



ROYAL  
OPERA  
HOUSE

THE ROYAL OPERA

MUSIC DIRECTOR SIR ANTONIO PAPPANO  
DIRECTOR OF OPERA OLIVER MEARS

### Approximate timings

Live cinema relay begins at 7.15pm; opera begins at 7.30pm

Act I 75 minutes

**Interval 30 minutes**

Act II 50 minutes

Curtain calls approximately 5 minutes

The live relay will end at approximately 10.10pm

Please note there will be gunshot during Act II.

Tweet your thoughts about tonight's performance before it starts,  
during the interval or afterwards with **#ROHfidelio**

## 2019/20 Live Cinema Season

**SWAN LAKE** WEDNESDAY 1 APRIL 2020

(ENCORE SUNDAY 5 APRIL 2020)

**CAVALLERIA RUSTICANA/PAGLIACCI** TUESDAY 21 APRIL 2020

(ENCORE SUNDAY 26 APRIL 2020)

**THE DANTE PROJECT** THURSDAY 28 MAY 2020

(ENCORE SUNDAY 31 MAY 2020)

**ELEKTRA** THURSDAY 18 JUNE 2020

(ENCORE SUNDAY 21 JUNE 2020)

[roh.org.uk/cinema](http://roh.org.uk/cinema)

The 2020/21 Cinema Season will be announced on 31 March 2020.

Please feel free to visit [roh.org.uk/cinema](http://roh.org.uk/cinema) then for further details

# FIDELIO

OPERA IN TWO ACTS

MUSIC LUDWIG VAN BEETHOVEN

LIBRETTO JOSEPH SONNLEITHNER, STEPHAN VON BREUNING,

AND GEORG FRIEDRICH TREITSCHKE AFTER

JEAN-NICOLAS BOUILLY'S FRENCH LIBRETTO LÉONORE OU L'AMOUR CONJUGAL

DIALOGUE TOBIAS KRATZER, BASED ON THE ORIGINAL LIBRETTO

AND ADDITIONAL TEXTS BY GEORG BÜCHNER AND FRANZ GRILLPARZER

CONDUCTOR ANTONIO PAPPANO

DIRECTOR TOBIAS KRATZER

DESIGNER RAINER SELLMAIER

LIGHTING DESIGNER MICHAEL BAUER

VIDEO DESIGNER MANUEL BRAUN

DRAMATURG BETTINA BARTZ

ROYAL OPERA CHORUS

CHORUS DIRECTOR WILLIAM SPAULDING

ORCHESTRA OF THE ROYAL OPERA HOUSE

GUEST CONCERT MASTER JAN SCHMOLCK

DIRECTED FOR THE SCREEN BY

RHODRI HUW

BROADCAST LIVE FROM THE ROYAL OPERA HOUSE

TUESDAY 17 MARCH 2020

POSITION OF MUSIC DIRECTOR MAESTRO ANTONIO PAPPANO

GENEROUSLY SUPPORTED BY MRS SUSAN A. OLDE OBE

GENEROUS PHILANTHROPIC SUPPORT FROM

ALFIYA AND TIMUR KUANY SHEV, AUD JEBSEN, MARTIN AND JANE HOUSTON,

RENA AND SANDRO LAVERY, MELINDA AND DONALD QUINTIN,

MARY ELLEN JOHNSON AND RICHARD KARL GOELTZ,

TRIFON AND DESPINA NATSIS, MRS TREVOR SWETE,

THE MAESTRO'S CIRCLE, THE ROYAL OPERA HOUSE ENDOWMENT FUND,

THE AMERICAN FRIENDS OF COVENT GARDEN AND TWO ANONYMOUS DONORS



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ENGLAND**

LOTTERY FUNDED

# Synopsis

*Like no other opera, Beethoven's Fidelio falls into two unequal halves. Act I is a historical melodrama on freedom and love in the post-Revolutionary era. Act II is a political essay on the responsibility of the individual in the face of a silent majority, a musical plea for active empathy.*

## Act I

### Liberté, Égalité, Fraternité

#### A prison courtyard

Marzeline, the daughter of prison director Rocco, attempts to ward off the advances of the young gatekeeper Jaquino. The two young people used to be a couple, but now she only has eyes for the new prison guard Fidelio. Marzeline does not yet know that Fidelio is in fact a noblewoman named Leonore, disguised as a man in order to search the prison for her vanished husband, Florestan. Leonore, Marzeline, Jaquino and Rocco indulge in contrary hopes for the future.

