouffes du Nord and Théâtre de la Ville in Paris and Théâtre Vidy-Lausanne in Switzerland. His projects include *Hamlet Canalla*, *A Midsummer Night's Dream*, *Un Jardí Francés*, *Cantata Criolla* (with the Los Angeles Philharmonic), *La Ronda*, *Le Sixième Continent*, *Le Conte d'Hiver*, *El Jardí dels Cirerers*, *L'Oeil du Loup*, *Un Amour Exempleire*, *I Ara Què? Els 400!*, *VLCROM Rincontro da due* and *De Kabul a Bamako*.

His plays have been shown in Spain, France, Italy, Switzerland, Argentina and India.

He combines his acting and directing career with various artistic collaborations in theatre companies. He has appeared in numerous films and television series and also produced and directed documentaries and feature films.

### Gabriela Camejo

Artistic producer Gabriela Camejo, a Venezuelan-Spanish film and multimedia producer and art historian, has seamlessly integrated her passions for film and music throughout her career. She started out with the film production company Momoy in Venezuela. In 2013 she served as a coordinator for Cirque du Soleil's show *Alegria* on tour in Spain.

Her portfolio includes producing projects such as the multimedia presentation of Haydn's *The Creation* for the Los Angeles Philharmonic, conducted by Gustavo Dudamel. She also co-produced *Encuentros* with Calle Cruzada and MediaPro (Spain), a documentary inspired by Schoenberg's *Transfigured Night* and featuring architect Frank Gehry, Spanish actress María Valverde and Dudamel in conversation at the Prado Museum in Madrid.

Her production credits include *Guaco: Semblanza*, directed by Alberto Arvelo, which was nominated for a Latin Grammy Award in 2017. She also produced the documentary *Free Color*, based on the work of iconic op-art artist Carlos Cruz-Diez, which was premiered at the Palm Springs International Film Festival and the Los Angeles County Museum of Art.

Gabriela Camejo recently collaborated with the LA Phil on a video art production for *Das Rheingold*. She has produced the visual components for shows presented by the Montreal and San Diego Symphony orchestras, Princeton University, Peralada Music Festival and the Mahler Chamber Orchestra.

### Solange Mendoza

Solange Mendoza (costume designer) is a Venezuelan textile artist and costume designer. Her works have been exhibited at major international textile events: the International Tapestry Triennial; Central Museum of Tapestries, Łódź; the Havana Triennial of Arts, Wifredo Lam, Cuba; the

International Contemporary Textile Art Biennial, Oaxaca, Mexico; Women in Textile Art, WTA-Miami; and the Arturo Michelena Art Biennial, Caracas, Venezuela, where she won first prize for three-dimensional artwork.

Her work in costume design has been used in Venezuelan cinema, including films such as *Una Casa con Vista al Mar*, *Postales de Leningrado*, *Una Vida y dos Mandados* and *Cyrano Fernández*. In 2010 she designed the costumes for the Los Angeles Philharmonic's performances of *Cantata Criolla* by Antonio Estévez, conducted by Gustavo Dudamel.

### **Tyler Glover**

Tyler Glover is a Los Angeles-based lighting designer and programmer. One of the principal lighting designers for the Los Angeles Philharmonic's summer season at the Hollywood Bowl, he also lends his expertise to television, large-scale camera events and architectural projects. He continually explores ways to integrate theatrical concepts into diverse ventures, enriching projects with his theatrical training.

### **Tyler Lambert-Perkins**

Tyler Lambert-Perkins is based in Los Angeles, and is an experienced entertainment lighting designer with an extensive portfolio spanning various media, including television, live music, opera, theatre, ballet, corporate events and architecture. In addition to being a principal member of the design team for the Los Angeles Philharmonic's Hollywood Bowl summer season, he collaborates with renowned clients such as NBC, Universal Music Group and Los Angeles County's Music Center. Recognised for his ability to blend visual artistry with technical innovation, Tyler Lambert-Perkins uses his designs to enhance storytelling and evoke emotion.

### **Colin Analco**

Colin Analco (sign language choreographer) works at Deaf Missions as a content developer. He finished the ASL translation for the Book of Proverbs in 2018 and the Book of Ezekiel in 2020. Before becoming an ASLV translator, he performed for the professional theatre company Syntetic Theater in Arlington,

Virginia, and worked at the Indiana School for the Deaf, where he directed *Grease* with middle-school and high-school students. He travels to schools and universities around the US to perform, present and teach about ASL literature, translation and theatre.

### **Bridget Berrigan**

Bridget Berrigan (assistant sign language choreographer) was born to Deaf parents and hails from Washington, DC. She is a Deaf artist in several forms. Taking after her father, she has zeal for ASL translation work; she especially enjoys this within music and theatre. *Fidelio* is her first step into the world of opera.

