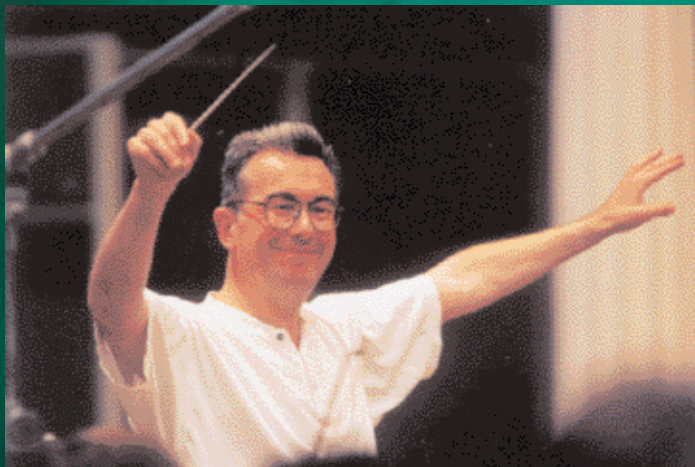




DAVID PARRY

CHAN 3057(3)

MOZART



THE ORIGINAL

# DON GIOVANNI

**CHANDOS**  
OPERA IN  
ENGLISH

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PETER MOORES FOUNDATION

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The Royal College of Music

Wolfgang Amadeus Mozart

## Wolfgang Amadeus Mozart (1756–1791)

### Don Giovanni

Opera buffa in two acts, K. 527

Original 'Prague' version

Libretto by Lorenzo da Ponte, English translation by Amanda Holden

**Don Giovanni**, a young nobleman .....Garry Magee *baritone*  
**Commendatore** .....Clive Bayley *bass*  
**Donna Anna**, his daughter .....Majella Cullagh *soprano*  
**Don Ottavio**, her betrothed .....Barry Banks *tenor*  
**Donna Elvira**, a lady from Burgos .....Vivian Tierney *soprano*  
**Leporello**, Giovanni's servant .....Andrew Shore *bass*  
**Masetto**, a peasant, betrothed to Zerlina .....Dean Robinson *baritone*  
**Zerlina**, a peasant girl .....Mary Plazas *soprano*

### Geoffrey Mitchell Choir

Geoffrey Mitchell chorus master

### Philharmonia Orchestra

Nicholas Kok assistant conductor

### David Parry

|                  |                                                                                                          | Time | Page    |
|------------------|----------------------------------------------------------------------------------------------------------|------|---------|
| COMPACT DISC ONE |                                                                                                          |      |         |
| [1]              | Overture                                                                                                 | 5:37 | [p. 86] |
| <b>Act I</b>     |                                                                                                          |      |         |
| <b>Scene 1</b>   |                                                                                                          |      |         |
| [2]              | Introduction<br>‘Night and day I slave away’<br><i>Leporello, Donna Anna, Don Giovanni, Commendatore</i> | 5:22 | [p. 86] |
| <b>Scene 2</b>   |                                                                                                          |      |         |
| [3]              | Recitative<br>‘Leporello, where are you?’<br><i>Don Giovanni, Leporello</i>                              | 0:33 | [p. 87] |
| <b>Scene 3</b>   |                                                                                                          |      |         |
| [4]              | ‘Ah! My father’s in danger’                                                                              | 0:14 | [p. 88] |
| [5]              | Recitative and Duet<br>‘Oh my God! What is that?’                                                        | 2:48 | [p. 88] |
| [6]              | ‘Go! You are cruel and heartless’<br><i>Donna Anna, Don Ottavio</i>                                      | 3:47 | [p. 89] |
| <b>Scene 4</b>   |                                                                                                          |      |         |
| [7]              | Recitative<br>‘Come on, you’d better tell me’<br><i>Don Giovanni, Leporello</i>                          | 1:50 | [p. 89] |
| <b>Scene 5</b>   |                                                                                                          |      |         |
| [8]              | Aria<br>‘Where is that evil monster’                                                                     | 3:28 | [p. 91] |
| [9]              | Recitative<br>‘Who’s there?’<br><i>Donna Elvira, Don Giovanni, Leporello</i>                             | 3:01 | [p. 91] |
| [10]             | Aria<br>‘Pretty lady, I have something to show you’<br><i>Leporello</i>                                  | 5:31 | [p. 93] |
| <b>Scene 6</b>   |                                                                                                          |      |         |
| [11]             | Recitative<br>‘So that’s the cruel monster who betrayed me’<br><i>Donna Elvira</i>                       | 0:40 | [p. 93] |

|                 |                                                                                                               | Time | Page    |
|-----------------|---------------------------------------------------------------------------------------------------------------|------|---------|
| <b>Scene 7</b>  |                                                                                                               |      |         |
| [12]            | Duet and Chorus<br>‘All you women who dream of a lover’<br><i>Zerlina, Chorus, Masetto</i>                    | 1:23 | [p. 94] |
| <b>Scene 8</b>  |                                                                                                               |      |         |
| [13]            | Recitative<br>‘Thank God we are rid of her’<br><i>Don Giovanni, Leporello, Zerlina, Masetto</i>               | 2:20 | [p. 94] |
| [14]            | Aria<br>‘Now I get it, now I see!’<br><i>Masetto</i>                                                          | 1:35 | [p. 96] |
| <b>Scene 9</b>  |                                                                                                               |      |         |
| [15]            | Recitative<br>‘At last we are rid of him’                                                                     | 2:07 | [p. 96] |
| [16]            | Duet<br>‘There will my arms enfold you’<br><i>Don Giovanni, Zerlina</i>                                       | 3:12 | [p. 97] |
| <b>Scene 10</b> |                                                                                                               |      |         |
| [17]            | Recitative<br>‘Leave her alone you monster’<br><i>Donna Elvira, Zerlina, Don Giovanni</i>                     | 0:50 | [p. 98] |
| [18]            | Aria<br>‘Escape the traitor’s arms’<br><i>Donna Elvira</i>                                                    | 1:08 | [p. 98] |
| <b>Scene 11</b> |                                                                                                               |      |         |
| [19]            | Recitative<br>‘It seems today the devil’s making mischief’<br><i>Don Giovanni, Don Ottavio, Donna Anna</i>    | 1:12 | [p. 98] |
| <b>Scene 12</b> |                                                                                                               |      |         |
| [20]            | Quartet<br>‘Don’t ever place your trust in him’<br><i>Donna Elvira, Donna Anna, Don Ottavio, Don Giovanni</i> | 3:53 | [p. 99] |

|                 |                                                                 | Time | Page     |
|-----------------|-----------------------------------------------------------------|------|----------|
| 21              | Recitative                                                      | 0:26 | [p. 101] |
|                 | ‘What an unhappy woman!’<br><i>Don Giovanni</i>                 |      |          |
| <b>Scene 13</b> |                                                                 |      |          |
| 22              | Recitative and Aria                                             | 3:32 | [p. 101] |
|                 | ‘Don Ottavio, I’m dying!’<br><i>Donna Anna, Don Ottavio</i>     |      |          |
| 23              |                                                                 | 2:52 | [p. 102] |
|                 | ‘He threatened my honour’<br><i>Donna Anna</i>                  |      |          |
| <b>Scene 14</b> |                                                                 |      |          |
| 24              | Recitative                                                      | 0:31 | [p. 102] |
|                 | ‘Could I ever believe...’<br><i>Don Ottavio</i>                 |      |          |
| <b>Scene 15</b> |                                                                 |      |          |
| 25              | Recitative                                                      | 2:02 | [p. 102] |
|                 | ‘I’m at the end of my tether’<br><i>Leporello, Don Giovanni</i> |      |          |
| 26              | Aria                                                            | 1:29 | [p. 103] |
|                 | ‘Now that the wine...’<br><i>Don Giovanni</i>                   |      |          |

TT 61:25

COMPACT DISC TWO

|                 |                                                                      |      |          |
|-----------------|----------------------------------------------------------------------|------|----------|
| <b>Scene 16</b> |                                                                      |      |          |
| 1               | Recitative                                                           | 1:26 | [p. 104] |
|                 | ‘Masetto, will you listen?’<br><i>Zerlina, Masetto</i>               |      |          |
| 2               | Aria                                                                 | 3:40 | [p. 105] |
|                 | ‘Beat me, beat me dear Masetto’<br><i>Zerlina</i>                    |      |          |
| 3               | Recitative                                                           | 0:41 | [p. 105] |
|                 | ‘What a sweet little witch’<br><i>Masetto, Don Giovanni, Zerlina</i> |      |          |

|                 |                                                                                                                 | Time | Page     |
|-----------------|-----------------------------------------------------------------------------------------------------------------|------|----------|
| 4               | First finale                                                                                                    | 0:57 | [p. 105] |
|                 | ‘So it happened, she betrayed me’<br><i>Masetto, Zerlina</i>                                                    |      |          |
| <b>Scene 17</b> |                                                                                                                 |      |          |
| 5               |                                                                                                                 | 0:48 | [p. 106] |
|                 | ‘Rouse yourselves, my friends, look lively!’<br><i>Don Giovanni, Chorus</i>                                     |      |          |
| <b>Scene 18</b> |                                                                                                                 |      |          |
| 6               |                                                                                                                 | 2:10 | [p. 106] |
|                 | ‘I shall hide among these bushes’<br><i>Zerlina, Don Giovanni, Masetto</i>                                      |      |          |
| <b>Scene 19</b> |                                                                                                                 |      |          |
| 7               |                                                                                                                 | 4:12 | [p. 107] |
|                 | ‘We need to be courageous’<br><i>Donna Elvira, Don Ottavio, Donna Anna, Leporello, Don Giovanni</i>             |      |          |
| <b>Scene 20</b> |                                                                                                                 |      |          |
| 8               |                                                                                                                 | 1:16 | [p. 108] |
|                 | ‘Rest my beauties, let me entertain you’<br><i>Don Giovanni, Leporello, Masetto, Zerlina</i>                    |      |          |
| <b>Scene 21</b> |                                                                                                                 |      |          |
| 9               |                                                                                                                 | 7:26 | [p. 109] |
|                 | ‘Pray come this way’<br><i>Leporello, Don Giovanni, Donna Anna, Donna Elvira, Don Ottavio, Masetto, Zerlina</i> |      |          |

TT 22:39

## COMPACT DISC THREE

## Act II

## Scene 1

|     |            |                                                |      |          |
|-----|------------|------------------------------------------------|------|----------|
| [1] | Duet       | 'Have you gone crazy'                          | 1:04 | [p. 112] |
| [2] | Recitative | 'Leporello!'<br><i>Don Giovanni, Leporello</i> | 2:09 | [p. 112] |

## Scene 2

|     |            |                                                                                |      |          |
|-----|------------|--------------------------------------------------------------------------------|------|----------|
| [3] | Trio       | 'My heart, you have no mercy!'<br><i>Donna Elvira, Leporello, Don Giovanni</i> | 5:00 | [p. 113] |
| [4] | Recitative | 'So what d'you think of that?'<br><i>Don Giovanni, Leporello</i>               | 0:29 | [p. 114] |

## Scene 3

|     |            |                                                                   |      |          |
|-----|------------|-------------------------------------------------------------------|------|----------|
| [5] | Recitative | 'Look, here I am'<br><i>Donna Elvira, Don Giovanni, Leporello</i> | 1:39 | [p. 115] |
| [6] | Canzonetta | 'What light from yonder window'<br><i>Don Giovanni</i>            | 2:07 | [p. 116] |

## Scene 4

|     |            |                                                                 |      |          |
|-----|------------|-----------------------------------------------------------------|------|----------|
| [7] | Recitative | 'There's someone at the window'<br><i>Don Giovanni, Masetto</i> | 1:12 | [p. 116] |
| [8] | Aria       | 'Let half of you go over there'<br><i>Don Giovanni</i>          | 2:53 | [p. 117] |

## Scene 5

|     |            |                                                          |      |          |
|-----|------------|----------------------------------------------------------|------|----------|
| [9] | Recitative | 'Sssh! Let me listen...'<br><i>Don Giovanni, Masetto</i> | 0:44 | [p. 117] |
|-----|------------|----------------------------------------------------------|------|----------|

## Scene 6

|      |      |                                                          |      |          |
|------|------|----------------------------------------------------------|------|----------|
| [10] |      | 'Ahi! Ahi! My head, my head!'<br><i>Masetto, Zerlina</i> | 1:24 | [p. 118] |
| [11] | Aria | 'Listen my darling'<br><i>Zerlina</i>                    | 3:32 | [p. 119] |

## Scene 7

|      |            |                                                                                           |      |          |
|------|------------|-------------------------------------------------------------------------------------------|------|----------|
| [12] | Recitative | 'I can see torches'<br><i>Leporello, Donna Elvira</i>                                     | 0:34 | [p. 119] |
| [13] | Sextet     | 'All alone, alone in darkness'<br><i>Donna Elvira, Leporello, Don Ottavio, Donna Anna</i> | 2:45 | [p. 119] |

## Scene 8

|      |  |                                                                                             |      |          |
|------|--|---------------------------------------------------------------------------------------------|------|----------|
| [14] |  | 'Stop there, you villain'<br><i>Zerlina, Masetto, Donna Anna, Don Ottavio, Donna Elvira</i> | 4:34 | [p. 120] |
|------|--|---------------------------------------------------------------------------------------------|------|----------|

## Scene 9

|      |      |                                                                       |      |          |
|------|------|-----------------------------------------------------------------------|------|----------|
| [15] |      | 'So it was you'<br><i>Zerlina, Donna Elvira, Don Ottavio, Masetto</i> | 0:28 | [p. 121] |
| [16] | Aria | 'Ah, be merciful to me!'<br><i>Leporello</i>                          | 1:44 | [p. 121] |

## Scene 10

|      |      |                                                                                     |      |          |
|------|------|-------------------------------------------------------------------------------------|------|----------|
| [17] |      | 'Stop him, somebody stop him'<br><i>Donna Elvira, Masetto, Zerlina, Don Ottavio</i> | 0:44 | [p. 122] |
| [18] | Aria | 'Will you remain with my treasure'<br><i>Don Ottavio</i>                            | 4:12 | [p. 122] |

**Scene 11**

- 19** Recitative 'Ah! Ah! This is perfect!'  
*Don Giovanni, Leporello, Commendatore*
- 20** Duet 'Oh most respected monument'  
*Leporello, Don Giovanni, Commendatore*

**Scene 12**

- 21** Recitative 'Be comforted, my darling'
- 22** Recitative and Aria 'You are cruel!'  
*Don Ottavio, Donna Anna*
- 23** 'Never say, my own beloved'  
*Donna Anna*
- 24** Recitative 'Ah! Where she goes I shall follow'  
*Don Ottavio*

Time Page

4:31 [p. 123]

3:21 [p. 125]

0:50 [p. 126]

1:48 [p. 127]

5:04 [p. 127]

0:24 [p. 127]

**Scene 13**

- 25** Finale 'Now the supper table's ready'  
*Don Giovanni, Leporello*

**Scene 14**

- 26** 'All I can offer, I lay before you'  
*Donna Elvira, Don Giovanni, Leporello*

**Scene 15**

- 27** 'Don Giovanni!'  
*Commendatore, Don Giovanni, Leporello*

**Scene 16**

- 28** Sextet 'Where is the infidel?'  
*Zerlina, Donna Elvira, Don Ottavio, Masetto, Donna Anna, Leporello*

Time Page

4:33 [p. 127]

3:28 [p. 128]

6:28 [p. 131]

5:52 [p. 133]

TT 73:37

### Mozart's Don Giovanni: Three Versions

#### The Original:

In 1787, Mozart was commissioned to write an opera for Prague, and composed the music recorded on these discs. The opera was first presented at the National Theatre (now known as the Tyl Theatre) on 29 October 1787, and met with great success. This is known as the **Prague Version**.

The Burgtheater in Vienna proposed to mount the work on 7 May 1788 and Mozart made a number of alterations. These were four:

#### Two additions:

The role of Donna Elvira in the Prague version is that of a *seconda donna*: her entrance aria is accompanied by interjections from Don Giovanni and Leporello, and her one solo aria is a short Handelian pastiche. In Vienna the role was enlarged and raised to the level of a *prima donna* by the addition in the second act of a long aria preceded by a *recitativo accompagnato* (A) – a recitative with orchestral accompaniment – to be inserted before the Graveyard Scene. It was composed for Salieri's

pupil and mistress, Catarina Cavalieri, of whom Mozart had written to his father in 1781, during the composition of *Die Entführung aus dem Serail*, 'I have sacrificed Constanze's aria a little to the flexible throat of Mme Cavalieri'. The vocal part is therefore both higher and more elaborate than Elvira's previous music.

A new recitative and duet for Zerlina and Leporello for Act II (B), in which Zerlina catches Leporello and ties him up after his unexpected escape.

A **substitution**: it was felt that the Vienna Don Ottavio was not up to the vocal rigours of the elaborate aria written for Prague. This was dropped from the second act and Mozart wrote him a simpler aria (C) to be inserted into the first act, after the existing recitative of Ottavio which follows Donna Anna's first aria.

The **omission** of the whole final sextet. In Vienna, therefore, the opera ended as Don Giovanni was dragged down to Hell. This is the **Vienna Version**, which is seldom

given today. Instead the audience is likely to be presented with a **hybrid version** which Mozart never intended to be given. It consists of the Prague version complete, including the final sextet, with the *addition* of Ottavio's aria (C) in Act I and Elvira's recitative and aria (A) in Act II. (The duet for Zerlina and Leporello (B) is omitted.) One of the results of these arbitrary changes is to produce in Act II a series of *four* arias (Leporello, Ottavio, Elvira, Anna), interrupted only by the Graveyard Scene, and therefore to disrupt the dramatic flow of the opera at a crucial point.

Mozart's original version has three major advantages. Without the additional high-lying aria, the rôle of Elvira can be correctly and effectively cast with a dramatic rather than a lyric soprano. The version has exceptional structural integrity and musical cohesion, and a distinctive orchestral sound-world, all of which are compromised by the inclusion of the additional arias. Above all, it is dramatically concise and powerful to a greater extent, perhaps, than any other of Mozart's operas. This last advantage is enhanced on our recording by performance in English.

David Parry

The first performance in London took place in 1817 in Italian at the King's Theatre, Haymarket, and this was followed the next month by performances at Covent Garden in English. The first performance in New York was in 1826.

The first performance using Amanda Holden's translation was given by Opera North at the Grand Theatre, Leeds on 7 October 1999, and in London at Sadler's Wells Theatre on 12 October 1999.

## Don Giovanni

The idea for Mozart's *Il dissoluto punito ossia il Don Giovanni* ('The Dissolute Man Punished, or Don Giovanni') sprang directly, and at very short notice, from the love affair which sprang up between the composer and the music-lovers of Prague following the hugely successful local premiere of *The Marriage of Figaro* in December 1786. Visiting the city the following month during the Carnival season, Mozart was fêted by the Bohemian aristocracy and observed to 'my great honour' that 'nothing was played, blown, sung or whistled but *Figaro*'. He attended a *Figaro* performance, conducted one himself, gave a concert that included both the premiere of the Symphony in D (that we now call the *Prague*, No. 38) and piano improvisations on Figaro's aria 'Non più andrai', and wrote a set of six German Dances for the Carnival balls. And the management of the Nostitz Theatre commissioned a new opera from him, perhaps even offering the suggestion to make use of Giovanni Bertati's *Don Giovanni* libretto which had that very month been performed in Venice with music by Gazzaniga.

The Viennese Court Theatre's poet, Lorenzo da Ponte, was the librettist of *Figaro*. Because

of his success with Mozart and his obvious facility for working quickly, he was the obvious candidate to write the Prague follow-up, which was required by the same autumn, some eight months later. (A premiere was initially set for 14 October 1787 to honour the state visit to the city of Emperor Joseph II's niece Maria Theresa.) Da Ponte loathed Bertati's work but, partly because he was already commissioned to write opera texts that year for Salieri and Martin y Soler, he did make some use of the other poet's short Venice libretto – Gazzaniga's opera was only a one-acter – as a framework on which to hang his own ideas. Later in life, at a time when his true contribution to Mozart's last operas seemed forgotten, he wrote a passionate tirade about his work on *Don Giovanni*:

A poet deserves to be esteemed no less because he labours on a well-known theme. Why did Mozart refuse to set to music the *Don Giovanni* (of evil memory) by Bertati...? Why did he insist upon having a book written by Da Ponte on the same subject, and not by any other dramatist? Because Mozart knew very well that the success of an opera depends, FIRST OF ALL, ON THE

POET: that without a good poem an *entertainment cannot be perfectly dramatic...*

Don Juan (Giovanni is the Italianised form of the name) was, so ran what had already by the 1780s become a legend, a Spanish aristocrat who seduced or tricked his way into many women's hearts and beds only to meet divine retribution (that is, a quick descent to hell) at the hands, normally, of the father of one of his conquests – a man murdered by the Don for attempting to interrupt his amorous exploits. The avenging father ghost often appeared in the form of a statue at a banquet given by his unrepentant victim, hence the subtitle 'The Stone Guest' attached to many of the versions of the story. The Don frequently had a comic servant, trapped between cursing and glorifying his master.

By the time Da Ponte tackled the subject there were already major plays in the field by Tirso de Molina (around 1618, with a happy ending), Moliere (1665) and Goldoni (1736), a ballet by Gluck (1761, well known by Mozart), and operas by Melani (1669), Righini (1776), Callegari (1777) and both Gardi and Gazzaniga (1787, the year of the new Prague commission). The subject was also popular enough to be played regularly at fairs and in bastardised *commedia dell'arte* sketches.

In 1787 – *the* Don Juan year, it seems – no less a tourist than Goethe commented on Roman street theatre that 'no one could live until he saw Don Juan roasting in Hell and the Commendatore (ie, the father of one of the Don's victims), as a blessed spirit, ascending to heaven'.

It was not Da Ponte's habit – even if he had had the time that year – to undertake extensive original research. But his libretto for *Don Giovanni* suggests that he was as familiar with the whole Don Juan tradition as was Bertati. As regards plot, the first part of Da Ponte's Act I – up until the point where Elvira interrupts Giovanni's seduction of Zerlina – and the second part of his Act II (from the graveyard scene onwards) correspond closely to Bertati's choice of events from the traditional Don Juan sequence. All these scenes, however, differ frequently in length, emphasis and style – and Da Ponte improves greatly on the pace and (especially) the wit of what he has borrowed. What one might call the middle part of the action – the first confrontation of Giovanni by those he has wronged (the Act I Finale) and the attempt of Giovanni to buy time by exchanging clothes with his servant (Act II, scenes 1–10) – is not merely an extension to Bertati's scenario but an almost



wholly original contribution to the existing Don Juan literature.

To confuse the peasants, and to smooth Giovanni's further conquest of their womenfolk, Leporello is instructed to 'skip the formalities, get them all dancing'. The result is an extraordinarily forward-looking (and still not easy to perform) scene in which Mozart contrives to have three onstage orchestras playing three dances of different social status at the same time. This idea might have been suggested to Mozart by the array of Carnival balls he attended in Prague in early 1787, or to Da Ponte by the mix of social orders in a ball scene from Salieri's 1772 opera *La fiera di Venezia* (The Pride of Venice). It catches perfectly the havoc that the anarchic Don is wreaking on all the social orders around him.

A further new (and cruelly true to life) scene is provided by Da Ponte near the start of Act II with the arrangement of a 'second' seduction of Elvira by Leporello disguised as Giovanni. In most of the Juan source material the Elvira character (also called Elvire, Isabela or Isabella) has gone further legally with the Don than have his other conquests – she has been married to him, or extracted a promise of marriage, or is determined to marry him. She also has travelled some way in search of Giovanni – in Tirso's

play from Naples to Seville, in Da Ponte from Burgos to... the Spanish town, emphatically *not* Seville (despite a tradition stemming from the early 1800s), where our action takes place. The Juan mythology generally gives her two scenes: a bitter plaint of her abandonment and a last-chance plea to the Don to repent before it is too late. Although it seems implicit in this material that Elvira is, in modern parlance, a woman who 'loves too much' and will go on forgiving the Don for treating her so badly, no writer before Da Ponte actually shows Elvira's excess of love in action. Her new elopement with Leporello/Giovanni culminates in a bringing together of all the forces opposed to Giovanni for a lengthy ensemble sequence (CD3, tracks <sup>[13]</sup> and <sup>[14]</sup>) which precisely juxtaposes the opera's comic and serious elements. This development of Elvira's character is amplified even further when 'Mi tradi quell'alma ingrata', the big aria Mozart added later to Act II for the 1788 Vienna performances, is performed.

Another radical aspect of the Mozart/Da Ponte treatment of Don Juan would confuse the dramaturgy of the work in performance from the early 19th century until the last decades of the 20th. Although intended to be played in contemporary costume – their opera

was not written in quite the same style of naturalistic theatre as were *Figaro* and (perhaps more arguably) *Così*. Thus, the endless debates about where (physically) and at exactly what o'clock each scene takes place would have meant little to the work's creators, or to then contemporary theatre goers. If Da Ponte seems to have imposed a classically unifying twenty-four hours on the opera – with the action beginning and ending in the small hours of the night like a second *Figaro*-like *folle journée* – the exact hour is as unimportant as attempting to apply street atlas geography to a sequence of scenes which simply take place on alternating half- and full stages, as dictated by contemporary stage facilities.

Similar conventions apply to some of the characters and their actions. How can the Commendatore so quickly have a statue erected to him? He can't; but the mythology demands one, just as it requires a talking statue to accept and fulfil an invitation to dinner at an earthly home. Did Giovanni succeed in making love to (or raping?) Anna, or Zerlina, and did he really flirt with Leporello's wife, as suggested in the graveyard scene? It doesn't matter; the point is that he was trying to do all these things, and the world believed he could.

A rich fund of stories accumulated around *Giovanni* from the moment of its creation. (This, incidentally, happened on 29 October 1787; the royal party had to be content with a revival of *Figaro* on 14 October.) Casanova was once said to have had a hand in the finished libretto in Prague in the absence of Da Ponte (recalled to Vienna to mount Salieri's *Axur*); he didn't, although at some point he drafted a new version of Leporello's escape. The orchestra supposedly sight-read the Overture, ink wet on the page, at either the dress rehearsal or the premiere – unconfirmed, probably unconfirmable, like the story of Mozart pinching his first Zerlina's bottom to get a better off-stage scream in the Act I Finale. Almost certainly true is that the Act II supper scene – a section of the opera definitely not completed before Mozart arrived in Prague for rehearsal on 1 October – contains at least two elaborate puns on members of the Prague company. The Anna, Teresa Saporiti, is rewarded with Giovanni's 'Ah che piatto saporito!' (literally 'what a tasty dish') and the harpsichord player – and arranger of the keyboard reductions of Mozart's Prague operas – Jan Křitel Kuchar (= 'cook' in Czech) was hailed with the line 'si eccellente e il vostro cuoco' (literally 'yes, your

cook is excellent'). And, on the subject of in-jokes, the three operatic excerpts that Giovanni's supper band plays were surely chosen because their subject matter deals with a lamb going to the slaughter (Sarti's *Fra i due litiganti*), rustic couples escaping a lecherous nobleman (Martin y Soler's *Una cosa rara*) and the threatened end of Cherubino's amorous escapades (Mozart's own *Figaro*).

Much of the wider comedy of *Don Giovanni* derives from the social status of the characters, archetypes familiar to an eighteenth-century audience from their equivalents in the *commedia dell'arte* tradition. Giovanni, the diabolical, aristocratic master, can only be criticised (on earth) by his lowly servant. At the same time that servant (as in the famous plays of the Venetian writer Goldoni) may speak his mind about his master's wrong doings – both directly and in asides to the audience in the theatre. He has to suffer much, but he is a privileged clown; he can comment on the action, but never make it happen. The Commendatore (the name implies he is the military governor or commander of the Spanish town where the action takes place) starts almost as the comic old man powerless to prevent the actions of young love. But this 'young love' is actually

attempted rape, and his interference is punished by his being murdered, not by trickery. The role then moves nearer to that of baroque *deus ex machina* or avenging angel.

Giovanni's 'enemies' on earth are very precisely delineated in society. Masetto and Zerlina are the lowest class: they are rustic peasants and hence initially less cunning, but far more morally scrupulous, than the lower-class but definitely 'urban' Leporello. Donna Anna and Don Ottavio are blue-blood aristocrats and hence the natural friends and equals of Don Giovanni. In keeping with the conventions of this level of society, Giovanni's 'private' life of womanising is such a secret in his home town (and, of course, therefore unimaginable) that it takes Don Ottavio until the middle of Act II to fully accept that his 'friend' is a murderer and would-be rapist. There is something comic in the continual seriousness of Anna and Ottavio who occasionally remind one of the stock 'Italian' characters of rich, indolent, capricious wife and duty-obsessed, hen-pecked husband.

Donna Elvira's experiences with Giovanni in 'Burgos' and subsequent pursuit of him have made her lower her pretensions to be a lady. She needs to take lodgings in the town where our action takes place rather than reside with

one of the leading local families. Anna and Ottavio, at first, do not treat her quite as an equal, but soon notice her evident pedigree. She suffers greatly from her treatment by Giovanni but our total sympathy is withheld by her constant desire to return for more. The creation of Elvira, the most original of Da Ponte's *dramatis personae*, is typical of the poet's whole scenario for *Don Giovanni* which, together with the dramatic understanding of Mozart's score, achieves one of the most coherent blends of the comic and serious elements of the legend in all the Don Juan literature.

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## Synopsis

### Compact Disc One

#### Act I

*First tableau. Night, a garden*

[1] Overture, leading directly to... [2] Leporello is waiting impatiently and anxiously outside the house of the Commendatore (the garrison commander of the town). Inside is his master, Don Giovanni, attempting to seduce Donna Anna, the Commendatore's daughter. Leporello

looks forward to a day when he, like the aristocrats, will not have to work for a living. Frightened by running footsteps, he hides as Giovanni appears, with Anna in furious pursuit trying to unmask him. Their struggles are interrupted by the appearance of the Commendatore himself who challenges the disguised Giovanni to a duel. Anna escapes back into the house. Reluctantly, Giovanni enters into combat with the old man and runs him through. Still hidden, Leporello ponders fearfully about the situation, while the dying Commendatore calls for help and Giovanni watches him die. [3] Leporello ascertains from Giovanni that it is indeed he that is still living and the pair run off. [4] Anna has fetched her fiancé Don Ottavio and servants with torches to help her father. They are too late. [5] She faints at the realisation that her father is dead. Ottavio organises salts and spirits to revive her and asks for the body to be removed. His attempts to support Anna are met initially with suspicious rejection [6]. When he assures her of his love, she demands that he make an oath to avenge the Commendatore's murder. He swears to do so by her eyes and by their love.

