

Oliver Barda/PAL



Dennis O'Neill
as Riccardo in the 1994 Royal
Opera House production of
Verdi's *Un ballo in maschera*

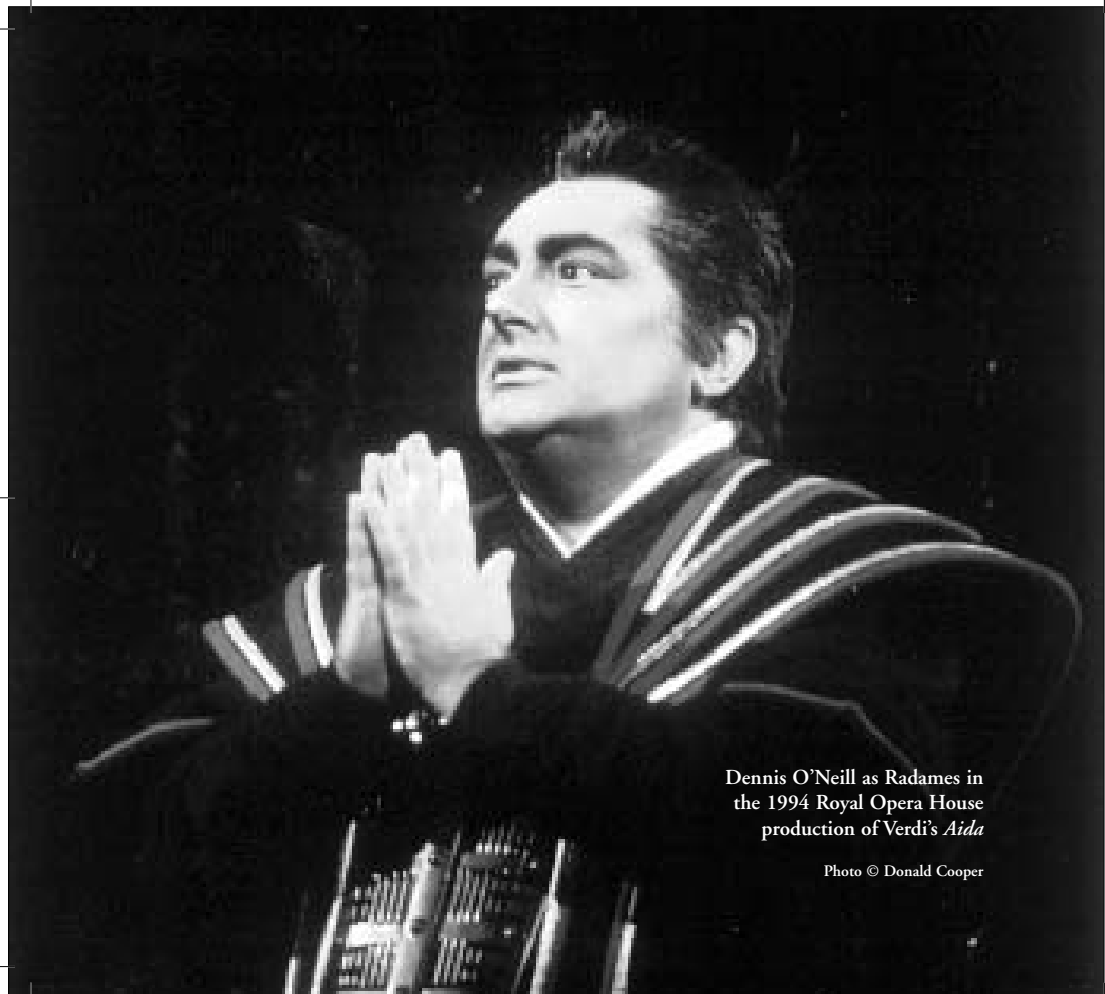
Chan 3013

Great Operatic ARIAS

DENNIS O'NEILL

CHANDOS
OPERA IN
ENGLISH

PETER MOORES FOUNDATION



Dennis O'Neill as Radames in
the 1994 Royal Opera House
production of Verdi's *Aida*

Photo © Donald Cooper

Great Operatic Arias

with
Dennis O'Neill

Giacomo Puccini (1858–1924)

from **Turandot**

- [1] Calaf's Aria – 'None may sleep!' 3:44 [p. 44]
(Nessun dorma)

Giuseppe Verdi (1813–1901)

from **Luisa Miller**

- [2] Rodolfo's Aria – 'Oft in the quiet evening hour...' 4:19 [p. 44]
(Quando le sere al placido)

from **The Lombards at the First Crusade**

- [3] Oronte's Cavatina – 'My heart is full of happiness' 2:20 [p. 44]
(La mia letizia infondere)

from **The Force of Destiny**

Alvaro's Recitative and Romance

- [4] 'I am condemned to live in torment...' – 3:48 [p. 45]
[5] 'You who are among th'angelic host...' 3:18
(La vita è inferno)

from **A Masked Ball**

Gustavus's and Amelia's Duet

- [6] 'Take my hand...' – 1:31 [p. 45]
[7] 'Don't you know in my heart and my spirit...' – 4:52 [p. 46]
[8] 'The sweetest glowing fire of love...' 3:45 [p. 47]
(Teco io sto – Non sai tu che se l'anima mia)
with **Susan Bullock** soprano

Gaetano Donizetti (1797–1848)

from **Lucia di Lammermoor**

Aria Finale

- [9] 'My ancestors lie here buried...' – 4:33 [p. 48]
[10] 'A lonely grave will shelter me...' – 3:36
[11] 'Such misfortune!...' – 4:11 [p. 49]
[12] 'Rest in peace, for I shall follow...' 4:58 [p. 50]
(Fra poco a me ricovero)
with **Clive Bayley** bass · **Geoffrey Mitchell Choir** (men's voices)

Giuseppe Verdi

from **The Force of Destiny**
Don Carlo's and Alvaro's Duet

- [13] 'Careful... Lay him here...' – 1:46 [p. 51]
[14] 'In death's awful shadow...' 4:37 [p. 52]
(Piano... Qui posi... – Solenne in quest'ora)
with Anthony Michaels-Moore baritone · Clive Bayley bass

Francesco Cilea (1866–1950)

from **The Maid of Arles**

- [15] Federico's Lament – 'Surely the shepherd's story is
a sad one...' 5:24 [p. 52]
(È la solita storia del pastore)

Jules Massenet (1842–1912)

from **Manon**

- [16] Des Grieux's Dream Song – 'Enchanting hour...' –
'When I close my eyes...' 3:43 [p. 53]
(En fermant les yeux)

Giacomo Meyerbeer (1791–1864)

from **The African Maid**

Vasco's Recitative and Aria

- [17] 'What a wondrous sight...' –
'Oh land of dreams...' 3:32 [p. 53]
(O paradis sorti de l'onde)

Giacomo Puccini

from **Manon Lescaut**

- [18] Des Grieux's Aria – 'Never has any woman moved
me so deeply...' 3:01 [p. 53]
(Donna non vidi mai)

from **Turandot**

- [19] Calaf's Aria – 'Don't cry for me Liù!' 3:00 [p. 54]
(Non piangere, Liù)

Umberto Giordano (1867–1948)

from **Fedora**

- [20] Count Loris Ipanov's Aria – 'A love so pow'rful...' 1:52 [p. 54]
(Amor ti vieta)

Georges Bizet (1838–1875)

from **The Pearl Fishers**

- [21] Nadir's and Zurga's Duet – 'And from the holy shrine...' 6:00 [p. 54]
(Au fond du temple saint)
with Anthony Michaels-Moore baritone

TT 79:05

Dennis O'Neill tenor

Philharmonia Orchestra

Nicholas Kok assistant conductor

David Parry conductor

Great Operatic Arias

The tenor aria as a showpiece for a unique voice and as a means of expressing thoughts of love and/or anguish has been a feature of opera since its inception (think of Orpheus's magnificent solos in Monteverdi's *Orfeo*). For a while the castrato usurped the tenor's place as *primo uomo*, especially in the operas of Handel, but once that artificially created beast became an anachronism, the tenor was again leading man and lover, as in the operas of Mozart. By Rossini's time, at the outset of the nineteenth century, it had become essential for the tenor to have an aria, preferably to mark his entrance, and if possible at least one more in the course of a work. Donizetti, even more Verdi, then Puccini and his coevals, deliberately conceived such arias as being more than showpieces, often part of a character's, and in some cases the plot's development as this recital

graphically illustrates. The adulation of tenors isn't only a phenomenon of this century. The likes of Mario were enormously fêted in the mid-nineteenth century and at its end Fernando De Lucia, the Neapolitan tenor, and one of the first to record, had just as much of a mass-following as Pavarotti.

In the earliest piece chosen by Dennis O'Neill, Edgardo pours out his sorrow in his aria at the start of the final act of *Lucia di Lamermoor*, 'My ancestors lie here buried... A lonely grave will shelter me' [p. 48]. At this stage he doesn't know of Lucia's demise and ponders on his own decision to die because he thinks her faithless. It is a subtly developing piece typical of the mature Donizetti, the phrasing shapely. At its conclusion, mourners approach and inform Edgardo of Lucia's death. To one of Donizetti's most plangent, wind-supported melodies, Edgardo sings of

his sorrow, 'Rest in peace for I shall follow'. Plunging a dagger in his breast, he dies at the feet of her bier to halting phrases of deep eloquence that pointedly describe his dying thoughts. This scene is entirely the tenor's and in that respect is unique in Donizetti. Coming after the soprano's long Mad Scene it restores the balance between the two principals.

The three solos representing Verdi arrestingly show the composer's increasing powers in using the tenor aria as a means of expression. Oronte's love-song, 'My heart is full of happiness' [p. 44], from *The Lombards at the First Crusade* is a pleasing enough declaration of ardour as far as it goes. By *Luisa Miller*, Verdi's manner had become more refined and expansive: Rodolfo's piece, 'Oft in the quiet evening hour' [p. 44], in which he grieves for his beloved Luisa's apparent betrayal of him, is justly renowned in and out of context for its carefully crafted line and instrumentation, a gift for a lyric tenor with honeyed

tone and a command of dynamic contrast.

By the time Verdi reached *A Masked Ball*, both his characterization and musical style had become more complex and more demanding of his performers, not least his tenors, nowhere more so than in the Act II encounter between Riccardo (or King Gustavus in the original Swedish setting) and his lover Amelia, wife of his best friend [p. 45]. It is by far Verdi's, or any composer's, most extended soprano-tenor duet to date. In impassioned phrases beginning 'Take my hand... Don't you know in my heart and my spirit', Riccardo appeals to Amelia to confess her love. After she does so, Verdi raises the erotic temperature even further (Verdi knew about these things through his long-time association with Giuseppina Strepponi) in, if we relate it to the old formats the composer improved on for his own purposes, the cabaletta to the duet. The intensity of passion expressed is surpassed nowhere in Verdi's whole opus and the end of the duet almost

always results in a storm of applause indicative of its raw appeal to an audience's emotions.

By the time he had reached **The Force of Destiny**, Verdi had adopted a more heroic style for his leading tenor. In the case of Alvaro's reminiscences about his beloved Leonora (whom he believes to be dead) at the start of Act III, 'I am condemned to live in torment... You who are among th'angelic host' [p. 45], this takes the form of a demanding, high-lying aria, the initial, broad-ranging idea developed into richly arched phrases calling for the utmost in control.

Shortly after Alvaro sings this piece he meets and befriends his arch-enemy Don Carlo, as they are both in the army in disguise. Alvaro has inadvertently killed Carlo's father in a dispute over Carlo's sister, Leonora, who loves Alvaro as much as he does her. Carlo has sworn revenge, not least because Alvaro is of mixed race. In battle Alvaro is wounded and, as he lies, apparently dying, the two sing one of

the most famous duets in all Verdi, 'In death's awful shadow' [p. 51], (long ago achieving immortality in a recording by Caruso and Scotti that was in every opera-loving Edwardian home). In ineffably eloquent phrases, the pair swear friendship and Alvaro (who survives after an operation to remove a bullet) puts Carlo in charge of his private effects. These will reveal to Carlo his real identity – to disastrous effect.

Each of Verdi's successors found his own way to exploit the tenor voice's possibilities. Their methods and their harmony tended to be more complex than Verdi's and the arias were more closely embedded in the through-composed structures of the works by these *verismo* composers. Inevitably the vocal style was looser, more effusive. Remember, opera was by this time the popular music of its day, or at least the equivalent of our musicals, with principal arias alighted on by ordinary folk: nothing was then elitist about the art. So, in parenthesis here one might say that this recital purveying these

pieces in the vernacular, typical of all the Opera in English series, is a laudable attempt to re-invent opera as a popular art.

