

SOMM
RECORDINGS



SUNG IN ENGLISH

100
MACKERRAS

JANÁČEK
CHARLES MACKERRAS
THE MAKROPULOS AFFAIR

CHORUS AND
ORCHESTRA OF
SADLER'S WELLS OPERA

MARIE COLLIER · GREGORY DEMPSEY
RAIMUND HERINCX · ERIC SHILLING

THE DIARY OF ONE WHO DISAPPEARED

RICHARD LEWIS · MAUREEN FORRESTER · ERNEST LUSH · BBC SINGERS

CD 1

The Makropulos Affair JW 1/10

ACT I

①	PRELUDE	5:30
②	Oh dear, my goodness! (Vítek)	5:44
③	Come this way please (Kolenatý)	7:36
④	Yes. Just what do you require? (Marty)	3:55
⑤	Gone at last! (Gregor)	10:21
⑥	Found it. (Kolenatý)	3:00

ACT II

⑦	Did you ever see such flowers? (Charwoman)	2:18
⑧	Janek, come on (Krista)	2:51
⑨	Father! (Janek)	4:20
⑩	Miss Marty, may I... (Hauk-Šendorf)	4:04
⑪	And the next! Is that the lot? (Marty)	8:20
⑫	Is that you, Gregor? (Marty)	5:48
⑬	Is that you, Gregor? – No, only me, only Janek (Marty · Gregor)	4:07

Total Duration: 67:58

CD 2

ACT III

1	Well? Do you hear me? (Marty)	2:18
2	Who's that? (Marty)	3:24
3	Buenos días, Maxi (Marty)	1:50
4	Do you want to question me? (Marty)	1:53
5	The seal and the initials E.M. (Gregor)	2:47
6	Will you tell us your real name? (Prus)	8:27
7	Feel my hands, Gregor (Marty)	3:00
8	Now I am sure that death laid his hand on me (Marty)	7:52
9	<i>Announcement</i>	1:00

Stanley Bevan tenor	Vitek, <i>a lawyer's clerk</i>
Gregory Dempsey tenor	Albert Gregor
Jenny Hill mezzo-soprano	Krista
Eric Shilling bass-baritone	Doctor Kolenatý, <i>a lawyer</i>
Marie Collier soprano	Emilia Marty, <i>an opera singer</i>
Raimund Herincx baritone	Jaroslav Prus
Joan Davies contralto	charwoman
Michael Maurel bass	stage carpenter
John Chorley tenor	Janek, <i>Prus's son</i>
Cragg Sinkinson tenor	Hauk-Šendorf, <i>an ex-diplomat</i>
Margaret Gale contralto	chambermaid
Male Chorus and Orchestra of Sadler's Wells Opera / Sir Charles Mackerras	

CD 2 *cont'd*

The Diary of One Who Disappeared JW V/12

[35:36]

10	One day I met a Gypsy girl	1:09
11	That black-eyed Gypsy has haunted me all the day	1:14
12	Through the twilight glow-worms dance	1:46
13	Already swallows are twittering overhead	0:53
14	Weary work is ploughing	0:51
15	Hey there, my tawny oxen	1:42
16	I've got a loose axle	0:49
17	Don't look, my oxen, so sad at my change of heart	1:06
18	Welcome, my handsome one	2:35
19	God all powerful, God eternal	4:04
20	From the ripening cornfield, oh, what sweet odours creep	3:14
21	Forest's shady height	0:58
22	Intermezzo: Andante (piano solo)	3:01
23	See how high the sun is!	1:16

24	Now, my tawny oxen, why do you stare at me?	1:01
25	What has come over me? What is it that I have done?	1:18
26	Who can escape his fate, for what must be, must be	1:33
27	Nothing matters now until evening shadows fall	1:18
28	See that thieving magpie suddenly fly away!	1:21
29	Now she bears my child	0:46
30	Father, how wrong you were	1:07
31	Then farewell, dearest land	2:47