*Second tableau. Night, but near dawn. A street*  
Leporello has something urgent to tell

Giovanni [7] – when allowed to speak, on condition there is no mention of recent events, he tells his master that he is ‘leading the life of a two-faced bastard’. Giovanni explodes but is soon distracted by the ‘scent of woman’; Leporello is impressed enough to stop complaining and the pair hide to watch the approach of a young, sorrowing woman. It is Donna Elvira, newly arrived from the northern town of Burgos, seeking the ‘evil monster’ [8] who married and then abandoned her. This, of course, is Giovanni, but he and Leporello are too busy planning how to ‘console’ this potential conquest to recognise who she is. While Elvira starts to rail on at Giovanni [9], Leporello manages to distract her with nonsense talk for long enough for his master to escape. He then shows her his catalogue of Giovanni’s conquests [10], listing the number and location of women he has seduced, and pointing out for good measure that age and size are immaterial to his master’s tastes. Elvira, horrified and fascinated [11], goes off to find another opportunity to confront her tormenter.

A group of peasants are on the way to the wedding of two of their number, Zerlina and Masetto [12]. Giovanni and Leporello reappear, pleased with their deception of Elvira [13].

Distracted by so many pretty young girls, Giovanni questions the happy couple, paying extravagant court to Zerlina; Leporello tries his own luck with the girls but is instructed by his master to remove Masetto. But the bridegroom-to-be will not leave before cursing the high-handed ways of the aristocracy and their immediate effect on his susceptible young bride [14]. Left alone with Zerlina as his new prey [15], Giovanni calms her fears and invites her to his ‘little house’ where he will marry her [16]. With some qualms about Masetto’s feelings, Zerlina is on the point of going off with him, but Elvira interrupts the couple [17], denounces Giovanni as a rake [18] and takes the young peasant girl away.

Giovanni curses the ill fate that seems to attend all his seduction attempts this day [19]. His bad luck continues as he encounters Anna and Ottavio. The three are naturally well acquainted but the social pleasantries Giovanni is using to cover his tracks with his victim of earlier that morning are sabotaged by Elvira, who roundly denounces him [20]. Ottavio and Anna are not quite convinced that Elvira is the lunatic Giovanni says she is, and he has to use some threats to get Elvira to leave him in peace. Then, however, his protestations of loyalty and support [21] trigger an instant

suspicion in Donna Anna. As Giovanni departs she gives Ottavio a vivid account of what happened in her room that morning [22] and has no hesitation in naming Giovanni the culprit. She leaves Ottavio puzzling how such a nobleman could commit such a crime, but he determines at least to find out the truth [24].

Leporello is exhausted by his works of deception on behalf of his master [25]; Masetto and the peasants ushered into his garden and given wine, Elvira (after a tirade against Giovanni) locked out of the house, Zerlina kept behind in the garden. Giovanni is delighted by all this and calls on his servant to lay on an improvised party with all the wine, women and (deliberately mixed up) dance music he can muster [26].

### Compact Disc Two

*Third tableau. Garden, with two doors locked from the outside and two niches*

Zerlina attempts to justify her behaviour towards Giovanni [1], but Masetto remains unconvinced until she says he may beat her [2] if she is not telling the truth about remaining faithful to him in body and heart. He knows he is being manipulated [3], but enjoys it until his suspicions return when Zerlina panics at

the imminent arrival of Giovanni [4].

Giovanni and his servants now invite the peasants inside his house [5]. Masetto hides himself to spy on Zerlina’s behaviour [6], choosing the very place where Giovanni happens to lead Zerlina. He yields her ironically to Masetto and all three enter the house as one of the three ‘house’ orchestras strike up a Contredanse (a dance where aristocracy and peasantry may join together).

Elvira leads on Ottavio and a frightened Anna. All three are masked and determined to beat Giovanni in his lair [7]. Leporello opens a window, another ‘house’ orchestra is heard playing the Minuet (a dance for aristocrats) and, on Giovanni’s order, invites the maskers in. Ottavio accepts and he and the women pray heaven for assistance.

*Fourth tableau. Interior, lit up and ready for feasting and dancing*

Giovanni and Leporello invite their peasant guests to relax after a dance [8]. Masetto warns Zerlina to be careful; she agrees there is danger, but still allows Giovanni to flirt with her. The maskers enter and join Giovanni in a toast to liberty [9]. The dances begin again – culminating with all three playing at the same

time in the manner Giovanni has requested: first a Minuet for Ottavio and the nearly fainting Anna, then a Contredanse for Giovanni and Zerlina (meanwhile Leporello has been ordered to distract Masetto), lastly a Teitsch (German dance) for Leporello and Masetto. Giovanni pulls a struggling Zerlina out of the room. Masetto runs to help her, followed by Leporello. Zerlina screams; the dancing stops, and peasants and musicians run away. Ottavio breaks down a door, Zerlina bursts in through another one, followed by Giovanni, sword in hand, dragging on Leporello, whom he accuses of the attempted rape. Elvira, Anna and Ottavio unmask. The latter draws a pistol and all accuse Giovanni of treachery, invoking the 'raging cries of vengeance'. Giovanni replies that his courage is unshaken and stands defiantly against his enemies who threaten retribution.

### Compact Disc Three

#### Act II

##### *First tableau. A street*

Leporello declares he has had enough: he will leave Giovanni's service [1]. An offer of extra money changes his mind [2], but he tries in

vain to extract a promise from his master to give up women. Giovanni explains why he cannot: they are more necessary to him than air to breathe, and to be faithful to one is to be cruel to all the others.

Giovanni now wishes to seduce Elvira's maid; first he must get Elvira away from where she is staying. He gets Leporello to exchange hat and cloak with him. Elvira comes out on her balcony [3], admitting to herself that she feels pity for Giovanni, who, hiding behind Leporello, assures her that he is truly repentant. Elvira agrees to a meeting and [4] Leporello is persuaded at pistol point to take her away, still disguised as his master. Giovanni shouts out loud to drive off Leporello and Elvira (Elvira is now persuaded of 'Giovanni's' new sincerity), leaving him free to serenade the maid [5], accompanying himself on a mandolin.

The maid is in sight [7] but the tryst is disturbed by the arrival of Masetto with an army of his peasant friends. They are hunting Giovanni who, pretending to be Leporello, gives them marching orders which will both put them on the trail of the real Leporello and leave Masetto at his mercy [8]. Giovanni gets Masetto to confess his murderous plans [9], then disarms him, beats

him soundly with the flat of his sword and makes his escape.

Masetto's moans attract the attention of Zerlina [10] who is soon offering to nurse him back to health with her own very special private remedy [11]. They are fully reconciled after the day's earlier mishaps.

##### *Second tableau. A dark courtyard or porch with three doors*

Leporello's attempts to lose Elvira in the dark [12] have brought him near to the house of Donna Anna. While Elvira is trying to keep close to 'Giovanni' [13], Anna and Ottavio come out with servants carrying torches. Anna is almost inconsolable; only death can end her mourning. Elvira and Leporello choose the same exit to slip away, but they are stopped by Zerlina and Masetto [14]. All Giovanni's enemies now surround the disguised servant, threatening to kill him on the spot; only Elvira pleads for the life of her 'husband'. To general stupefaction, Leporello throws off his disguise and pleads for mercy. But he is immediately accused [15] of deceiving Elvira and beating up Masetto. Leporello apologises to Elvira for his behaviour and to Ottavio for trespassing on his property; he knows nothing of

Masetto's case [16]. While they consider what to do with him, he runs away [17]. Ottavio is now sure that Giovanni is the murderer of Anna's father and prepares to report the matter to the town authorities. He urges the others to help him console Anna until the time that her father is truly avenged [18].

##### *Third tableau. An enclosed place in the form of a cemetery. Various equestrian statues; statue of the Commendatore*

Giovanni leaps over a wall, commenting that 'it isn't even ten o'clock yet' [19]. He is pleased with his recent escapades and looks forward to chasing more women in the bright moonlight. He adopts a ghostly voice to frighten Leporello as his servant arrives. As they swap back hats and cloaks, Giovanni taunts his servant with his success with a woman who thought he was Leporello, laughing out loud when Leporello wonders if it was his own wife. His laughter provokes a threatening prophecy from the statue of the Commendatore. Once they have identified the source of this unearthly voice, Giovanni has Leporello read the inscription on the stone (it threatens vengeance on the man who caused the Commendatore's death) and then forces him to

invite the statue to supper <sup>[20]</sup>). Leporello is horrified, and Giovanni amazed, when the statue indicates acceptance by nodding its head.

*Fourth tableau. A dark room*

Ottavio tells Anna that matters are in hand for Giovanni's arrest <sup>[21]</sup>. He broaches the subject of their marriage, which Anna will not consider at a time like this. She defends herself against his charge of being cruel <sup>[22]</sup> by assuring him of her love – but he must be calm and wait for a happier moment <sup>[23]</sup>. Left alone, Ottavio accepts her decision <sup>[24]</sup>.

*Fifth tableau. A room in Giovanni's house, with a table set for supper*

Giovanni calls on Leporello to serve <sup>[25]</sup>. While the meal proceeds, his 'house' wind band plays excerpts from three recent operas known to Prague audiences of 1787 – from the Act I Finale of Martin y Soler's *Una cosa rara* (its libretto also by Da Ponte), an aria from Act I of Sarti's *I due litiganti* and 'Non più andrai' from *The Marriage of Figaro*. Leporello introduces each item in a jokey manner (the *Figaro* music he finds 'rather familiar'), watches enviously as his master eats and drinks and is finally caught with his mouth full of stolen food.

Elvira rushes in <sup>[26]</sup> to beg, as a last proof of her love, that Giovanni repent. He offers her mock courtesy, real food and a toast to women and wine – the 'ultimate glories of life'. Elvira runs off but suddenly, with a scream, chooses another way out. Sent to see what is going on, Leporello too cries out and comes back to report the arrival of their stone guest: the statue has come to supper. He will not answer its knocks on the door. Giovanni has to go himself.

The statue comes in <sup>[27]</sup>, declines Giovanni's offer of mortal food but in turn invites Giovanni to sup with him. Ignoring Leporello's plea to refuse, Giovanni accepts the invitation. He gives the statue his hand which remains trapped in an icy grip. Still Giovanni refuses to repent. Warning that it is now too late, the statue departs. Fire breaks out, the earth shakes and opens and unseen demons warn that this is a small punishment for so great a crime. As the fire grows, Giovanni disappears; Leporello cries out in agony.

Anna, Ottavio, Elvira, Zerlina and Masetto arrive with ministers of justice <sup>[28]</sup>. Leporello explains, at first incoherently, that Giovanni has gone far away. Elvira is the first to understand the connection with the ghost

she saw. Normal life can now resume. Ottavio tries again to persuade Anna into marriage, but she insists on a year's mourning. Elvira will enter a convent. Zerlina and Masetto will go home and celebrate their marriage. Leporello will seek a better master at the inn. All (now out of their stage characters) repeat a final moral about the fate awaiting all real sinners.

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**Garry Magee** is rapidly emerging as one of the outstanding vocal and dramatic talents of his generation. He was the first-prize winner of the prestigious Kathleen Ferrier Award in 1995 and a Prize-winner in the 1996 International Belvedere Competition in Vienna. He is a graduate of the Guildhall School of Music and Drama and the National Opera Studio, and currently studies with Robert Dean.

Operatic appearances include The Royal Opera, Covent Garden (Guglielmo in *Così fan tutte*, Second Nazarene in *Salome*, and Prince Afron in *Le Coq d'or*); Opera North (Guglielmo in *Così fan tutte* and Schaunard in *La bohème*); English National Opera (Dancaro in *Carmen*); the Almeida Festival (Pot Boy Guiscardo in *Mario and The Magician*, Daisy in *The Nightingale and the Rose*, Stinky in *East and West*

and Hermes in *Ion*); and the Teatro Municipal in Santiago (Papageno in *Die Zauberflöte* and Sharpless in *Madama Butterfly*). He has also made a number of acclaimed debuts: with La Monnaie as Malatesta (*Don Pasquale*) and Dandini (*La Cenerentola*), with Flanders Opera as Yeletsky (*Pique Dame*), and with the Glyndebourne Festival Opera as the Steward (*Flight*), as well as the title roles in *Don Giovanni* for Opera North and *Pelléas and Mélisande* for English National Opera.

An established concert artist, Garry Magee has appeared in recital at the Wigmore Hall, the Théâtre du Châtelet and at the Aix-en-Provence Festival. He has sung Bach's *St John Passion* with the Irish Chamber Orchestra, Kurt Weill's *Das Berliner Requiem* with the Birmingham Contemporary Music Group, Rachmaninov's *Spring Cantata* with the Orchestra of the Komische Opera and under Mark Elder at the BBC Promenade Concerts, *Wozzeck* under Christoph von Dohnányi in his debut with the Philharmonia, Bernstein's *West Side Story* with the London Symphony Orchestra under Justin Brown. He has also performed Bach's Magnificat with the Stavanger Symphony Orchestra under Harry Christophers and Brahms's *German Requiem* at the Royal Albert Hall.

Recordings includes Valentin (*Faust*) for Chandos/Peter Moores Foundation, and John Adams's *The Wound Dresser*.

Trained at the Royal Northern College of Music (where he was a Peter Moores Foundation Scholar), **Clive Bayley** is already well established with the major opera companies throughout Great Britain, and he regularly sings in concert. His repertory of principal and supporting roles has steadily grown since he graduated, and now ranges from Monteverdi to Verdi, Puccini and Berg. He made his debut with The Royal Opera in 1991 in the world premiere of Harrison Birtwistle's *Gawain*, and subsequently appeared as Colline in *La bohème*, Hans Foltz in *Die Meistersinger* and Castro in *La fanciulla del West*. In addition he has had notable successes with Opera North in Verdi's *Jérusalem*, with English National Opera in *Billy Budd*, *Wozzeck*, and *Dr Faust*, with Opera Factory in *Don Giovanni*, and Colline in *La bohème* at the Royal Albert Hall. Abroad he has appeared with Netherlands Opera and Seattle Opera and in concert with Les Arts Florissants on tour in Europe.

Appearances with English National Opera include *The Tales of Hoffmann*, Cadmus

(*Semele*) and Arkel (*Pelléas et Mélisande*), and for Opera North Sarastro (*The Magic Flute*), the Grand Inquisitor (*Don Carlos*), Sparafucile (*Rigoletto*), Ebn Hakia (*Yolanta*), the Monk (*Don Carlos*), Raleigh (*Gloriana*), the Referee (Benedict Mason's *Playing Away*), Ferrando (*Il trovatore*), Arkel (*Pelléas et Mélisande*), Wurm (*Luisa Miller*), the title role in *Le nozze di Figaro*, the Doctor (*Wozzeck*), Biterolf (*Tannhäuser*) and Antinous (*Il ritorno d'Ulisse in patria*).

Recordings for Chandos include *Troilus and Cressida*, *Billy Budd*, and, for Chandos/Peter Moores Foundation *Boris Godunov* highlights, *Don Pasquale* and *Il trovatore*.

Irish soprano **Majella Cullagh** trained with Maeve Coughlan at the Cork School of Music, and at the National Opera Studio, London. She now studies with Gerald Martin Moore. Roles have included Adina (*L'elisir d'amore*) for Royal Danish Opera, and Opera Ireland; La Comtesse Adèle (in Rossini's *Le Comte Ory*) for Glyndebourne Touring Opera; Dorella (Wagner's *Das Liebesverbot*) for Wexford Festival Opera; Elsie Maynard (*The Yeomen of The Guard*) for Welsh National Opera; Donna Anna (*Don Giovanni*), the Countess (*The Marriage of Figaro*), First Lady

(*Die Zauberflöte*), and Micaela (*Carmen*) for Opera North; Tatyana (*Eugene Onegin*) for Grange Park Opera; Melissa in the highly acclaimed production of Handel's *Amadigi* at the Covent Garden Festival, Brooklyn Academy of Music New York, Lisbon, and Oporto (Opera Theatre Company); and the title role in the British premiere of Gavin Bryars's *Medea* (BBC Scotland).

She also performs extensively in oratorio, and on the concert platform throughout the UK, Ireland, the Netherlands and the United States, and she can be heard regularly on RTE and BBC broadcasts. Recordings include the complete version of Wallace's *Maritana*, Mendelssohn's Second Symphony, and for Opera Rara the title role in Donizetti's *Zoraida di Granata*, and Rossini's *Bianca e Falliero*. She sang *Les Soirées italiennes* at the Covent Garden Festival and has appeared on the BBC's 'Friday Night is Music Night'.

A graduate of the Royal Northern College of Music, **Barry Banks** has established himself as one of the finest tenors of his generation for his outstanding performances in opera and concert. Roles include Oreste (*Ermione*) for the Santa Fe Opera, Tamino (*Die Zauberflöte*) at La Monnaie, Leipzig Opera, Scottish

Opera, and the Salzburg Festival, Tom Rakewell (*The Rake's Progress*) and the title role in *Le Comte Ory* for Glyndebourne Touring Opera, Belmonte (*Die Entführung aus dem Serail*) for Opera Zuid, Nemorino (*L'elisir d'amore*) and Argirio (*Tancredi*) for Frankfurt Opera, Flute (*A Midsummer Night's Dream*) at the Metropolitan Opera, Candide for Chicago Lyric Opera, Arnalta (*L'incoronazione di Poppea*) for San Francisco Opera, Edgardo (*Lucia di Lammermoor*) for Welsh National Opera, and Tamino (*The Magic Flute*), and *St John Passion* for English National Opera.

A committed concert artist, Barry Banks has performed Rossini's *Stabat Mater*, *Fidelio* with the City of Birmingham Symphony Orchestra under Walter Weller, *War Requiem*, Bruckner's *Requiem* with the Scottish Chamber Orchestra under Sir Charles Mackerras, *Belshazzar* with the King's Consort, and the *St John Passion* with the Gabrieli Consort under Paul McCreesh.

Recordings include Nemorino (*The Elixir of Love*), Ernesto (*Don Pasquale*) (both for Chandos/Peter Moores Foundation), Mendelssohn's *St Paul* (for Chandos), *Un ballo in maschera*, and *Trial by Jury*, and he has appeared on video releases of *Billy Budd* and *Die Entführung aus dem Serail*.

British soprano **Vivian Tierney** began her career as principal soprano with the D'Oyly Carte Opera Company and has since worked regularly with the major opera companies throughout Europe. Since her debut with English National Opera in 1987 she has developed a very close relationship with the company. Roles there have included Regan in Reimann's *Lear*, Mimì (*La bohème*), Malinka/Etherea/Kunka in Janáček's *The Adventures of Mr Brouček*, Fiordiligi (*Così fan tutte*), the title role in Holloway's *Clarissa*, the title role in *Salome*, Tatyana (*Eugene Onegin*), and Mrs Foran in Mark Anthony Turnage's *The Silver Tassie*.

Appearances throughout the UK have included Marie (*Wozzeck*) for Opera North, Guttrune (*Götterdämmerung*) and Miss Jessel (*The Turn of the Screw*) for The Royal Opera, Jitka in Smetana's *Dalibor* for Scottish Opera, and Ellen Orford (*Peter Grimes*) at the 1992, 1994 and 2000 Glyndebourne Festivals. She has a strong affinity with Britten and returned to the Festival in 1997 to sing the role of Mrs Coyle in *Owen Wingrave*. Elsewhere in Europe she has sung in Antwerp, Cologne, at the Bayerische Staatsoper, Freiburg Opera and Opéra de Monte Carlo. She made her US debut singing the title role in Kálmán's

*The Gypsy Princess* for Opera Pacific in Los Angeles.

Vivian Tierney is also active on the concert platform where performances have included Shostakovich's 14th Symphony, Milhaud's *Les Malheurs d'Orphée*, Berg's *Wozzeck Suite*, and Britten's *War Requiem*.

**Andrew Shore** is acknowledged as Britain's premier *buffo* baritone and an outstanding singer/actor. He has worked for English National Opera, Glyndebourne Festival Opera, Opera North, The Royal Opera, Scottish Opera and Welsh National Opera. Abroad he has worked for the Paris Opéra, the Opéra Comique, San Diego Opera, New Israeli Opera, the Liceu in Barcelona, in Lyon, Nantes, Montpellier, Copenhagen, Amsterdam, Vancouver and Ottawa.

Engagements have included the title roles in *Wozzeck*, *King Priam*, *Falstaff*, *Gianni Schicchi*, *Le nozze di Figaro* and *Don Pasquale*, Papageno (*Die Zauberflöte*), Dr Bartolo (*Il barbiere di Siviglia*), Dulcamara (*The Elixir of Love*), King Dodon (*Le Coq d'or*), Leandro (*The Love for Three Oranges* – an Opera North production which was taken to the Edinburgh International Festival and recorded for television), Doeg (*The Making of the*

*Representative of Planet 8* by Philip Glass), Frank (*Die Fledermaus*), Baron (*La Vie parisienne*), Monsieur Calcul (*La Belle Vivette*), Dr Kolonaty (*The Makropulos Case*), Baron Trombonok (*Il viaggio a Reims*), Geronimo (*Il matrimonio segreto*), Bottom (*A Midsummer Night's Dream*), Dikoy (*Katya Kabanova*), and Alberich in concert performances of *The Rheingold* for English National Opera.

Recordings include the title role in *Don Pasquale*, Dr Bartolo (*The Barber of Seville*), Dulcamara (*The Elixir of Love*), the Sacristan in *Tosca*, Faninal in *Der Rosenkavalier* (highlights) and *La bohème* (all for Chandos/Peter Moores Foundation).

**Dean Robinson** was born and educated in Australia, and moved to the UK in 1987 to continue his vocal studies at the Royal Northern College of Music in Manchester, where he received help from the Peter Moores Foundation. He continues to study with Robert Alderson. Operatic engagements include Pluto (*Orfeo*), and Passauf in the world premiere of *Dr Ox's Experiment* for English National Opera; Sparafucile (*Rigoletto*) and Sarastro (*Die Zauberflöte*) for Scottish Opera; Colline (*La bohème*), Mr Ratcliffe (*Billy Budd*) and Angelotti (*Tosca*) for Welsh National

Opera; and Bonze (*Madam Butterfly*) for Raymond Gubbay. For The Royal Opera he has performed supporting roles in *Lohengrin*, *Don Carlos*, *Die Meistersinger von Nürnberg*, and *Palestrina*, which was also performed at the Metropolitan Opera in New York.

Concert engagements include Bach's *St John Passion* at Westminster Abbey; Beethoven's Symphony No. 9 with both the Manchester Camerata and the Northern Sinfonia, Verdi's Requiem and Haydn's *Creation* at the Royal Albert Hall with Sir David Willcocks, Berlioz's *L'Enfance du Christ* with Kent Nagano, and Mozart's Requiem in Utrecht, Groningen and Stockholm with Eric Ericsson.

**Mary Plazas** studied with Ava June at the Royal Northern College of Music, where she was supported by the Peter Moores Foundation and the Countess of Munster Musical Trust. She made her operatic debut in 1992 with English National Opera as the Heavenly Voice (*Don Carlos*), and from 1995 spent three years there as a company principal. Roles have included Mimì, Leila, Adina, Nannetta, Micaëla, Marzelline (Fidelio), and the title role in *The Cunning Little Vixen* (English National Opera), Susanna (*Le nozze di Figaro*), Tebaldo (*Don Carlos*) and Elisetta

(*Il matrimonio segreto*) for Opera North, Donna Elvira (Glyndebourne Touring Opera), Anne Trulove (New Israeli Opera and Opera Factory), and Echo (*Ariadne auf Naxos*) and Madame Silberklang (*Der Schauspieldirektor*) for Garsington Opera.

In 1996 she made her debut at the BBC Promenade Concerts with The Royal Opera as the Heavenly Voice, and in 1997 performed with The Royal Opera at Covent Garden and the Metropolitan Opera, New York in Pfitzner's *Palestrina*. She created the role of Tina in Jonathan Dove's *Flight* for Glyndebourne Touring Opera, repeating the role for Glyndebourne Festival Opera. She sung the Duchess in Thomas Adès's *Powder her Face* for Almeida Opera and at the Aldeburgh Festival, and also recorded the role for Channel 4 television. Mary Plazas has given many recitals and concerts including solo recitals at the Wigmore Hall, Purcell Room, and the Karajan Centre in Vienna. She has also performed at the Cheltenham, Aldeburgh and Chester Festivals. Concerts include Haydn's *Creation*, Tippett's *A Child of our Time*, Mahler's Symphony No. 8, Mozart's Requiem, Brahms's *German Requiem*, Shostakovich's Symphony No. 14, Beethoven's Symphony No. 9 and Saint-Saëns's *The Promised Land*.

Recordings include Mercadante's *Emma d'Antiochia* and Pacini's *Maria Regina d'Inghilterra* (both for Opera Rara), Dido and Aeneas for Chandos, *L'Enfant et les sortilèges*, and, for Chandos/Peter Moores Foundation, Marguerite in *Faust*, and *The Elixir of Love*.

**Amanda Holden** studied music at Oxford before being awarded a scholarship to London's Guildhall School, where she subsequently taught piano. Since 1987 she has written about fifty translations for performance. Opera translations include (for English National Opera) *Ariodante*, *Lohengrin* and *Il trittico*, (for English Touring Opera) *The Elixir of Love*, *The Pearl Fishers* and *Werther*, (for Opera North) *La bohème* and *The Marriage of Figaro*, and (for Raymond Gubbay's arena productions) *Madam Butterfly*, *Tosca* and *Aida*. She is the founder-editor of The Viking/Penguin Opera Guides. Amanda Holden also wrote the libretto for Mark-Anthony Turnage's opera, *The Silver Tassie*, for which, with the composer, she received an *Olivier* award for 'outstanding achievement in opera'.

Geoffrey Mitchell's singing career has encompassed a remarkably wide repertoire from early to contemporary music and has

taken him to Scandinavia, Germany, the former Czechoslovakia, Canada and Australasia. Early conducting experience with the BBC led to a wider involvement with his own singers and in turn to the establishment of the **Geoffrey Mitchell Choir**. Early recordings resulted in the Choir's long-term involvement with Opera Rara for which it has made over thirty recordings. The Choir is enjoying a growing reputation with further work from the BBC and international recording companies. For Chandos the Geoffrey Mitchell Choir has participated in numerous recordings in the acclaimed Opera in English series sponsored by the Peter Moores Foundation.

From auspicious beginnings in 1945, when it was established by Walter Legge primarily as a recording orchestra, the **Philharmonia Orchestra** went on to attract some of the twentieth century's greatest conductors. Associated most closely with the Orchestra have been Otto Klemperer (first Principal Conductor), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy and Esa-Pekka Salonen. Under current Principal Conductor Christoph von Dohnanyi and with

Leonard Slatkin as Principal Guest Conductor the Orchestra has consolidated its central position in British musical life, not only in London where it is Resident Orchestra at the Royal Festival Hall, but also in the wider community through regional residencies.

The Orchestra has received several major awards and won critical acclaim for its vitality and unique warmth of sound. It has been praised as well for its innovative programming, at the heart of which is a commitment to performing and commissioning new music by the world's leading living composers, among them its current Visiting Composer James MacMillan.

The Orchestra tours frequently abroad and is the world's most recorded symphony orchestra with well over 1000 releases to its credit. Among these are, for Opera Rara, several discs of operatic arias as well as eleven complete operas (Donizetti's *Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* and *Maria de Rudenz*, Meyerbeer's *Dinorah*, Mayr's *Medea in Corinto*, Mercadante's *Orazi e Curiazi*, Pacini's *Maria, regina d'Inghilterra* and Rossini's *Otello*). The Orchestra has recorded numerous discs for Chandos including, in the Opera in English series sponsored by the Peter



Moore's Foundation, *The Elixir of Love*, *Faust*, *La bohème*, this award-winning *Tosca* and six solo recital albums of operatic arias (with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny and John Tomlinson.)

**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 Moore's 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 Moore's Foundation.

Garry Magee as Don Giovanni in Opera North's 1999 production



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### 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



Christina Burron/PMF

Peter Moores, CBE, DL

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 repertoire 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.



Garry Magee as Don Giovanni and  
Majella Cullagh as Donna Anna in  
Opera North's 1999 production

Stephen Vaughan

Garry Magee as  
Don Giovanni in  
Opera North's 1999  
production



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## Don Giovanni

Mozarts *Il dissoluto punito ossia il Don Giovanni* ("Die Bestrafung eines Wüstlings, oder Don Giovanni") verdanken wir wohl in erster Linie der hochehrwürdigen Prager Erstaufführung des *Figaro* im Dezember 1786, nach der sich der Komponist und die dortigen Musikliebhaber gegenseitig ins Herz schlossen. Im Monat darauf besuchte Mozart die Stadt während des Faschingstrubels und wurde nicht nur von der hohen Gesellschaft gefeiert, sondern geehrt fühlte er sich auch durch den allgemeinen Erfolg: "Hier wird nichts gespielt, gepfiffen oder gesungen außer Figaro", schrieb er. Er wohnte einer Aufführung seiner Oper bei, führte bei einer weiteren selbst den Taktstock, gab ein Konzert, bei dem sowohl die Uraufführung der Sinfonie Nr. 38 D-Dur (*Prager Sinfonie*) als auch Klavierimprovisationen über Figaros Arie "Non più andrai" auf dem Programm standen, und schrieb eine Gruppe von sechs Deutschen für die Faschingsbälle. Außerdem gab die Intendanz des Nostitz-Theaters eine neue Oper bei ihm in Auftrag, möglicherweise bereits mit Blick auf Giovanni Bertatis Fassung des Don-Juan-Themas, die gerade erst unter dem Titel *Don*

*Giovanni* mit Musik von Giuseppe Gazzaniga in Venedig aufgeführt worden war.