### **Amelia Hensley**

Amelia Hensley (Leonore) is a Deaf artist and actor well known for her role as Thea in Deaf West's *Spring Awakening* on Broadway. She recently made appearances on *Station 19* (ABC/Hulu) and *Sesame Street* (YouTube). Her credits include *I Was Most Alive with You* (Playwrights Horizons), *Private Jones* (Signature Theatre), Meredith Willson's *The Music Man* (Olney Theatre Center), *Oedipus* (Getty Villa/Deaf West) and *Into the Woods* (Lincoln Center).

### **Tamara Wilson**

Grammy-winning soprano Tamara Wilson (Leonore) continues to garner international recognition for her interpretations of Verdi, Mozart, Richard Strauss and Wagner. She is a recipient of the Richard Tucker Award.

This season's highlights include debuts with Opéra National de Paris for *Turandot* and Bellini's *Beatrice di Tenda* and with the Opéra National de Lyon for concert performances of *Adriana Lecouvreur*. Additional performances include a return to the Lyric Opera of Chicago for *Der fliegende Holländer* and to Deutsche Oper Berlin for *Tristan und Isolde*. On the concert stage, she makes debuts with the Barcelona Symphony and Berlin and Rotterdam Philharmonic orchestras.

She enjoys frequent collaborations with the world's foremost conductors, including Valery Gergiev, Gustavo Dudamel, Yannick Nézet-Séguin, Marin Alsop, Carlo Rizzi, Lorenzo Viotti, Franz Welser-Möst, Edo de Waart and James Conlon. Orchestral highlights include Verdi's

Requiem, Beethoven's Symphony No 9, Mahler's Symphony No 8, Bruckner's *Te Deum*, Bach's *St Matthew Passion*, Mendelssohn's Symphony No 2 and Bernstein's Symphony No 3.

As a champion of new music, Tamara Wilson commissioned and recorded *Tiffany's Spellbook* by Evan L Snyder, an ever-growing song-cycle with modular sections that allow the performer to choose any number of 'internal' spells, in any order. Her recordings also include Strauss's *Die Frau ohne Schatten*.

### **Daniel Durant**

Actor Daniel Durant (Florestan) most recently appeared at Super Bowl LVIII, performing the national anthem in ASL alongside Reba McEntire.

He is best known for his starring role as Leo Rossi in the film *Coda*, which won three Academy Awards, including Best Picture. He received numerous accolades for his role. He was also a semifinalist on the Disney+ series *Dancing with the Stars*, in which he competed alongside Britt Stewart.

He starred in ABC's *Switched at Birth* and continued in the role of Matthew through the finale of the series in 2017. He also appears in the recurring role of James in the Netflix series *You*, as well as roles on *Chicago Med* and *Florida Man*.

His awards and honours include the Theatre Award (Outstanding 2016 Broadway Debut Performance), Broadway.com's Top 10 Show-Stopping Performances of the 2015-16 Broadway Season, *Huffington Post*'s Top 10 Best Theatrical Performances of 2015, *Theatermania.com*'s 12 Best Broadway Debuts of 2015, and a 2014 Robby Award nomination for Excellence in Theatre. In 2022 the Center for Hearing and Communication honoured him with the Eleanor Roosevelt Award for his leadership in fostering change in the entertainment business. In 2014 he was also a Deaf Awareness Month Honoree for the City of Los Angeles, recognising his outstanding contributions to the arts and Deaf and Hard of Hearing Communities of Los Angeles.

Daniel Durant's ongoing work includes co-leading acting workshops for Deaf students and interpreting in schools, serving as an acting teacher and coach for Deaf film camps, and speaking at colleges and universities.

### **Andrew Staples**

Tenor Andrew Staples (Florestan) combines a busy schedule as an opera and concert singer with a career as a film and stage director and photographer. To all his creative strands, he brings a collaborative approach and aims to build connections between artists and audiences.

As a distinguished tenor, he has collaborated with conductors such as Sir Simon Rattle, Daniel Harding, Emmanuelle Haïm, Elim Chan, Gustavo Dudamel, Daniel Barenboim, the late Andrew Davis, Esa-Pekka Salonen and Yannick Nézet-Séguin, and with many renowned orchestras.

He made his debut at the Royal Opera House, Covent Garden, with *Fidelio*, returning for *Capriccio*, *The Magic Flute*, *Katya Kabanova* and *Salome*. Last year he made debuts at La Fenice (the title-role in *Peter Grimes*) and the Berliner Staatsoper (the title role in *Idomeneo*).

