

CHAN 3022



DER *Strauss*
ROSENKAVALIER
HIGHLIGHTS

CHANDOS
OPERA IN
ENGLISH



PETER MOORES FOUNDATION



AKG

Richard Strauss

Richard Strauss (1864–1949)

Der Rosenkavalier (The Knight of the Rose)

(Highlights)

Libretto by Hugo von Hofmannsthal

English version by Alfred Kalisch

The Feldmarschallin, Princess of Werdenberg Yvonne Kenny *soprano*
Baron Ochs of Lerchenau John Tomlinson *bass*
Octavian, a young gentleman of noble family Diana Montague *mezzo-soprano*
Herr von Faninal, a rich merchant Andrew Shore *baritone*
Sophie, his daughter Rosemary Joshua *soprano*
Marianne, her duenna Jennifer Rhys-Davies *soprano*
Annina Elizabeth Vaughan *contralto*
Major-Domo/Landlord Eugene Ginty *tenor*
Valzacchi Gareth Roberts *tenor*
Boots Paul Parfitt *bass-baritone*
Running Footmen Gareth Roberts *tenor* • Eugene Ginty *tenor* • Stuart MacIntyre *baritone*
Neil Bellingham *baritone* • Paul Parfitt *bass-baritone* • Mark Campbell-Griffiths *baritone*
Servants Paul Parfitt *bass-baritone* • Neil Bellingham *baritone* • Mark Campbell-Griffiths *baritone*
Geoffrey Shaw *bass-baritone* • Nicholas Gedge *baritone* • Anthony Scales *baritone*

The Peter Kay Children's Choir

Geoffrey Mitchell Choir

London Philharmonic Orchestra

Paul McGrath assistant conductor

David Parry conductor

Act I (opening)

- | | | |
|-----|--|----------------------|
| [1] | Introduction – | 8:28
3:10 [p. 54] |
| [2] | ‘How you were! How you are!’
<i>Octavian, Marschallin</i> | 5:17 [p. 54] |

Act I (conclusion)

- | | | |
|-----|---|-----------------------|
| [3] | ‘Ah, there he goes...’ | 21:24
5:08 [p. 54] |
| [4] | ‘Ah! You are back again?’ | 5:59 [p. 55] |
| [5] | ‘For time is a mysterious thing’ | 2:23 [p. 56] |
| [6] | ‘My dearest love, why do you torture yourself...’ | 4:46 [p. 57] |
| [7] | ‘I’ll go now, go to church, and pray’
<i>Marschallin, Octavian</i> | 3:08 [p. 58] |

Act II (opening)

- | | | |
|------|--|-----------------------|
| [8] | Introduction –
‘A solemn day, a wondrous day’
<i>Faninal, Marianne, Major-Domo</i> | 13:01
2:00 [p. 58] |
| [9] | ‘In this most wonderful and serious moment’
<i>Sophie, Marianne, Footmen</i> | 3:40 [p. 58] |
| [10] | ‘It is an honour, an enchantment’
<i>Octavian, Sophie</i> | 7:21 [p. 60] |

Act II (conclusion)

- | | | |
|------|--|-----------------------|
| [11] | ‘Here I am’
<i>Ochs, Servants, Annina</i> | 13:05
7:23 [p. 61] |
| [12] | ‘Here.’
<i>Ochs, Annina</i> | 5:42 [p. 62] |

Act III (conclusion)

- | | | |
|------|--|-----------------------|
| [13] | ‘Leupold, let’s go’
<i>Ochs, Annina, Children, Waiters, Landlord, Valzacchi, Musicians, Coachmen, Boots</i> | 23:08
2:26 [p. 63] |
| [14] | ‘Oh God! The story was a masquerade and no more’
<i>Sophie, Octavian, Marschallin</i> | 2:40 [p. 64] |
| [15] | ‘Now or tomorrow; if not tomorrow, very soon’
<i>Marschallin, Sophie, Octavian</i> | 5:12 [p. 66] |
| [16] | ‘Marie Theres’, how good you are’
<i>Octavian, Marschallin, Sophie</i> | 5:14 [p. 67] |
| [17] | ‘Bliss is too deep to understand’
<i>Octavian, Sophie, Faninal, Marschallin</i> | 4:19 [p. 68] |
| [18] | ‘Bliss is too deep to understand’
<i>Octavian, Sophie</i> | 3:17 [p. 68] |

TT 79:40

Strauss: Der Rosenkavalier

Conventional wisdom has it that after the revolutionary, avant-garde scores of *Salome* and *Elektra*, Richard Strauss gave up the innovatory struggle and took an easier road to success with *Der Rosenkavalier*. Nothing could be further from the truth. While the new work was certainly not as aggressive or, for its day, as dissonant as its two predecessors, it was equally ground-breaking in its own, more immediately appealing way. In no operatic work that preceded it had composer and librettist written such an obviously conversational piece in which the text, perhaps Hofmannsthal's masterpiece in the genre, is absolutely on a par with the music, so that the twin creators had invented virtually a new genre of musical play. To an extent Puccini had attempted that in his three great masterpieces, but in none of them did he have a libretto of anything like the subtlety and poetic illumination that Hofmannsthal achieved for Strauss in *Rosenkavalier*, one in which it is important to catch almost every word if we are to understand the nuances of the text. That's why it is of the utmost importance to understand the words and why giving it in

English to British audiences pays such high dividends.

Hofmannsthal had seen his fruitful collaboration with Strauss on *Elektra* as an opportunity to revive the status of the libretto in German opera, setting standards of imagination and literary excellence never before achieved. He first had the idea of presenting his librettos as straight plays before adapting them for the opera house, but that plan was soon set aside as unworkable. Instead, he began to formulate an idea for a comedy of manners and went for inspiration to works by Molière and Beaumarchais's contemporary Louvet de Couvray, culling a story from these sources with French characters. The original locale was to be French but soon the plot was transferred to Vienna and the names suitably changed to those we know today. The text was written in an imaginary parlance based on Viennese and other dialects appropriate to the social levels of the characters, something inevitably lost in translation, but the way in which text is married to music remains self-evident.

Strauss was delighted with the whole

project. The ideas in the libretto let loose a flood of inspiration in his music and provided a setting that has held audiences from that day to this. His enthusiasm for the project can be judged by his completing the first act in December 1909 and the second by the beginning of April 1910. He had even written the main melody for the final duet in Act III before Hofmannsthal had written a text for it.

As was to become the custom in his relationship with his illustrious collaborator, Strauss made many suggestions of his own in forging the final libretto. For instance he expressed doubts – quite rightly – with the middle part of Act III, from the arrival of the Police Commissioner and, even with the amendments agreed, this forms the weakest part of the work. Eventually the score was completed by 16 September, a mere seventeen months since Strauss had begun work on it – an extraordinary achievement for such a complex, heavily orchestrated opera.

As William Mann tells us in his study, *The Operas of Richard Strauss* (Cassell, 1964), the composer was interviewed by the *Daily Mail* while he was working on Act III, and gave some hints about his working methods:

Before I improvise even the smallest sketch for an opera I allow the text to permeate my thoughts and mature in me for at least six months, so that

the situations and characters may be thoroughly assimilated. Only then do I let the musical thought enter my brain. At that time the sub-sketches become sketches. They are copied out, elaborated, arranged for piano, and re-arranged as often as four times. That is the hard part of the work; the part-scores [short score?], the symphonic colouring, which follow are my creation. The score I write in my study straight away, without trouble, working at it for twelve hours on end. Thus I make the work a homogeneous whole, and that is the main thing.

Mann points out that at this stage, 2 May 1910, the work was still called *Ochs auf Lerchenau* but had, just over three weeks later, found its ultimate title of *Der Rosenkavalier*. That suggests in the author's mind a doubt concerning the opera's main character, foretelling a discussion that has continued ever since. You could say that the Kavalier himself in the shape of Octavian is absolutely the central character. He is on stage almost throughout the opera, except in the levée in Act I; he learns a big lesson of life as he he develops from the Marschallin's toy-boy into a youthful lover of a girl his own age; his conflicting moods are perfectly expressed in his music – as in the opening, erotic scene of Act I and his petulant, teenage moodiness at the end of the act. Then we hear him as the oaf Ochs's

emissary falling in love with Sophie almost at first sight, and finally discover him in a confused state, unable to cope with his very different feelings towards his two women until the Marschallin relieves him of his dilemma.

The Marschallin herself is seen in the first scene as still an eager, teasing lover, then in her great monologue, she changes into a dignified woman, feeling her age (though only thirty-three in the opera, that was then thought of as middle-aged). In the final scene of Act I, the very core of the work, she – and Strauss – tell us and Octavian what all older lovers know, that they will inevitably lose the younger person to someone their own age. ‘Now or tomorrow’ is how Hofmannsthal puts it – and the way Strauss has her express that change of mood in his glorious music is emotionally overwhelming. Absent from Act II, she returns in the midst of the turmoil in Act III and by her tactful yet open and true behaviour, leaves the scene to the young ones, having spoken her words of experience to both Sophie and Octavian in turn.

Sophie herself is no cipher, though she is sometimes played as such, but a girl very much aware of her position in life and aware finally of the hurt she has unwittingly caused to the Marschallin’s feelings. Ochs, whom we hear in these extracts only at the end of Act II and just

before his forced departure in Act III, should remain an aristocrat even if a boorish, libidinous one. Entirely through his own fault, he is made to seem ridiculous, yet Strauss makes us like the fellow; at least he doesn’t stand for hypocrisy or Viennese double standards. So a whole world of human behaviour is depicted here, one that still has relevance today, and however often we hear the score, it still seems as fresh and as rich-hued as when it was created ninety years ago.

Reading the scenario for the first act, Strauss immediately saw that parts as carefully written as Octavian, the Marschallin and Baron Ochs would need very good actors as much as very good singers. The first interpreters were rather different kinds of singers to those with which we now cast the main parts. At the premiere in Dresden, the Marschallin was sung by Margarethe Siems, famous in roles such as Lucia, while at the first Berlin performance, Frieda Hempel, the Sutherland of her day, took the part. Eva von der Osten was the first Octavian, an Elsa and Isolde, not the high mezzos now considered right for the part. Lotte Lehmann, who was to become the most noted of Marschallins, moved to that part after singing Sophie and then Octavian. It was she who set the type of voice we now usually hear as the Marschallin, a warm lyric soprano. Carl

Perron, the original Ochs, was a baritone, rather than bass, and the wrong shape, tall and thin, for the part. It was soon given to Richard Mayr, the Viennese bass, for whom Strauss intended the role. He made it his own for the next twenty years and recorded extracts from the work in 1933 with Lehmann as the Marschallin.

Max Reinhardt had much to do with the style of the premiere, though he was not officially listed as producer, so it can be presumed it was dramatically truthful. Though local critics found the whole thing unsavoury that did not prevent it being an immediate success throughout Germany, and soon in Vienna, Prague and London. *The Times* critic at the Dresden premiere wrote: ‘If this work does not achieve universal acclaim, one surely must despair at the audience’s taste.’ He need not have had any doubts – the work has won and kept audiences’ attention ever since.

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Synopsis (excerpts recorded are shown in bold type)

The opera is set in Vienna in the late 1700s. Teresa, Princess of Werdenberg, is married to the Feldmarschall von Werdenberg and accordingly is titled the Feldmarschallin.

Act I

The Marschallin’s Bedroom

It is morning and the Marschallin is with her lover, the seventeen-year-old Octavian. They hear a noise at the door and, fearing that the Marschallin’s husband may be returning, Octavian disguises himself as a chambermaid. But it is only the Marschallin’s cousin, Baron Ochs von Lerchenau, who wishes to see her. The servants protest that it is too early, but he forces his way in.

True to form, he is immediately attracted by the ‘chambermaid’, and the Marschallin presents her as her maid, Mariandel. Ochs explains that he is in Vienna to marry Sophie von Faninal and that he wishes to send his fiancée a silver rose as a betrothal gift. He asks the Marschallin to recommend a suitable nobleman to be his ‘Rosenkavalier’. She recommends Octavian, and shows Ochs a miniature of him, from which he notes with pleasure his resemblance to Mariandel!

Ochs also wishes to ask his cousin to recommend a lawyer and she suggests that he wait until her morning levée, when her own lawyer will be present. The levée begins and in turn we meet the notary, the chef, an Italian singer and sundry others. Ochs consults the lawyer about the marriage contract, but loses his temper. The Marschallin chides her

hairdresser for making her look old, and then dismisses everyone. Before he goes, Ochs gives the Marschallin the silver rose, and asks two dubious Italians, Valzacchi and Annina, to gather information about Mariandel.

Left alone, the Marschallin recalls how she was once a young bride, forced into an arranged marriage. Octavian returns and senses that she is unhappy. She warns him that sooner or later he will leave her for someone younger. Octavian is confused and does not accept this, again declaring his love for the Marschallin. When she realizes that he has left without a kiss she asks the servants to call him back. But it is too late, and she asks her page to deliver the silver rose to Octavian.

Act II

Faninal's Palace

Herr von Faninal and his household are in a state of great excitement at the imminent arrival of the Rosenkavalier. He has been advised that etiquette demands he should be absent when the bearer of the rose arrives, and leaves the house. Sophie is with her duenna, Marianne, who is at the window, commenting excitedly on the events in the street below. Octavian and his servants enter and he presents Sophie with the silver rose. They immediately feel attracted to each other.

Faninal returns and presents Sophie to her husband-to-be. Ochs's boorish behaviour repels her, though he does not notice this and withdraws with the lawyer to finalize the terms of the marriage contract. Sophie and Octavian confess their love for each other, and she begs for his help in freeing herself from the marriage. Annina and Valzacchi spy on the two of them and summon Ochs.

Octavian explains to Ochs that Sophie will not marry him and the two fight a duel. Ochs is lightly wounded and makes a great fuss. Faninal is horrified, ordering Sophie to marry or go to a convent. Octavian is dismissed and enlists the help of the two Italians, persuading them to work for him rather than for Ochs.

Ochs rapidly recovers from his wound when it has been dressed and he has drunk some more of Faninal's good wine. After the crowd has dispersed and Ochs is alone Annina brings a message from the pretended Mariandel, asking for a rendezvous. Ochs is delighted and promises to send a reply.

Act III

A private room in an inn

Valzacchi prepares the scene for the rendezvous, as Octavian, once again disguised, arrives to have supper with Ochs. There are strange interruptions from Valzacchi's

conspirators and eventually Annina enters, dressed as a widow with several children in tow, and claims to be Ochs's wife. Great confusion follows and Ochs finally calls the police, but the commissioner does not believe him when he says that Mariandel is his fiancée, Sophie von Faninal. No sooner has he said this than Faninal appears, already summoned by Valzacchi and Octavian. Naturally, Ochs's story is proved to be false, and Octavian reveals Mariandel's true identity to the police.

At this point the Marschallin appears, summoned by Ochs's servants. She manages to persuade the commissioner that the whole thing has just been a joke and the police leave. Ochs realizes that his continued pursuit of Sophie is useless and leaves, followed by waiters, coachmen, and others waiting to be paid.

The Marschallin is left alone with Octavian and Sophie, and she realizes that the two are already in love. She says to herself that she promised to love him decently, and in a tender trio expresses her feelings. She goes to console Faninal after the events of the day, and leaves Octavian and Sophie together.

Born in Sydney, **Yvonne Kenny** is one of the most distinguished sopranos of her generation. After winning the Kathleen Ferrier

Competition she joined The Royal Opera, where her roles have included Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Oscar (*Un ballo in maschera*), Adina (*L'elisir d'amore*), Liù (*Turandot*) and Donna Anna (*Don Giovanni*). She has also been a regular guest at English National Opera, and at the opera houses of Glyndebourne, Venice, Vienna, Milan, Munich, Berlin, Paris and Zurich. She has appeared with the great orchestras throughout the world and at the Edinburgh, Aix-en-Provence and Salzburg Festivals. She also returns frequently to her native Australia. Her portrayal of the Marschallin for English National Opera has been highly acclaimed, and she has repeated this role in North America. Yvonne Kenny was made a Member of the Order of Australia for Services to Music in 1989.

Yvonne Kenny's many recordings include *Le nozze di Figaro*, *Die Entführung aus dem Serail*, Elgar's *The Kingdom*, Britten's *The Beggar's Opera* and *Gloriana*, Handel's *Deborah*, Dyson's *The Canterbury Pilgrims* (for Chandos), and for Opera Rara Donizetti's *Emilia di Liverpool*, *L'eremitaggio di Liverpool* and *Ugo, Conte di Parigi*, and Meyerbeer's *Il crociato in Egitto*.

John Tomlinson was born in Lancashire and studied Civil Engineering at Manchester

University before winning a scholarship to the Royal Manchester College of Music. He has sung regularly with English National Opera since 1974 and with The Royal Opera since 1976, and has also appeared with Opera North, Scottish Opera, Glyndebourne Festival and Touring Operas and Kent Opera. John Tomlinson has a large concert repertoire and has sung with all the leading British Orchestras, and in Germany, Italy, Belgium, Holland, France, Spain, Denmark and the USA, working with such conductors as Barenboim and Haitink.

He has sung at the Bayreuth Festival every year since 1988, where he has been heard as Wotan (*Das Rheingold* and *Die Walküre*), the Wanderer (*Siegfried*), Titurel and Gurnemanz (*Parsifal*) and King Mark (*Tristan und Isolde*). Other roles include Hans Sachs (*Die Meistersinger*), Landgraf (*Tannhäuser*), Hagen (*Götterdämmerung*) and Baron Ochs (*Der Rosenkavalier*). Recordings include the Ring cycle, Verdi's *La forza del destino*, Handel's *Julius Caesar*, Donizetti's *Mary Stuart*, and *La traviata* (for the Peter Moores Foundation), and highlights from Mussorgsky's *Boris Godunov* (for Chandos/Peter Moores Foundation).