Loris' short declamation of love for the heroine of the title in Giordano's **Fedora**, 'A love so pow'rful' [p. 54], is the stuff of popular appeal. Caruso, who created the role in 1898 in Milan, recorded the extract and sent it on its way to immortality, a piece that appears in any respectable tenor's mixed recital. A year earlier the same tenor – and remember this was before his international fame – had ensured the success of Cilea's **The Maid of Arles** with his account of the hero Federico's Lament, 'Surely the shepherd's story is a sad one' [p. 52], another aria that goes to the listener's heart, another piece that became an instant success with the public – and one that has easily survived the neglect of the opera itself. It is a beautifully designed piece, offering the very essence of *verismo* sentiment at its best.

Puccini's first major success, **Manon**

Lescaut, preceded both the aforementioned operas. With Des Grieux's aria of rapture on seeing Manon for the first time, 'Never has any woman' [p. 53], Puccini, to an extent, set the pattern of what was to follow in the next ten years in *verismo* works. The brevity of the aria as compared with those for Verdi's heroes is obvious, but then Puccini was to make it up to his tenor with three more pieces and a deal of duetting: indeed the part is one of the most taxing for a tenor in the whole repertory. So important is the tenor's role that the opera might just as well have been called 'Des Grieux': he plays such a major part in its structure. Here he is at his happiest, his most carefree (unless it be in his opening 'Tra voi belle', before he becomes infatuated with the fickle Manon). It is a trademark of Puccini's writing for his tenors that he can characterize their temperaments and moods in the most succinct manner. Nothing could surpass this particular aria in sheer unfettered ardour.

By the mid 1920s, Puccini had advanced further not only in his compositional style, but also in his ability both to establish a character through his or her arias and by integrating them into the structure and texture of the work. *Turandot* was to be his last opera, and he was not destined to finish it. In the hero Calaf's Act I aria, 'Don't cry for me Liù!' [p. 54], the unknown Prince tries to comfort the slave-girl Liù who is in love with him, urging her to continue to care for his blind father Timur. Its objective expression of affection compares starkly with the impassioned feeling Calaf displays for the icy heroine of the title (whose riddle he has solved) in his famous aria of love, 'None may sleep!' [p. 44]. Both are typical of Puccini's ability, in a short passage of time and music, to build to an overwhelming climax.

French opera in the nineteenth century gave the tenor voice just as many opportunities as Italian to display his art. The style may be that much

more reticent and/or refined, but the emotions expressed are just as deeply felt. In the earlier of the two examples here, those emotions are not of love but of astonishment. In Meyerbeer's exotic drama *The African Maid*, Vasco de Gama opens Act IV with an aria, 'What a wondrous sight... Oh land of dreams' [p. 53], apostrophizing the island of Madagascar as he reaches its shores. It is the epitome of the composer's 'Grand opéra' approach, an expansive piece that has been favoured by tenors ever since it was penned because of its chance for tenorial display.

Des Grieux's lovely Dream Song, 'Enchanting hour... When I close my eyes' [p. 53], from Massenet's *Manon*, requiring a more delicate style, has also been a favourite with tenors as, in the most sensuous way, the Chevalier tells Manon of the ideal cottage where he hopes they will settle down, he not knowing that she has just committed herself to a very different life, one of luxury as a courtesan. That makes his

dream of true love, so finely fashioned by Massenet, the more poignant.

A similar French refinement is the hallmark of the noted duet, 'And from the holy shrine' [p. 54], from Act I of Bizet's *The Pearl Fishers* where the old friends Nadir and Zurga, tenor and baritone, recall the beauty of Leila, the unobtainable priestess they both loved. The main theme of the piece has gained an extraordinary fame. This much-loved duet represents the kind of music that has justifiably won opera itself a popularity beyond the public that normally attend performances.

© 1998 Alan Blyth

Born in Wales of Irish and Welsh parents, **Dennis O'Neill** is one of the world's leading tenors and a specialist in the works of Verdi. He has enjoyed a long association with the Royal Opera, where his recent roles have included Gustavo (*Un ballo in maschera*), Foresto (*Attila*), Don Carlos and Radames (*Aida*).

North American engagements have included the Metropolitan Opera, Chicago Lyric Opera, San Francisco, San Diego, Vancouver Opera and concerts with the Philadelphia, Cleveland, Montreal and Ottawa Symphonies, and for the Cincinnati Festival. He is a frequent guest at the Bayerische Staatsoper, Munich. Elsewhere in Europe he has appeared at the opera houses of Vienna, Bonn, Cologne, Nice, Zurich, Paris, Oslo, Brussels and Barcelona.

Dennis O'Neill is also a busy concert artist and has sung with many of the world's leading conductors, including Muti, Mehta, Davis, Sinopoli, Gatti, Rattle, Mackerras and Slatkin. His many recordings include solo albums, Verdi's Requiem with Sir Colin Davis, *La fanciulla del West* with Slatkin, videos of *Der Rosenkavalier* with Solti, *Die Fledermaus* with Kiri te Kanawa conducted by Domingo, *Macbeth* with Sinopoli, and *Mefistofele* for San Francisco. For Chandos/Peter Moores Foundation he has recorded *Tosca*,

Cavalleria rusticana, *Pagliacci* and *La bohème*.

David Parry studied with Sergiu Celibidache and began his career as Sir John Pritchard's assistant. He made his debut with English Music Theatre and went on to become a staff conductor at Städtische Bühnen Dortmund and at Opera North. He was Music Director of Opera 80 from 1983 to 1987, and since 1992 has been the founding Music Director of the contemporary opera festival Almeida Opera.

He pursues a busy career both in opera and in concert. His repertoire extends from Mozart and early nineteenth-century Italian opera to Janáček, Britten and contemporary music. In England he has appeared regularly at English National Opera and in concert with the Philharmonia Orchestra. In 1996 he made his debut at the Glyndebourne Festival with *Così fan tutte*.

He is a frequent visitor to Spain where he has appeared with most of the

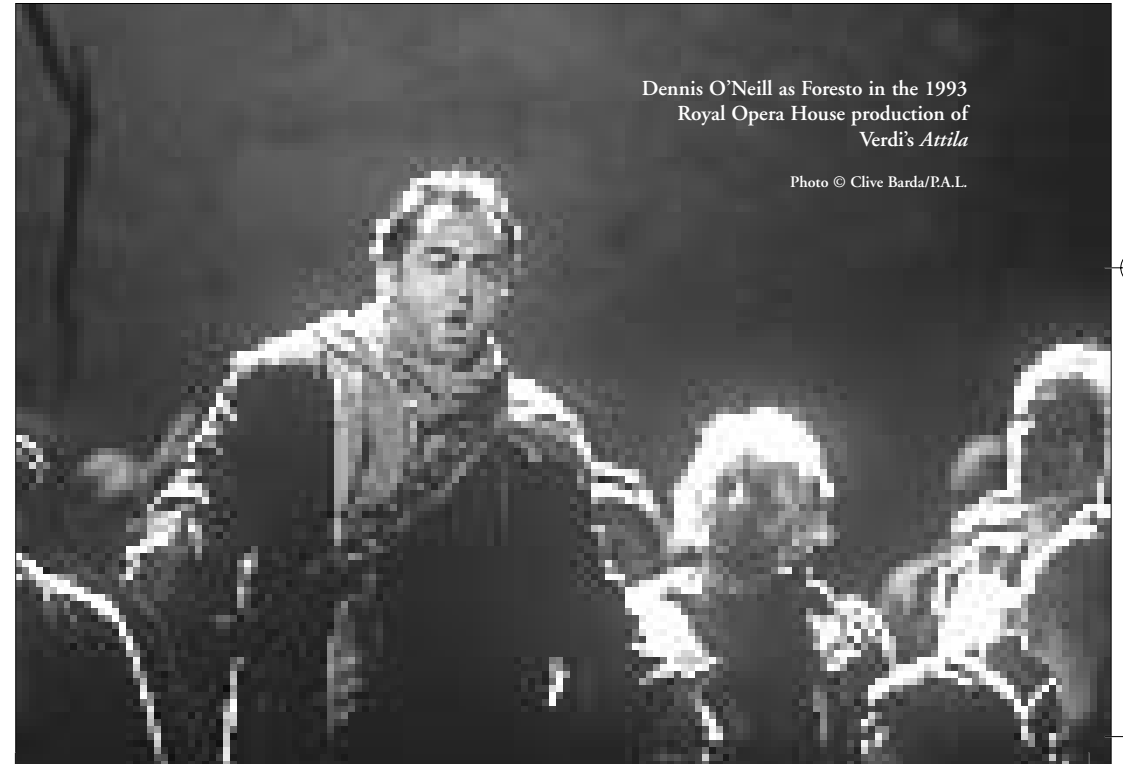
opera companies and symphony orchestras. He gave the Spanish premiere of *Peter Grimes* in Madrid, and in 1996 he conducted the first Spanish production of *The Rake's Progress*, inaugurated two new concert halls with Beethoven's Ninth Symphony and a new opera house with *Carmen*. He has also appeared in Italy, where he conducted *Ricciardo e Zoraide* in the Rossini Opera Festival at Pesaro, in France, Germany, Belgium, Holland, and in Sweden where he conducted an acclaimed production of Britten's *A Midsummer Night's Dream*.

Outside Europe David Parry has appeared at the Hong Kong International Festival, with the UNAM Symphony Orchestra at Mexico City, with a tour of *Carmen* in Japan and, in 1996, conducting a new production of *Katya Kabanova* for the New Zealand Festival.

He has recorded extensively for the Opera Rara label, including Donizetti's *Rosmonda d'Inghilterra*, which won the Prix Cecilia in Belgium, and for

Chandos he has conducted the award-winning recording of *Tosca*, two recordings of operatic arias (with Bruce

Ford and Diana Montague), *La bohème*, *Cavalleria rusticana*, *Pagliacci* and *Don Pasquale*.



Dennis O'Neill as Foresto in the 1993 Royal Opera House production of Verdi's *Attila*

Photo © Clive Barda/P.A.L.

PETER MOORES, CBE, DL

Peter Moores was born in Lancashire in 1932, son of Sir John Moores, founder of the giant Littlewoods mail order, chain store and football pools group. He was educated at Eton and Christ Church, Oxford, where he read Modern Languages. He was already fluent in German and Italian. It was opera which was his great love, however. He had worked at Glyndebourne before going up to university, and at the end of his second year he left Oxford to become a production student at the Vienna State Opera. He was required to attend morning rehearsals and evening performances, but the afternoons were free, so he enrolled as well for a four-year course at the Viennese Academy of Music and Dramatic Art.

By the end of his third year Moores had produced the Viennese premiere of Britten's *The Rape of Lucretia*, had worked as Assistant Producer at the San Carlo Opera House, Naples, the Geneva Festival and the Rome Opera, and seemed set for a successful operatic career. At this point he received a letter from his father asking him to come home as he was needed in the firm. Family loyalty was paramount and he returned to Liverpool immediately.

By 1977 he was Chairman of Littlewoods. Three years later he stepped down from the post, although still remaining on the Board, and was director of a merchant bank. From 1981 to 1983 he was a Governor of the BBC, and a Trustee of the Tate Gallery from 1978 until 1985. In May 1992 he became a Deputy Lieutenant of



Christina Burton/PMF

Peter Moores, CBE, DL.

Lancashire. And in the New Year's Honours List for 1991 he was made a CBE for his charitable services to the Arts.

He had started his early twenties giving financial support to various young artists, several of whom – such as Geraint Evans, Joan Sutherland and Colin Davis – have since become world-famous. Moores has always been astute in his recognition of potential quality. In 1964 he set aside a large slice of his inheritance to found the Peter Moores Foundation, a charity designed to support those causes dear to his heart: to make music and the arts more accessible to more people; to give encouragement to the young; to fight discrimination and to improve race relations. 99% of the Foundation's money has come from Peter Moores's own pocket – so far about £33 million in today's money.

PETER MOORES FOUNDATION

In the field of music, the Peter Moores Foundation awards scholarships to promising young opera singers through the Royal Northern College of Music. Financial help may be given also to enable a singer to study abroad, or to work on a new role with an acknowledged expert in the repertoire.

In the last twenty years the Foundation has supported the recording of forty operas. Many are sung in English, in translation, because Moores believes that in the popular repertoire, 'what people want is to be able to follow the plot of an opera and understand what is going on'. Others are of interesting but unperformed Italian operas from the early nineteenth century (the age of *bel canto*), which are otherwise only accessible to scholars. Accessibility is the key word.

