

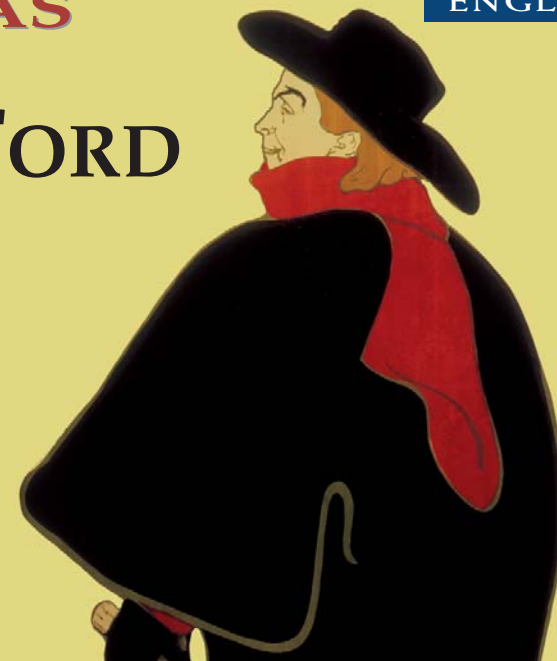
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Great Operatic ARIAS

CHANDOS
OPERA IN
ENGLISH

BRUCE FORD

TENOR



PETER MOORES FOUNDATION

Philharmonia Orchestra

DAVID PARRY



Bruce Ford as Lindoro in
the 1993 Royal Opera House
production of Rossini's
The Italian Girl in Algiers

Great Operatic Arias

with

Bruce Ford

- Gaetano Donizetti (1797–1848)
from **The Elixir of Love**
- [1] Nemorino's Romanza – 'I saw the tear...'
(Una furtiva lagrima) 4:56
- Edouard Lalo (1823–1892)
from **The King of Ys**
- [2] Mylio's Aubade – 'Since your unbending guardians...'
(It is vain my fairest angel) 3:27
- Georges Bizet (1838–1875)
from **The Fair Maid of Perth**
- [3] Henry Smith's Serenade – 'The sounds of distant laughter...'
(A la voix d'un amant fidèle) 7:03
- Friedrich von Flotow (1812–1883)
from **Martha**
- [4] Lionel's Aria – 'None so rare, none so fair...'
(M'appari) 3:33
- Léo Delibes (1836–1891)
from **Lakmé**
- [5] Lakmé's and Gérard's Duet – 'Lakmé! Lakmé! It is you...'
with Mary Plazas 8:57
(Love lay asleep in your heart)

- Giuseppe Verdi (1813–1901)
from **Falstaff**
- [6] Act III second part, Fenton – 'From these true lovers'
lips...'
(Dal labbro il canto estasiato) 4:40
- Wolfgang Amadeus Mozart (1756–1791)
from **The Abduction from the Seraglio**
- [7] Belmont's Aria – 'Constanza, Constanza, to see you once
more!...'
(O wie ängstlich) 5:37
- Gioachino Rossini (1792–1868)
from **Armida**
- [8] Ubaldo's and Carlo's Duet – 'Murmuring breezes cool
the air...'
with Barry Banks 6:35
(Come l'aurette placido)
- Georg Frideric Handel (1685–1759)
from **Semele**
- [9] Jupiter – 'Where'er you walk...' 4:19

Nikolai Rimsky-Korsakov (1844–1908)
from **Sadko**

- 10 Song of the Hindu Merchant – ‘From crystal waters and
from misty mountains...’ 3:38

Gioachino Rossini
from **The Barber of Seville**

- 11 The Count’s Aria – ‘Finish this futile argument...’ 8:43
(Cessa di più resistere)

TT 62:06

Bruce Ford tenor
Geoffrey Mitchell Choir
Philharmonia Orchestra
David Parry

Clive Barda/P.A.L.



Bruce Ford as Mitridate in
the 1991 Royal Opera House
production of Mozart’s
Mitridate, rè di Ponto

Great Operatic Arias

All these pieces are, happily, being sung in English by Bruce Ford. In doing so, he is following the wish of composers as diverse as Verdi and Wagner, who believed that their works should be performed in the vernacular so that the text could be fully understood by the listener. I am sure Mozart and Rossini, had their views been canvassed, would have agreed with their successors. What is lost in the direct union of the original text to the written notes is compensated for by the immediacy of communication.

However, the headlong dash towards internationalism has led us away from a tradition that used to encourage English-speaking artists to perform in their own language. Nowadays that practice is largely confined in Britain to the English National Opera. This direct communication of arias and duets given in English should be encouraged – as is happening here at the behest of the Peter Moores Foundation. All power to its arm.

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When the age of castrato came to an end the tenor took over as a more natural *primo uomo* in opera, and has never looked back, but even in the eighteenth century when the castratos still held sway, tenors were looked on with favour by composers, at least by Handel when he reached the latter part of his career – think of the beauties bestowed on Acis and Jephtha. Jupiter in *Semele* (1744) was such a one. In his ceaseless, infatuated pursuit of the gorgeous Semele he was granted by his creator a series of inspired arias of which ‘Where’er you walk’, hymning the loved one, is by far the most famous. Even when Handel was, *Messiah* apart, out of favour earlier this century, this piece was adopted by tenors to sing in recital and/or record. The aria, though it does not lie high or give any chance for display, is a song for any tenor to savour, Handel at his most mellifluous.

Mozart’s tenor heroes were always given demanding music to sing, none

more so than Belmonte in *The Abduction from the Seraglio* (1782). ‘O wie ängstlich’ (O what trembling) from Act I may be the easiest in the sense that it doesn’t ask for quite the technical feats of the others, in another it calls for a finesse in phrasing just as difficult to accomplish. Belmonte has courageously come to rescue his beloved Constanza from the arms of the Pasha Selim. Here, before meeting her, he sings – in the most affecting terms – of the passion in his anxious heart. Mozart expresses Belmonte’s feelings as only he could, in the most ardent, yet paradoxically contained terms.

In the Rossini we have left the realms of romantic sentiment for Italianate fervour. In Count Almaviva’s aria from the last act of *The Barber of Seville* (1816), ‘Cessa di più resistere’ (Finish this futile argument), he heroically declaims that he is going to banish the yoke (of her guardian Dr Bartolo) under which his adored Rosina has suffered for so long and she will find pleasure in true love under her husband-to-be’s protection.

This piece has long been omitted from stage performance and most

recordings of the opera, both because it is too difficult for most tenors singing Almaviva and because it prolongs the denouement, some think unnecessarily. When a tenor as accomplished in *fioriture* as Bruce Ford is available to tackle its difficulties, it is more than time for it to be revived.

In the highly romantic score *Armida* (1817), Rossini depicted the knight Rinaldo enslaved by the sorceress of the title. In Act III, Ubaldo and Carlo, two of Rinaldo’s fellow-knights, have been dispatched to rescue him from Armida’s clutches. In the 6/8 pastoral duet, ‘Come l’aurette placido’ (Murmuring breezes cool the air), the pair are amazed by the sight of the magic garden, but soon realize the dangers of deceit before them. The euphonious vocal line in the opening sections is matched by the suave wind accompaniment (piccolo prominent), but when fear overcomes the knights, the character of the music changes into Rossini at his most dramatic.

As the nineteenth century progressed Italian composers wrote in a more and more romantic vein, Donizetti in particular responsible for a broadening

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of the emotional palette. That most lovelorn of heroes, Nemorino in **The Elixir of Love** (1832), remarks near the end of the opera, in his aria 'Una furtiva lagrima' (I saw the tear), that he has seen a revealing tear fall down the cheek of his beloved Adina. With its elegiac bassoon prelude and its melting line, it has – not unnaturally – become a solo all tenors love to sing, giving the singer a chance to provide all sorts of shades of tone and feeling.

Much later in the century, Verdi at the end of his long and eventful career harked back, in a sense, to the pure lyricism at its start when he wrote 'Dal labbro il canto estasiato' (From these lovers' lips), Fenton's lovesong from Act III of his final opera **Falstaff** (1893). We are in the woods at Windsor by Herne's Oak. Soon all hell will let loose as Falstaff is taught his second lesson by the Merry Wives, but for a moment Verdi makes time stand still as Fenton dreams of flooding his Nannetta with passionate kisses. There's one significant line for the old composer hymning young love when he speaks of 'returning faithful to its first inspiration', as if he were doing that himself. In the opera

the piece doesn't come to a conclusion but is cut short by Verdi, as though the illusion of young lover is no longer for him and must be dispelled.

Tenors, of course, play an equally important part in the operas of the nineteenth century in other lands. Flotow scored an enduring success, at least in German-speaking countries, when his **Martha** had its premiere in Vienna in 1847. Although the story is set in Richmond, Yorkshire, the music is German through and through. 'Ach, so fromm' (None so rare), the hero's song of hopeless love for his beloved Martha, was soon taken up by Italian tenors under the title 'M'appari' and has remained a favourite with tenors everywhere ever since. That's hardly surprising as the melody has an irresistible lilt to it and it lies easily on the voice.