Diana Montague studied at the Royal Northern College of Music. Since her debut as Zerlina

with Glyndebourne Touring Opera she has appeared in the world's leading opera houses and concert halls including: the Royal Opera House, Covent Garden; the Metropolitan Opera, New York; the Monnaie, Brussels; the Paris Bastille; Teatro Colon, Buenos Aires; and the Bayreuth and Salzburg Festivals.

Her repertoire includes the major mezzo-soprano roles by Mozart, Gluck, Strauss, Rossini, Bellini and Berlioz. Her frequent concert engagements have included many performances with leading conductors. Engagements have included Junon (*Platée* with The Royal Opera), Marguerite (*La damnation de Faust* in Geneva), *Iphigénie en Tauride* in Buenos Aires, Madrid and with Welsh National Opera, *Ermione* (Glyndebourne), *Le comte Ory* (in Lausanne, Rome and Glyndebourne), *La clemenza di Tito* and Gluck's *Orfeo* (Glyndebourne), and *Ariadne auf Naxos* in Lisbon. Diana Montague's many recordings include *I Capuleti e I Montecchi*, *Norma*, *Lucia di Lammermoor*, *Iphigénie en Tauride*, *Il crociato in Egitto* (for Opera Rara) as well as *Cavalleria rusticana* and a disc of operatic arias (for Chandos/Peter Moores Foundation).

Andrew Shore is now acknowledged as Britain's premier buffo baritone. Since making his English National Opera debut in 1988,

roles there have included Falstaff, Dieg (Philip Glass's *The Making of the Representative for Planet 8*), Papageno (*The Magic Flute*), Monsieur Calcul (*La belle Vivette*), Don Pasquale and Gianni Schicchi. He has worked for all the major British Opera Companies, including The Royal Opera, Opera North, Scottish Opera, Glyndebourne Festival Opera, Kent Opera and Welsh National Opera, as well as appearing abroad with New Israeli Opera, San Diego Opera, the Opéra comique, Paris, and in Lyon, Nantes, Montpellier, Amsterdam, Vancouver and Hamburg. His recordings include *The Makropulos Affair*, and for Chandos/Peter Moores Foundation *The Barber of Seville*, *Tosca*, *La bohème* and *Don Pasquale*.

Born in Cardiff, **Rosemary Joshua**'s many operatic roles include Susanna, Adele, (*Die Fledermaus*), the title roles in *Semele* and *Princess Ida*, Norina (*Don Pasquale*) and Sophie (*Der Rosenkavalier*) for English National Opera, Susanna at the Glyndebourne Festival, Olga (*Fedora*) at Covent Garden, the title role in *La Calisto* and Pamina (*Die Zauberflöte*) at La Monnaie, Brussels, Semele in Aix-en-Provence, the Innsbruck Festival and at the Flanders Opera, and Juliette (*Roméo et Juliette*) for San Diego Opera.

Future engagements include Anne Trulove

(*The Rake's Progress*) at the Glyndebourne Festival, Cleopatra (*Julius Caesar*) at the Florida Grand Opera, Poppea (*Agrippina*) at La Monnaie, and the title role in *The Cunning Little Vixen* at the Flanders Opera. Concert engagements include appearances with Sir Simon Rattle, Mark Elder, Frans Brüggen, René Jacobs and Nicholas McGegan. Rosemary Joshua's recordings include Handel's *Orlando* and Humperdinck's *Hänsel und Gretel*.

Jennifer Rhys-Davies has sung in all the major opera houses of Great Britain as Lady Macbeth, Donna Elvira, Miss Jessel, Lucia, Donna Anna and the Queen of the Night. She has sung in Germany and Switzerland as Semiramide, Sieglinde, the Queen of the Night and Hilda (*Elegy for Young Lovers*). At the Royal Opera House she has sung Berta, Amaltea (*Mosè in Egitto*), Clorinda (*La Cenerentola*) and Marianne.

In 1998 she made her debut at the Glyndebourne Festival as the Italian Soprano (*Capriccio*), sang at the Grand théâtre de Limoges as Olympia, and at the Theater Basel. Future plans include Rosalinde (*Die Fledermaus*) in Nürnberg, and Arminda (*La finta giardiniera*) and Elettra (*Idomeneo*) at the Theater Basel. Recordings include *Orazi e Curiazi* (for Opera Rara) and *The Barber of*

Seville (for Chandos/Peter Moores Foundation).

Elizabeth Vaughan made her debut with Welsh National Opera as Abigail (*Nabucco*), and she subsequently sang many roles with The Royal Opera including Butterfly, Liù, Violetta, Leonora (*Il trovatore*), Donna Elvira and Elettra. She has appeared frequently with English National Opera, Welsh National Opera, Opera North and Scottish Opera. Her many overseas appearances include the Metropolitan Opera, Vienna, Berlin, Hamburg and Paris. Since transferring to the mezzo-soprano repertoire in 1990 roles have included Herodias, the Witch (*Hänsel und Gretel*), Auntie (*Peter Grimes*), and Annina. Future plans include Madame de Croissy (*Dialogues des carmélites*) and Herodias. Recordings include Vivaldi's *Gloria* and Maxwell Davies's *Doctor of Myddfai*.

The Peter Kay Children's Choir provides young singers with opportunities in opera, concerts, commercials (TV and Radio), charity events, festivals and theatre productions in UK, France, Belgium, Holland, Germany, Spain and the USA. Its membership is by invitation and audition, drawing participants from those already experienced in singing

performance at English National Opera where Peter Kay is Children's Adviser, the Finchley Children's Music Group, New London Children's Choir, The Jennifer Lilleystone Singers and schools all over London and the south of England.

Geoffrey Mitchell's singing career encompassed a remarkably wide repertoire from early to contemporary music. This resulted in conducting invitations from the BBC and subsequently to a wider involvement with his own singers and this led to the establishment of the **Geoffrey Mitchell Choir**. Early recordings resulted in the choir's long-term involvement with Opera Rara for whom they have recorded fifteen operas, and it is currently enjoying a growing reputation with further work from the BBC and international recording companies.

The **London Philharmonic Orchestra** was formed in 1932 by Sir Thomas Beecham. Over the years it has attracted an unmatched series of Principal Conductors, including Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti and Klaus Tennstedt. Its current regular conductors include Music Director Franz Welser-Möst, and President Bernard Haitink.

Since 1964, it has been resident symphony orchestra at Glyndebourne Festival Opera and, in 1992, the orchestra became resident symphony orchestra at the Royal Festival Hall. It also tours extensively, being the first British orchestra to visit the USSR and China, and its recordings have won many major awards.

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. 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 has conducted the award-winning recording of *Tosca*, three recordings of operatic arias (with Bruce Ford, Diana Montague and Dennis O'Neill), *Don Pasquale*, *Faust*, *La bohème*, *Cavalleria rusticana* and *Pagliacci*.

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 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



Christina Burton/PMF

Peter Moores, CBE, DL

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.



Bill Rafferty

Yvonne Kenny as the Marschallin and John Tomlinson as Baron Ochs in the English National Opera production of *Der Rosenkavalier*



Bill Rafferty

Yvonne Kenny as the Marschallin

Strauss: Der Rosenkavalier

Man geht allgemein davon aus, daß Strauss im Anschluß an die revolutionären, avantgardistischen Kompositionen *Salome* und *Elektra* den Kampf um Innovation aufgegeben und mit dem *Rosenkavalier* einen einfacheren Weg zum Erfolg gewählt habe. Doch weit gefehlt: Das neue Werk war zwar gewiß nicht so aggressiv und für seine Zeit nicht so dissonant wie beide Vorgänger, doch war es auf seine eigene, direkter ansprechende Art gleichermaßen bahnbrechend. Für keine andere Oper hatten Komponist und Librettist bis dahin ein so offenkundig zwangloses Stück geschaffen, dessen Text, wahrscheinlich Hofmannsthals Meisterwerk in diesem Bereich, sich auf genau dem gleichem Niveau wie die Musik bewegt: Die beiden Verfasser haben praktisch eine neue Form des musikalischen Schauspiels erfunden. Puccini hat in seinen drei großen Meisterwerken gewissermaßen das gleiche versucht, doch hatte er für keines ein Libretto, das es an Raffinesse und dichterischer Erleuchtung auch nur annähernd mit dem aufnehmen konnte, was Hofmannsthal für Strauss mit dem *Rosenkavalier* geleistet hat – ein Libretto, bei

dem man auf fast jedes Wort aufpassen muß, um die Feinheiten des Textes mitzubekommen. Es ist also von äußerster Wichtigkeit, den Text zu verstehen, und darum macht es sich auch so sehr bezahlt, einem britischen Publikum die Oper in englischer Sprache nahezubringen.

Hofmannsthal hatte seine erfolgreiche Zusammenarbeit mit Strauss an *Elektra* als Gelegenheit gesehen, das Ansehen des Librettos in der deutschsprachigen Oper neu zu beleben und Maßstäbe der Inspiration und literarischen Qualität zu setzen, die nie zuvor erreicht worden waren. Er hatte zunächst die Absicht, seine Libretti als reine Theaterstücke anzulegen und erst danach für die Opernbühne zu bearbeiten, doch dieses Vorgehen wurde bald als unpraktisch aufgegeben. Statt dessen begann er eine Idee für eine Sittenkomödie auszuformulieren, suchte Inspiration in Werken von Molière und Beaumarchais' Zeitgenossen Louvet de Couvray und entnahm diesen Quellen eine Geschichte mit französischen Figuren. Der Originalschauplatz sollte Frankreich sein, doch es dauerte nicht lange, bis die Handlung nach Wien verlegt und die Namen entsprechend in

jene umgewandelt wurden, die wir heute kennen. Der Text ist in einer aus wienerischer Mundart und anderen Dialekten zusammengestzten, dem gesellschaftlichen Stand der Figuren angepaßten Kunstsprache abgefaßt, was bei der Übersetzung ins Englische zwangsläufig verlorengeht. Immerhin aber bleibt die Art, wie der Text mit der Musik verknüpft ist, offenkundig.

Strauss war von dem ganzen Projekt begeistert. Die im Libretto enthaltenen Ideen lösten eine Flut der Inspiration in seiner Musik aus und ermöglichten eine Vertonung, die das Publikum von damals bis heute gefesselt hat. Sein Enthusiasmus für das Projekt läßt sich daran ermesen, daß er den I. Akt schon im Dezember 1909 und den Zweiten Anfang April 1910 fertiggestellt hatte. Sogar die Hauptmelodie für das Schlußduett im III. Akt hatte er bereits notiert, noch ehe Hofmannsthal den Text dafür geschrieben hatte.

Wie es in der Beziehung zu seinem illustren Mitarbeiter zur Gewohnheit werden sollte, steuerte Strauss zur Erstellung des endgültigen Librettos zahlreiche eigene Vorschläge bei. Zum Beispiel äußerte er – durchaus berechtigte – Zweifel am Mittelteil des dritten Akts ab dem Eintreffen des Polizeikommissars, der selbst mit den vereinbarten Änderungen der schwächste Teil des Werks ist. Die Partitur

wurde am 16. September vollendet, ganze siebzehn Monate, nachdem Strauss die Arbeit daran begonnen hatte – eine außerordentliche Leistung für eine so komplexe, wuchtig orchestrierte Oper.

Wie uns William Mann in seiner Untersuchung *The Operas of Richard Strauss* (Cassell, 1964) berichtet, gewährte der Komponist, während er am dritten Akt arbeitete, der britischen Tageszeitung *Daily Mail* ein Interview und gab darin einige Hinweise auf seine Arbeitsmethode:

Bevor ich auch nur die kleinste Skizze für eine Oper improvisiere, lasse ich den Text auf mein Denken einwirken und mindestens sechs Monate heranreifen, um die Situationen und Figuren gründlich zu assimilieren. Erst dann lasse ich den Gedanken an Musik in mein Gehirn einziehen. Um diese Zeit werden aus den Vorskizzen Skizzen. Sie werden kopiert, ausgebaut, für Klavier arrangiert und bis zu viermal neu bearbeitet. Das ist der schwere Teil der Arbeit; die Einzelstimmen, die sinfonische Tongebung, die darauf folgen, sind meine Schöpfung. Die Partitur schreibe ich in meinem Arbeitszimmer auf Anhieb, ohne Schwierigkeiten und arbeite zwölf Stunden an einem Stück daran. So mache ich aus dem Werk ein homogenes Ganzes, und das ist die Hauptsache.

Mann weist darauf hin, daß das Werk in

diesem Stadium, nämlich am 2. Mai 1910, noch *Ochs auf Lerchenau* hieß, aber bereits etwas über drei Wochen später den endgültigen Titel *Der Rosenkavalier* gefunden hatte. Das läßt auf Zweifel des Autors im Hinblick auf die Hauptfiguren der Oper schließen und eine Diskussion vorhersehen, die bis heute anhält. Man könnte behaupten, daß der Kavalier selbst, verkörpert durch Oktavian, absolut die Zentralfigur sei. Er ist mit Ausnahme des Morgenempfangs im I. Akt fast die ganze Oper hindurch auf der Bühne; er erhält eine Lektion fürs Leben, als er sich vom Gespielen der Marschallin zum jugendlichen Liebhaber eines Mädchens in seinem eigenen Alter entwickelt; seine diversen Stimmungen finden in der Musik vollkommenen Ausdruck – so zum Beispiel in der einleitenden erotischen Szene im I. Akt oder am Ende des Akts, wo seine Bockigkeit und knabenhafte Launenhaftigkeit dargestellt werden. Wir hören, wie er sich als Abgesandter des plumpen Ochs beinahe auf den ersten Blick in Sophie verliebt, und schließlich entdecken wir ihn im Zustand der Verwirrung, unfähig, mit den unterschiedlichen Gefühlen für die zwei Frauen in seinem Leben fertigzuwerden, bis die Marschallin ihm aus seinem Dilemma heraushilft.

Die Marschallin selbst erleben wir im ersten Bild als lustvolle, neckende Liebhaberin, aber

in ihrem großen Monolog verwandelt sie sich in eine würdevolle Frau, die ihre Jahre spürt (sie ist in der Oper zwar erst dreiunddreißig, aber damit war man seinerzeit schon im mittleren Alter). Im Schlußbild des I. Akts, dem eigentlichen Kern der Oper, teilen sie und Strauss uns und Oktavian mit, was alle älteren Liebenden wissen: daß sie den Jüngeren zwangsläufig an jemanden verlieren werden, der vom Alter her zu ihm paßt. “Now or tomorrow”, heißt es bei Hofmannsthal – und die Art, wie Strauss sie diesen Stimmungsumschwung mit Hilfe seiner herrlichen Musik ausdrücken läßt, ist emotional überwältigend. Nachdem sie im II. Akt abwesend war, kehrt sie im Tumult des III. Akts zurück und überläßt mit ihrem taktvollen, aber offenen und wahrhaftigen Gebaren die Szene den jungen Leuten, nachdem sie nacheinander sowohl Sophie als auch Oktavian Worte der Erfahrung mit auf den Weg gegeben hat.

Sophie ist ebenfalls keine Klischeefigur, auch wenn sie manchmal so dargestellt wird, sondern ein Mädchen, das sich seiner Stellung im Leben klar bewußt ist und am Ende die Kränkung erkennt, die es der Marschallin ungewollt zugefügt hat. Ochs, den wir in diesen Auszügen nur am Ende des II. Akts und kurz vor seinem erzwungenen Abgang im III. Akt hören, sollte ein Aristokrat bleiben,

wenn auch ein flegelhafter und lüsterner. Er macht sich durch eigene Schuld gründlich lächerlich, aber Strauss sorgt dafür, daß wir den Burschen gern haben: Wenigstens hat er für Heuchelei oder die wienersche Doppelmoral nichts übrig. Es wird hier also eine ganze Welt menschlicher Verhaltensweisen vor Augen geführt, die auch für die heutige Zeit noch relevant sind, und wie oft wir die Musik auch hören mägen, wird sie doch immer so frisch und üppig bunt erscheinen wie damals vor neunzig Jahren, als sie geschaffen wurde.

Als er das Szenarium für den I. Akt zu lesen bekam, erkannte Strauss sogleich, daß Partien, die mit soviel Sorgfalt geschrieben sind wie Oktavian, die Marschallin und Baron Ochs, nicht nur sehr guter Sänger, sondern auch sehr guter Schauspieler bedurften. Die ersten Interpreten waren Sänger einer ganz anderen Art als die, mit denen wir die Hauptrollen heute besetzen. Bei der Dresdener Uraufführung wurde die Marschallin von Margarethe Siems gesungen, die für Rollen wie Lucia berühmt war, während bei der Berliner Erstaufführung Frieda Hempel, die Joan Sutherland ihrer Zeit, die Rolle übernahm. Eva van der Osten war der erste Oktavian, ansonsten eine Elsa und Isolde und nicht der hohe Mezzosopran, der heute in der Rolle besetzt wird. Lotte Lehmann, die die

berühmteste Marschallin werden sollte, ging zu dieser Rolle über, nachdem sie bereits Sophie und dann Oktavian gesungen hatte. Sie war es, die den Stimmtypus bestimmen half, den wir heute gewöhnlich als Marschallin hören, einen warmen, lyrischen Sopran. Carl Perron, der erste Ochs, war ein Bariton, kein Baß, und war obendrein zu groß und zu dünn für die Rolle. Sie wurde bald an Richard Mayr weitergereicht, einen Wiener Baß, für den Strauss eigentlich die Partie vorgesehen hatte. Mayr machte sie sich in den nächsten zwanzig Jahren zueigen und hat 1933 zusammen mit Lotte Lehmann als Marschallin Auszüge aus dem Werk auf Schallplatte aufgenommen.

