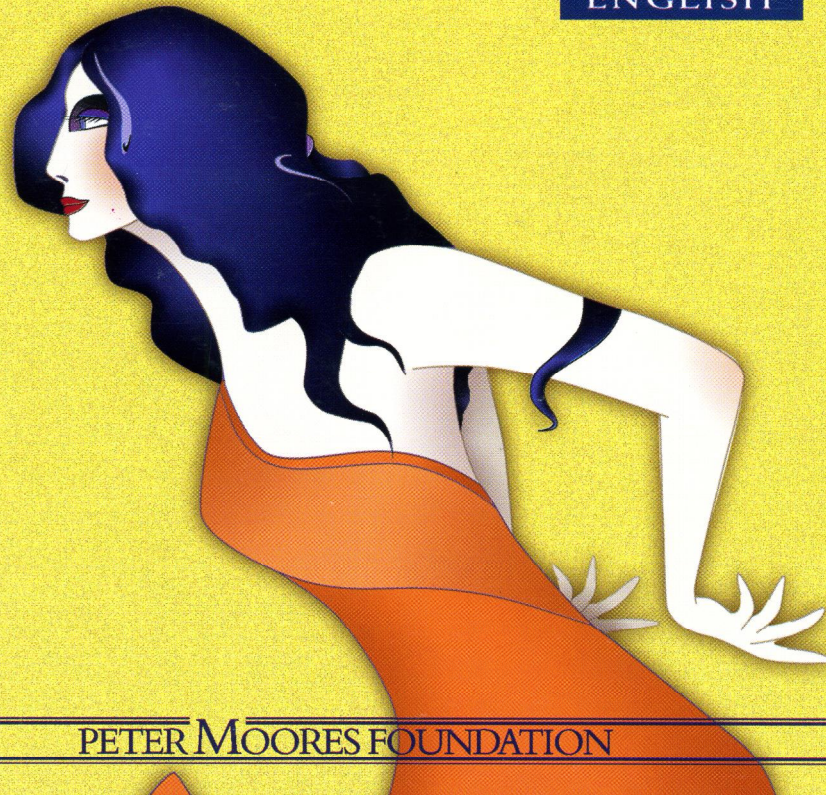



Great Operatic
ARIAS

CHANDOS
OPERA IN
ENGLISH



PETER MOORES FOUNDATION



Della Jones as Carmen in
English National Opera's 1982
production of Bizet's *Carmen*

Reg Wilson

Great
Operatic
Arias
with
Della Jones

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Gioachino Rossini (1792–1868)		
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from The Barber of Seville

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Della Jones mezzo-soprano

English National Opera Orchestra and Chorus

Gabriele Bellini

(from CHAN 3025(2))

TT 79:49

Further appearances in **Opera in English**

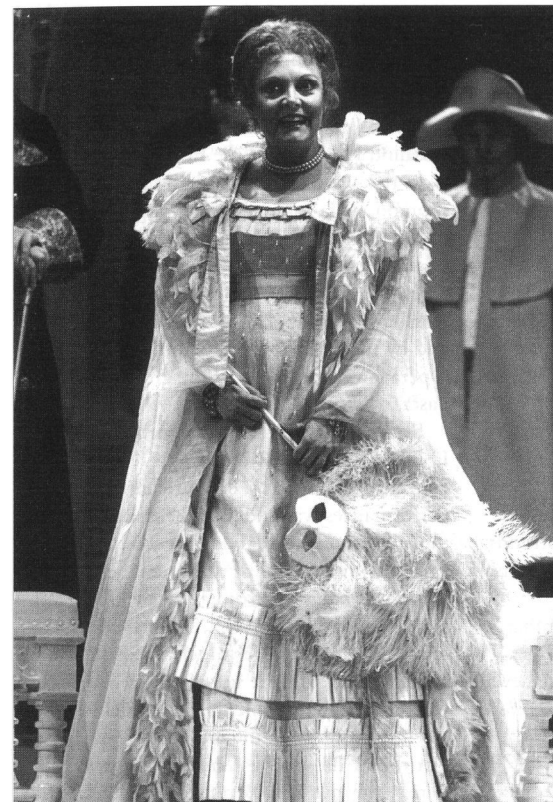
Della Jones: *The Barber of Seville* (CHAN 3025(2)), *Julius Caesar* (CHAN 3019(3)) and *La traviata* (CHAN 3023(2))

Mary Plazas: *The Elixir of Love* (CHAN 3027(2)), *Faust* (CHAN 3014(3)), Great Operatic Arias with Bruce Ford (CHAN 3006) and Great Operatic Arias with Diana Montague (CHAN 3010)

Anne Mason: *Il trovatore* (CHAN 3036(2))

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Reg Wilson

Della Jones as Angelina in English National Opera's 1983 production of Rossini's *La Cenerentola*

Great Operatic Arias

‘Anything you can sing...’ might be a mezzo-soprano motto. She has the most versatile and protean of voices. Her range is, roughly, from low G to high B, even C. But, of course, considerations of individual vocal weight, colour, and character will determine her choices. Not every mezzo feels impelled to tackle Norma, Lady Macbeth, and Isolde – though some have done so. Others take up, outside the traditional mezzo repertory, just some favoured soprano and contralto arias, not whole roles. In the nineteenth century, of course, transpositions to suit a particular singer were practised more freely than they are today. When Maria Malibran sang Bellini’s *Sonnambula*, in London, it was in Henry Bishop’s edition with downward transpositions for the heroine by as much as a fourth. When Rosine Stoltz sang Weber’s *Freischütz* at the Paris Opéra, Berlioz prepared an edition that dropped Agathe’s first aria by a tone and her second by a minor third. Categories have never been hard and fast. Donizetti’s *Maria Stuarda* has been recorded with Joan Sutherland, soprano, as Mary Stuart and Huguette Tourangeau, mezzo, as Queen Elizabeth; but

also with that soprano and mezzo relationship reversed: Janet Baker as the Scottish and Rosalind Plowright as the English queen.