Richard Lewis tenor

Maureen Forrester contralto

three women's voices from the **BBC Singers**

Ernest Lush piano

Jan, a village boy

Zefka, a gypsy

Total Duration: 68:34

CHARLES MACKERRAS AND JANÁČEK

Nigel Simeone © 2025

The Makropulos Affair comes to London

Charles Mackerras (1925–2010) often spoke about his first encounters with Janáček's music during his time as a student in Prague in 1947–48. In 1947, he moved from his native Australia to settle in London, where he began work as an oboist and répétiteur at Sadler's Wells Opera. But his ambition was to be a conductor, and he applied for a British Council scholarship to study in Czechoslovakia. He arrived in Prague on 26 September 1947 with Judy Wilkins, the clarinetist in the Sadler's Wells orchestra whom he had married a month earlier. They began learning Czech, and Charles took conducting lessons with Václav Talich. They also discovered Janáček: in her diary on 15 October 1947 Judy wrote: "Saw *Káťa Kabanová* at National Theatre. Superb performance. Talich." Apart from playing Janáček's wind sextet *Mládí* in Sydney, this was Mackerras's first encounter with Janáček, and it was a revelation for the young conductor. Thirty years later, he recalled:

During my year as a student in Prague... my wife and I used to travel to other cities, notably Brno, so as to be able to hear as many of Janáček's works as possible. By the end of that year, I had seen nearly all Janáček's operas, some in two or three different productions. I also had an opportunity of experiencing the different styles of Janáček performances which obtained in Czechoslovakia; the "Prague Style", led by Talich, who brought out the smooth lyricism of Janáček, sometimes even "beautifying" Janáček's often rough orchestration to give the music more luscious, even Straussian colours; and the "Brno Style", which kept rigorously to Janáček's orchestration as he wrote it, "warts and all".

Back in London, Mackerras's advocacy of Janáček began with the British premiere of *Káťa Kabanová* in 1951. It was the first Janáček opera to be staged in Britain, and Mackerras was just 25 years old at the time. Over the next six decades, he introduced generations of London opera-goers (including the present author) to Janáček's extraordinary masterpieces, leading directly to these works becoming established in the British operatic repertoire. In due course, he also went on to conduct Janáček with great success at Welsh National Opera, at the Metropolitan Opera and San Francisco Opera, in Sydney, Paris and Vienna – and in Prague with the Czech Philharmonic and the National Theatre. In 2010, he appeared at Covent Garden for the last time, making his farewell to the London stage with *The Cunning Little Vixen*, one of his favourite operas.



Charles Mackerras rehearsing
Káťa Kabanová at Sadler's Wells in 1959
Photo: Charles Mackerras Archive

Things had been much tougher half a century earlier. With a few exceptions (notably Desmond Shawe-Taylor) the reaction of British critics to Janáček's music in the 1950s was either lukewarm or downright hostile. The staging of *Káťa* in 1951 had been a leap of faith, and Sadler's Wells revived it in 1954 and 1959, but critics continued to be baffled by this unfamiliar music, and audiences were small. When Rafael Kubelík conducted the British premiere of *Jenůfa* at Covent Garden in 1956, it was only a moderate success, and the first London production of *The Cunning Little Vixen* (at Sadler's Wells in 1961, conducted by Colin Davis) was a failure.

Mackerras was undaunted: this was music he believed in passionately. His determination paid off, and *The Makropulos Affair* turned out to be a watershed. The Janáček scholar John Tyrrell wrote that "the turning point came in February 1964, when Mackerras introduced *The Makropulos Affair* to London audiences at Sadler's Wells. It was a fine production with a superlative cast of singing actors... and somehow this strange opera caught the public imagination in England in a way that no Janáček opera had done in Britain before."

This recording is an exciting and highly-charged souvenir of that first London production – the "turning point" which was also the work's British premiere. Mackerras already knew Janáček's music better than any other conductor working in London, and he had previously made an impressive recording of the *Makropulos* Prelude (for Pye in July 1959), but this 1964 production was his first time conducting the complete opera. His fiery commitment to the score is apparent from the start of the Prelude – and his comprehensive understanding of Janáček's music is clear from the pacing of the whole work, the attention to essential details, and a wonderful sense of musical (and dramatic) trajectory – each act seeming to hurtle inexorably to a thrilling close. In other words, Mackerras was already an outstanding Janáček conductor, and there's an exhilarating ruggedness about this broadcast, even if it lacks some of the subtlety of the performances he gave later in his career.