The same criterion holds where live opera is concerned. So the Foundation may sponsor Welsh National Opera, performing for a week at the Liverpool Empire and charging only £2.50 per ticket – the provision being that each ticket holder must be a first-time opera visitor – or it may fund the production at Glyndebourne of *Ermione*, a *bel canto* opera never before performed in England.

The aim is always the same: availability. 'Share and enjoy' is his philosophy.

Große Opernarien

Seit Beginn der Oper ist die Tenorarie als Bravourstück für außergewöhnliche Stimmen wie auch als Ausdrucksmittel für extreme Gefühle wie Liebe oder Seelenqual eingesetzt worden (man denke an die großartigen Soli des Orpheus in Monteverdis *Orfeo*). Eine Zeitlang usurpierten Kastraten die Rolle des *primo uomo*, besonders in den Opern Händels, doch sobald dieses künstlich geschaffene Wesen zum Anachronismus geworden war, übernahm wieder der Tenor die Rolle von männlicher Hauptperson und Liebhaber, wie zum Beispiel in den Opern Mozarts. In der Ära Rossinis, zu Beginn des 19. Jahrhunderts, war die Soloarie – möglichst gleich zu Beginn seines Auftritts – für den Tenor unabdingbar geworden, und wenigstens eine zweite folgte im weiteren Verlauf des Werks. Mehr als Puccini und seine Zeitgenossen entwarfen Donizetti und

vor allem Verdi solche Arien nicht als reine Bravourstücke, sondern gezielt um eine Figur – und gelegentlich auch die Handlung – zu entwickeln; hiervon vermittelt das vorliegende Recital ein klares Bild. Die Verherrlichung von Tenören ist nicht nur ein Phänomen dieses Jahrhunderts. Gestalten wie Mario wurden um die Mitte des 19. Jahrhunderts enthusiastisch gefeiert, und der neapolitanische Tenor Fernando De Lucia, der als einer der ersten Schallaufnahmen machte, hatte eine ebenso große Anhängerschaft wie Pavarotti.

In dem frühesten von Dennis O'Neill ausgewählten Stück verleiht Edgardo in seiner Arie zu Beginn des letzten Aktes von **Lucia di Lammermoor** seinem Schmerz Ausdruck: "My ancestors lie here buried... A lonely grave will shelter me". Zu diesem Zeitpunkt weiß er noch nicht von Lucias Tod und spielt selbst

mit dem Gedanken, zu sterben, da er sie für treulos hält. Die Arie entfaltet sich in subtiler Weise mit für den reifen Donizetti typischer ausgewogener Phrasierung ist. Gegen Ende nähern sich einige Trauernde und teilen Edgardo Lucias Tod mit. Zu einer von den Holzbläsern unterstützen Melodie, die zu den klagevollsten in Donizettis Schaffen gehört, besing Edgardo seinen Kummer: "Rest in peace for I shall follow". Indem er einen Dolch in seine Brust stößt, stirbt er zu Füßen ihrer Bahre – begleitet von zögernden Phrasen von tiefer Eloquenz, die seine letzten Empfindungen treffend untermalen. Die gesamte Szene ist ausschließlich dem Tenor zugeeignet und in dieser Hinsicht in Donizettis Werk einzigartig. Da sie auf die ausgedehnte Wahnsinnszene des Soprans folgt, stellt sie die Balance zwischen den beiden Hauptfiguren wieder her.

Die drei Soli aus Verdi-Opern demonstrieren eindrucksvoll die wachsende Fähigkeit des Komponisten,

die Tenorarie als Ausdrucksmittel einzusetzen. Bereits Orontes Liebeslied aus **I Lombardi**, "My heart is full of happiness", ist eine recht gelungene Darstellung feurigen Verlangens. Doch schon in **Luisa Miller** ist Verdis Stil differenzierter und ausladender: Rodolfos Arie "Oft in the quiet evening hour", in der er die angebliche Untreue seiner geliebten Luisa beklagt, wird zurecht sowohl separat als auch im Kontext für ihre sorgfältig gestaltete Melodie und Instrumentierung gerühmt – ein Geschenk für einen Tenor mit samtener Stimme und der Fähigkeit, dynamische Kontraste zu beherrschen.

Zu dem Zeitpunkt, als Verdi seine Oper **Ein Maskenball** komponierte, waren seine Charakterisierungskunst und sein musikalischer Stil komplexer geworden, doch stellte er auch größere Ansprüche an die Interpreten und besonders an die Tenöre; dies zeigt sich vor allem auch in Akt II in dem Zusammentreffen zwischen Riccardo (bzw. König Gustavus in der

schwedischen Originalfassung) und seiner Geliebten Amelia, der Frau seines besten Freundes. Dies ist – nicht nur im Schaffen Verdis – bei weitem das ausgedehnteste Sopran–Tenor-Duett, das es bisher in der Opernliteratur gibt. Beginnend mit “Take my hand... Don't you know in my heart and my spirit”, bestürmt Riccardo Amelia mit leidenschaftlichen Worten, ihm ihre Liebe zu gestehen. Nachdem sie dies getan hat, hebt Verdi in der Cabaletta zu dem Duett – wenn wir uns auf die alten Formen beziehen wollen, die der Komponist für seine Zwecke weiterentwickelte – die erotische Temperatur noch weiter an (aufgrund seines langen Verkehrs mit Giuseppina Streponi wußte Verdi über diese Dinge Bescheid). Die Intensität der hier ausgedrückten Leidenschaft wird vielleicht nirgends in Verdis gesamten Schaffen übertroffen, und das Duett endet fast immer in stürmischem Applaus, ein Zeichen für seine unmittelbare Wirkung auf die Emotionen des Publikums.

Als er **Die Macht des Schicksals** komponierte, hatte Verdi für seine führende Tenorrolle einen heroischeren Stil entwickelt. Zu Beginn von Akt III zum Beispiel, als Alvaros sich an seine geliebte Leonora (die er für tot hält) erinnert – “I am condemned to live in torment... You who are among th'angelic host” –, zeigt sich dieser neue Stil in einer anspruchsvollen hochliegenden Arie, deren anfänglicher, breit angelegter musikalischer Gedanke in reichgeschwungene Phrasen übergeht, die der Stimme höchste Präzision abverlangen.

Kurze Zeit nachdem Alvaro dieses Stück singt, freundet er sich mit seinem Erzfeind Don Carlo an, der, wie auch Alvaro selbst, verkleidet in der Armee dient. In einem Streit über Carlos Schwester Leonora, die ihn ebenso heftig liebt wie er sie, hat Alvaro unbeabsichtigt Carlos Vater getötet. Carlo hat geschworen, sich zu rächen – nicht zuletzt auch, weil Alvaro von den Inkas abstammt. Alvaro wird in einer Schlacht verwundet, und als er im

Sterben zu liegen scheint, singen die beiden eines der berühmtesten Duette Verdis, “In death's awful shadow” (Unsterblichkeit erlangte dieses Duett in einer Aufnahme von Caruso und Scotti, die in der “Edwardian” Ära in jedem opernliebenden Heim zu finden war). In überaus eloquenten Phrasen schwören die beiden ewige Freundschaft und Alvaro (der nach einer Operation überlebt) betraut Carlo mit der Verwaltung seiner Privatgeschäfte. Auf diesem Weg erfährt Carlo von seiner tatsächlichen Identität, und dies hat katastrophale Folgen.

Verdis Nachfolger fanden jeder seine eigene Art, das Potential der Tenorstimme auszuschöpfen. Die Methoden und harmonischen Konzepte dieser Komponisten des *Verismo* waren im allgemeinen komplexer als diejenigen Verdis, und die Arien waren genauer in die durchkomponierten Strukturen der Werke eingebettet. Zugleich war der Vokalstil unweigerlich lockerer, überschwenglicher. Man muß bedenken, daß die Oper seinerzeit das

populärste musikalische Genre war, zumindest jedoch stellte sie das Äquivalent der heutigen Musicals dar: Die Menge war vor allem an den Stararien interessiert, und der Kunst haftete nichts Elitäres an. Man könnte also sagen, daß dieses Recital, das – wie alle Veröffentlichungen in der Reihe “Opera in English” – die Stücke auf Englisch darbietet, einen lobenswerten Versuch darstellt, die Oper wieder als populäre Kunst zu etablieren.

Loris' kurze Liebeserklärung an die Titelheldin von Giordanos **Fedora**, “A love so pow'rful” ist auf Popularität hin angelegt. Caruso, der die Rolle 1898 in Mailand sang, machte eine Aufnahme dieses Auszugs und garantierte so dessen Unsterblichkeit; auch heute noch gehört das Stück zum Recital-Repertoire jedes angesehenen Tenors. Ein Jahr zuvor hatte Caruso – und dies noch vor seinem internationalen Durchbruch – Cileas **L'arlesiana** mit seiner Klage des Helden Federico, “Surely the shepherd's story is a sad one”, zum Erfolg verholffen, eine

weitere Arie, die dem Hörer zu Herzen geht, ein weiteres Stück, das unmittelbar zum Publikumserfolg wurde und auch heute noch bekannt ist, während die Oper selbst längst in Vergessenheit geriet. Das Stück ist einzigartig gestaltet und bietet in schönster Weise die ganze Gefühlswelt des *Verismo*.

Puccinis erster großer Erfolg, **Manon Lescaut**, entstand vor den beiden genannten Opern. Mit der Arie des von seinem ersten Anblick von Manon bezauberten Des Grieux, "Never has any woman", bereitete Puccini in gewissem Maße den Weg des *Verismo* für die folgenden zehn Jahre. Auffällig ist die Kürze dieser Arie im Vergleich zu denen von Verdis Helden, doch Puccini entschädigt seinen Tenor mit drei weiteren Stücken und einigen Duetten; insgesamt ist diese Rolle eine der anstrengendsten Tenorpartien des gängigen Repertoires. Tatsächlich ist diese Tenorrolle von derart großer Wichtigkeit, daß man die Oper ebenso gut "Des Grieux" hätte nennen können, da diesem ein solch zentraler Part in

ihrer Struktur zufällt. Hier zeigt er sich von seiner glücklichsten und sorglosesten Seite (es sei denn in seiner Eröffnungsarie "Tra voi belle", bevor er sich in die wankelmütige Manon verliebt). Die Fähigkeit, die Temperamente und Stimmungen seiner Tenorrollen in knapster Manier zu charakterisieren, ist ein Markenzeichen von Puccinis Komponierweise. In ihrer schieren ungedämpften Glut ist diese Arie unübertroffen.

In der Mitte der 1920er Jahre hatte Puccini sich nicht nur kompositorisch weiterentwickelt, sondern auch in seiner Fähigkeit, eine Figur nicht nur mittels seiner oder ihrer Arien zu charakterisieren, sondern diese auch in die Struktur der Komposition zu integrieren. **Turandot** sollte seine letzte Oper werden, und es war ihm nicht vergönnt, sie zu vollenden. In Calafs Arie aus Akt I, "Don't cry for me Liù!", versucht der unbekannte Prinz, das in ihn verliebte Sklavenmädchen Liù zu trösten, und drängt sie, für seinen blinden Vater Timur zu sorgen. Die hier

zum Ausdruck kommende Zuneigung steht in starkem Kontrast zu den leidenschaftlichen Empfindungen, die Calaf in seiner berühmten Liebesarie "None may sleep!" der eisigen Titelheldin (deren Rätsel er gelöst hat) entgegenbringt. Beide Arien sind typisch für Puccinis Fähigkeit, in engem zeitlichen und musikalischen Rahmen einen überwältigenden Höhepunkt aufzubauen.

Auch die französische Oper des 19. Jahrhunderts gab der Tenorstimme eine Vielzahl von Gelegenheiten, ihre Kunst zur Schau zu stellen. Der Stil mag zwar zurückhaltender und raffinierter sein, doch die zum Ausdruck kommenden Emotionen erreichen die gleiche Tiefe. In dem früheren der beiden hier vorgestellten Beispiele handelt es sich bei diesen Emotionen jedoch nicht um Liebe, sondern um Erstaunen. In Meyerbeers exotischem Drama **Die Afrikanerin** eröffnet Vasco da Gama den vierten Akt mit der Arie "What a wondrous sight... Oh land of dreams", mit der

er die Insel Madagaskar bei seiner Landung besingt. Für den Komponisten war dies der Inbegriff der "Grand opéra", ein ausgedehntes Stück, das Tenöre wegen der hier gebotenen Möglichkeiten der Darstellung ihrer Kunst seit jeher besonders geliebt haben.