Max Reinhardt hatte viel mit dem Stil der Uraufführung zu tun, auch wenn er nicht offiziell als Regisseur genannt wurde, so daß man annehmen darf, daß sie von der Dramatik her realistisch angelegt war. Die örtliche Kritik fand die ganze Sache unerfreulich, aber das hinderte die Oper nicht daran, in ganz Deutschland und bald darauf in Wien, Prag und London ein sofortiger Erfolg zu werden. Der von der *Times* zur Uraufführung nach Dresden entsandte Kritiker schrieb: “Wenn dieses Werk nicht allgemeine Zustimmung findet, muß man gewiß am Geschmack des Publikums verzweifeln.” Seine Zweifel waren unnötig – das Werk hat die Aufmerksamkeit

des Publikums auf sich gezogen und sie sich bis auf den heutigen Tag bewahrt.

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Inhaltsangabe (die eingespielten Ausschnitte sind fett gedruckt)

Die Oper spielt Ende des 18. Jahrhunderts in Wien. Teresa, die Fürstin Werdenberg, ist mit Feldmarschall von Werdenberg verheiratet und trägt darum den Titel Feldmarschallin.

I. Akt

Im Schlafgemach der Marschallin

Es ist Morgen, und die Marschallin ist mit ihrem Liebhaber zusammen, dem siebzehnjährigen Oktavian. Sie hören ein Geräusch an der Tür, worauf Oktavian, der befürchtet, der Gemahl der Marschallin sei zurückgekehrt, sich als Kammerzofe verkleidet. Es ist jedoch nur Baron Ochs von Lerchenau, der Vetter der Marschallin, der sie zu sprechen wünscht. Die Dienerschaft wendet ein, daß es dazu zu früh sei, doch er verschafft sich gewaltsam Zugang.

Wie zu erwarten, interessiert er sich gleich für die "Kammerzofe", und die Marschallin stellt sie als ihre Zofe Mariandel vor. Ochs erklärt, daß er nach Wien gekommen sei, um Sophie von Faninal zu ehelichen, und seiner

Verlobten als Brautgeschenk eine silberne Rose übersenden wolle. Er bittet die Marschallin, einen adligen Herren zu nennen, der geeignet sei, ihm als "Rosenkavalier" zu dienen. Sie empfiehlt Oktavian und zeigt Ochs ein Porträt, in dem er mit sichtlichem Vergnügen Ähnlichkeiten mit Mariandel erkennt!

Ochs möchte seine Base außerdem bitten, ihm einen Notar zu empfehlen, und sie schlägt vor, er möge bis zum morgendlichen Lever warten, bei dem ihr eigener Notar zugegen sein werde. Der Morgenempfang beginnt, und wir begegnen nacheinander dem Notar, dem Haushofmeister, einem italienischen Sänger und diversen anderen. Ochs zieht den Notar wegen des Ehevertrags zu Rate, verliert jedoch die Geduld und bekommt einen Wutanfall. Die Marschallin wirft dem Friseur vor, daß er sie alt aussehen lasse, und schickt dann alle hinaus. Ehe er geht, übergibt Ochs der Marschallin die silberne Rose und beauftragt Valzacchi und Annina, zwei dubiose Italiener, Erkundigungen über Mariandel einzuziehen.

Allein gelassen gedenkt die Marschallin der Zeit, als sie eine junge Braut war und eine Vernunftehe hatte eingehen müssen. Oktavian kehrt zurück und spürt, daß sie unglücklich ist. Sie prophezeit ihm, daß er sie früher oder später zugunsten einer jüngeren Frau verlassen werde. Oktavian ist verwirrt; er

streitet alles ab und beteuert erneut seine Liebe zur Marschallin. Als sie merkt, daß er ohne einen Kuß gegangen ist, bittet sie die Dienerschaft, ihn zurückzurufen. Doch es ist zu spät, und sie befiehlt ihrem Pagen, Oktavian die silberne Rose zu bringen.

II. Akt

Im Palais Faninal

Herr von Faninal und sein gesamter Haushalt befinden sich wegen der bevorstehenden Ankunft des Rosenkavaliers in heller Aufregung. Man hat ihm mitgeteilt, die Etikette verlange seine Abwesenheit, wenn der Überbringer der Rose erscheint, und er verläßt das Haus. Sophie ist bei ihrer Duenna Marianne, die am Fenster steht und aufgeregt berichtet, was sich unten auf der Straße tut. Oktavian und seine Lakaïen treten ein, und er überreicht Sophie die silberne Rose. Die beiden fühlen sich augenblicklich zueinander hingezogen.

Faninal kommt zurück und stellt Sophie ihren zukünftigen Gemahl vor. Sie findet dessen rüpelhaftes Benehmen abstoßend, doch das fällt Ochs nicht weiter auf. Er zieht sich mit dem Notar zurück, um den Ehevertrag fertig aufzusetzen. Sophie und Oktavian gestehen einander ihre Liebe, und sie bittet ihn um Hilfe bei ihrem Vorhaben, sich dem

Eheversprechen zu entziehen. Annina und Valzacchi belauschen das Paar und rufen Ochs herbei.

Oktavian erklärt, daß Sophie Ochs nicht heiraten werde, und die zwei Männer fechten ein Duell aus. Ochs wird leicht verwundet und erhebt ein großes Geschrei. Faninal ist entsetzt und verfügt, daß Sophie entweder heiraten oder ins Kloster gehen soll. Oktavian wird fortgeschickt und versichert sich der Hilfe der beiden Italiener, indem er sie überredet, für ihn anstatt für Ochs zu arbeiten.

Ochs erholt sich rasch von seiner Verletzung, sobald diese verbunden ist und er noch von Faninals gutem Wein getrunken hat. Als sich die Menge verlaufen hat und Ochs allein zurückbleibt, überbringt Annina ihm die Bitte der angeblichen Mariandel um ein Stelldichein. Ochs ist beglückt und verspricht, ein Antwortschreiben zu schicken.

III. Akt

Im Nebenzimmer eines Gasthofs

Valzacchi setzt das Rendezvous in Szene, und Oktavian, der erneut seine Verkleidung angelegt hat, trifft ein, um mit Ochs zu Abend zu essen. Valzacchis Mitverschwörer sorgen immer wieder für Unterbrechungen, und zum Schluß kommt Annina im Witwengewand mit mehreren Kindern im Schlepptau herein und

behauptet, Ochs' Frau zu sein. Es entsteht ein mächtiger Aufruhr, und Ochs ruft schließlich die Polizei, doch der Kommissar glaubt ihm nicht, als er sagt, daß Mariandel seine Verlobte Sophie von Faninal sei. Kaum hat er dies gesagt, da erscheint auch schon Faninal, von Valzacchi und Oktavian herbeigeholt. Natürlich ist damit erwiesen, daß Ochs' Aussage falsch ist, und Oktavian verrät der Polizei, wer Mariandel wirklich ist.

In diesem Augenblick trifft die Marschallin ein, von Ochs' Lakaien zu Hilfe gerufen. Es gelingt ihr, den Kommissar davon zu überzeugen, daß die ganze Sache nur ein Scherz war, und die Polizei empfiehlt sich. Ochs erkennt, daß es keinen Sinn hat, Sophie weiter nachzustellen, und geht, gefolgt von Kellnern, Kutschern und anderen, die darauf gewartet haben, bezahlt zu werden.

Die Marschallin bleibt mit Oktavian und Sophie zurück und merkt, wie sehr die zwei ineinander verliebt sind. Sie ruft sich ihr Versprechen in Erinnerung, ihn mit Anstand zu lieben, und bringt in einem zärtlichen Trio ihre Gefühle zum Ausdruck. Dann begibt sie sich zu Faninal, um ihm nach den Ereignissen des Tages Trost zuzusprechen, und läßt Oktavian und Sophie miteinander allein.

Übersetzung: Anne Steeb/Bernd Müller

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Die in Sidney geborene **Yvonne Kenny** ist eine der herausragenden Sopranistinnen ihrer Generation. Nachdem sie den Kathleen-Ferrier-Wettbewerb gewonnen hatte, trat sie ins Ensemble der Royal Opera ein und hat dort unter anderem Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Oscar (*Un ballo in maschera*), Adina (*L'elisir d'amore*), Liù (*Turandot*) und Donna Anna (*Don Giovanni*) gesungen. Darüber hinaus war sie regelmäßig bei der English National Opera und in den Opernhäusern von Glyndebourne, Venedig, Wien, Mailand, München, Berlin, Paris und Zürich zu Gast. Sie ist auf der ganzen Welt mit führenden Orchestern und bei den Festspielen von Edinburgh, Aix-en-Provence und Salzburg aufgetreten. Sie kehrt häufig zu Gastspielen in ihre Heimat Australien zurück. Ihrer Darstellung der Marschallin an der English National Opera wurde höchste Anerkennung gezollt, und sie hat die Rolle außerdem in Nordamerika gegeben. Yvonne Kenny wurde für ihre Verdienste um die Musik 1989 in den Order of Australia aufgenommen.

Zu Yvonne Kennys zahlreichen Aufnahmen auf Tonträger gehören *Le nozze di Figaro*, *Die Entführung aus dem Serail*, Elgars *The Kingdom*, Brittens *The Beggar's Opera* und *Gloriana*, Händels *Deborah*, Dysons *The Canterbury Pilgrims* (für Chandos), in der

Reihe Opera Rara Donizettis *Emilia di Liverpool*, *L'eremitaggio di Liverpool* und *Ugo, Conte di Parigi* sowie Meyerbeers *Il crociato in Egitto*.

John Tomlinson wurde in der nordenglischen Grafschaft Lancashire geboren und hat an der Universität Manchester Bauingenieur studiert, ehe ihm ein Stipendium zum Besuch des Royal Manchester College of Music verliehen wurde. Er hat seit 1974 regelmäßig an der English National Opera und seit 1976 an der Royal Opera gesungen und ist außerdem mit der Opera North und der Scottish Opera, beim Glyndebourne Festival sowie mit der Glyndebourne Touring Opera und der Kent Opera aufgetreten. John Tomlinson hat ein großes Konzertrepertoire und ist mit allen führenden britischen Orchestern, in Deutschland, Italien, Belgien, den Niederlanden, Frankreich, Spanien, Dänemark und in den USA sowie mit Dirigenten wie Barenboim und Haitink aufgetreten.

Er hat seit 1988 jedes Jahr bei den Bayreuther Festspielen gesungen und war dort als Wotan (*Das Rheingold* und *Die Walküre*), der Wanderer (*Siegfried*), Tituel und Gurnemanz (*Parsifal*) und König Marke (*Tristan und Isolde*) zu hören. Zu seinen Partien zählen ferner Hans Sachs (*Die Meistersinger*),

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der Landgraf (*Tannhäuser*), Hagen (*Götterdämmerung*) und Baron Ochs (*Der Rosenkavalier*). John Tomlinson hat unter anderem den Ring-Zyklus, Verdis *La forza del destino*, Händels *Julius Caesar*, Donizettis *Maria Stuarda* und *La traviata* (für die Peter Moores Foundation) und Höhepunkte aus Mussorgskis *Boris Godunow* (für Chandos und die Peter Moores Foundation) auf Tonträger aufgenommen.

Diana Montague hat am Royal Northern College of Music studiert. Seit ihrem Debüt als Zerlina an der Glyndebourne Touring Opera ist sie in den führenden Opernhäusern und Konzertsälen der Welt aufgetreten, darunter auch am Royal Opera House Covent Garden, an der Metropolitan Opera New York, dem Théâtre royal de la Monnaie in Brüssel, der Opéra Bastille de Paris, am Teatro Colon in Buenos Aires sowie bei den Festspielen von Bayreuth und Salzburg.

Ihr Repertoire umfaßt die großen Mezzosopranrollen von Mozart, Gluck, Strauss, Rossini, Bellini und Berlioz. Zu ihren häufigen Konzertengagements zählen viele Auftritte mit führenden Dirigenten, und sie hat unter anderem Junon (*Platée* an der Royal Opera), Marguerite (*La damnation de Faust in Genf*), *Iphigénie en Tauride* in Buenos Aires,

Madrid und an der Welsh National Opera, *Ermione* (Glyndebourne), *Le comte Ory* (in Lausanne, Rome und Glyndebourne), *La clemenza di Tito* und Glucks *Orfeo* (Glyndebourne) und *Ariadne auf Naxos* in Lissabon gegeben. Die zahlreichen Schallplattenaufnahmen Diana Montagues umfassen *I Capuleti e I Montecchi*, *Norma*, *Lucia di Lammermoor*, *Iphigénie en Tauride*, *Il crociato in Egitto* (für Opera Rara) sowie *Cavalleria rusticana* und ein Programm mit Opernarien (für Chandos und die Peter Moores Foundation).

Andrew Shore gilt heute als bedeutendster Buffo-Bariton Großbritanniens. Seit seinem Debüt 1988 an der English National Opera hat er unter anderem Falstaff, Dieg (in Philip Glass' *The Making of the Representative for Planet 8*), Papageno (*The Magic Flute*), Monsieur Calcul (*La belle Vivette*), Don Pasquale und Gianni Schicchi gesungen. Er hat mit allen bedeutenden britischen Opernensembles gearbeitet, darunter mit der Royal Opera, der Opera North, der Scottish Opera, der Glyndebourne Festival Opera, der Kent Opera und der Welsh National Opera, und ist weltweit an der New Israeli Opera, der San Diego Opera, der Opéra-comique in Paris sowie in Lyon, Nantes, Montpellier,

Amsterdam, Vancouver und Hamburg aufgetreten. Zu seinen Aufnahmen auf Tonträger zählen *Die Sache Makropulos* sowie für Chandos und die Peter Moores Foundation *The Barber of Seville*, *Tosca*, *La bohème* und *Don Pasquale*.

Rosemary Joshua, in Cardiff geboren, hat unter anderen Partien Susanna, Adele (*Die Fledermaus*), die Titelrollen in *Semele* und *Princess Ida*, Norina (*Don Pasquale*) und Sophie (*Der Rosenkavalier*) für die English National Opera gesungen, außerdem Susanna beim Glyndebourne Festival, Olga (*Fedora*) in Covent Garden, die Titelrolle von *La Calisto* und Pamina (*Die Zauberflöte*) am Théâtre de la Monnaie in Brüssel, Semele in Aix-en-Provence, bei den Innsbrucker Festwochen und an der Flanders Opera sowie Juliette (*Roméo et Juliette*) für die San Diego Opera.

In Zukunft wird sie als Anne Trulove (*The Rake's Progress*) beim Glyndebourne Festival zu sehen sein, als Cleopatra (*Julius Caesar*) an der Florida Grand Opera, als Poppea (*Agrippina*) am Théâtre de la Monnaie und in der Titelrolle des *Schlaunen Füchslins* an der Flanders Opera. Zu ihren Konzertverpflichtungen zählen Auftritte mit Simon Rattle, Mark Elder, Frans Brüggen, René Jacobs und Nicholas McGegan. Rosemary Joshua hat unter anderem Händels

Orlando und Humperdincks *Hänsel und Gretel* auf Tonträger aufgenommen.

Jennifer Rhys-Davies hat an allen bedeutenden Opernhäusern Großbritanniens gesungen und Lady Macbeth, Donna Elvira, Miss Jessel, Lucia, Donna Anna und die Königin der Nacht gegeben. Sie ist in Deutschland und der Schweiz als Semiramide, Sieglinde, die Königin der Nacht und Hilda (*Elegy for Young Lovers*) aufgetreten. Am Royal Opera House hat sie Berta, Amaltea (*Mosè in Egitto*), Clorinda (*La Cenerentola*) und Marianne gesungen.

1998 hat sie beim Glyndebourne Festival ihr Debüt als die italienische Sängerin (*Capriccio*) gegeben und ist als Olympia am Grand théâtre de Limoges und am Stadttheater Basel aufgetreten. Für die Zukunft sind Rosalinde (*Die Fledermaus*) in Nürnberg sowie Arminda (*La finta giardiniera*) und Elettra (*Idomeneo*) am Stadttheater Basel geplant. Sie hat unter anderem *Orazi e Curiazi* (für Opera Rara) und den *The Barber of Seville* (für Chandos und die Peter Moores Foundation) aufgenommen.

Elizabeth Vaughan hat als Abigail (*Nabucco*) an der Welsh National Opera debütiert und seither zahlreiche Partien am Royal Opera

House gesungen, zum Beispiel Butterfly, Liù, Violetta, Leonora (*Il trovatore*), Donna Elvira und Elettra. Sie ist häufig an der English National Opera aufgetreten, an der Welsh National Opera, der Opera North und der Scottish Opera. Zu ihren zahlreichen Engagements in aller Welt zählen Auftritte an der Metropolitan Opera, in Wien, Berlin, Hamburg und Paris. Seit sie 1990 ins Mezzosopranfach übergewechselt ist, hat sie unter anderem Herodias, die Hexe (*Hänsel und Gretel*), Auntie (*Peter Grimes*) und Annina gesungen. Für die Zukunft sind Auftritte als Madame de Croissy (*Dialogues des carmélites*) und Herodias vorgesehen. Sie hat unter anderem Vivaldis *Gloria* und Maxwell Davies' *Doctor of Myddfai* auf Tonträger aufgenommen.