This season Andrew Staples appears with the Orchestre de Paris, Gürzenich Orchester, San Francisco and Stavanger Symphony orchestras, Munich Philharmonic and Valencia Orchestra. He also undertakes a European tour with *Les Siècles*, conducted by François-Xavier Roth, performing and recording Mahler's *Das Lied von der Erde*, as well as appearing in concert in the title-role of *Idomeneo* with the Bavarian Radio Symphony Orchestra and Rattle, and the role of Bacchus in Strauss's *Ariadne auf Naxos* with the Budapest Festival Orchestra and Iván Fischer.

### **Hector Reynoso**

Actor Hector RJ Reynoso (Rocco) has performed in a number of productions at Center for Arts Theater, CCBC Catonsville, Deaf Broadway, Synetic Theater, Deaf Festival Kentucky, Capital Fringe Festival, Rustaveli Theatre in the Republic of Georgia and New York Deaf Theater. He won a Helen Hayes Award for outstanding ensemble, and he was nominated for outstanding actor in *Goya: In the House of the Deaf Man*, a 2008 Gallaudet University production that was a finalist in the Kennedy Center American College Theatre Festival Region II at Carnegie Mellon University. On film, he played all the roles in *A Christmas Carol* for New York Deaf Theatre.

## James Rutherford

Since winning the inaugural Seattle Opera International Wagner competition in 2006, bass-baritone James Rutherford (Rocco) has become renowned for his interpretations of German Romantic opera.

He has taken his celebrated Wagner roles to the world's leading operatic stages. These include Hans Sachs (*Die Meistersinger von Nürnberg*) for houses including the Bayreuth Festival, Wiener Staatsoper, Hamburgische Staatsoper, Oper Köln, San Francisco Opera, Budapest Wagner Festival and Glyndebourne Festival; Wolfram (*Tannhäuser*) for San Francisco Opera and Deutsche Oper Berlin; the title-role in *Der fliegende Holländer* for the Budapest Wagner Festival, Oper Frankfurt and Oper Stuttgart; and Kurwenal (*Tristan und Isolde*) for Washington National Opera.

This season he sings the title-role in *Der fliegende Holländer* and Faninal in *Der Rosenkavalier* for Deutsche Oper am Rhein, Wotan in *Das Rheingold* in his debut with Calgary Opera and Wotan in *Die Walküre* with the Hangzhou Philharmonic and Markus Stenz.

His recent operatic roles have included the title-role in *Der fliegende Holländer* for Oper Leipzig, Deutsche Oper am Rhein, Badisches Staatstheater Karlsruhe and Oper Köln; Giorgio Germont in *La traviata* for Oper Graz; Hans Sachs in *Die Meistersinger von Nürnberg* for Oper Leipzig; and Lawrence in *The Wreckers* for Glyndebourne. Recent highlights on the concert stage have included *The Wreckers* at the BBC Proms and the *St John Passion* with the Orchestra of the Age of Enlightenment and Stephen Layton.

His recordings on the BIS label include an album of early 20th-century English song, Butterworth orchestral songs, Wagner arias and Schubert's *Schwanengesang* and *Winterreise*.

## Sophia Morales

Sophia Morales (Marzelline) is a Mexican/Indigenous actress from the San Francisco Bay Area. She is profoundly Deaf and wears a right-side cochlear implant, communicating through ASL and spoken English. She gained recognition after garnering large followings on TikTok and Instagram from ASL interpretations of pop songs. This included being asked by Paramore to sign one of their hits, *Still Into You*,

in a video that was used throughout their 2022 world tour. She also had the opportunity to sign Disney's *Colors of the Wind*, a collaboration with Deaf West Theatre and Disney Music.

## Gabriella Reyes

Nicaraguan American soprano Gabriella Reyes (Marzelline) is one of the most exciting artists in music today. A former member of the Lindemann Young Artist Development Programme at the Metropolitan Opera, she returns to the Met this season to perform the roles of Rosalba in a new production of Daniel Catán's *Florencia en el Amazonas* with Yannick Nézet-Séguin and Liù in *Turandot*. She also makes her role debut as Nedda (*Pagliacci*) with the Lyric Opera of Kansas City and revisits the role of Mimì (*La bohème*) with Atlanta Opera.

In concert, she has appeared frequently with the LA Phil and Gustavo Dudamel, including performing Villa-Lobos's *Bachianas Brasileiras* and excerpts from *The Magic Flute*. She has also appeared as a soloist with the New York Choral Society and the New Haven Symphony Orchestra in Beethoven's Ninth Symphony.

Gabriella Reyes was named a 2019 Lincoln Center Emerging Artist by the Metropolitan Opera, and was also a recipient of a Sara Tucker Study Grant from the Richard Tucker Foundation in 2018 and a grand finalist in the 2017 Metropolitan Opera National Council Auditions. She is a graduate of the Boston Conservatory.