In French opera, the tenor's expression of love was, at least in the second half of the century, lighter, even more lyrical than in Italian or German works. The Serenade from Bizet's **The Fair Maid of Perth** (1867), 'A la voix d'un amant fidèle' (Hear the song of love without measure) was made famous

by the English tenor Heddle Nash, whose 1930s recording used to be played on practically every request programme on the radio, but his recording, beautiful as it is, used a version of the score now known to be corrupt. Bizet's original doesn't repeat the first verse, but adds a second, more subtle serenade. The setting is Perth, the story drawn from Scott's novel of the same name, a tale of lovers' misunderstanding put right in the end. For the hero, Henry Smith, Bizet wrote this exquisitely fashioned Serenade, elegiac in mood and melodic cut, the perfect expression of amorous longing, sung outside his Catherine's window, but forlornly left unanswered.

Lakmé (1883) was Delibes's one big success as an opera composer (his ballets are another matter). Tales of mystery and romance in the Far East were all the rage at the time he wrote this fascinating work. The tall tenor-hero Gérald, an English lieutenant, falls in love with the Indian girl of the title, daughter of the Brahmin Nilakantha. Eventually, their love forbidden, Lakmé dies by eating a poisoned leaf and they both drink water from the sacred

spring, which confers on those who drink it the gift of eternal love. In this duet, 'Ah, c'est l'amour' (Love lay asleep in your heart) they sing, in perfumed, delicately erotic manner of their mutual love. Delibes, very much influenced by Bizet, was adept at writing refined melody, grateful to his singers and sweetly orchestrated.

Lalo's **The King of Ys** (1888) is a large-scale Wagnerian piece of which the hero's 'Vainement, ma bien aimée' (It is vain my fairest angel) is not typical. The work has largely been forgotten, but Lalo's exquisitely fashioned Aubade, dawn song, has taken on a life of its own, hardly surprising given the piece's charm.

Russian lyricism at the end of the century was inevitably and naturally of a different kind, the music influenced by local folk sources and the East. **Sadko** (1898), arguably Rimsky-Korsakov's most telling opera, is typical of these influences. Entitled an opera-legend it tells of the wanderings of the eponymous tenor-hero, who become enraptured by Volkhova, princess of the sea, who promises him that his net will be filled with fish. He promises his head

against the wealth of the rough citizens of Novgorod that he can catch the golden fish. Leaving his wife behind he sets sail with some merchants. At this point in the story each of the merchants, tenor, baritone and bass sing their songs. That of the Hindu Merchant (From Crystal Waters) – he used to be called Indian Guest – has long become a favourite with tenors and their audiences and you can hear just why, the long-breathed, sinuous melody suggesting the reticent charms of India.

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Over the past decade **Bruce Ford** has established himself as an all-round *bel canto* tenor, specializing in the Mozart and Rossini roles. After he made his Pesaro Rossini Festival debut in 1990, performing the role of Agorante in *Ricciardo e Zoraide* at twelve days notice, he has been a regular guest in Pesaro (singing in Rossini's *Otello*, *The Barber of Seville* and *Zelmira*), as well as in most of the leading opera houses and festivals in Europe. His appearances at La Scala have included the role of

Uberto in Rossini's *La donna del lago* under Muti, Paolo Erisso in *Maometto II* and Belmonte in Mozart's *The Abduction from the Seraglio*. With the Royal Opera House, Covent Garden he has enjoyed a string of successes including Almaviva in 1991, 1993 and 1997, the title role in Mozart's *Mitridate, rè di Ponto* (available on video), Lindoro in *The Italian Girl in Algiers* in Marilyn Horne's farewell performances, and Ferrando in the acclaimed Armani-dressed production of *Così fan tutte* in 1995. Equally he has been praised for his performances in the United States: in San Francisco, Los Angeles, Chicago and, most recently, at the Metropolitan Opera in New York.

He has appeared in concert at La Scala, the London Barbican, the Amsterdam Concertgebouw and the Opéra de la Monnaie in Brussels. His recital appearances, at the Weill Recital Hall and Alice Tully Hall in New York, at Washington's Kennedy Center and at St John's Smith Square, have received great critical praise.

Bruce Ford has made a name for himself recording rare works of the

nineteenth century for Opera Rara, including a solo disc *Romantic Heroes*. A recording of *Lucia di Lammermoor* under the baton of Sir Charles Mackerras, in which he takes the role of Edgardo will be released in the spring of 1998. For Chandos/the Peter Moores Foundation he has previously recorded the role of Almaviva in *The Barber of Seville* in the Opera in English series. After having recently sung his one hundredth performance in this role, he will take it to La Scala, Milan, in 1999.

Forthcoming debuts include the Paris Opera (Ferrando in *Così fan tutte*) and the Théâtre du Capitole in Toulouse where he will sing the role of Nadir in *The Pearlfishers* for the first time.

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 and 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, the most recent issue being Donizetti's *Rosmonda d'Inghilterra*, which won the Prix Cecilia in Belgium and for Chandos he conducted the award-winning recording of *Tosca*.



Bruce Ford as Ernesto in
the 1995 Chicago Lyric
Opera production of
Donizetti's *Don Pasquale*

The Peter Moores Foundation and Peter Moores CBE, DL

Peter Moores was born in Lancashire in 1932, the second son of Sir John Moores CBE, founder of the giant Littlewoods mail order, chain store and football pools group – Britain's largest private company.

He was educated at Eton College and Christ Church, Oxford, where he studied Italian and German.

Furthering his interest in opera, he went to Glyndebourne in 1952 to work as a behind-the-scenes administrator. He later went on to study at the Vienna Academy of Music where he produced the Viennese premiere of Britten's *The Rape of Lucretia*. He was a production student with the Vienna State Opera for three years and assistant producer of performances by Viennese artists at the San Carlo Opera House, Naples, the Geneva Festival and the Rome Opera where he also made his stage debut in a spoken role.

From 1981 to 1983 Peter Moores was a Governor of the BBC. In May 1992, he became a Deputy Lieutenant of Lancashire.



Christina Burton/PMF

Peter Moores, CBE, DL.

He was made a CBE in the 1991 New Years Honours List for his charitable services to the Arts.

Peter Moores established the Peter Moores Foundation in 1964 to carry on and extend his personal work in the cultural and arts field. Initially, the emphasis was on opera, but the Foundation's objectives have since widened and today cover five broad categories: The Arts – subdivided into Music and Visual Art; Youth, Race Relations; Social/Health/Environment; and one-off Projects. Since 1964 the Foundation has dispersed £33 million in today's money.

It has supported the recordings of thirty-eight operas. A number of these are in the category of nineteenth-century *bel canto* works which have since become unfashionable. Other recordings are of popular operas, in the repertoire of most of today's companies, but here recorded in English translation. The aim is to provide the opportunity for English-speaking people who are interested in opera but who may not understand the original language and would like to know what is going on. This recording, of favourite arias from opera, is part of the Opera in English series.

The Peter Moores Foundation also awards scholarships to promising young opera singers through the Royal Northern College of Music. These have helped the careers of many talented singers in their studies there, and afterwards in the continuation and development of studies abroad and with famous retired artists.

The Foundation has also financed opera productions performed by a number of UK opera companies, including the Royal Opera House, English National Opera, The Almeida Festival of contemporary opera, Welsh National Opera, Opera North, Scottish Opera and Glyndebourne Festival Opera.

Its objective is to enrich and widen the choice and accessibility of operatic music available to the general public, through performance, recordings and training.

Große Opernarien

Es ist ein Glücksfall, daß sämtliche vorliegenden Stücke von Bruce Ford in englischer Sprache gesungen werden. Er richtet sich damit nach den Wünschen so verschiedenartiger Komponisten wie Verdi und Wagner, die der Auffassung waren, ihre Werke sollten in der jeweiligen Landessprache dargeboten werden, damit der Hörer den Text verstehen kann. Ich bin sicher, daß Mozart und Rossini, hätte man sie nach ihren Ansichten gefragt, ihren Nachfolgern zugestimmt hätten. Was durch die Aufhebung der direkten Einheit zwischen Originaltext und den vorgeschriebenen Noten verlorengeht, wird durch die Unmittelbarkeit der Vermittlung aufgewogen.

Dabei hat uns der überstürzte Vorstoß in Richtung Internationalismus von einer Tradition weggeführt, die einst englischsprachige Künstler ermutigte, ihre eigene Sprache zu benutzen. Heutzutage ist diese Praxis in Großbritannien im wesentlichen auf die English National Opera beschränkt. Die

direkte Vermittlung auf Englisch vorgetragener Arien und Duette sollte gefördert werden – wie es hier auf Betreiben der Peter Moores Foundation geschieht. Möge all ihren Vorhaben Erfolg beschieden sein.