In this wide-ranging recital, the mezzo-soprano Della Jones sings, among other things, music that was first sung for Handel by the castrati Senesino and Caffarelli; for Mozart by a young but already famous soprano; for Rossini by two Italian coloratura contraltos and by the soprano prima donna of the Paris Opéra; and for Bellini by the great Giuditta Pasta.

Rodelinda, Handel’s thirteenth opera for London, appeared at the King’s Theatre in February 1725. A run of fourteen performances was ended by Senesino’s indisposition, and Handel opened his next season with a revival of the opera. Senesino was his *primo uomo* from 1720 to 1728, and again from 1730 to 1733. Quantz described him as having ‘a powerful, clear, equal, and sweet contralto... He never loaded *adagios* with too many ornaments, yet he delivered the essential notes with the utmost refinement.’ ‘Art thou troubled?’ [2], marked *largo*, is the hero’s entrance aria. Bertarido, falsely reported

dead, comes across a tomb erected to him, and longs for reunion with his beloved wife Rodelinda. What Burney called this ‘beautiful and always favourite air’ soon achieved an existence independent of the opera and was provided with independent English texts, one of which Della Jones sings here.

In 1738, Handel had a new *primo uomo*, Caffarelli (whom Dr Bartolo in Rossini’s *Barbiere* recalls as the great singer of his youth). In his late operas, Handel searched (as Reinhard Strom put it) ‘for ways of escaping from the conventions of the traditional *dramma per musica*’. *Xerxes* (*Serse*), with its short, tuneful numbers, derives, though not directly, from a lively Venetian libretto that Cavalli had set in 1654. Herodotus tells us that Xerxes, as he marched across the plains of Lydia, ‘came across a plane-tree of such beauty that he was moved to decorate it with golden ornaments’. This suggested the opening scene of *Serse*, as the king apostrophises the loveliest ‘vegetable shade’ he has ever seen. Like ‘Art thou troubled?’, ‘Under thy shade’, [5] and [6], soon achieved independent currency; and, out of context, it put on weight as ‘Handel’s *Largo*’. The composer’s marking is *larghetto*.

Vitellia’s ‘No bridal garlands’, [3] and [4], a big aria in rondo form, is a peak in the rich,

varied musical landscape of Mozart’s **The Clemency of Titus** (*La clemenza di Tito*), composed for Leopold II’s coronation as King of Bohemia. Ambitious for the throne, and angry that Titus has chosen another bride, Vitellia has urged Sextus, who loves her, to assassinate the Emperor. Now she learns that Sextus’ attempt has failed, that he has been condemned to death, and, moreover, that Titus now intends to make her, Vitellia, his bride. The grand aria, in which remorse, bold resolve, and self-pity are mingled, has an elaborate part for basset-horn; like the clarinet concerto and the clarinet quintet, it was written for Mozart’s friend Anton Stadler. Some months before the premiere of *La clemenza*, Mozart’s friend Josepha Duscek had sung in Prague ‘a rondo with obbligato basset-horn’, and it has been suggested that this was ‘No bridal garlands’. The words of the recitative are by Metastasio, but Metastasio’s subsequent ‘simile’ aria is replaced by lines specific to Vitellia’s plight; Mozart said that his librettist Caterino Mazzola had turned the old text into ‘a true opera’. *La clemenza*, once regarded as a commission undertaken with reluctance and churned out in haste, is today admired as the great, passionate, subtle *opera seria* that Mozart had long wanted to write.

Rossini's reputation was established early (he was twenty-one) with the success in Venice, and then internationally, of the serious opera *Tancredi*, produced in February 1813, and of the comedy *The Italian Girl in Algiers* three months later. *Tancredi* was composed for La Fenice, with Adelaide Malanotte in the title role; of the many later interpreters, only Pasta and Malibran were said to be worthy rivals. The libretto, derived from Voltaire (not directly), is by Gaetano Rossi, who had collaborated with Rossini on the comedy *La cambiale di matrimonio* (1810) and was to be the poet of his last Italian opera, *Semiramide* (1823). 'Tell me, my bearing heart' [7] is Tancredi's entrance cavatina. Banished from Sicily, the knight has returned to his native land in secret, and looks forward to meeting his beloved Amenaide. The apparently artless air soon became popular. Wagner lifted a strain from it into the tailors' guild song in Act III of his *Meistersinger*.

Tancredi was an opera carefully planned. *The Italian Girl in Algiers*, [7] to [9], was composed in haste, when an opera commissioned from Carlo Coccia for the Teatro San Benedetto failed to arrive. Recourse was had to an existing libretto, Angelo Anelli's for Luigi Mosca's *Italiana*, a Scala hit of 1808;

for Rossini it was slightly but significantly revised, perhaps by Rossi. Isabella, a sparkling, resourceful heroine, shipwrecked and captured on the Algerian coast, is destined as a prize for the Bey's harem. Confident of being able to look after herself, she views the prospect with unconcern; more tiresome is the whining of her elderly admirer Taddeo, who dreads the fate traditionally in store for harem attendants. After briskly consigning Taddeo to the devil, Isabella has a change of heart: in this barbarous country, she may need a friend. The two make it up; Taddeo will pretend to be Isabella's uncle. She faces the future boldly: 'What is to be must be'. The first Isabella was the coloratura contralto Maria Marcolini, a favourite of Rossini's, who created five roles for him: besides Isabella, the heroines of *L'equivoco stravagante* (1811) and *La pietra del paragone* (1812) and, *en travesti*, the Emperor Cyrus in *Ciro in Babilonia* (also 1812) and the hero of *Sigismondo* (1814).

For his last opera, the noble *William Tell*, presented at the Opéra in 1829, Rossini adopted a more elevated, less decorative, more 'severe' manner than that of his Italian *opere serie*. His revisions for Paris of the Naples operas *Maometto II* and *Mosè*, as *Le siège de Corinthe* and *Moïse*, had pointed the way.