Ebenfalls ein Favorit der Tenöre ist das liebliche Traumlied von Des Grieux, "Enchanting hour... When I close my eyes" aus Massenets **Manon**, das eine feinere Vortragsweise verlangt und in dem der Chevalier auf überaus sinnliche Weise Manon von der idealen Hütte erzählt, in der er sich mit ihr niederzulassen hofft – nicht wissend, daß sie sich gerade zu einem ganz anderen Leben verpflichtet hat, dem Luxusbausein einer Kurtisane. Dies läßt seinen von Massenet so fein gezeichneten Traum von der wahren Liebe um so pointierter erscheinen.

Eine ähnliche französische Finesse zeichnet das bekannte Duett "And from the holy shrine" aus dem ersten Akt von

Bizets **Die Perlfischer** aus, in dem die alten Freunde Nadir und Zurga, Tenor und Bariton, sich an die Schönheit von Leila erinnern, dem Mädchen, das sie beide geliebt haben. Das Hauptthema dieser Komposition hat einen erstaunlichen Bekanntheitsgrad erreicht. Dieses vielgeliebte Duett steht für die Art von Musik, die mit gutem Grund der Gattung Oper eine Popularität errungen hat, die weit über das übliche Opernpublikum hinaus ihre Kreise zieht.

© 1998 Alan Blyth

Übersetzung: Stephanie Wollny

Dennis O'Neill, der als Sohn irischer und walisischer Eltern in Wales geboren wurde, ist einer der führenden Tenöre der Welt und Verdi-Spezialist. Er unterhält seit langem Verbindungen zur Londoner Royal Opera und hat dort in letzter Zeit Gustavo (*Un ballo in maschera*), Foresto (*Attila*), Don Carlos und Radames (*Aida*) gesungen.

In Nordamerika war er unter

anderem an der Metropolitan Opera, an der Chicago Lyric Opera, an den Opernhäusern von San Francisco, San Diego und Vancouver engagiert und hat Konzerte mit den Sinfonieorchestern von Philadelphia, Cleveland, Montreal und Ottawa sowie beim Cincinnati Festival gegeben. Er ist häufig an der Bayerischen Staatsoper in München zu Gast und ist in Europa außerdem an den Opernhäusern von Wien, Bonn, Köln, Nizza, Zürich, Paris, Oslo, Brüssel und Barcelona aufgetreten.

Dennis O'Neill ist auch ein vielbeschäftigter Konzertsänger und hat mit vielen weltweit führenden Dirigenten zusammengearbeitet, so auch mit Muti, Mehta, Davis, Sinopoli, Gatti, Rattle, Mackerras und Slatkin. Zu seinen zahlreichen Aufnahmen zählen Soloalben, Verdis Requiem mit Sir Colin Davis, *La fanciulla del West* mit Slatkin und folgende Videos: *Der Rosenkavalier* mit Solti, *Die Fledermaus* mit Kiri Te Kanawa unter der Leitung von Plácido Domingo, *Macbeth* mit

Sinopoli und *Mefistofele* für San Francisco. Für Chandos und die Peter Moores Foundation hat er *Tosca*, *Cavalleria rusticana*, *Pagliacci* und *La bohème* aufgezeichnet.

David Parry studierte bei Sergiu Celibidache und begann seine Laufbahn als Sir John Pritchards musikalischer Assistent. Er debütierte mit dem English Music Theatre und wurde Kapellmeister an den Städtischen Bühnen Dortmund sowie an Opera North in Leeds. Von 1983 bis 1987 fungierte er als Musikdirektor für Opera 80 und seit 1992 ist er der Musikdirektor (und Gründer) des zeitgenössischen Opern-Festivals Almeida Opera.

Parrys Tätigkeitsbereich ist nicht nur das Opernhaus, sondern auch der Konzertsaal. Sein Repertoire erstreckt sich von Mozart und der italienischen Oper des frühen 19. Jahrhunderts bis zu Janáček, Britten und zeitgenössischer Musik. In England dirigiert er regelmäßig an der English National Opera und konzertiert mit dem

Philharmonia Orchestra, 1996 machte er mit *Così fan tutte* sein Debüt bei dem Glyndebourne Festival.

David Parry gastiert häufig in Spanien, wo er bereits mit den meisten Opernkompanien und Sinfonieorchestern aufgetreten ist. Die spanische Premiere von *Peter Grimes* fand unter seiner Leitung in Madrid statt; 1996 dirigierte er die erste spanische Inszenierung von *The Rake's Progress* (Strawinsky) und weihte zwei neue Konzertsäle mit der Neunten Sinfonie von Beethoven sowie ein neues Opernhaus mit *Carmen* ein. In Italien leitete er *Ricciardo e Zoraide* bei dem Rossini-Festival in Pesaro. Er tritt in Frankreich, Deutschland, Belgien, den Niederlanden und Schweden auf, wo er eine gefeierte Inszenierung von Britten's *A Midsummer Night's Dream* dirigierte.

Außerhalb Europas ist David Parry bei dem Hongkong International Festival und mit dem UNAM Symphony Orchestra in Mexico City aufgetreten, war mit *Carmen* in Japan

auf Tournee und leitete eine Neuinszenierung von *Katja Kabanova* für das Festival in Neuseeland.

Parry hat zahlreiche Werke für das Label Opera Rara eingespielt, zuletzt *Rosmonda d'Inghilterra* von Donizetti, das in Belgien mit dem Prix Cecilia

ausgezeichnet wurde; für Chandos hat er eine preisgekrönte *Tosca* aufgenommen, zwei Aufnahmen operatischen Arien (mit Bruce Ford und Diana Montague), *La bohème*, *Cavalleria rusticana*, *Pagliacci* und *Don Pasquale*.

Grands airs d'opéra

Depuis les origines de l'opéra, l'aria du ténor a toujours constitué la vitrine d'une voix unique ainsi qu'un moyen d'exprimer des sentiments d'amour et/ou d'angoisse (Pensez aux merveilleux solos d'Orphée dans *l'Orfeo* de Monteverdi). Pendant un certain temps, le castrat usurpa la place du ténor en tant que *primo uomo*, particulièrement dans les opéras de Haendel, mais une fois que cette bête créée de toutes pièces fut devenue anachronique, le ténor reprit sa place de meneur et d'amant comme l'illustrent les opéras de Mozart. Du temps de Rossini, au début du XIXe siècle, il était devenu essentiel pour le ténor d'avoir une aria, préférablement au moment de son entrée en scène, et si possible au moins une de plus dans le courant de l'œuvre. Donizetti, et Verdi plus encore, puis Puccini et ses semblables conférèrent à de telles arias un rôle délibérément plus

important que celui de simple vitrine, souvent une véritable facette du personnage, et dans certains cas le développement de l'intrigue ainsi que l'illustre ce récital. L'adulation des ténors n'est pas un phénomène de notre siècle uniquement. Au milieu du XIXe siècle, les semblables de Mario étaient extraordinairement fêtés et Fernando De Lucia, le ténor napolitain, et l'un des premiers à enregistrer, avait une escorte populaire presque aussi importante que celle de Pavarotti.

Dans la première pièce choisie par Dennis O'Neill, Edgardo exprime toute sa douleur dans son aria du début de l'acte ultime de **Lucia di Lamermoor**: "My ancestors lie here buried... A lonely grave will shelter me". A ce moment-là, il ignore encore le décès de Lucia et médite sur sa propre décision de mourir parce qu'il la croit infidèle. C'est une pièce au développement subtil, typique

de la maturité de Donizetti par son phrasé admirable. A sa conclusion, le cortège funèbre approche et informe Edgardo de la mort de Lucia. Sur l'une des mélodies les plus poignantes de Donizetti, Edgardo chante sa douleur, "Rest in peace for I shall follow". Plongeant une dague dans son coeur, il rend l'âme aux pieds de son cercueil murmurant quelques phrases d'une profonde éloquence qui décrivent avec précision ses pensées au bord de l'agonie. Cette scène est entièrement celle du ténor, et dans cette perspective elle est unique chez Donizetti. Placée après la longue scène de folie de la soprano, elle restaure l'équilibre entre les deux principaux rôles.

Les trois solos représentant Verdi de manière frappante démontrent la capacité grandissante du compositeur à utiliser l'aria du ténor comme moyen d'expression. Le chant d'amour d'Oronte "My heart is full of happiness", tiré de *I Lombardi* est une déclaration d'ardeur assez plaisante. Dans *Luisa Miller*, la méthode de Verdi

est devenue plus raffinée et expansive: le passage de Rodolfo "Oft in the quiet evening hour", dans lequel il pleure la trahison apparente de sa bien-aimée Luisa, est apprécié à juste titre pour l'habileté de sa ligne mélodique et de son instrumentation, un véritable cadeau pour un ténor lyrique au timbre de velours et répondant à l'exigence d'un contraste dynamique.

Au moment où Verdi s'attaqua à **Un ballo in maschera**, son art de la caractérisation et son style musical étaient devenus plus complexes et plus difficiles pour ses interprètes, en particulier pour ses ténors, et nulle part plus que dans la rencontre de l'Acte II entre Riccardo (ou le Roi Gustavus dans la version suédoise d'origine) et sa bien-aimée Amelia, épouse de son meilleur ami. C'est de loin le duo ténor-soprano le plus long de Verdi ou de tout autre compositeur. Par des phrases pleines de passion telles que "Take my hand... Don't you know in my heart and my spirit", Riccardo supplie Amelia de lui confesser son

amour. A la suite de sa confession, Verdi fait monter la tension érotique (Verdi s'y connaissait en la matière par le biais de sa longue association avec Giuseppina Strepponi) dans la cabaletta du duo, si nous nous référons aux normes anciennes que Verdi améliora à ses propres fins. L'intensité de la passion exprimée ne se voit surpassée nulle part dans toute l'œuvre de Verdi et la fin du duo déclenche presque toujours un torrent d'applaudissements révélateur de son impact profond sur le public.

A l'époque de **La forza del destino**, Verdi avait adopté un style plus héroïque pour son ténor lyrique. Dans le cas d'Alvaro se remémorant sa bien-aimée Leonora (qu'il croit morte) au début de l'Acte III "I am condemned to live in torment... You who are among th'angelic host", ceci se traduit par une aria dans les notes les plus aiguës, l'idée initiale évoluant vers de riches phrases en arc et requérant le plus grand contrôle.

Peu de temps après, Alvaro rencontre et sympathise avec son ennemi juré Don Carlo, mais tous deux se sont travestis

dans l'armée. Alvaro a malencontreusement tué le père de Don Carlo au cours d'une querelle au sujet de la soeur de Carlo, Leonora, qui aime Alvaro autant qu'il l'aime. Carlo s'est juré de se venger, le sang inca d'Alvaro ne constituant pas un moindre motif. Dans la bataille, Alvaro est blessé, et tandis qu'il repose, apparemment sur le point de mourir, les deux entament l'un des duos les plus célèbres dans l'œuvre de Verdi "In death's awful shadow" (immortalisé il y a très longtemps dans un enregistrement de Caruso et Scotti que toute foyer amateur d'opéra possédait du temps du Roi Edouard d'Angleterre). Dans une éloquence ineffable, les deux protagonistes se déclarent leur amitié et Alvaro (qui survit grâce à une opération d'enlever une balle) confie à Carlo ses effets personnels. Ceux-ci révéleront à Carlo sa véritable identité – avec les conséquences désastreuses que cela entraîne.

Tous les successeurs de Verdi trouvèrent un moyen propre pour exploiter les possibilités de la voix de

ténor. Leurs méthodes et leurs harmonies tendaient vers une plus grande complexité que celles de Verdi et les arias s'inséraient de manière plus intime dans la structure des oeuvres de ces compositeurs véristes. Inévitablement, leur style vocal était plus délié, plus démonstratif. Souvenez-vous, l'opéra en ce temps-là était la musique populaire de son époque, ou du moins l'équivalent de nos comédies musicales, les arias principales se dégageant sur un fond de musique populaire: rien dans cet art n'était élitiste. Par conséquent, pour faire une parenthèse d'aucuns pourraient dire que ce récital, donné dans la langue vernaculaire, est une louable tentative de réinventer l'opéra comme un art populaire.

La courte déclaration d'amour de Loris à l'héroïne donnant son nom à l'opéra de Giordano *Fedora* "A love so pow'rful", est la matière dont se nourrit le public populaire. Caruso, qui créa le rôle en 1898 à Milan, enregistra l'extrait et ainsi l'immortalisa, une pièce qui apparait désormais dans tout récital

pour voix de ténor digne de ce nom. Un an plus tôt le même ténor – et souvenez-vous, c'était bien avant d'atteindre sa renommée internationale – avait assuré le succès de *L'arlésienne* de Cilea par le récit des plaintes du héros Federico "Surely the shepherd's story is a sad one", une autre aria qui va droit au coeur de l'auditeur, une autre pièce qui connut un succès instantané auprès du public – et l'une des rares à avoir survécu à la désaffection générale de l'opéra. C'est une pièce admirablement constituée, offrant la quintessence du sentiment vériste sous son meilleur jour.