Staging *Makropulos* at Sadler's Wells Opera (SWO) in 1964 was not a simple matter. For a start, there was no English translation, but the company's administrative chief Norman Tucker (1910–1978) – a fine musician in his own right and another great Janáček enthusiast – made the excellent singing translation used here. Tucker and Mackerras assembled a very strong cast for this ambitious project. When the production was revived in 1971 (after the company's move to the Coliseum, but with many of the same principals), Stephen Walsh wrote in the *Observer* (28 February 1971) that "the cast is ideal: not only the principals, Marie Collier, Gregory Dempsey, Raimund Herinx, but the many smaller roles... Charles Mackerras conducts with real conviction and authority."

All those qualities are already apparent in this broadcast of the fourth performance, given on 21 February (there were six in all, on 12, 14, 18, 21, 25 and 27 February 1964). It was well "run-in" by this stage, and that shows in the conviction with which the opera is sung. Emilia Marty, the 300-year-old opera singer, is a magnificent part for the right kind of dramatic soprano, and the Australian Marie Collier (1927–1971) was one of the outstanding exponents of the role. When she sang it in 1971 – a few months before her untimely death – Edward Greenfield wrote in the *Guardian* (20 February 1971) that "it is only rarely that a singer is as perfectly matched to an opera part as Marie Collier is in Janáček's strange opera *The Makropulos Case*."

Albert Gregor is sung by another Australian, the tenor Gregory Dempsey (b.1931). He had joined SWO in 1962 and quickly became a mainstay of the company in operas such as *The Rake's Progress*, *Peter Grimes* and Reginald Goodall's famous *Mastersingers* in the role of David. He made a speciality of Janáček roles: as well as Gregor he sang Skuratov in *From the House of the Dead*, Boris in *Káťa Kabanová*, and the title role in the London premiere of *Mr Brouček's Excursions*, all with Mackerras. Eric Shilling (1920–2006) first sang at Sadler's Wells in 1946, joined the company full time in 1959 and retired in 1994. Dr Kolenatý was

a role he took in almost every SWO or English National Opera (ENO) performance of *Makropulos* from 1964 until the 1990s, always singing it with sharp wit and impeccable diction. Raimund Herincx (1927–2018) began his career at Welsh National Opera and Sadler's Wells, though he also appeared regularly in major European opera houses. His dark-toned bass-baritone is particularly well suited to the role of Prus. Stanley Bevan, who sings the clerk Vitek, was a stalwart of SWO, recording Offenbach and Gilbert and Sullivan with the company. Krista was one of the first roles Jenny Hill (b.1939) sang after joining Sadler's Wells in 1964. A versatile singer, she was later a member of Benjamin Britten's English Opera Group and also created roles in Birtwistle's *Punch and Judy* and *Down by the Greenwood Side*. The tenor Cragg Sinkinson had been a regular at SWO during the 1950s, and he makes a touching and characterful appearance as Hauk-Šendorf. Margaret Gale (1931–2025) sings the small part of the Chambermaid – one of the many roles she sang during her years at SWO/ENO between 1963 and 1973.

The orchestral writing in *The Makropulos Affair* is exceptionally demanding, and its difficulties were compounded by the material which the SWO players used for this production: the parts were a handwritten set that had first been used for the Prague premiere in 1928. Though there are, inevitably, a few rough moments performing such a taxing work for a live broadcast, the orchestra plays with notable confidence, energy and concentration: a tribute to the thoroughness of Mackerras's preparation.