Der Kinderchor **Peter Kay Children's Choir** bietet jungen Sängern Gelegenheit, in Opern und Konzerten aufzutreten, in Werbespots (TV und Radio), bei Wohltätigkeitsveranstaltungen, auf Festivals und in Bühnenproduktion in Großbritannien, Frankreich, Belgien, den Niederlanden, Deutschland, Spanien und den USA. Neue Mitglieder werden auf Einladung und durch Vorsingen gewonnen, deren Teilnehmer bereits Erfahrungen mit Gesangsauftritten gemacht

haben, und zwar an der English National Opera, wo Peter Kay als Children's Adviser – Kinderberater – tätig ist, in der Finchley Children's Music Group, im New London Children's Choir, bei den Jennifer Lilleystone Singers und an Schulen überall in London und im Süden Englands.

Geoffrey Mitchell hat im Lauf seiner Gesangskarriere ein erstaunlich umfangreiches Repertoire erschlossen, von alter bis hin zu zeitgenössischer Musik. Daraus ergaben sich erst Dirigieraufträge von der BBC, dann eine ausgedehntere Zusammenarbeit mit seinen Sängern, die wiederum zur Gründung des **Geoffrey Mitchell Choir** führte. Frühe Schallplattenaufnahmen hatten zur Folge, daß der Chor langfristige Beziehungen zu Opera Rara einging, für die er 15 Opern aufgezeichnet hat. Derzeit genießt er dank weiterer Verpflichtungen für die BBC und internationale Schallplattenfirmen wachsendes Ansehen.

Seit seiner Gründung im Jahr 1932 durch Sir Thomas Beecham hat das **London Philharmonic Orchestra** unter der Leitung unzähliger prominenter Chefdirigenten gestanden, darunter Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti

und Klaus Tennstedt. Im Augenblick zählen zu seinen regulären Dirigenten der Musikdirektor des Orchesters, Franz Welser-Möst und der Präsident, Bernard Haitink.

Seit 1964 ist das London Philharmonic Residenzorchester bei der Glyndebourne Festival Opera und seit 1992 an der Royal Festival Hall. Es unternimmt zahlreiche Konzertreisen und besuchte als erstes britisches Orchester die UdSSR und China. Seine Platteneinspielungen sind vielfach preisgekrönt worden.

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, drei Aufnahmen operatischen Arien (mit Bruce Ford, Diana Montague und Dennis O'Neill), *Faust*, *Don Pasquale*, *La bohème*, *Cavalleria rusticana* und *Pagliacci*.

Strauss: Der Rosenkavalier

Il est généralement admis qu'après les partitions révolutionnaires et avant-gardistes de *Salomé* et d'*Elektra*, Richard Strauss abandonna la lutte novatrice, et emprunta une voie plus facile vers le succès avec *Der Rosenkavalier* (Le chevalier à la rose). Rien pourtant ne saurait être plus éloigné de la vérité. En effet, si le nouvel opéra n'était certainement pas aussi agressif ou, pour son époque, aussi dissonant que ses deux prédécesseurs, il était d'une modernité comparable dans sa manière plus immédiatement séduisante. Jamais auparavant un compositeur et un librettiste n'étaient parvenus à écrire un opéra aussi proche de la conversation, et dans lequel le texte, sans doute le chef-d'œuvre de Hofmannsthal dans le genre, est de la même qualité que la musique, de sorte que les créateurs jumeaux ont en quelque sorte inventé un nouveau genre de théâtre musical. Certes, Puccini avait bien essayé la même chose avec ses trois grands chef-d'œuvres, mais aucun d'eux ne possède un livret tant soit peu comparable à la subtilité et à l'illumination poétique obtenues par Hofmannsthal pour le *Rosenkavalier* de Strauss, un livret dans lequel il est important de saisir

presque chaque mot si l'on veut apprécier toutes les nuances du texte. C'est pourquoi il est de la plus grande importance de pouvoir comprendre les paroles, et pourquoi aussi le fait de le donner en anglais à un public britannique est aussi payant.

Hofmannsthal avait vu sa collaboration fructueuse avec Strauss pour *Elektra* comme une occasion de redonner vie au statut du livret dans l'opéra allemand, posant des normes d'imagination et de qualités littéraires jamais atteintes jusque-là. Il songea d'abord à présenter ses livrets sous la forme de pièces de théâtre avant de les adapter pour l'opéra, mais il abandonna bientôt cette méthode car elle s'avéra impraticable. Au lieu de cela, il commença à élaborer l'idée d'une comédie de mœurs, et chercha son inspiration dans les œuvres de Molière et d'un contemporain de Beaumarchais, Louvet de Couvray, à partir desquelles il imagina une histoire avec des personnages français. A l'origine, le lieu de l'action devait être situé en France; cependant, l'intrigue fut rapidement transférée à Vienne, et les noms changés de manière appropriée pour devenir ceux que nous connaissons

aujourd'hui. Le texte fut écrit dans un parler imaginaire s'inspirant du dialecte viennois et d'autres dialectes appropriés aux différents niveaux sociaux des personnages; si cet aspect est inévitablement perdu dans une traduction, la manière dont le texte est marié à la musique demeure cependant évidente.

Strauss fut enchanté par le projet. Les idées du livret libérèrent le flot de son inspiration musicale, et fournit un cadre qui a tenu en haleine le public depuis lors. On peut juger de son enthousiasme à la rapidité avec laquelle il composa l'œuvre, achevant le Premier acte en décembre 1909, et le Deuxième au début du mois d'avril 1910. Il alla jusqu'à composer la mélodie principale du duo final de l'Acte III avant même qu'Hofmannsthal en eût écrit le texte.

Comme cela allait devenir la coutume dans ses rapports avec son illustre collaborateur, Strauss fit de nombreuses suggestions au cours de la rédaction du livret final. Par exemple, il émit des réserves – entièrement justifiées – concernant la partie centrale de l'Acte III, à partir de l'arrivée du Commissaire de police et, malgré les changements acceptés par Hofmannsthal, ce passage demeure la partie la plus faible de l'œuvre. Finalement, la partition fut achevée le 16 septembre, soit tout juste dix-sept mois après son commencement – une

réussite extraordinaire pour un opéra aussi complexe et d'une orchestration aussi dense.

Ainsi que nous le raconte William Mann dans son étude, *The Operas of Richard Strauss* (Cassell, 1964), le compositeur fut interviewé par le *Daily Mail* au moment où il travaillait à l'Acte III, et donna quelques aperçus de sa méthode de travail:

Avant que j'improvise ne serait-ce que la plus petite esquisse pour un opéra, je laisse le texte s'imprégner dans mes pensées et mûrir en moi pendant au moins six mois, afin que les situations et les personnages soient entièrement assimilés. C'est alors seulement que je laisse la pensée musicale pénétrer mon cerveau. A ce moment-là, les pré-esquisses deviennent esquisses. Elles sont recopiées, développées et arrangées pour piano, puis retravaillées le plus souvent quatre fois. C'est la partie difficile du travail; les parties réduites [particella?] ainsi que les couleurs symphoniques qui suivent sont ma création. J'écris tout de suite la partition dans mon bureau, sans aucun problème, y travaillant douze heures d'affilée. Ainsi, j'obtiens une œuvre homogène, et c'est ce qui est plus important.

Mann souligne qu'à ce stade, le 2 mai 1910, l'œuvre s'intitulait encore *Ochs auf Lerchenau*, mais qu'elle trouva son titre définitif, *Der Rosenkavalier*, trois semaines plus tard. Cela donne à penser que l'auteur avait un

doute concernant le personnage principal de l'opéra, présageant une discussion qui n'a pas encore cessé. On pourrait dire que le Chevalier, sous les traits d'Octavian, est indubitablement le personnage central. Mis à part la scène du Lever à l'Acte I, il est présent pendant presque tout l'opéra; il tire une grande leçon de l'existence à travers sa transformation de jouet de la Maréchale en jeune amoureux d'une jeune fille de son âge; ses humeurs contradictoires sont parfaitement exprimées dans sa musique – comme au cours de la scène érotique qui ouvre l'Acte I, ou encore dans son attitude d'adolescent irascible à la fin de l'acte. A l'acte suivant, nous le voyons tomber amoureux de Sophie presque immédiatement alors qu'il est envoyé comme émissaire du balourd Baron Ochs; enfin, nous le découvrons plongé dans la confusion totale, incapable de faire face à ses différents sentiments vis-à-vis des deux femmes, jusqu'au moment où la Maréchale résout pour lui son dilemme.

Au cours de la première scène de l'Acte I, la Maréchale se présente comme une amante encore passionnée et aguichante; puis dans son grand monologue, elle se transforme en une femme pleine de dignité, sentant le poids de son âge (elle n'a que trente-trois ans dans l'opéra, mais un âge qui à l'époque de l'action était considéré comme déjà avancé). Dans la

scène finale de l'Acte I, qui est le véritable cœur de l'œuvre, elle – et Strauss – nous dit et à Octavian ce que tous les amants plus âgés savent, à savoir qu'ils perdront inévitablement la personne la plus jeune, car celle-ci se tournera vers quelqu'un du même âge. "Now or tomorrow" est ce qu'écrivit Hofmannsthal – et la manière dont Strauss lui fait exprimer ce changement d'humeur dans sa musique somptueuse est bouleversante. Absente pendant tout l'Acte II, la Maréchale réapparaît au beau milieu du tumulte de l'Acte III, et par son comportement à la fois plein de tact, ouvert et vrai, elle cède la place aux plus jeunes, après avoir proféré ses paroles d'expérience à Sophie puis à Octavian.

Sophie n'est pas un personnage mièvre, bien qu'elle soit parfois interprétée de cette manière, mais une jeune fille tout à fait consciente de sa position dans la vie, et qui finira par comprendre toute la peine qu'elle a infligée sans le vouloir à la Maréchale. Le Baron Ochs, que l'on entend dans ces extraits seulement à la fin de l'Acte II et juste avant son départ forcé à l'Acte III, se doit de demeurer un aristocrate, même s'il est grossier et libidineux. Il se couvre de ridicule entièrement par sa faute, et pourtant Strauss parvient à nous faire aimer le bonhomme; du moins, il ne fait pas le jeu de l'hypocrisie ou du côté deux poids deux

mesures de la société viennoise. Ainsi, tout un monde de comportements humains est ici représenté, un monde qui aujourd'hui encore conserve toute sa pertinence; et quelque soit le nombre de fois que l'on réécoute la partition, elle apparaît toujours aussi fraîche et haute en couleurs que lors de sa création il y a 90 ans.

En lisant le scénario du Premier acte, Strauss vit immédiatement que des rôles aussi soigneusement écrits que ceux d'Octavian, de la Maréchale et du Baron Ochs nécessiteraient de très bons chanteurs qui soient en même temps de très bons acteurs. Les premiers interprètes étaient des chanteurs d'un genre assez différent de celui auquel on a recours de nos jours pour les rôles principaux. A la création de Dresde, la Maréchale fut chantée par Margarethe Siems, célèbre dans des rôles tels que celui de Lucia, tandis qu'à première berlinoise, Frieda Hempel, la Joan Sutherland de l'époque, en fut l'interprète. Le premier Octavian fut incarné par Eva van der Osten, une Elsa et une Isolde, et non la mezzo à la tessiture élevée que l'on considère maintenant comme celle qui convient au rôle. Lotte Lehmann, qui devait être la plus célèbre Maréchale, se tourna vers ce rôle après avoir chanté ceux de Sophie et d'Octavian. C'est elle qui imposa le genre de voix que l'on entend généralement de nos jours pour la Maréchale,

un chaleureux soprano lyrique. Carl Perron, le Baron Ochs de la création, était plutôt baryton que basse, et de la mauvaise taille pour le rôle, grand et mince. Il fut rapidement confié à la basse viennoise Richard Mayr, à l'intention duquel Strauss avait composé le rôle. Il le fit sien pendant les vingt années qui suivirent, et enregistra des extraits de l'œuvre en 1933 avec Lehmann dans le rôle de la Maréchale.

Bien qu'il n'ait par officiellement figuré comme étant le metteur en scène, Max Reinhardt eut une grande influence sur le style de la création, et l'on peut présumer que celle-ci fut d'une vérité saisissante. Si certains critiques locaux trouvèrent la production répugnante, cela n'empêcha pas l'opéra de devenir un succès immédiat dans toute l'Allemagne, et rapidement à Vienne, Prague et Londres. Après la création de Dresde, le critique du *Times* écrivait: "Si cette œuvre n'est pas universellement acclamée, on devra sûrement désespérer du goût du public." Il n'avait pas besoin de s'inquiéter, car l'œuvre a conquis et conservé l'attention du public depuis lors.

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Traduction: Francis Marchal

Argument (les extraits figurant sur cet enregistrement sont en caractères gras)
L'opéra se déroule à Vienne, à la fin du

XVIII^e siècle. Teresa, princesse de Werdenberg, est l'épouse du Maréchal von Werdenberg, et porte donc le titre de Maréchale.

Acte I

La chambre à coucher de la Maréchale

C'est le matin, et la Maréchale est avec son jeune amant de dix-sept ans, Octavian.

Soudain il y a du bruit derrière la porte, et craignant que le mari de la Maréchale ne soit de retour, Octavian se déguise en femme de chambre. Mais le visiteur n'est autre que le baron Ochs von Lerchenau, cousin de la Maréchale, qui demande à voir cette dernière. Les serviteurs protestent, vu l'heure matinale, mais le baron entre de force dans sa chambre.

Bien entendu, il est immédiatement attiré par la "femme de chambre" que la Maréchale fait passer pour sa servante, Mariandel. Ochs explique qu'il est à Vienne pour épouser Sophie von Faninal et qu'il souhaite envoyer à sa fiancée une rose d'argent en cadeau de fiançailles. Il demande à la Maréchale de lui recommander un jeune noble digne d'être son "Chevalier à la rose". Celle-ci lui recommande Octavian et lui montre son portrait dans un pendentif, sur quoi Ochs remarque avec joie combien il ressemble à Mariandel!

Ochs demande aussi à sa cousine de lui recommander un notaire et celle-ci lui suggère

d'attendre son lever du matin puisque son propre notaire sera présent. Durant le lever de la Maréchale, nous assistons au défilé du notaire, du chef cuisinier, d'un chanteur italien et de divers autres personnages. Ochs consulte le notaire au sujet du contrat de mariage mais se met en colère. La Maréchale gronde sa coiffeuse qui, dit-elle, la vieillit puis elle congédie tous ses visiteurs. Avant de partir, Ochs remet à la Maréchale la rose d'argent et demande à deux Italiens d'allure suspecte, Valzacchi et Annina, de découvrir tout ce qu'ils peuvent sur Mariandel.

Restée seule, la Maréchale se souvient du temps où, jeune femme, elle avait dû se marier par intérêt contre son gré.

Lorsqu'Octavian revient, il devine qu'elle est malheureuse. Elle le prévient que tôt ou tard il la quittera pour une femme plus jeune.

Octavian, troublé, réfute ses paroles et réaffirme son amour pour la Maréchale.

Lorsqu'elle se rend compte qu'il est parti sans l'embrasser, elle demande aux serviteurs de le rappeler. Mais c'est trop tard, et elle demande à son page de porter la rose d'argent à Octavian.

Acte II

Le palais de Faninal

Herr von Faninal et toute la maisonnée sont en proie à une vive émotion car le Chevalier à

la rose est sur le point d'arriver. Soucieux de respecter l'étiquette selon laquelle le maître de la maison se doit d'être absent à l'arrivée du porteur de la rose, Herr Faninal sort. Sophie est avec sa duègne Marianne, qui, installée à la fenêtre, lui raconte avec animation tout ce qui se passe dans la rue. Octavian arrive accompagné de ses serviteurs et il offre la rose d'argent à Sophie. Ils tombent immédiatement amoureux.

A son retour, Faninal présente Sophie à son futur époux. Elle est offusquée par les manières du baron mais ce dernier ne s'en aperçoit pas et il se retire avec le notaire pour mettre au point les derniers détails du contrat de mariage. Sophie et Octavian s'avouent leur amour, et elle le supplie de l'aider à échapper à ce mariage forcé. Ayant observé la scène en cachette, Annina et Valzacchi convoquent Ochs.

Octavian explique à Ochs que Sophie ne l'épousera pas et les deux hommes se battent en duel. Ochs, légèrement blessé, fait beaucoup de bruit pour rien. Faninal, horrifié, ordonne à Sophie de choisir entre ce mariage et le couvent. Octavian est congédié et s'assure le concours des deux Italiens qu'il a persuadés de travailler pour lui plutôt que pour Ochs.

Après un pansement et quelques verres du bon vin de Faninal, Ochs se remet bien vite de sa blessure. La foule se disperse, Ochs reste

seul. Annina lui apporte un billet de l'imaginaire Mariandel le conviant à un rendez-vous. Ochs, ravi, promet de lui faire parvenir une réponse.

Acte III

Un salon particulier dans une auberge

Valzacchi est en train de préparer la scène du rendez-vous lorsqu'Octavian arrive, déguisé en Mariandel, pour son dîner avec Ochs. Après toute une série d'interruptions étranges par les comploteurs au service de Valzacchi, Annina entre, déguisé en veuve, traînant plusieurs enfants derrière lui, et prétendant être la femme d'Ochs. C'est la confusion la plus totale, Ochs finit par appeler la police, mais le préfet de police refuse de le croire lorsqu'il déclare que Mariandel n'est autre que sa fiancée Sophie von Faninal. Sur ces entrefaites, Faninal fait son entrée, prévenu par Valzacchi et Octavian. Bien sûr, le mensonge d'Ochs est mis à jour et Octavian révèle la véritable identité de Mariandel à la police.

C'est alors qu'arrive la Maréchale, que les serviteurs d'Ochs sont allés chercher. Elle réussit à convaincre le préfet de police qu'il ne s'agissait que d'une plaisanterie, et la police se retire. Ochs, se rendant compte que ses avances envers Sophie resteront vaines, sort à son tour, poursuivi par plusieurs serviteurs,

cochers et autres lui réclamant l'argent qu'il leur doit.