Puccini était un peu plus vieux que Giordano ou que son premier grand succès. *Manon Lescaut* précéda les deux opéras mentionnés précédemment. Avec l'aria dans laquelle Des Grieux exprime son ravissement à la vue de Manon "Never has any woman", Puccini pose, dans une certaine mesure, les jalons des dix années à venir dans l'histoire du vérisme. La brièveté de l'aria comparée avec celles des héros de Verdi est

indubitable, mais Puccini allait se rattraper avec trois pièces supplémentaires pour son ténor et de nombreux duos: en effet, la partie de ténor est l'une des plus lourdes de tout le répertoire du genre. Le rôle du ténor est tellement important que l'opéra aurait très bien pu s'intituler "Des Grieux": il tient un rôle majeur dans sa structure. Sa partie compte parmi les plus gaies, les plus insouciantes (sauf dans son introduction "Tra voi belle", avant qu'il ne tombe amoureux de la capricieuse Manon). Un trait caractéristique de l'écriture de Puccini pour ses ténors est sa capacité à caractériser leurs tempéraments et leurs humeurs d'une manière des plus succinctes. Rien ne peut surpasser cette aria dans son ardeur sans entraves.

Au milieu des années 1920, Puccini avait évolué non seulement dans son style compositionnel mais aussi dans son talent à définir un personnage par ses arias et à intégrer celles-ci dans la structure et la texture de l'oeuvre. *Turandot* devait être son dernier opéra,

et il ne devait pas l'achever. Dans l'Acte I, l'aria du héros Calaf "Don't cry for me Liù!", le Prince inconnu essaie de reconforter l'esclave Liù qui est amoureuse de lui, la conjurant de s'occuper de son père aveugle Timur. L'expression objective de son affection est comparable aux sentiments passionnés que Calaf démontre à la glaciale héroïne du titre (dont il a résolu l'énigme) dans sa fameuse aria d'amour "None may sleep!" (Nessun dorma). Puccini révèle dans ces deux arias son talent à élaborer, dans un court laps de temps et de musique, un paroxysme irrésistible.

L'opéra français du XIX siècle accordait au ténor tout autant d'opportunités pour démontrer son art. Le style peut sembler un peu plus réservé et/ou raffiné, mais les émotions exprimées sont aussi profondément ressenties. Dans le premier des deux exemples, ces émotions ne sont pas celles de l'amour mais de la surprise. Dans le drame exotique de Meyerbeer *L'africaine*, Vasco de Gama entame

l'Acte IV avec une aria "What a wondrous sight... Oh land of dreams", apostrophant l'île de Madagascar lorsqu'il en atteint le rivage. Ce passage résume la conception du "Grand opéra" du compositeur, une œuvre expansive qui a toujours connu la faveur des ténors puisqu'elle leur permettait de déployer tout leur talent.

L'adorable chanson du rêve de Des Grieux "Enchanting hour... When I close my eyes", tirée du **Manon** de Massenet, requérant un style plus délicat, a aussi fait l'objet des faveurs des ténors, car le Chevalier décrit à Manon avec la plus grande sensualité la demeure idéale dans laquelle il espère s'installer en sa compagnie, ignorant qu'elle vient de s'engager dans une toute autre voie, celle du luxe de la vie de courtisane. Ceci confère à son rêve d'amour véritable, si finement façonné par Massenet, une dimension des plus poignantes.

Un raffinement français similaire imprègne un autre duo remarquable "And from the holy shrine", tiré de

l'Acte I des **Pêcheurs de perles** de Bizet dans lequel les vieux amis Nadir et Zurga, ténor et baryton, évoquent la beauté de Leila, la jeune fille qu'ils ont aimée tous les deux. Le thème principal de la pièce est devenu extrêmement célèbre. Ce duo très apprécié représente le genre de musique qui a fait gagner à l'opéra une popularité légitime auprès d'un public qui habituellement n'assiste pas au spectacle.

© 1998 Alan Blyth

Traduction: Karin Py

Né au Pays de Galles de parents irlandais et gallois, **Dennis O'Neill** est l'un des grands ténors de notre temps, et un spécialiste des œuvres de Verdi. Il jouit d'une longue association avec le théâtre de Covent Garden de Londres où il a chanté récemment les rôles de Gustavo (*Un ballo in maschera*), Foresto (*Attila*), Don Carlos et Radames (*Aida*).

En Amérique du Nord, il s'est produit au Metropolitan Opera de New

York, à l'Opéra de Chicago, à San Francisco, San Diego et à l'Opéra de Vancouver. Il a également donné des concerts avec les orchestres de Philadelphie, Cleveland, Montréal, Ottawa et dans le cadre du festival de Cincinnati. En Europe, il est fréquemment invité par le Bayerische Staatsoper de Munich, et a chanté dans les opéras de Vienne, Bonn, Cologne, Nice, Zurich, Paris, Oslo, Bruxelles et Barcelone.

Dennis O'Neill poursuit également une importante carrière au concert, et a chanté sous la direction de nombreux grands chefs internationaux, notamment Muti, Mehta, Davis, Sinopoli, Gatti, Rattle, Mackerras et Slatkin. Son importante discographie comporte des albums en soliste, le Requiem de Verdi avec Colin Davis, *La fanciulla del West* avec Slatkin, des vidéos de *Der Rosenkavalier* avec Solti, *Die Fledermaus* avec Kiri te Kanawa sous la direction de Plácido Domingo, *Macbeth* avec Sinopoli, et *Mefistofele* pour l'Opéra de San Francisco. Pour Chandos et la

Fondation Peter Moores, il a enregistré *Tosca*, *Cavalleria rusticana*, *Pagliacci* et *La bobème*.

David Parry étudia avec Sergiu Celibidache et commença sa carrière comme assistant de Sir John Pritchard. Il fit ses débuts avec l'English Music Theatre et devint plus tard chef appointé du Städtische Bühnen Dortmund et d'Opera North. Directeur musical d'Opera 80 de 1983 à 1987, il est depuis 1992 le directeur musical fondateur du festival d'opéra contemporain Almeida Opera.

Il poursuit une carrière très active à l'opéra et dans les salles de concert. Son répertoire va de Mozart et de l'opéra italien du début du XIXe siècle à Janáček, Britten et à la musique contemporaine. En Angleterre, il a fait des apparitions régulières à l'English National Opera et lors de concerts avec la Philharmonia. En 1996, il a fait ses débuts au Festival de Glyndebourne avec *Così fan tutte*.

Il se rend fréquemment en Espagne

où il s'est produit avec la plupart des troupes d'opéra et des orchestres symphoniques. Il a donné la première espagnole de *Peter Grimes* à Madrid et, en 1996, a dirigé la première mise en scène espagnole de *The Rake's Progress*. Il a aussi inauguré deux nouvelles salles de concert avec une interprétation de la Neuvième symphonie de Beethoven et un nouvel opéra avec *Carmen*. Il s'est également produit en Italie où il a dirigé *Ricciardo et Zoraïde* au Festival d'opéra de Pesaro (consacré à Rossini), mais il s'est aussi rendu en France, en Allemagne, en Belgique, en Hollande, et en Suède où il a dirigé une mise en scène très applaudie du *Midsummer Night's Dream* de Britten.

Hors d'Europe, David Parry s'est produit au Festival international de Hong Kong, a dirigé l'UNAM Symphony Orchestra à Mexico, a fait une tournée consacrée à *Carmen* au Japon, et, en 1996, a dirigé une nouvelle mise en scène de *Katya Kabanova* au Festival de Nouvelle-Zélande.

Il a réalisé un grand nombre d'enregistrements pour le label Opera Rara, parmi lesquels *Rosmonda d'Inghilterra* de Donizetti, qui a remporté le prix Cecilia en Belgique, et c'est chez Chandos qu'il a dirigé son enregistrement primé de *Tosca*, deux disques d'aries operatiques, *La bohème*, *Cavalleria rusticana*, *Pagliacci* et *Don Pasquale*.

Grandi arie operistiche

L'aria del tenore è un pezzo di bravura per una voce unica: come mezzo di esprimere sentimenti d'amore e/o d'angoscia si è imposta quale precisa caratteristica dell'opera lirica sino dalla sua concezione (basti pensare alle magnifiche arie di Orfeo nell'*Orfeo* di Monteverdi). Per un certo tempo fu il castrato ad usurpare il seggio del tenore come primo uomo, specialmente nelle opere di Handel; ma non appena quell'essere, artificialmente creato, divenne un anacronismo, fu nuovamente il tenore l'uomo principale e l'amante, come nelle opere di Mozart. Giunto il tempo di Rossini, nel primo Ottocento, divenne essenziale per il tenore avere un'aria, preferibilmente a contrassegnare il suo ingresso e, se possibile, un'altra almeno nel corso dell'opera. Donizetti, ancora maggiormente Verdi, più che Puccini e i suoi coevi, deliberatamente concepirono

tali arie come qualcosa di più di un pezzo d'effetto, spesso quale componente del personaggio ed in certi casi dello sviluppo della trama – come è graficamente illustrato da questo recital discografico. La popolarità dei tenori non è un fenomeno solo di questo secolo. Mario, ed altri tenori del suo stampo, vennero enormemente festeggiati nella metà dell'Ottocento e il tenore napoletano, Fernando De Lucia, fra i primi ad incidere dischi, godette di una popolarità di massa non inferiore a quella di Pavarotti.

Nel primo pezzo scelto da Dennis O'Neill, Edgardo sfoga il suo dolore nella sua aria all'inizio dell'ultimo atto di **Lucia di Lammermoor**, "My ancestors lie here buried... A lonely grave will shelter me". A questo punto egli non sa del decesso di Lucia, e riflette sulla sua decisione di morire perché la ritiene infedele. Il brano è

finemente sviluppato, armonioso nel fraseggio, e tipico del Donizetti maturo. Alla sua conclusione il corteo funebre si avvicina, e viene comunicata ad Edgardo la morte di Lucia. In una delle più strazianti melodie donizettiane, sostenuta dagli strumenti a fiato, Edgardo esprime il suo dolore, “Rest in peace for I shall follow”. Trafiggendosi con un pugnale, spira ai piedi del feretro di Lucia, con frasi anelanti di profonda eloquenza che efficacemente descrivono i sentimenti del morente. Tutta questa scena appartiene interamente al tenore e sotto questo aspetto è unica in Donizetti. Facendo seguito alla lunga scena della Follia del soprano, ristabilisce l’equilibrio fra i due personaggi principali.

I tre pezzi solistici che rappresentano Verdi mostrano in modo avvicente la crescente capacità del compositore di usare l’aria del tenore quale mezzo di espressione. La canzone d’amore di Oronte, “My heart is full of happiness”, da **I Lombardi** è – entro i suoi limiti – una dichiarazione d’amoroso ardore

abbastanza attraente. Con **Luisa Miller** lo stile verdiano si era fatto più raffinato e più espansivo: l’aria di Rodolfo, “Oft in the quiet evening hour”, nella quale si angoschia dell’apparente tradimento dell’amata Luisa è giustamente famosa, entro e fuori del contesto, per la sua linea melodica attentamente cesellata e per la sua orchestrazione: pezzo ideale per un tenore lirico di timbro melato e con un buon comando di contrasti dinamici.

Giunto al **Ballo in maschera**, la caratterizzazione e lo stile musicale di Verdi avevano raggiunto una maggiore complessità e richiedevano maggiore impegno dagli interpreti, soprattutto dai tenori: in nessun esempio ciò appare più evidente che nell’incontro nell’Atto II di Riccardo (o Re Gustavo, nella versione svedese originale) con la sua amante Amelia, moglie del suo migliore amico. Questo duetto per soprano/tenore è a tutt’oggi il più esteso che sia mai stato scritto da qualsiasi compositore, Verdi incluso. In frasi appassionate che cominciano “Take my hand... Don’t

you know in my heart and my spirit’, Riccardo implora Amelia di rivelare il suo amore. Dopo che lei ha acconsentito, Verdi aumenta ulteriormente la temperatura erotica (Verdi aveva bene appreso certe cose dalla sua lunga associazione con Giuseppina Strepponi) con la cabaletta che segue al duetto e che va confrontata con gli schemi tradizionali, migliorati dal compositore per raggiungere il suo scopo. L’intensità della passione espressa forse non viene superata in nessun altro momento dell’intera produzione verdiana e la fine del duetto quasi invariabilmente suscita una tempesta di applausi, indicativa dell’istintiva reazione emotiva che esso produce sul pubblico.