## Otis Jones

Actor Otis Jones (Jaquino) has made a name for himself as a Deaf influencer on TikTok, boasting a substantial following of over 600,000 fans, and on Instagram with 130,000 followers. His collaborations with major players such as Disney, Netflix, and Apple highlight his broad influence in the digital world. He is passionate about supporting deaf individuals who struggle with communication barriers, drawing from his personal experiences of growing up Deaf in a hearing family.

Despite the challenges he faced, he discovered his love for sign language through music, something that has taken him to prominent festivals such as Rolling Loud, Bonnaroo and ACL. Alongside his festival appearances, he devotes himself to online teaching to shed

light on the obstacles encountered by the Deaf and Hard of Hearing community. Through his engaging classes, he aims to raise awareness and promote inclusivity, advocating for a better understanding of the unique challenges faced by individuals with hearing impairments.

Otis Jones's dedication to advocacy and education exemplifies his commitment to making a positive impact and fostering a more inclusive society.

### David Portillo

American tenor David Portillo (Jaquino) has established himself as a leading classical singer of his generation. Projects for recent seasons include Tamino (*The Magic Flute*) at the Metropolitan Opera, Don Ottavio (*Don Giovanni*), the Italian Singer (*Der Rosenkavalier*) with Santa Fe Opera and Ferrando (*Così fan tutte*) with Dallas Opera.

His appearances with orchestras include performances as the tenor soloist in Mozart's Requiem, Beethoven's Mass in C major and Haydn's Nelson Mass with Gustavo Dudamel and the Los Angeles Philharmonic at the Hollywood Bowl and with the Los Angeles Master Chorale in Mozart's Requiem with Grant Gershon.

David Portillo is an alumnus of the Ryan Opera Center at Lyric Opera of Chicago, Merola Opera Program at San Francisco Opera and Wolf Trap Opera in Vienna, Virginia.

### Giovanni Maucere

Actor Giovanni Maucere (Don Pizarro), born and raised in California, is a Deaf artist with a notable career in performing arts. Growing up using American Sign Language (ASL), he participated in a deaf film at the age of 10. He later joined a musical performing arts troupe in Indiana, where he performed for several years.

After a hiatus, he pursued an education at Gallaudet University, earning a Bachelor's degree in ASL and Deaf Studies. He followed this with a Master's degree in Linguistics. He then became a music deaf interpreter, providing sign language interpretation at concerts across the United States for various artists.

Returning to acting, he found a digital platform on social media, where he portrayed deaf culture in short skits and covered

songs in ASL. His work extended to short advertisements, the music video *Biblical* by Calum Scott, and collaborations with Disney Music and Deaf West Theatre.

In addition to his performances, Giovanni Maucere serves as an ASL coach, using his educational background to contribute to various projects.

### Shenyang

Bass-baritone Shenyang (Don Pizarro) came to international attention when he won the 2007 BBC Cardiff Singer of the World competition. While his early career focused principally on the operas of Rossini, Mozart and Handel, recent seasons have seen a shift to a more dramatic repertoire. In 2023 he gave his first performances as Wotan (*Das Rheingold*) in concert with the Guangzhou Symphony Orchestra and conductor Sun Yifan.

Highlights of this season include Shenyang's house debut at the Opéra National de Paris as the Herald (*Lohengrin*) under the baton of Alexander Soddy and a return to Glyndebourne as Kurwenal (*Tristan und Isolde*) with Robin Ticciati. In concert, he performs in Stravinsky's *Oedipus rex* with the Munich Philharmonic Orchestra under Santtu-Matias Rouvali and in the world premiere of Aaron Zigman's *Émigré*, first with the Shanghai Symphony Orchestra and subsequently with the New York Philharmonic, both with conductor Yu Long.

### Mervin Primeaux-O'Bryant

Actor Mervin Primeaux-O'Bryant (Don Fernando) is an artist from Lafayette, Louisiana. He refined his craft at the Model Secondary School for the Deaf in Washington, DC, where he trained under luminaries from the Alvin Ailey School and Dance Theater of Harlem.

He serves as the co-producer of *Hidden Gem*, a collaboration with TeddyBoy Films & Entertainment. The film ignites a transformative narrative that redefines representation in the entertainment industry. He also manages his company MPO Foundation and, as co-founder, serves on the board of Def Lens Media. He has also worked as an assistant director at Quest Visual Theatre and as an ensemble member in VOCA: ISM.

He has appeared in virtual productions such as Deaf Austin Theatre's *A Better Place* (The Operator), *Disconnected: The Musical* (Andie/ Ensemble) and Deaf Broadway's *The Rocky Horror Picture Show* (Dr Frank-N-Furter). He holds an Associate's degree in Dance Performance and Choreography from the University of the Arts in Philadelphia.