Als das Zeitalter des Kastraten zu Ende ging, übernahm der Tenor als der natürlichere *primo uomo* der Oper das Zepter und hat es seither nicht wieder abgegeben. Aber selbst im 18. Jahrhundert, als die Kastraten noch am Ruder waren, standen Tenöre hoch in der Gunst von Komponisten. Das galt zumindest für Händel in der zweiten Phase seines Schaffens – man denke nur an die Herrlichkeiten, mit denen er Acis und Jephtha beschenkt hat. Jupiter in *Semele* (1744) war so ein Fall. Auf seiner unermüdlichen verliebten Jagd nach der reizenden Semele wurde ihm von seinem Schöpfer eine Folge einfallsreicher Arien gewährt, von denen "Where'er you walk" zum Lob der Geliebten die bei weitem bekannteste ist. Auch als Händel zu

Beginn dieses Jahrhunderts (vom *Messias* abgesehen) in Ungnade war, wurde dieses Stück von Tenören in ihr Konzert- und/oder Schallplattenprogramm aufgenommen. Die Arie ist, obwohl sie nicht hoch angesetzt ist oder Gelegenheit gibt, sich technisch hervorzutun, ein Gesangsstück ganz nach dem Geschmack eines jeden Tenors, Händel honigstüß.

Mozarts Tenorhelden wurde immer anspruchsvolle Musik zu singen gegeben, allen voran Belmonte in der **Entführung aus dem Serail** (1782). "O wie ängstlich" (O what trembling) aus dem I. Akt mag in dem Sinn die leichteste Arie sein, als sie nicht ganz so hohe technische Anforderungen stellt wie die anderen, aber sie verlangt eine Finesse der Phrasierung, die ebenso schwer zu bewerkstelligen ist. Belmonte ist tapfer herbeigeeilt, um seine geliebte Konstanze aus den Armen Selim Bassas zu befreien. Noch ehe er sie trifft, singt er hier – überaus liebevoll – von der Leidenschaft in seinem besorgten Herzen. Mozart bringt Belmontes Gefühle zum Ausdruck, wie nur er es konnte, mit den innigsten, aber doch paradox zurückhaltenden Worten.

Wir haben in Rossini das Reich romantischer Empfindungen verlassen und sind zu italienischer Inbrunst übergegangen. In "Cessa di più resistere" (Finish this futile argument), aus dem letzten Akt von **Il barbiere di Siviglia** (1816), erklärt Almaviva heroisch, daß er das Joch (ihres Vormundes Dr. Bartolo) beseitigen werde, unter dem seine angebetete Rosina so lange gelitten hat, und daß sie unter dem Schutz ihres künftigen Gemahls die Freuden wahrer Liebe genießen solle.

Auf dieses Stück wurde bei Bühnendarbietungen und bei den meisten Aufzeichnungen lange Zeit verzichtet, weil es für die meisten Tenöre, die den Almaviva singen, zu schwierig ist und weil es die Auflösung verzögert, was nach Ansicht einiger unnötig ist. Steht jedoch ein Tenor zur Verfügung, der sich aufs Verzieren versteht wie Bruce Ford, um seine Schwierigkeiten in Angriff zu nehmen, ist es höchste Zeit, es wiederaufzugreifen.

In dem hochromantischen Werk **Armida** (1817) hat Rossini den Ritter Rinaldo dargestellt, der von der Titelheldin, einer Hexe, versklavt

worden ist. Im III. Akt sind Ubaldo und Carlo, zwei ritterliche Kameraden Rinaldos, ausgesandt worden, um ihn zu retten. In "Come l'aurette placido" (Murmuring breezes cool the air), einem pastoralen Duett im 6/8-Takt, äußern sich die zwei erstaunt über den Anblick des Zaubergartens, erkennen aber bald die Gefahren der Täuschung, der sie ausgesetzt sind. Der wohlklingenden Gesangslinie der Eröffnung entspricht die liebliche Bläserbegleitung (mit markanter Pikkoloflöte), doch wenn die Angst die Ritter packt, ändert sich der Charakter der Musik und Rossini zeigt sich von seiner dramatischsten Seite.

Je weiter das 19. Jahrhundert voranschritt, desto romantischer wurden die Werke italienischer Komponisten, und Donizetti vor allem war für eine Verbreiterung der emotionalen Palette verantwortlich. Nemorino, der liebeskranke Held aus *L'elisir d'amore* (1832) stellt gegen Ende der Oper in seiner Arie "Una furtiva lagrima" (I saw the tear) fest, daß er seiner geleibten Adina eine verstohlene Träne über die Wange hat rinnen sehen. Mit ihrem elegischen Fagottvorspiel und ihrer schmelzenden Gesangslinie ist sie –

nicht zu Unrecht – zum Solo geworden, das alle Tenöre gern singen, denn sie gibt dem Sänger die Chance, alle möglichen Nuancen des Tonfalls und der Empfindung einzubringen.

Viel später im selben Jahrhundert griff Verdi zum Abschluß seiner langen und ereignisreichen Karriere gewissermaßen zurück auf den reinen Lyrismus der Anfangszeit, als er "Dal labbro il canto estasiato" (From these lovers' lips) schrieb, Fentons Liebeslied aus dem III. Akt seiner letzten Oper *Falstaff* (1893). Wir befinden uns im Wald von Windsor bei Hernes Eiche. Gleich wird die Hölle los sein, wenn die lustigen Weiber Falstaff seine zweite Lektion erteilen, doch erst einmal läßt Verdi einen Augenblick die Zeit stillstehen, während Fenton davon träumt, seine Nannetta mit leidenschaftlichen Küssen zu überhäufen. Eine bedeutsame Zeile für den alten Komponisten, der junge Liebe preist, ist die, in der er vom Anknüpfen an die Ursprünge dieser Liebe spricht, als ginge es um ihn selbst. In der Oper kommt das Stück nicht zum Abschluß, sondern wird von Verdi unterbrochen, als sei ihm die Illusion junger Liebe

nicht mehr gegeben und müsse ausgetrieben werden.

Tenöre spielen natürlich eine ebenso wichtige Rolle in den Opern, die im 19. Jahrhundert anderswo entstanden sind. Flotow erzielte zumindest in den deutschsprachigen Ländern dauerhaften Erfolg, als seine *Martha* 1847 in Wien Premiere hatte. Obwohl die Oper in Richmond in Yorkshire spielt, ist die Musik durch und durch deutsch. "Ach so fromm" (None so rare), das Lied des Helden von der hoffnungslosen Liebe zu seiner geliebten Martha, wurde bald darauf unter dem Titel "M'appari" von italienischen Tenören aufgegriffen und ist seither ein Lieblingsstück sämtlicher Tenöre. Das überrascht nicht, denn die Melodie hat etwas unwiderstehlich Fröhliches an sich und belastet kaum die Stimme.

In der französischen Oper fiel die Liebeserklärung des Tenors wenigstens in der zweiten Hälfte des Jahrhunderts leichter aus, noch lyrischer als in italienischen und deutschen Werken. Die Serenade "A la voix d'un amant fidèle" (Hear the song of love without measure) aus Bizets *La jolie fille de Perth* (1867) wurde durch den

englischen Tenor Heddle Nash berühmt gemacht, dessen Aufnahme von 1930 in praktisch jeder Wunschkonzertsendung im Radio gespielt wurde. Allerdings hat er für seine Aufnahme, so schön sie auch sein mag, eine Fassung benutzt, von der man heute weiß, daß sie verfälscht war. Bizets Original wiederholt den ersten Abschnitt nicht, sondern fügt eine zweite subtilere Serenade an. Der Schauplatz ist Perth, die Handlung ist Walter Scotts Roman *The Fair Maid of Perth* entnommen, einer Geschichte der Missverständnisse zwischen Liebenden, die am Ende beseitigt werden. Für den Helden Henry Smith hat Bizet diese erlesene Serenade geschrieben, die von der Stimmung und vom melodischen Zuschnitt her elegisch und perfekter Ausdruck amouröser Sehnsucht ist. Sie wird vor Catherines Fenster gesungen, bleibt aber traurigerweise unerhört.

Lakmé (1883) war Delibes' einziger großer Erfolg als Opernkomponist (anders war es mit seinen Balletten). Erzählungen von Liebe und Geheimnis im Fernen Osten waren um die Zeit, als er dieses faszinierende Werk verfasste, die ganz große Mode. Der

hochgewachsene Tenorheld Gérald, ein englischer Leutnant, verliebt sich in die indische Titelheldin, die Tochter des Brahmanen Nilakantha. Da ihre Liebe verboten ist, stirbt Lakmé schließlich, indem sie ein giftiges Blütenblatt zu sich nimmt, und beide trinken vom Wasser der heiligen Quelle, das all jenen, die davon kosten, die Gabe ewiger Liebe verleibt. Im vorliegenden Duett "Ah, c'est l'amour" (Love lay asleep in your heart) besingen sie mit duftigem, zart erotischem Einschlag ihre Liebe zueinander. Delibes, der sehr unter Bizets Einfluß stand, verstand sich darauf, raffinierte Melodien zu schreiben, eine Wohltat für seine Sänger und reizvoll orchestriert.