Restée seule sur scène avec Octavian et Sophie, la Maréchale se rend compte que les deux jeunes gens s'aiment déjà. Elle se dit qu'elle avait promis d'aimer Octavian avec décence, et elle ouvre son cœur dans un trio plein de tendresse. Puis elle sort consoler Faninal après une journée si mouvementée, laissant Octavian et Sophie ensemble.

Traduction: Nicole Valencia

Née à Sydney, **Yvonne Kenny** est l'une des sopranos les plus remarquables de sa génération. Après avoir remporté le Concours Kathleen Ferrier, elle est entrée au Royal Opera où elle a chanté entre autres rôles ceux de Pamina (*La flûte enchantée*), Ilia (*Idoménée*), Oscar (*Un bal masqué*), Adina (*L'élisir d'amore*), Liù (*Turandot*) et Donna Anna (*Don Giovanni*). Elle est également souvent invitée à se produire avec l'English National Opera et a chanté à Glyndebourne, Venise, Vienne, Milan, Munich, Berlin, Paris et Zurich. Elle s'est produite avec les plus grands orchestres du monde ainsi qu'aux festivals d'Edimbourg, d'Aix-en-Provence et de Salzbourg; elle retourne fréquemment dans son Australie natale. Elle a reçu bien des éloges pour son

interprétation de la Maréchale pour l'English National Opera, un rôle qu'elle a repris en Amérique du Nord. En 1989, Yvonne Kenny a reçu le titre honorifique de Membre de l'Ordre d'Australie pour services rendus à la musique.

Yvonne Kenny a réalisé de nombreux enregistrements, gravant entre autres *Les noces de Figaro*, *L'enlèvement au sérail*, *The Kingdom* d'Elgar, *The Beggar's Opera* et *Gloriana* de Britten, *Deborah* de Haendel, *The Canterbury Pilgrims* de Dyson (pour Chandos); elle a enregistré pour Opera Rara *Emilia di Liverpool*, *L'eremaggio di Liverpool* et *Ugo, Conte di Parigi* de Donizetti ainsi que *Il crociato in Egitto* de Meyerbeer.

John Tomlinson est né dans le Lancashire. Après un diplôme d'ingénieur des travaux publics à l'université de Manchester, il a obtenu une bourse d'études au Royal Manchester College of Music. Il se produit régulièrement avec l'English National Opera depuis 1974 et avec le Royal Opera depuis 1976; il a également chanté avec Opera North, Scottish Opera, le Glyndebourne Festival Opera et le Glyndebourne Touring Opera sans oublier Kent Opera. John Tomlinson a un important répertoire de concert et s'est produit avec les plus grands orchestres britanniques, voyageant aussi en Allemagne, Italie, Belgique,

Hollande, France, Espagne, au Danemark et aux Etats-Unis pour chanter avec des chefs d'orchestre tels que Barenboim et Haitink.

Depuis 1988 il participe chaque année au Festival de Bayreuth, où il a été Wotan (*L'or du Rhin* et *La Walkyrie*), le Voyageur (*Siegfried*), Tituel et Gurnemanz (*Parsifal*) et le roi Marke (*Tristan et Isolde*). Parmi ses autres rôles, notons ceux de Hans Sachs (*Les maîtres chanteurs*), du Landgrave (*Tannhäuser*), de Hagen (*Götterdämmerung*) et du baron Ochs (*Le chevalier à la rose*). Il a gravé entre autres le cycle de l'Anneau, *La force du destin* de Verdi, *Julius Caesar* de Haendel, *Mary Stuart* de Donizetti ainsi que *La traviata* (pour la Peter Moores Foundation) et les grands airs de *Boris Godounov* de Moussorgsky (pour Chandos en association avec la Peter Moores Foundation).

Diana Montague a fait ses études au Royal Northern College of Music. Depuis ses débuts dans le rôle de Zerlina avec le Glyndebourne Touring Opera, elle s'est produite sur les plus grandes scènes lyriques et dans les principales salles de concert du monde comme le Royal Opera House à Covent Garden, le Metropolitan Opera à New York, le Théâtre de la Monnaie à Bruxelles, l'Opéra Bastille à Paris, le Teatro Colon à Buenos Aires; elle a participé aux festivals de Bayreuth et Salzbourg.

Son répertoire comprend tous les grands rôles de mezzo-soprano de Mozart, Gluck, Strauss, Rossini, Bellini et Berlioz. Elle chante souvent en concert avec les plus grands chefs d'orchestre. Elle a été entre autres Junon (*Platée* avec le Royal Opera) et Marguerite (*La damnation de Faust* à Genève), elle a chanté dans *Iphigénie en Tauride* à Buenos Aires, Madrid et avec le Welsh National Opera, *Ermione* (Glyndebourne), *Le comte Ory* (à Lausanne, Rome et Glyndebourne), *La clémence de Titus* et *Orphée* de Gluck (Glyndebourne) ainsi que dans *Ariane à Naxos* à Lisbonne. Diana Montague a réalisé de nombreux enregistrements, gravant entre autres *I Capuletti e I Montecchi*, *Norma*, *Lucia di Lammermoor*, *Iphigénie en Tauride*, *Il crociato in Egitto* (pour Opera Rara) ainsi que *Cavalleria rusticana* et un disque d'airs d'opéra (pour Chandos en association avec la Peter Moores Foundation).

Andrew Shore est de l'avis général le meilleur baryton bouffe en Grande-Bretagne à l'heure actuelle. Depuis ses débuts avec l'English National Opera en 1988, il a tenu plusieurs rôles au sein de cette troupe dont ceux de Falstaff, Dieg (*The Making of the Representative for Planet 8* de Philip Glass), Papageno (*The Magic Flute*), Monsieur Calcul (*La belle*

Vivette), Don Pasquale et Gianni Schicchi. Il a travaillé avec toutes les plus grandes troupes lyriques britanniques dont le Royal Opera, Opera North, Scottish Opera, le Glyndebourne Festival Opera, Kent Opera et le Welsh National Opera et sur la scène internationale il s'est produit avec le New Israeli Opera, le San Diego Opera, l'Opéra-comique à Paris, chantant aussi à Lyon, Nantes, Montpellier, Amsterdam, Vancouver et Hambourg. Il a gravé entre autres *L'affaire Makropoulos*, et pour Chandos en association avec la Peter Moores Foundation, *The Barber of Seville*, *Tosca*, *La bohème* et *Don Pasquale*.

Née à Cardiff, **Rosemary Joshua** a tenu de nombreux rôles sur la scène lyrique: elle a été Susanna, Adele (*La chauve-souris*), Sémélé et Princess Ida, Norina (*Don Pasquale*) et Sophie (*Der Rosenkavalier*) pour l'English National Opera, Susanna au Festival de Glyndebourne, Olga (*Fedora*) à Covent Garden, la Calisto et Pamina (*La flûte enchantée*) à La Monnaie à Bruxelles, Sémélé à Aix-en-Provence, au Festival d'Insbruck et à l'Opéra des Flandres ainsi que Juliette (*Roméo et Juliette*) pour l'Opéra de San Diego.

Elle doit prochainement chanter le rôle d'Anne Trulove (*La carrière du libertin*) au Festival de Glyndebourne, de Cléopâtre (*Jules*

César) au Grand Opera de Floride, celui de Poppée (*Agrippina*) à La Monnaie, et le rôle titre de *La petite renarde rusée* à l'Opéra des Flandres. Elle s'est produite en concert avec Sir Simon Rattle, Mark Elder, Frans Brüggen, René Jacobs et Nicholas McGegan. Rosemary Joshua a gravé entre autres *Orlando* de Haendel et *Hänsel et Gretel* de Humperdinck.

Jennifer Rhys-Davies s'est produite sur les plus grandes scènes lyriques de Grande-Bretagne, tenant les rôles de Lady Macbeth, Donna Elvira, Miss Jessel, Lucia, Donna Anna et la Reine de la Nuit. En Allemagne et en Suisse, elle a été Sémiramide, Sieglinde, la Reine de la nuit et Hilda (*Elegy for Young Lovers*). Sur la scène du Royal Opera elle a tenu les rôles de Berta, Amaltea (*Moïse en Egypte*), Clorinda (*La Cenerentola*) et Marianne.

En 1998 elle a fait ses débuts au Festival de Glyndebourne dans le rôle de la Soprano italienne (*Capriccio*), elle a été Olympia au Grand théâtre de Limoges et s'est produite au Théâtre de Bâle. Elle doit prochainement être Rosalinde (*La chauve-souris*) à Nuremberg, Arminda (*La finta giardiniera*) et Elettra (*Idoménée*) au Théâtre de Bâle. Elle a gravé entre autres *Orazi e Curiazi* (pour Opera Rara) et *The Barber of Seville* (pour Chandos en association avec la Peter Moores Foundation).

Elizabeth Vaughan a fait ses débuts avec le Welsh National Opera dans le rôle d'Abigail (*Nabucco*), enchaînant avec de nombreux rôles pour le Royal Opera dont Butterfly, Liù, Violetta, Leonora (*Il trovatore*), Donna Elvira et Elettra. Elle chante souvent avec l'English National Opera, le Welsh National Opera, Opera North et Scottish Opera. Sa carrière internationale l'a conduite au Metropolitan Opera, à Vienne, Berlin, Hambourg et Paris. Depuis qu'elle a décidé en 1990 de se pencher sur le répertoire de mezzo-soprano, elle a été Hérode, la Sorcière (*Hänsel et Gretel*), Auntie (*Peter Grimes*) et Annina. Elle doit prochainement tenir le rôle de Madame de Croissy (*Dialogues des carmélites*) et celui d'Hérode. Elle a enregistré entre autres le *Gloria* de Vivaldi et *Doctor of Myddfai* de Peter Maxwell Davies.

Le **Peter Kay Children's Choir** offre à de jeunes chanteurs la possibilité de se produire à l'opéra, au concert, à la télévision, à la radio, lors de galas de bienfaisance, dans des festivals et des productions théâtrales en Grande-Bretagne, en France, en Belgique, aux Pays-Bas, en Allemagne, en Espagne et aux États-Unis. Ses membres sont recrutés sur invitation et sur audition, attirant des participants possédant déjà une expérience de la scène à

l'English National Opera où Peter Kay est conseiller pour enfants, avec et au Finchley Children's Music Group, le New London Children's Choir, les Jennifer Lilleystone Singers, et dans des écoles de Londres et du sud de l'Angleterre.

La carrière de chanteur de Geoffrey Mitchell a couvert un répertoire d'une remarquable étendue allant de la musique ancienne à la musique contemporaine. Elle prit son essor à la suite de plusieurs invitations à diriger que lui offrit la BBC, et à une collaboration plus étroite avec ses propres chanteurs. C'est ainsi qu'il fut amené à fonder le **Geoffrey Mitchell Choir** avec lequel il a enregistré quinze opéras pour Opera Rara. Jouissant d'une réputation grandissante, ils ont d'autres projets avec la BBC et des maisons de disques internationales.

L'**Orchestre philharmonique de Londres** qui a été formé par Sir Thomas Beecham en 1932 a attiré au fil des années une série inégalable de premiers chefs, dont Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti et Klaus Tennstedt. Parmi les chefs qui le dirigent régulièrement à l'heure actuelle se trouvent son directeur musical, Franz Welser-Möst, et son président, Bernard Haitink.

L'orchestre qui est depuis 1964 l'orchestre

symphonique en résidence au Glyndebourne Festival Opera est devenu en 1992 l'orchestre symphonique en résidence au Royal Festival Hall. Il effectue aussi de vastes tournées – il a été le premier orchestre à se rendre en URSS et en Chine – et ses enregistrements ont remporté maintes récompenses prestigieuses.

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 1997, 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, 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 enregistrement primé de *Tosca*, trois disques d'aires operatiques, *Faust*, *Don Pasquale*, *La bohème*, *Cavalleria rusticana* et *Pagliacci*.

Strauss: Der Rosenkavalier

Secondo teorie convenzionali Richard Strauss, dopo due composizioni rivoluzionarie e d'avanguardia quali *Salome* ed *Elektra*, avrebbe rinunciato allo sforzo sperimentale prendendo una via più facile al successo con *Der Rosenkavalier* (Il cavaliere della rosa). Nulla potrebbe essere più lontano dalla realtà. Sebbene la nuova opera non fosse certamente così aggressiva né – per il suo tempo – così dissonante come le due che l'avevano preceduta, nella sua maniera immediatamente allettante era altrettanto innovatrice. In nessuna opera lirica che l'aveva preceduta avevano compositore e librettista scritto un pezzo tanto conversevole, in cui il testo (forse il capolavoro di Hofmannsthal in questo genere) è totalmente alla pari con la musica, cosicché si potrebbe dire che i due creatori gemelli abbiano virtualmente inventato un nuovo genere di commedia musicale. Puccini, fino ad un certo punto, aveva tentato di fare altrettanto nei suoi tre grandi capolavori, ma in nessuno di essi aveva avuto un libretto che remotamente si avvicinasse alla finezza o illuminazione poetica che Hofmannsthal aveva saputo raggiungere per Strauss nel *Rosenkavalier*, laddove è importante afferrare

quasi ogni parola per capire le sfumature del testo. È per questo che capire le parole è della massima importanza: di conseguenza, è oltremodo redditizio dare ad un pubblico inglese un testo che si esprime nella sua propria lingua.

Hofmannsthal aveva visto nella sua fruttuosa collaborazione con Strauss nell'*Elektra* un'occasione per rinvigorire lo stato del libretto nell'opera tedesca, determinando norme d'immaginazione e di eccellenza letteraria mai prima conseguite. In un primo tempo Hofmannsthal ebbe l'idea di presentare i suoi libretti come drammi scenici prima di adattarli per la scena lirica, ma fu un progetto che dovette esser presto abbandonato perché impraticabile. Cominciò invece a formulare un'idea per una commedia di costume e cercò ispirazione nei lavori teatrali di Molière e del contemporaneo di Beaumarchais, Louvet de Couvray, selezionando una storia da queste fonti con personaggi francesi. L'ambientazione originale avrebbe dovuto essere francese, ma in breve tempo la trama si trasferì a Vienna ed i nomi vennero appropriatamente cambiati in quelli che oggi conosciamo. Il testo è scritto in

un linguaggio immaginario basato sul dialetto viennese e su altri dialetti adatti alle condizioni sociali dei personaggi che inevitabilmente si perdono in una traduzione; ma la maniera in cui il testo si sposa con la musica rimane palese.

L'intero progetto entusias mò Strauss. Le idee contenute nel libretto diedero la stura ad un diluvio d'immaginazione nella sua musica e produssero una composizione che ha incantato il pubblico da allora fino ai nostri giorni. Il suo entusiasmo per il progetto si può giudicare dal fatto che Strauss completò il primo atto nel dicembre del 1909 e il secondo ai primi di aprile del 1910. Aveva persino scritto la melodia principale per il duetto finale dell'Atto III ancor prima che Hofmannsthal ne avesse scritto il testo.

Come divenne poi di prammatica nelle sue relazioni con il suo illustre collaboratore Strauss fece molti suggerimenti di propria iniziativa nella messa a punto della versione finale del libretto. Per esempio, espresse dubbi – e con buona ragione – circa la parte centrale dell'Atto III, dall'arrivo del Commissario di Polizia e anche se gli emendamenti vennero accettati questa sezione forma la parte più debole dell'opera. La partitura venne infine completata il 16 Settembre, appena diciassette mesi da quando Strauss aveva cominciato a lavorarci –

un'impresa straordinaria per un'opera così complessa e così densa nella strumentazione.

Come William Mann ci dice nel suo saggio, *The Operas of Richard Strauss* (Cassell, 1964), il compositore venne intervistato dal *Daily Mail* mentre stava lavorando all'Atto III e fece alcuni accenni ai suoi metodi di lavoro:

Prima d'improvvisare sin al più piccolo abbozzo per un'opera lascio adito al testo di penetrare in tutti i miei pensieri, maturando in me per almeno sei mesi, in modo che le situazioni ed i personaggi siano pienamente assimilati. Soltanto dopo lascio che l'idea musicale mi entri nel cervello. A quel punto la traccia mentale si tramuta in abbozzi: questi vengono elaborati, trascritti per pianoforte e riscritti fino a quattro volte. È questa la parte più dura del lavoro: gli spartiti delle parti [partitura breve?], la colorazione sinfonica che seguono sono la mia creazione. Scrivo la partitura nel mio studio immediatamente, senza problemi, lavorandoci per dodici ore di fila. In tal modo viene composto un tutto omogeneo e questo è quel che conta.

Mann fa notare che a questo stadio – 2 maggio 1910 – l'opera era tuttora intitolata *Ochs auf Lerchenau*, ma poco dopo tre settimane aveva trovato il suo titolo definitivo di *Der Rosenkavalier*. Ciò suggerisce che nella mente dell'autore c'era un dubbio circa il personaggio

principale dell'opera, dando adito ad una discussione che da allora non è mai cessata. Si potrebbe arguire che lo stesso Cavaliere – nei panni di Ottavio – è assolutamente il personaggio centrale: è in scena quasi ininterrottamente per tutta l'opera, eccetto nella Leveé nell'Atto I; acquista una notevole lezione di vita nella sua evoluzione da trastullo della Marescialla a giovane amante di una fanciulla sua coetanea; i suoi sentimenti contraddittori sono espressi alla perfezione nella sua musica, tanto nell'introduttiva scena erotica dell'Atto I quanto nel suo petulante, adolescente malumore alla fine dell'atto. Lo sentiamo poi come emissario dello zotico Ochs che si innamora di Sophie quasi a prima vista, ed infine lo scopriamo in preda alla confusione, incapace di far fronte ai suoi ben diversi sentimenti verso le due donne fin quando la Marescialla non lo libera dal suo dilemma.