Das Libretto zu *Figaro* hatte der Dichter am Wiener Hoftheater, Lorenzo da Ponte, verfasst. In Anbetracht dieser so erfolgreichen Zusammenarbeit und seines offenkundig zügigen Arbeitstempos lag es nahe, ihm auch das Libretto für den Prager Kompositionsauftrag anzuvertrauen – bis zur geplanten Uraufführung (am 14. Oktober 1787 zu Ehren eines Staatsbesuchs von Maria Theresia, der Nichte Kaiser Josefs II.) standen nämlich nur noch acht Monate zur Verfügung. Da Ponte fand den Text Bertatis zwar abscheulich, nutzte aber dennoch – wohl weil er auch bereits Opernlibretti für Salieri und Martin y Soler zu schreiben hatte – das kurze Stück (Gazzanigas Oper war ein Einakter) zumindest als Rahmen, um daran seine eigenen Ideen aufzuhängen. In späteren Jahren, als sein wahrer Beitrag zu den letzten Opern Mozarts anscheinend in Vergessenheit geraten war, schrieb er eine leidenschaftliche Tirade über seine Arbeit an *Don Giovanni*:

Ein Dichter ist des Ansehens nicht weniger würdig, weil er an einem wohlbekannten Stoff

arbeitet. Warum weigerte sich Mozart, den *Don Giovanni* (üblen Angedenkens) von Bertati zu vertonen...? Warum bestand er darauf, ein Buch zum gleichen Thema von Da Ponte verfassen zu lassen *und nicht von irgendeinem anderen Dramatiker*? Weil Mozart sehr wohl wusste, dass der Erfolg einer Oper VOR ALLEN DINGEN VOM DICHTER abhängt, dass ohne ein gutes Buch eine *Darbietung nicht wahrhaft dramatisch sein kann*...

Don Juan war nach einer bereits weit verbreiteten Legende ein spanischer Adliger, der sich durch Verführung oder Täuschung einen Platz in den Herzen und Betten vieler Frauen eroberte – nur um schließlich von der gerechten Strafe ereilt in Höllenflammen zu versinken. Als Rächer trat normalerweise der Geist des Vaters einer der eroberten Damen auf (ein Mann, den Don Juan ermordet, weil er versucht, den amourösen Abenteuern des Wüstlings ein Ende zu setzen). Dieser Geist erschien oft in Form einer Statue bei einem von seinem reulosen Opfer veranstalteten Bankett, was den bekannten Untertitel "Der Steinerner Gast" erklärt. Häufig hatte Don Juan einen komischen Diener, der nicht recht weiß, ob er seinen Herren verfluchen oder vergöttern soll.

Als Da Ponte den Stoff aufgriff, gab es dazu bereits mehrere bedeutende Theaterstücke von

Tirso de Molina (ca. 1618, mit glücklichem Ausgang), Molière (1665) und Goldoni (1736), außerdem ein Ballett von Gluck (1761 – Mozart war damit gut vertraut) und Opern von Melani (1669), Righini (1776), Callegari (1777) sowie Gardi und Gazzaniga (1787, dem Jahr des Prager Auftrags). Das Thema war auch hinreichend populär, um regelmäßig auf Jahrmärkten und – versäubert – in Form von Sketchen der *Commedia dell'arte* aufgeführt zu werden. Im Jahre 1787, als die Begeisterung für Don Juan offenbar ihren Höhepunkt erreichte, bemerkte kein geringerer Besucher als Goethe über das römische Straßentheater, der Mensch beginne erst zu leben, wenn er Don Juan in der Hölle braten und den Commendatore (d.h. den Vater eines der Opfer) als seligen Geist zum Himmel auffahren gesehen habe.

Umfangreiche eigene Recherchen lagen Da Ponte wenig – selbst wenn er die Zeit dazu gehabt hätte. Aber sein Libretto für *Don Giovanni* lässt vermuten, dass er mit der einschlägigen Überlieferung genauso vertraut war wie Bertati. Was die Handlung angeht, stimmen bei Da Ponte der erste Teil des 1. Aktes (bis zu dem Punkt, an dem Elvira bei der Verführung Zerlinas durch Don Giovanni einschreitet) und der zweite Teil des 2. Aktes

(ab der Friedhofsszene) weitgehend mit der von Bertati getroffenen Auswahl von Ereignissen aus dem traditionellen Don Juan-Kanon überein. Aber bei allen diesen Szenen gibt es zahlreiche Unterschiede im Hinblick auf Länge, Gewichtung und Stil, und Da Ponte gelingt es, das Tempo und vor allem den Witz auf ein deutlich höheres Niveau zu heben. Der mittlere Teil der Handlung – d.h. die erste Konfrontation zwischen Giovanni und den Menschen, denen er Unrecht getan hat (das Finale des 1. Aktes) und der Versuch Giovanni, durch einen Kleidungswechsel mit seinem Diener Zeit zu gewinnen (2. Akt, Szenen 1–10) – geht nicht nur über das Szenario von Bertati hinaus, sondern stellt im Prinzip einen völlig neuen Beitrag zur vorhandenen Don-Juan-Literatur dar.

Um die Bauern zu verwirren und Giovanni die weitere Verführung ihrer Frauen zu erleichtern, wird Leporello angewiesen, auf die Formalitäten zu verzichten und sie alle auf die Tanzfläche zu holen. Das Ergebnis ist eine außergewöhnlich fortschrittliche (und auch heute nicht leicht zu realisierende) Szene, bei der Mozart es schafft, drei Orchester auf der Bühne zu haben, die gleichzeitig drei Tänze von unterschiedlichem gesellschaftlichem

Niveau spielen. Vielleicht wurde Mozart durch die vielen verschiedenen Faschingsbälle dazu inspiriert, die er Anfang 1787 in Prag besucht hatte; oder vielleicht war es Da Ponte, der sich durch eine Ballszene in der Salieri-Oper *La fiera di Venezia* (Der Stolz von Venedig) von 1772 anregen ließ, bei der die unterschiedlichsten Gesellschaftsschichten zusammenkommen. Jedenfalls verkörpert die Szene perfekt das soziale Chaos, das der anarchische Don Giovanni in seinem Umfeld auslöst.

Eine weitere neue (und grausam lebensnahe) Szene fügt Da Ponte am Anfang des 2. Aktes ein, als der als Giovanni verkleidete Leporello eine zweite „Verführung“ Elviras in die Wege leitet. In einem Großteil des Quellenmaterials zu Don Juan steht die Figur der Elvira (manchmal auch Elvire, Isabela oder Isabella genannt) rechtlich in einem engeren Verhältnis zu Don Juan als seine anderen Eroberungen – entweder war sie früher mit ihm verheiratet, hat ihm ein Eheversprechen abgerungen oder ist entschlossen, ihn zu heiraten. Sie hat auch auf der Suche nach Giovanni eine relativ weite Reise unternommen – in Tirsos Stück von Neapel nach Sevilla, bei Da Ponte von Burgos in die spanische Stadt, wo die Handlung

stattfindet – eindeutig *nicht* Sevilla, obwohl uns dies die Tradition seit Anfang des 19. Jahrhunderts glauben machen möchte. Üblicherweise gehören ihr zwei Szenen: eine bittere Klage darüber, dass Don Juan sie verlassen hat, und einen in letzter Sekunde an ihn gerichteten Aufruf zur Reue, bevor es zu spät ist. Durch dieses Material wird zwar impliziert, dass Elvira nach heutiger Vorstellung eine Frau ist, die sich in ihre Liebe zu sehr hineinsteigert, und dass sie dem Don auch weiterhin die schlechte Behandlung verzeihen wird, doch hat vor Da Ponte kein Dichter die überschwängliche Liebe Elviras tatsächlich auf der Bühne gezeigt. Ihr erneutes Durchbrennen mit Leporello/ Giovanni kulminiert in einer längeren Ensembleszene (CD3, <sup>13</sup> und <sup>14</sup>), bei der alle gegen Giovanni aufgereichten Kräfte zusammenkommen und die komischen und ernsten Elemente der Oper einander genau gegenübergestellt werden. Diese Entwicklung der Figur der Elvira wird noch weiter geführt durch „Mi tradi quell'alma ingrata“, die große Arie im 2. Akt, die Mozart später für die Aufführungen in Wien 1788 hinzufügte.

Ein weiterer radikaler Aspekt der Bearbeitung des Don-Juan-Stoffs durch Mozart und Da Ponte verursachte praktisch

während des gesamten 19. und 20. Jahrhunderts dramaturgische Verwirrung. Die Oper sollte zwar in zeitgenössischen Kostümen aufgeführt werden, aber sie war nicht ganz im gleichen naturalistischen Stil verfasst wie etwa *Figaro* und (vielleicht noch eindeutiger) *Così*. Die endlosen Debatten darüber, wo und um welche Zeit die einzelnen Szenen stattfinden, hätte den Schöpfern des Werkes und dem zeitgenössischen Opernpublikum wenig bedeutet. Es mag zwar sein, dass Da Ponte der Oper die klassische zeitliche Einheit von 24 Stunden aufgesetzt hat – wobei die Handlung wie bei einer zweiten, an den *Figaro* erinnernden *Folle journée* in den Stunden nach Mitternacht beginnt und endet – aber die genaue Zeit ist ebenso unwesentlich wie der Versuch, mit Hilfe eines Straßenatlases zu bestimmen, wo verschiedene Szenen spielen, die einfach je nach vorliegender Bühneneinrichtung abwechselnd auf der halben oder der ganzen Bühne ablaufen.

Ähnliche Konventionen gelten für einige der Figuren und ihr Handeln. Wie ist es möglich, dass die Statue zu Ehren des Commendatore so schnell errichtet wird? Es ist nicht machbar, aber der Mythos verlangt es, ebenso wie er eine sprechende Statue will, die eine Einladung zum Essen in einem irdischen

Haus annimmt und ihr folgt. Ist es Giovanni gelungen, Anna oder Zerlina wirklich zu verführen (oder zu vergewaltigen?) und hat er wirklich mit der Frau Leporellos geflirt (wie in der Friedhofsszene)? Es spielt keine Rolle. Wichtig ist, dass er versucht hat, das alles zu tun, und dass die Welt es ihm zutraute.

Von Anfang an rankten sich die Geschichten um *Don Giovanni*. (Die Uraufführung fand übrigens erst am 29. Oktober 1787 statt; die königliche Gesellschaft musste sich am 14. Oktober mit einer Wiederaufführung des *Figaro* begnügen.) Es hieß sogar, Casanova habe in Abwesenheit Da Pontes (der zur Inszenierung von Salieris *Axur* nach Wien zurückberufen worden war) an der Fertigstellung des Librettos in Prag mitgewirkt. Das stimmt nicht, obwohl er irgendwann eine neue Fassung der Flucht Leporellos entwarf. Das Orchester soll entweder bei der Generalprobe oder bei der Premiere die Ouvertüre vom Blatt gespielt haben (wobei die Tinte angeblich noch nass war) – aber das ist nicht belegt und lässt sich wohl ebenso wenig nachweisen wie die Geschichte, nach der Mozart die erste Zerlina in den Po gekniffen haben soll, um ihr hinter der Bühne einen besseren Schrei für das Finale des 1. Akts zu entlocken. Wahr ist

höchstwahrscheinlich, dass die Szene mit dem Festmahl im 2. Akt – ein Teil der Oper, der definitiv noch unvollendet war, als Mozart am 1. Oktober zu den Proben in Prag eintraf – mindestens zwei komplizierte Wortspiele enthält, die sich auf Mitglieder des Prager Ensembles beziehen. Anna, dargestellt von Teresa Saporiti, erntete ein Lob mit den Worten Giovanni: “Ah che piatto saporito!” (wörtlich: “was für ein Leckerchen”), und der Cembalospieler Jan Kritel Kuchar (“Koch” auf tschechisch), der auch die Prager Opern Mozarts für Tasteninstrumente arrangierte, wurde mit den Worten “si eccellente e il vostro cuoco” (wörtlich: “ja, euer Koch ist hervorragend”) begrüßt. Wenn wir schon beim Thema Scherze für Eingeweihte sind: Die drei Opernauszüge, die bei Giovanni's Festmahl erklingen, wurden sicher deshalb ausgewählt, weil es darin um ein Lamm geht, das zur Schlachtbank geführt wird (*Fra i due litiganti* von Sarti), um Bauernpärchen auf der Flucht vor einem lüsternen Adligen (*Una cosa rara* von Martin y Soler) und um das drohende Ende der amourösen Eskapaden des Cherubino (*Figaro* von Mozart selbst).

Viel von der über den engeren Rahmen hinausgehenden Komik in *Don Giovanni* ergibt sich aus dem gesellschaftlichen Status der

Charaktere, archetypischen Figuren, die dem Publikum im 18. Jahrhunderts von ihren Gegenstücken in der Tradition der *Commedia dell'arte* vertraut waren. Giovanni, der diabolische Aristokrat, kann auf Erden nur von seinem Diener aus niederen Kreisen kritisiert werden. Gleichzeitig darf der Diener (wie in den berühmten Stücken des venezianischen Dramatikers Goldoni) sich frei über die Missetaten seines Herren äußern, sowohl direkt als auch in seinen Nebenbemerkungen zum Publikum. Er muss viel leiden, ist aber ein privilegierter Clown; er kann einen Kommentar zur Handlung abgeben, sie aber nie auslösen. Der Commendatore (die Bezeichnung deutet an, dass es sich um den Militärstatthalter oder Kommandanten der spanischen Stadt handelt, in der die Handlung spielt) tritt anfangs fast als der komische Alte auf, der gegen die jungen Liebenden nichts ausrichten kann. Aber bei dieser “jungen Liebe” handelt es sich in Wirklichkeit um eine versuchte Vergewaltigung, und sein Eingreifen wird nicht durch Tricks, sondern durch Mord geahndet. In dem Augenblick nähert sich die Rolle eher der des barocken *Deus ex machina* oder der eines Racheengels an.

Die “Feinde” Giovanni's werden gesellschaftlich sehr genau eingeordnet.

Masetto und Zerlina stammen aus der untersten Gesellschaftsschicht: Sie sind einfache Bauern vom Lande und daher anfangs weniger gerissen, haben aber weit mehr moralische Skrupel als Leporello, der ebenfalls aus der Unterklasse, aber eindeutig aus städtischem Milieu stammt. Donna Anna und Don Ottavio sind blaublütige Aristokraten und daher die natürlichen, ihm gleichgestellten Verbündeten Don Giovanni's. Entsprechend den Konventionen auf diesem gesellschaftlichen Niveau ist das “Privateben” des Schürzenjägers Don Giovanni in seiner Heimatstadt ein so großes Geheimnis (und daher natürlich auch unvorstellbar), dass es bis zur Mitte des 2. Aktes dauert, ehe Don Ottavio ohne Einschränkungen akzeptiert, dass sein “Freund” ein Mörder und Frauenschänder ist. Die ständige Ernsthaftigkeit von Anna und Ottavio hat etwas Komisches – gelegentlich erinnern sie an zwei Typen aus dem italienischen Theater: die reiche, träge, kapriziöse Ehefrau und den pflichtversessenen Pantoffelhelden.

Aufgrund der Erfahrungen, die Donna Elvira in “Burgos” mit Giovanni gemacht und weil sie ihm anschließend nachgejagt ist, hat sie von ihrem Selbstanspruch als Dame einiges verloren. Anstatt die Gastfreundschaft einer

der angesehenen Familien am Ort in Anspruch zu nehmen, sieht sie sich gezwungen, eine Unterkunft zu mieten. Anfangs behandeln Anna und Ottavio sie nicht ganz als Gleichgestellte, bemerken aber bald, dass sie eindeutig aus den besten Kreisen stammt. Unter Giovanni hat sie viel zu leiden, aber man verweigert ihr größeres Mitgefühl, weil sie sich nicht von ihm lösen kann. Elvira ist die originellste der von Da Ponte geschaffenen Charaktere, und die Gestaltung dieser Figur ist kennzeichnend für das gesamte Szenario, das der Dichter für *Don Giovanni* aufbaute. Kombiniert mit dem dramatischen Verständnis der Partitur Mozarts, gelingt dadurch eine der schlüssigsten Verschmelzungen der komischen und ernstesten Elemente des Don-Juan-Mythos überhaupt.

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Übersetzung: Andreas Klatt

## Handlung

### CD 1

#### Erster Akt

##### 1. Bild. Nacht, ein Garten

[1] Die Ouvertüre leitet direkt zu... [2] über:

Ungeduldig und besorgt wartet Leporello vor dem Haus des Komturs (des Garnisonskommandanten der Stadt). Im Hause befindet sich sein Herr, Don Giovanni, der gerade versucht, Donna Anna, die Tochter des Komturs, zu verführen. Leporello freut sich auf den Tag, an dem er, wie die Aristokraten, nicht mehr für seinen Lebensunterhalt arbeiten muß. Durch rennende Schritte aufgeschreckt versteckt er sich, als Giovanni erscheint, wütend verfolgt von Anna, die versucht, ihn zu demaskieren. Ihr Kampf wird durch den Auftritt des Komturs unterbrochen, der den verkleideten Giovanni zum Duell fordert. Anna kehrt ins Haus zurück, um Hilfe zu holen. Widerwillig geht Giovanni auf einen Zweikampf mit dem alten Mann ein und ersticht ihn. Der immer noch versteckte Leporello überdenkt voller Angst die Situation, während der sterbende Komtur um Hilfe ruft, und Giovanni zusieht, wie er stirbt. [3] Leporello läßt sich von Giovanni versichern, daß wirklich er derjenige ist, der noch am Leben ist, und die beiden verschwinden.

[4] In der Zwischenzeit hat Anna ihren Verlobten Don Ottavio und einige Diener mit Fackeln geholt, um ihrem Vater zu helfen. Sie kommen zu spät. [5] Als ihr bewußt wird, daß

ihr Vater tot ist, fällt sie in Ohnmacht. Ottavio läßt Riechsalz und Alkohol herbeischaffen, um sie wiederzubeleben, und gibt Anweisungen, den Leichnam zu entfernen. Seine Bemühungen, Anna beizustehen, stoßen zunächst auf mißtrauische Ablehnung [6]. Als er seine Liebe für sie beteuert, fordert Anna von ihm einen Schwur, er möge den Mord am Komtur rächen. Er schwört bei ihren Augen und bei ihrer beider Liebe füreinander.

##### 2. Bild. Nacht, aber fast Tagesanbruch. Eine Straße

Leporello muß Giovanni dringend etwas mitteilen [7]. Als er endlich zur Sache kommen darf – mit der Auflage, jüngste Ereignisse nicht zu erwähnen – sagt er seinem Herrn, dieser führe das Leben „eines Gauners“. Giovanni explodiert, wird aber schon bald wieder durch „Weiberduft“ abgelenkt; Leporello ist so beeindruckt, daß er aufhört, sich zu beschweren, und die beiden verstecken sich, um das Herannahen einer jungen, bekümmerten Frau zu beobachten. Es ist Donna Elvira, gerade aus der Stadt Burgos im Norden angereist, und auf der Suche nach dem „Frevler“ [8], der sie erst geheiratet und dann gleich wieder verlassen hat. Es handelt sich bei diesem natürlich um

keinen anderen als Giovanni, der aber gemeinsam mit Leporello zu sehr mit der Überlegung beschäftigt ist, wie diese potentielle Eroberung „getröstet“ werden könnte, um sie zu erkennen. Während Elvira anfängt, Giovanni Vorwürfe zu machen [9], gelingt es Leporello, sie mit unsinnigem Geschwätz lange genug abzulenken, damit sein Herr sich aus dem Staub machen kann. Dann zeigt er ihr das von ihm geführte Register mit Giovanni's Eroberungen [10], in dem Leporello sowohl die Anzahl der von seinem Herrn verführten Frauen als auch den Ort des Geschehens eingetragen hat. Obendrein merkt er noch an, daß Alter und Größe beim Geschmack seines Herrn überhaupt keine Rolle spielen. Elvira, entsetzt aber fasziniert [11], geht fort, um eine weitere Gelegenheit zur Auseinandersetzung mit ihrem Peiniger zu suchen.

Eine Gruppe von Bauern und Bäuerinnen ist auf dem Weg zur Hochzeit eines Paares aus ihren Reihen, Zerlina und Masetto [12]. Giovanni und Leporello erscheinen wieder, froh daß sie Elvira täuschen konnten [13]. Giovanni, durch so viele hübsche junge Mädchen abgelenkt, befragt das junge Paar und macht Zerlina auf extravagante Art und Weise den Hof; Leporello versucht ebenfalls bei den Mädchen sein Glück, wird aber von

seinem Herrn angewiesen, Masetto zu entfernen. Jedoch, bevor der Bräutigam in spe geht, versäumt er es nicht, die Überheblichkeit des Adels und deren unmittelbare Wirkung auf seine junge, beeindruckbare Braut anzuprangern [14]. Nun allein mit Zerlina als neuer Beute [15] zerstreut Giovanni ihre Ängste und lädt sie in sein "Häuschen" ein, wo er sie heiraten werde [16]. Trotz einiger Bedenken wegen der Gefühle Masettos ist Zerlina kurz davor, mit ihm zu gehen, als Elvira das Paar unterbricht [17], Giovanni bezichtigt, ein Frevler zu sein [18], und das junge Bauernmädchen fortbringt. Giovanni verflucht das Mißgeschick, das scheinbar seine sämtlichen Verführungsversuche dieses Tages begleitet [19]. Sein Pech reißt nicht ab, als er Anna und Ottavio begegnet. Die drei sind natürlich miteinander bekannt, doch die Höflichkeitsfloskeln, mit denen Giovanni versucht, bei seinem Opfer der vergangenen Nacht all seine Spuren zu verwischen, werden von Elvira durchkreuzt, die ihn rundweg denunziert [20]. Ottavio und Anna sind nicht davon überzeugt, daß es sich bei Elvira – wie Giovanni behauptet – um eine Geistesranke handelt, und er muß Elvira drohen, damit sie ihn in Ruhe läßt. Seine Treue- und Beistandsbeteuerungen [21] stoßen jedoch bei

Donna Anna sofort auf Verdacht. Während Giovanni abgeht, schildert sie Ottavio in leuchtenden Farben, was am frühen Morgen in ihrem Gemach geschehen war [22], und zögert nicht, Giovanni als Täter anzuklagen. Allein gelassen fragt sich Ottavio, wie solch ein Adliger wohl ein derartiges Verbrechen begehen könnte, entschließt sich aber, wenigstens die Wahrheit herauszufinden [24].

Leporello ist von den ganzen Täuschungsmanövern im Namen seines Herrn erschöpft [25]: Masetto und die Bauern, die in den Garten geschleust und mit Wein versorgt wurden, Elvira die (nach einer Tirade gegen Giovanni) aus dem Haus ausgesperrt und Zerlina, die im Garten zurückbehalten wurde. Giovanni ist mit alldem höchst zufrieden und fordert seinen Diener auf, eine improvisierte Feier mit soviel Wein, Frauen und (mit Absicht durchmischter) Tanzmusik wie möglich auf die Beine zu stellen [26].

## CD 2

*3. Bild. Garten, mit zwei von außen verschlossenen Türen und zwei Lauben*  
Zerlina versucht vor Masetto ihr Verhalten Giovanni gegenüber zu rechtfertigen [1], doch der läßt sich erst überzeugen, als sie sagt, er

dürfe sie schlagen [2], falls sie ihm bezüglich ihrer Treue – sowohl des Körpers als auch der Seele – nicht die Wahrheit gesagt habe. Er weiß zwar, daß sie ihn manipuliert [3], hat aber seinen Spaß daran, bis er doch wieder mißtrauisch wird, als Zerlina ob der bevorstehenden Ankunft Giovannis in Panik gerät [4]. Nun laden Giovanni und seine Diener die Bauern und Bäuerinnen ins Haus ein [5]. Masetto versteckt sich, um Zerlina zu beobachten [6], und sucht sich dazu ausgerechnet den Platz aus, wo Giovanni Zerlina gerade hinführt. Voller Ironie überläßt er sie Masetto, und alle drei betreten das Haus, während eines der "Haus"-Orchester einen Contredanse (d.h. einen Tanz, den Adlige und Bauernvolk gemeinsam tanzen konnten) anstimmt.

Elvira führt Ottavio und eine verschreckte Anna herbei. Alle drei sind nun maskiert und fest entschlossen, sich in die Höhle des Löwen zu wagen [7]. Leporello öffnet ein Fenster – ein weiteres "Haus"-Orchester ist mit einem Menuett (einem Tanzes des Adels) zu hören – und bittet auf Befehl Giovannis die Maskierten herein. Ottavio nimmt die Einladung an, und fleht gemeinsam mit den beiden Damen den Himmel um Beistand an.

## *4. Bild. Ein Saal, hell erleuchtet und bereit für Festessen und Tanz*

Giovanni und Leporello laden ihre Bauerngäste ein, sich nach dem Tanz auszuruhen [8]. Masetto warnt Zerlina, sie solle aufpassen; sie gibt zu, daß sie in Gefahr schwebt, erlaubt aber trotzdem Giovanni, mit ihr zu flirten. Die Maskierten treten ein und schließen sich Giovanni in einem Toast auf die Freiheit an [9]. Die Tänze heben wieder an und steigern sich, bis alle drei gleichzeitig gespielt werden, wie Giovanni es angeordnet hatte: zuerst ein Menuett für Ottavio und die fast in Ohnmacht fallende Anna, dann ein Contredanse für Giovanni und Zerlina (indes soll Leporello Masetto ablenken), und schließlich eine Allemande für Leporello und Masetto. Giovanni zieht eine sich wehrende Zerlina aus dem Saal. Masetto eilt ihr zu helfen, Leporello folgt ihm auf den Fersen. Zerlina schreit; der Tanz bricht ab, Bauern und Musiker laufen fort. Ottavio tritt eine Tür ein, Zerlina stürzt durch eine andere herein, gefolgt von Giovanni, der mit dem Schwert in der Hand Leporello herbeischleppt, den er eines Vergewaltigungsversuchs beschuldigt. Elvira, Anna und Ottavio lüften ihre Masken. Ottavio zieht eine Pistole, und alle drei



werfen Giovanni, den “Donner der Rache” beschwörend, Verrat vor. Dieser erwidert, daß sein Mut unerschüttert bleibe, und trotz seinen mit Vergeltung drohenden Feinden.

### CD 3

#### Zweiter Akt

##### 1. Bild. Eine Straße

Leporello erklärt, er habe genug und werde Giovanni den Dienst kündigen [1]. Aufgrund einer Gehaltserhöhung ändert er seine Meinung [2], obwohl der Versuch, seinem Herrn das Versprechen abzupressen, er werde die Frauen aufgeben, vergeblich bleibt. Giovanni erklärt, warum dies für ihn unmöglich ist: sie sind für ihn notwendiger als die Luft zum Atmen, und einer treu zu bleiben bedeute Grausamkeit gegenüber allen anderen.

Giovanni will nun Elvira's Zofe verführen; dazu muß er aber zuerst dafür sorgen, daß Elvira das Feld räumt. Er tauscht mit Leporello Hut und Mantel. Elvira tritt auf ihren Balkon [3] und gesteht sich selbst ein, daß sie Giovanni gegenüber Mitleid empfindet. Dieser versichert ihr – hinter Leporellos Rücken versteckt –, daß er wahrhaftig reumütig sei.

Elvira stimmt einem Treffen zu [4], und mit Hilfe einer Pistole wird Leporello, immer noch als sein Herr verkleidet, überredet, sie aus dem Weg zu schaffen. Giovanni ruft laut, um Leporello und Elvira zur Flucht zu bewegen (Elvira glaubt jetzt fest an “Giovannis” neue Ehrlichkeit), und hat nun freie Bahn, um der Zofe ein Ständchen zu bringen, sich selbst auf der Mandoline begleitend [5].

Die Zofe ist bereits in Sichtweite [7], aber das Stelldichein wird durch die Ankunft Masettos und einer Schar seiner Bauernfreunde gestört. Sie sind auf der Jagd nach Giovanni, der sie, weiterhin vortäuschend sein eigener Diener zu sein, auf die Fährte des echten Leporellos setzt und gleichzeitig sicherstellt, daß Masetto ihm, Giovanni, ausgeliefert ist [8]. Giovanni bringt Masetto dazu, seine mörderischen Pläne zu bekennen [9], entwaffnet ihn, schlägt ihn mit der flachen Klinge seines Schwertes windelweich und sucht dann das Weite.

Masettos Stöhnen erregt die Aufmerksamkeit Zerlinas [10], die sich bald erbietet, ihn mit ihrer ganz persönlichen Medizin wieder gesund zu pflegen [11]. Die beiden haben sich nach den früheren Mißgeschicken des Tages nun wieder ganz und gar miteinander versöhnt.

##### 2. Bild. Ein dunkler Hof oder Veranda mit drei Türen

Leporellos Versuche, Elvira in der Dunkelheit loszuwerden [12], haben ihn in die Nähe des Hauses von Donna Anna geführt. Während Elvira versucht, bei “Giovanni” zu bleiben, [13] treten Anna und Ottavio mit Fackeln tragenden Dienern heraus. Anna ist nahezu untröstlich; nur der Tod kann ihrer Trauer ein Ende bereiten. Elvira und Leporello versuchen beide durch den gleichen Ausgang zu entfliehen, werden aber von Zerlina und Masetto [14] aufgehalten. Alle Feinde Giovannis umringen nun den verkleideten Diener und drohen, ihm auf der Stelle den Garaus zu machen; nur Elvira fleht um das Leben ihres “Gatten”. Zur großen Verblüffung aller entledigt sich Leporello seiner Verkleidung und bittet um Gnade. Er wird aber sofort bezichtigt [15], Elvira getäuscht und Masetto verprügelt zu haben. Leporello entschuldigt sich bei Elvira für sein Benehmen und bei Ottavio, daß er seinen Besitz unerlaubt betreten hat; über Masettos Fall weiß er nichts [16]. Während sie noch überlegen, was mit ihm zu tun sei, läuft Leporello davon [17]. Ottavio ist nun sicher, daß Giovanni der Mörder von Annas Vater ist und schickt sich an, die Angelegenheit den Stadtbehörden zu melden.