In Act III of *Tell*, Gesler, tyrant governor of Switzerland, compels the patriot Tell to shoot an apple from his son's head. When Gesler notices that Tell has a second arrow, Tell boldly declares that it would have brought Gesler's death had his son, Jemmy, been hurt. Gesler orders father and son to be thrown into chains, but the Hapsburg princess Mathilde takes the boy under her protection. In Act IV, in this trio [10], Mathilde brings Jemmy back to his mother, Hedwige, praising the courage he has shown. Jemmy and Hedwige look forward to the more peaceful days promised them by the princess. This is a canon-trio, sounded by three initially equal voices. The 24-bar theme, reaching from E flat to the A flat above the staff, is sung first by Mathilde, then by Jemmy, then by Hedwige. After the three statements, Hedwige leads the continuation with arpeggios that roll down to low A flat, while Mathilde and Jemmy sing largely in thirds, Mathilde on the top line. The original singers were Laure Cinti-Damoreau (as Mathilde), who had also been the prima donna of *Le siège de Corinthe*, *Moïse*, and *Le Comte Ory*; Louise-Zulme Dabadie (as Jemmy), earlier Sinaïde in *Moïse*; and a Mlle Mori (Hedwige), earlier Marie in *Moïse* and Ragonde in *Ory*.

Henry Bishop – failed jockey (he was too

big), musical director of Covent Garden for fourteen years, called by some 'the English Mozart', the first British composer to be knighted, appointed in 1848 Oxford Professor of Music – had a role in British operatic history which awaits worthy reassessment. Meanwhile a few hit tunes – above all *Home, sweet home* – keep his melodic inspiration before the public. Dull of soul is anyone who has not been stirred by 'Home, sweet home'. It appeared first as 'a Sicilian air' in an 1821 publication, *Tunes of Various Nations*. Two years later it was the hit number of Bishop's Covent Garden opera *Clari, or The Maid of Milan*; the librettist was the American playwright John Howard Payne. *Clari* reached New York the following year. 'Home, sweet home' became an encore favoured by prima donnas in the Lesson Scene of Rossini's *Barbiere*. Patti, Sembrich, and Melba used to perform it to their own piano accompaniment. Melba recorded it that way, and Della Jones – who in youth played Beethoven's C minor, Grieg's, and Brahms's D minor piano concertos with the Glamorgan Youth Orchestra – follows suit.

Bellini composed *La sonnambula*, with its ingenuous soubrette heroine, for Giuditta Pasta, in 1831. Later that year, for Pasta's Scala

debut, he composed what he called the ‘encyclopedic’ role of **Norma**, a summation of tragic heroines. High Priestess in occupied Gaul, Norma has in secret borne two children to Pollione, the Roman governor, but he has now transferred his affections to the young priestess Adalgisa, and he has been recalled to Rome. In this extended, three-movement duet, [13] and [14], the two women confront the crisis. The first Adalgisa was the soprano Giulia Grisi, who later became a famous Norma – as did her mezzo sister, Giuditta Grisi, who had been Bellini’s first Romeo. The annals of Normas and Adalgisas, sopranos and mezzos in sometimes one, sometimes the other role, show how free any attempt at ‘categorising’ must be. Bellini composed the duet for equal voices, both reaching up to high C as at first written (but the autograph also has indications for performance a tone lower). Lilli Lehmann, a celebrated Norma, ‘graduated’ to the role by way of Clotilde, Norma’s handmaiden, and then Adalgisa, and refused invitations to sing the title part until she had mastered Donna Anna and Isolde. Joan Sutherland, a later Norma, was the Clotilde when Maria Callas sang the role at Covent Garden in 1952.

Only one female character, Lucrezia herself, figures in the cast list of Donizetti’s **Lucrezia**

Borgia; but the tenor hero, Gennaro, appears regularly amid a band of six young companions: two tenors, three basses, and, prominent among them, a contralto *en travesti* as the madcap Maffio Orsini. The opera first appeared at La Scala in 1833. Henriette Méric-Lalande had a success as Lucrezia, and Marietta Brambilla a success greater still as Orsini. The libretto, by Felice Romani, adapts Victor Hugo’s play, softening the playwright’s close (in which the dying Gennaro stabs Lucrezia, only to learn that she is his mother). Towards the end of the opera, Orsini leads his comrades in the high-spirited drinking-song here recorded [15] – not knowing that Lucrezia has poisoned their wine. She, for her part, does not know that her son Gennaro is one of the drinking party. At Her Majesty’s and then Covent Garden, Grisi and Mario kept *Lucrezia Borgia* before the public for more than twenty years, from 1839 onwards. Marietta Brambilla was the Orsini in 1843 and 1845. The following season her younger sister Giuseppina took the part; she was the contralto Verdi recommended for the Fool when he considered composing *King Lear* for Naples. ‘Oh, the secret of life, you may hear it’ remained a showpiece recorded by many famous contraltos, including Dame Clara Butt.

La favorite (The Mistress) was the second of the three *grands opéras* that in his last active years Donizetti composed for the Paris Opéra. A fourth, *Le Duc d’Albe*, was left unfinished; its Scribe libretto was later reworked for Verdi, as *Les vêpres siciliennes*; and Donizetti’s opera was completed in 1882 by Antonio Salvi. All four works, in fact, have a complicated textual history: *Les martyrs* (1840) was a *grand opéra* refashioning of the Italian *Poliuto*, which had fallen foul of Neapolitan censorship: several numbers of *Dom Sébastien* (1843) survive in two or even three versions; *La favorite* (1840) is in part a reworking of the abandoned *Ange de Nisida*; and for Italian performances, as **La favorita**, [16] and [17], a new set of family relationships was added to the basic plot. The bass, besides being the Abbot of St James of Compostella, is also the father of the tenor, Fernando, and the father-in-law of the baritone, King Alfonso.