La stessa Marescialla ci appare nella prima scena come un'amante ancora avida e maliziosa, poi, nel suo grande monologo, si muta in una donna dignitosa, conscia della sua età (anche se nell'opera ha solo trentatré anni, che a quel tempo veniva considerata mezza età). Nella scena finale dell'Atto I, il fulcro dell'opera, la Marescialla – e Strauss – dicono a noi e a Ottavio ciò che tutti gli amanti più maturi sanno, e cioè che inevitabilmente

saranno abbandonati da una persona più giovane a favore di qualcuno della sua età. "Now or tomorrow" com'è espresso da Hofmannsthal – ed il modo in cui Strauss le fa esprimere quel cambiamento d'umore nella sua meravigliosa musica è emotivamente schiacciante. Assente dall'Atto II, essa ritorna nel mezzo del tumulto nell'Atto III e con il suo comportamento sagace ma allo stesso tempo aperto e sincero lascia la scena ai personaggi più giovani, avendo palesato la sua esperienza successivamente a Sophie e a Ottavio.

In quanto a Sophie, essa non è una cifra, anche se così viene spesso rappresentata, ma una ragazza che ben si accorge della sua posizione nella vita e che alla fine si rende conto della ferita che involontariamente ha inflitto ai sentimenti della Marescialla. Ochs, che in questi estratti sentiamo solo alla fine dell'Atto II e poco prima della sua forzata partenza nell'Atto III, dovrebbe rimanere un aristocratico, per quanto rozzo e lascivo. Interamente per colpa sua ci viene presentato come ridicolo, eppure Strauss ce lo rende simpatico; per lo meno, non favorisce l'ipocrisia o la duplicità viennese. Così troviamo qui ritratto un mondo intero di comportamenti umani, ancora validi nel nostro tempo, e per quanto spesso si ascolti quest'opera ci appare sempre così fresca e ricca

di sfumature come quando fu creata novant'anni fa.

Leggendo il canovaccio del primo atto Strauss vide subito che le parti scritte con tanta cura per Ottavio, la Marescialla e il barone Ochs avrebbero richiesto attori provetti oltre che cantanti di primo rango. I primi interpreti furono di un genere piuttosto diverso da quello dei cantanti ai quali vengono oggi affidati i ruoli principali. Alla premiere a Dresda la parte della Marescialla fu cantata da Margarethe Siems, famosa come Lucia, mentre alla prima rappresentazione a Berlino fu Frieda Hempel – la Sutherland del suo tempo – ad intraprendere il ruolo. Eva van der Osten fu il primo Ottavio: un'Elsa o una Isotta, non il mezzosoprano alto che viene oggi considerato adatto alla parte. Lotte Lehmann, che sarebbe divenuta la più famosa delle Marescialle, passò a questo ruolo dopo aver cantato prima Sofia e poi Ottavio. Fu lei a stabilire il tipo di voce che adesso comunemente sentiamo come la Marescialla, una voce calda di soprano lirico. Carl Perron, l'Ochs originale, era baritono piuttosto che basso, e il suo aspetto – alto e magro – sbagliato per la parte che fu presto affidata a Richard Mayr, il basso viennese per il quale Strauss l'aveva intesa. Mayr la fece sua per i prossimi vent'anni e incise estratti dall'opera nel 1933 con Lehmann nella parte della Marescialla.

Max Reinhardt fu molto coinvolto nello stile della premiere sebbene non sia stato ufficialmente citato come regista cosicché si può presumere che sia stata drammaticamente fedele. Anche se alcuni critici locali trovarono l'insieme nauseante ciò non impedì che l'opera avesse immediato successo in tutta la Germania, e ben presto a Vienna, Praga e Londra. Il critico del *Times* scrisse della prima rappresentazione a Dresda: "Se quest'opera non si guadagna l'approvazione universale si deve davvero disperare del gusto del pubblico." I suoi dubbi risultarono infondati, giacché l'opera si è guadagnata l'attenzione del pubblico e l'ha mantenuta da allora inalterata.

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Traduzione: Marcella Barzetti

Sinossi (I brani registrati sono in grassetto)
L'opera è ambientata a Vienna a fine Settecento. Teresa, Principessa di Werdenberg, è sposata al Feldmaresciallo von Werdenberg e ha quindi acquisito il titolo di Marescialla.

Atto I

Nella stanza della Marescialla.
È mattina e la Marescialla si trova in compagnia del suo amante, il diciassettenne Ottavio. I due odono un rumore alla porta e,

temendo il ritorno del marito della Marescialla, Ottavio si traveste da cameriera. In realtà è arrivato solo il cugino della Marescialla, barone Ochs von Lerchenau, venuto per incontrarla. I servitori cercano di trattenerlo adducendo l'ora antelucana, ma non riescono ad impedirgli di entrare.

Ingannato dalle apparenze, il Barone è immediatamente attratto dalla "cameriera", che la Marescialla presenta come la propria servitrice Mariandel. Ochs spiega di essere a Vienna per sposare Sophie von Faninal, e comunica il suo desiderio di far recapitare alla ragazza una rosa d'argento come dono di fidanzamento. Per trovare un nobile adatto a svolgere il ruolo di "Rosenkavalier" chiede aiuto alla Marescialla, la quale propone Ottavio. Il barone nota con piacere la somiglianza tra il ritratto del giovane che gli viene mostrato e Mariandel.

Ochs desidera che la cugina gli consigli anche un buon avvocato, e questa propone di attendere la sveglia ufficiale, quando sul posto giungerà il suo legale. La sveglia ha inizio e incontriamo uno dopo l'altro il notaio, il cuoco, un cantante italiano e varie altre persone. Ochs consulta l'avvocato circa il proprio contratto matrimoniale e perde le staffe. La Marescialla rimprovera il

parrucchiere accusandolo di farla apparire vecchia, e congela tutti i visitatori. Prima di ritirarsi, Ochs consegna alla Marescialla la rosa d'argento e incarica due italiani dall'aria equivoca, Valzacchi e Armina, di raccogliere informazioni su Mariandel.

Rimasta sola, la Marescialla rievoca il tempo in cui era una giovane sposa, forzata ad accettare un matrimonio combinato. Ritorna Ottavio, il quale si accorge della sua tristezza. La Marescialla cerca di fargli capire che prima o poi lui la abbandonerà per una donna più giovane, ma Ottavio rimane confuso e non vuole ascoltare, dichiarando ancora una volta il proprio amore per la Marescialla. Quando questa si rende conto che il suo amante se n'è andato senza un bacio, chiede ai servitori di richiamarlo. Troppo tardi: non le rimane che affidare ai suoi servitori la rosa d'argento da consegnare a Ottavio.

Atto II

Presso la dimora di Faninal

L'imminente arrivo del Rosenkavalier ha causato in Herr von Faninal e in tutti gli abitanti della sua casa una grande agitazione. Faninal ha saputo che le regole dell'etichetta impongono la sua assenza all'arrivo del latore della rosa ed egli, quindi, esce. Sophie è con la sua dama di compagnia, Marianne, la quale è

alla finestra e commenta eccitata tutto ciò che accade in strada. Entra Ottavio accompagnato da un servitore e offre a Sophie la rosa d'argento. L'attrazione tra i due ragazzi è reciproca e immediata.

Faninal ritorna e presenta a Sophie il futuro marito. I modi rozzi di quest'ultimo disgustano la ragazza, ma Ochs non vi bada e si ritira con l'avvocato per stabilire le clausole del contratto matrimoniale. Sophie e Ottavio si confessano il loro amore e la ragazza supplica il giovane di aiutarla a scongiurare quel matrimonio. La scena è osservata di nascosto da Valzacchi e Annina, che corrono a chiamare Ochs.

Ottaviano spiega a Ochs che Sophie non lo sposerà mai, e i due si battono in duello. Ochs rimane leggermente ferito e si abbandona a grandi lamentazioni. Faninal è sconvolto e ordina a Sophie di sposare Ochs o di ritirarsi in convento. Ottavio, allontanato, convince i due italiani a lavorare per lui piuttosto che per Ochs.

Una fasciatura e ancora un po' del buon vino di Faninal, e Ochs torna ben presto in forma. Una volta rimasto solo, egli riceve tramite Annina un messaggio della presunta Mariandel contenente un invito a un appuntamento. Ne è felicissimo e promette di inviare una risposta.

Atto III

La camera di una locanda

Mentre Valzacchi prepara il teatro dell'appuntamento, Ochs e Ottavio, nuovamente travestito, arrivano per la cena. Dopo alcune strane interruzioni provocate dai cospiratori di Valzacchi, entra Annina nei panni di una vedova con svariati bambini al seguito, e afferma di essere la moglie di Ochs. Nasce una gran confusione; Ochs chiama la polizia e cerca di convincere (senza successo) il commissario che Mariandel è in realtà la sua fidanzata, Sophie von Faninal. Ochs ha appena pronunciato questa affermazione quando arriva Faninal, convocato da Valzacchi e Annina. La storia raccontata da Ochs viene ovviamente smascherata e Ottavio rivela alla polizia la vera identità di Mariandel.

A questo punto compare la Marescialla, fatta chiamare dai servitori di Ochs. La donna convince il commissario che tutta la vicenda non è stata altro che uno scherzo, e la polizia se ne va. Ochs si rende conto di non avere speranze di conquistare Sophie e se ne va, seguito da camerieri, vetturini e quanti altri esigono di essere pagati.

La Marescialla rimane sola con Ottavio e Sophie. Resasi conto dell'amore già sbocciato tra i due, la donna ricorda a se stessa la promessa fatta di amare il giovane in modo

ragionevole, e i suoi sentimenti trovano voce in un tenero trio. La Marescialla si reca infine a consolare Faninal dopo gli eventi del giorno, lasciando soli Ottavio e Sophie.

Nata a Sidney, **Yvonne Kenny** è una delle più celebri soprano della sua generazione. Dopo aver vinto il concorso Kathleen Ferrier è entrata a far parte della Royal Opera, dove tra i ruoli da lei interpretati troviamo: Pamina (*Die Zauberflöte*), Ilia (*Idomeneo*), Oscar (*Un ballo in maschera*), Adina (*L'elisir d'amore*), Liù (*Turandot*) e Donna Anna (*Don Giovanni*). È stata ospite regolare della English National Opera e dei teatri di Glyndebourne, Venezia, Vienna, Milano, Monaco, Berlino, Parigi e Zurigo. È apparsa al fianco delle più famose orchestre del mondo e ai Festival di Edimburgo, Aix-en-Provence e Salisburgo, e torna spesso nel suo paese d'origine, l'Australia. La sua interpretazione della Marescialla per l'English National Opera ha ricevuto ampi elogi, e lo stesso ruolo l'ha condotta anche sulle scene nord americane. Nel 1989 Yvonne Kenny è stata nominata Membro dell'Order of Australia for Services to Music.

Tra le numerose registrazioni realizzate da Yvonne Kenny ricordiamo: *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *The Kingdom* di Elgar, *The Beggar's Opera* e *Gloriana* di Britten,

Deborah di Handel, *The Canterbury Pilgrims* di Dyson (Chandos) e, per Opera Rara, *Emilia di Liverpool*, *L'eremitaggio di Liverpool*, *Ugo, Conte di Parigi* di Donizetti e *Il crociato d'Egitto* di Meyerbeer.

John Tomlinson è nato nel Lancashire (Inghilterra) e ha studiato Ingegneria civile presso l'università di Manchester, prima di vincere una borsa di studio per il Royal Manchester College of Music. Dal 1974 si esibisce regolarmente con l'English National Opera, dal 1976 con The Royal Opera ed è apparso con Opera North, Scottish Opera, al Festival di Glyndebourne, con Touring Opera e con Kent Opera. John Tomlinson vanta un ampio repertorio concertistico ed ha accompagnato tutte le principali orchestre inglesi, lavorando inoltre in Germania, Italia, Belgio, Olanda, Francia, Spagna, Danimarca e negli Stati Uniti, al fianco di maestri come Barenboim e Haitink.

Dal 1988 si esibisce ogni anno al festival di Bayreuth, dove lo si è ascoltato nel ruolo di Wotan (*Das Rheingold* e *Die Walküre*), il Viandante (*Siegfried*), Titorel e Gurnemanz (*Parsifal*) e il re Mark (*Tristan und Isolde*). Tra gli altri ruoli da lui interpretati citiamo Hans Sachs (*Die Meistersinger*), Landgraf (*Tannhäuser*), Hagen (*Götterdämmerung*), e il

barone Ochs (*Der Rosenkavalier*). Le sue registrazioni comprendono il ciclo del *Ring*, *La forza del destino* di Verdi, *Julius Caesar* di Handel, *Mary Stuart* di Donizetti e *La traviata* (per la Peter Moores Foundation), oltre a brani scelti del *Boris Godunov* di Mussorgski (per la Chandos/Peter Moores Foundation).

Diana Montague ha studiato presso il Royal Northern College of Music. Dal suo debutto come Zerlina insieme con la Glyndebourne Touring Opera è apparsa nei teatri e nelle sale da concerto più importanti del mondo, compresi la Royal Opera House Covent Garden, il Metropolitan di New York, La Monnaie a Bruxelles, Bastille di Parigi, il Teatro Colon di Buenos Aires, oltre ai festival di Bayreuth e Salisburgo.

Il suo repertorio comprende i più importanti ruoli per mezzo soprano di Mozart, Gluck, Strauss, Rossini, Bellini e Berlioz. I suoi frequenti impegni concertistici l'hanno vista al fianco di direttori di prima grandezza. Tra i suoi impegni figurano Giunone (*Platée* con la Royal Opera), Marguerite (*La damnation de Faust* a Ginevra), *Iphigénie en Tauride* a Buenos Aires, Madrid e con la Welsh National Opera, *Ermione* (Glyndebourne), *Le comte Ory* (a Losanna, Roma e Glyndebourne), *La clemenza*

di Tito, e *Orfeo* di Gluck (Glyndebourne), e *Ariadne auf Naxos* a Lisbona. Le molte registrazioni effettuate da Diana Montague comprendono: *I Capuleti e I Montecchi*, *Norma*, *Lucia di Lammermoor*, *Iphigénie en Tauride*, *Il crociato d'Egitto* (per Opera Rara), oltre alla *Cavalleria rusticana* e una raccolta di arie d'opera (per Chandos/Peter Moores Foundation).

Andrew Shore è oggi riconosciuto come il principale baritono buffo inglese. Dal suo debutto alla English National Opera nel 1988 ha ricoperto i ruoli di Falstaff, Dieg (*The Making of the Representative for Planet 8* di Philip Glass), Papageno (*The Magic Flute*), Monsieur Calcul (*La belle Vivette*), Don Pasquale e Gianni Schicchi. Ha collaborato con tutte le principali compagnie operistiche britanniche, comprese quelle di The Royal Opera, Opera North, Scottish Opera, Festival di Glyndebourne, Kent Opera e Welsh National Opera, oltre ad apparire all'estero (con la New Israeli Opera, San Diego Opera, Opéra comique di Parigi, e a Lione, Nantes, Montpellier, Amsterdam, Vancouver e Amburgo. Tra le sue registrazioni troviamo *The Makropulos Affair* e, per la Chandos/Peter Moores Foundation, *The Barber of Seville*, *Tosca*, *La bohème* e *Don Pasquale*.

Nata a Cardiff (Galles), **Rosemary Joshua** ha interpretato numerosi ruoli d'opera, tra cui Susanna, Adele (*Die Fledermaus*), *Semele* e la *Principessa Ida* nelle opere omonime, Norina (*Don Pasquale*) e Sophie (*Der Rosenkavalier*) per l'English National Opera, Susanna al Festival di Glyndebourne, Olga (*Fedora*) al Covent Garden, Calisto nell'opera omonima e Pamina (*Die Zauberflöte*) al La Monnaie di Bruxelles, *Semele* ad Aix-en-Provence, al festival di Innsbruck e all'Opera delle Fiandre, e Juliette (*Roméo et Juliette*) per il teatro di San Diego.

I suoi impegni futuri prevedono Anne Trulove (*The Rake's Progress*) al festival di Glyndebourne, Cleopatra (*Julius Caesar*) presso il Florida Grand Opera, Poppea (*Agrippina*) al La Monnaie e *The Cunning Little Vixen* nel ruolo della protagonista all'Opera delle Fiandre. Le sue esibizioni in concerto sono state al fianco di Sir Simon Rattle, Mark Elder, Frans Brüggen, René Jacobs e Nicholas McGegan. Tra le sue registrazioni ricordiamo *Orlando* di Gluck e *Hänsel und Gretel* di Humperdinck.

Jennifer Rhys-Davies ha cantato in tutti i principali teatri della Gran Bretagna, vestendo i panni di Lady Macbeth, Donna Elvira, Miss Jessel, Lucia, Donna Anna e la Regina della

notte. Ha cantato in Germania e in Svizzera nei ruoli di Semiramide, Sieglinde, la Regina della notte e Hilda (*Elegy for Young Lovers*), mentre alla Royal Opera House ha cantato come Berta, Amaltea (*Mosè in Egitto*), Clorinda (*La Cenerentola*) e Marianne.

Nel 1998 ha debuttato al Festival di Glyndebourne nel ruolo del Soprano italiano (*Capriccio*), si è esibita al Grand théâtre de Limoges nel ruolo di Olympia e al Theater Basel. Le sue registrazioni comprendono *Orazi e Curiazi* (Opera Rara) e *The Barber of Seville* (per Chandos/Peter Moores Foundation).