Lalos **Le roi d'Ys** (1888) ist ein großangelegtes Werk im Stile Wagners, und des Helden "Vainement, ma bien aimée" (It is vain, my fairest Angel) ist nicht typisch. Das Werk ist im wesentlichen vergessen, doch Lalos vorzügliche Aubade, d.h. Morgenmusik, hat ein Eigenleben angenommen, was in Anbetracht ihres Charmes kaum überrascht.

Russische Lyrik gegen Ende des 19. Jahrhunderts war zwangsläufig ganz

anderer Art, die Musik von einheimischen volkstümlichen Quellen und vom Orient beeinflusst. **Sadko** (1898), wahrscheinlich Rimski-Korsakows wirkungsvollste Oper, ist bezeichnend für diese Einflüsse. Das als Opernlegende bezeichnete Werk berichtet von den Reisen des Tenorhelden Sadko. Er wird von Wolchowa umgarnt, der Meeresprinzessin, die ihm verspricht, daß sein Netz mit Fischen gefüllt sein werde. Er verwettet seinen Kopf gegen das Vermögen der ruppigen Bürger von Nowgorod, daß er goldene Fische fangen könne. Er verläßt seine Frau und sticht mit einigen Kaufleuten in See. An dieser Stelle singt jeder der Kaufleute, Tenor, Bariton und Bass, sein Lied. "Ni sh'est' almazaf" (From Crystal Waters), die Arie des Hindu-Kaufmanns – ehemals der indische Gast genannt –, ist seit langem bei Tenören und ihrem Publikum beliebt, und man kann hören, warum das so ist, denn die langatmige verschlungene Melodie läßt die verborgenen Reize Indiens anklingen.

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Übersetzung: Anne Steeb/Bernd Müller

Im vergangenen Jahrzehnt hat sich **Bruce Ford** als vielseitiger *Belcanto*-Tenor etabliert, dessen Spezialität die Mozart- und Rossini-Partien sind. Seit seinem Debüt beim Rossini-Festival in Pesaro, wo er 1990 mit nur zwölf Tagen Vorlauf den Agorante in *Ricciardo e Zoraide* gab, gastiert er regelmäßig in Pesaro (unter anderem in Rossinis *Otello*, *Il barbiere di Siviglia* und *Zelmira*) sowie an führenden Opernhäusern und bei Festspielen ganz in Europa. An der Mailänder Scala ist er unter anderem als Uberto in Rossinis *La donna del lago* unter Muti aufgetreten, als Paolo Erisso in *Maometto II* und als Belmonte in Mozarts *Entführung aus dem Serail*. Am Royal Opera House Covent Garden hat er eine Reihe von Erfolgen verbucht, zum Beispiel als Almaviva 1991, 1993 und 1997, in der Titelrolle von Mozarts *Mitridate*, *rè di Ponto* (als Video erhältlich), als Lindoro in *L'italiana in Algeri* bei den Abschiedsvorstellungen von Marilyn Horne und 1995 als Ferrando in der mit viel Beifall bedachten, von Armani ausgestatteten Produktion von *Costi fan tutte*. Ebenso gelobt wurden

seine Auftritte in San Francisco, Los Angeles, Chicago und zuletzt an der Metropolitan Opera in New York.

Er ist in Konzerten an der Mailänder Scala, im Londoner Barbican, im Amsterdamer Concertgebouw und an der Opéra de la Monnaie in Brüssel aufgetreten. Seine Soloabende in der Weill Recital Hall und Alice Tully Hall in New York, am Kennedy Center in Washington und in der Kirche St John's Smith Square in London wurden von der Kritik gepriesen.

Bruce Ford hat sich damit einen Namen gemacht, daß er für Opera Rara selten aufgeführte Werke des 19. Jahrhunderts aufgezeichnet hat, darunter ein Soloprogramm mit dem Titel *Romantic Heroes*. Eine Aufnahme von *Lucia di Lammermoor* unter der Leitung von Sir Charles Mackerras, in der er die Partie des Edgardo singt, erscheint im Frühjahr 1998. Für Chandos und die Peter-Moores-Stiftung hat er in der Reihe "Opera in English" den Almaviva in *The Barber of Seville* aufgezeichnet. 1999 wird er mit der Partie, die er vor kurzem zum hundertsten Mal auf der Bühne

gesungen hat, an die Mailänder Scala gehen.

Als Debüts stehen für Bruce Ford Auftritte an der Pariser Opéra (Ferrando in *Così fan tutte*) und am Théâtre du Capitole in Toulouse an, wo er zum ersten Mal den Nadir in Bizets *Pêcheurs de perles* singen wird.

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 *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.

Grands airs d'opéra

Tous ces morceaux sont chantés avec bonheur en anglais par Bruce Ford. Ce faisant, il répond au désir de compositeurs aussi diverses que Verdi et Wagner, qui croyaient que leurs œuvres devaient être chantées dans la langue du pays où elles étaient données afin que l'auditeur en comprenne pleinement le texte. Je suis sûr que Mozart et Rossini, si on leur avait demandé leur opinion, auraient été d'accord avec leurs successeurs. Ce que l'on perd au niveau du rapport direct unissant le texte original aux notes de la partition se trouve compensé par le caractère immédiat de la communication.

Néanmoins, notre ruée tête baissée vers l'internationalisme nous a éloignés d'une tradition qui encourageait les artistes anglophones à chanter dans leur propre langue. De nos jours en Grande-Bretagne, cette pratique est presque entièrement l'apanage de l'English National Opera. Cette communication directe offerte par les arias et les duos chantés en anglais devrait être

encouragée – comme il advient ici sur l'ordre de la Peter Moores Foundation. Que tous nos vœux de réussite l'accompagne!

Quand l'ère du castrat toucha à sa fin, c'est le ténor qui, *primo uomo* plus naturel des scènes d'opéra, reprit le flambeau et dans la foulée accrut de plus en plus sa popularité. Même au XVIII^e siècle, à l'époque où les castrats régnaient encore, les ténors étaient regardés d'un œil favorable par les compositeurs, tout au moins par Haendel lorsqu'il arriva vers la fin de sa carrière – songez aux beautés accordées à Acis et à Jephtha. Le Jupiter de **Sémélé** (1744) s'inscrit dans la même lignée. Alors que, fou d'amour, le dieu se livre à une incessante poursuite de la ravissante Sémélé, son créateur lui alloue une série d'arias inspirées, parmi lesquelles "Where'er you walk", de loin la plus célèbre, où il chante les louanges de sa bien-aimée. Même plus tôt dans le courant de ce siècle, lorsque, *Messie* mis à part, Haendel était passé de mode, cet

air était adopté par les ténors pour le chanter en récital et/ou l'enregistrer. Bien qu'il ne soit pas particulièrement élevé et ne soit pas pour l'interprète une occasion de montrer sa virtuosité, c'est un air que tout ténor savoure, c'est du Haendel au summum de la suavité.

Mozart donnait toujours à ses héros ténors une musique difficile à chanter, aucun n'en eut de plus difficile que Belmonte dans **L'enlèvement au sérail** (1782). "O wie ängstlich" (O what trembling) à l'acte I est peut-être l'air le plus facile dans la mesure où il n'exige pas autant de prodiges techniques que les autres, en revanche il demande par d'autres côtés un phrasé d'une finesse tout aussi difficile à accomplir. Belmonte est courageusement venu pour délivrer sa Constanze bien-aimée en l'arrachant aux bras du Pacha Selim. Ici, avant de la rencontrer, il chante – de façon fort émouvante – la passion dont brûle son cœur impatient. Mozart exprime les sentiments de Belmonte comme seul il le savait, avec une ardeur extrême et pourtant paradoxalement tout autant de retenue.

En Rossini nous avons abandonné le

domaine du sentiment romantique pour la ferveur à l'italienne. Dans l'aria du comte Almaviva au dernier acte du **Barbier de Séville** (1816), "Cessa di più resistere" (Finish this futile argument), il déclame de façon héroïque qu'il va bannir le joug du Dr Bartolo, tuteur de sa Rosine adorée, (joué sous lequel elle a souffert si longtemps) pour faire connaître à la jeune fille les plaisirs de l'amour véritable sous la protection de son futur mari.

Pendant longtemps, cette aria a été omise des interprétations sur scène et de la plupart des enregistrements de l'opéra, à la fois parce qu'elle s'avère trop difficile pour la plupart des ténors chantant Almaviva et qu'elle prolonge le dénouement, à en croire certains, tout à fait inutilement. Toutefois, lorsqu'un ténor aussi versé que Bruce Ford dans l'art des *floriture* est disponible pour s'attaquer aux difficultés qu'elle présente, il est plus que temps de la ressusciter.

Dans la partition hautement romantique qu'est **Armida** (1817), Rossini dépeignit le chevalier Rinaldo envoûté par la magicienne du titre. Dans l'acte III, Ubaldo et Carlo, deux

chevaliers compagnons de Rinaldo, ont été envoyés pour le délivrer des griffes d'Armida. Dans le duo pastoral à 6/8, "Come l'aurette placido" (Murmuring breezes cool the air) les deux jeunes gens sont éblouis par la vue du jardin magique, mais se rendent bientôt compte du danger des mirages qui se présentent devant eux. La mélodieuse ligne vocale des sections d'ouverture s'assortit au suave accompagnement des bois (avec prédominance du piccolo), mais lorsque la peur s'empare des chevaliers, le caractère de la musique change pour devenir du Rossini dramatique à l'extrême.