The intensity of this performance is partly due to the relatively intimate environment of the old Sadler's Wells Theatre in Rosebery Avenue, with a seating capacity of just over 1,200. (For comparison the Royal Opera House holds around 2,200 and the London Coliseum 2,350.) The acoustic is drier than in either of the two larger houses, but that has the advantage of providing more immediacy – and greater clarity for the singers' diction. This SWO production was a pioneering enterprise. The American premiere of *Makropulos* took

place more than two years later, in November 1966, at San Francisco Opera. It was conducted by Jascha Horenstein, but the Marty and Gregor were sung by Marie Collier and Gregory Dempsey, who already knew their roles inside out from singing them in London in 1964 and again in 1965, when Mackerras and Sadler's Wells took it on a European tour including performances in Zagreb and Paris. It's also worth mentioning that the first complete recording of the opera – made by Prague National Theatre forces conducted by Bohumil Gregor and released by Supraphon in 1967 – was not made until December 1965 and January 1966.

More than a decade after this performance, Mackerras embarked on his memorable series of Decca Janáček recordings with the Vienna Philharmonic. *Makropulos*, made in 1978 with an outstanding cast, is an exceptional achievement; he recorded it again (in 2006) with English National Opera. But from the moment Mackerras first encountered Janáček's music in 1947, it became a lifelong passion, as he explained in 1987:

What drew me to him is the wonderful, dramatic, earthy human, personal, passionate quality in his attitude, not only to his music but towards everything; his pantheistic feeling for nature, for life itself; the extraordinary subjects he chose for his operas, his unique way of setting words, his different interpretations of commonplace everyday speech; in fact, his tremendous creativity, his absolutely original mind.

The Makropulos Affair: composition and first performance

Janáček saw Karel Čapek's play, *The Makropulos Affair* [*Věk Makropulos*], in Prague on 10 December 1922 and approached Čapek through his sister, Helena Čapková in February 1923. Despite the author's scepticism about the play's suitability for operatic treatment, he gave permission, and by October 1923 Janáček had a formal agreement. What drew Janáček

to this thoroughly metropolitan comedy, dominated by a long-running legal argument? His previous opera had been the bucolic *Cunning Little Vixen*, and now he was turning his hand to something that could hardly be more different – with one crucial exception: both operas had a strong female character at the centre of the story. Janáček wrote to his beloved muse Kamila Stösslová on 28 December 1922, a couple of weeks after seeing Čapek's play: "They have been giving *Makropulos* in Prague. A woman 337 years old, but at the same time still young and beautiful. Would you like to be like that too? And you know that she was unhappy?... That woman – the 337-year-old beauty – didn't have a heart any more." In October 1925, when the opera was all but finished, Janáček told Adolf Veselý that the play had "captivated me immediately", describing it as a "modern historical opera". In letters to Kamila his focus remained single-mindedly on the heroine. On 4 December 1923, three weeks after starting composition of *Makropulos*, he wrote: "I'm now doing that Brrr! But I will warm her up so that people sympathize with her. I might yet fall in love with her."

The opera was composed between November 1923 and December 1925. After completing it, he wrote to Kamila on 5 December: "I've now finished *The Makropulos Affair*. That poor 300-year-old beauty! People thought she was a thief, a liar, an unfeeling animal... and her fault? That she had to live so long. I was sorry for her."

The first performance took place on 18 December 1926 at the Brno National Theatre, conducted by František Neumann with a cast led by Alexandra Čvanová as Emilia Marty. Janáček's friend Ludvík Kundera (who made the piano-vocal score of the opera) recalled the first night:

I remember the joyful premiere of *The Makropulos Affair*. We all felt at the time that a great work had been born here, which we would continue to admire more and more, which would excite us for a long time... And among us was a highly

delighted Janáček! He praised Neumann and his orchestra, and he praised the main characters, especially the unforgettable Alexandra Čvanová for her poetic and *mondaine* qualities.

Janáček told Kamila that “the Icy One has been an unexpected success!... They say it’s my greatest work. But it’s still possible to go higher!” The same day, he sent a note of thanks to the orchestra: “I flushed hot at the thought that you would not bring it off, and that I had not brought it off... But you brought it off superbly under Neumann’s baton – and I brought it off, too. Thank you for your performance!” When Čapek came to see the opera, he told his sister that Janáček “did it a hundred times better than I could ever have imagined”. But Čapek must have been surprised (and evidently impressed) by Janáček’s ending: in the play, Marty remains flippant to the end, and her last line is sardonic: “Ha ha! The end of immortality!” In the opera, the final scene is a catharsis, with Marty finally able to die.