Elisabeth Vaughan ha debuttato con la Welsh National Opera nel ruolo di Abigail (*Nabucco*), interpretando successivamente vari personaggi con la Royal Opera, tra cui Butterfly, Liù, Violetta, Leonora (*Il trovatore*), Donna Elvira ed Elettra. È apparsa spesso con la English National Opera, Welsh National Opera, Opera North e Scottish Opera. Le sue frequenti esibizioni all'estero si sono svolte al Metropolitan Opera, a Vienna, Berlino, Amburgo e a Parigi. A partire dal passaggio a ruoli di mezzo soprano, avvenuto nel 1990, ha interpretato Herodias, la Strega (*Hänsel und Gretel*), Auntie (*Peter Grimes*) e Annina. Tra i suoi progetti futuri ci sono Madame de Croissy (*Dialogues des carmélites*) e Herodias. Le sue

registrazioni comprendono il *Gloria* di Vivaldi e *Doctor of Myddfai* di Maxwell Davies.

Il **Peter Kay Children's Choir** (Coro di fanciulli) offre ai giovani cantanti buone prospettive in materia di opera lirica, concerti, annunci pubblicitari televisivi e radio, attività di beneficenza, festival e produzioni teatrali, in Gran Bretagna, Francia, Belgio, Olanda, Germania, Spagna ed USA. I suoi membri sono stati prescelti tra adolescenti con esperienza di esecuzioni corali, previo invito ed audizione presso l'English National Opera, di cui Peter Kay è consulente, il Finchley Children's Music Group, il New London Children's Choir, The Jennifer Lilleystone Singers, nonché varie scuole di tutta Londra e dell'Inghiltera meridionale.

La carriera vocale di Geoffrey Mitchell si distingue per il repertorio eccezionalmente ampio, che va dalla musica antica a quella contemporanea. Tale fatto gli ha fruttato numerosi inviti della BBC ad esibirsi nel ruolo di direttore e, in seguito, un'attività più impegnativa in sintonia con propri cantanti nonché la conseguente formazione del **Geoffrey Mitchell Choir**. Dopo le prime registrazioni su disco il complesso ha potuto stabilire regolari rapporti di lavoro con la

compagnia Opera Rara, per la quale ha registrato ben 15 opere. Attualmente gode di crescente reputazione grazie agli ulteriore incarichi ricevuti dalla BBC e dalle case discografiche internazionali.

La **London Philharmonic Orchestra**, costituita nel 1932 da Sir Thomas Beecham, ha attratto nel corso degli anni una successione incomparabile di primi direttori, tra cui Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti e Klaus Tennstedt. Attualmente si alternano periodicamente sul podio il Direttore musicale Franz Weiser-Möst ed il Presidente Bernard Haitink.

Dal 1964 questo complesso è l'orchestra sinfonica stabile della Glyndebourne Festival Opera (Compagnia lirica del Festival omonimo) e dal 1992 del Royal Festival Hall. Inoltre, ha effettuato tournée in ogni parte del mondo ed è la prima orchestra britannica ad esibirsi nell'URSS e in Cina. Le sue registrazioni discografiche le hanno meritato numerosi importanti premi.

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 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*, tre dischi di grandi arie operistiche, *Faust*, *Don Pasquale*, *La bohème*, *Cavalleria rusticana* e *Pagliacci*.

Act I (opening)

- [1] *The Bedroom of the Marschallin. To the left in the alcove the large tent-shaped four-poster. Next to the bed, a threefold Chinese screen, behind which are lying some clothes. In addition, a little table and some chairs. On a little sofa to the left lies a sword in its sheath. To the right, great folding doors that lead to the antechamber. In the centre – scarcely visible – a small door in the wall. No other doors. Between the alcove and the small door a toilet table and a few armchairs against the wall. The curtains of the bed are half drawn. Through the half open window the bright morning sun streams in. From the garden sounds the song of birds.*

(The Curtain rises. Octavian kneels on a footstool, half embracing the Marschallin who is reclining in the bed. Her face is hidden; only her beautiful hand is seen and her arm, peeping from out of the sleeve of her nightgown of lace.)

Octavian (*passionately*)

- [2] How you were! How you are!
Past all knowing, past all grieving!

Marschallin (*raising herself on her pillow*)
Do you reproach me for that, Quinquin?
Would you have all the world share them?

Octavian (*ardently*)

Angel! No! Blessed am I,
for it I alone who knows your secrets!
Past all dreaming, past all knowing!

You, you, you! Why talk of 'You'? This 'You
and I'?

We know what they mean.

They are words, only words, yes. You know!
All the same though, there is something
within them; a feeling, a craving, a yearning, a
striving,

a longing, a burning:

my hand reaches out to search for your hand,
and I must touch you, I want to hold you.

I exist to long for you;

but then that 'I' is lost in that 'You'...

I am your boy. But then when I am carried away
in your arms...

Where is then your boy?

Marschallin (*softly*)

You are my boy, you are my heart!

(*very tenderly*)

I love you so!

(*They embrace.*)

* * *

Act I (conclusion)

Marschallin (*alone*)

- [3] Ah, there he goes, a vain, pretentious, pompous
fellow
and takes a young and lovely bride and ample
dowry as reward.

(*sighing*)

He takes it all,

and then he's pleased to think that he's the one,
who is honouring her!

But I trouble myself. The world will have it so.
I remember a girl, just like this one,
who fresh from the convent, was marched off
straight to the holy estate of wedlock.

(*She takes a hand mirror.*)

Where is she now? Ah,

(*sighing*)

go, seek the snows of yesteryear!

But can it be, (*quietly*) can it really be as I say?

That I was that young girl long ago,
and that I shall one day become the old
Princess...

The Marshall's old Princess!

'Look now, there goes the old Princess
Theresia!'

How can this come to pass?

Is this indeed the will of God?

For I am still I, the very same,

but if indeed it has to be,
why must I stand here looking on
and see it all, so clear.

Why are these things not kept from me?

(*gradually lowering her voice*)

The secret is so deep, so very deep,
and we are here on earth

(*sighing*)

to bear it all.

But to know 'how?'.

(*very quietly*)

In that lies all the difference.

(*Enter Octavian from the right, in riding dress
with riding boots.*)

- [4] Ah! You are back again?

Octavian (*tenderly*)

And you're unhappy!

Marschallin

The mood has flown away. You know me, how I
am.

One moment laughing, one moment crying.

My thoughts, I cannot command them, I know
not why.

Octavian

I know why you have been in tears, my heart.

You were beside yourself and panic-stricken.

Am I not right? Confess to me;

you were terrified,
my sweetest, my dearest,
my love, my heart!

Marschallin

A little perhaps, but I recovered my courage and
to myself I said: Now what indeed should I
fear,
and does it really matter?

Octavian (*gaily*)

It was not your husband,
but that silly clown, your cousin, and you are all
mine,
you are all mine.

Marschallin (*pushing him aside*)

Dearest, embrace me not so much:

who tries to hold too much, holds nothing fast.

Octavian (*passionately*)

Say you are mine alone, mine!

Marschallin

Oh! Do but be good, tender and gentle, kind and wise.

I beg you, try not to be like all the other men.

Octavian (*starting up suspiciously*)

Like all the others?

Marschallin (*quickly recovering herself*)

Like my husband is, and my cousin Ochs.

Octavian (*still dissatisfied*)

Bichette!

Marschallin (*emphatically*)

No, do not be like all the other men.

Octavian

I know nothing of the other men.

(*with sudden tenderness*)

Only I know I love you.

Bichette, they've taken you away from me.

Bichette, where is she then?

Marschallin (*quietly*)

I still am here my love.

Octavian

Yes, is she here? Then I want to hold her, to protect her from what may befall her, hold her by my side.

Then she will know to whom she belongs.

To me! For I am hers and she is mine!

Marschallin (*escaping from him*)

Oh do be good Quinquin. I feel I know

that all things earthly are but a vanity, vain empty dreams;

deep in my heart I know

how we should grasp at naught,

how we can cling to naught,

how life and its joys slip through our fingers,

how ev'rything alters if we but grasp it,

ev'rything fades like shadows, like dreams.

Octavian

My God, what do you say? You only want to tell me

that you love me no more.

(*He weeps.*)

Marschallin

Ah, do be good, Quinquin!

(*Octavian weeps more bitterly.*)

Ah, now I am the one who must console him,

for the day, be it soon, be it late, when he will leave me.

(*She strokes his hair.*)

Octavian

'Be it soon, be it late.'

(*angrily*)

Who could have put such words into your mouth, Bichette?

Marschallin

Do my words hurt you so?

The time is coming, Quinquin,

the time, be it sooner or later, what matter.

[5] For time is a mysterious thing.

We go on living, time has no meaning,

but there comes a moment when time is all we feel.

All the world talks of it, all our souls are filled with it.

On ev'ry face its mark will show. Each mirror betrays it,

all through my dreams 'tis flowing,

and now between us two it flows in silence, trickling as in an hour-glass.

(*warm*)

Oh, Quinquin,

Sometimes I hear it flowing unrelenting.

Sometimes I arise in the dead of night,

go to my clocks and stop them, ev'ry one.

And yet, to be afraid of time is useless.

For God, mindful of all his children,

in his wisdom created it.

Octavian (*quietly and tenderly*)

[6] My dearest love, why do you torture yourself with such thoughts?

Now that I am here,

and my loving fingers are clasping yours so tenderly,

and my eyes look into yours to find an answer;

now that I am here,

at such a time can you feel like this?

Marschallin (*very serious*)

Quinquin, now, or tomorrow surely,

you will go from me, leave me and find

another,

who's younger (*hesitating a little*) and lovelier than I.

Octavian

So you are trying now to dismiss me and do with words what your hands refuse.

Marschallin (*quietly*)

The day will come unbidden,

now, or tomorrow it will come, Octavian.

Octavian

Not now, nor tomorrow: I love you so.

(*with growing passion*)

Not now, nor tomorrow!

The sun shall not rise, that I swear on such a day!

So dreadful a day!

That day shall never come,

I cannot bear to think of it.

Why break my heart and yours, Theres?

Marschallin

Now or tomorrow, if not tomorrow, very soon.

I would not torture you, my dear.

I speak the truth now, you must speak it too, as I have done...

Let us then lightly meet our fate;

light must we be,

our spirits light, with gentle touch

we take all our pleasures, take them and leave them...

Unless we do much grief awaits us, not even God will pity us.

Octavian

Today you sound like my confessor

Do you tell me that I may never,

may never love and kiss you
till you are faint with rapture?

Marschallin

Quinquin, now you must go. Now you must
leave me;

- [7] I'll go now, go to church, and pray,
and later visit my Uncle Greifenklau,
who's old and infirm now,
and dine with him: 'twill please the dear old man.
This afternoon to your house I will send a
footman,
Quinquin, and he will tell you,
(*hesitating*)
if I plan to take the air,
and if I do
and should you wish,
you may meet me in the Prater riding
and you may ride beside my carriage...
Now you be good. Do as I say.

* * *

Act II (opening)

*Room in Herr von Faninal's palace. Centre door
leading to the anteroom. Doors right and left. On
the right a large window. At either side of the centre
door chairs against the wall. In the rounded corners
on either side large fireplace. Faninal, Sophie,
Marianne Leitmetzerin, the Duenna, the Major-
Domo, Footmen.*

(*The curtain rises.*)

Faninal (*at the point of saying goodbye to Sophie*)

- [8] A solemn day, a wondrous day,

a festal day, a sacred day.
(*Sophie kisses his hand.*)

Marianne (*at the window*)

The new coach is there with our man on the box.
Its curtains are of sky-blue.
Four shining horses are there.

Major-Domo (*confidentially to Faninal*)

It's high time now your Lordship should be leaving.
It's customary for the bride's father
to have taken his
departure from the house
before the silver Rosenkavalier comes here.
It is not seemly for you to meet him at the palace
door.

(*Footmen open the door.*)

Faninal

May Heaven help me. When I come again,
I shall be leading your bridegroom-to-be by the
hand.

Marianne

The excellent and noble baron Lerchenau!
(*Faninal goes. Marianne is at the window*)

He's getting in. They're jumping on the back,

Xavier and Anton are.

The page has handed up the whip,
to Joseph, there are faces at ev'ry house.

Sophie (*advancing, alone*)

- [9] In this most wonderful and serious moment,
in which you, my creator, high above my worth,
have brought me
and to allow me to enter my married life.

(*She controls herself with difficulty.*)

I will offer humbly my heart, my heart to him.
My flesh is too weak to be humble,
so I must humble myself.

Marianne (*very excited*)

And half the town is out of doors.
See them in the cloister, the good monks one and
all are at the windows
and one old man sits high up upon the roof.

Sophie (*struggling to collect her thoughts*)

Humble myself and from temptation, from envy,
from sin, from evil thoughts,
I must always pray to save myself!
My mother is dead, and I am all alone,
here in prayer before thy throne.
Here at the altar with thy blessing I stand.

Marianne (*crying out, delighted*)

He comes, he comes. With two great coaches.
The first one has four horses. It is empty. But the
next
has six dapple greys.
I can see him, the Rosenkavalier!

Three Running Footmen (*in the street below*)

Rofrano, Rofrano! (*like distant fanfares*)

Sophie (*almost losing her self control*)

But I shall never let my married status
make me haughty –
– no, never haughty.
What is it they shout?

Marianne

They herald the Rosenkavalier and shout the
names
of the noble lords related to your husband, I am
sure.

(*with eager gestures*)

Now the servants form a pathway,
and the lackies are beside the door!

Three Running Footmen (*as before*)

Rofrano, Rofrano!

Sophie

Oh, but when my bridegroom comes will
ev'ryone
run to greet him and his name and titles too?

Running Footmen (*just underneath the window*)

Rofrano! Rofrano!

Marianne (*enthusiastically*)

The coach door is open and he comes,
all in silver cloth, he is glittering from head to
foot,
like an archangel all on fire.

Sophie

Merciful heaven!

I know that pride must be a mortal sin.
But today never shall I humble myself.
'Tis all in vain.

I can't help being proud, so proud!

(*The Footman quickly open the centre doors. Enter
Octavian, bareheaded, dressed all in white and
silver carrying the Silver Rose in his hand. Behind*

him his servants in his colours, white and pale green, the Footmen, the Heyducks with their crooked Hungarian swords at their side; the Couriers in white leather with green ostrich plumes. Immediately behind Octavian a black servant, carrying his hat, and another Footman who carries the case of the Silver Rose in both hands. Behind these Faninal's servants. Octavian, taking the rose in his right hand, advances with high-born grace towards Sophie; but his youthful features bear traces of embarrassment and he blushes. Sophie turns pale with excitement at his splendid appearance. They stand opposite each other; each disconcerted by the confusion and beauty of the other.)

Octavian *(with slight hesitation)*

^[10] It is an honour, an enchantment to which I'll stay most deeply sensible all my days, to come here as messenger at my cousin Lerchenau's bidding, to offer you as token of his love this rose.

Sophie *(taking the rose)*

I am to your Honour much indebted.
I am to your Honour for all Eternity indebted.
(There is a pause of confusion. Smelling the rose)
There is a scent in its petals of roses, like the living ones.

Octavian

Yes, there's a drop of oil of Persian roses in its heart.

Sophie

Like heavenly, not earthly flowers, like roses

from golden gardens of Paradise. Think you not so?

(Octavian bends over the rose, which she holds out to him, then raises his head and looks at her lips.)

It's like a gift from Heaven. Oh so sweet and rare that no one dare breathe it again.

Drawing me on, as though it were tugging at my heart.

(softly)

Where have I been before and felt such rapture?

Octavian

Where have I been before and felt such rapture?

Sophie

To walk those blessed fields of Paradise once more. I fear not death itself.
And yet why dream of death?
It's far, it's far. It's an eternity that shines on moments of blessedness, never to be forgotten till death close my eyes.

Octavian

I was a child,
I never heard her voice until today.
But who am I?
What fate brings me to her?
What fate brings her to me?
Feeling and sense would leave me were I not a man;
this is a moment of blessedness,
never to be forgotten till death close my eyes.

(During this, Octavian's servants have taken up their position on the left at the back, Faninal's servants with the Major-Domo to the right. Octavian's Footman hands the jewel case to Marianne. Sophie wakes from her reverie and gives the rose to Marianne, who places it in the jewel case. The Footman with the hat approaches Octavian and gives it to him. Octavian's servants withdraw, and at the same time Faninal's servants carry three chairs to the centre, two for Sophie and Octavian, and one for Marianne further back at the side. Faninal's Major-Domo carries the jewel case with the rose through the door to the right, the other servants immediately withdraw through the centre door. Sophie and Octavian stand opposite each other partly restored to the everyday world, but a little embarrassed.)

* * *

Act II (conclusion)

(Faninal rushes off. Soon a footman comes with a case of wine, and offers it to the Baron. The Baron is alone with his servants and the Doctor.)

Baron Ochs

^[11] Here I am. What accidents befall a man of quality in this tempestuous town.
It does not suit me here. There's no one you can trust save God himself.
I'd rather be home.
(He wants to drink and makes a movement which gives him pain.)

Oh, oh! That demon! Oh, oh! That accursed little imp!
Still wet behind the ears, and fooling with a rapier.
(with rising anger)
Insolent poodle pup! I swear that I will catch you. I'll catch you.
I'll break you in like one of my dogs, locked in a cage.
That's where you'll grovel. You're in the pig sty!
That's where you'll hear the angels sing.

(His Servants at once assume a very dangerous and threatening attitude, turning to the door by which Octavian has gone out.)

Lerchenau's Servants *(in hollow voices)*

We will do for you,
beat you black and blue,
wait our time will come,
vile Italian scum!

(The Doctor pours out for the Baron, and offers him the glass.)