Au fur et à mesure que le XIXe siècle s'écoulait, les compositeurs italiens se mirent à écrire dans un style de plus en plus romantique, Donizetti étant en particulier responsable de l'élargissement de la palette des émotions. Dans *L'Élixir d'amour* (1832), Nemorino, ce héros des plus délaissés, remarque vers la fin de l'opéra dans son aria "Una furtiva lagrima" (I saw the tear) qu'il a vu une larme révélatrice rouler sur la joue de son Adina bien-aimée. Avec son élégiaque prélude au basson et sa ligne attendrissante, l'air est devenu – bien

naturellement – un solo que tous les ténors adorent chanter parce qu'il donne au chanteur une chance de produire toute une variété de teintes au niveau du ton et de l'émotion.

Beaucoup plus tard au cours du siècle, Verdi, arrivé au bout de sa longue carrière mouvementée, en revint d'une certaine manière au lyrisme pur du début du siècle lorsqu'il écrivit "Dal labbro il canto estasiato" (From these lovers' lips), le chant d'amour de Fenton, à l'acte III de son dernier opéra *Falstaff* (1893). Nous sommes dans la forêt de Windsor près du chêne de Herne. Une scène déchaînée va bientôt prendre place dans laquelle les joyeuses épouses vont donner sa deuxième leçon à Falstaff, mais pendant un instant Verdi suspend le cours du temps tandis que Fenton rêve de couvrir sa Nannetta de baisers passionnés. On y trouve un vers qui doit avoir revêtu une signification particulière pour le vieux compositeur chantant l'amour juvénile: Fenton parle de "returning faithful to its first inspiration" (revenir fidèle à sa première inspiration), comme si c'était ce que Verdi lui-même faisait. Dans l'opéra, l'air loin d'arriver à une conclusion se

trouve coupé court par Verdi, comme si les illusions de l'amour juvénile devaient être chassées parce qu'elles n'avaient plus d'intérêt pour lui.

Au XIXe siècle, les ténors jouent bien sûr un rôle tout aussi important dans les opéras que l'on écrit dans les autres pays. Flotow obtint un succès durable, au moins dans les pays de langue allemande, lorsque sa *Martha* fut créée à Vienne en 1847. Bien que l'action se passe à Richmond dans le Yorkshire, la musique est tout ce qu'il y a de plus allemand. "Ach so fromm" (None so rare), air où le héros chante l'amour désespéré qu'il éprouve pour sa Martha bien-aimée, fut bientôt repris par les ténors italiens sous le titre de "M'appari" et est resté un des préférés des ténors du monde entier. Ceci n'est guère surprenant car sa mélodie a un rythme irrésistible et il ne présente pas de difficultés pour la voix.

Dans l'opéra français, l'expression de l'amour chez le ténor était, au moins durant la deuxième partie du siècle, plus légère et encore plus lyrique que dans les œuvres italiennes ou allemandes. La sérénade trouvée dans *La jolie fille de Perth* (1867) de Bizet, "A la voix d'un

amant fidèle" (Hear the song of love without measure) fut rendue célèbre par le ténor anglais Heddle Nash, dont l'enregistrement réalisé dans les années trente était joué dans quasiment toutes les émissions de radio faisant passer les disques préférés des auditeurs, mais son enregistrement, si beau soit-il, utilise une version de la partition que nous savons maintenant inexacte. La partition originale de Bizet ne répète pas le premier couplet, mais ajoute une seconde sérénade plus subtile. L'action se passe à Perth, l'intrigue étant tirée du roman du même titre écrit par Scott, une histoire de quiproquos entre amants qui s'arrange à la fin. C'est pour le héros, Henry Smith, que Bizet composa cette sérénade écrite de façon exquise. Élégiaque par l'humeur et le style mélodique, parfaite expression du désir amoureux, elle est chantée devant la fenêtre de Catherine, mais tristement reste sans réponse.

Lakmé (1883) fut l'unique grand succès de Delibes, le compositeur d'opéras (ses ballets sont une autre affaire). Les récits campant des mystères et des histoires d'amour en Extrême-Orient faisaient fureur à l'époque où il

composa cette œuvre fascinante. Le héros-ténor Gérard, lieutenant anglais de haute taille, tombe amoureux de la jeune hindoue du titre, fille du brahmane Nilakantha. Finalement, leur amour se trouvant interdit, Lakmé mange une feuille au poison fatal et tous deux boivent l'eau que la jeune fille est allée chercher à la source sacrée. Dans "Ah, c'est l'amour" (Love lay asleep in your heart), duo parfumé d'érotisme subtil, ils chantent leur amour mutuel. Delibes, qui subit fortement l'influence de Bizet, était expert dans l'art d'écrire des mélodies raffinées, doucement orchestrées, qui plaisaient à ses chanteurs.

Le roi d'Ys (1888) de Lalo est une œuvre à grande échelle de style wagnérien dont l'aria "Vainement ma bien-aimée" (It is vain my fairest angel), chantée par le héros, n'est pas typique. L'œuvre est dans une large mesure oubliée, mais son aubade, écrite de façon exquise par Lalo, a pris une vie propre, ce qui n'est guère surprenant vu son charme.

Le lyrisme russe de la fin du siècle était d'une nature différente, fait qui semble inévitable et naturel au sein

d'une musique influencée à la fois par les sources folkloriques locales et l'Orient. **Sadko** (1898), qui est pour certains l'opéra le plus éloquent de Rimski-Korsakov, est typique de ces influences. Intitulé opéra-légende, il raconte les voyages à l'aventure de son héros-ténor éponyme transporté d'enchantement à la vue de Volkhova, princesse de la mer, qui lui promet que son filet se remplira de poissons. Il parie sa tête contre la fortune des rudes citoyens de Novgorod qu'il pourra attraper les poissons d'or. Laissant sa femme, il s'embarque avec quelques marchands. C'est à ce moment de l'histoire que les marchands – ténor, baryton et basse – chantent chacun leur chanson. Le Marchand hindou – autrefois appelé l'Hôte hindou – chante un air (From Crystal Waters) qui est devenu depuis longtemps un des préférés des ténors et de leur public, il est d'ailleurs facile de comprendre pourquoi, sa mélodie sinueuse et de longue haleine suggère le charme mystérieux de l'Inde.

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Traduction: Marianne Fernée

Au cours de la dernière décennie, **Bruce Ford** s'est imposé comme un ténor de *bel canto* complet, et s'est spécialisé dans les rôles de Mozart et de Rossini. Après avoir fait ses débuts au festival Rossini de Pesaro en 1990, où il tint le rôle de Agorante dans *Ricciardo e Zoraide* (il n'eut que douze jours pour se préparer!), il est devenu un invité régulier de ce festival (chantant dans *Otello*, *Le barbier de Séville* et *Zelmira* de Rossini), et s'est produit également dans la plupart des grands festivals et opéras à travers l'Europe. A la Scala de Milan, il a chanté les rôles de Uberto dans *La donna del lago* de Rossini sous la direction de Riccardo Muti, Paolo Erisso dans *Maometto II* et Belmonte dans *L'enlèvement au sérail* de Mozart. Au Covent Garden de Londres, il a remporté une série de grands succès en chantant le rôle de Almaviva en 1991, 1993 et 1997, ainsi que le rôle titre de *Mitridate*, *rè di Ponto* de Mozart (disponible sur cassette video), celui de Lindoro dans *L'italienne à Alger* pour les représentations d'adieu de Marilyn Horne, et celui de Ferrando dans la production en costumes Armani très acclamée de *Così fan tutte* en 1995. Il a

été également acclamé lors de ses apparitions aux Etats-Unis dans les villes de San Francisco, Los Angeles et Chicago, et plus récemment au Metropolitan Opera de New York.

Il s'est produit en concert à La Scala de Milan, au Barbican Centre de Londres, au Concertgebouw d'Amsterdam et à l'Opéra de la Monnaie de Bruxelles. Les récitals qu'il a donné au Weill Recital Hall et au Alice Tully Hall de New York, au Kennedy Center de Washington et à St John's Smith Square de Londres ont été unanimement salués par la critique.

Bruce Ford s'est fait une réputation en enregistrement des œuvres peu connues du répertoire du XIXe siècle pour Opera Rara, notamment avec un disque de solos, *Romantic Heroes*. Au printemps 1998 paraîtra un enregistrement de *Lucia di Lammermoor*, où il tient le rôle de Edgardo, sous la direction de Charles Mackerras. Pour Chandos et la Peter Moores Foundation, il a déjà enregistré le rôle de Almaviva du *Barbier de Séville* pour la série Opera in English. Après avoir récemment chanté ce rôle pour la

centième fois, il le reprendra en 1999 à La Scala de Milan.

