CONTRIBUTORS

PETER MAXWELL DAVIES was born in Manchester in 1934 and studied music there and with Petrassi in Italy. In 1959 he became Music Director at Cirencester Grammar School. He remained in that post until 1962, when he was awarded a Harkness Fellowship and went to the Graduate Music School at Princeton University. In 1965 he undertook lecture tours in Europe, Australia, and New Zealand, and a year later he went back to Australia as Composer in Residence at the University of Adelaide. After this he returned to Britain, where he now lives, devoting himself to composition, but emerging frequently to conduct, perform and lecture. Many of his works for chamber ensemble have become known to British and European audiences through the medium of 'The Fires of London', the group of chamber players which he directs. Some recent important compositions include Revelation and Fall, commissioned by the Koussevitzky Foundation (1965), St. Thomas Wake, for the City of Dortmunder Orchestra (1969), Vesalii Icones, for the dancer William Lousher and the cellist Jennifer Ward-Clarke, and Blind Man's Buff, a music-theatre work commissioned by the B.B.C. and first performed, under the direction of Pierre Boulez, at the Round House on 29 May, 1972.

GABRIEL JOSIPOVIC is a lecturer in the School of European Studies at the University of Sussex. He was born in Nice in 1940 of Russo-Italian and Romano-Levantine parents and lived in Egypt from 1945 until 1956, when he came to Britain. He read English at St. Edmund Hall, Oxford, graduating in 1961. He has published two novels; and a play of his was awarded a Sunday Times prize in 1970-71. His most recent publication is a widely acclaimed study of modern fiction The World and the Book.

STEPHEN ARNOLD was born in 1946 in Cirencester, Gloucestershire. He was educated at Cirencester Grammar School (where Peter Maxwell Davies was Director of Music), and then in Rome and at the Universities of Southampton and Nottingham. He is at present Lecturer in Music at the University of Glasgow.

DAVID JOSEPHSON was born in Montreal in 1942, studied at Columbia College, and in June 1972 received his Ph.D. in musicology at Columbia University in the City of New York. He has been on the faculty of music at Columbia for several years, and has been Musical Director and Conductor of the University Bands. He was former Associate Editor of Current Musicology, and has published articles and reviews in Notes and the American Choral Review. In September 1972 he will assume the post of Assistant Professor of Music at Brown University in Providence, Rhode Island.

NARESH SOHAL was born in India in 1939 and studied science and mathematics at the Punjab University. He came to England to pursue his interest in Western Music, and was a composition pupil of Jeremy Dale Roberts. He will shortly take up a research post at Leeds University, where he will be working on historical and compositional aspects of micro-intervals. His works include Ashr Prahar for orchestra, Surya for chorus and instruments, Kavita I and II for voice and ensemble, Aalaykhyam I and II for chorus and orchestra, and Chiaroscuro for brass quintet.
Royal Opera at Covent Garden

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Lighting: Robert Ornbo

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Richard Taverner: Gwynne Howell
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King: Noel Mangin
Jester: Benjamin Luxon
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Taverner

OPERA in Two Acts

LIBRETTO BY THE COMPOSER

JOHN TAVERNER Tenor
RICHARD TAVERNER,
later ST. JOHN Baritone
CARDINAL,
later ARCHBISHOP Tenor
KING Bass
JESTER, later DEATH
and JOKING JESUS Baritone
WHITE ABBOT Baritone
PRIEST CONFESSOR,
later GOD THE
FATHER Counter-tenor
BOY Treble
CAPTAIN Bass
ANTICHRIST Tenor (spoken)
TWO ARCHANGELS:
GABRIEL High Tenor
MICHAEL Deep Bass
TWO MONKS Tenors
ROSE PARROWE,
later VIRGIN MARY Mezzo Soprano

Council, Monks, Demons, Townspeople, Choirboys (16 trebles)

Orchestra: 2.2.2.2. – 4.4.2.2. –
Timp., Perc., Harp, Strings.

Stage musicians: 2 oboes, guitar, tabor, 9 strings (Act I scenes 3 and 4); 6-piece band
plus positive organ and regal (Act II scene 2);
4 recorders (Act II scene 4).

ACT I
Scene One: A Courtroom
Scene Two: The Chapel
Scene Three: The Throne Room
Scene Four: The Same

ACT II
Scene One: The Courtroom
Scene Two: The Throne Room
Scene Three: The Chapel
Scene Four: The Market-place, Boston Lincks.

Full score and parts for hire  Vocal score for sale  Libretto for sale

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IN SEARCH OF THE   \hspace{1cm} David Josephson
HISTORICAL TAVERNER

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Recordings   \hspace{1cm} Calum MacDonald
              \hspace{1cm} Misha Donat