Alfonso has installed Leonora di Gusmann as his mistress in the Alcazar palace. She, having met and fallen in love with Fernando, and he with her, is now doubly unhappy: what will Fernando think when he discovers that she is the king’s mistress? Meyerbeer’s *Les Huguenots* had appeared at the Opéra four years earlier; the high recitative declamation

and the unconventional phrase-shapes of Donizetti’s duet suggest his influence. Leonora was composed for the mezzo Rosine Stoltz, the ‘favourite’ of the Opéra director Léon Pillet. Berlioz admired her, and some modern scholars have attempted her defence, but her demands and her influence on the Opéra and its works were generally considered baleful.

In the years after *Aida*, when Verdi seemed to have fallen silent, the publisher Ricordi sought a new front-runner for his stable. Ponchielli’s **La Gioconda**, which had its first performance at La Scala in 1876, was a grand opera carefully tailored for success (which it won): a cast of soprano, mezzo, contralto, tenor, baritone, and bass, with an aria apiece (two for the baritone) and six duets; plenty of action (three murder attempts and one murder, a conflagration, a suicide); a ballet; Venetian local colour added to the Victor Hugo source play, which was set in Padua. The libretto was by Arrigo Boito, using the anagram Tobia Gorrio. Act II of *La Gioconda* is headed ‘Il rosario’. The jealous Gioconda is about to stab Laura, her rival, to death, when Laura holds up a rosary, and la Gioconda recognises it. In the previous act, a mob incited by Barnaba, the villain, is about to kill la Gioconda’s mother, la Cieca (the Blind

Woman), as a witch, but Laura's intervention saves her. In the contralto aria here recorded, 'Voice that consoles me' [16], la Cieca gives to Laura her rosary. The blessing she invokes on her rescuer finds ample fulfilment: not only in Act II but again in Act III la Gioconda saves Laura's life. The phrase to which 'I give you my dear rosary' is sung becomes a recurring motif.

Edward German was Sullivan's 'successor' at the Savoy Theatre. In 1901 he completed *The Emerald Isle*, left unfinished at Sullivan's death, and the following year he brought out his own *Merrie England*. The librettist, as for Sullivan's *Rose of Persia* and for *The Emerald Isle*, was Basil Hood. German had made his name with incidental music for Henry Irving's production of *Henry VIII*, and in *Merrie England* he returned to Tudor times. Act I is set on the Thames-side opposite Windsor, and Act II in Windsor Forest, beside Herne's Oak. Elizabeth, the Earl of Essex, and Sir Walter Raleigh are characters. The Queen was sung by Rosina Brandram, a D'Oyly Carte veteran who had been the first Katisha in 1885, and sang most of the 'heavies'. In 1897, after a *Yeomen* revival, Sullivan wrote in his diary of 'dear old Rosie, first rate as ever'; and in 1906 Gilbert spoke of 'Rosina of the glorious voice

that rolled out as a full-blooded Burgundy rolls downs – Rosina whose dismal doom it was to represent undesirable old ladies of sixty-five but who, with all the resources of the perruquier and the make-up box, could never succeed in looking more than an attractive eight-and-twenty.' In Act I, Elizabeth arrives on the Royal Barge and comes forward to sing tenderly of her care for her country and her people [17].

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Della Jones is one of the leading singers of her generation. Born in Neath, South Wales, she was a musical prodigy, studying as a concert pianist before her vocal potential was discovered. With her sights on an operatic career she won early critical acclaim for her performances of *Cenerentola* with the English Music Theatre and has since been known as a specialist in Rossini, particularly as Rosina in *Il barbiere di Siviglia* (which she has sung in the original Italian as well as in five different English translations!). Other *bel canto* operas have included Rossini's *L'italiana in Algeri*, *La gazza ladra*, *Adelaide di Borgogna*, *La scala di seta*, *Le Comte Ory* and *Ricciardo e Zoraide*; Bellini's *Adalgisa (Norma)* and six Donizetti

roles (Maria di Rohan, Pia de' Tolomei, Maria Padilla, Ugo Conte di Parigi, La romanziera and L'assedio di Calais).

But her repertoire extends far beyond the *bel canto* school, through French (Carmen, Didon in *Les troyens à Carthage*), to German (Brangäne in *Tristan und Isolde*), and contemporary: Baba the Turk (*The Rake's Progress*) and Samira (*The Ghosts of Versailles*). As with any mezzo there have been trouser roles, and these have included Nero (*L'incoronazione di Poppea*), Rinaldo, Ariodante, Sextus (*Julius Caesar*), Ruggiero (*Alcina*) and Cherubino. This extensive repertoire has taken her all round the world, to the United States (Chicago, Los Angeles, New York), Italy, France, Austria, Germany, Switzerland, Japan, and an extensive concert tour of Russia.

Della's delightful and unique personality has particularly endeared her to audiences in recitals, concerts and broadcasting, where her British television performances have ranged from *The Yeomen of the Guard* with Tommy Steele to the Last Night of the Proms where, after singing 'Rule Britannia', she proudly revealed a Welsh dragon embroidered across her skirt. She also sang in the Voices of a Nation concert for the opening of the Welsh Assembly.

She has made more than seventy recordings, including *Alcina*, *Semele*, *L'incoronazione di Poppea*, *La clemenza di Tito*, *Dido and Aeneas* and *Guillaume Tell*, as well as six complete *bel canto* works for Opera Rara with subvention from the Peter Moores Foundation. Her large list of contemporary recordings includes Maxwell Davies's *Black Pentecost*, *The Stone Litany* and *Resurrection*. For Chandos she has recorded discs of Rossini arias, of French and of Spanish songs, and works by Grainger, Martin, Howells and Rubbra, and *La traviata* and *Julius Caesar* as well as *The Barber of Seville* for the Chandos/Peter Moores Foundation Opera in English series.