Er fordert die anderen auf, sie mögen ihm helfen, Anna zu trösten, bis der Mord an ihrem Vater wahrhaftig gerächt sei [18]. Elvira sieht Giovanni an “der Hölle Abgrund” stehen.

##### 3. Bild. Ein geschlossener Platz in der Form eines Friedhofs. Verschiedene Reiterstatuen; Statue des Komturs

Giovanni springt über eine Mauer, wobei er anmerkt, daß es “noch nicht einmal die zweite Nachtstunde” sei [19]. Er ist mit seinen jüngsten Eskapaden zufrieden und freut sich darauf, im hellen Mondlicht weiteren Frauen nachzustellen. Dann verstellt er geisterhaft die Stimme, um Leporello bei dessen Ankunft einen Schrecken einzujagen. Während sie wieder Hüte und Mäntel tauschen, zieht Giovanni seinen Diener mit seinem Erfolg bei einer Frau auf, die gemeint hatte, er wäre Leporello, und lacht schallend, als dieser sich fragt, ob es sich vielleicht um seine eigene Ehefrau gehandelt haben könnte. Giovannis Gelächter provoziert eine drohende Prophezeiung von Seiten der Statue des Komturs. Nachdem sie den Ursprung dieser unirdischen Stimme identifiziert haben, läßt Giovanni Leporello die Inschrift des Steines vorlesen (sie droht demjenigen mit Rache, der

den Tod des Komturs verschuldet hat), und zwingt ihn dann, die Statue zum Essen einzuladen [20]. Als die Statue zusagt und dabei mit dem Kopf nickt, ist Leporello entsetzt und Giovanni erstaunt.

#### 4. Bild. Ein dunkles Gemach

Ottavio erzählt Anna, daß alles Nötige zur Verhaftung Giovannis eingeleitet sei [21]. Er schneidet das Thema ihrer Hochzeit an, an die Anna aber zu einem solchen Zeitpunkt nicht denken will. Sie verteidigt sich gegen den Vorwurf, sie sei grausam [22], indem sie ihn ihrer Liebe versichert – aber er müsse sich gedulden und auf glücklichere Zeiten warten [23]. Allein gelassen akzeptiert Ottavio ihre Entscheidung [24].

#### 5. Bild. Ein Saal in Giovannis Haus, mit gedecktem Tisch

Giovanni fordert Leporello zum Servieren auf [25]. Während des Essens spielt die "Haus"-Blaskapelle Ausschnitte aus drei neuen Opern, die dem Prager Publikum des Jahres 1787 durchaus bekannt waren: aus dem Finale zum 1. Akt von Martín y Solers *Una cosa rara* (mit Textbuch ebenfalls von Da Ponte); eine Arie aus dem 1. Akt von Sarti's *I due litiganti*; und "Non più andrai" aus der *Hochzeit des Figaro*.

Leporello stellt jede Nummer auf witzige Art und Weise vor (die *Figaro*-Musik etwa kenne er "zur Genüge"), sieht neidisch zu, wie sein Herr ißt und trinkt, und wird zum Schluß mit dem Mund voll gestohlenem Essen ertappt.

Elvira stürmt herein [26], um, ihre Liebe ein letztes Mal beweisend, Giovanni anzuflehen, er möge Reue zeigen. Er erwidert ihr mit scheinbarer Höflichkeit, echtem Essen und einem Toast auf die Frauen und den Wein – die "Stützen und Glorie der Menschheit". Elvira rennt fort, sucht dann aber plötzlich schreiend einen anderen Ausgang. Nachdem Leporello geschickt wurde, um zu sehen, was los ist, schreit auch er und meldet bei seiner Rückkehr die Ankunft ihres steinernen Gastes: Die Statue ist zum Essen gekommen. Leporello will ihr Klopfen an der Tür nicht beantworten. Giovanni muß selbst hingehen.

Die Statue tritt ein [27], lehnt das von ihrem Gastgeber angebotene Essen der Sterblichen ab, lädt aber stattdessen Giovanni ein, mit ihr zu speisen. Giovanni ignoriert Leporellos Drängen, die Einladung nicht anzunehmen, und sagt zu. Er gibt der Statue die Hand, welche in deren eisigem Griff gefangen bleibt. Immer noch verweigert Giovanni jede Reue. Mit der Warnung, daß es nun zu spät sei, zieht sich die Statue wieder zurück. Feuer bricht

aus, die Erde erbebt und öffnet sich, und unsichtbare Dämonen mahnen, das es sich hier um eine kleine Strafe für ein solch großes Verbrechen handle. Das Feuer breitet sich immer weiter aus und Giovanni verschwindet; Leporello schreit voller Qual auf.

Anna, Ottavio, Elvira, Zerlina und Masetto treffen zusammen mit Vertretern der Justiz ein [28]. Leporello erklärt – zuerst recht unzusammenhängend –, daß Giovanni eine weite Reise angetreten habe. Elvira versteht als erste den Zusammenhang zu dem von ihr erblickten Geist. Jetzt kann das normale Leben wieder beginnen. Ottavio versucht erneut, Anna zur Heirat zu überreden, sie beharrt jedoch auf einem Trauerjahr. Elvira wird ins Kloster gehen. Zerlina und Masetto werden nach Hause gehen, und ihre Hochzeit feiern. Leporello wird im Wirtshaus einen besseren Herrn suchen. Alle wiederholen (nun aus ihren Bühnenpersönlichkeiten heraustretend) eine letzte Moral über das Schicksal, das alle wahren Sünder erwartet.

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Übersetzung: Bettina Reinke-Welsh

Garry Magee entwickelt sich schnell zu einem der herausragenden vokalen und dramatischen

Talente seiner Generation. Er wurde 1995 mit dem 1. Preis der prestigeträchtigen Kathleen Ferrier Awards ausgezeichnet und gehörte 1996 zu den Preisträgern beim Internationalen Belvedere-Wettbewerb in Wien. Seine Ausbildung erhielt er an der Guildhall School of Music and Drama und am National Opera Studio. Derzeit studiert er bei Robert Dean.

Seine Auftritte als Opernsänger führten ihn an die Royal Opera, Covent Garden (Guglielmo in *Così fan tutte*, Zweiter Nazarener in *Salome* und Fürst Afron in *Le Coq d'or*), an die Opera North (Guglielmo in *Così fan tutte* und Schaunard in *La bohème*), an die English National Opera (Dancairo in *Carmen*), zum Almeida Festival (Pot Boy Guiscardo in *Mario and The Magician*, Daisy in *The Nightingale and the Rose*, Stinky in *East and West* und Hermes in *Ion*) sowie an das Teatro Municipal in Santiago (Papageno in *Die Zauberflöte* und Sharpless in *Madama Butterfly*). Er hat auch eine Reihe von hocheffolgreichen Debüts gegeben: an La Monnaie als Malatesta (*Don Pasquale*) und Dandini (*La Cenerentola*), mit der Flandrischen Oper als Fürst Jeltzki (*Pique Dame*) und an der Glyndebourne Festival Opera als Steward (*Flight*) sowie in den

Titelrollen von *Don Giovanni* an der Opera North und *Pelléas et Mélisande* an der English National Opera.

Als etablierter Konzertkünstler ist Garry Magee in Recitals in der Wigmore Hall, am Théâtre du Châtelet und beim Festival von Aix-en-Provence aufgetreten. Er hat Bachs *Johannes-Passion* mit dem Irish Chamber Orchestra gesungen, Kurt Weills *Das Berliner Requiem* mit der Birmingham Contemporary Music Group, Rachmaninows *Der Frühling* mit dem Orchester der Komischen Oper unter Mark Elder bei den BBC Promenade Concerts, *Wozzeck* unter der Leitung Christoph von Dohnányis bei seinem Debüt mit der Philharmonia und Bernsteins *West Side Story* mit dem London Symphony Orchestra unter Justin Brown. Außerdem hat er Bachs *Magnificat* mit dem Sinfonie-Orchester von Stavanger unter Harry Christophers und *Ein deutsches Requiem* von Brahms in der Royal Albert Hall gesungen.

Zu seinen Schallplattenaufnahmen gehören Valentin (*Faust*) für Chandos/Peter Moores Foundation und *The Wound Dresser* von John Adams.

Seit seiner Ausbildung am Royal Northern College of Music (wo er als Stipendiat der

Peter Moores Foundation studiert hatte) hat sich Clive Bayley bei allen namhaften Opernensembles in Großbritannien etabliert und singt regelmäßig in Konzerten. In dieser Zeit hat er auch sein Repertoire von Haupt- und Nebenrollen erweitert, das nun bereits von Monteverdi über Verdi und Puccini bis Berg reicht. Er debütierte 1991 an der Royal Opera in der Weltaufführung von Harrison Birtwistles *Gawain* und trat später als Colline in *La bohème*, Hans Foltz in *Die Meistersinger* und Castro in *La fanciulla del West* auf. Darüber hinaus feierte er große Erfolge mit Opera North in Verdis *Jérusalem*, an der English National Opera in *Billy Budd*, *Wozzeck* und *Dr Faust*, mit der Opera Factory in *Don Giovanni* sowie als Colline in *La bohème* in der Royal Albert Hall. Er ist auch an der Niederländischen Oper und der Seattle Opera aufgetreten und hat eine Europatournee mit Les Arts Florissants unternommen.

An der English National Opera sang er *Les Contes d'Hoffmann*, Cadmus (*Semele*) und Arkel (*Pelléas et Mélisande*) sowie für Opera North Sarastro (*Die Zauberflöte*), Großinquisitor (*Don Carlos*), Sparafucile (*Rigoletto*), Ebn Hakia (*Jolanta*), Mönch (*Don Carlos*), Raleigh (*Gloriana*), Schiedsrichter (Benedict Masons *Playing*

*Away*), Ferrando (*Il trovatore*), Arkel (*Pelléas et Mélisande*), Wurm (*Luisa Miller*), die Titelrolle in *Le nozze di Figaro*, Doktor (*Wozzeck*), Biterolf (*Tannhäuser*) und Antinous (*Il ritorno d'Ulisse in patria*).

Seine Schallplattenaufnahmen für Chandos umfassen *Troilus and Cressida*, *Billy Budd* sowie, für Chandos/Peter Moores Foundation, Höhepunkte aus *Boris Godunow*, *Don Pasquale* und *Il trovatore*.

Die irische Sopranistin Majella Cullagh wurde von Maevé Coughlan an der Cork School of Music sowie am National Opera Studio London ausgebildet. Derzeit studiert sie bei Gerald Martin Moore. Ihre Rollengeschichte umfasst Adina (*L'elisir d'amore*) an der Königlich-Dänischen Oper und der Opera Ireland, La Comtesse Adèle in Rossinis *Le Comte Ory* (Glyndebourne Touring Opera), Dorella in Wagners *Das Liebesverbot* (Wexford Festival Opera), Elsie Maynard in *The Yeomen of The Guard* (Welsh National Opera), Donna Anna in *Don Giovanni*, Gräfin Almaviva in *Le nozze di Figaro*, Erste Dame in *Die Zauberflöte* und Micaela in *Carmen* (Opera North), Tatjana in *Eugen Onegin* (Grange Park Opera), Melissa in der begeistert aufgenommenen Inszenierung von Händels

*Amadigi* beim Covent Garden Festival, an der Brooklyn Academy of Music in New York, in Lissabon und Porto mit der Opera Theatre Company sowie die Titelrolle in der britischen Premiere von Gavin Bryars' *Medea* (BBC Scotland).

Sie tritt auch häufig in Oratorien und Konzerten in ganz Großbritannien, Irland, den Niederlanden und den Vereinigten Staaten auf und ist regelmäßig im britischen und irischen Rundfunk und Fernsehen zu erleben. Zu ihren Schallplattenaufnahmen zählen eine Gesamteinspielung von Wallaces *Maritana*, Mendelssohns Sinfonie Nr. 2 und, für Opera Rara, die Titelrolle in Donizettis *Zoraida di Granata* sowie Rossinis *Bianca e Falliero*. Sie hat *Les Soirées italiennes* beim Covent Garden Festival gesungen und ist in der BBC-Sendung 'Friday Night is Music Night' aufgetreten.

Nach seinem Abgang vom Royal Northern College of Music konnte sich Barry Banks mit denkwürdigen Opern- und Konzertdarbietungen als einer der Spitzentenöre seiner Generation durchsetzen. Zu seinen Rollen gehörten Oreste (*Ermione*) für die Santa Fé Opera, Tamino (*Die Zauberflöte*) für La Monnaie, die Leipziger Oper, Scottish Opera

und Salzburger Festspiele, Tom Rakewell (*The Rake's Progress*) und die Titelrolle in *Le Comte Ory* für die Glyndebourne Touring Opera, Belmonte (*Die Entführung auf dem Serail*) für die Opera Zuid, Nemorino (*L'elisir d'amore*) und Argirio (*Tancredi*) für die Frankfurter Oper, Flute (*A Midsummer Night's Dream*) für die Metropolitan Opera, Candide für die Chicago Lyric Opera, Arnalta (*L'incoronazione di Poppea*) für die San Francisco Opera, Edgardo (*Lucia di Lammermoor*) für die Welsh National Opera und Tamino (*Die Zauberflöte*) sowie die *Johannes-Passion* für die English National Opera.

Als engagierter Konzertkünstler hat Barry Banks Rossinis *Stabat Mater* und *Fidelio* mit dem City of Birmingham Symphony Orchestra unter Walter Weller, Britten's *War Requiem* und Bruckners *Requiem* mit dem Scottish Chamber Orchestra unter Sir Charles Mackerras, *Belshazzar* mit dem King's Consort und die *Johannes-Passion* mit dem Gabrieli Consort unter Paul McCreesh gesungen.

Seine Diskographie umfasst u.a. Nemorino (*The Elixir of Love*), Ernesto (*Don Pasquale*) (beide für Chandos/Peter Moores Foundation), Mendelssohns *Paulus* (für Chandos), *Un ballo in maschera* und *Trial by*

*Jury*; außerdem ist er in Videoaufnahmen von *Billy Budd* und *Die Entführung aus dem Serail* aufgetreten.

**Vivian Tierney** begann ihre Karriere als erste Sopranistin bei der D'Oyly Carte Opera Company und ist seitdem regelmäßig mit führenden Opernensembles in ganz Europa aufgetreten. Mit der English National Opera ist sie seit ihrem dortigen Debüt 1987 besonders eng verbunden und hat an dieser Bühne Regan in Reimanns *Lear*, Mimì (*La bohème*), Malinka/Etherea/Kunka in Janáček's *Ausflüge des Herrn Mr Brouček*, Fiordiligi (*Così fan tutte*), die Titelrolle in Holloways *Clarissa*, die Titelrolle in *Salome*, Tatjana (*Eugen Onegin*) und Mrs. Foran in *The Silver Tassie* von Mark Anthony Turnage gesungen.

Darüber hinaus ist sie als Marie (*Wozzeck*) an der Opera North, Guttrune (*Götterdämmerung*) und Miss Jessel (*The Turn of the Screw*) an der Royal Opera, Jitka in Smetanas *Dalibor* an der Scottish Opera und Ellen Orford (*Peter Grimes*) bei den Glyndebourne Festivals von 1992, 1994 und 2000 aufgetreten. Sie hat eine starke Neigung zu Britten und sang beim Festival von 1997 die Mrs. Coyle in *Owen Wingrave*. Sie ist in Antwerpen und Köln, an der Bayerischen

Staatsoper, der Freiburger Oper und der Opéra de Monte Carlo aufgetreten. Ihr US-Debüt gab sie in der Titelrolle von Kálmán's *Zigeunerprinzessin* an der Opera Pacific in Los Angeles.

Vivian Tierney hat sich auch bei den Konzertgängern einen Namen gemacht, u.a. mit der Sinfonie Nr. 14 von Schostakowitsch, Milhauds *Les Malheurs d'Orphée*, Bergs *Wozzeck-Suite* und Britten's *War Requiem*.

**Andrew Shore**, ein herausragender Sänger/Schauspieler, gilt als führender Baritonbuffo Großbritanniens. Er hat für alle bedeutenden britischen Ensembles gesungen, u.a. die English National Opera, Glyndebourne Festival Opera, Opera North, Royal Opera, Scottish Opera und Welsh National Opera, und ist im Ausland an der Paris Opéra, Opéra Comique, San Diego Opera, New Israeli Opera und dem Liceu in Barcelona sowie in Lyon, Nantes, Montpellier, Kopenhagen, Amsterdam, Vancouver und Ottawa aufgetreten.

Im Rahmen seiner zahlreichen Verpflichtungen hat er die Titelrollen in *Wozzeck*, *King Priam*, *Falstaff*, *Gianni Schicchi*, *Le nozze di Figaro* und *Don Pasquale*,

Papageno (*Die Zauberflöte*), Dr Bartolo (*Il barbiere di Siviglia*), Dulcamara (*L'elisir d'amore*), King Dodon (*Le Coq d'or*), Leandro (*The Love for Three Oranges* – eine Inszenierung der Opera North, die auch beim Edinburgh International Festival gegeben und für das Fernsehen aufgezeichnet wurde), Doeg (*The Making of the Representative of Planet 8* von Philip Glass), Frank (*Die Fledermaus*), Baron (*La Vie parisienne*), Monsieur Calcul (*La Belle Vivette*), Dr Kolonaty (*Die Sache Makropoulos*), Baron Trombonok (*Il viaggio a Reims*), Geronimo (*Il matrimonio segreto*), Bottom (*A Midsummer Night's Dream*), Dikoy (*Katja Kabanowa*) und Alberich in Konzertaufführungen von *Das Rheingold* mit der English National Opera gesungen.

Seine Diskographie umfasst u.a. die Titelrolle in *Don Pasquale*, Dr Bartolo (*The Barber of Seville*), Dulcamara (*The Elixir of Love*), den Mesner in *Tosca*, Faninal in *Der Rosenkavalier* (Auszüge) und *La bohème* (alle für Chandos/Peter Moores Foundation).

**Dean Robinson** wurde in Australien geboren und ausgebildet, bevor er 1987 nach Großbritannien kam, um sein

Gesangsstudium am Royal Northern College of Music in Manchester mit Unterstützung der Peter Moores Foundation fortzusetzen. Derzeit studiert er bei Robert Alderson. Zu seinen Opernrollen gehörten Pluto (*Orfeo*) und Passauf in der Welturaufführung von *Dr. Oxs Experiment* an der English National Opera, Sparafucile (*Rigoletto*) und Sarastro (*Die Zauberflöte*) an der Scottish Opera, Colline (*La bohème*), Mr. Ratcliffe (*Billy Budd*) und Angelotti (*Tosca*) an der Welsh National Opera und Bonze (*Madama Butterfly*) für Raymond Gubbay. An der Royal Opera hat er Nebenrollen in *Lohengrin*, *Don Carlos*, *Die Meistersinger von Nürnberg* und *Palastrina* verkörpert, wobei letzteres Werk auch an der Metropolitan Opera in New York aufgeführt wurde.

Herausragend unter seinen Konzertverpflichtungen waren Bachs *Johannes-Passion* in der Westminster Abbey, Beethovens Sinfonie Nr. 9 sowohl mit der Manchester Camerata als auch der Northern Sinfonia, Verdis *Requiem* und Haydns *Schöpfung* in der Royal Albert Hall mit Sir David Willcocks, *L'enfance du Christ* von Berlioz mit Kent Nagano und Mozarts *Requiem* in Utrecht, Groningen und Stockholm mit Eric Ericsson.

**Mary Plazas** studierte bei Ava June am Royal Northern College of Music, wo sie von der Peter Moores Foundation und dem Countess of Munster Musical Trust unterstützt wurde. Ihr Operndebüt gab sie 1992 an der English National Opera als Stimme vom Himmel (*Don Carlos*), und ab 1995 gehörte sie für drei Jahre dem Ensemble als Hauptdarstellerin an. Erlebt hat man sie als Mimì, Leila, Adina, Nannetta, Micaëla, Marzelline Fidelio und in der Titelrolle von *Das schlaue Fuchslein* (ENO), als Susanna (*Le nozze di Figaro*), Tebaldo (*Don Carlos*) und Elisetta (*Il matrimonio segreto*) an der Opera North, Donna Elvira (Glyndebourne Touring Opera), Anne Trulove (New Israeli Opera und Opera Factory) sowie Echo (*Ariadne auf Naxos*) und Madame Silberklang (*Der Schauspieldirektor*) an der Garsington Opera.

1996 debütierte sie bei den BBC Promenade Concerts mit der Royal Opera als die Stimme vom Himmel, und 1997 trat sie an der Royal Opera in Covent Garden und an der Metropolitan Opera in New York in Pfitzners *Palastrina* auf. Sie schuf die Rolle der Tina in Jonathan Doves *Flight* für die Glyndebourne Touring Opera und brachte dann die Partie auch an die Glyndebourne Festival Opera. Sie sang die Gräfin in *Powder her Face* von Thomas

Adès an der Almeida Opera und beim Aldeburgh Festival und nahm die Rolle für den englischen Fernsehsender Channel 4 auf. Mary Plazas hat zahlreiche Recitals und Konzerte gegeben, darunter Solorecitals in der Wigmore Hall und im Purcell Room von London sowie im Karajan-Zentrum in Wien. Festivalbesucher haben sie in Cheltenham, Aldeburgh und Chester erlebt. Zu ihrem Konzertangebot gehörten Haydns *Schöpfung*, Tippetts *A Child of our Time*, Mahlers Sinfonie Nr. 8, Mozarts *Requiem*, *Ein deutsches Requiem* von Brahms, die Sinfonie Nr. 14 von Schostakowitsch, Beethovens Sinfonie Nr. 9 und *The Promised Land* von Saint-Saëns.

Ihre Diskographie umfasst Mercadantes *Emma d'Antiochia* und Pacinis *Maria Regina d'Inghilterra* (beide für Opera Rara), *Dido and Aeneas* für Chandos, *L'Enfant et les sortilèges* und, für Chandos/Peter Moores Foundation, Marguerite in *Faust* sowie *The Elixir of Love*.

**Amanda Holden** erhielt nach dem Musikstudium in Oxford ein Stipendium für die Londoner Guildhall School, wo sie später Klavier unterrichtete. Seit 1987 hat sie etwa fünfzig Werke für die Bühne übersetzt. Dazu gehören die Opern *Ariodante*, *Lohengrin* und *Il trittico* (für die English National Opera),

*L'elisir d'amore*, *Les Pêcheurs de perles* und *Werther* (für die English Touring Opera), *La bohème* und *Le nozze di Figaro* (für die Opera North) sowie *Madama Butterfly*, *Tosca* und *Aida* (für Großinszenierungen von Raymond Gubbay). Auf ihre Initiative gehen die von ihr redigierten Viking/Penguin-Opernführer zurück. Amanda Holden verfasste auch das Libretto für die Oper *The Silver Tassie* von Mark-Anthony Turnage, für das sie gemeinsam mit dem Komponisten den Olivier-Preis für 'herausragende Leistung im Bereich der Oper' erhielt.

Geoffrey Mitchells Gesangskarriere hat ihm ein bemerkenswert breitgefächertes Repertoire von der alten bis zur neuen Musik beschert und ihn nach Skandinavien, Deutschland, in die ehemalige Tschechoslowakei, nach Kanada und Australasien geführt. Nachdem er bei der BBC erste Dirigiererfahrungen gesammelt hatte, begann er mit eigenen Sängern zu arbeiten und gründete den **Geoffrey Mitchell Choir**. Aus ersten Aufnahmen entwickelte sich eine langfristige Zusammenarbeit des Chors mit Opera Rara, für die er über dreißig Tonträger aufgenommen hat. Der Chor genießt wachsendes Ansehen und ist bei der BBC und internationalen Plattenfirmen gefragt. Für

Chandos hat der Geoffrey Mitchell Choir an zahlreichen Aufnahmen der hervorragend kritisierten Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation teilgenommen.

Seit seinen vielversprechenden Anfängen 1945, als es von Walter Legge hauptsächlich für Schallplattenaufnahmen gegründet wurde, hat das **Philharmonia Orchestra** einige der bedeutendsten Dirigenten des zwanzigsten Jahrhunderts für sich gewonnen. Besonders enge Beziehungen zu dem Orchester haben Otto Klemperer (der erste Chefdirigent), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy und Esa-Pekka Salonen unterhalten. Unter seinem derzeitigen Chefdirigenten Christoph von Dohnanyi und mit Leonard Slatkin als Erstem Gastdirigenten hat das Orchester seine zentrale Position im britischen Musikleben gefestigt, und zwar nicht nur in London, wo es als Hausorchester der Royal Festival Hall fungiert, sondern mit Hilfe regionaler Gastspiele auch für ein breiteres Publikum.

Das Orchester hat mehrere bedeutende Preise gewonnen und mit seiner Vitalität und seinem einzigartig warmen Klang den Beifall der Kritik

gefunden. Außerdem wurde es für seine innovative Programmgestaltung gepriesen, in deren Kern die Zielsetzung steht, neue Stücke der weltweit führenden lebenden Komponisten, zum Beispiel seines derzeitigen Gastkomponisten James MacMillan, zu spielen und in Auftrag zu geben.

Das Orchester unternimmt oft Auslandstourneen und kann als das am häufigsten aufgenommene Sinfonieorchester der Welt über tausend Einspielungen für sich verbuchen. Darunter befinden sich (für die Reihe Opera Rara) mehrere Aufnahmen mit Opernarien und elf vollständige Opernaufzeichnungen (Donizettis *Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* und *Maria de Rudenz*, Meyerbeers *Dinorah*, Mayrs *Medea in Corinto*, Mercadantes *Orazi e Curiazi*, Pacinis *Maria, regina d'Inghilterra* und Rossinis *Otello*). Das Orchester hat für Chandos zahlreiche Aufnahmen auf Tonträger vorgenommen, beispielsweise für die Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation *L'elisir d'amore*, *Faust*, *La bohème*, die vorliegende preisgekrönte *Tosca* und sechs Soloalben mit Opernarien (mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny und John Tomlinson).

**David Parry** hat bei Sergiu Celibidache studiert und seine berufliche Laufbahn als Assistent von Sir John Pritchard begonnen. Er hat am English Music Theatre debütiert und wurde dann Dirigent mit Festvertrag an den Städtischen Bühnen Dortmund und an der Opera North. Von 1983 bis 1987 war er Musikdirektor der Opera 80 und seit 1992 Gründungsmitglied und Direktor der Almeida Opera.

Er übt in Großbritannien und international eine weitgespannte Tätigkeit in den Bereichen Oper und Konzert aus, hat mehrere Produktionen der English National Opera dirigiert und tritt regelmäßig mit dem Philharmonia Orchestra auf. 1996 gab er sein Debüt beim Glyndebourne Festival mit *Così fan tutte* und hat dort 1998 die Uraufführung von Jonathan Doves *Flight* geleitet.

Er ist häufig in Spanien zu Gast und hat mit den meisten bedeutenden spanischen Orchestern Konzerte gegeben. In Madrid hat er die spanische Erstaufführung von *Peter Grimes* dirigiert, und 1996 die erste spanische Inszenierung von *The Rake's Progress*. Er ist in Deutschland, Schweden und den Niederlanden aufgetreten, bei den Festspielen in Pesaro, beim Hong Kong International Festival, in Japan

anlässlich einer *Carmen*-Tournée und in Mexiko mit dem UNAM Symphony Orchestra. Zu den Neuproduktionen, die er in letzter Zeit dirigiert hat, zählen *Fidelio* beim New Zealand Festival, *Maria Stuarda* am Stadttheater Basel und *Lucia di Lammermoor* an der New Israeli Opera.

Seine Tätigkeit im Aufnahmestudio umfaßt die Produktion von Marschners *Der Vampyr* fürs BBC-Fernsehen und einundzwanzig vollständige Opernaufzeichnungen unter der Schirmherrschaft der Peter Moores Foundation. Darunter befinden sich zahlreiche Aufnahmen des Labels Opera Rara, die mehrere Preise gewonnen haben, beispielsweise den belgischen Prix Cecilia für Donizettis *Rosmonda d'Inghilterra*. Für Chandos hat er die Aufzeichnung von sieben Programmen mit Opernarien geleitet (mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson und Della Jones), außerdem *Faust*, *Don Pasquale*, *L'elisir d'amore*, *La bohème*, *Cavalleria rusticana*, *Pagliacci*, *Il trovatore*, die preisgekrönte *Tosca* und Highlights aus dem *Rosenkavalier*, jeweils in Zusammenarbeit mit der Peter Moores Foundation.



Garry Magee as  
Don Giovanni and  
Clive Bayley as the  
Commendatore in  
Opera North's 1999  
production

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Garry Magee as Don Giovanni in  
Opera North's 1999 production



Stephen Vaughan

## Don Giovanni

L'histoire d'amour qui naquit entre Mozart et les mélomanes pragoïs après l'immense succès de la première représentation à Prague des *Nozze di Figaro* en décembre 1786 donna immédiatement au compositeur l'idée d'écrire *Il dissoluto punito ossia il Don Giovanni* ("Le Châtiment du débauché ou Don Giovanni"). Lors de son séjour dans cette même ville un mois plus tard, au moment du carnaval, Mozart fut fêté par l'aristocratie bohémien et considéra comme un "grand honneur" que "rien ne soit joué, soufflé, chanté ou sifflé sinon *Figaro*". Il assista à une représentation des *Nozze di Figaro*, en dirigea une lui-même, donna un concert au programme duquel figurait la création de la Symphonie en ré (celle que l'on appelle aujourd'hui *Prague*, no 38), ainsi que des improvisations au piano sur l'air de Figaro "Non più andrai"; il composa en outre un recueil de six Danses allemandes pour les bals du carnaval. Et la direction du Théâtre Nostitz lui commanda un nouvel opéra, lui suggérant peut-être même d'utiliser le livret de *Don Giovanni* de Giovanni Bertati qui avait été représenté le même mois à Venise sur une musique de Gazzaniga.