### **Patrick Blackwell**

Bass-baritone Patrick Blackwell (Don Fernando) continues to expand his extensive repertoire in opera, oratorio and musical theatre. His career has seen him engaged by many leading opera companies and orchestras in the US and Europe, including appearances with the Boston Symphony Orchestra at Tanglewood, Munich Philharmonic, Lyric Opera of Chicago and LA Opera.

He trained at the Juilliard School and began his career as a young artist with Santa Fe Opera, Houston Opera Studio, the Merola Opera Program at San Francisco Opera, Opera Music Theatre International with Jerome Hines and Aspen Opera.

Last summer he appeared with the Opera Festival of Chicago in *An Italian Soirée* and as Leone (Verdi's *Attila*). His appearances this season include a return to LA Opera as Baron Douphol (*La traviata*). Recent engagements include Zuniga (*Carmen*) with San Diego Opera and Méphistophélès (*Faust*) with Valley Opera and Performing Arts.

### **Los Angeles Philharmonic**

The Los Angeles Philharmonic, under the vibrant leadership of its Music & Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to core repertoire and adventurous explorations. Both at home and abroad, the LA Phil – recognised as one of the world's outstanding orchestras – is leading the way in groundbreaking and diverse programming, onstage and in the community, that reflects the orchestra's artistry and demonstrates its vision. This season is the orchestra's 105th.

Nearly 300 concerts are either performed or presented by the LA Phil at its three iconic venues: the Frank Gehry-designed Walt Disney Concert Hall, The Ford and the Hollywood Bowl. During its winter season at Walt Disney

Concert Hall, the LA Phil creates festivals, artist residencies and other themed programmes. Since 1922 its summer home has been the Hollywood Bowl. Situated in a 32-acre park and under the stewardship of the LA Phil since December 2019, The Ford presents an eclectic summer season of music, dance, film, and family events that are reflective of the communities that comprise Los Angeles.

The orchestra's involvement with Los Angeles extends far beyond its venues. Among its influential and multifaceted learning initiatives is YOLA (Youth Orchestra Los Angeles). Through YOLA, inspired by Gustavo Dudamel's own training as a young musician, the LA Phil and its community partners provide free instruments, intensive music instruction and academic support to over 1,700 young musicians, empowering them to become vital citizens, leaders and agents of change. In the autumn of 2021, YOLA opened its own permanent, purpose-built facility: the Judith and Thomas L Beckmen YOLA Center at Inglewood, designed by architect Frank Gehry.

The orchestra also undertakes tours, both within the US and internationally, including regular visits to New York, London (where the orchestra is the Barbican Centre's International Orchestral Partner), Paris, and Tokyo. As part of its global centenary activities, the orchestra visited Seoul, Tokyo, Mexico City, London, Boston and New York.

The LA Phil has released an array of critically acclaimed recordings, including world premieres of the music of John Adams and Louis Andriessen, along with Grammy Award-winning recordings of music by Brahms, Ives, Andrew Norman and Thomas Ades, including a 2024 Best Orchestral Performance Grammy for the latter's *Dante*.

The Los Angeles Philharmonic was founded in 1919 by William Andrews Clark, Jr, a wealthy amateur musician. Walter Henry Rothwell became its first Music Director, serving until 1927. Since then, 10 renowned conductors have served in that capacity: Georg Schnévoigt (1927–29), Artur Rodziński (1929–33), Otto Klemperer (1933–39), Alfred Wallenstein (1943–56), Eduard van Beinum (1956–59), Zubin Mehta (1962–78), Carlo Maria Giulini (1978–84), André Previn (1985–89), Esa-Pekka Salonen (1992–2009), and Gustavo Dudamel (2009–present).

## Deaf West Theatre

Founded in 1991, Deaf West Theatre has been enriching the lives of Deaf and hearing individuals alike for more than 30 years through its commitment to innovation, collaboration, education and social change.

Deaf West productions engage artists and audiences in unparalleled entertainment experiences inspired by Deaf culture and the expressive power of sign language. By weaving ASL (American Sign Language) and spoken English together into a seamless ballet of movement and voice, Deaf West serves as the artistic bridge between the Deaf and hearing worlds.

Through the medium of accessible entertainment, a legacy of Deaf culture is created, nurtured, and preserved. Beethoven's *Fidelio* is Deaf West's first opera. When thinking about the production, DWT kept returning to one simple truth: music transcends sound. This is something Beethoven knew well. When he lost his own hearing, he cut the legs off of his piano so that he could feel the vibrations of the music on the floor.

Movement and language are additional portals to music. Both ASL and International Sign Language (IL) are expressive visual languages filled with nuance, movement and poetry that bring music to life in new ways. By combining Beethoven's dynamic score with the expressive power of IL, DWT is able to give Deaf audiences an entry into the world of opera, many for the first time.