Rocco also remains ignorant of Fidelio's true identity. He would like his new employee to be his son-in-law and gives him a lesson in pragmatism. Fidelio hopes only for a favour from Rocco: a visit down to the prison's dungeon, where Florestan is presumably being held.

The arrival of the governor Don Pizarro is announced. Pizarro, formerly Florestan's close friend, has been transformed by political circumstances into his bitterest foe and is responsible for Florestan's secret imprisonment. Awaiting a prison inspection by the minister, he resolves to kill Florestan before his whereabouts can be discovered. Pizarro instructs Rocco to prepare for the illegal execution and in return promises a rich reward.

Leonore, too, sees herself forced into action by Pizarro's plans. Terrified, she recalls her love for Florestan and her inner determination. As her first act of human sympathy she persuades Rocco to allow the prisoners to spend a brief moment of happiness in the fresh air. Pizarro is outraged at this, but grants Rocco's request to take Fidelio as his assistant into the dungeon where Florestan is imprisoned.

## Interval

## Act II

**'Whoever thou art, I shall save thee...'**

### A dungeon

Florestan is kept in darkness, denied any form of help. Only the thought of Leonore allows him to maintain his faith in God and Man.

Rocco and Fidelio excavate a grave. Leonore finds it hard to recognize her husband in the distraught prisoner, but she is determined to rescue him, even if he is not Florestan. She persuades Rocco to offer the prisoner food and drink. More than bread and water, Florestan is moved by the stranger's comfort. He, too, does not yet recognize his wife.

Pizarro enters; he wants to carry out the execution in person. But before he can murder Florestan, Fidelio steps between the two men and discloses her true identity: 'First kill his wife!' Amid the confusion a trumpet signal resounds, seemingly announcing the redemptive arrival of the minister, although danger still remains. Leonore and Florestan finally recognize each other.

Not until the people raise their voice does the dungeon give way to an open square. A minister pardons Florestan in the name of the thronig. Don Pizarro is overpowered. And Marzeline subordinates her personal feelings to the general liberation. The euphoria at Leonore's act of rescue knows no bounds.

Adapted from a synopsis by Tobias Kratzer translated by texthouse

## Cast

JAQUINO  
A PRISON GATEKEEPER

ROBIN TRITSCHLER

MARZELLINE  
ROCCO'S DAUGHTER

AMANDA FORSYTHE

LEONORE  
FLORESTAN'S WIFE, DISGUISED AS  
FIDELIO, A YOUNG MAN

LISE DAVIDSEN

ROCCO  
WARDEN OF THE PRISON

GEORG ZEPPEFELD

DON PIZARRO  
MILITARY GOVERNOR OF THE PRISON

SIMON NEAL

FIRST PRISONER  
SECOND PRISONER

FILIFE MANU\*\*  
TIMOTHY DAWKINS

FLORESTAN  
A PRISONER

JONAS KAUFMANN

DON FERNANDO  
MINISTER

EGILS SILIŅŠ

PRISON GUARDS, PRISONERS, SOLDIERS, CITIZENS

\*FILIFE MANU IS PARTICIPATING IN THE JETTE PARKER YOUNG ARTISTS PROGRAMME

CASTING IS CORRECT AT TIME OF PRINTING. DETAILS OF LIVE PERFORMANCES ARE SUBJECT TO CHANGE.