Le poète du Théâtre de la Cour de Vienne, Lorenzo da Ponte, était le librettiste des *Nozze di Figaro*. Le succès qu'il avait remporté avec Mozart et son talent manifeste à travailler rapidement faisaient de lui le candidat tout désigné pour écrire la suite de ce qui venait d'être représenté à Prague et qui devait être terminé pour l'automne de la même année, quelque huit mois plus tard. (À l'origine, la création était prévue le 14 octobre 1787 en l'honneur de la visite officielle de la nièce de l'empereur Joseph II, Marie-Thérèse.) Da Ponte détestait l'œuvre de Bertati mais, comme il avait déjà accepté des commandes pour des opéras de Salieri et de Martin y Soler, il utilisa en partie certains éléments du court livret du poète vénitien – l'opéra de Gazzaniga ne comportait qu'un seul acte – comme structure pour y développer ses propres idées. Par la suite, à l'époque où sa véritable contribution aux derniers opéras de Mozart semblait oubliée, il écrivit une tirade passionnée sur le travail qu'il avait fait sur *Don Giovanni*:

Un poète ne mérite pas moins d'être estimé parce qu'il travaille sur un thème célèbre.

Pourquoi Mozart a-t-il refusé de mettre en musique le *Don Giovanni* (de triste mémoire) de Bertati...? Pourquoi a-t-il insisté pour avoir un livret écrit par Da Ponte sur le même sujet, *et non par tout autre auteur dramatique*? Parce que Mozart savait parfaitement que le succès d'un opéra dépend, AVANT TOUT, DU POÈTE: que sans un bon poème, un *divertissement ne peut être réellement dramatique*...

Don Juan (Giovanni est la forme italianisée du nom) était déjà devenu une légende dans les années 1780; c'était un aristocrate espagnol qui séduisit ou conquît par la ruse le cœur et le lit de nombreuses femmes dans le seul but de connaître le châtiment divin (c'est-à-dire une rapide descente aux enfers), en affrontant habituellement le père de l'une de ses conquêtes – un homme assassiné par Don Juan pour avoir tenté d'interrompre ses exploits amoureux. Le fantôme du père vengeur apparaissait souvent sous la forme d'une statue lors d'un banquet donné par sa victime impénitente, d'où le sous-titre "Le Convive de pierre" que l'on trouve dans de nombreuses versions de l'histoire. Don Juan avait généralement un serviteur comique, qui ne savait s'il devait maudire ou glorifier son maître.

À l'époque où Da Ponte aborda le sujet, il existait déjà en la matière des pièces majeures

de Tirso de Molina (vers 1618, avec une fin heureuse), Molière (1665) et Goldoni (1736), un ballet de Gluck (1761, que Mozart connaissait bien) et des opéras de Melani (1669), Righini (1776), Callegari (1777), et Gardi et Gazzaniga (1787, l'année de la nouvelle commande pragoïse). En outre, le sujet était assez populaire pour être régulièrement joué dans des foires et traité dans de petites pièces abâtardies de la *commedia dell'arte*. En 1787 – l'année de Don Juan, semble-t-il – un touriste non négligeable, Goethe en personne, fit cette remarque sur le théâtre de rue romain: "Il était impossible de vivre sans avoir vu Don Juan rôti en enfer et le Commendatore (c'est-à-dire le père de l'une de ses victimes), monter aux cieux, comme un esprit bienheureux."

Da Ponte n'avait pas l'habitude – même s'il en avait eu le temps cette année-là – d'entreprendre des recherches longues et originales. Mais son livret pour *Don Giovanni* semble indiquer qu'il connaissait aussi bien que Bertati toute la tradition de Don Juan. En ce qui concerne l'intrigue, la première partie de l'acte I de Da Ponte – jusqu'au moment où Elvira interrompt Don Giovanni dans sa séduction de Zerlina – et la seconde partie de



l'acte II (à partir de la scène du cimetière) correspondent étroitement au choix de Bertati dans le déroulement des événements du Don Juan traditionnel. Mais toutes ces scènes diffèrent par leur longueur, leur importance et leur style – et Da Ponte améliore beaucoup le rythme et (surtout) l'esprit de ce qu'il a emprunté. Ce que l'on pourrait appeler la partie centrale de l'action – la première confrontation entre Don Giovanni et ceux à qui il a fait du tort (le Finale de l'acte I) et la tentative de Don Giovanni de gagner du temps en changeant de vêtements avec son serviteur (acte II, scènes 1–10) – n'est pas simplement un prolongement du scénario de Bertati mais une contribution presque entièrement originale à la littérature existante sur Don Juan.

Pour semer la confusion parmi les paysans et faciliter les nouvelles conquêtes de leurs femmes par Don Giovanni, Leporello reçoit l'ordre de préparer un bal où "toutes les danses sont mélangées". Le résultat est une scène extraordinairement novatrice (et encore difficile à exécuter) dans laquelle Mozart s'efforce de réunir sur scène trois orchestres jouant en même temps trois danses de statut social différent. Il en a peut-être eu l'idée en assistant au déploiement des bals du carnaval

de Prague au début de l'année 1787, à moins que Da Ponte ait puisé ce mélange des classes sociales dans une scène de bal de l'opéra *La fiera di Venezia* ("La Foire de Venise") composé par Salieri en 1772. Elle restitue parfaitement les dégâts causés par l'anarchique Don Giovanni dans toutes les classes sociales qui l'entourent.

Da Ponte propose une autre scène radicale (et peut-être d'une vérité cruelle) au début de l'acte II en fabriquant une "seconde" scène de séduction d'Elvira par Leporello déguisé en Don Giovanni. Dans presque toutes les sources à propos de Don Juan, le personnage d'Elvira (également appelée Elvire, Isabela ou Isabella) est davantage engagé sur le plan juridique avec Don Juan que ses autres conquêtes – soit elle l'a épousé, soit elle lui a soutiré une promesse de mariage, soit elle est déterminée à l'épouser. Elle a également voyagé à la recherche de Don Juan – de Naples à Séville dans la pièce de Tirso, de Burgos à... la ville espagnole où se déroule notre action dans celle de Da Ponte, ville qui *n'est pas* Séville (malgré une tradition datant du début des années 1800). Dans la mythologie de Don Juan, Elvira se voit généralement confier deux scènes: une lamentation amère sur son abandon et une tentative de la dernière chance

pour que Don Juan se repente avant qu'il ne soit trop tard. S'il semble implicite au travers de tous ces éléments qu'Elvira soit, en langage moderne, une femme qui "aime trop" et qui continuera à pardonner à Don Juan ses mauvais traitements, aucun écrivain avant Da Ponte n'a vraiment traduit en action l'excès d'amour d'Elvira. Sa nouvelle fugue amoureuse avec Leporello/Don Giovanni culmine dans le rapprochement de toutes les forces opposées à Don Giovanni, un long ensemble (CD3, <sup>[13]</sup> et <sup>[14]</sup>) qui juxtapose précisément les éléments comiques et sérieux de l'opéra. Ce développement du personnage d'Elvira est encore amplifié lorsqu'elle chante "Mi tradi quell'alma ingrata", le grand air que Mozart ajouta ensuite à l'acte II pour les représentations viennoises de 1788.

Un autre aspect fondamental de la façon dont Mozart et Da Ponte ont traité Don Juan allait compliquer la dramaturgie de l'ouvrage en représentation tel qu'il fut représenté entre le début du XIXe siècle et les dernières décennies du XXe siècle. Bien qu'il soit destiné à être joué en costumes contemporains, leur opéra n'est pas vraiment écrit dans le même style théâtral naturaliste que *Le nozze di Figaro* et (ce qui est peut-être plus discutable) que *Così*. Ainsi, les interminables controverses sur

l'heure exacte et le lieu (physique) où se déroule chaque scène avaient peu de sens pour les créateurs de l'ouvrage, ou pour ceux qui, à l'époque, allaient au théâtre. Si Da Ponte semble avoir imposé une unité de temps classique de vingt-quatre heures à l'opéra – l'action commençant et se terminant à la nuit tombée comme une seconde "folle journée" de *Figaro* – l'heure n'a pas plus d'importance que de chercher à appliquer une topographie de plan de rues à une succession de scènes qui se déroulent simplement en alternance sur l'ensemble du plateau ou sur la moitié, comme l'imposaient les installations scéniques de l'époque.

Des conventions analogues s'appliquent à certains personnages et à leurs actes. Comment se peut-il que la statue du Commendatore ait été érigée si rapidement? C'est impossible, mais la mythologie en exige une, de même qu'elle requiert qu'une statue parlante accepte de se rendre à une invitation à dîner chez un être terrestre. Don Giovanni est-il parvenu à faire l'amour (ou à violer) Anna ou Zerlina et a-t-il flirté avec la femme de Leporello, comme semble l'indiquer la scène du cimetière? Peu importe; ce qui compte c'est qu'il essayait d'y parvenir et que tout le monde l'en croyait capable.

Beaucoup d'histoires se sont accumulées autour de *Don Giovanni* dès sa création. (Celle-ci, soit dit en passant, eut lieu le 29 octobre 1787; la nièce de l'empereur, Marie-Thérèse, et sa suite durent se contenter d'une reprise de *Figaro* le 14 octobre.) On a dit autrefois que Casanova aurait pris part au livret achevé à Prague en l'absence de Da Ponte (qui avait été rappelé à Vienne pour monter *Axur* de Salieri); ce ne fut pas le cas, même si, à un certain stade, il a esquissé une nouvelle version de la fuite de Leporello. On dit que l'orchestre aurait déchiffré l'ouverture à la répétition générale ou à la première représentation, l'encre n'étant pas encore sèche sur la page, mais on n'en a aucune confirmation et cela semble difficile à confirmer, comme l'histoire selon laquelle Mozart aurait pincé les fesses de sa première Zerlina pour obtenir un meilleur cri en coulisses dans le Finale de l'Acte I. Par contre, il est presque certain que la scène du souper à l'Acte II – une partie de l'opéra qui, sans conteste, n'était pas terminée avant l'arrivée de Mozart à Prague pour les répétitions le 1er octobre – contient au moins deux jeux de mots compliqués sur des membres de la troupe pragoise. "Ah che piatto saporito!" (littéralement "Quel plat savoureux!")

s'adressait, dans la bouche de Don Giovanni, à Teresa Saporiti, qui chantait Anna, alors que le claveciniste, auteur des réductions pour clavier des opéras de Mozart à Prague – Jan Křitel Kuchar ("cuisinier" en tchèque) fut salué d'un "si eccelente è il vostro cuoco" (littéralement "oui, votre cuisinier est excellent"). Et, à propos de plaisanteries internes à l'ouvrage, les trois extraits lyriques que jouent l'orchestre de scène pendant le souper de Don Giovanni furent certainement choisis parce que leur sujet traite d'un agneau allant à l'abattoir (*Fra i due litiganti* de Sarti), de couples paysans échappant à un aristocrate lubrique (*Una cosa rara* de Martin y Soler) et de la menace pesant sur la fin des équipées amoureuses de Cherubino (les propres *Nozze di Figaro* de Mozart).

Une grande partie de la comédie au sens large de *Don Giovanni* découle du statut social des personnages, archétypes familiers des auditoires du XVIIIe siècle en raison de leurs homologues dans la tradition de la *commedia dell'arte*. Don Giovanni, maître aristocratique et diabolique, ne peut être critiqué (sur terre) que par son modeste serviteur. Mais ce serviteur (comme dans les célèbres pièces de l'écrivain vénitien Goldoni) peut donner son avis sur les mauvais agissements de son maître

– directement ou en aparté au public du théâtre. Il doit beaucoup souffrir, mais c'est un clown privilégié; il peut faire des commentaires sur l'action, mais ne la suscite jamais. Au début, le Commendatore (le nom implique qu'il est gouverneur ou commandant militaire de la ville espagnole où se déroule l'action) se présente presque comme un vieillard comique incapable d'empêcher les actions de l'amour juvénile. Mais cet "amour juvénile" est en réalité une tentative de viol, et son ingérence est punie par son assassinat et non par la tromperie. Le rôle se rapproche ensuite de celui du *deus ex machina* baroque ou de l'ange vengeur.

La place qu'occupent dans la société les "ennemis" terrestres de Don Giovanni est décrite avec précision. Masetto et Zerlina font partie des couches inférieures de la société: ce sont des paysans rustiques et donc moins rusés, au départ, mais beaucoup plus scrupuleux sur le plan moral, que le prolétaire mais très urbain Leporello. Donna Anna et Don Ottavio sont de nobles aristocrates et donc naturellement les amis et égaux de Don Giovanni. En respectant les conventions de cette catégorie sociale, la vie "privée" de coureur de jupons de Don Giovanni est un tel secret dans sa propre ville (et, bien sûr, elle est

donc inimaginable) qu'il faut attendre le milieu de l'Acte II pour que Don Ottavio accepte vraiment de croire que son "ami" est un meurtrier et un violeur en puissance. Il y a quelque chose de comique dans le sérieux inaltérable d'Anna et d'Ottavio qui rappellent parfois certains personnages "italiens" de souche: la femme riche, indolente et capricieuse et le mari obsédé par le devoir, que sa femme mène par le bout du nez.

Les aventures de Donna Elvira avec Don Giovanni à "Burgos" et la recherche de cet homme qu'elle entreprend par la suite lui font rabattre ses prétentions à être considérée comme une dame. Elle doit prendre une chambre dans la ville où se déroule l'action plutôt que résider chez l'une des grandes familles locales. Au début, Anna et Ottavio ne la traitent pas tout à fait comme leur égale, mais ils remarquent assez vite ses origines évidentes. Elle souffre beaucoup de la façon dont la traite Don Giovanni mais son désir incessant de revenir à lui pour en redemander la prive de notre totale sympathie. La création d'Elvira, la *dramatis personae* la plus originale de Da Ponte, est typique de l'ensemble du scénario élaboré par le poète pour *Don Giovanni*. Avec l'interprétation dramatique de la partition de Mozart, ce scénario constitue

l'un des mélanges les plus cohérents d'éléments sérieux et comiques de la légende dans toute la littérature consacrée à Don Juan.

## Synopsis

### Compact Disc One

#### Acte I

*Premier tableau. La nuit, un jardin*

[1] Ouverture, menant directement à... [2] Leporello attend avec impatience et anxiété devant la maison du Commandeur (de la garnison de la ville). A l'intérieur, son maître, Don Giovanni, tente de séduire Donna Anna, la fille du Commandeur. Leporello espère qu'un jour, comme les aristocrates, il ne sera plus obligé de travailler pour gagner sa vie. Effrayé par des bruits de pas précipités, il se cache au moment où apparaît Don Giovanni, avec Donna Anna à ses trousses qui cherche à le démasquer. Leur lutte est interrompue par l'apparition du Commandeur en personne qui provoque en duel Don Giovanni déguisé. Anna rentre chercher de l'aide dans la maison. A contrecœur, Don Giovanni se bat avec le vieil homme et le blesse mortellement. Toujours caché, Leporello effrayé réfléchit à la situation, alors que le Commandeur agonisant appelle à

l'aide et que Don Giovanni le regarde mourir.

[3] Leporello s'assure que c'est bien Don Giovanni qui est encore en vie et ils s'enfuient.

[4] Anna est allée chercher son fiancé Don Ottavio et des serviteurs munis de torches pour venir en aide à son père. Ils arrivent trop tard.

[5] Elle s'évanouit lorsqu'elle comprend que son père est mort. Don Ottavio la ranime avec des sels et de l'alcool et donne des ordres pour qu'on enlève le corps. Dans sa tentative pour consoler Donna Anna, il essuie d'abord un rejet méfiant [6]. Lorsqu'il l'assure de son amour, elle lui demande de jurer de venger le meurtre du Commandeur. Il le jure sur sa vie à elle et sur leur amour.

*Deuxième tableau. La nuit, presque à l'aube.*

*Une rue*

Leporello a quelque chose d'urgent à dire à Don Giovanni [7] – lorsqu'il reçoit l'autorisation de parler, à condition de ne pas mentionner les récents événements, c'est pour dire à son maître que la vie qu'il mène "est d'un coquin". Don Giovanni explose, mais il est vite distrait par "une odeur de femme"; Leporello impressionné cesse de se plaindre et ils se cachent tous deux pour regarder s'approcher une jeune femme qui se lamente. C'est Donna Elvira, récemment arrivée d'une

ville située au nord de Burgos, à la recherche du "monstre maléfique" [8] qui l'a épousée puis abandonnée. Il s'agit, bien sûr, de Don Giovanni, mais ce dernier et Leporello sont trop occupés à chercher comment "consoler" cette conquête potentielle pour la reconnaître. Alors que Donna Elvira commence à s'insurger contre Don Giovanni [9], Leporello parvient à détourner son attention en débitant des absurdités pendant assez longtemps pour que son maître puisse s'échapper. Il dresse alors le catalogue des conquêtes de Don Giovanni [10], énumérant le nombre de femmes qu'il a séduites, en quel lieu, et soulignant pour faire bonne mesure que l'âge et la taille n'ont rien à voir avec les goûts de son maître. Elvira, horrifiée et fascinée [11] part à la recherche d'une autre occasion d'affronter son bourreau. Un groupe de paysans se rend à une noce villageoise, où vont s'unir deux d'entre eux, Zerlina et Masetto [12]. Don Giovanni et Leporello apparaissent de nouveau, satisfaits d'avoir dupé Elvira [13]. Distrait par tant de jolies jeunes filles, Don Giovanni interroge l'heureux couple et fait une cour extravagante à Zerlina; Leporello tente sa chance auprès des jeunes filles, mais son maître lui demande d'éloigner Masetto. Cependant le futur marié ne part pas sans avoir maudit les manières

despotiques de l'aristocratie et leur effet immédiat sur sa jeune et vulnérable fiancée [14]. Resté seul avec Zerlina, sa nouvelle proie [15], Don Giovanni calme ses craintes et l'invite dans sa "petite maison" où il l'épousera [16]. Avec quelques scrupules vis-à-vis des sentiments de Masetto, Zerlina est sur le point de partir avec lui, mais Elvira les interrompt [17], dénonce la débauche de Don Giovanni [18] et emmène la jeune paysanne.

Don Giovanni maudit le mauvais sort qui semble frapper toutes ses tentatives de séduction ce jour-là [19]. Sa malchance le poursuit lorsqu'il rencontre Anna et Ottavio. Tous trois se connaissent bien, mais les civilités auxquelles Don Giovanni a recours pour brouiller les pistes avec sa victime du début de la matinée sont sabotées par Elvira, qui le dénonce sans ambages [20]. Ottavio et Anna ne sont pas totalement convaincus qu'Elvira est la personne lunatique décrite par Don Giovanni, qui doit faire appel aux menaces pour qu'elle le laisse en paix. Toutefois, ses protestations de loyauté et de soutien [21] déclenchent instantanément les soupçons de Donna Anna. Après le départ de Don Giovanni, elle raconte à Ottavio dans le détail ce qui s'est passé le matin dans sa chambre [22] et n'hésite pas à désigner Don Giovanni comme coupable. Elle

quitte Ottavio qui se demande comment un noble a pu commettre un tel crime et décide au moins de découvrir la vérité [24].

Leporello est épuisé par toutes les tromperies auxquelles il doit avoir recours au nom de son maître [25]: Masetto et les paysans qu'il a conduits dans son jardin et abreuvés de vin, Elvira (après une tirade contre Don Giovanni) qu'il a enfermée dehors, et Zerlina retenue derrière dans le jardin. Mais tout ceci ravit Don Giovanni qui enjoint à son serviteur d'organiser une fête improvisée avec autant de vin, de femmes et de musique de danse (délibérément mélangée) qu'il pourra rassembler [26].

### Compact Disc Two

*Troisième tableau. Un jardin, avec deux portes fermées à clé de l'extérieur et deux niches*

Zerlina tente de justifier auprès de Masetto son comportement envers Don Giovanni [1], mais il refuse de se laisser convaincre jusqu'à ce qu'elle lui dise qu'il peut la battre [2] si elle lui est infidèle dans son corps et dans son cœur. Il sait qu'elle est en train de le manipuler [3], mais cela lui plaît; pourtant, ses soupçons reviennent lorsque Zerlina panique à l'arrivée imminente de Don Giovanni [4]. Don Giovanni et ses serviteurs invitent alors les

paysans à entrer chez lui [5]. Masetto se cache pour espionner Zerlina [6], choisissant l'endroit précis où Don Giovanni conduit Zerlina. Il la rend ironiquement à Masetto et tous trois entrent dans le château lorsque l'un des trois orchestres "maison" attaquent une contredanse (danse à laquelle l'aristocratie et la paysannerie peuvent se joindre).

Elvira fait entrer Ottavio et Anna effrayée. Tous trois sont masqués et déterminés à braver Don Giovanni dans son repaire [7]. Leporello ouvre une fenêtre; on entend un autre orchestre "maison" jouer le Menuet (danse réservée aux aristocrates) et, sur l'ordre de Don Giovanni, Leporello invite les masques à entrer. Ottavio accepte et, avec les deux dames, implore l'aide du ciel.

*Quatrième tableau. A l'intérieur, une salle illuminée préparée pour festoyer et danser*

Don Giovanni et Leporello invitent leurs hôtes villageois à se détendre après une danse [8]. Masetto conseille à Zerlina de faire attention; elle reconnaît qu'il y a un danger, mais laisse néanmoins Don Giovanni flirter avec elle. Les masques entrent et portent avec Don Giovanni un toast à la liberté [9]. Les danses reprennent – culminant lorsque les trois orchestres jouent en même temps comme l'a demandé Don

Giovanni: tout d'abord un menuet pour Don Ottavio et Donna Anna, proche de l'évanouissement, puis une contredanse pour Don Giovanni et Zerlina (pendant ce temps Leporello a reçu l'ordre de distraire Masetto), enfin une Teitsch (danse allemande) pour Leporello et Masetto. Don Giovanni entraîne Zerlina, qui se débat, hors de la salle de danse. Masetto se précipite à son secours, suivi de Leporello. Zerlina crie; la danse s'arrête, les villageois et les musiciens s'enfuient en courant. Ottavio enfonce une porte, Zerlina fait irruption par une autre, suivie de Don Giovanni, l'épée à la main, entraînant Leporello qu'il accuse de tentative de viol. Elvira, Anna et Ottavio ôtent leur masque. Ottavio sort un pistolet et tous accusent Don Giovanni de trahison, invoquant les "cris déchaînés de la vengeance". Don Giovanni répond que son courage reste intact et tient tête à ses ennemis qui le menacent d'un châtement.

### Compact Disc Three

#### Acte II

*Premier tableau. Une rue*

Leporello déclare qu'il en a assez: il va quitter le service de Don Giovanni [1]. Un peu

d'argent le fait changer d'avis [2], mais il tente en vain d'obtenir de son maître la promesse de renoncer aux femmes. Don Giovanni explique pourquoi c'est impossible: elles lui sont plus indispensables que l'air qu'il respire et être fidèle à l'une d'entre elles revient à être cruel envers toutes les autres.

Don Giovanni désire maintenant séduire la camériste d'Elvira; il doit commencer par faire partir Elvira de l'endroit où elle réside. Il persuade Leporello d'intervir leurs manteaux et leurs chapeaux. Elvira sort sur son balcon [3]; elle reconnaît en son for intérieur qu'elle éprouve de la pitié pour Don Giovanni, celui-ci, caché derrière Leporello, l'assurant de sa sincère repentance. Elvira accepte de le rencontrer et [4] Leporello, toujours déguisé dans les vêtements de son maître, se laisse convaincre, sous la menace du pistolet, d'éloigner Elvira. Don Giovanni crie à voix haute pour chasser Leporello et Elvira (Elvira est alors convaincu de la nouvelle sincérité de "Don Giovanni") et donne en toute liberté la sérénade à la servante [5], en s'accompagnant à la mandoline.

La servante est en vue [7] mais le rendez-vous galant est interrompu par l'arrivée de Masetto avec une armée d'amis paysans. Ils sont à la recherche de Don Giovanni qui, se faisant

passer pour Leporello, leur donne des indications qui les mettront sur la piste du véritable Leporello et laisseront Masetto à sa merci [8]. Don Giovanni fait avouer à Masetto ses projets meurtriers [9], puis le désarme, le rosse d'importance avec le plat de l'épée et s'enfuit.

Les gémissements de Masetto attirent l'attention de Zerlina [10], qui lui propose bientôt de le soigner jusqu'à sa guérison avec un remède personnel très spécial [11]. Ils se réconcilient totalement après les précédents incidents de cette journée.

*Deuxième tableau. Une cour sombre ou un porche avec trois portes*

Les tentatives de Leporello pour égarer Elvira dans l'obscurité [12] l'ont rapproché de la maison de Donna Anna. Tandis qu'Elvira cherche à s'approcher de "Don Giovanni" [13], Anna et Ottavio sortent avec des serviteurs munis de torches. Anna est presque inconsolable; seule la mort pourra mettre fin à son deuil. Elvira et Leporello choisissent tous deux la même porte pour sortir discrètement, mais ils sont arrêtés par Zerlina et Masetto [14]. Tous les ennemis de Don Giovanni entourent maintenant le serviteur déguisé, menaçant de le tuer sur le champ; seule Elvira les implore de laisser la vie

sauve à son "mari". À la stupéfaction générale, Leporello ôte son déguisement et demande grâce. Mais il est immédiatement accusé [15] d'avoir dupé Elvira et battu Masetto. Leporello présente ses excuses à Elvira pour son comportement et à Ottavio pour s'être introduit chez lui; mais il ne sait rien du cas de Masetto [16]. Pendant que les autres réfléchissent à ce qu'ils vont lui faire, Leporello s'enfuit [17]. Ottavio est maintenant convaincu que Don Giovanni est le meurtrier du père de Donna Anna et il s'apprête à informer les autorités de la ville. Il exhorte les autres à l'aider à consoler Anna jusqu'à ce que son père soit vraiment vengé [18]. Elvira pense alors que Don Giovanni est au "bord du gouffre".

*Troisième tableau. Un endroit clos en forme de cimetière. Diverses statues équestres; la statue du Commandeur*

Don Giovanni saute par-dessus un mur; il remarque: "Il n'est même pas encore dix heures" [19]. Satisfait de ses récentes équipées, il attend avec impatience de courir après d'autres femmes au clair de lune. Lorsque Leporello arrive, il adopte une voix spectrale pour l'effrayer. Tous deux échangent à nouveau leurs manteaux et leurs chapeaux; Don Giovanni raille son serviteur à propos de son succès auprès d'une

femme qui le prenait pour Leporello et rit à gorge déployée lorsque Leporello se demande s'il ne s'agit pas de sa propre femme. Son rire provoque une prophétie menaçante qui émane de la statue du Commandeur. Après avoir identifié l'origine de cette voix étrange, Don Giovanni fait lire à Leporello l'inscription portée sur la pierre (elle menace de vengeance l'homme qui a causé la mort du Commandeur), puis le force à inviter la statue à souper [20]. Leporello est horrifié et Don Giovanni stupéfait lorsque la statue répond qu'elle accepte en hochant la tête.

*Quatrième tableau. Une pièce sombre*

Don Ottavio annonce à Donna Anna que l'arrestation de Don Giovanni est sur la bonne voie [21]. Il aborde le sujet de leur mariage, mais Anna ne souhaite pas y songer à un tel moment. Elle se défend lorsqu'il l'accuse d'être cruelle [22] en l'assurant de son amour — mais il doit rester calme et attendre un moment plus propice [23]. Resté seul, Ottavio accepte sa décision [24].

*Cinquième tableau. Une salle chez Don Giovanni; la table est mise pour le souper*  
Don Giovanni demande à Leporello de servir [25]. Au cours du repas, l'orchestre de sa "maison" joue des extraits de trois opéras

récents connus du public pragoïs de 1787 — du Finale de l'Acte I de *Una cosa rara* de Martin y Soler (dont le livret est également de Da Ponte), un air de l'Acte I d'*I due litiganti* de Sarti et "Non più andrai" des *Nozze di Figaro*. Leporello présente chaque morceau d'une manière cocasse (il trouve "assez familière" la musique de *Figaro*), il regarde avec envie son maître manger et boire, et se fait finalement prendre la bouche pleine de nourriture volée.

Elvira entre en courant [26] pour supplier, comme dernière preuve de l'amour qu'elle lui porte, Giovanni de se repentir. Il lui offre une courtoisie feinte, de la vraie nourriture et un toast aux femmes et au vin — "les suprêmes splendeurs de la vie". Elvira s'enfuit en courant, mais soudain, elle pousse un cri et choisit une autre sortie. Leporello va voir ce qui se passe et pousse également un cri; il revient en annonçant l'arrivée de leur convive de pierre: la statue est venue souper. Leporello ne répondra pas aux coups qu'elle frappe sur la porte. Don Giovanni doit y aller lui-même.

La statue entre [27], décline l'offre de nourriture mortelle que lui fait Don Giovanni, mais invite à son tour Don Giovanni à souper. Ignorant l'appel de Leporello qui le supplie de refuser, Don Giovanni accepte l'invitation. Il

donne la main à la statue et ne peut l'arracher à une prise glaciale. Don Giovanni refuse néanmoins de se repentir. La statue l'avertit qu'il est maintenant trop tard et elle s'en va. Des flammes jaillissent, la terre tremble et s'entrouvre, des démons invisibles annoncent qu'il s'agit là d'un bien faible châtement pour un si grand crime. Les flammes prennent de l'ampleur et Don Giovanni disparaît. Leporello pousse un cri d'effroi.

Donna Anna, Don Ottavio, Donna Elvira, Zerlina et Masetto arrivent avec des auxiliaires de justice [2]. Leporello explique, d'abord de façon incohérente, que Don Giovanni est loin, très loin. Elvira est la première à comprendre le rapport avec le fantôme qu'elle a vu. La vie normale peut désormais reprendre. Ottavio tente à nouveau de convaincre Donna Anna de l'épouser, mais elle insiste sur la nécessité de porter le deuil une année entière. Elvira entrera au couvent. Zerlina et Masetto rentreront chez eux et célébreront leur mariage. Leporello ira chercher un meilleur maître à l'auberge. Tous (sortant alors de leurs personnages scéniques) reprennent la morale finale sur le sort qui attend tous les vrais pécheurs.

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Traduction: Marie-Stella Pâris

**Garry Magee** s'impose rapidement comme l'un des talents vocaux et dramatiques les plus exceptionnels de sa génération. Il remporta le premier prix du prestigieux Kathleen Ferrier Award en 1995, et un prix lors du Concours international Belvedere de Vienne en 1996. Il est diplômé de la Guildhall School of Music and Drama de Londres et du National Opera Studio. Il continue actuellement ses études avec Robert Dean.