David Parry studied with Sergiu Celibidache and began his career as Sir John Pritchard's assistant. He made his debut with English Music Theatre, then became 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 Almeida Opera.

He works extensively in both opera and concert, nationally and internationally. He has conducted several productions at English National Opera and appears regularly with the

Philharmonia Orchestra. In 1996 he made his debut at the Glyndebourne Festival with *Così fan tutte*, where in 1998 he conducted the world premiere of Jonathan Dove's *Flight*.

He is a frequent visitor to Spain where he has given concerts with most of the major Spanish orchestras. He conducted the Spanish premiere of *Peter Grimes* in Madrid and in 1996 the first Spanish production of *The Rake's Progress*. He has appeared in Germany, Sweden, The Netherlands, at the Pesaro Festival in Italy, the Hong Kong International Festival, in Japan with a tour of *Carmen* and in Mexico with the UNAM Symphony Orchestra. Recent new productions he has conducted include *Fidelio* at the New Zealand Festival, *Maria Stuarda* at Theater Basel and *Lucia di Lammermoor* at New Israeli Opera.

His work in the recording studio includes the BBC Television production of Marschner's *Der Vampyr* and twenty-one complete opera recordings under the sponsorship of the Peter Moores Foundation. Among these are numerous discs for the Opera Rara label which have won several awards, including the Belgian Prix Cecilia for Donizetti's *Rosmonda d'Inghilterra*. For Chandos he has conducted seven recordings of operatic arias (with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson and Della Jones), as well as *Faust*, *Don Pasquale*, *The Elixir of Love*, *La bohème*, *Cavalleria rusticana*, *Pagliacci*, *Il trovatore*, the award-winning *Tosca* and highlights from *Der Rosenkavalier*, all in association with the Peter Moores Foundation.



Della Jones as Valencienne
in English National Opera's
1979/80 production
of L  har's *The Merry
Widow*

Della Jones as Rosina in
English National Opera's
1992/93 production of
Rossini's *The Barber of Seville*



Catherine Ashmore

Della Jones as Isabella in English
National Opera's 1996/97
production of Rossini's
The Italian Girl in Algiers



Clive Barda

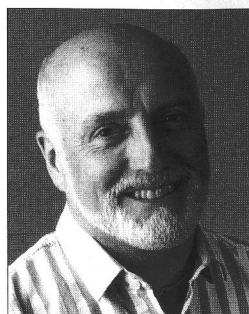
PETER MOORES, CBE, DL

Peter Moores was born in Lancashire, the 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, however, which was his great love. He had worked at Glyndebourne Festival Opera before going up to university, and after Oxford he became a production student at the Vienna State Opera, combining this with a three-year course at the Vienna Academy of Music and Dramatic Art.

By the end of his third year at the Academy Moores had produced the Vienna premiere of Britten's *The Rape of Lucretia*, had worked as Assistant Producer at the San Carlo Opera House, Naples, the Geneva Festival and 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 being paramount, he returned to Liverpool.

From 1981 to 1983 he was a Governor of the BBC, and a Trustee of the Tate Gallery from 1978 until 1985; from 1988 to 1992 he was a director of Scottish Opera. He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In May 1992 he became 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.

Whilst still in his early twenties, Peter Moores had started



Peter Moores, CBE, DL

Christina Burton/PMF

giving financial support to various young artists, several of whom – Joan Sutherland, Colin Davis and the late Geraint Evans amongst them – were to become world-famous. In 1964 he set aside a substantial part of his inheritance to establish 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 and to improve race relations.

PETER MOORES FOUNDATION

In the field of music, the main areas supported by the Peter Moores Foundation are:

the recording of operas from the core repertory sung in English translation; the recording or staging of rare Italian opera from the *bel canto* era of the early nineteenth century (repertoire which would otherwise only be accessible to scholars); the nurturing of promising young opera singers; new operatic work.

The Foundation awards scholarships annually to students and post-graduates for furthering their vocal studies at the Royal Northern College of Music. In addition, project awards may be given to facilitate language tuition in the appropriate country, attendance at masterclasses or summer courses, specialised repertoire study with an acknowledged expert in the field, or post-graduate performance training.

The Foundation encourages new operatic work by contributing to recordings, the publication of scores and stage productions.

Since 1964 the Foundation has supported the recording of more than forty operas, many of these sung in English, in translation. It has always been Peter Moores's belief that to enjoy opera to the full, there must be no language barrier, particularly for newcomers and particularly in the popular repertoire – hence the *Opera in English* series launched with Chandos in 1995. This includes many of the English language recordings funded by the Foundation in the 1970s and 1980s, and is now the largest recorded collection of operas sung in English.

Della Jones as Rosina in
Welsh National Opera's 1977
production of Rossini's
The Barber of Seville

Zoe Dominic



Bill Rafferty

Della Jones as Dorabella in
English National Opera's
1987/88 production of Mozart's
Così fan tutte



from Tancredi

Cavatina

Tancredi

- [1] Tell me, my beating heart, shall I be rewarded,
from my beloved dare I hope for grace?
Soon, soon you'll see me... we'll meet again...
Will your bright glances end all my pain?
I'm trembling, I'm sighing...
to hear you replying...
Love then will guide me, you'll be beside me.
We'll never part, never part.
Soon, soon you'll see me... we'll meet again...
Then your bright glances will end all my pain.

G. Rossi after Voltaire,
translated by Andrew Porter

from Rodelinda

Aria

Art thou troubled?

- [2] Art thou troubled?
Music will calm thee.
Art thou weary?
Rest shall be thine.
Music, source of all gladness,
heals thy sadness
at her shrine,
music, music, ever divine,
music, music calleth
with voice divine.
When the welcome spring is smiling,

all the earth with flow'rs beguiling,
after winter's dreary reign,
sweetest music doth attend her,
heav'nly harmonies doth lend her,
chanting praises in her train.