Deaf West is excited to share this encore collaboration with the LA Phil, with which it has been able to create an experience that brings new facets of music to Deaf and hearing audiences both in the US and on this European tour.

To explore more about Deaf West and join its mission to enrich lives and foster understanding through innovative arts experiences, or to discover how you can support its work, whether by attending a performance, by volunteering, or by making a donation, please visit [deafwest.org](http://deafwest.org) to learn more and get involved.

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Deaf West's collaborative involvement on *Fidelio* was made possible through the generous support of its partners the Lloyd E Rigler-Lawrence E Deutsch Foundation, The Shubert Foundation, Friars Charitable Foundation, California Community Foundation, Ford Foundation, Perenchio Foundation, the Harold and Mimi Steinberg Charitable Trust, Shay Foundation, and The Green Foundation, as well as DWT's 2024 season sponsors, the National Endowment for the Arts, the Los Angeles County Arts Commission, and the Department of Cultural Affairs of the City of Los Angeles.

## Coro de Manos Blancas (White Hands Choir)

The Coro de Manos Blancas (White Hands Choir) is a world-renowned performing arts ensemble of the Special Education Program of the National System of Orchestras and Youth and Children's Choirs of Venezuela (El Sistema). The choir was formed in 1995 with the goal of providing children, young people and adults with disabilities with artistic opportunities, using music as a tool for social development and inclusion.

The Coro de Manos Blancas is made up of over 100 members who form two sections: the vocal section, directed by professor Luis Chinchilla, made up of children and young adults with visual and cognitive deficits, motor impairments, learning difficulties and autism, as well as invisible disabilities; and the sign language section, directed by María Inmaculada Velásquez Echeverría, made up of Deaf and Hard of Hearing children and adults who perform a novel form of movement

art choreographed to music. In performance, musical works are joined into a single voice, through singing and sign language, generating new paradigms for the creative arts in society and arts education for people with disabilities.

Thanks to its groundbreaking work, the Coro de Manos Blancas has performed internationally in the US, Switzerland, France, Italy, Spain, Austria and Japan. In 2017 it went on tour to Japan, which led to the creation of the Tokyo White Hands Chorus by El Sistema Japan. In April 2022 the White Hands Choir participated in a critically acclaimed world-premiere production of *Fidelio*, in collaboration with the Los Angeles Philharmonic and Deaf West Theatre, created for both Deaf and hearing audiences. Tonight's performance is part of the European tour of the revival, taking it to Barcelona and Paris as well as London.

### **Cor de Cambra del Palau de la Música Catalana**

The chamber choir at the Palau de la Música Catalana, the Cor de Cambra, is one of the most prestigious professional choirs in Spain. The choir was founded by the Orfeó Català in 1990 with the goal of sharing universal choral music, helping to recover Catalan musical heritage and encouraging new compositions. Former choir directors include Jordi Casas i Bayer, Josep Vila i Casañas and Simon Halsey. Xavier Puig currently directs the choir, and Jordi Armengol is the choir pianist.

All the choir members are required to have excellent vocal and artistic skills, resulting in a truly great ensemble. It has been conducted by René Jacobs, Marc Minkowski, Kent Nagano, Sir Simon Rattle, Gustavo Dudamel, Daniel Barenboim, Christophe Rousset, Vladimir Jurowski, Daniele Gatti, Simon Carrington and Fabio Biondi, and has collaborated with singers Philippe Jaroussky and Mark Padmore. The ensemble has been a member of the European Network for Professional Chamber Choirs (TENSO) since 2010.

Internationally, highlights include the choir's debut at the 2017 BBC Proms, a tour with Jean-Christophe Spinosi and Ensemble Matheus in 2018, and the choir's debut at the Müpa Festival in Budapest in 2022. In the 2021–22 season the choir performed Bach's *St John Passion* under the direction of Xavier Puig and gave the premieres of Saariaho's

*Reconnaissance* and Xavier Pagès-Corella's *Invocation to the Earth*, under the direction of Simon Halsey. The most notable projects from the 2022–23 season included works by guest composers Caroline Shaw and Ferran Cruixent (directed by chorus master Júlia Sesé), a concert and tour to commemorate the centenary of the Obra del Cançoner Popular de Catalunya (Folk Songbook of Catalonia), a second collaboration with Europa Galante and Fabio Biondi; and a new collaboration with Franco Fagioli and the Orchestre de l'Opéra Royal de Versailles.

Highlights of this season include performances of Eric Whitacre's *The Sacred Veil* at the Palau de la Música and the Festival Vocal Saulus in Zaragoza; a performance of Monteverdi's *L'incoronazione di Poppea* alongside The English Concert, conducted by Harry Bicket; *Die Fledermaus* with Les Musiciens du Louvre and Marc Minkowski; and concerts on the themes of *A song to nature*. *A cry to the earth* and *A Schubertiade*.