As with all Janáček’s late operas, the score of *Makropulos* has a sound-world that is completely individual. With the three acts set in a lawyer’s office, an empty theatre and Marty’s hotel suite, the action takes place entirely indoors (it is the only Janáček opera with no outdoor scenes). Janáček matches this with music that is sometimes brittle and claustrophobic. On the one hand, it is an uncompromisingly modern opera, even including one of the first operatic phone calls (in Act I), the humming of the telephone wires imitated by a prickly motif on violins. On the other hand, Marty’s origin as Elina Makropulos, daughter of the alchemist at the Prague court of Emperor Rudolf II (1552–1612), means that ancient times are evoked with a brutal lack of sentimentality, with hard-edged fanfares. From the start of the prelude, the music has a nervous, restless energy, and Janáček’s use of short motifs is even more succinct than in his previous operas. The orchestration is bright, gleaming and intense, coloured by some unusual instruments including children’s (toy) drums and castanets. The use of off-stage trumpets and timpani is spectacularly effective,

combining with the main orchestra to heighten the tension from the prelude to the final bars of the opera. The vocal writing is predominantly conversational, underpinned by orchestral writing that teems with rhythmic energy. As for Emilia Marty, in the first two acts her music – like the role itself – has a quality of knowing indifference. This makes her great monologue in the last scene of the opera all the more extraordinary: in her final moments, Marty's music acquires breadth, opulence and soaring nobility. Perhaps, as Janáček hinted to Kamila Stösslová, Janáček fell in love with his chilly heroine after all.

On the day of the Brno premiere the opera's conductor, František Neumann, published an article in which he reflected on the vital spark in the 72-year-old Janáček's music:

Just as beneath his white hair, his eyes have a youthful sparkle, so his music uses precise and well-established forms, but with fertile modern ideas full of fire and passion. With one brilliant idea after another, his latest work, *The Makropulos Affair*, is no exception, and the end of the opera scales heights that only the greatest composers can achieve: Emilia Marty's farewell to the world invites comparison with the final scenes of *Otello*, Wagner's *Tristan* or Strauss's *Elektra*. Each sounds very different, but each gives us a glimpse, at least for a moment, of something that our eyes cannot see and that otherwise cannot reach our consciousness. Here we feel the breeze beyond the grave, but we do not feel horror or fear. Death is the longed-for saviour.

The Diary of One Who Disappeared

During a visit to the Moravian spa town of Luhačovice in July 1917, Janáček met Kamila Stösslová for the first time – a life-changing encounter. The earliest work to be inspired by their meeting was *The Diary of One Who Disappeared*, a song cycle for tenor, contralto,

female voices and piano. Janáček kept the cuttings of the anonymous poems about a gypsy girl that had been published in the Brno newspaper *Lidové noviny* in May 1916 (entitled “From the writings of a self-taught man”), and he wrote to Kamila on 10 August 1917 telling her that he had spent the afternoons back in Brno “composing a number of motifs for those lovely verses about that gypsy love. Perhaps a nice musical romance will come out of it.” Janáček’s reference to “those lovely verses” suggests that he talked to Kamila about the poems during their walks in Luhačovice. The earliest date on the sketches is 9 August 1917, the day before this letter, but other projects intervened, and when Janáček looked at the *Diary* again a year later, he told Kamila (on 2 September 1918) that he was still not happy with it. He continued work on it over the next few months, and the manuscript has a completion date of 6 June 1919. For whatever reason – perhaps because its origins were so personal – Janáček put the *Diary* in the painted chest where he kept his manuscripts. It was Janáček’s pupil Břetislav Bakala (1897–1958) who found the manuscript more than a year later. With Jaroslav Lecián (Janáček’s Brno lawyer and a good amateur tenor), Bakala performed the cycle for Janáček, who made final changes at this point. The *Diary* was published in its definitive form in November 1921, and Janáček presented Bakala with a copy bearing the dedication: “For digging it out of the chest – a souvenir. L. Janáček, Brno 23 November 1921.”