Il fera prochainement ses débuts à l'Opéra de Paris (Ferrando dans *Così fan tutte*), et au Théâtre du Capitole de Toulouse où il chantera pour la première fois le rôle de Nadir dans *Les pêcheurs de perles* de Bizet.

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 le 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 Zoraide* 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, le plus récent étant *Rosmonda d'Inghilterra* de Donizetti,

qui a remporté le prix Cecilia en Belgique, et c'est chez Chandos qu'il a dirigé son enregistrements primé de *Tosca*.

Grandi arie operistiche

Tutti questi pezzi sono opportunamente cantati in inglesi da Bruce Ford. Ciò facendo egli concorda con il desiderio di compositori tanto diversi quanto Verdi e Wagner i quali ritenevano che le loro opere dovessero essere eseguite in volgare affinché il testo potesse essere pienamente compreso dall'ascoltatore. Sono certo che Mozart e Rossini, se fosse stato chiesto il loro parere, avrebbero concordato con i loro successori. Ciò che si perde dell'unione diretta del testo originale con le note scritte si recupera con l'immediatezza della comunicazione.

Peraltro, la folle corsa verso l'internazionalismo ci ha allontanato da una tradizione che usava incoraggiare artisti di lingua inglese a cantare nella propria lingua. Oggidì quell'uso è largamente limitato in Gran Bretagna alla English National Opera. Questa comunicazione diretta di arie e duetti eseguiti in inglese dovrebbe essere incoraggiata – come qui avviene su espressa richiesta della Fondazione

Peter Moores. E che Dio le dia forza!

Terminata l'era del castrato il tenore lo rimpiazzò come un più naturale primo uomo in opera, e non ha più retrocesso da questa posizione; ma persino nel Settecento, secolo in cui i castrati tuttora dettavano legge, i tenori erano considerati favorevolmente dai compositori; almeno da Handel, quando raggiunse lo stadio più avanzato della sua carriera – basta pensare alle delizie elargite ad Acis e Jephtha. Giove, in *Semele* (1744) è uno di questi esempi. Il suo creatore gli ha regalato nella sua incessante ed infatuata caccia della magnifica Semele una serie di arie ispirate, fra le quali la sicuramente più famosa è quella che inneggia all'amata, "Where'er you walk" (Ovunque tu cammini). Persino quando – come all'inizio di questo secolo – Handel (*Messia* eccettuato) era in sfavore, questo brano era adottato dai tenori per esecuzione in concerto o in dischi. L'aria sebbene non sia alta nella tessitura né

dia agio a sfoggio di virtuosismi, è facilmente gradita a qualsiasi tenore e rappresenta Handel nella sua veste più melodiosa.

Gli eroi tenorili di Mozart hanno sempre avuto da cantare musica impegnativa. Nessuno più di Belmonte, nell'Aria dall'Atto I nel *Ratto dal Serraglio* (1782) "O wie ängstlich" (Con quale tremore), che sebbene appaia in un certo senso più facile perché non richiede le stesse prodezze tecniche delle altre, d'altro canto esige una finezza di fraseggio altrettanto ardua da sostenere. Belmonte è valorosamente giunto a rapire l'amata Costanza dalle braccia di Selim Pascià. Prima d'incontrarla egli esprime in quest'aria, nei termini più appassionati, l'emozione del suo cuore ansioso. Mozart manifesta i sentimenti di Belmonte come lui solo poteva, nei termini più ardenti eppure, paradossalmente, più contenuti.

In Rossini si esce dal regno o di romantico sentimento per entrare nel fervore di stampo prettamente italiano. Nell'aria del Conte Almaviva nell'ultimo atto del *Barbiere di Siviglia* (1816), "Cessa di più resistere", lui eroicamente

afferma che intende spezzare il giogo (del tutore Don Bartolo) sotto il quale la sua adorata Rosina ha sofferto così a lungo e che ella troverà gioia nel vero amore sotto la protezione del suo futuro consorte.

Questo brano è stato per molto tempo omissso dalle rappresentazioni e dalla maggior parte delle registrazioni di quest'opera sia perché troppo difficile per la maggioranza dei tenori che cantano Almaviva sia perché prolunga – a detta di alcuni, inutilmente – lo svolgimento dell'azione. Quando abbiamo un tenore come Bruce Ford, tanto eccellente nelle fioriture e capace di affrontare le sue difficoltà, è ben tempo di riportarla alla luce.

In *Armida* (1817), opera altamente romantica, Rossini ha ritratto il cavaliere Rinaldo ammaliato dall'incantatrice del titolo. Nell'Atto III Ubaldo e Carlo, due compagni d'arme di Rinaldo, sono stati spediti a strapparli dagli artigli di Armida. Nel duetto pastorale in 6/8, "Come l'aurette placido", i due sono stupefatti alla vista del giardino fatato, ma presto si accorgono dei rischi d'inganno che li confrontano. L'eu fonica linea vocale delle frasi iniziali si appaia

al soave accompagnamento dei legni (fra i quali prevale l'ottavino) ma quando i cavalieri sono sopraffatti dal terrore il carattere della musica si tramuta nel Rossini più drammatico.

Man mano che l'Ottocento progrediva i compositori italiani scrivevano in una vena sempre più romantica; Donizetti essendo particolarmente responsabile dell'ampliamento della tavolozza emotiva. Il più infelice degli amanti, Nemorino, nell'**Elisir d'amore** (1832), nota verso la fine dell'opera nella sua aria "Una furtiva lagrima" una lacrima rivelatrice che scorre sulla guancia della sua amata Adina. Con l'elegiaca introduzione del fagotto e la sua struggente melodia non per nulla l'aria è diventata un pezzo solistico che tutti i tenori amano cantare, in quanto che offre loro la possibilità di sfoggiare una gran quantità di sfumature di colore e di sentimento.

Molto più tardi nel secolo Verdi, al termine di una lunga e fortunosa carriera, si riportò, in un certo senso, al puro lirismo del suo inizio, quando compose "Dal labbro il canto estasiato", la canzone d'amore di Fenton

dall'Atto III della sua ultima opera, **Falstaff** (1893). Siamo nella foresta di Windsor, presso la quercia di Herne. Fra poco si scatenerà l'inferno, allorché le Allegri Comari daranno a Falstaff la sua seconda lezione, ma per un istante Verdi arresta il corso del tempo mentre Fenton sogna di coprire di baci ardenti la sua Nannetta. C'è una frase significativa del vecchio compositore che inneggia all'amor giovane mentre parla di "ritornare fedele alla sua prima ispirazione", quasi fosse lui stesso protagonista dell'azione. Nell'opera il brano non giunge a conclusione ma è troncato da Verdi come se l'illusione del giovane amante non fosse più per lui e dovesse essere dispersa.

Naturalmente i tenori hanno un ruolo altrettanto importante nelle opere dell'Ottocento di altre nazioni. Flotow si guadagnò un duraturo successo, almeno nei paesi di lingua tedesca, quando la sua **Martha** ebbe la sua première a Vienna nel 1847. Anche se l'azione si svolge a Richmond, nello Yorkshire, la musica è germanica al cento per cento. "Ach so fromm", l'aria in cui l'eroe esprime il suo amore senza speranza per la sua dolce Marta, venne

presto adottata dai tenori italiani sotto il titolo "M'appari" ed è rimasta da allora ovunque in voga presso i tenori. Ne c'è da meravigliarsene visto che la melodia ha una cadenza irresistibile e si presta bene alla voce.

Nell'opera francese l'espressione d'amore del tenore era più lieve e persino più lirica che in quella italiana o tedesca – almeno nella seconda metà del secolo. La Serenata "A la voix d'un amant fidèle" (A la voce d'un amante fedele), dalla **Bella fanciulla di Perth** (1867) di Bizet, fu resa famosa dal tenore inglese Heddle Nash il cui disco, che risale agli anni 1930, veniva suonato praticamente in ogni programma radiofonico a richiesta; ma il suo disco, per bello che sia, ora sappiamo che usa una versione corrotta. L'originale di Bizet non ripete il primo verso, ma aggiunge una seconda, più fine serenata. L'azione è ambientata a Perth, la trama è tratta da un romanzo di Scott dal medesimo titolo ed è la storia di un malinteso fra amanti rettificato alla fine. Per l'eroe, Henry Smith, Bizet scrisse questa Serenata di squisita fattura elegiaca nello spirito e nel taglio melodico, perfetta espressione di bramosia amorosa, cantata

alla finestra di Catherine, ma lasciata desolatamente senza risposta.

Lakmé (1883) fu l'unico grande successo di Delibes operista (i suoi balletti sono un'altra cosa). Storie di mistero e sentimento ambientate nell'Estremo Oriente erano in gran voga al tempo in cui egli compose questa affascinante opera. L'imponente eroe – tenore Gerard, un tenente inglese, s'innamora della fanciulla indiana protagonista, figlia del bramino Nilakantha. Alla fine, proibito il loro amore, Lakmé muore ingurgitando una foglia velenosa ed insieme bevono alla sorgente sacra che conferisce a coloro che vi si abbeverano il dono dell'amore eterno. In questo duetto, "Ah c'est l'amour" (Ah, è l'amore) essi cantano del loro reciproco amore in una vena profumata, delicatamente erotica. Delibes, fortemente influenzato da Bizet, era versato nello scrivere melodie raffinate, fruttuose per i cantanti e delicatamente strumentate.