A l'opéra, Garry Magee s'est produit au Royal Opera de Covent Garden (Guglielmo dans *Così fan tutte*, le Second Nazaréen dans *Salome*, et le Prince Afron de *Le Coq d'or*); à l'Opera North (Guglielmo dans *Così fan tutte* et Schaunard dans *La bohème*); à l'English National Opera (Dancaïro dans *Carmen*); au Festival d'Almeida (Pot Boy Guiscardo dans *Mario and The Magician*, Daisy dans *The Nightingale and the Rose*, Stinky dans *East and West* et Hermes dans *Ion*); et au Teatro Municipal de Santiago (Papageno dans *Die Zauberflöte* et Sharpless dans *Madama Butterfly*). Il a également fait des débuts très acclamés au Théâtre de la Monnaie de Bruxelles dans le rôle de Malatesta (*Don Pasquale*) et dans celui de Dandin (*La Cenerentola*), à l'Opéra de Flandres dans le rôle de Yeletsky (*La Dame de Pique*), au

Glyndebourne Festival Opera dans celui de Steward (*Flight*), dans le rôle titre de *Don Giovanni* à l'Opera North et dans *Pelléas et Mélisande* à l'English National Opera.

Concertiste réputé, Garry Magee s'est produit en récital au Wigmore Hall de Londres, au Théâtre du Châtelet à Paris et au Festival d'Aix-en-Provence. Il a chanté dans la *Passion selon saint Jean* de J.S. Bach avec l'Irish Chamber Orchestra, dans *Das Berliner Requiem* de Kurt Weill avec le Birmingham Contemporary Music Group, dans la *Cantate de printemps* de Rachmaninov avec l'Orchestre du Komische Opera et sous la direction de Mark Elder dans le cadre des BBC Promenade Concerts de Londres. Il a chanté dans *Wozzeck* sous la direction de Christoph von Dohnányi pour ses débuts avec le Philharmonia, dans *West Side Story* de Bernstein avec le London Symphony Orchestra sous la direction de Justin Brown. Il s'est également produit dans le *Magnificat* de Bach avec le Stavanger Symphony Orchestra sous la direction de Harry Christophers, et dans le *Requiem* de Brahms au Royal Albert Hall.

Parmi les enregistrements de Garry Magee figurent le rôle de Valentin (*Faust*) pour Chandos et la Peter Moores Foundation, et *The Wound Dresser* de John Adams.

**Clive Bayley** a fait ses études musicales au Royal Northern College of Music de Manchester où il étudia grâce à une bourse de la Peter Moores Foundation. Il a déjà bien établi sa carrière avec les grandes compagnies d'opéra de Grande-Bretagne, et se produit régulièrement en concert. Son répertoire de rôles principaux et secondaires s'est régulièrement élargi depuis qu'il a obtenu son diplôme de fin d'études, et s'étend maintenant de Monteverdi à Verdi, Puccini et Berg. Il a fait ses débuts au Royal Opera de Covent Garden en 1991 dans la création mondiale de *Gawain* de Harrison Birtwistle, puis y a chanté le rôle de Colline (*La bohème*), Hans Foltz (*Die Meistersinger von Nürnberg*) et Castro (*La fanciulla del West*). Il a également remporté des succès notables à l'Opera North dans *Jérusalem* de Verdi, à l'English National Opera dans *Billy Budd*, *Wozzeck* et *Dr Faust*, avec l'Opera Factory dans *Don Giovanni*, et Colline dans *La bohème* au Royal Albert Hall. A l'étranger, il s'est produit à l'Opéra des Pays-Bas et au Seattle Opera, et en concert avec Les Arts Florissants en tournée à travers l'Europe.

Avec l'English National Opera, Clive Bayley a chanté dans *Les Contes d'Hoffmann*, Cadmus (*Semele*) et Arkel (*Pelléas et Mélisande*); à

l'Opera North il a interprété Sarastro (*Die Zauberflöte*), le Grand Inquisiteur (*Don Carlos*), Sparafucile (*Rigoletto*), Ebn Hakia (*Yolanta*), le Moine (*Don Carlos*), Raleigh (*Gloriana*), le Referee (dans *Playing Away* de Benedict Mason), Ferrando (*Il trovatore*), Arkel (*Pelléas et Mélisande*), Wurm (*Luisa Miller*), le rôle titre dans *Le nozze di Figaro*, le Docteur (*Wozzeck*), Biterolf (*Tannhäuser*) et Antinous (*Il ritorno d'Ulisse in Patria*).

Les enregistrements de Clive Bayley pour Chandos incluent *Troilus and Cressida*, *Billy Budd*, et pour Chandos et la Peter Moores Foundation des extraits de *Boris Godounov*, ainsi que *Don Pasquale* et *Il trovatore*.

La soprano irlandaise **Majella Cullagh** a étudié avec Maeve Coughlan à l'Ecole de musique de Cork en Irlande, puis au National Opera Studio de Londres. Elle poursuit actuellement sa formation avec Gerald Martin Moore. Elle a chanté les rôles d'Adina (*L'elisir d'amore*) à l'Opéra royal du Danemark et à l'Opéra d'Irlande; la Comtesse Adèle dans *Le Comte Ory* de Rossini avec le Glyndebourne Touring Opera; Dorella (*Das Liebesverbot* de Wagner) au Wexford Festival Opera; Elsie Maynard (*The Yeomen of The Guard*) au Welsh National

Opera; Donna Anna (*Don Giovanni*), la Comtesse (*Le nozze di Figaro*), la Première Dame (*Die Zauberflöte*), et Micaela (*Carmen*) à l'Opera North; Tatyana (*Eugène Onéguine*) au Grange Park Opera; Melissa dans la production très acclamée de *Amadigi* de Haendel au Covent Garden Festival, à la Brooklyn Academy of Music de New York, à Lisbonne et à Oporto (Opera Theatre Company); et le rôle titre dans la création anglaise de *Medea* de Gavin Bryars (BBC Scotland).

Majella Cullagh se produit également très fréquemment dans des oratorios et en concert à travers la Grande-Bretagne, l'Irlande, aux Pays-Bas et aux Etats-Unis, et elle se fait entendre régulièrement sur les ondes de la RTE et de la BBC. Parmi ses enregistrements, on citera la version complète de *Maritana* de Wallace, la Deuxième Symphonie de Mendelssohn, et pour Opera Rara le rôle titre dans *Zoraïda di Granata* de Donizetti, et *Bianca e Falliero* de Rossini. Majella Cullagh a chanté *Les Soirées italiennes* dans le cadre du Covent Garden Festival, et est apparue dans l'émission de la BBC "Friday Night is Music Night".

Diplômé du Royal Northern College of Music de Manchester, **Barry Banks** s'est imposé comme l'un des plus remarquables ténors de sa

génération grâce à la qualité exceptionnelle de ses prestations à l'opéra et en concert. Il a chanté Oreste (*Ermione*) à l'Opera de Santa Fe, Tamino (*Die Zauberflöte*) au Théâtre de la Monnaie de Bruxelles, à l'Opéra de Leipzig, au Scottish Opera et au Festival de Salzbourg, Tom Rakewell (*The Rake's Progress*) et le rôle titre dans *Le Comte Ory* avec le Glyndebourne Touring Opera, Belmonte (*Die Entführung aus dem Serail*) à l'Opera Zuid, Nemorino (*L'elisir d'amore*) et Argirio (*Tancredi*) à l'Opéra de Franckfort, Flute (*A Midsummer Night's Dream*) au Metropolitan Opera de New York, Candide au Chigago Lyric Opera, Arnalta (*L'incoronazione di Poppea*) à l'Opera de San Francisco, Edgardo (*Lucia di Lammermoor*) au Welsh National Opera, et Tamino (*Die Zauberflöte*), et la *Passion selon saint Jean* à l'English National Opera.

Barry Banks se produit souvent en concert, et a ainsi chanté dans le *Stabat Mater* de Rossini, *Fidelio* de Beethoven avec le City of Birmingham Symphony Orchestra sous la direction de Walter Weller, le *War Requiem* de Britten, le *Requiem* de Bruckner avec le Scottish Chamber Orchestra sous la direction de Charles Mackerras, *Belsazzar* de Handel avec le King's Consort, et la *Passion selon saint*

*Jean* de Bach avec le Gabrieli Consort sous la direction de Paul McCreech.

Parmi les enregistrements de Barry Banks figurent *The Elixir of Love* (Nemorino), *Don Pasquale* (Ernesto) réalisés par Chandos et la Peter Moores Foundation, *Paulus* de Mendelssohn (Chandos), *Un ballo in maschera* et *Trial by Jury*. Il figure également dans les vidéos de *Billy Budd* et de *Die Entführung aus dem Serail*.

La soprano britannique **Vivian Tierney** a commencé sa carrière comme soprano principale avec la D'Oyly Carte Opera Company, et depuis, elle chante régulièrement avec les grandes compagnies lyriques à travers toute l'Europe. Depuis ses débuts avec l'English National Opera en 1987, elle a développé des liens très étroits avec cette maison. Elle y a notamment chanté les rôles de Regan dans *Lear* de Reimann, Mimì (*La bohème*), Malinka/Etherea/Kunka dans *Les Aventures de Monsieur Brouček* de Janáček, Fiordiligi (*Così fan tutte*), le rôle titre dans *Clarissa* de Robin Holloway, le rôle titre de *Salome*, Tatyana (*Eugène Onéguine*), et Mrs Foran dans *The Silver Tassie* de Mark Anthony Turnage.

Parmi ses prestations en Grande-Bretagne, on notera le rôle de Marie (*Wozzeck*) à l'Opera

North, Guttrune (*Götterdämmerung*) et Miss Jessel (*The Turn of the Screw*) au Royal Opera de Covent Garden, Jitka dans *Dalibor* de Smetana au Scottish Opera, et Ellen Orford (*Peter Grimes*) au Festival de Glyndebourne en 1992, 1994 et 2000. Vivian Tierney possède une profonde affinité avec la musique de Britten, et est revenue dans ce festival en 1997 pour y chanter le rôle de Mrs Coyle dans *Owen Wingrave*. En Europe, elle s'est produite à Anvers, Cologne, au Bayerische Staatoper, à l'Opéra de Fribourg et à l'Opéra de Monte Carlo. Elle a fait ses débuts aux USA dans le rôle titre de *Die Csárdásfürstin* d'Emmerich Kálmán à l'Opera Pacific de Los Angeles.

Vivian Tierney mène également une importante carrière en concert, et a notamment chanté dans la Quatorzième Symphonie de Chostakovitch, *Les Malheurs d'Orphée* de Milhaud, la *Suite de Wozzeck* de Berg et le *War Requiem* de Britten.

**Andrew Shore** est considéré comme le plus grand baryton bouffe anglais, et comme un chanteur-acteur exceptionnel. Il s'est produit à l'English National Opera, au Glyndebourne Festival Opera, à l'Opera North, au Royal Opera de Covent Garden, au Scottish Opera et au Welsh Opera. A l'étranger, il a chanté à

l'Opéra de Paris, à l'Opéra Comique, à l'Opéra de San Diego, au Nouvel Opéra d'Israël, au Liceu de Barcelone, à Lyon, Nantes, Montpellier, Copenhague, Amsterdam, Vancouver et Ottawa.

Parmi les rôles qu'il a incarnés à la scène, on citera les rôles titres dans *Wozzeck*, *King Priam*, *Falstaff*, *Gianni Schicchi*, *Le nozze di Figaro* et *Don Pasquale*, Papageno (*Die Zauberflöte*), le Dr Bartolo (*Il barbiere di Siviglia*), Dulcamara (*L'elisir d'amore*), le Roi Dodon (*Le Coq d'or*), Leandro (*L'Amour des trois oranges* – une production de l'Opera North qui a été présentée au Festival international d'Edimbourg et enregistrée pour la Télévision), Doeg (*The Making of the Representative of Planet 8* de Philip Glass), Franck (*Die Fledermaus*), le Baron (*La Vie parisienne*), Monsieur Calcul (*La Belle Vivette*), le Dr Kolonaty (*L'Affaire Makropoulos*), le Baron Trombonok (*Il viaggio a Reims*), Geronimo (*Il matrimonio segreto*), Bottom (*A Midsummer Night's Dream*), Dikoy (*Kat'a Kabanová*), et Alberich (*Das Rheingold*) en version de concert à l'English National Opera.

Parmi les enregistrements d'Andrew Shore pour Chandos et la Peter Moores Foundation figurent le rôle titre dans *Don Pasquale*, celui du Dr Bartolo (*The Barber of Seville*),

Dulcamara (*The Elixir of Love*), le Sacristain (*Tosca*), Faninal dans des extraits de *Der Rosenkavalier*, et *La bohème*.

Né en Australie, **Dean Robinson** y a fait ses études avant de venir s'établir en Grande-Bretagne en 1987 pour y poursuivre sa formation vocale au Royal Northern College of Music de Manchester où il reçut le soutien financier de la Peter Moores Foundation. Il étudie actuellement avec Robert Alderson. A l'opéra, il a chanté le rôle de Pluto (*Orfeo*), et celui de Passauf dans la création mondiale du *Dr Ox's Experiment* avec l'English National Opera; Sparafucille (*Rigoletto*) et Sarastro (*Die Zauberflöte*) avec le Scottish Opera; Colline (*La bohème*), Mr Ratcliffe (*Billy Budd*) et Angelotti (*Tosca*) avec le Welsh National Opera; et Bonze (*Madama Butterfly*) pour Raymond Gubbay. Au Royal Opera de Covent Garden, il a interprété des rôles secondaires dans *Lohengrin*, *Don Carlos*, *Die Meistersinger von Nürnberg*, et dans *Palestrina*, qui fut également représenté au Metropolitan Opera de New York.

En concert, Dean Robinson a chanté dans la *Passion selon saint Jean* à l'abbaye de Westminster; dans la Neuvième Symphonie de Beethoven avec la Camerata de Manchester et le Northern Sinfonia, dans le *Requiem* de Verdi

et *Die Schöpfung* de Haydn au Royal Albert Hall de Londres sous la direction de David Willcocks, dans *L'Enfance du Christ* de Berlioz avec Kent Nagano, et dans le *Requiem* de Mozart à Utrecht, Groningue et Stockholm sous la direction de Eric Ericsson.

**Mary Plazas** a étudié avec Ava June au Royal Northern College of Music de Manchester grâce au soutien financier de la Peter Moores Foundation et du Countess of Munster Musical Trust. Elle fit ses débuts à l'opéra en 1992 avec l'English National Opera dans le rôle de la Voix céleste (*Don Carlos*), et à partir de 1995, elle fut soprano principale dans cette compagnie pendant trois ans. Parmi les rôles qu'elle a chantés figurent Mimì, Leila, Adina, Nannetta, Micaëla, Marzelline (Fidelio), et le rôle titre dans *Le Petit Renard rusé* (English National Opera), Susanna (*Le nozze di Figaro*), Tebaldo (*Don Carlos*) et Elisetta (*Il matrimonio segreto*) à l'Opera North, Donna Elvira (Glyndebourne Touring Opera), Anne Trulove (Nouvel Opéra d'Israël et Opera Factory), Echo (*Ariadne auf Naxos*) et Madame Silberklang (*Der Schauspieldirektor*) avec le Garsington Opera.

En 1996, Mary Plazas fit ses débuts dans le cadre des BBC Promenade Concerts de Londres avec le Royal Opera dans le rôle la



Voix céleste, et en 1997, elle a chanté dans *Palestrina* de Pfitzner au Royal Opera de Covent Garden et au Metropolitan Opera de New York. Elle créa le rôle de Tina dans *Flight* de Jonathan Dove avec le Glyndebourne Touring Opera, et reprit ce rôle pour le Glyndebourne Festival Opera. Elle a chanté la Duchesse dans *Powder her Face* de Thomas Adès à l'Opéra d'Almeida et au Festival d'Aldeburgh, et a enregistré ce rôle pour la Channel 4 Television. Mary Plazas a donné de nombreux récitals et concerts, notamment des récitals de mélodies au Wigmore Hall et à la Purcell Room de Londres et au Centre Karajan de Vienne. Elle a également chanté dans le cadre des festivals de Cheltenham, Aldeburgh et Chester. En concert, elle chanté dans *Die Schöpfung* de Haydn, *A Child of our Time* de Tippett, la Huitième Symphonie de Mahler, le *Requiem* de Mozart, *Ein deutsches Requiem* de Brahms, la Quatorzième Symphonie de Chostakovitch, la Neuvième Symphonie de Beethoven et *The Promise Land* de Saint-Saëns.

Parmi les enregistrements de Mary Plazas, on citera *Emma d'Antiochia* de Mercadante, *Maria Regina d'Inghilterra* de Pacini (tous les deux pour Opera Rara), *Dido and Aenas* pour Chandos, *L'Enfant et les sortilèges*, et pour Chandos et la Peter Moores Foundation, le

rôle de Marguerite dans *Faust* ainsi que *The Elixir of Love*.

Après avoir étudié la musique à Oxford, **Amanda Holden** obtint une bourse pour poursuivre sa formation musicale à la Guildhall School of Music and Drama de Londres où elle enseigna le piano par la suite. Depuis 1987, elle a réalisé une cinquantaine de traductions pour la scène. Parmi ses traductions de livrets figurent (pour l'English National Opera) *Ariodante*, *Lohengrin* et *Il trittico*, (pour l'English Touring Opera) *L'elisir d'amore*, *Les Pêcheurs de perles* et *Werther*, (pour l'Opera North) *La bohème* et *Le nozze di Figaro*, et (pour les productions de Raymond Gubbay) *Madama Butterfly*, *Tosca* et *Aida*. Elle est la créatrice et la rédactrice de la collection *The Viking/Penguin Opera Guides*. Amanda Holden a également écrit le livret de l'opéra de Mark-Anthony Turnage, *The Silver Tassie*, ce qui lui a valu de recevoir avec le compositeur un *Olivier Award* dans la catégorie "réalisation exceptionnelle dans le domaine de l'opéra".

Durant sa carrière de chanteur, Geoffrey Mitchell aborda un répertoire remarquablement varié, depuis la musique

ancienne jusqu'à la musique contemporaine, se produisant en Scandinavie, en Allemagne, dans l'ancienne Tchécoslovaquie, au Canada et en Australasie. Après avoir fait ses premières armes de chef d'orchestre avec la BBC, il décida de prendre une part active dans ce domaine avec ses propres chanteurs et fonda le **Geoffrey Mitchell Choir**. L'ensemble travaille depuis longtemps avec Opera Rara pour qui il a réalisé plus de trente enregistrements. Ce Chœur ne cesse d'élargir sa réputation, travaillant avec la BBC et plusieurs maisons de disques internationales. Pour Chandos, le Geoffrey Mitchell Choir a participé à plusieurs enregistrements pour Opera in English, une série de disques très prisés financée par la Peter Moores Foundation.

Depuis ses excellents débuts en 1945, lorsqu'il fut fondé par Walter Legge essentiellement pour jouer dans des enregistrements, le **Philharmonia Orchestra** n'a cessé d'attirer certains des plus grands chefs d'orchestre du XXe siècle. Certains furent associés de près à l'Orchestre: Otto Klemperer (son tout premier chef principal), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy et Esa-Pekka Salonen. Sous la direction de leur chef

principal actuel, Christoph von Dohnanyi, et celle de Leonard Slatkin, souvent invité à prendre sa relève, l'Orchestre s'est fermement installé au cœur de la vie musicale britannique, non seulement à Londres puisqu'il est orchestre en résidence au Royal Festival Hall, mais aussi en province où il se produit régulièrement.

Le Philharmonia Orchestra a remporté plusieurs prix importants et soulevé l'enthousiasme des critiques pour la vitalité et la chaleur exceptionnelle de son jeu. On a aussi fait l'éloge de ses programmes novateurs dans lesquels l'ensemble s'engage à interpréter et commander des œuvres nouvelles par les plus grands compositeurs contemporains, comme James MacMillan, son actuel compositeur en résidence.

L'Orchestre fait souvent des tournées internationales; aucun autre orchestre symphonique dans le monde ne possède une discographie aussi importante, avec plus de mille disques à son actif. Notons entre autres plusieurs disques d'airs d'opéra pour Opera Rara ainsi que onze intégrales d'opéras (*Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* et *Maria de Rudenz* de Donizetti, *Dinorah* de Meyerbeer, *Medea in Corinto* de

Mayr, *Orazi e Curiazi* de Mercadante, *Maria, regina d'Inghilterra* de Pacini et *Otello* de Rossini). L'Orchestre a fait de nombreux disques pour Chandos, en particulier, dans la série Opera in English financée par la Peter Moores Foundation, *L'elisir d'amore*, *Faust*, *La bohème*, cette version primée de *Tosca* et six récitals solistes d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny et John Tomlinson.)

Après avoir étudié avec Sergiu Celibidache, **David Parry** commença sa carrière comme assistant de Sir John Pritchard. Il fit ses débuts avec l'English Music Theatre avant de devenir l'un des chefs d'orchestre au Städtische Bühnen à Dortmund et à Opera North. Directeur musical d'Opera 80 de 1983 à 1987, il est directeur musical d'Almeida Opera depuis sa fondation en 1992.

Sa carrière, nationale et internationale, est extrêmement remplie, aussi bien sur la scène lyrique qu'en concert. Il a dirigé plusieurs productions de l'English National Opera et collabore régulièrement avec le Philharmonia Orchestra. C'est avec *Così fan tutte* qu'il fit ses débuts au Festival de Glyndebourne en 1996, une scène qu'il retrouva en 1998 pour diriger la création mondiale de *Flight* de Jonathan Dove.

Il séjourne fréquemment en Espagne où il a dirigé en concert la plupart des grands orchestres espagnols. C'est lui qui dirigea la première espagnole de *Peter Grimes* à Madrid et en 1996 la première production espagnole de *The Rake's Progress*. Il a dirigé en Allemagne, en Suède, aux Pays-Bas, au Festival de Pesaro en Italie, au Festival international de Hong-Kong, au Japon pour une tournée de *Carmen* et au Mexique avec l'Orchestre symphonique d'UNAM. Il a récemment dirigé plusieurs nouvelles productions dont *Fidelio* au Festival de Nouvelle-Zélande, *Maria Stuarda* au Théâtre de Bâle et *Lucia di Lammermoor* avec le New Israeli Opera.

En studio, il a participé entre autres à la production de la BBC Television de *Der Vampyr* de Marschner, dirigeant aussi vingt et une intégrales d'opéras financées par la Peter Moores Foundation. Plusieurs de ces intégrales furent enregistrées pour Opera Rara et primées, *Rosmonda d'Inghilterra* de Donizetti recevant en Belgique le Prix Cecilia. Pour Chandos, Parry a dirigé sept enregistrements d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson et Della Jones) de même que *Faust*, *Don Pasquale*, *L'elisir d'amore*, *La bohème*, *Cavalleria*

*rusticana*, *Pagliacci*, l'enregistrement primé de *Tosca* et des extraits de *Der Rosenkavalier*, tous

ces enregistrements étant réalisés en collaboration avec la Peter Moores Foundation.



John Batten

Garry Magee



Majella Cullagh



Barry Banks

COMPACT DISC ONE

**[1] Overture**

**Act I**

**Scene 1**

*A garden. Night. Leporello, armed, paces up and down in front of Donna Anna's house.*

**[2] Introduction**

**Leporello**

Night and day I slave away,  
get no thanks, no food, no sleep;  
rain or shine I must obey,  
what a way to earn my keep!

I would rather be the master,  
this is not the life for me,  
no, no, no, no, no,  
no, it's not the life for me.

What a fine upstanding master!  
He's in there with someone's daughter,  
I'm out here to play the porter!

What was that? There's someone coming;  
I would rather not be seen,  
no, no, no, no, no,  
I would rather not be seen.

*(He hides.)*

*(Don Giovanni appears from the Commendatore's palace followed by Donna Anna; he is trying to cover his face and wears a long cloak.)*

**Donna Anna** *(trying to restrain Don Giovanni)*

Do not hope, unless you kill me,  
that you shall escape this place.

**Don Giovanni** *(still trying to conceal himself)*

Hold your tongue! To scream is useless,  
you will never see my face,  
no, not my face.

**Leporello** *(moving forward)*

*(What an uproar!*  
oh God, she's screaming!  
This will mean yet more disgrace!)

**Donna Anna**

Someone help me! Seize the traitor!

**Don Giovanni**

Quiet! Or you'll regret this later.

**Donna Anna**

Vile intruder!

**Don Giovanni**

You're deluded!

**Leporello**

*(He is landing me in trouble,*  
I shall get the blame I know.)

**Donna Anna**

Someone help me!

**Don Giovanni**

Quiet, I warn you!

**Donna Anna**

Like a mad avenging fury,  
I shall follow where you go.

**Don Giovanni**

She's the mad avenging fury  
who will deal the fatal blow.

**Leporello**

*(He is landing me in trouble,*  
I shall get the blame I know.)

*(On hearing her father's voice, Donna Anna goes into the house.)*

**Commendatore** *(enters with a sword and lights)*

Leave her, you upstart!  
Fight me instead, Sir!

**Don Giovanni**

No, don't insult me,  
go back to bed, Sir!

**Commendatore**

If you're a coward,  
your end is nigh!

**Leporello**

*(Would I could take to*  
my heels and fly!)

**Don Giovanni**

Wretched man!  
Don't you insult me, no!

**Commendatore**

Fight with me!

**Don Giovanni**

Wretched old idiot;  
prepare to die!

*(Don Giovanni and the Commendatore fight. The Commendatore is mortally wounded.)*

**Commendatore**

Ah! Come help me! Seize the traitor!  
That assassin has destroyed me...  
Ah! The agony of dying,  
hear my spirit slip away...

*(He dies.)*

**Leporello**

*(How atrocious!*  
How appalling!  
I can feel my heartbeat racing,  
I'm so scared, I've no idea  
what to do or what to say.)

**Don Giovanni**

Ah! the wretched fool has fallen...  
in a pool of blood he's lying  
while in agony he's dying,  
watch his spirit slip away!

**Scene 2**

**Recitative**

**Don Giovanni**

**[3]** Leporello, where are you?

**Leporello**

I'm here, I wish I wasn't... and you?

**Don Giovanni**

I'm here.

**Leporello**

Who's dead, you or grandpa?

**Don Giovanni**

What a damn stupid question! Old grandpa.

**Leporello**

Brilliant! Tell me which would you rather – ravish a girl or assassinate her father?

**Don Giovanni**

It was his fault: he asked for it!

**Leporello**

And Donn' Anna... what did she ask for?

**Don Giovanni** (*threatening*)

Silence! What impudence! Come with me, or the same thing will happen to you.

**Leporello** (*picking up the lamp and the cloak*)

I'll say nothing my lord, silence will do.

(*They leave.*)

### Scene 3

**Donna Anna**

- [4] Ah! My father's in danger, quickly come, we must help!

**Don Ottavio** (*his sword in his hand*)

I will defend him, should it cost me my life: but where's the intruder?

**Donna Anna**

This is the place.

### Recitative and Duet

**Donna Anna** (*she sees the body*)

- [5] Oh my God! What is that? What vision of horror is there before me? My father! It's my father! Ah dearest father!

(*Donna Anna falls, fainting upon her father's body.*)

**Don Ottavio**

My Lord!

**Donna Anna**

Ah! That assassin has struck him down!

He's bleeding... he is wounded... his face too...

see, it assumes a mask of deathly pallor...

He's breathing no more! How cold his hands are!

Oh, my father! Dearest father! Father beloved!

I'm fainting... I'm dying!...

**Don Ottavio**

Ah! Run for help and quickly for my beloved!

Go, search for me, bring remedies, with some

wine, and some water. And no delaying!

(*Two servants leave.*)

Donn' Anna! Dearest! Don't leave me! I am afraid this grief is about to kill her!

**Donna Anna**

Ah!

**Don Ottavio**

She's reviving! Help me to lift her gently.

(*The servants return.*)

**Donna Anna**

My poor father!...

**Don Ottavio**

Conceal him... remove this object of horror far away from her sight!

(*The body is carried away.*)

Oh my beloved, be comforted! Have courage!

**Donna Anna** (*distraught*)

- [6] Go! You are cruel and heartless. Leave me to die beside him. How can I live without him? He gave his life for me!

**Don Ottavio**

Listen my dearest, oh listen, look at me and discover that I'm your faithful lover who lives for you alone.

**Donna Anna**

Oh yes!... My love, forgive me... the grief, the horror, so painful... Where can my father be?

**Don Ottavio**

Your father? Leave behind you, sorrows that might remind you! You have husband and father in me.

**Donna Anna**

Ah! My father, where can my father be?

**Don Ottavio**

Leave behind you, sorrows that might remind you! You've husband and father in me.

**Donna Anna**

Ah! If you will, then swear it, swear to avenge his death!

**Don Ottavio**

I swear it, I swear it, I swear it by your eyes, I swear it by our love!

**Donna Anna and Don Ottavio**

We raise this oath to heaven with passionate devotion! As countless fierce emotions wrestle within my heart.

**Donna Anna**

Swear the oath of vengeance! Swear it!

(*Exeunt*)

### Scene 4

*Night. A street. Don Giovanni, Leporello; and later Donna Elvira in travelling clothes.*

### Recitative

**Don Giovanni**

- [7] Come on, you'd better tell me, what's the matter?

**Leporello**

This thing is of the utmost importance!

**Don Giovanni**

I'm waiting...

**Leporello**

It's life or death.

**Don Giovanni**

Even better! Well, out with it!

**Leporello**

You promise not to lose your temper.

**Don Giovanni**

You have my word of honour, unless you mention the Commendatore.

**Leporello**

We're alone?

**Don Giovanni**

I think so.

**Leporello**

There's no one listening?

**Don Giovanni**

No!

**Leporello**

So I can say whatever I want to?

**Don Giovanni**

Yes!

**Leporello**

Right then, here we go, my dear Lord and

Master, you're leading the life of (*shouts in his ear*) a two-faced bastard!

**Don Giovanni**

How dare you be so insolent!

**Leporello**

You made a promise.

**Don Giovanni**

I know nothing of promises; silence... or else...

**Leporello**

My lips are sealed, I won't say another word!