### **Cor del Gran Teatre del Liceu**

The Chorus of the Gran Teatre del Liceu was founded alongside the Teatre in 1847 and has played a central part in the Spanish premieres of almost the entire operatic repertoire, right up to the present day. Over these nearly 175 years, the Chorus of the Gran Teatre del Liceu has been conducted by leading maestros, including Arturo Toscanini, Erich Kleiber, Otto Klemperer, Hans Knappertsbusch, Bruno Walter, Fritz Reiner, Richard Strauss, Alexander Glazunov, Ottorino Respighi, Pietro Mascagni, Igor Stravinsky, Manuel de Falla, Eduard Toldrà, and, in contemporary times, Riccardo Muti and Kirill Petrenko, as well as other eminent stage directors.

The chorus has historically been renowned for establishing the ideal vocal style for Italian opera, first under the guidance of Romano Gandolfi, assisted by Vittorio Sicuri, who served as the principal conductor for 11 years. This tradition has continued with José Luis Basso, Conxita Garcia, and currently with Pablo Assante.

Peter Burian, Andrés Máspero, and William Spaulding have also held the position of principal conductor of the chorus.

# Cor de Cambra del Palau de la Música Catalana

## Cor del Gran Teatre del Liceu

**Cor de Cambra del  
Palau de la Música  
Catalana**

**director**

Xavier Puig

**Cor del Gran Teatre  
del Liceu**

**director**

Pablo Assante

**soprano**

Mercedes Darder

Maria Genís

Raquel Lucena

Mariel Fontes

M. Àngels Padró

Sara Sarroca

Natàlia Casasús \*

Araceli Esquerra \*

Míriam Garriga \*

Belèn Barnaus \*

**alto**

Elisabeth Gillming

Yuliia Safonova

Cristina Tena

Mariel Aguilar

Yordanka León

Elizabeth Maldonado

Magda Pujol \*

Maria Jurado \*

Marta Cordoní \*

Marta Valero \*

**tenor**

Nauzet Valerón

Jordi Galán

Xavier Martínez

Andrea Antognetti

Francisco Javier Ariza

Carlos Cremades

Aniol Botines \*

Josep Camós \*

Carles Prat \* \*\*

Matthew Thomson \*

**bass**

Lucas Groppo

Leonardo Domínguez

Domingo Ramos

Pau Bordas

Igor Tsenkman

Dimitar Darlev

Daniel Morales \*

David Pastor \*

German de la

Riva \* \*\*

Joan Miquel Muñoz \*

\* *Cor de Cambra*

\*\* *soloist*

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Zubin Mehta

**conductor laureate**  
Esa-Pekka Salonen

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John and Samantha  
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*Concertmaster*  
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*Concertmaster*  
Ernest Fleischmann Chair

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*Concertmaster*  
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*Assistant*

*Concertmaster*  
Philharmonic  
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Deanie and Jay Stein  
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Rochelle Abramson  
Camille Avellano  
Margaret and Jerrold  
L Eberhardt Chair

Minyoung Chang  
I H Albert Sutnick Chair

Tianyuan Jia

Jordan Koransky  
Ashley Park  
Stacy Wetzel  
Justin Woo

## violin II

[Position vacant]

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Mark Kashper  
*Associate Principal*  
Kristine Whitson  
Johnny Lee

Dale Breidenthal  
Mark Houston Dalzell  
and James Dao-Dalzell  
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Suli Xue  
Ayrton Pisco\*  
Nebyu Samuel\*

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John Connell Chair  
Ben Ullery  
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Jenni Seo  
*Assistant Principal*  
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Richard Elegino  
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Ingrid Hutman  
Michael Larco  
Hui Liu  
Meredith Snow  
Leticia Oaks Strong  
Minor L Wetzel  
Jarrett Threadgill\*  
Nancy and Leslie Abell LA  
Phil Resident Fellow Chair

## cello

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*Principal*  
Bram and Elaine  
Goldsmith Chair  
Ben Hong  
*Associate Principal*  
Sadie and Norman  
Lee Chair  
Dahae Kim  
*Assistant Principal*  
Jonathan Karoly

David Garrett  
Barry Gold  
Jason Lippmann  
Gloria Lum  
Linda and Maynard  
Brittan Chair  
Serge Oskotsky  
Brent Samuel+  
Ismael Guerrero\*

## double bass

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*Principal*  
Diane Disney Miller  
and Ron Miller Chair  
Kaelan Decman  
*Associate Principal*  
Oscar M Meza  
*Assistant Principal*  
David Allen Moore

Ted Botsford  
Jack Cousin  
Jory Herman  
Brian Johnson  
Peter Rofé  
Nicholas Arredondo\*