Al tempo in cui Verdi compose **La forza del destino** lo stile da lui adottato per il tenore principale aveva assunto uno stile più eroico. Nel caso delle reminiscenze di Alvaro dell’amata Leonora (che ritiene morta) all’inizio dell’Atto III, “I am condemned to live in torment... You who are among th’angelic host” questo prende la forma

di un’aria ardua, alta di tessitura, con il disteso motivo iniziale che si sviluppa in frasi ampiamente arcuate richiedenti il massimo controllo.

Non appena Alvaro ha cantato questo pezzo egli incontra il suo acerrimo nemico, Don Carlo, con il quale stringe amicizia, ma ambedue sono arruolati nell’esercito sotto false spoglie. Alvaro ha accidentalmente ucciso il padre di Carlo in una lite a proposito di Leonora, sorella di Carlo, la quale ama Alvaro quanto egli l’ama. Carlo ha giurato vendetta, oltretutto perchè Alvaro è discendente degli Inca. Alvaro viene ferito e mentre giace, apparentemente in punto di morte, i due cantano uno dei più famosi duetti verdiani, “In death’s awful shadow” che già molto tempo fa divenne immortale nel disco di Caruso e Scotti, il quale non mancava in nessuna casa di eduardiani amanti dell’opera. In frasi d’ineffabile eloquenza i due si giurano eterna amicizia, e Alvaro (che sopravvive dopo un’operazione) affida a Carlo i suoi effetti privati, rivelandogli con più

la sua vera identità – con disastrose conseguenze.

Ognuno dei successori di Verdi trovò il proprio modo di sfruttare le possibilità della voce tenorile. Le loro norme e le loro armonie tesero ad essere più complesse di quelle verdiane e le arie più intimamente impiantate nelle dirette strutture delle opere scritte dai compositori veristi. Inevitabilmente lo stile vocale era più sciolto, più effusivo. Si ricordi che a questo punto l'opera era diventata la musica popolare del momento, o almeno l'equivalente dei "musicals" dei nostri giorni, con le arie principali divenute di dominio pubblico: in quest'arte non c'era dunque nulla di classista. Perciò, in parentesi, si può dire che questo recital che ci fornisce questi pezzi in inglese, tipico di tutta la serie di *Opera in English*, è un lodevole tentativo di reinventare l'opera quale arte popolare.

La breve dichiarazione d'amore di Loris all'eroina del titolo, **Fedora**, di Giordano, "A love so powerful" (Amor ti vieta) è la quintessenza della seduzione

universale. Caruso, che creò il ruolo nel 1898 a Milano, incise il brano e lo lanciò sulla via dell'immortalità: brano che figura nel programma di qualsiasi recital di ogni tenore che si rispetti. Un anno prima lo stesso tenore – e si ricordi che ciò avvenne prima che Caruso avesse raggiunto fama internazionale – aveva assicurato il successo dell'**Arlesiana** di Cilea con il Lamento di Federico, eroe dell'opera. "Surely the shepherd's story is a sad one" è un'altra aria che va dritta al cuore dell'ascoltatore, che divenne un immediato successo di pubblico e che è facilmente sopravvissuta all'oblio in cui è caduta l'opera stessa. E' un pezzo di squisita fattura che rappresenta l'essenza stessa del sentimento verista per eccellenza.

Il maggior successo di Puccini, **Manon Lescaut**, precede ambedue le opere già citate. Con l'aria di Des Grieux, incantato alla prima vista di Manon, "Never has any woman", Puccini, in un certo senso, stabilisce il corso che verrà seguito nei successivi

dieci anni di opera verista. La brevità dell'aria, se messa a confronto delle arie degli eroi verdiani, è evidente, ma Puccini si rimette poi in pari con il suo tenore con altri tre pezzi e alcuni duetti: in effetti, la parte di Des Grieux è una delle più impegnative per un tenore dell'intero repertorio. Tanto importante è il ruolo del tenore che l'opera avrebbe potuto benissimo essere intitolata "Des Grieux": il personaggio ha una parte così capillare nella sua struttura. In quest'aria egli è felice e spensierato al massimo (se si eccettua l'iniziale romanza, "Tra voi belle", prima d'infatuarsi della volubile Manon). E' tipica della scrittura pucciniana la sua capacità di caratterizzare il temperamento e gli umori dei suoi tenori nella maniera più succinta. Nulla potrebbe sorpassare questa particolare aria nell'ardore totalmente sfrenato.

Verso la metà degli anni '20 Puccini aveva fatto ulteriori passi avanti, non solo nello stile delle sue composizioni ma anche nella sua abilità sia di fissare un personaggio attraverso le sue arie sia

d'integrare quest'ultime nella struttura e nel tessuto dell'opera stessa. **Turandot** fu l'ultima sua opera ed era destinato a non finirla. Nell'aria del suo eroe Calaf, nell'Atto I, "Don't cry for me Liù!", il principe ignoto cerca di consolare la schiava Liù, che è innamorata di lui, esortandola a prendersi cura del padre cieco, Timur. La sua spassionata espressione di affetto è in netto contrasto con gli appassionati sentimenti espressi da Calaf verso la gelida eroina del titolo (il cui enigma egli ha risolto) nella sua famosa romanza d'amore, "None may sleep!". Ambedue i brani sono tipici dell'abilità di Puccini di costruire un apice travolgente in un breve spazio di tempo e di musica.

L'opera francese nell'Ottocento diede alla voce tenorile altrettante possibilità di sfoggiare la propria arte. Lo stile potrà essere di quel tanto più reticente e/o più raffinato ma le emozioni espresse sono altrettanto profondamente sentite. Nel primo dei due esempi qui presentati queste emozioni non sono d'amore ma di meraviglia. Nell'esotico

dramma di Meyerbeer, **L'africane**, Vasco de Gama apre l'Atto IV con l'aria, "What a wondrous sight... Oh land of dreams", apostrofando l'isola del Madagascar su cui è approdato. E' questo il riassunto della concezione di Meyerbeer della "Grand opéra", un pezzo espansivo che ha goduto popolarità presso tutti i tenori sin da quando fu scritto, grazie alle occasioni di sfoggio tenorile che offre.

L'incantevole Sogno di Des Grieux, "Enchanting hour... When I close my eyes", dalla **Manon** di Massenet, richiedente uno stile più delicato, è stato anch'esso favorito dai tenori: in quest'aria lo Chevalier descrive a Manon, con le espressioni più sensuali, il cottage ideale nel quale spera di accasarsi con lei – ignaro del fatto che Manon si è già impegnata a condurre una vita assai differente: la vita di lusso di una cortigiana. Ciò rende il suo sogno del vero amore, così delicatamente creato da Massenet, più dolente che mai.

Una raffinatezza altrettanto francese

contraddistingue il noto duetto "And from the holy shrine" dall'Atto I de **Les pêcheurs de perles**, di Bizet, in cui i vecchi amici Nadir e Zurga, tenore e baritono, ricordano la bellezza di Leila, la fanciulla che amavano. Il tema principale di questo pezzo ha raggiunto una fama straordinaria. Questo duetto, molto amato, rappresenta il genere di musica che giustificatamente ha guadagnato all'opera stessa una popolarità che va al di là del pubblico che normalmente frequenta i teatri lirici.

© 1998 Alan Blyth

Traduzione: Marcella Barzetti

Nato nel Galles da genitori irlandesi e gallesi **Dennis O'Neill** è fra i principali tenori di rinomanza mondiale ed uno specialista nel repertorio verdiano. E' da anni felicemente impegnato in una lunga collaborazione con la Royal Opera per la quale ha recentemente cantato i ruoli di Gustavo (*Un ballo in maschera*), Foresto (*Attila*), Don Carlos e Radames (*Aida*).

I suoi ingaggi nel Nord America hanno incluso la Metropolitan Opera, la Chicago Lyric Opera, San Francisco, San Diego, la Vancouver Opera e concerti con le orchestre sinfoniche di Philadelphia, Cleveland, Montreal, Ottawa, e per il Festival di Cincinnati. E' di frequente ospite della Bayerische Staatsoper di Monaco di Baviera. Altrove in Europa ha cantato nei teatri lirici di Vienna, Bonn, Colonia, Nizza, Zurigo, Parigi, Oslo, Brusselle e Barcellona.

Nella sua altrettanto intensa attività concertistica Dennis O'Neill ha cantato con i più illustri direttori d'orchestra del mondo, fra quali Muti, Mehta, Davis, Sinopoli, Gatti, Rattle, Mackerras e Slatkin. La sua vasta discografia comprende albums di pezzi solistici, il Requiem di Verdi con Sir Colin Davis, *La fanciulla del West* con Slatkin, videoregistrazioni di *Der Rosenkavalier* con Solti, *Die Fledermaus* con Kiri te Kanawa, diretta da Domingo, *Macbeth* con Sinopoli e *Mefistofele* per San Francisco. Per la

Chandos/Peter Moores Foundation ha inciso *Tosca*, *Cavalleria rusticana*, *Pagliacci* e *La bohème*.

David Parry ha studiato con Sergiu Celibidache ed ha iniziato la sua carriera come assistente di Sir John Pritchard. Ha fatto il suo debutto con l'English Music Theatre ed è poi diventato direttore stabile della Städtische Bühnen Dortmund e di Opera North. Dal 1983 al 1987 è stato direttore artistico di Opera 80 e dal 1992 Direttore Musicale fondatore del festival di opera contemporanea dell'Almeida Opera.

Svolge un'intensa attività sia nel teatro lirico sia in campo sinfonico. Il suo repertorio da va Mozart e l'opera italiana del Ottocento a Janáček e Britten e la musica contemporanea. In Inghilterra ha diretto frequentemente alla English National Opera ed in concerti sinfonici con la Philharmonia. Nel 1996 ha debuttato al festival di Glyndebourne con *Così fan tutte*.

Dirige spesso in Spagna nella maggior parte dei teatri lirici e con orchestra

sinfoniche. Ha diretto la prima spagnola di *Peter Grimes* a Madrid e nel 1996 il primo allestimento spagnolo della *Carriera di un libertino*, ha inaugurato due nuove sale di concerti con la Nona sinfonia di Beethoven ed un nuovo teatro lirico con la *Carmen*. Altre tournées l'hanno portato in Italia, dove ha diretto *Ricciardo e Zoraide* al Festival Rossini di Pesaro, in Francia, Germania, Belgio, Olanda, e Svezia dove ha diretto con grande successo *Il sogno di una notte di mezza estate* di Britten.

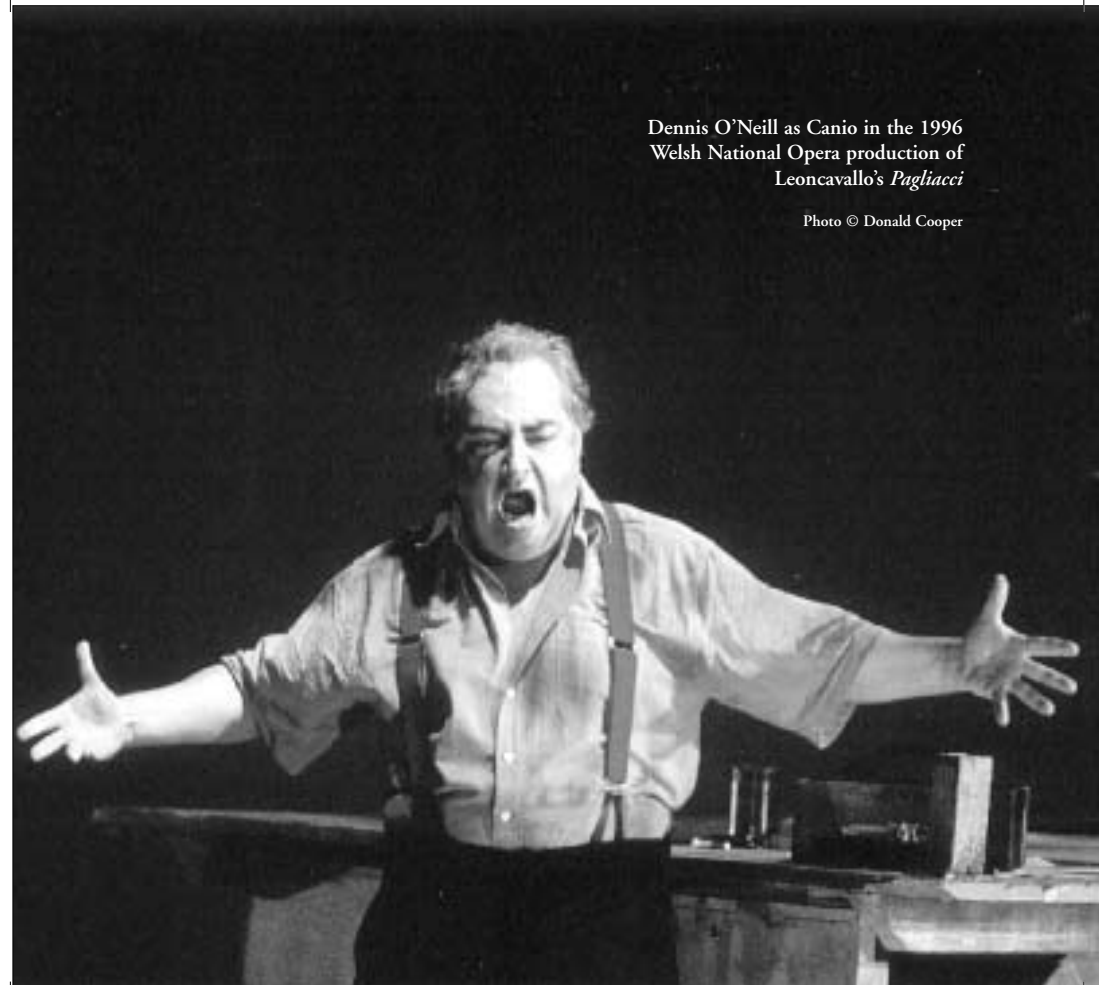
Fuori d'Europa David Parry si è esibito al festival internazionale di Hong Kong,