N.E. Haym, adapted from A. Salvi, after P. Corneille,
translation © Novello & Co.

from The Clemency of Titus

Recitative and aria

Vitellia

- [3] Now is the moment, oh Vitellia, for you to
make a bold decision. Can you accept from
Sextus the sacrifice he offers: let him die for
your sake? Sextus, who loves you more than his
own existence, and who, for your sake, became a
traitor. Though you are cruel he obeyed you,
stayed true though you were false. Though death
awaits him, still to you he is faithful. And in the
meanwhile, knowing well what he suffers, can
you with calmness accept the hand of Titus?
Though I would always see dead Sextus before
me, the breezes, the boulders will decree I am
guilty and betray me to Titus. I'll go to Titus
and confess the crime was mine. Though Sextus
cannot hope for forgiveness, his guilt will be
lessened by my confession. Farewell all hopes of
marriage. Proud empire, farewell.
- [4] No bridal garlands,
no joys of marriage.
all hopes of gladness

fled evermore.

Bearing the barbarous,
cruel chains that bind me
death comes to find me,
shame lies in store.

In my anguish, ah, what torment!
Late repentance is all in vain!
Who could see me in my sorrow,
and not share my cruel pain.

C. Mazzola after Metastasio,
translated by Andrew Porter

from Xerxes

Recitative and aria

Xerxes

- [5] May the Fates be kind, my plane tree,
and preserve thy leafy splendour,
nor e'er thy glory surrender.
Thunder, lightning and rough weather
must henceforth be required ne'er to erode thee,
and may no howling tempest e'er incommode
thee.
- [6] Under thy shade,
dearly beloved tree,
Beauty and Harmony
are both displayed.

adapted from N. Minato,
translation by Nicholas Hytner
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from The Italian Girl in Algiers

Duet

Isabella

- [7] All the changes in my fortune
I could bear with some assurance.
But I'm angry past endurance
when a jealous word I hear.
Yes, I'm angry, such jealous words to hear.

Taddeo

To be slandered, and by a woman,
what a damnable position.
But whatever our condition
it's the future that I fear.
I fear it, it's the future that I fear.

Isabella

Stupid suitors, they don't amuse me.

Taddeo

Cunning women, how they confuse me.

Isabella

Turk or booby, Turk is better.

Taddeo

She'll deceive me if I let her.

Isabella

Devil take you, sir, and good riddance.
You're the rudest man I know.

Taddeo

Well goodbye then. Thank you kindly.
I'll be happy when you go.

Isabella

But if I'm left alone 'mid all these strangers,
how shall I carry on, how face the dangers?
How can I find my way? What shall I do?

Taddeo

What if I'm put to work, work most unpleasant?
How shall I soften them, if she's not present?

Isabella and Taddeo

How can I find my way? What shall I do?

Taddeo

Lady Isabella...

Isabella

Mr Taddeo...

Taddeo (*aside*)

Ah! The gorgon's calm again!

Isabella (*aside*)

Smiling? What a donkey!

Taddeo

Are we still quarreling?

Isabella

Or are we friends?

Isabella and Taddeo

- [8] Ah, yes, as friends united
our faith once more is plighted.
We act just as we should do,
as niece and uncle would do.
And that is what they're going to see.

Taddeo

But, oh, that Turk, my lady,
oh, how he frightens me.

Isabella

No use anticipating,
what is to be must be.

Taddeo and Isabella

Ah, yes, in friendship we'll be united,
our faith unending once more is plighted.
Just as the niece and uncle would do.
And that is what they're going to see.

Taddeo

But, oh, that Turk, my lady...
But that...

Isabella

No use anticipating,
what is to be must be.
So have no fear, no, no, no!

Taddeo

B... b... b... b...

Isabella

What is to be must be!

Taddeo

He frightens me.

A. Anelli,
translated by Robert David MacDonald

from The Italian Girl in Algiers

Isabella

- [9] All for the pleasure of him I treasure,
make me more lovely still, Venus, I pray.
You know I love him, think only of him.
Beauty, charms and graces grant me for today.
But look out now, just let me warn you,
you don't know yet how I can play.

Mustafa

Dearest!

Taddeo

Trickster!

Mustafa

Fairest!

Lindoro

Deceiver!

Lindoro, Taddeo and Mustafa

This is just the kind of woman
who can lead a man astray.

Isabella

Put this veil a little higher,
and these feathers still upset me.
No, like this. You'd better let me.
I will do it, I alone.
Ah, 'tis beauty I must borrow,
for I fear he will not love me for my own.
All for the pleasure of him I treasure,
make me more lovely still, Venus, I pray.

Oh my charmer, now you're waiting,
just a touch more and I'll be done.
Oh my charmer, in a moment,
I'll be ready.

Lindoro, Taddeo and Mustafa

Ah, there's no man can resist her.
She enslaves us every one.
Ah, there's no man could resist her,
no man underneath the sun.

A. Anelli, translated by Arthur Jacobs

from La favorita

Duet

Leonora

- [10] Ines, tell me what happened...

Ines

Fernando won the day! He was victorious.

Leonora

It was Fernando! He was victorious!
Ah God! And I'm dishonored!

Alfonso

Ah! Leonora, why do you turn your eyes away?

Leonora

Do you not know why I'm unhappy?
I will tell you!
When first I came from the house of my father
as an innocent, a young and innocent maiden,
alas! alas! that day I came here to your side,
I believed that I came as your bride.

Alfonso

Ah! Be silent!

Leonora

Alfonso, you have betrayed me...

Alfonso

No more! No more!

Leonora

Alfonso, you have betrayed me.
Though concealed in this palace,
I'm known to all your court as the mistress of
the King;
and the scorn of the world reaches my sad
retreat.

Alfonso

^[11] Leonora! Leonora! Be silent!
Here in this place all things conspire to charm
you,
and where you walk the ground is decked with
flowers.
On ev'ry side nature looks on, adoring,
my dearest love, why do you weep such bitter
tears?