**Don Giovanni**

That's how we can stay friends. Now back to business: do you know why I'm here?

**Leporello**

Go on, surprise me! Oh, since it's nearly sunrise, could it be that you've found a new distraction? She must go on the list of fallen in action!

**Don Giovanni**

That's what I like to hear! Well, let me tell you, I am in love with nothing less than a goddess, and I'm certain she loves me; I saw her, made a suggestion; she'll come and find me if I wait for her here...

(*Donna Elvira appears at the back.*)

Shh...: I think... I smell the scent of woman...

**Leporello**

(Good heavens! That nose misses nothing!)

**Don Giovanni**

She looks so delectable.

**Leporello**

He can see round corners....

**Don Giovanni**

Over here, let's retire and we'll spy out the land.

**Leporello**

(Already on fire!)

(*They hide.*)

**Scene 5**

**Aria**

**Donna Elvira**

[8] Where is that evil monster who caused my grief and shame? He scorned my love and left me, I trusted him in vain.

When I at last confront him, if he rejects me again, I'll tear his cruel heart out and watch him die in pain.

**Don Giovanni** (*quietly to Leporello*)

You hear that? Little darling! Abandoned by her lover.

**Donna Elvira**

I'll tear his cruel heart out and watch him die in pain.

**Don Giovanni**

How she suffers! How she suffers!

**Donna Elvira**

I'll watch him die in pain, yes, I'll watch him die in pain.

**Don Giovanni**

Consoling her will be a pleasant pastime.

**Leporello**

(It won't be for the first time or the last time.)

**Donna Elvira**

Where is that evil monster ...he'll die in pain *etc.*

**Don Giovanni**

May I help you?

**Donna Elvira**

[9] Who's there?

**Recitative**

**Don Giovanni**

Heavens! It can't be!

**Leporello**

(Oh, perfect! Donn' Elvira!)

**Donna Elvira**

(Don Giovanni!) You here! Monster of sin, spawn of the devil!

**Leporello**

(She's being very flattering, but of course, they are very well acquainted!)

**Don Giovanni**

Come come, dear Donna Elvira, you must control your temper; listen... let me speak!

**Donna Elvira**

What can you say, after your vile deception? Into my house you furtively made your entrance, and with your pleading, your bold entreaties, with your sighs and caresses, took my heart and possessed me; from that moment I loved you! You declared me your wife; but then, you traitor, defying every law of earth and heaven and forswearing our betrothal, after three days you slipped away from Burgos, you walked out, you fled, you left me desolate, weeping, broken-hearted, because I loved you, that's why you departed!

**Leporello**

(This is just like a novel!)

**Don Giovanni**

Oh, as to that, I had very urgent business, (to Leporello, *meaningfully*) did I not?

**Leporello**

You did, Sir, very urgent business!

**Donna Elvira** (to Don Giovanni)

And what could that mean, except more peccadilloes, more unscrupulous betrayals? But God will grant me justice. He led me here to see that He and I have vengeance.

**Don Giovanni**

Come, come, try to be more rational. (This

woman is driving me insane.) If you will not believe what I say, then let this gentleman convince you.

**Leporello**

(Thanks a lot, Sir.)

**Don Giovanni** (*out loud*)

Go on, you tell her.

**Leporello** (*quietly to Don Giovanni*)

Which version shall I give her?

**Don Giovanni**

The truth, yes, tell her everything.

**Donna Elvira**

All right. I'm ready.

**Leporello** (*stammering: while he speaks, Don Giovanni flees*)

My lady, to be honest... you understand me... it's just that... in a wicked world like this... square pegs don't fit in round holes...

**Donna Elvira**

You're no better! You know the grief he caused, yet would you mock me? (*turns to Don Giovanni, not realising that's he's gone*) And you... heavens! The villain has fled! Left me again! Tell me where he has gone.

**Leporello**

Oh, look, let him go his own way; don't even think of him, he doesn't deserve it.

**Donna Elvira**

But he seduced me; I'm deceived, I'm betrayed...

**Leporello**

Hey, console yourself; you are not, never were and never will be the first or the last of them. Look here: this not so little volume overflows with the names of all his conquests: every village, every city and every nation tells its own tale of his amorous aspiration.

(*He takes a list from his pocket and reads...*)

**Aria**

**Leporello**

<sup>[10]</sup> Pretty lady, I have something to show you, the account of my master's seductions; it's a list that's been long in production, pay attention and read it with me! First Italians, six hundred and forty; then the Germans, two hundred and thirty; a hundred in France, only ninety in Turkey; but, here in Spain one thousand and three, thousand and three.

There are chambermaids a plenty, country girls and city gentry, baronesses and countesses, marchionesses and princesses, there are girls of every class and every shape and every age.

With the blonde ones, passion grows stronger every hour he spends beside her; with a dark one, he'll stay longer, if she's fair-skinned, woe betide her.

In the winter, plump and tender, in the summer, tall and slender; if she's buxom, he won't fail her, like a mountain he will scale her! If she's tiny, teeny tiny, he'll overwhelm her; he'll take pleasure with old ladies, just to have them here on these pages; but the highest common factor is a virgin who's intacta; rich or poor, or wife or whore, behind the door or on the floor, he'll seize his chance if hidden by a curtain; any creature with a skirt on, you already know his way.

(*Exit.*)

**Scene 6**

**Recitative**

**Donna Elvira**

<sup>[11]</sup> So that's the cruel monster who betrayed me and left me, and that's the way he rewards my undying devotion? Ah, I must have revenge for his evil deceit. He'll not escape me, I'll pursue him, I'll trap him... I am possessed of the fury and vengeance raging in my breast!

(*Exit.*)

Scene 7

Duet and Chorus

Zerlina

<sup>12</sup> All you women who dream of a lover,  
don't you sit and let time fly away;  
if it's joy that you long to discover,  
find a lover who's going to stay;  
and the pleasure's beginning today!

**Chorus** (*singing, playing and dancing*)  
Ah! And the pleasure's beginning today!  
Tralalalala, tralalalala!

**Masetto**

All you men so light-headed and hearty,  
there's no future in going astray, this way, that way;  
you'll be bored if your life's one long party,  
find a woman with whom you will stay;  
and the pleasure's beginning today!

**Chorus**

Ah! And the pleasure's beginning today!  
Tralalalala, tralalalala!

**Zerlina and Masetto**

Let's have dancing and drinking and singing  
to the clanging of wedding bells ringing;  
let's have dancing and drinking and singing  
as the pleasure's beginning today!

**Chorus**

Ah! And the pleasure's beginning today!  
Tralalalala, tralalalala!

Scene 8

Recitative

**Don Giovanni**

<sup>13</sup> Thank God we are rid of her... Oh look, just  
look, so many pretty girls, is it my birthday?

**Leporello** (*to Don Giovanni*)  
(So many, don't you think you could spare one  
for me?)

**Don Giovanni** (*to the peasants*)  
What a beautiful morning! Carry on with your  
celebrations, carry on, I don't want to interrupt  
you. So someone's getting married?

**Zerlina**

Yes, your Lordship, and I am the bride.

**Don Giovanni**

Oh, what a pity! The husband?

**Masetto**

Me, at your service.

**Don Giovanni**

How splendid! At my service! I can see you are  
something of a gentleman.

**Leporello**

(Soon he won't even be a bridegroom!)

**Zerlina**

Oh, my Masetto's a very generous man.

**Don Giovanni**

Oh he's like me then! I'd like us to be friends.  
(*to Zerlina*) What does he call you?

**Zerlina**

Zerlina.

**Don Giovanni** (*to Masetto*)

And you are?

**Masetto**

Masetto.

**Don Giovanni**

Now listen my dear Masetto! Listen my dear  
Zerlina! Let me offer my personal protection...  
(*seeing that Leporello is flirting with the other  
women*) Leporello! What do you think you're  
doing?

**Leporello**

Like you dearest master, I am offering my  
personal protection.

**Don Giovanni**

Perfect! This is your chance: why don't you take  
all our friends here to my palace; order them  
coffee and chocolate, serve them wine, plenty to  
eat: keep them all happy, take them round the  
gardens, show them the pictures, the bedrooms;  
(*Passing by Zerlina he puts his arm around her  
waist.*)  
above all, make sure you entertain my dear  
Masetto. Have you got that?

**Leporello**

Yes, I've got that.  
(*to the peasants*) Let's go.

**Masetto**

But Sir...

**Don Giovanni**

What d'you want?

**Masetto**

My Zerlina cannot stay here without me.

**Leporello** (*to Masetto*)

She'll be safe in the hands of his Lordship,  
he'll see to her as well as you would.

**Don Giovanni**

And your Zerlina will be with a gentleman.  
Go on: I think she'll be coming with me.

**Zerlina**

Go, don't you worry. I'll be safe in the hands of a  
gentleman.

**Masetto**

That's what you think!

**Zerlina**

Yes, I think you should do as you are told.

**Masetto**

This is my wedding!

**Don Giovanni**

Enough! Let's stop fighting! From now on you  
will do as I command, and don't forget it,



(*indicating his sword*) Masetto keep away, or you'll regret it!

**Aria**

**Masetto** (*to Don Giovanni*)

<sup>[14]</sup> Now I get it, now I see! Yes, I see.

Bow my head and off I go,  
you don't want the likes of me,  
what you really want I know!  
You're the great and generous Lord  
with such bounty and such grace,  
snap your fingers, touch your sword,  
and your servant knows his place,  
I know my place.

(*to Zerlina*) Little monster,  
what're you doing?  
You have always been my ruin.

(*to Leporello*) I'll go with you,  
(*to Zerlina*) I'll go drinking!  
And I know what you are thinking,  
you intend to let our master  
make a mistress out of you.

(*Masetto leaves with Leporello and the peasants.*)

**Scene 9**

**Recitative**

**Don Giovanni**

<sup>[15]</sup> At last we are rid of him, Zerlinetta my dear,  
that common bumpkin! Don't you think, my  
sweet, I cracked the whip well?

**Zerlina**

But Sir, he is my husband...

**Don Giovanni**

Who? Him? D'you think an honest man, a  
nobleman as I am, proud of his breeding, could  
stand and watch you throw yourself away, could  
let your perfect beauty be wasted on a common  
beast of burden?

**Zerlina**

But your Lordship, we have taken our vows in  
front of everyone!

**Don Giovanni**

But those vows mean nothing: you were not  
created to waste your life as a peasant; another  
destiny awaits those mischievous eyes, those red  
cherry lips, as for these fragrant, soft little  
fingers, they are as smooth as silk and smell of  
roses.

**Zerlina**

Ah! I'm afraid...

**Don Giovanni**

Afraid of what?

**Zerlina**

The chance that I might be betrayed; I know  
how rare it is for women who go with men like  
you, Sir, to be treated honourably.

**Don Giovanni**

That is a slander put about by the rabble. A man  
of my class has honour reflected in his eyes.

Come on, we're wasting time when at this  
moment I will make you my bride.

**Zerlina**

You will?

**Don Giovanni**

Yes I will. That is my little house: we'll be alone  
there, and there, my precious jewel, we will be  
married.

**Duet**

**Don Giovanni**

<sup>[16]</sup> There will my arms enfold you,  
there you will say, I do;  
and, if you let me hold you,  
your dreams will all come true.

**Zerlina**

(I want to go, but should I?  
Be still my trembling heart...  
He'd change my life or would he  
deceive me and depart?)

**Don Giovanni**

Come then, you must come with me!

**Zerlina**

(Masetto won't forgive me!)

**Don Giovanni**

You shall be poor no longer.

**Zerlina**

Help me... I should be stronger!

**Don Giovanni**

Come then, come then!  
There will my arms enfold you!

**Zerlina**

(I want to go but should I?)

**Don Giovanni**

There you will say, I do.

**Zerlina**

(Be still my trembling heart;)

**Don Giovanni**

I'll make your dreams come true.

**Zerlina**

(But soon he may depart.)

**Don Giovanni**

Come then, you must come with me!

**Zerlina**

(Masetto won't forgive me!)

**Don Giovanni**

You shall be poor no longer.

**Zerlina**

Help me... I should be stronger!

**Don Giovanni**

Let's go! Let's go!

**Zerlina**

Let's go!

**Zerlina and Don Giovanni**

Let's go my treasure,  
to satisfy with pleasure  
the painful joys of love.  
Let's go, my love, let's go  
and satisfy the pain,  
the painful joys of love.

*(They set off together towards Don Giovanni's house.)*

**Scene 10**

**Recitative**

**Donna Elvira**

- [17] Leave her alone, you monster! God willed that I should overhear your treachery. I'm just in time to rescue this innocent young woman from your barbarous clutches.

**Zerlina**

Who's this and what's she saying?

**Don Giovanni**

Oh help me Cupid! *(quietly to Donna Elvira)*  
Would you grudge me, my angel, a little recreation?

**Donna Elvira**

Recreation? Oh yes! Recreation! I know how cruelly you take your recreation.

**Zerlina**

But my Lord, is it true? Should I believe my ears?

**Don Giovanni** *(aside to Zerlina)*

This poor unhappy woman is insanely in love with me and so I have to pretend to adore her, I'm much too generous hearted to ignore her!

**Aria**

**Donna Elvira**

- [18] Escape the traitor's arms,  
don't listen to those lies;  
his eyes have fatal charms,  
you must believe me.  
The wrongs that I have suffered  
should not be yours to share,  
beware my child, beware  
for he deceived me, ah!  
leave him, leave him,  
escape the traitor's arms, *etc.*

*(She leaves, taking Zerlina with her.)*

**Scene 11**

**Recitative**

**Don Giovanni**

- [19] It seems today the devil's making mischief by seizing every chance to spoil my pleasure; it is all going badly.

**Don Ottavio** *(to Donna Anna)*

From this moment my love, our tears are useless; we must think of our vengeance... Ah, Don Giovanni!

**Don Giovanni**

(Oh, this is all I needed!)

**Donna Anna** *(to Don Giovanni)*

My friend, we meet at the perfect moment. Are you courageous? And do you have a generous heart?

**Don Giovanni**

(Now I'll see if the devil has whispered in her ear.) Curious questions!  
Why ask?

**Donna Anna**

We desperately need your help and your friendship.

**Don Giovanni**

(So I can breathe again.) *(to Donna Anna)*  
At your service... with my friends and relations, my power, my possessions, my weapons, I'd shed my blood for your satisfaction. But you, lovely Donn' Anna, oh tell me why you're weeping. Who's the cruel man who dared disturb the calm of your existence?

**Scene 12**

**Donna Elvira** *(to Don Giovanni)*

Ah! so we meet once more! Treacherous monster!

**Quartet**

**Donna Elvira** *(to Donna Anna)*

- [20] Don't ever place your trust in him,

he is the worst of men;  
he has deceived me shamelessly  
and he'll deceive again.

**Donna Anna and Don Ottavio**

Heavens! She has such dignity!  
What sweetness and what grace!  
How pale she is, what tragedy  
shows in her tearful face!

**Don Giovanni** *(to Donna Anna and Don Ottavio; Donna Elvira listens.)*

Poor thing, she's lost her senses,  
she follows me demented;  
you go and leave me with her,  
I'll try to calm her down!

**Donna Elvira**

Ah, don't believe this hypocrite!

**Don Giovanni**

She's raving, take no notice!

**Donna Elvira**

Oh stay, don't leave me here with him!

**Donna Anna and Don Ottavio**

Who are we to believe?  
How can we tell?

**Donna Elvira**

Don't leave me!  
Ah, don't believe this hypocrite,  
stay with me!

**Donna Anna and Don Ottavio**

(I'm aroused by a strange premonition  
and a terrible fear and suspicion;  
that could tell me, since she's so unhappy,  
many things that I don't understand.)

**Don Giovanni**

(I'm possessed by a strange intuition  
that arouses my fear and suspicion;  
it could tell me, since she's so unhappy,  
many things that I don't understand.)

**Donna Elvira**

(I am rabid with scorn and derision  
and possessed of a fearful suspicion;  
that could tell me, about this deceiver,  
many things that I don't understand.)

**Don Ottavio** (*to Donna Anna*)

I'm determined not to leave here  
'til the truth of this is out!

**Donna Anna** (*to Don Ottavio*)

I don't think she's lost her senses,  
she seems gentle and devout.

**Don Giovanni**

(If I leave them, their suspicion  
may contrive to find me out.)

**Donna Elvira** (*to Donna Anna and  
Don Ottavio*)

His malevolent expression proves  
his guilt beyond all doubt!

**Don Ottavio** (*to Don Giovanni*)

So this woman?...

**Don Giovanni**

...has lost her senses.

**Donna Anna** (*to Donna Elvira*)

And this person?...

**Donna Elvira**

He is a traitor!

**Don Giovanni**

So pathetic!

**Donna Elvira**

You're a liar, you're a liar, you're a liar!

**Donna Anna and Don Ottavio**

What is this dispute about?

**Don Giovanni** (*softly to Donna Elvira*)

Do be quiet, they are listening  
and you're looking very foolish.  
Try to show a little wisdom  
or I'll make you shut your mouth!

**Donna Elvira** (*out loud to Don Giovanni*)

You are lost because you're guilty,  
it's too late for you to stop me!  
You have ruined me for ever  
and the world will know the truth!  
You are guilty!

(*Exit.*)

**Donna Anna and Don Ottavio** (*watching Don  
Giovanni*)

(All this whispering is revealing  
and his face is pale with anger,  
watching him gives me the feeling  
that I must find out the truth!)

**Recitative**

**Don Giovanni**

[21] What an unhappy woman! I ought to follow  
wherever she goes; I don't want her doing  
something foolish: please excuse me, most  
beautiful Donna Anna: if I can be of help, I'm at  
home at your service: my friends, farewell!

(*Exit Don Giovanni.*)

**Scene 13**

**Recitative and Aria**

**Donna Anna**

[22] Don Ottavio, I'm dying!

**Don Ottavio**

What has happened?

**Donna Anna**

For pity's sake, will you rescue me!

**Don Ottavio**

My darling, try to have courage!

**Donna Anna**

God save me! God save me! That is the murderer  
of my poor father!

**Don Ottavio**

What are you saying?

**Donna Anna**

Now there can be no doubt; those final words,  
the way that villain spoke and the sound of his  
voice, bring back fearsome memories of the  
intruder who broke into my chamber...

**Don Ottavio**

Oh God! Is it possible that he... within the  
sanctity of friendship... But tell me more...  
Just tell me the truth of all that happened.

**Donna Anna**

Darkness had fallen and late in the night when  
I was in my chamber all alone, as misfortune  
would have it, I saw a man enter with his cloak  
about him, a man who, for a moment, I thought  
must be you; but very soon I realised my eyes  
had deceived me!

**Don Ottavio** (*horrified*)

Heavens! And then what?...

**Donna Anna**

Silently he approaches, and attempts to embrace  
me: I try to escape; he holds me fiercely; I'm  
screaming! But no one hears; with one hand  
he tries to stifle my cries, with the other he  
holds me so very tight, I dread that he will take  
me...

**Don Ottavio**

Treachery! And then?

**Donna Anna**

And then the shame and horror of this dreadful violation gives me strength to repulse him, by struggling, twisting, turning, fighting him in desperation, thus I escape him.

**Don Ottavio**

My God! I'm gasping.

**Donna Anna**

So then I begin to shout once more, louder and louder; the villain flees; I follow in pursuit out into the street and try to stop him, so now the prey turns on the hunter. My father approaches, bravely challenges, but the intruder, who is stronger by far when fighting a duel, crowns all his evil doing... murder most cruel!

**Aria**

- [23] He threatened my honour,  
attempted to rape me;  
and that was the traitor  
who slaughtered my father:  
I beg you for vengeance,  
let rage be your guide.

Remember him wounded  
and think of him falling;  
the body, the bloodshed,  
the sight was appalling;  
don't ever forget him,  
you know why he died.  
He threatened my honour *etc.*  
(*Exit.*)

**Scene 14**

**Recitative**

**Don Ottavio**

- [24] Could I ever believe that a nobleman committed such a cold-blooded murder! Ah, I must seek further to uncover the truth: it is my duty as a lover and a friend to do all that I can: either I'll disabuse her or I'll avenge her!

**Scene 15**

**Recitative**

**Leporello**

- [25] I'm at the end of my tether, I'm going to leave this lunatic for ever! Talk of the devil; just look at him, no idea of the havoc he's causing!

**Don Giovanni**

My dear Leporello! Everything's wonderful.

**Leporello**

My dear Don Giovanni! Everything's terrible!

**Don Giovanni**

What do you mean 'terrible'?

**Leporello**

I went home, Sir, and did as you commanded for all those vulgar people...

**Don Giovanni**

Well done!

**Leporello**

I kept them all chattering, with flattery and humbug – a technique you have taught me so well – trying to entertain them...

**Don Giovanni**

Well done!

**Leporello**

I did my best to occupy Masetto, I tried to stop him raging with jealousy.

**Don Giovanni**

Well done! Well done, I really mean it!

**Leporello**

I got them drinking, the men and the women: very soon they were tipsy; they were singing, they were gossiping, they kept knocking it back... it all went well, until who d'you think arrived?

**Don Giovanni**

Zerlina?

**Leporello**

Well done! And who was with her?

**Don Giovanni**

Donn' Elvira?

**Leporello**

Well done! And saying of you?

**Don Giovanni**

Every insult that came into her head...

**Leporello**

Well done! Well done, I really mean it!

**Don Giovanni**

And what was your response?

**Leporello**

Silence.

**Don Giovanni**

And she?

**Leporello**

Screamed even more.

**Don Giovanni**

And you?...

**Leporello**

Well, when I thought she was running out of steam, very gently I took her out through the garden and then I neatly locked the gate behind her, I was very discreet, and left her all alone out in the street.

**Don Giovanni**

Well done, well done, what a genius! You couldn't have done better. What you have started I'm about to resolve. I love the thought of each dirty little peasant; an afternoon with them will be more than pleasant.

**Aria**

**Don Giovanni**

- [26] Now that the wine has  
stopped them from thinking,

let's have some drinking,  
women and song.

If there are girls there  
down in the town square,  
you'd better catch them,  
bring them along.

Skip the formalities,  
get them all dancing,  
try a flamenco with a follia,  
and a bolero, let's have a ball.

Whirling and kissing,  
they won't be missing  
this one or that one,  
I'll have them all.

And in the morning  
you will have plenty,  
I'll give you twenty  
names for the list!

(Exit.)

COMPACT DISC TWO

#### Scene 16

*A garden with two doors locked from the outside.  
Two niches. Masetto, Zerlina and the peasant  
chorus are sitting or sleeping here and there on the  
grassy banks.*

#### Recitative

#### Zerlina

- 1 Masetto, will you listen?... Masetto listen.

#### Masetto

Just keep your hands off.

#### Zerlina

What's wrong?

#### Masetto

What do you think? Prostitute! How can I bear  
to let you touch me with those filthy little  
fingers!

#### Zerlina

Be quiet; that's very cruel; I've done nothing to  
deserve this kind of treatment.

#### Masetto

Nothing! How dare you even try to make  
excuses? You alone with that man!  
Me abandoned on the day of my wedding!  
An honest man made a fool in front of family,  
now I'm branded as a cuckold!... Ah, if it  
weren't for... if it weren't for the scandal, I'd like  
to b...

#### Zerlina

But I did nothing wrong; and if he dazzled me  
just for a moment, why should you worry? Be  
reassured my darling; he didn't touch the tips of  
my fingers. Don't you believe me? Well, don't  
then! Come here; hit me, half kill me, do with  
me exactly what you like, but then Masetto  
dearest, then, let's be happy.

#### Aria

#### Zerlina

- 2 Beat me, beat me dear Masetto,  
beat your penitent Zerlina:  
here I am, like a lamb  
I'll await your every blow.  
Beat me, beat me, your poor Zerlina.

I shall let you tear my hair out,  
I shall let you scratch my eyes out,  
and I'll kiss the hands that beat me  
with the lips that you well know.

You're pretending to ignore me,  
ah don't ignore me.

Love me, love me, oh, my sweetest,  
we'll be happy and contented.

Night and day we'll pass the hours.

Yes, yes, yes, night and day we'll pass the hours.

#### Recitative

#### Masetto

- 3 What a sweet little witch, she knows how to  
seduce me! All we men are so feeble-minded!...

#### Don Giovanni (from within)

See that we are ready; music and dancing.

#### Zerlina

Ah! Masetto, Masetto, did you hear that? It's the  
voice of his Lordship!

#### Masetto

What if it is?

#### Zerlina

He's coming...

#### Masetto

Let him come then.

#### Zerlina

Ah, is there nowhere that I can hide!...

#### Masetto

What are you afraid of? And why have you gone  
so pale? Ah, I've got it, I see you little bitch:  
you're afraid I'll discover what you have done,  
that he's become your lover.

#### First finale

#### Masetto

- 4 So it happened, she betrayed me,  
so I'll go where he can't see me;  
here's a corner, this is perfect!  
I can hide here and watch them play.

#### Zerlina

Will you listen! Where're you going?  
Ah, don't you hide in there Masetto!  
If he finds you, let me warn you,  
you don't know what he might do.

#### Masetto

He will do what he likes doing.

#### Zerlina

I can see there's trouble brewing!

#### Masetto

Speak out loud, he'll find you faster!

#### Zerlina

You are mad to court disaster!

**Masetto**

(I must know if she is faithful,  
what the truth is of this affair.)

(*He hides.*)

**Zerlina**

(He's as jealous as he's cruel,  
and today he doesn't care.)

**Scene 17**

**Don Giovanni**

[5] Rouse yourselves, my friends, look lively!

Up and on your feet, keep steady!  
We have made the palace ready  
for a great and glorious ball.

(*to the servants*)

Get them laughing, get them dancing,  
take them off to hear the music,  
let carousing raise the rafters,  
food and drink for one and all.

**Chorus**

Rouse yourselves, my friends, look lively!  
Up and on your feet, keep steady!  
He has made the palace ready  
for a great and glorious ball!

(*Exit.*)

**Scene 18**

**Zerlina**

[6] I shall hide among these bushes,  
then perhaps he will not see me.

**Don Giovanni**

Zerlinetta, my beloved,  
I can see you, don't you hide.

**Zerlina**

Let me go, I cannot stay here!

**Don Giovanni**

No, no, no, you're mine today, dear.

**Zerlina**

In your heart, you must have pity!...

**Don Giovanni**

Yes I have, for you my pretty;  
come with me for just a moment,  
I am full of love for you.

**Zerlina**

(Ah, but if he finds Masetto,  
I'm afraid of what he'll [he will] do.)

**Don Giovanni**

Masetto!

**Masetto**

Yes, Masetto!

**Don Giovanni** (*embarrassed*)

Good God, can this be true?  
You're such a stupid schemer,  
you know your poor Zerlina  
can't stay here without you,  
she can't stay here without you.

**Masetto**

I understand my Lord, I do.

**Don Giovanni**

I like a happy ending!  
Oh listen to the music,  
you're coming in with me.

**Zerlina and Masetto**

Yes, yes, a happy ending,  
let's go and join the dancing,  
together, one, two, three.

(*Exit.*)

**Scene 19**

*Night is falling.*

**Donna Elvira**

[7] We need to be courageous,  
my friends, my dear companions,  
to openly confront him  
and make his evil clear.

**Don Ottavio**

Our friend has spoken wisely,  
we must be brave together.  
(*to Donna Anna*)  
Stay close to me my darling,  
and try to hide your fear.

**Donna Anna**

Our path is paved with danger,  
disaster may embroil us.  
Fear strikes my soul with anguish,  
for us the time is near!

**Leporello** (*at the window*)

Sir, do you see what I see?  
What charming masqueraders!

**Don Giovanni** (*at the window*)

Tell them we would be honoured  
if they will enter here!

**Donna Anna, Donna Elvira and Don Ottavio**

The face and voice confirm it,  
we know we've found the traitor!

**Leporello**

Psst! Psst! You masqueraders! Psst! Psst!

**Donna Anna and Donna Elvira** (*to Don Ottavio*)

Go on, you answer!

**Leporello**

Psst, psst, you masqueraders!

**Don Ottavio**

How can I help you?

**Leporello**

If you would join the dancing, my Lord invites  
you in.

**Don Ottavio**

Thank you for this great honour! Let's go, my  
fair companions.

**Leporello**

(Abandon hope you ladies, once you have  
stepped within.)

**Donna Anna and Don Ottavio**

Protect, oh God of justice, the passion in my heart!

**Donna Elvira**

Vengeance, oh God of justice, for my poor broken heart!

*(They go in.)*

**Scene 20**

*A hall prepared for a grand ball*

**Don Giovanni**

8 Rest my beauties, let me entertain you.

**Leporello**

Knock it back, you must carry on drinking.

**Don Giovanni and Leporello**

Then get back to the midsummer madness, then get back to the whirl of the dance.

**Don Giovanni** *(Refreshments are brought in.)*

Coffee here!

**Leporello**

Some chocolate!

**Masetto** *(softly to Zerlina)*

Ah, Zerlina, be careful!

**Don Giovanni**

Some ices!

**Leporello**

And biscuits!

**Masetto**

Ah, Zerlina, be careful!

**Zerlina and Masetto**

*(Though the night has begun very sweetly, yes, there may be bitter tears in the end.)*

**Don Giovanni** *(fondling Zerlina)*

You're the belle of the ball, my Zerlina!

**Zerlina**

You're too kind!

**Masetto** *(furious)*

So the bitch goes on flirting!

**Leporello**

You're the belle of the ball, my Sandrina!

**Masetto**

*(Go on, touch her and I'll knock your head off.)*

**Zerlina**

*(So Masetto is losing his temper, I'm afraid it will get out of hand.)*

**Don Giovanni and Leporello**

*(So Masetto is losing his temper, we must find some ingenious plan.)*

**Masetto**

*(So the bitch goes on flirting! Go on, touch her and I'll knock your head off. Little tart, you are driving me mad!)*

**Scene 21**

*Don Ottavio, Donna Anna and Donna Elvira enter.*

**Leporello**

9 Pray come this way, my master is waiting to receive you!

**Don Giovanni**

My doors are always open, freedom for all mankind.

**Donna Anna, Donna Elvira and Don Ottavio**

We thank you for your greeting, so generous and refined!  
We thank you for your kind greeting, so generous and refined!