con l'orchestra sinfonica UNAM a Città del Messico e in una serie di rappresentazioni della *Carmen* in Giappone. Nel 1996 ha diretto *Katya Kabanova* in un nuovo allestimento per il festival della Nuova Zelanda.

Ha inciso numerosi dischi per Opera Rara, fra questi *Rosmonda d'Inghilterra* di Donizetti, che ha vinto il Priz Cecilia in Belgio; per Chandos ha diretto l'acclamato disco della *Tosca*, due dische di grandi arie operistiche, *La bohème*, *Cavalleria rusticana*, *Pagliacci* et *Don Pasquale*.

Dennis O'Neill as Canio in the 1996
Welsh National Opera production of
Leoncavallo's *Pagliacci*

Photo © Donald Cooper



from **Turandot** [see p. 12]

Calaf

- [1] None may sleep! None may sleep!
 In your cold room, oh Princess,
 you too are awake and gazing
 up at the starlight that throbs with love
 and yearning,
 with love and yearning!
 But locked within me lies my name,
 its mystery none shall ever know!
 No, no, but when the morning
 shines in Heaven
 I shall announce it with a kiss!
 Yes, with a kiss that makes you mine
 the silence will then be broken!
 Dissolve, oh darkness!
 Fade away, oh starlight!
 Let the night be ended,
 that I may win her love!
 Win her love! Win her love!
Adami and Simoni, translation by William Radice
 © CASA Ricordi-BMG Ricordi SpA

from **Luisa Miller** [see p. 9]

Rodolfo

- [2] Oft in the quiet evening hour,
 under the stars of heaven,
 my love and I would wander,
 forgetting all save each other.

Then she would take my hand in hers,
 give me a look so loving.
 Ah! She has betrayed me.

And as I stood enraptured,
 gazing upon her beauty,
 my love would say so tenderly,
 'I love you, and you alone, for ever.'
 Ah, then it seemed that heav'n above
 opened in all its glory.
 She said so tenderly,
 'Tis you I love, and you alone.'
 Ah! She has betrayed me.

*S. Cammarano, translation by Norman Tucker
 and Tom Hammond, reproduced by permission
 of English National Opera Benevolent Fund*

from **The Lombards at the First Crusade**
 [see p. 9]

Oronte

- [3] My heart is full of happiness,
 my one desire to share it,
 to share this love so passionate
 with her whose beauty inspired it.
 I hear the ethereal harmonies
 echo our sighs here below.
 Ah! United we soar to paradise,
 where mortal man may never go,
 to where no man may go!
Solera, translation © 1998 David Parry

from **The Force of Destiny** [see p.10]

Alvaro

- [4] I am condemned to live in torment;
 if only death would release me.
 Seville! Leonora!
 Undying memories!
 That night on which I lost all I live for!
 I shall be wretched now and ever. I'm
 fated.
 My father wished to free his native
 country,
 from foreign domination,
 and when he wed the last surviving Inca
 he was certain he would secure the throne;
 a vain delusion.
 I was born in a prison,
 and brought up in the desert;
 I live because
 my royal birth remains a secret,
 but my poor parents,
 whose dreams were so glorious,
 woke to their execution.
 No power on earth can mend my
 persecution.
 [5] You who are among th'angelic host,
 shine in eternal glory,
 pure and forever beautiful,
 freed from our mortal story.
 You who are among th'angelic host

will shine in endless glory.
 Do not forget your servant
 whom fate has made so wretched
 who is an aimless exile,
 despised by earth and heaven.
 And yet to erase that misery
 in death's unending night.
 My dearest love, remember me,
 my own Leonora, remember me.
 Look down and pity my plight.
 My dearest love, do not forget.

F. Piave, translation © 1998 David Parry

from **A Masked Ball** [see p.9]

Gustavus (Riccardo)

- [6] Take my hand.

Amelia

Oh heaven!

Gustavus

Amelia.

Amelia

Ah!

Gustavus

You are trembling.

Amelia

You must leave me...

I am the victim of your passion.

It's my honour you are destroying.
Soon the pain of shame and horror
will consume me and I shall die.

Gustavus

Shall I leave you?
No, no, never: no, I cannot,
because I'm burning with an everlasting
passion.

Amelia

Highness, have pity,
I implore, spare me.

Gustavus

Oh, believe that I adore you:
every word is pleading for you.
Your fair name will be forever
held in honour and in pride.

Amelia

But Gustavus, I am married
to your faithful friend and comrade...

Gustavus

No Amelia...

Amelia

Yes, to a man who thinks nothing
of dying for you.

Gustavus

Cruel woman, still reminding me,
speaking words I would forget!

[7] Don't you know in my heart and my spirit
deep remorse comes to punish and chide
me,
yet there's something far deeper inside me
the excitement and passion of love.
Don't you know I am yours now and ever,
tho' my heart should stop beating and die!
Every night in a fever of longing
I would struggle to conquer my weakness,
I would pray to my god and implore him
for the mercy you're begging of me!
But I never for one single moment
from this passion could set myself free.

Amelia

Ah! Dearest Heaven, I beg for compassion,
I am caught between death and dishonour;
let the light of your mercy shine on me
who is straying and longs to be true.

(to Riccardo)

You must go, I'll not hear you,
no, never.
I am his, I am his who would shed blood
for you.

Gustavus

I surrender life and kingdom,
life and kingdom, just to hear you...

Amelia

Heaven help me!

Gustavus

Say you love me...

Amelia

Go, I beg you.

Gustavus

...only tell me, only tell me...

Amelia

Highness... I love you...

Gustavus

Love me Amelia.

Amelia

But my noble friend,
help me conquer my own heart.

Gustavus

You love me, love me...
Ah, from henceforth,
remorse and friendship shall be banished
as it ought,
be gone forever,
any thought except for love.
The sweetest glowing fire of love
is kindled here inside me:
to feel you close beside me
and hear the words you say!
Bright star in my dark universe,
accept this the heart I offer,
and let your radiant passion ever banish

the light of day,
and let your radiant love forever banish
the light of day.

Amelia

I lay upon my bed of tears
and dreamt that I could conquer this
but now it grows in power,
and fills my heart with pain.
What stops me from revealing
this passion that torments me?
If only death would come to take
the pain of love away.
Ah yes, if only death would come,
to take the pain away.

Gustavus

Amelia! You love me, Amelia?
You love me?

Amelia

Yes. I love you.

Gustavus

Amelia, love will shine.

Amelia

But your noble mind
will protect me from my heart.

Gustavus

You love me!
[8] Ah! The sweetest glowing fire of love

is kindled here inside me:
to feel you close beside me
and hear the words you say!
Bright star in my dark universe
and let your radiant passion
forever ban the light of day.
Oh let your radiant passion
forever banish the light of day.

Amelia

I lay upon my bed
and dreamt that I could conquer this,
but now it grows in power,
and fills my heart with pain!
What stops me from revealing
this passion that torments me?
If only death would come to take
the pain of love away.
If only death would come,
to take the pain away.

*Somma, translation by Edmund Tracey,
© 1997 Josef Weinberger Ltd,
reprinted by permission of Josef Weinberger Ltd*

from **Lucia di Lammermoor** [see p. 8]

Edgardo

9 My ancestors lie here buried:
soon I shall join them,
I, the last of a family
which has been cursed by misfortune.

The fire of anger has flickered and
vanished...
All I want is to perish upon my enemy's
sword.
Life is a burden past all endurance...
The whole universe itself a desert
for me without Lucia!
The candles are still burning up in the
castle...
Ah! The night was too short for your
revels!
Ungrateful woman!
While desperation reduces me to
weeping,
you laugh in exultation with your
fortunate husband.
Joy fills your life completely
while I am dying!

10 A lonely grave will shelter me,
forgotten and neglected;
no one will shed a tear for me,
whose love has been rejected.
Ah! Even in death my wretched soul
shall be oppressed anew.
Forget, forget, you cruel girl,
this place where I am buried:
no, never flaunt your faithlessness here
with the man you married.
Ah! At least respect the memory

of one who died for you!
Never return to flaunt your faithlessness.
You faithless girl, respect the one who
died for you!

Chorus

11 Such misfortune! A fate so cruel!
Surely now her state is hopeless!
Dawn that glitters like a jewel
she will never see again!

Edgardo

God in heaven! What has happened?
Ah! Say for whom are you weeping?
Give me an answer, I implore!

Chorus

For Lucia!

Edgardo

You say Lucia!

Chorus

Such misfortune...

Edgardo

Go on, tell me!

Chorus

Yes, the wretched girl is dying.

Edgardo

Ah!

Chorus

When they forced her to the altar

all at once she lost her reason.
Now she lies, exhausted, dying,
calling out your name and sighing...

Edgardo

Ah! Lucia! Dying! Ah!

Chorus

Dawn that glitters like a jewel
she will never see again.
Now she lies exhausted, dying,
calling out your name and sighing.

Edgardo

Dawn that glitters like a jewel,
she will never see again,
my poor Lucia?

Chorus

Now she lies exhausted, dying for you!

Edgardo

Ah!

Chorus

Alas! That is the ringing of the death
knell.

Edgardo

It echoes deep within me!
Now my fate has been decided!

Chorus

Oh heaven!

Edgardo

Once again I have to see her.

Chorus

What an outburst! This is madness!

Ah! Restrain yourself, stay here!

Edgardo

I shall see her... I have to...

Raimondo

Poor young man, where are you running?

Here on earth she is no more.

Edgardo

Lucia!

Raimondo

Try to bear it!

Edgardo

On earth she is no more?

So she must be...

Raimondo

In heaven.

Edgardo

Lucia is no more!

Chorus

Try to bear it! Try to bear it!

Edgardo

^[12] Rest in peace, for I shall follow,
where our love will last forever;

50

let us soar above together

and leave behind us mortal pain.

Oh! Though anger and resentment

have destroyed the faith we plighted,

though on earth we were divided,

God will join us in heaven again.

Yes, our love will last forever,

God will join us once again.

I shall follow...

Raimondo

You are desperate!

Raimondo and Chorus

Ah! What is this?

Edgardo

I shall die now!

Raimondo and Chorus

Try to be calm...

Edgardo

No, no, no...

(He wounds himself.)

Raimondo

What have you done?

Edgardo

I shall follow... my beloved...

Raimondo

How you suffer!

Edgardo

Leave behind me, ah! This mortal pain...

Raimondo and Chorus

Oh what pain!

Edgardo

Ah! Through anger... and resentment...

we were divided... my beloved, God...

will join us... in heaven... again.

Yes, our love will last forever,

God will join us once again.

Though on earth we were divided

God will join us in heaven again.

Raimondo

May God forgive you... such a sin.

Heaven forgive you such a sin.

Chorus

Oh, to kill yourself, how dreadful!

God forgive you such a sin.

Heaven forgive you such a sin!

*Cammarano after Scott,
translation © 1998 David Parry*

from The Force of Destiny [see p. 10]

Don Carlo *(to the soldiers)*

^[13] Careful... Lay him here... You make my
bed up for him.