Leonora

Here in this place where all things are smiling,
I hide my grief among the jewels and flowers;
here only God knows all that I suffer,
how my poor heart is full of silent tears.

Alfonso

What is the cause of this terrible sadness?

Leonora

You dare to ask me that?
Ah, let me go from your court,
let me go, for pity's sake!

Alfonso

No. No. Count upon your King,
you cannot guess what I have prepared,
belov'd Leonora, your glorious future as my bride.

Leonora

The King can do no more for me!
Ah! my great love I must conceal it,
Bright as a torch in the dark, I dare not reveal it.
Deep in a tomb my love must rest.

Alfonso

Ah! my great love, can she not feel it.
Does she not know that I cannot conceal it.
Does she not know, her love inspires my breast.
A. Royer and G. Vaëz after Baculard d'Arnaud,
translated by Arthur Jacobs

from Lucrezia Borgia

Brindisi

Orsini

^[12] Oh, the secret of life, you may hear it,
my companions, with me you must share it;
tho' the skies may be clear or be clouded,
and your future look bright or be shrouded.
Then with wine and with song banish sorrow,
they can drive ev'ry shadow away.

Give no thought to the cares of the morrow,
wine and song bring us joy here today.

Chorus

Yes, give no thought to the cares of the morrow,
wine and song bring us joy here today.

Orsini

While the pleasures of youth still invite us,
frosty winter can never affright us.
If Old Age wags his threatening finger,
in the spring time of life let us linger.
Then with wine and with song banish sorrow,
they can drive ev'ry shadow away.
Give no thought to the cares of the morrow,
wine and song bring us pleasure today.

Chorus

Yes, give no thought to the cares of the morrow,
wine and song bring us pleasure today.

Felice Romani after Hugo,
translated by Andrew Porter

from Norma

Duet

Norma

^[13] Take my children, take them with you,
be their guardian, their defender...
to your care I now entrust them,
to you my children I now surrender:
all I ask is that they never
into slavery be abandoned.

But remember, Adalgisa,
that for you I was cast aside.
Ah, remember all the sorrow of my heart.

Adalgisa

Norma, Norma, beloved Norma,
be a mother to them and me.
Keep your children. Ah, no, do not ask me
to depart from my native country.

Norma

But you promised...

Adalgisa

Yes, I promised...
but for your sake I'll leave my lover.
I shall go to seek Pollione,
I will tell him all you've told me.
To my vow he'll never hold me
when he learns how you have suffered...
And in him new love will awaken,
he'll return to his first affection...
In his heart I know he loves you...
Norma, you'll reign in his heart again;
Norma, I'm certain he still loves you,
once more you'll reign in his heart.

Norma

I beseech him?... Ah! no. Never!

Adalgisa

Norma, believe me.

Norma

No, I'll not hear you. Leave me... Go...

Adalgisa

Ah! I'll not leave you, no, ah! no.

[14] See, O Norma, beside you kneeling
your two children, and hear their pleading.
Ah! for their sake if not for my sake,
ah, show mercy, and hear my tender sigh.

Norma

Ah, but why, O why do you implore me
to surrender to soft affection?
Hope has left me, all hope has left me,
ah, in my sorrow I only long to die.

Adalgisa

See kneeling before you your two children,
and hear their pleading.
And for their sake if not for my sake,
ah, show mercy, hear my loving cry.
Yield to my pleading!

Norma

Ah! leave me now...
He loves you.

Adalgisa

Soon he'll forget me.

Norma

And you?...

Adalgisa

I love him with all my heart,
but I must now renounce him.

Norma

Adalgisa! What then?

Adalgisa

Render to you Pollione,
or live with you in seclusion
far from the sight of the world.

Norma

Yes, you have conquered. Embrace me now.
I find my dear friend again.

Adalgisa and Norma

Now and for ever, for ever beside you,
always together, together we'll die.
Braving all danger, my loving hand will guide you,
no cruel Roman will make us sigh.
Always at your side I'll defy all danger,
feeling your heart replying to every beat of mine,
for ever more. Ah, yes!

Felice Romani,
translated by Andrew Porter

from La Gioconda

Aria

La Cieca

[15] Voice that consoles me, dear voice of love,
when you spoke, my cruel chains were broken;
I, in my blindness I could not know
by whom those tender words were spoken,
Ah, but you must not part from me
without some loving token, no! no!
I give you my dear rosary,
no richer gift possessing;
let it protect and comfort you,

let it bestow a blessing;
may God in heaven hear my prayer
and hold you safe from harm.
May hold you in his care.
Every day I'll pray for you,
I'll pray that God will hold you safe from harm.

Chorus

And God himself protects her and holds her in
his arm.

Yes, God himself keeps her from harm.

Tobia Gorrio (Arrigo Boito), after Hugo,
translated by Andrew Porter

from William Tell

Trio

Mathilde

[16] My brave new son, to you,
a son who's brave and true,
though young, you stand unfearing,
with courage in your bearing;
and soon you'll all be sharing
the joy of peace again;
ah, hear my voice declaring
an end to all your pain.

I bring your son to you,
a son who's brave and true,
a son who stood fearing,
with courage in your bearing.
Ah, hear me declaring
an end of pain.

Jemmy

Mathilde knows our grief,
her words bring sweet relief.
The stormy skies are clearing,
a star of hope appearing,
I hear her voice declaring
that peace will come again:
An end to our despairing,
our sighs and tears of pain.

Hedwige

Mathilde knows our grief,
her words bring sweet relief.
The stormy skies are clearing,
a star of hope appearing,
I hear her voice declaring
that peace will come again:
An end to our despairing,
our sighs and tears of pain.
A star of hope is shining
to end all our pain,
to end all our sighs and pain.