The first performance was given at the Reduta in Brno on 18 April 1921. The tenor was Karel Zavřel (1891–1963), a Janáček pupil and a member of the Brno National Theatre who went on to create the role of Boris in *Káťa Kabanová* later the same year. Zefka was sung by Ludmila Kvapilová-Kudláčková, and the pianist was Břetislav Bakala. Several performances abroad soon followed, including the London premiere. This was given by Danish tenor Mischa Léon, who had visited Brno to study the *Diary* with Bakala and Janáček before his concert at the Wigmore Hall on 22 October 1922 with Harold Craxton as the pianist. The *Diary* was thus the first major work by Janáček to be performed in Britain.

It is an unorthodox song cycle in terms of its scoring, its structure and its theatrical features. Comprising 22 numbers in all, Nos. 1–8, 12 and 14–22 are sung by the tenor; No.9 is sung by the contralto and tenor with three female voices (off stage), No.10 by the contralto with female voices, and No.11 by the tenor and contralto. No.13 is an intermezzo for solo piano (later published independently as “Intermezzo erotico”). The cycle also includes several stage directions. The whole work is directed to be performed “on a half-darkened stage” – in other words, under dimmed lights. A footnote to No.8 states that “while the song is being sung, the contralto soloist should enter inconspicuously”, and in No.9 the three female voices are marked “almost inaudibly, off stage”. During No.11, the contralto is instructed to leave the stage inconspicuously. Throughout the work, Janáček is careful to indicate how long the breaks between songs should be. Some are marked to be performed “without pause”, while others have a “longer pause”. The dramatic character of Janáček’s conception of the *Diary* even led to a staged production during his lifetime, given in Ljubljana in October 1926.

The identity of the poet remained a mystery until the 1990s, when Ozef Kalda (1871–1921) was shown to be the author. Janáček probably believed the texts to be folk poems, and what mattered to him was their association with his growing love for Stösslová. A decade after their first meeting, he told her, “you’re the gypsy with the child in *The Diary of One Who Disappeared*”. Janáček left the royalties of the *Diary* to Kamila Stösslová in his will, underlining its crucial connection to the start of their relationship.

Richard Lewis (1914–1990) was born in Manchester, and from 1947 onwards he sang regularly at Glyndebourne and the Royal Opera House. He was involved in the earliest years of Britten’s English Opera Group and sang in the celebrated Glyndebourne production of Stravinsky’s *The Rake’s Progress*. At the Royal Opera House, he created roles in the world premieres of Walton’s *Troilus and Cressida* and Tippett’s *Midsummer Marriage*. A busy concert

singer, Lewis was also a celebrated soloist in Elgar's *Dream of Gerontius* (which he recorded with Barbirolli and Sargent). His many commercial recordings included two outings of Mahler's *Das Lied von der Erde* – conducted by Fritz Reiner and Bruno Walter – both of which also featured the Canadian contralto Maureen Forrester (1930–2010) who sings Zefka the gypsy girl in this broadcast of *The Diary of One Who Disappeared*. The pianist Ernest Lush (1908–1988) gave his first broadcast at the age of 15, but it was as senior staff accompanist at the BBC that he was best remembered, accompanying generations of distinguished singers and instrumentalists in recitals including Kathleen Ferrier's last on radio and Jacqueline du Pré's first. The earliest BBC broadcast of the *Diary* was in 1944, given by Peter Pears, Emelie Hooke and Walter Susskind. In 1951, it was performed by Richard Lewis with Constance Shacklock (Susskind again at the piano), and that was followed five years later by the present performance, which was the first to use Bernard Keffe's English translation.

Nigel Simeone has written extensively on Janáček for the Royal Opera House, Glyndebourne, the LSO and the BBC. He is the co-author of Janáček's Works (1997) and author of The Janáček Compendium (2019). His latest book, co-written with Jiří Zahrádka, is about Janáček's Sinfonietta (2026). In 2024, Nigel was awarded the Janáček Memorial Medal by the Janáček Foundation in Brno for his work on the composer.