Surgeon

Be quiet...

51

Don Carlo *(to the surgeon)*

Is it dangerous?

Surgeon

The bullet in his chest is what concerns

me.

Don Carlo

You must save him.

Alvaro *(coming round)*

Who is there?

Surgeon

Your friend is with you.

Alvaro

You should have left me dying.

Don Carlo

We will care for you until you are
better...

And you shall be awarded the order of
Calatrava.

Alvaro *(startled)*

Of Calatrava?... No, never...

Don Carlo *(aside)*

What! Why should the mention of that
name disturb him?

Alvaro

My friend...

Surgeon
No more talking...

Alvaro
I have to speak...

Don Carlo (*to the surgeon*)
Pray leave us for a moment.

(*The surgeon goes to the back of the stage.
Alvaro motions to Don Carlo to come
closer.*)

Alvaro
[14] In death's awful shadow
you must swear to honour
my final instruction.

Don Carlo (*moved*)
I promise, I promise.

Alvaro
Feel here where my heart beats...

Don Carlos (*doing so, he finds a key*)
There's a key!...

Alvaro (*indicating the suitcase*)
It opens that casket,
which I am entrusting
to you and your honour...
Inside lies a secret
I take to the grave.
Destroy what you find there...

52

Don Carlo
I'll do it, I swear.

Alvaro
My death can be peaceful...
Dear friend, I embrace you...

Don Carlo (*embracing him with great
emotion*)
Have faith in the mercy of heav'n.

Alvaro and Don Carlo
Farewell, my dear friend.
F. Piave, translation © 1998 David Parry

from The Maid of Arles [see p. 11]

Federico
[15] Surely the shepherd's story is a sad one...
The poor young man was trying to tell
me all about it, but fell asleep.
How his thoughtless oblivion fills me
with envy!
I too would be happy to sleep like that,
to sleep for a while without regret.
My one desire is peace of mind;
my only hope is to forget.
But that will never happen:
her image will haunt me forever, forever
enchanted.
My tortured spirit can find no rest...
Why must I suffer so much pain?

There! Always there before my eyes!
I cannot forget, I cannot!
I am so unhappy! Alas!
*L. Marengo after A. Daudet,
translation © 1998 David Parry*

from Manon [see p. 12]

Des Grieux
[16] Enchanting hour when we sit in the
twilight
just the two of us, quite alone.
Ah! Manon. As I walked I lost myself in
daydreams.

When I close my eyes I see
down there a beautiful haven,
just a simple cottage,
small and white, among the trees.
Beneath the shady branches,
clear streams gently rippling by,
leaves are mirrored in the waters
birds are singing in the sky!
It will be like heaven. Oh no!
Heaven would be sad and empty.
There is no heaven for me,
not without my dear Manon.
There we shall live contented.
Ah, please say yes, oh Manon!
*Meilhac and Gille, translation by Edmund Tracey,
© 1977 Josef Weinberger Ltd, reprinted by
permission of Josef Weinberger Ltd*

53

from The African Maid [see p. 12]

Vasco
[17] What a wondrous sight... Garden of
the soul...
Temple of delight... At last!...
Oh land of dreams, a gift from the ocean,
sky so blue, air so pure, every sense is
aflake:
You are my prize, oh world of promise;
for my country's sake, for my country I
stake my claim.
This beautiful place shall be ours now:
this paradise shall be regained!
Oh what wealth of charms!...
Oh what wonders!... At last!...
Oh virgin world, you are my prize!
You shall be mine, land of dreams!

*Scribe and Fétis,
translation © 1998 David Parry*

from Manon Lescaut [see p. 11]

Des Grieux
[18] Never has any woman
moved me so deeply!
I say that I love her
and suddenly my life is changed
completely.
'Manon Lescaut's my name, sir!'

Words so simple and plain yet so
 enchanting
 that charm my jaded spirit,
 and overwhelm me like a lover's whisper.
 May that echo so sweet
 resound once more, resound for ever!
various, translation © 1998 David Parry

from Turandot [see p. 12]

Calaf

¹⁹ Don't cry for me, Liù!
 If once, long, long ago my smile
 entranced you,
 then in repayment, gentle as you are, Liù,
 please hear me: your master may be after
 tomorrow
 all alone in the wide world...
 Please do not leave him,
 stay with him come what may!
 Make the road for him sweeter by your
 kindness!
 Listen... Listen, by the love in your
 heart, your resolute devotion
 Do not fail me, I ask this one thing!
 Do not fail me,
 who now can smile no more!
*Adami and Simoni, translation by William Radice,
 © CASA Ricordi-BMG Ricordi SpA*

from Fedora [see p. 11]

Count Loris Ipanov

²⁰ A love so powerful will not be shunned.
 Your hand which gently makes to repel
 me,
 this hand is yearning to rest in mine;
 and in your eyes I read: I love you,
 although you whisper: I love you not.
*Colautti after Sardou,
 translation © 1998 David Parry*

from The Pearl Fishers [see p. 12]

Nadir

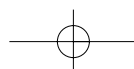
²¹ And from the holy shrine
 arrayed in gold and flowers
 a woman appears,
 I seem to see her still.

Zurga

A woman appears,
 I seem to see her still.

Nadir

The crowd who kneel in prayer,
 all are gazing in wonder,
 whispering under their breath
 'Oh look, the shining goddess!
 There she stands in the shadows
 Lifting both hands to bless.'



Zurga

Her veil is lightly parted.
 Oh. It's a dream! What beauty!
 The crowd are still bowing low.

Nadir and Zurga

See, how lovely, she is a goddess,
 fair as pearl, a heavenly beauty.
 See, how lovely, she is a goddess
 here among us below.
 Her veil is lightly parted
 while the crowd are bowing low.

Nadir

But all too soon she leaves us,
 through the crowd prays devoutly.

Zurga

And her veil has closed
 and hides her face completely.

Nadir

Though I gaze and gaze it is in vain.

Zurga

She has gone!

Nadir

She has gone!
 But all at once in my heart
 an insane desire inflames me.

Zurga

There is a new fire that burns me.

Nadir

A fire that drove us apart.

Zurga

A fire that drove us apart.

Nadir

And a love that has the power
 to turn friendship to hate.

Zurga

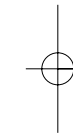
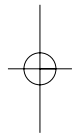
No, let no one come between us.

Nadir

No one!

Zurga and Nadir

We swear to remain as friends!
 See, how lovely, she is a goddess
 who today led you to me,
 and from now I'll keep my promise,
 close as brothers we shall always be!
 How lovely, she is a goddess,
 she today has led you to me!
 Now we can tread one single path,
 never again to part till death!
*Cormon and Carré, translation by Nell and John
 Moody. Reproduced by permission of United
 Music Publishers Ltd*

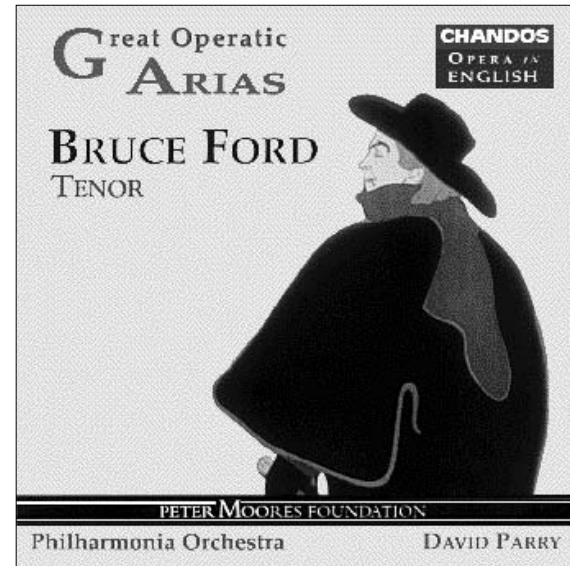




Dennis O'Neill as
Turiddu in the
1996 Welsh National
Opera production
of Mascagni's
Cavalleria rusticana

Photo © Clive Barda/P.A.L.

Great Operatic Arias on Chandos



CHAN 3006

Great Operatic Arias on Chandos



CHAN 3010

58

You can now purchase Chandos CDs directly from us. For further details please telephone +44 (0) 1206 225225 for Chandos Direct. Fax: +44 (0) 1206 225201. E-mail: chandosdirect@chandos-records.com Internet: www.chandos-records.com

Chandos 20-bit Recording

The Chandos policy of being at the forefront of technology is now further advanced by the use of 20-bit recording. 20-bit has a dynamic range that is up to 24dB greater and up to 16 times the resolution of standard 16-bit recordings. These improvements now let you the listener enjoy more of the natural clarity and ambience of the 'Chandos sound'.

Producer Brian Couzens

Engineer Ralph Couzens

Assistant engineer Richard Smoker

Editor Jonathan Cooper

Operas administrator Sue Shortridge

Recording venue Blackheath Concert Halls, London; 5–7 January 1998

Front cover Illustration of Dennis O'Neill by D.M. Cassidy

Back cover Photo of Dennis O'Neill by Clive Barda

Design D.M. Cassidy

Booklet typeset by Dave Partridge

Booklet editor Kara Lyttle

Copyright Ricordi (words only – tracks 1 & 19), MCPS (track 2), Josef Weinberger Ltd (tracks 6–8 & 16), all other tracks public domain

© 1998 Chandos Records Ltd

© 1998 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex, England

Printed in the EU

59

GREAT OPERATIC ARIAS - O'Neill/Philharmonia Orchestra/Parry

CHANDOS
CHAN 3013

20bit

CHANDOS DIGITAL

CHAN 3013

- | | |
|--|--|
| <p>1 from Puccini's Turandot
Calaf's Aria – 'None may sleep!'
(Nessun dorma) 3:44</p> <p>2 from Verdi's Luisa Miller*
Rodolfo's Aria – 'Oft in the quiet evening hour...'
(Quando le sere al placido) 4:19</p> <p>3 from Verdi's The Lombards at the First Crusade*
Oronte's Cavatina – 'My heart is full of happiness'
(La mia letizia infondere) 2:20</p> <p>4 - 5 from Verdi's The Force of Destiny*
Alvaro's Recitative and Romance
'I am condemned to live in torment...'
(La vita è inferno) 7:06</p> <p>6 - 8 from Verdi's A Masked Ball*
Gustavus's and Amelia's Duet
'Take my hand...'
(Teco io sto) 10:09
with Susan Bullock soprano</p> <p>9 - 12 from Donizetti's Lucia di Lammermoor*
Aria Finale
'My ancestors lie here buried...'
(Fra poco a me ricovero) 17:09
with Clive Bayley bass - Geoffrey Mitchell Choir (men's voices)</p> <p>13 - 14 from Verdi's The Force of Destiny
Don Carlo's and Alvaro's Duet
'Careful... Lay him here...'
(Piano... Qui posi...)
with Anthony Michaels-Moore baritone - Clive Bayley bass 6:23</p> <p>15 from Cilea's The Maid of Arles*
Federico's Lament – 'Surely the shepherd's story is
a sad one...'
(È la solita storia del pastore) 5:24</p> | <p>18 from Massenet's Manon
Des Grieux's Dream Song – 'When I close my
eyes...'
(En fermant les yeux) 3:43</p> <p>17 from Meyerbeer's The African Maid
Vasco's Recitative and Aria
'What a wondrous sight...'
'Oh land of dreams...'
(O paradis sorti de l'onde) 3:32</p> <p>18 from Puccini's Manon Lescaut
Des Grieux's Aria – 'Never has any woman moved
me so deeply...'
(Donna non vidi mai) 3:01</p> <p>19 from Puccini's Turandot
Calaf's Aria – 'Don't cry for me Liù!'
(Non piangere, Liù) 3:00</p> <p>20 from Giordano's Fedora*
Count Loris Ipanov's Aria – 'A love so pow'rful...'
(Amor ti vieta) 1:52</p> <p>21 from Bizet's The Pearl Fishers
Nadir's and Zurga's Duet – 'And from the holy
shrine...'
(Au fond du temple saint)
with Anthony Michaels-Moore baritone 6:00</p> <p>TT 79:05</p> <p><i>*premiere recording in English</i></p> <p>Dennis O'Neill tenor
Philharmonia Orchestra
David Parry (DDD)</p> |
|--|--|

CHANDOS RECORDS LTD.
Colchester - Essex - England

LC 7038

© 1998 Chandos Records Ltd. © 1998 Chandos Records Ltd.
Printed in the EU

GREAT OPERATIC ARIAS - O'Neill/Philharmonia Orchestra/Parry

CHANDOS
CHAN 3013