E. Jouy and H.-L.-F. Bis and others,
translated by Andrew Porter

from Merrie England

Song

Queen Elizabeth

[17] O peaceful England,
while I my watch am keeping,
thou, like Minerva
weary of war, art sleeping.

Chorus

Weary of war, art sleeping.

Queen Elizabeth

Sleep on a little while,
and in thy slumber smile.
While thou art sleeping
I'll be wakeful, ever wakeful!
Ah! Sword and buckler by thy side,
rest on the shore of battle-tide
which, like the ever-hungry sea,
howls round this isle.
O sleep till I awaken thee,
and in thy slumber smile!
England, fair England,
well hast thou earned thy slumber,
yet though thy bosom
no breastplate now encumber.

Chorus

No breastplate now encumber.

Queen Elizabeth

Let not thy fingers yield
grasp of thy sword and shield.
Thou wilt awake and wield
destruction, if I call thee!
Ah! Sword and buckler by thy side,
rest on the shore of battle-tide
which, like the ever-hungry sea,
howls round this isle.
O sleep till I awaken thee,
and in thy slumber smile!

Chorus

Sword and buckler by thy side,
rest on the shore of battle-tide
which, like the ever-hungry sea,
howls round this isle.
O sleep till she awakens thee,
and in thy slumber smile!

Basil Hood

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Home, sweet home

- [18] 'Mid pleasures and palaces though we may
 roam,
be it ever so humble, there's no place like
 Home.
A charm from the skies seems to hallow us
 there,
which seek thro' the world is ne'er met with
 elsewhere.
Home! Home! sweet, sweet, Home!
There's no place like Home!
- An exile from Home, splendour dazzles in
 vain.
Oh! give me my lowly thatch'd cottage again!
The birds singing gaily that came to my call,
give me them with the peace of mind dearer
 than all.
Home! Home! sweet, sweet, Home!
There's no place like Home.

John Howard Payne

from The Barber of Seville

Cabaletta

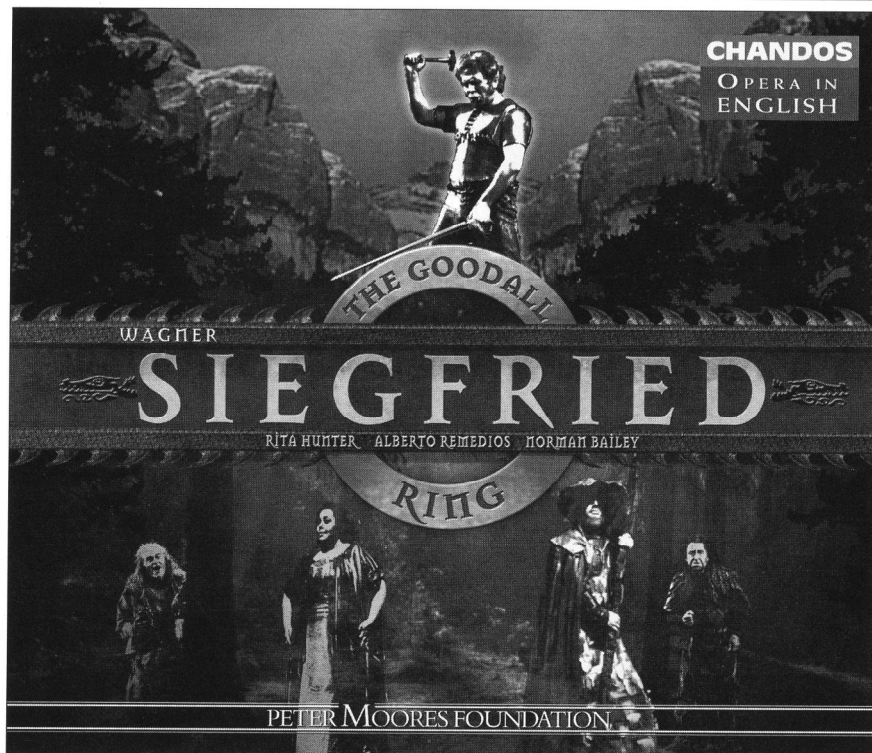
Rosina

- [19] I can be so demure,
I can be charming,
and quite respectful,
sweet and disarming.
Treat me with due respect,
the least that I expect,
and I'll play fair.
But if you cross my way
then I will make you pay
and with a viper's venom'd fang,
a hundred tricks I'll play
until I have my way,
let him beware.

Cesare Sterbini,

translation © Amanda and Anthony Holden

Opera in English on Chandos



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Sound engineer Ralph Couzens

Assistant engineer Richard Smoker

Editor Rachel Smith

Operas administrator Sue Shortridge

Recording venue Blackheath Halls, London; 12–16 March 2000

Front cover Illustration by Cass Cassidy

Back cover Photo of Della Jones by Lord Lichfield

Design Cass Cassidy

Booklet typeset by Dave Partridge

Booklet editor Kara Reed

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Chandos Records Ltd, Colchester, Essex, England

Printed in the EU

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DELLA JONES

GREAT OPERATIC ARIAS - Jones/London Philharmonic Orch./Parry

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|-----------|--|------|-----------|---|-------|
| 1 | <i>from</i> Rossini's <i>Tancredi</i>
Tancredi's cavatina
'Tell me, my beating heart' | 3:10 | 12 | <i>from</i> Donizetti's <i>Lucrezia Borgia</i>
Brindisi
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Bertarido's aria
'Art thou troubled?' | 4:58 | 13 | <i>from</i> Bellini's <i>Norma</i>
Norma and Adalgisa's Duet
'Take my children, take them with you'
'See, O Norma'
with Anne Mason mezzo-soprano | 11:27 |
| 3 | <i>from</i> Mozart's <i>The Clemency of Titus</i>
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'Leonora! Be silent!'
with Helen Miles soprano and Garry Magee baritone | 7:36 | 19 | Bonus track (from CHAN 3025(2))
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Rosina's cabaletta: 'I can be so demure' | 4:01 |

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