Le roi d'Ys (1888) di Lalo è un pezzo in scala wagneriana in cui l'aria dell'eroe, "Vainement, ma bien aimée" (Vanamente amata mia), non è tipica. L'opera è stata in gran parte

dimenticata, ma la squisita Aubade, canto dell'alba, ha assunto un'esistenza propria, il che non sorprende visto il fascino del pezzo.

Il lirismo russo alla fine del secolo fu inevitabilmente e naturalmente di genere diverso, essendo la musica influenzata da fonti popolari locali e dall'Oriente. **Sadko** (1898), probabilmente la più eloquente delle opere di Rimsky-Korsakov, è tipica di tali influenze. Recante il titolo di opera-leggenda, *Sadko* descrive le peregrinazioni dell'eroe-tenore, dal quale prende il nome, che viene incantato da Volkhova, principessa del mare, la quale gli promette che la sua rete si riempirà di pesci. Egli scommette la sua testa contro le ricchezze dei rudi abitanti di Novgorod con la promessa che pescherà il pesce d'oro. Lasciandosi dietro la moglie s'imbarca con alcuni mercanti. A questo punto della storia ognuno dei mercanti, tenore, baritono e basso, canta la propria aria. Quella del mercante hindu, "Dalle acque di Cristallo", – chiamato in passato l'Ospite indiano – si è conquistata da tempo il favore dei tenori e del pubblico, e se ne sente facilmente la

ragione nella sinuosa melodia a lungo respiro che evoca il reticente fascino dell'India.

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Traduzione: Marcella Barzetti

Durante la passata decade **Bruce Ford** si è affermato come un completo tenore belcantista, specializzandosi in ruoli mozartiani e rossiniani. Dal suo debutto al Festival Rossini di Pesaro nel 1990 a cui partecipò nel ruolo di Agorante in *Ricciardo e Zoraide* con dodici giorni di preavviso, Bruce Ford è stato più volte ospite di Pesaro, cantando nell'*Otello* di Rossini, *Barbiere di Siviglia* e *Zelmira*, così come nei principali teatri lirici e festival europei. Alla Scala ha cantato Uberto nella *Donna del lago* di Rossini, diretta da Muti, Paolo Frisso in *Maometto II* e Belmonte nel *Ratto dal Serraglio* di Mozart. Alla Royal Opera House Covent Garden ha registrato una serie di successi che includono Almaviva nel 1991, 1993 e 1997, la parte di protagonista in *Mitridate, rè di Ponto* di Mozart (disponibile in video), Lindoro nell'*Italiana in Algeri* nella serata d'addio di Marilyn Horne e Ferrando

nell'acclamato allestimento di Armani di *Così fan tutte* nel 1995. È stato altrettanto elogiato per le sue prestazioni negli Stati Uniti, a San Francisco, Los Angeles, Chicago, e più recentemente al Metropolitan di New York.

Si è esibito in concerti alla Scala di Milano, al Barbican di Londra, al Concertgebouw di Amsterdam e all'Opéra de la Monnaie a Brusselle. Ha raccolto grandi lodi dalla critica per i concerti da camera che ha tenuto alla Weill Recital Hall e Alice Tully Hall di New York, al Kennedy Center di Washington e a St John's Smith Square.

Bruce Ford è rinomato per i suoi dischi di opere dell'Ottocento raramente eseguite, che ha inciso per Opera Rara, e che includono un disco di pezzi solistici, *Romantic Heroes*. Un disco della *Lucia di Lammermoor*, diretta da Sir Charles Mackerras, in cui canta la parte di Edgardo, verrà messo in vendita nel 1998. Per Chandos e la Peter Moores Foundation ha già inciso il *Barbiere di Siviglia* (Almaviva) nella series Opera in Inglese. Dopo aver recentemente cantato questo ruolo per la centesima volta lo porterà alla Scala nel 1999.

Fra i suoi futuri debutti vanno

menzionati l'Opéra di Parigi (Ferrando in *Così fan tutte*) e il Théâtre du Capitole a Tolosa, dove canterà per la prima volta la parte di Nadir nei *Pescatori di perle*.

David Parry ha studiato con Sergiu Celibidache ed ha iniziato la sua carriera come assistente di 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 Settecento 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 il più recente è quello di *Rosmonda d'Inghilterra* di Donizetti, che ha vinto il Priz Cecilia in Belgio; per Chandos ha diretto l'acclamato disco della *Tosca*.

Bruce Ford as Rodrigo
in the 1994 San Francisco
Opera production
of Rossini's *Otello*



Marry Sohl

from The Elixir of Love

Nemorino

- [1] I saw the tear that furtively
down her sweet face did flow;
and when she saw those girls with me
her envy seemed to grow.
Now I won't need to go.
She loves me, she loves me.
I know it, oh yes, I know.

If I could hold her close to me,
then I would hear her sigh;
if I declared my love to her,
her heart would then reply!
so close to me, her heart would then reply;
I'd whisper and I'd wait to hear her sigh.

Heavens I'd gladly die
since I so love her, I love her so.

*Romani after Scribe,
translation © 1993 Amanda Holden*

from The King of Ys

Mylio

- [2] Since your unbending guardians are deaf
to persuasion,
Ah! let me tell you how I suffer and how
I love!

It is vain, my fairest angel,
to think that my love will fade;
here at your door I shall linger
until my hopes are repaid.

Let the spheres forget their music,
let the day be as dark as night,
without complaint, without accusing,
now and evermore I wait.

You are kind and tender-hearted,
I know that the day will dawn
when the hand that has rejected
will be resting here in mine.

Dearest love do not wait
too long to hear my poor sigh!
Let your heart be quick to soften,
or else, alas! I die, alas! I die.

E. Blau, translation © 1997 David Parry

from The Fair Maid of Perth

Henry Smith

- [3] The sounds of distant laughter and
shouts of joy torment me... Ah! My
suffering heart, pining and aching almost
past endurance, seems to be torn apart by
this happy scene. She is there, I am
sure... Will my trembling deter me?
I must try... But, alas! Will she deign to
hear me?

Hear the song of love beyond measure
and answer, my treasure, as in days gone
by.

Turn your gaze on one who adores you
and, weeping, implores you, with a lover's
sigh.

Here I wait... Her shadow...
She must be near... Perhaps she will
appear!
No! No! Only silence and night...
Once more all my hopes put to flight!

Ah! Here she comes at last...
I can see... She is there...
But alas! Heartless girl!
Still you mean to spurn my despair...

Come, my angel, here I wait,
While my soul is thirsting,
while my heart is bursting,
only you know my fate!

All through the night,
when the world is sleeping,
I alone am weeping
for a lover's plight.

Come, my angel, here I wait!
Know how much I suffer,
suffer that you spurn me
and, unfeeling, scorn me,
laughing at my fate!
Yes, here I wait, despairing!

Ah, come my angel, here I wait!
My soul is thirsting!
My heart is bursting!
My angel, appear!
My angel, descend!

Nothing! What is that? Ah! Midnight is
striking.

Alas! No answer...
I go: my quest is useless... My hopes are
forlorn.

But tomorrow the day will dawn.

*Saint-Georges & Adenis after Scott,
translation © 1997 David Parry*

from Martha

Lionel

- [4] None so rare, none so fair,
yet enraptur'd mortal heart;
Maiden dear, past compare,
Ah, 'twas death from thee to part!
Ere I saw thy sweet face
on my heart there was no trace
of that love from above
that in sorrow now I prove;
But, alas, thou art gone,
and in grief I mourn alone;
Life a shadow doth seem,
And my joy a fleeting dream.

None so rare, none so fair,
yet enraptur'd mortal heart;
Maiden dear, past compare,
Ah, 'twas death from thee to part!
Martha! Martha! I conjure thee,
leave me not to lone despair;
leave me scatheless, I implore thee,
Or return, my life to share,
Oh come my life to share.

Riese, translation anon

from Lakmé

Gérald

5 Lakmé! Lakmé! It is you! I see you now indeed!

And no longer a vision,
my dream has come to life,
at last the veil is lifted
and to earth you descend,
and my heart is made captive
to the spell of your charm,
and enslaved by your beauty,
soars aloft borne in heav'n.

Lakmé

My heav'n is not yours.
The God whom you believe in
is not the God that I call mine;
If I convert you to my faith,
then all the Hindus, our brethren,
must be your loyal friends.
You would be safe from danger then.

Gérald

Am I a man to shrink from danger?
For an hour of your beauty,
an hour alone with you,
I'd brave all the world,
or defy death itself.
and all that I would ask
is to know that you are near me!

Lakmé

I do not wish you to die!