## flute

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*Principal*  
Virginia and Henry  
Mancini Chair  
Catherine  
Ransom Karoly  
*Associate Principal*  
Mr and Mrs H Russell  
Smith Chair  
Elise Shope Henry  
Mari L Danihel Chair  
Sarah Jackson

## piccorno

Sarah Jackson

## oboe

Marc Lachat *Principal*  
Carol Colburn  
Grigor Chair  
Marion Arthur Kuszyk  
*Associate Principal*  
Anne Marie Gabriele  
Carolyn Hove

## cor anglais

Carolyn Hove

## clarinet

Boris Allakhverdyan  
*Principal*  
Michele and Dudley  
Rauch Chair  
Burt Hara  
*Associate Principal*  
Andrew Lowy  
Taylor Eiffert

## E flat clarinet

Andrew Lowy

## bass clarinet

Taylor Eiffert

## bassoon

Whitney Crockett  
*Principal*  
Shawn Mouser  
*Associate Principal*  
Ann Ronus Chair  
Michele Grego+  
Evan Kuhlmann

## contrabassoon

Evan Kuhlmann

## horn

Andrew Bain  
*Principal*  
John Cecil Bessell Chair  
David Cooper  
*Associate Principal*  
Gregory Roosa  
Alan Scott Klee Chair  
Amy Jo Rhine  
Loring Charitable  
Trust Chair

Elyse Lauzon  
Reese and Doris  
Gothie Chair  
Ethan Bearman  
*Assistant*  
Bud and Barbara  
Hellman Chair  
Elizabeth Linares  
Montero\*

**trumpet**  
Thomas Hooten  
*Principal*  
M David and Diane  
Paul Chair  
James Wilt  
*Associate Principal*  
Nancy and Donald  
de Brier Chair  
Christopher Still  
Ronald and Valerie  
Sugar Chair  
Jeffrey Strong

**trombone**  
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Cantero *Principal*  
Koni and Geoff Rich Chair  
James Miller  
*Associate Principal*  
Judith and Thomas  
L Beckmen Chair  
Paul Radke

**bass trombone**  
John Lofton  
Miller and Goff  
Family Chair

**tuba**  
Mason Soria

**timpani**  
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*Principal*  
Cecilia and Dudley  
Rauch Chair  
David Riccobono  
*Assistant Principal*

**percussion**  
Matthew Howard  
*Principal*  
James Babor  
Perry Dreiman  
David Riccobono

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*Principal*  
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**librarians**  
Stephen Biagini  
Benjamin Picard  
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**conducting fellows**  
Carlos Ágreda  
Ross Jamie Collins  
Michelle Di Russo  
Anna Handler

\* *Judith and Thomas  
L Beckmen LA Phil  
Resident Fellow*  
+ *On sabbatical  
The Los Angeles  
Philharmonic string  
section utilises  
revolving seating  
on a systematic  
basis. Players listed  
alphabetically  
change seats  
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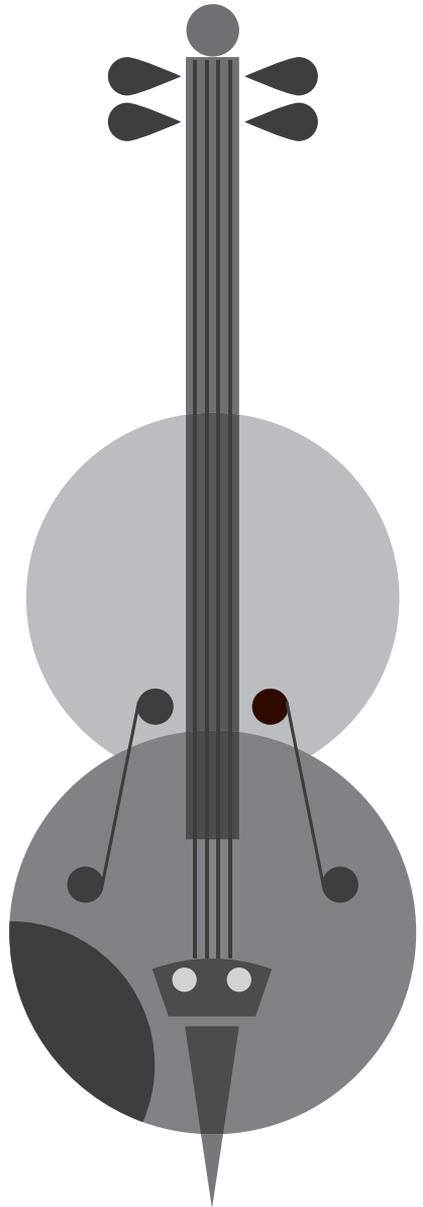
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