Photo: personal archive



LANI SPAHR – audio restoration engineer, producer and annotator – has garnered critical praise from *Gramophone* (“There are historic releases that make the grade because they are just that – ‘historic’ – and there are releases that make history because they are musically overwhelming. This set is both.”), BBC Radio 3, *BBC Music Magazine*, *Fanfare*, *The Sunday Times*, MusicWeb International, *Diapason*, Classical Source, *International Record Review*, and many others.

In 2016, BBC Radio 3 presented an hour-long documentary about his stereo reconstructions for Elgar Remastered (SOMMCD 261-4). In addition to his close collaboration with SOMM, which has produced several critically acclaimed recordings, his work can be heard on Music & Arts, West Hill Radio Archive, Naxos, Boston Records, and Oboe Classics, and he has worked for Sony/France on historic restorations of the recordings of George Szell. In 2020, he was awarded an Honorary Membership of the Elgar Society for his work on the recorded legacy of Sir Edward Elgar.

Formerly a leading performer on period oboes in the US, he was a member of Boston Baroque and the Handel and Haydn Society Orchestra of Boston. In addition, he has appeared with many of North America’s leading period instrument orchestras, including Tafelmusik, Philharmonia Baroque, Tempesta di Mare, Apollo’s Fire, Washington Bach Consort, the American Classical Orchestra, Boston Early Music Festival Orchestra, Mercury Baroque, and many others.

Also a modern oboist, he was the principal oboist of the Colorado Springs Symphony Orchestra, the Colorado Opera Festival, the American Chamber Winds, and the Maine Chamber Ensemble and made his European solo debut in 1999 playing John McCabe's Oboe Concerto with the Hitchin Symphony Orchestra in England.

He has served on the faculties of Colorado College, Phillips Exeter Academy (New Hampshire), and the University of New Hampshire Chamber Music Institute. He has toured throughout North America, Europe, and the Far East on period and modern oboes and has recorded for Telarc, Linn, Koch, Naxos, Vox, MusicMasters, L'Oiseau-Lyre, and Musica Omnia.

Also from SOMM Recordings



SOMMCD 201 Janáček – Famous Male Choruses – Říkadla (Nonsense Nursery Rhymes)
2019 Remastering by Lani Spahr

LEOŠ JANÁČEK 1854–1928

^a Marty: **Marie Collier**, soprano · Gregor: **Gregory Dempsey**, tenor
Prus: **Raimund Herincx**, baritone · Dr Kolenaty: **Eric Shilling**, bass-baritone
Chorus and Orchestra of Sadler's Wells Opera
CHARLES MACKERRAS, conductor

^b Jan: **Richard Lewis**, tenor · Zefka: **Maureen Forrester**, contralto
Women's voices: **members of the BBC Singers** · **Ernest Lush**, piano

CD 1

The Makropulos Affair JW 1/10^a

Libretto by Leoš Janáček after the comedy of the same name by Karel Čapek
Sung in the English translation by Norman Tucker

1–6	ACT I	[36:08]
7–13	ACT II	[31:50]
	Total duration:	67:58

CD 2

1–8	ACT III	[31:33]
9	<i>Announcement</i>	1:00

10–81	The Diary of One who Disappeared JW V/12^b	[35:55]
	Text by Ozeř Kalda (Joseř Kalda) Sung in the English translation by Bernard Keefe	
	Total duration:	68:34

Sung texts available at somm-recordings.com/5044libretto

^a BBC Broadcast: Sadler's Wells Theatre, London, 21 February 1964
[the fourth night of the London premiere production] (Third Programme)

^b BBC Broadcast: BBC Studios, 3 July 1956 (Third Programme)

Executive Producer **Siva Oke** · Audio Restoration **Lani Spahr**

CD Mastering **Paul Arden-Taylor**

Front Cover: Charles Mackerras conducting in the early 1960s (Charles Mackerras Archive)

Design: **WLP London Ltd** · Editorial: **Ray Granlund**

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