Baron Ochs *(to Faninal's footman, who is waiting on him)*

A drop more claret, quick!
(his good humour gradually returning)
And yet it's funny, how his little mind works – this boy of seventeen, who thinks he's worldly wise;
She believes she's got the better of me.
Ha ha! He who laughs last laughs the longest.
And on the bright side,

not for the world would I have missed that
hanky-panky with my wife-to be!
(with increasing good humour)
There's nothing I know that inflames my desire,
or so invigorates my soul,
like a defiant wench.

Lerchenau's Servants *(in hollow voices)*

We will do for you,
vile Italian scum,
we will do for you,
beat you black and blue!

Baron Ochs

Good Doctor, go before me to my room!
And make my bed, *(with some hesitation)* of
softest feather bedding.
I'll come, but first another drink! Now off with
you good Doctor.
(He empties the second cup.)
A feather bed. Two hours before we dine. I'll die
of boredom.
*(Annina has entered the ante-room, and approaches
him discreetly, a letter in her hand. To himself, softly)*
'Without me, without me, lonely days feel all
wrong.
With me, with me, not a night is too long.'
*(Annina places herself so that the Baron must see
her, and makes mysterious signs to him with the
letter.)*
For me?

Annina *(approaching)*
From one you know of.

Baron Ochs

And who, pray may that be?

Annina *(coming quite close to him)*
To your hands only and in secret can I give it.

Baron Ochs

Off now!
*(His Servants retire, unceremoniously take the
wine-can from Faninal's footmen, and empty it.)*
Give it to me.
*(He opens the letter with his left hand, and tries to
read it, holding it far from his eyes.)*
Look for my glasses there in my jacket.
(very suspicious)
No! Better not. If you can read, let's hear it.

[12] Here.

Annina *(taking the letter and reading)*
'Herr Cavalier! Tomorrow come evening, I'll be
free.
I liked you, at once but I
was too shy there before her Highness
'cos I am only a young girl. Your most loving
Mariandel,
humble serving girl and sweetheart.
Hoping Herr Cavalier has not completely
forgotten me.
I wait an answer.'

Baron Ochs *(delighted)*

She waits an answer!
It works like a charm, just like home,
but better with an extra flavour that's new.
(very merry)
I still have all the luck of all the Lerchenaus.

Come back tonight. I'll give the answer and in
writing.

Annina

Yours to command Herr Cavalier. You won't
forget your servant.

Baron Ochs *(not hearing, to himself)*
'Without me, lonely days feel all wrong.'

Annina *(more importunate)*

You won't forget your servant, your Highness!

Baron Ochs

All right.
'With me, with me, with me not a night is too
long.'
(Annina makes another gesture of begging.)
No tip yet – in a lump sum when it's all done.
She waits an answer. In the meanwhile leave me.
When you come up, bring me a pen and ink, and
I will
think of an answer to dictate!
*(Annina goes out, not without indicating by a
menacing gesture behind the Baron's back that she
will soon be even with him for his niggardliness.
The Baron takes a last sip of wine.)*
'Nights cannot be too long.'
*(Sentimentally, followed by his Servants he goes
slowly and quite at his ease towards his room.)*
'With me, with me, with me not a night is too
long.'
(The curtain falls slowly.)

* * *

Act III *(conclusion)*

*(The Marschallin seems to be looking for a seat.
Octavian hurries forward and reaches her a chair.
The Baron fails to realize this new development,
rolls his eyes in anger and perplexity. At this
moment the man emerges from the trapdoor.
Valzacchi enters from the left, followed by his
suspicious accomplices with modest demeanour.
Annina tears off her widow's cap and veil, rubs off
the paint and shows her natural face. The Baron's
astonishment grows. The Innkeeper carrying a long
bill, enters by the centre door, followed by waiters,
musicians, boots, coachmen. The body-servant
seizes a candle from the table and prepares to
precede his master. Annina insolently bars the
Baron's passage.)*

Baron Ochs *(As he sees them, he knows the game is
lost. He calls out quickly and decidedly.)*

[13] Leupold, let's go.

Annina

'I still have all the luck of all the Lerchenaus.
Come back tonight.
(looking at the Landlord's bill)
I'll give the answer and in writing.'

Children *(running between the Baron's legs.*

He hits out at them with his hat.)

Papa! Papa! Papa!

Waiters *(pressing forward towards the Baron)*

May't please you, your Highness!

| There are the lights to pay!

Landlord (*pressing forward with his bill*)
May't please you, your Highness!

Annina (*dancing backwards in front of the Baron*)
'I still have all the luck of all the Lerchenaus.'

Valzacchi (*ironically*)
'I still have all the luck of all the Lerchenaus.'

Musicians (*barring the Baron's passage*)
There's music, two hours and more, sir.

(*The body-servant forces a way to the door.*
The Baron tries to follow.)

Coachmen (*crowding round the Baron*)
For the coach, for the coach! Horses standing!
Time is up!

Boots (*insolently bawling at the Baron*)
Don't forget sir, I lock the house!

Landlord (*still presenting his bill*)
May't please you, your Highness!

Waiters
Two score candles. There are lights to pay.

(*The Baron struggles to the doorway. All crowd round him.*)

Baron Ochs (*in the crowd*)
Clear off. Clear off. Out of my way! Way there!

Children
Papa! Papa! Papa!

(*From this point all shout in wild confusion. All have reached the door. The candle is wrested from the body-servant. The Baron rushes off, all hurry after him. The noise grows fainter. Faninal's two footmen have gone out by the door on the left. Sophie, the Marschallin and Octavian alone remain.*)

Sophie (*standing on the left, pale*)
[14] Oh God! The story was a masquerade and no more.
Oh God! He goes towards her, and I am no more alive for him!

Octavian (*behind the Marschallin's chair, embarrassed*)
My plan has gone astray Marie Theres, so strangely!
(*in extreme embarrassment*)
Command me, shall I, should I not. The Lady...
Her father...

Marschallin
Go, quickly go, and do all that your heart commands.

Sophie (*in despair*)
No more alive. Oh my God! My God!

Octavian
Theres, I do not know.

Marschallin
Go now, and pay her your court.

Octavian
I swear it.

Marschallin
'Tis no matter.

Octavian
But I do not understand.

Marschallin (*laughing angrily*)
How like a man to say that. Go to her!

Octavian (*He crosses over.*)
As you command.
(*Sophie stands silent. Approaching her*)
Eh bien, have you no friendly word for me?
No glance or smile, no smile to show that you care?

Sophie (*hesitating*)
All, my Lord, I had dared expect of you and your chivalry,
a token of affection more than pity.

Octavian (*eagerly*)
What? Are you then not glad?

Sophie (*angrily*)
I really have no cause to be.

Octavian
Have we not chased that wretch away who made you sad?

Sophie
It could have been a day of thankfulness and joy. Yet all conspires to shame me. And in the smile her Highness turns on me I can feel all the pity and the scorn.

Octavian
I swear upon my soul it is not so!

Sophie
Pray let me go now!

Octavian (*seizing her hand*)
I never shall!

Sophie
My father needs my help.

Octavian
I need you more than he!

Sophie
'Tis little said.

Octavian
I have such overwhelming love.

Sophie
It is not true.
Your love is not as great as you declare.
Forget me then!

Octavian
You are my all! You are my all!

Sophie
Forget me then!

Octavian (*vehemently*)
The world may vanish for all I care!

Sophie
Forget me then!

Octavian

I have no thought now, but love for you.
I see your lovely face,
so dear to me my love, my love.

Sophie

Forget me then!

Marschallin (*She rises abruptly, but controls herself and sits again.*)

- [15] Now or tomorrow; if not tomorrow, very soon.
Did I not say the words myself?
There is no woman can escape this fate?
Did I not know the truth?
Did I not take a vow on it?
That I with all my heart and humble spirit
must bear the blow.
Now or tomorrow if not tomorrow, very soon.
(*She wipes her eyes and rises.*)

Sophie (*softly*)

The Princess there, she's calling you. Go speak to her!

(*Octavian, after advancing a few steps towards the Marschallin, now stands undecided between the two. Sophie in the doorway, hesitates whether to go or to remain. Octavian between them turns his head from one to the other. The Marschallin notices his perplexity and a melancholy smile flits over her countenance.*)
(*by the door*)

I must go in, I think I hear my father call.

Octavian

So much is unspoken, I have no words to speak.

Marschallin

Poor boy, look how perplexed he stands there
between us two.

Octavian (*to Sophie*)

By all that's holy, stay!

(*to the Marschallin*)

Yes. What was that you said?

(*The Marschallin, paying no need to Octavian, crosses to Sophie and looks at her critically but kindly. Octavian retreats a step. Sophie, much embarrassed, makes a curtsy.*)

Marschallin

So quickly have you learned to love him?

Sophie (*very quickly*)

Indeed, ma'am, your question I can hardly understand.

Marschallin

Your cheek so pale gives me an answer plain enough.

Sophie (*very timid and embarrassed. Still very quickly*)

No wonder if my cheeks are pale your Highness.
I have been dreadfully afraid for my poor father,
not to speak also of my anger at all the vile
things that that hateful man has said and done.
I am most grateful, forever grateful to your
Highness for your help and kindness.

Marschallin (*deprecatingly*)

No need to talk so much. You're pretty, that's enough!

And as for your dear papa's discomfort, I know
just the medicine for him.

I'll go, say a few words to him, and bid him
ride with me and you and Count Octavian in my
own carriage, we'll go home now. Don't you
think
that would be quite enough to make him well
again
and even cheer his spirits.

Sophie

Ah, your Highness, you are much too kind.

Marschallin (*very delicate and feeling in expression*)

And for your pale cheeks, I think my cousin
there will have the cure.

Octavian (*with deep feeling*)

- [16] Marie Theres', how good you are.
Marie Theres'; I wish I knew!

Marschallin (*with an enigmatic expression, softly*)

I know nothing,
(*quite toneless*)
nothing.

Octavian (*undecided, as if he wished to follow her*)

Marie Theres'.

(*Octavian stands next to her. Sophie further to the right.*)

Marschallin (*She remains standing in the door.*)
(*to herself*)

I made a vow to love him rightly, in the noblest
manner,

e'en to love the love he bore another,
I promised.

But in truth, I did not think
that all so soon I'd find the task await me.
Full many a thing is ordained in this world,
which we should scarce believe could be
if we heard others tell of them.

And only we who live them believe in them, and
know not how...

There stands the boy, and here I stand; and with
this pretty child of his
he will know happiness such as man thinks
the best of the world can give.

Octavian (*to himself*)

Can I believe it has come to pass?
Would I could ask her. 'Can it be?' And just that
question
is the question that I dare not ask.
Would I could ask her, why, oh why, why am I
afraid?

What if a cruel wrong has been done? And yet of
her,
I may not ask the question – and then I see you
by me

Sophie, and see but you, know but you,
Sophie, and know no more but you; you I love.

Sophie (*to herself*)

I feel as when I'm kneeling, holy rapture mixed
with fear,
and rapture that's unholy too! I know not what I
feel.

A holy rapture, an anguish of fear.

I'd gladly kneel before my lady there, yet I'd hurt her gladly; for I feel, she gives me him and yet robs me of part of him. I know not how it is.

Could I understand! And yet I fear the truth! I would know and yet not know. I am hot and cold. And know but you, (*gazing into Octavian's eyes*) know but this one thing, that I love one thing, I love you, you I love.

(*The Marschallin goes quietly into the room on the left; the two others do not notice her. Octavian has come quite near to Sophie. A moment later she is clasped in his arms.*)

Octavian

¹⁷ Bliss is too deep to understand, one in happiness and hand in hand! Years to come glimmer like the sun before my eyes.

Sophie

Am I dreaming that here we stand, one in happiness and hand in hand? Ever hand in hand to be for all eternity.

Octavian

In a palace once upon a day, you were waiting till I stole you away. They let me steal the brightest jewel there, fools that they were.

Sophie

You are laughing? I stand in dread such a torment runs in my head. Hold me! A weak foolish thing to you I cling.

(*She leans on him for support. At this moment Faninal's footmen open the door and enter, each carrying a candlestick. Faninal, leading the Marschallin by the hand, enters through the door. The two young people stand for a moment confused, then they made a deep bow, which Faninal and the Marschallin return.*)

Faninal (*He puts Sophie with paternal benevolence on the cheek.*)

'Tis ever so, youth will be youth!

Marschallin

Ah, yes.

(*Faninal gives his hand to the Marschallin, conducts her to the centre door, which the suite of the Marschallin, among them the little Black Boy, at that moment throws open. There is bright light outside, within a half-light, as the two footmen with the candlesticks precede the Marschallin.*)

Octavian (*dreamily*)

¹⁸ Bliss is too deep to understand, one in happiness and hand in hand! Years to come glimmer like the sun before my eyes.

Sophie (*dreamily*)

Am I dreaming that here I stand, one in happiness and hand in hand? Ever hand in hand to be for evermore.

Sophie and Octavian

You are mine alone.

(*She sinks into his arms. He kisses her quickly. Without noticing it, her handkerchief drops from her hand. Then they run off quickly, hand in hand. The stage remains empty. Then the centre door is opened again. Through it comes the little Black Boy, with a taper in his hand; he looks for the handkerchief, finds it, picks it up, and trips out. The curtain falls quickly.*)

Alfred Kalisch

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John Tomlinson as
Baron Ochs

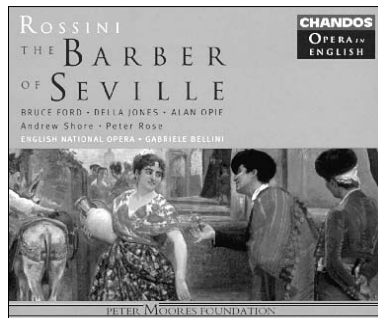
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Yvonne Kenny as the
Marschallin and
John Tomlinson as
Baron Ochs

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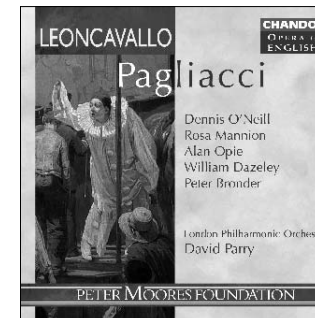
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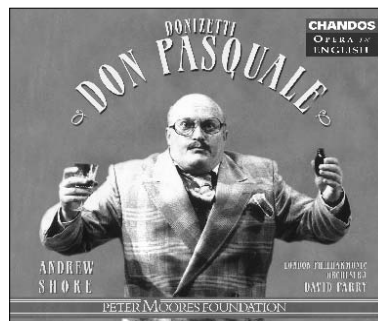
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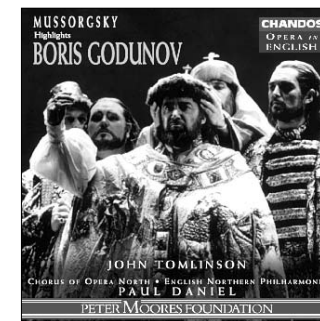
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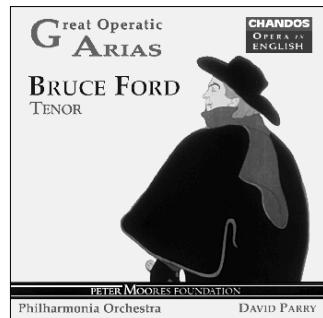


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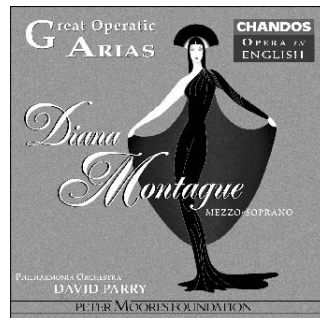


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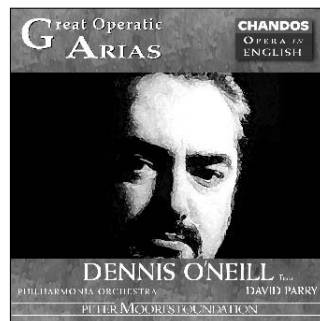
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Editor Jonathan Cooper

Recording venue Blackheath Halls; 14–16 & 18 December 1998

Operas administrator Sue Shortridge

Stage manager/language coach Charles Kilpatrick

Front cover Photo of Yvonne Kenny as the Marschallin in the English National Opera production of *Der Rosenkavalier*, by Bill Rafferty

Back cover Photo of David Parry

Design D.M. Cassidy

Booklet typeset by Dave Partridge

Booklet editor Kara Reed

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Printed in the EU

STRAUSS: DER ROSENKAVALLIER HIGHLIGHTS - Soloists/LPO/Parry

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Richard Strauss (1864–1949)

Der Rosenkavalier (The Knight of the Rose)
(Highlights)



Libretto by Hugo von Hofmannsthal
English version by Alfred Kalisch

The Feldmarschallin, Princess of Werdenberg Yvonne Kenny *soprano*
Baron Ochs of Lerchenau John Tomlinson *bass*
Octavian, a young gentleman of noble family..... Diana Montague *mezzo-soprano*
Herr von Faninal, a rich merchant Andrew Shore *baritone*
Sophie, his daughter Rosemary Joshua *soprano*
Marianne, her duenna Jennifer Rhys-Davies *soprano*
Annina Elizabeth Vaughan *contralto*

The Peter Kay Children's Choir
Geoffrey Mitchell Choir
London Philharmonic Orchestra
David Parry

1	-	2	Act I (opening)	8:28
3	-	7	Act I (conclusion)	21:24
8	-	10	Act II (opening)	13:01
11	-	12	Act II (conclusion)	13:05
13	-	18	Act III (conclusion)	23:08
				TT 79:40

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