Gérald

Love lay asleep in your heart
and in a dream did softly call you,
love gave you courage to dare,
and you were loth that I should die!

Lakmé

Ah me, my heart is so torn,
for my foe I fear his peril!
Faith and duty do I betray?
But I would not have him die!
Ah me, my heart is so torn,
for my foe I fear his peril!
Ah! I fear lest harm befall him!

Gérald

Love gave you courage to dare,
and fear lest harm should befall me!

Lakmé

Near at hand within a wood
and far away from the tumult
stands a little bamboo hut
in a leafy hollow hidden,
there is calm and there is peace
beneath the sheltering branches,
there the air smells sweet of roses,
fair abode of happiness.
Many pass but none has known
the secret carefully guarded,
no man yet has pierced the veil
of the trees clustering round it,
thither shall you follow me

and every morning at daybreak
I will come to you and wake you
in the home that shall be yours!

Gérald

Every day when dawn is breaking
you will return and awake me,
wake me at the dawn of day.

Lakmé

I will come and awake you,
wake you at the dawn of day.

Gérald

O beautiful enchantress,
tell me, tell me you love me!

Lakmé

Ah! come! come! we must hasten,
time flies all too fast!

Gérald

You tempt me to desert,
Ah, little do you know
that I am bound to honour's service
and duty bids me stay.

Lakmé

Lakmé entreats you and implores you!

Gérald

Bid me surrender first my faith!

Lakmé

Have I so soon lost my power?

Gérald

Ah! Lakmé, you are weeping!

Lakmé

I cannot bear that you should die!

Gérald

Love lay asleep in your heart
and in a dream did softly call you,
love gave you courage to dare
and you were loth that I should die!

Lakmé

Ah, me! my heart is so torn
for I fear lest harm befall him!

Gérald

Love gave you courage to dare
but fear lest harm should befall me!

*Gondinet & Gille,
translation Claude Aveling
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from Falstaff

Fenton

6 From these true lovers' lips a song is flying,
through the still of night it glides to heaven.
And from another's lips that song re-echoes,
responding with the same ecstatic sighing.
And then the song, which is alone no
longer,
vibrates with joy in secret celebration,
filling the scented air with sweetest
passion,
returning faithful to its first inspiration.

So it begins once more, but its sole
purpose
is to ever unite all that's discordant.
Thus have I drowned that lovely mouth
in kisses!

Kisses may fade but the memory lingers
ever returning as the moon in heaven.

*A. Boito after Shakespeare,
translation © 1987 Amanda Holden*

from The Abduction from the Seraglio

Belmont

- [7] Constanza, Constanza, to see you once
more! You!

O what trembling, O what passion,
fills my loving, anxious heart,
fills my ever-loving heart!

Once again to be united,
never from my love to part.

Uncertain I falter, my senses betray me
as hope is revived in my heart.

Was that her whisper? I dare not
believe it!

Was that her sighing? My spirit with
hope is filled!

Does love deceive me? Was it a dream?

*C.F. Bretzner & J.G. Stephanie jr,
translation Anne Wood
© Chester Music Ltd*

from Armida

Ubaldo

- [8] Murmuring breezes cool the air
wafting their scent of flowers.

Carlo

Chattering birds on ev'ry branch
sing with their magic powers.

Ubaldo and Carlo

Sweet songs of passion.

Ubaldo

Echoes on high resounding...

Carlo

Waters below surrounding...

Ubaldo and Carlo

Here we can yield to pleasure,
here among nature's treasure.
We are in Heaven.

But no: deceit surrounds us,
conjured by darkest magic;
and hell itself confounds us,
hiding behind a mask.
And Hell itself confounds us,
concealed behind a mask.
Now I can see the furies near,
shaking their fatal serpent locks,
spreading throughout the putrid air
their awful scent of death.

*G. Schmidt after Tasso,
translation © 1997 David Parry*

from Semele

Jupiter

- [9] Where'er you walk, cool gales shall fan
the glade;
Trees where you sit shall crowd into a shade.
Where'er you tread, the blushing flow'rs
shall rise,
and all things flourish where'er you turn
your eyes.
Where'er you walk, cool gales shall fan the
glade;
Trees where you sit shall crowd into a shade.
W. Congreve after Ovid,

from Sadko

The Hindu Merchant

- [10] From crystal waters and from misty
mountains
I bring you priceless pearls and countless
diamonds:
I come from India, land of charms.

On the shimm'ring ocean,
throned in ruby splendour,
rises up the phoenix,
like a maiden tender.

Lazily his song
weaves a magic power,
as on high he hovers
hour after hour:
Pain will lose its mem'ry,
every soul will flower.

From crystal waters and from misty
mountains
I bring you priceless pearls and countless
diamonds:
I come from India, land of charms.

*Rimsky-Korsakov & Bel'sky,
translation © 1997 David Parry*

from The Barber of Seville

The Count

- [11] Finish this futile argument or feel the lash
of my anger:

The tyrant's yoke no longer
shall cause such cruel pain.
Conceived in lonely sorrow,
our blameless love will silence
the miser's song of triumph
that far too long you sang.
And you, who in silent suffering
have felt that triumph's measure
at last can forget his tyranny,
basking in love's sweet pleasure;
For I, your faithful husband,
will keep you quite safe from harm.

Listen here, men...

Chorus

Never worry, never worry!

The Count

And our union...

Chorus

None shall sever, none shall sever:
Evermore you shall be one.

*(The Notary shows the document to
Dr Bartolo, who reads it showing great
exasperation)*

The Count

Ah the happiest of husbands and the
luckiest of lovers,
now and ever I'll discover that today my
life began.

Chorus

To unite the happy lovers is a joy we
cannot shun.

*C. Sterbini after Beaumarchais,
translation © 1997 David Parry*



Mike Hoban

Bruce Ford as Oreste in the 1995 Glyndebourne Festival
production of Rossini's *Ermione*

Bill Cooper



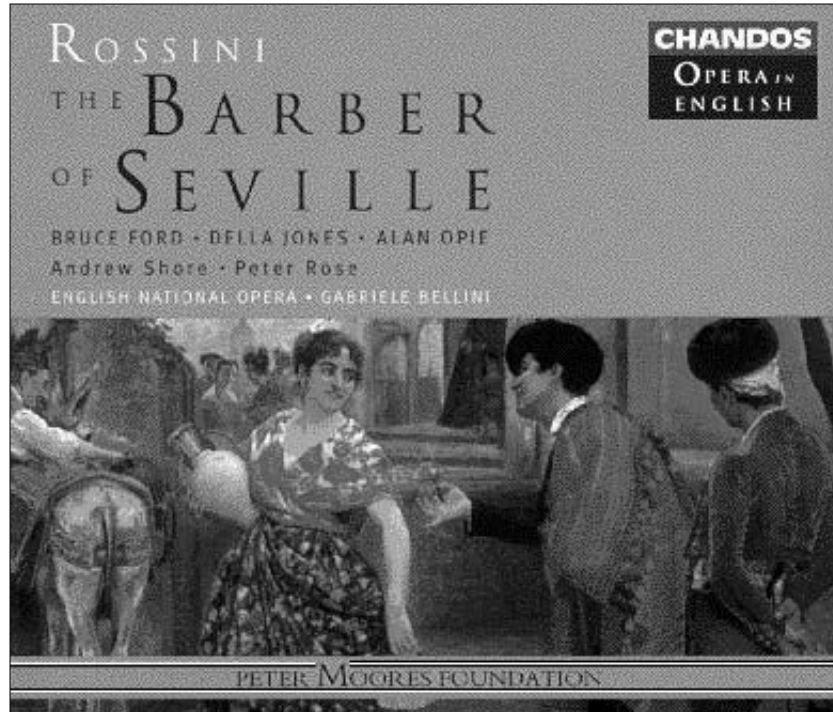
Bruce Ford as Lindoro and Ruggiero Raimondi as Mustafa in the 1993 Royal Opera House production of Rossini's *The Italian Girl in Algiers*

right Bruce Ford as Mitridate in the Netherlands Opera production of Mozart's *Mitridate, rè di Ponto*



Jaap Pieper

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Back cover Photo of Bruce Ford as Rodrigo in the 1994 San Francisco Opera production of Rossini's *Otello* (Photo by Marty Sohl)

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David Parry

Matthew R. Lewis

GREAT OPERATIC ARIAS - Ford/Philharmonia Orchestra/Parry

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1 from Donizetti's *The Elixir of Love*

Nemorino's Romanza – 4:56
'I saw the tear...'
(Una furtiva lagrima)

2 from Lalo's *The King of Ys*

Mylio's Aubade – 3:27
'Since your unbending guardians...'
(It is vain my fairest angel)

3 from Bizet's *The Fair Maid of Perth*

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'The sounds of distant laughter...'
(A la voix d'un amant fidèle)

4 from Flotow's *Martha*

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The Count's Aria – 8:43
'Finish this futile argument...'
(Cessa di più resistere)

TT 62:06

Bruce Ford tenor

Geoffrey Mitchell Choir

Philharmonia Orchestra

David Parry

(DDD)

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