**Don Giovanni**

My doors are open, here all are welcome, freedom for all mankind!

**Leporello**

Freedom for all mankind!

**Donna Anna, Donna Elvira, Don Ottavio and Don Giovanni**

Freedom for all mankind!

**Don Giovanni**

Strike up the band for dancing!  
*(to Leporello)*

Find everyone a partner!

*(Don Ottavio dances the minuet with Donna Anna.)*

**Leporello**

Come on, it's time for dancing.

**Donna Elvira** *(to Donna Anna)*

Look there's the little peasant.

**Donna Anna** *(to Don Ottavio)*

I'm dying!

**Don Ottavio** *(to Donna Anna)*

Try to hide it!

**Don Giovanni and Leporello**

The evening's going well!

**Masetto**

Oh yes, Sir, oh yes, Sir, it's going very well!

**Don Giovanni** *(to Leporello)*

Take care of friend Masetto.

**Leporello** *(to Masetto)*

Not dancing, poor Masetto, poor Masetto? Come on Masetto darling, darling, you come and dance with me.

**Don Giovanni** *(to Zerlina)*

Ah let me be your partner, Zerlina, Zerlina dance with me!

*(He starts dancing a contredance with Zerlina.)*

**Masetto**

No, no, I don't like dancing!

**Leporello**

Come on, don't hurt my feelings!

**Masetto**

No!

**Leporello**

Yes! Come on Masetto! Dancing!

**Donna Anna** (*to Don Ottavio*)

Oh help me, I can't bear it!

**Masetto**

No, I'm not dancing!

**Donna Elvira and Don Ottavio** (*to Donna Anna*)

Be calm, you must be calm.

**Leporello**

Come on, don't hurt my feelings,  
you've got to dance with me.

(*He tries to dance with Masetto.*)

**Don Giovanni** (*to Zerlina*)

Let's disappear, my darling!

**Masetto** (*to Leporello*)

Let me go! Ah no!

**Don Giovanni**

Come with me now!

(*Dancing, he leads Zerlina off almost forcibly.*)

**Masetto**

Zerlina!

(*He shakes Leporello off and rushes out.*)

**Zerlina**

Oh help me! He's betrayed me!

**Leporello**

I knew that this would happen.

(*Exit.*)

**Donna Anna, Donna Elvira and Don Ottavio**

(The abyss appears before him  
and we shall watch him fall!)

**Zerlina** (*from within*)

Help, oh someone come and save me!

**Donna Anna, Donna Elvira and Don Ottavio**

We must quickly go and save her!

(*The musicians leave.*)

**Masetto**

Ah! Zerlina! Ah! Zerlina!

**Zerlina** (*The screams come from a different  
direction.*)

Someone save me!

**Donna Anna, Donna Elvira and Don Ottavio**

We must find her, where she's screaming!

**Zerlina**

Someone save me!

**Donna Anna, Donna Elvira and Don Ottavio**

We must go and break the door down!

**Zerlina**

Someone rescue me! Oh come and help me,  
I am dying!

**Donna Anna, Donna Elvira, Don Ottavio and  
Masetto**

We are flying to defend you,  
we shall defend you!

**Don Giovanni** (*appearing with his sword in his  
hand, leading Leporello by the arm, and pretending  
that he can't unsheath his sword*)

Here's the culprit! He attacked her! And I'll  
punish him myself, oh yes I shall! I shall kill  
you!

**Leporello**

What are you doing?

**Don Ottavio** (*drawing his pistol*)

No pretending!

**Don Ottavio, Donna Elvira and Donna Anna**

(*Each of them unmasks.*)

Seek no longer to dissemble,  
we have witnessed your deceit!

**Don Giovanni**

Donna Elvira!

**Donna Elvira**

Yes, you monster!

**Don Giovanni**

Don Ottavio!

**Don Ottavio**

Yes, Your Lordship!

**Don Giovanni**

Ah, believe me!

**Donna Anna**

I denounce you!

**Zerlina, Donna Anna, Donna Elvira,**

**Don Ottavio and Masetto**

I denounce you!

Retribution is at hand!

Vengeance!

**Zerlina, Donna Anna, Donna Elvira,**

**Don Ottavio and Masetto**

Dread the fearful day of judgement

the day of judgement

when the world shall know the secret

of your criminal seductions

and the blood that stains your hands!

Vengeance!

**Don Giovanni and Leporello**

I am falling into darkness

in a whirlwind of confusion;

round my head a storm is gathering

and a thunderbolt may fall.

**Zerlina, Donna Anna, Donna Elvira,**

**Don Ottavio and Masetto**

Hear the raging cries of vengeance

that are crashing all around you;

on your head, since we have found you,

mighty thunderbolts will fall!

**Don Giovanni**

But my courage will not fail me,

I'm determined to resist them;

even if the world is ending,

I shall know no fear at all.



**Leporello**

But his courage will not fail him,  
he's determined to resist them;  
even if the world is ending,  
he will know no fear at all.

*End of Act I*

COMPACT DISC THREE

**Act II**

**Scene 1**

*A street*

**Duet**

**Don Giovanni** (*carrying a mandolin*)

<sup>1</sup> Have you gone crazy, what did you say?

**Leporello**

No, no, I mean it! I will not stay!

**Don Giovanni**

Tell me you're teasing...

**Leporello**

No, I am leaving.

**Don Giovanni**

What have I done though, why be so angry?

**Leporello**

Oh nothing much, Sir, just tried to hang me.

**Don Giovanni**

But I was joking, surely you know?

**Leporello**

It isn't funny, I want to go.

*(He makes to leave, but Don Giovanni calls him back.)*

**Recitative**

**Don Giovanni**

<sup>2</sup> Leporello!

**Leporello**

Your Lordship!

**Don Giovanni**

Come here, let's make a truce; take it...

**Leporello**

What?

**Don Giovanni**

Some more money.

**Leporello**

Oh, now listen: this is the last time I'm playing this charade: and now I really mean it; please don't think I'm as easily seduced as one of your women, (*taking the purse*) not even with money.

**Don Giovanni**

That's quite enough of that. Could you perhaps try to carry out some orders?

**Leporello**

If you give up women!

**Don Giovanni**

Give up women? Madman! Give up women!  
You know that I need them even more than the bread that I eat or the air that I breathe.

**Leporello**

Do you also need to betray every one of them?

**Don Giovanni**

I have no choice. If I stay with one lover, it's unfair on every other; and I have such an excess of generosity, that I can keep them all happy; but women are not notably perceptive, and they call my largesse cruel and deceptive.

**Leporello**

I've never known a man whose largesse is so potent and so abundant! All right, what are my orders?

**Don Giovanni**

Listen. Have you set eyes on Donn' Elvira's delightful maid?

**Leporello**

Me? No.

**Don Giovanni**

You haven't noticed? You're out of your mind, or are you going blind!? I thought I'd try my luck with her: so I was thinking that in the evening light, I might better whet her appetite if I appear before her disguised as you.

**Leporello**

Why can't you appear to her disguised as yourself?

**Don Giovanni**

Because girls of that class can sometimes think a gentleman's clothes mean trouble.  
*(grabbing Leporello's coat)*  
Give me that. Quickly!

**Leporello**

But Sir, may I be so bold?....

**Don Giovanni** (*angrily*)

No you may not; just do as you are told.

*(They exchange coats and hats.)*

**Scene 2**

*Twilight*

**Trio**

**Donna Elvira** (*from the window*)

<sup>3</sup> My heart, you have no mercy!  
Be silent, don't distract me.  
He's evil, he is a traitor,  
it's shameful to be weak.

**Leporello**

Listen, it's Donn' Elvira,  
oh master, I can hear her.

**Don Giovanni** (*quietly*)

This chance is well worth taking,  
stand there, but let me speak!  
Elvira, my beloved!

**Donna Elvira**

My God, is that the traitor?

**Don Giovanni**

Yes, here I am, beloved,  
I beg you, heal my pain.

**Donna Elvira**

What is my heart revealing,  
with this disturbing feeling?  
It is disturbing, this feeling!

**Leporello**

She is completely crazy,  
she'll trust in him again,  
and yet again.

**Don Giovanni**

Come down to me my treasure!  
My love, my treasure!  
I'll prove in ample measure  
with my sincere repentance,  
your heart did not love in vain!

**Donna Elvira**

I don't believe your trickery!  
I don't believe you!

**Don Giovanni**

Ah, trust in me! Or I'll die here!  
Heavenly love, come down!

**Leporello**

I'm terrified of laughing, terrified of laughing....  
laughing, laughing...

**Donna Elvira**

(God, I am torn asunder!  
Should I go down or stay here?)

Oh God, protect my heart,  
protect my trusting heart).

*(She leaves the window.)*

**Don Giovanni**

(Will she come down, I wonder?  
This is a pretty conquest!  
With my enormous talent,  
I'm the master of this great art!)

**Leporello**

(So with his lying speeches  
he has once more seduced her.  
Oh God protect her heart,  
protect her trusting heart.)

**Recitative**

**Don Giovanni** (*very excited*)

[4] So what d'you think of that?

**Leporello**

It seems to me, Sir, you've a heart of stone.

**Don Giovanni**

Come on, don't moan and groan! Listen to me,  
when she comes down to find me, get over there  
and embrace her, give her a few kisses, imitate  
my voice: then let's see if you are clever... try to  
whisk her away for ever.

**Leporello**

But My Lord...

**Don Giovanni**

Don't you start that...

**Leporello**

If she sees that it's me though?...

**Don Giovanni**

No reason why she should, unless you let her.  
Quiet: she's coming; hey, be careful!

*(He hides.)*

**Scene 3**

**Donna Elvira**

[5] Look, here I am.

**Don Giovanni**

I wonder what he'll do.

**Leporello**

(This is a nightmare!)

**Donna Elvira**

Can I truly believe that all my sorrow has at last  
touched your heart? Will my beloved, the  
repentant Don Giovanni, now do his duty and  
return to be my sweetheart?

**Leporello** (*imitating Don Giovanni's voice*)

Yes, my darling!

**Donna Elvira**

You're cruel! If you knew how many tears I've  
shed and how many sighs you've cost me!

**Leporello**

Me? Surely not!

**Donna Elvira**

Oh yes!

**Leporello**

My poor darling! Did you think you'd lost me?

**Donna Elvira**

You'll never leave again?

**Leporello**

No, my little pussycat!

**Donna Elvira**

And you'll be mine for ever?

**Leporello**

Ever!

**Donna Elvira**

What happiness!

**Leporello**

What happiness! (I'm beginning to enjoy this!)

**Donna Elvira**

Oh, my Adonis!

**Leporello**

My Venus!

**Donna Elvira**

I'm aflame with desire!

**Leporello**

I'm burnt to cinders.

**Don Giovanni**

(He plays his part too well.)

**Donna Elvira**

And you won't be unfaithful?

**Leporello**

No, how could I?

**Donna Elvira**

You swear it?

**Leporello**

I swear it by this hand, and kiss this pretty head,  
those lovely eyes...

**Don Giovanni** (*pretending to kill someone*)

Ih! Eh! Ih! Ah! You're dead!

**Donna Elvira and Leporello** (*They flee.*)

Oh heavens!

**Don Giovanni**

It seems the Fates are at last being kinder.  
Everything's so quiet: now I shall find her.

**Canzonetta**

**Don Giovanni** (*he sings, accompanying himself on the mandolin*)

- [6] What light from yonder window  
doth shine for my pleasure?  
My lady, deign to soothe my  
lonely sighing!  
I come to lay before thee  
earthly treasure;  
come satisfy my hopes  
or watch me dying.

Your mouth is sweeter far  
than honey flowers,  
and the nectar therein  
I long to uncover;  
oh, cruel one do not hide  
your heavenly powers!  
Come, let me enter in  
and play the lover!

**Scene 4**

**Recitative**

**Don Giovanni**

- [7] There's someone at the window: are you there?...  
Psst! Psst!

**Masetto**

We can't give up yet; something tells me he's not  
far away.

**Don Giovanni**

(Somebody's there.)

**Masetto** (*armed with blunderbuss and pistol, to the peasants who carries firearms and sticks*)  
Sssh everyone; there's someone lurking over there.

**Don Giovanni**

(I am sure that's Masetto.)

**Masetto** (*loudly*)

Who goes there?

(*to his companions*)

No reply. Courage, weapons at the ready!

(*louder*)

Who goes there?

**Don Giovanni**

(He's not alone: I must be careful.)

(*trying to imitate Leporello's voice*)

My friends.

(They must not know it's me.)

Is that you Masetto?

**Masetto** (*angrily*)

Oh yes it's me alright: and you?

**Don Giovanni**

You can't mistake me. You know I am Don  
Giovanni's servant.

**Masetto**

Leporello! How can you work for that relentless  
bastard?

**Don Giovanni**

That's right. He is a bastard.

**Masetto**

Yes, with no sense of honour. You're just the man  
to tell us where we might find him. My friends  
and I are going to blow his brains out!

**Don Giovanni**

(That's what you think!) That's marvellous  
Masetto! I'll come along and help you, I want to  
get my own back on my master and I can tell  
you how you can catch him faster.

**Aria**

**Don Giovanni**

- [8] Let half of you go over there, the rest the other  
way,

and look around you carefully,  
he can't be far away, no, he can't be far away.  
That girl in the piazza,  
I bet he'll try and catch her;  
go over and uncover  
a serenading lover;  
attack him then, attack him;  
it's bound to be my Lord!  
You'll know him by his swagger,  
the weapons he'll be flaunting,  
perhaps he'll flash his dagger  
beware his mighty sword.  
(*to the peasants*)  
You quickly go and find him!  
(*to Masetto*)  
But you can stay with me.  
We'll go and search together,  
you'll find him soon, you'll see;  
we'll go and search together,  
you'll find him soon with me!  
(*The peasants leave in opposite directions.*)

**Scene 5**

**Recitative**

**Don Giovanni**

- [9] Sssh! Let me listen...  
(*making sure that the peasants have gone*)  
Oh, it was nothing! So must we really kill  
him?

**Masetto**

Of course.

**Don Giovanni**

But isn't it enough to break a few bones, give him something to think about?

**Masetto**

No, no; I want to murder him, I'll make him into mincemeat...

**Don Giovanni**

Let's see your weapons?

**Masetto**

You'll love them! I've got my trusty musket, and this enormous pistol.

**Don Giovanni**

What else?

**Masetto**

Aren't these enough?

**Don Giovanni**

Oh yes they'll do. Let's try them:  
(*He hits Masetto.*)

this one is for the pistol; this one is for the musket..

**Masetto**

Ahi! Ahi! Someone help me!

**Don Giovanni**

Quiet, or I'll kill you... This one is for the murder; how could you be so cruel? You'll make him into mincemeat? Ridiculous fool!

(*Exit.*)

**Scene 6**

**Masetto**

<sup>[10]</sup> Ahi! Ahi! My head, my head! Ahi! Ahi!  
My shoulders, my ribs!

**Zerlina**

I'm sure I know that voice, it sounds like Masetto.

**Masetto**

Oh God! Zerlina! Zerlina darling, oh help me!

**Zerlina**

What has happened?

**Masetto**

The bastard, he beat me up, broke every bone in my body.

**Zerlina**

I've had enough of this! Who?

**Masetto**

Leporello! Or some devil who looks exactly like him.

**Zerlina**

Oh no! Didn't I tell you that this ridiculous jealousy of yours was bound to end in some terrible disaster. Where did he hit you?

**Masetto**

Here.

**Zerlina**

Where else?

**Masetto**

Here... and here... here.

**Zerlina**

And nothing else is broken?

**Masetto**

This foot hurts a bit, and this arm, and this hand.

**Zerlina**

Oh well, it's not too bad if the rest is working. Come, let me take you home; and, if you will promise not to be so suspicious, I'll cure you right away with something delicious.

**Aria**

**Zerlina**

<sup>[11]</sup> Listen my darling, if you'll obey me,  
there is a remedy I can supply.  
It's very simple, you'll find it tasty,  
it's an elixir money can't buy, no, money can't buy.  
There is a balsam I carry with me,  
something I'm certain you'll want to try.  
Where do I keep it? Somewhere nearby,  
somewhere very nearby.  
You feel it beating here  
and you know why.  
(*Exit.*)

**Scene 7**

*A dark hall with three doors, in Donna Anna's house*

**Recitative**

**Leporello** (*still pretending to be Don Giovanni*)

<sup>[12]</sup> I can see torches and they're coming this way;  
let's keep our heads down 'til they have moved away.

**Donna Elvira**

Dearest husband, what are you afraid of?

**Leporello**

Nothing, nothing... but it may be wiser...  
I think I'll try to see if they have gone now.  
(Ah! Getting rid of her won't be easy!) Stay here,  
my best beloved.

**Donna Elvira**

Ah! Do not leave me.

**Sextet**

**Donna Elvira**

<sup>[13]</sup> All alone, alone in darkness  
I'm afraid my heart will fail me,  
and the terror that now assails me  
makes me fear that I may die.

**Leporello** (*groping his way*)

(Where's the doorway? I can't find it,  
where's it gone?  
I must be fumbling all around it...  
Is it this one? I have found it,  
now is the time for me to fly,  
now's the moment, now's the time  
for me to fly.)

(*He tries the wrong door.*)

(*Don Ottavio and Donna Anna enter with  
servants who carry lights; Donna Elvira and  
Leporello hide in different places.*)

**Don Ottavio**

Dry your tears, oh my beloved,  
try to calm your bitter sorrows.  
Your father's ghost would grieve to see it,  
he would sigh to see your pain.

**Donna Anna**

Leave me one small consolation  
for my loneliness and sighing;  
only dying, oh my beloved,  
will end my grief and pain.

**Donna Elvira** (*unseen*)

Where's my husband, where's my husband?

**Leporello** (*unseen*)

If they find me, I am ruined!

**Donna Elvira**

Over there I see a doorway,  
I can try to slip away!

**Leporello**

Over there I see a doorway,  
I can try to slip away!  
Very quickly, very quickly,  
I can try to slip away!

(*As he tries to leave he meets Zerlina and Masetto.*)

**Scene 8**

**Zerlina and Masetto**

<sup>[14]</sup> Stop there, you villain.  
Where are you going?

(*Leporello hides his face.*)

**Donna Anna and Don Ottavio**

That is the traitor!  
How came he here?

**Donna Anna, Zerlina, Don Ottavio and Masetto**

Death to the criminal  
who has deceived us!

**Donna Elvira**

He is my husband... be kind!

**Donna Anna, Zerlina and Masetto**

Is that Elvira?  
Why is she here though?  
I cannot believe it!

**Don Ottavio**

Is that Elvira, Donna Elvira?  
Why is she here though?  
I cannot believe it!

**Donna Elvira**

Be kind!

**Donna Anna, Zerlina, Don Ottavio and Masetto**

No, no, no, no!  
He dies!

**Donna Elvira**

Be kind!

**Donna Anna, Zerlina, Don Ottavio and Masetto**

No!

**Donna Elvira**

Be kind!

**Donna Anna, Zerlina, Don Ottavio and Masetto**

No!

**Donna Elvira**

Be kind, be kind!

**Donna Anna, Zerlina, Don Ottavio and Masetto**

No, no, no, no!  
He dies!

**Leporello** (*As they are about to kill him, Leporello reveals himself and falls to his knees.*)

Grant me your pardon!  
Oh please have mercy!  
I'm not her husband,  
she is mistaken;  
let me depart in peace, for pity's sake.

**Donna Anna, Zerlina, Donna Elvira, Don Ottavio and Masetto**

God! Leporello!  
Yet more deception!  
Can I believe this?  
What does it mean?

**Leporello**

In my head a raging tempest  
whirls and thunders in confusion;  
I really can't imagine  
what the devil has in store!

**Donna Anna, Zerlina, Donna Elvira, Don Ottavio and Masetto**

In my head a raging tempest  
whirls and thunders in confusion;

day of horror and rank deception!  
What surprises are in store?

(*Exit Donna Anna with servants.*)

**Scene 9**

**Zerlina** (*furious to Leporello*)

<sup>[15]</sup> So it was you who gave my Masetto such a cruel  
and vicious beating!

**Donna Elvira**

So, it was you who deceived me, wretched  
creature, by passing yourself off as Don  
Giovanni!

**Don Ottavio**

So it was you who dressed in his garments before  
you came here bent on some betrayal!

**Donna Elvira**

Let me see that he's punished!

**Zerlina**

No, let me.

**Don Ottavio**

No, no, let me.

**Masetto**

You can all come and beat him up with me.

**Aria**

**Leporello**

<sup>[16]</sup> Ah, be merciful to me!  
You are right, Sir, and so is she, Sir,

and so is he, Sir!  
 But the culprit is not me!  
 That cruel man, the Prince of Darkness,  
 stole my innocence away.  
*(quietly to Donna Elvira)*  
 Donna Elvira! Have compassion!  
 For you know his wicked way,  
 for you know him and you know his wicked  
 way.  
*(to Zerlina)*  
 Of Masetto I know nothing,  
 I know nothing, nothing,  
 absolutely nothing,  
*(indicating Donna Elvira)*  
 as this lady will inform you.  
 We were walking, simply talking,  
 I spent this past hour with her.  
*(to Don Ottavio rather confused)*  
 And as for you, Sir, I've no excuses...  
 I felt so frightened...  
 It was confusing...  
 out there the torches...  
 in here the darkness...  
 I was surrounded...  
 the doorway...  
 the darkness...  
 then... well... I...  
*(indicating where he was trapped)*  
 First I went this way...  
 then I went that way...  
 What can I say?...  
 What to say...

But had I known I'd have gone this way...  
*(cleverly moving towards the door)*  
 perhaps this way!

*(He flees.)*

#### Scene 10

**Donna Elvira**

<sup>[17]</sup> Stop him, somebody stop him!

**Masetto**

He's running like the wind.

**Zerlina**

How cleverly he slipped through our  
 fingers!

**Don Ottavio**

My good friends, after all we have witnessed,  
 there can be no more doubt that Don Giovanni  
 is the vile assassin of Donn' Anna's father. It  
 would be best if you would stay in this house a  
 while; it is time to enlist the hand of justice, and  
 I assure you, I'm resolved to take action. It is  
 duty that calls, compassion, affection.

**Aria**

**Don Ottavio**

<sup>[18]</sup> Will you remain with my treasure  
 and offer to dry her tears;  
 show her your compassion  
 and calm her anxious fears.

Tell her I do her bidding,  
 I shall avenge her father;  
 with news/tales of death and justice,  
 gladly I shall return.

*(Exit.)*

#### Scene 11

*Walled cemetery. Various equestrian statues,  
 amongst them that of the Commendatore.*

**Recitative**

**Don Giovanni** *(leaping over the wall, laughing)*

<sup>[19]</sup> Ah! Ah! Ah! Ah! This is perfect! She'll never find  
 me here. A lovely night too, it's so clear and so  
 quiet; just the night to be running around on  
 the prow for more women. What time is it? It  
 isn't even ten o'clock yet: I'm longing to know  
 exactly how it ended between Leporello and  
 Donn' Elvira. I hope he was careful!

**Leporello** *(from the other side of the wall)*

He's determined to be my undoing!

**Don Giovanni**

(It's him.) Hey Leporello!

**Leporello** *(from on the wall)*

Who's calling?

**Don Giovanni**

Don't you know your master?

**Leporello**

I wish I'd never met him!

**Don Giovanni**

What d'you mean?

**Leporello**

Oh, is that you? Excuse me.

**Don Giovanni**

What has happened?

**Leporello**

Wearing your clothes got me very nearly  
 murdered!

**Don Giovanni**

Well, wasn't that an honour, quite an honour for  
 you?

**Leporello**

My Lord, some honour.

**Don Giovanni**

Now, now. Come here, come here. I have such  
 pretty tales to tell you.

**Leporello**

But what are you doing here?

**Don Giovanni**

Come down here and I'll tell you. *(Leporello  
 joins him.)* Since you left me and vanished, I've  
 had so many wonderful adventures. I shall save  
 those for later: but the best one I have to tell you  
 now.

**Leporello**

Another woman...

**Don Giovanni**

Of course!

*(Leporello returns his master's hat and cloak, and takes back his own.)*

This one is special. I was out on the street and I met the most charming creature. I go over and take her by the hand. She's not quite sure, so I murmur this and that, and she mistakes me for... guess who?

**Leporello**

I don't know.

**Don Giovanni**

For Leporello.

**Leporello**

For me?

**Don Giovanni**

For you.

**Leporello**

Excellent.

**Don Giovanni**

Now it's she who is grabbing at my hand...

**Leporello**

Better and better...

**Don Giovanni**

And she kisses me, caresses me: *(imitating the woman's voice)* 'Oh my darling Leporello, Leporello I love you!...' And then I realise that she must be some girl of yours.

**Leporello**

You bastard!

**Don Giovanni**

I was doing very well but somehow she notices who I am and cries out, I hear voices, so I take to my heels and very neatly, jump over the wall and find myself in this place.

**Leporello**

And you're telling me this as if it didn't matter?

**Don Giovanni**

Yes, why not?

**Leporello**

I'd kill you if she had been my wife!

**Don Giovanni** *(laughing out loud)*

What a warning!

**Commendatore**

Your laughter will be silenced by the morning!

**Don Giovanni** *(to Leporello)*

What was that?

**Leporello** *(terrified)*

Ah, it must have been some messenger from hell who knows you very well.

**Don Giovanni**

Don't be stupid! *(He draws his sword and searches the cemetery striking several of the statues.)* Who goes there? Who goes there?

**Commendatore**

Blasphemer! Black hearted! Leave in peace the departed!

**Leporello** *(trembling)*

What did I tell you?

**Don Giovanni**

There must be someone out there who is playing a trick... *(indifferently, scornfully)* Hey! Isn't that a statue of the Commendatore? You read me the inscription.

**Leporello**

Forgive me, I never was much good at reading by moonlight.

**Don Giovanni**

I said, read it.

**Leporello** *(reading)*

'I wait here for my vengeance upon the assassin who cast me into darkness....' D'you hear that? I'm shaking!

**Don Giovanni**

The stupid old buffoon! Tell him I'll expect him this evening for supper.

**Leporello**

This is madness! But I think... My God, look there... What a terrible glare in his eyes. He's living! He is listening and he wants to reply!

**Don Giovanni**

Do as I say or I shall dig you a grave here and slay you.

**Leporello**

Calm down! My Lord, I'll obey you.

**Duet**

**Leporello**

<sup>[20]</sup> Oh most respected monument, oh great Commendatore... *(to Don Giovanni)* My Lord! My courage fails me, I cannot carry on.

**Don Giovanni**

Get on with it, you must finish or you will feel my blade.

**Leporello**

How reckless, what blaspheming!

**Don Giovanni**

What fun, what clever scheming!

**Leporello**

My blood is going cold.

**Don Giovanni**

He'll do as he is told.

**Leporello**

Oh most respected monument although you're made of marble... No I can't! I can't do it! He's watching! He's watching! He's glaring at me so!

**Don Giovanni**

Must I kill you?

**Leporello**

No, no, I'll do it, wait, I'll do it.  
*(to the statue)* If you would care to dine, Sir...  
 it's his idea... not mine, Sir...  
 my Lord suggests tonight.  
*(The statue nods its head.)*  
 Ah! Ah! Ah! Look at the statue!  
 Oh God! He's nodding at you!

**Don Giovanni**

You fool, you're talking nonsense!

**Leporello**

You watch him, you'll see it if you watch him!

**Don Giovanni**

What is there there to see? There's nothing there.

**Leporello**

Though he is made of marble, *(imitating the statue)*  
 he nods his head like this.  
*(The statue nods its head again.)*

**Don Giovanni** *(having seen the statue moving)*

Though he is made of marble,  
 he nods his head like this.  
*(to the statue)*  
 So answer if you're able:  
 we'll meet at table?

**Commendatore**

Yes.

**Leporello**

Ah, what a dread sensation,  
 the fear, the palpitation;  
 For pity's sake, I'm shaking,  
 I'm shaking, I'm unsteady,  
 let's quickly get away.

**Don Giovanni**

A curious situation,  
 he'll come to supper, no hesitation!  
 Let's go and make it ready;  
 we should be on our way.

*(Exit.)*

**Scene 12**

*Donna Anna's house*

**Recitative**

**Don Ottavio**

[21] Be comforted, my darling; soon we shall see that  
 the criminal's vile deeds are justly punished: we  
 shall all be avenged.

**Donna Anna**

But my father... oh heaven!

**Don Ottavio**

We must bow our heads to the will of the Lord.  
 But listen, my dearest. In your bitter  
 bereavement, will you allow me to offer you  
 some consolation. I am brave, I am willing, and  
 I love you so much...

**Donna Anna**

Oh God! How can you? At a time of such  
 sorrow...

**Don Ottavio**

But why? Would you inflict more suffering upon  
 me by further delaying?  
 [22] You are cruel!

**Recitative and Aria**

**Donna Anna**

I'm cruel? Ah no, my dearest! I share the pain  
 that we must yet delay the longed-for moment,  
 when our hearts are united. This world is... oh  
 heaven! Do not tempt me to waver from the  
 path I am treading; only trust my love, trust  
 what I'm saying.

[23] Never say, my own beloved,  
 I could ever be cruel to you;  
 you well know it, how much I love you,  
 and you know my heart is true.

Bear your torment, bear it in silence  
 or I'll die of grief and sorrow.  
 Maybe heaven will hear me tomorrow,  
 hear my cry and grant me rest.

*(Exit.)*

**Recitative**

**Don Ottavio**

[24] Ah! Where she goes I shall follow: and whatever

her pain, I want to share it: for her load will be  
 lighter if I help to bear it.

*(Exit.)*

**Scene 13**

*A room in Don Giovanni's house, with the table  
 prepared*

**Finale**

**Don Giovanni**

[25] Now the supper table's ready.  
 Strike up band, let's hear you playing!  
 With the prices I am paying,  
 I expect to have some fun.  
 Leporello bring the supper in!

**Leporello**

Say the word and it is done!

*(Don Giovanni sits at the table and begins to eat;  
 the musicians begin to play.)*

**Leporello**

Lovely! 'Cosa rara!'

**Don Giovanni**

Do you like this canzonetta?

**Leporello**

The words are Da Ponte, but Mozart sets him  
 better.

**Don Giovanni**

Ah, this pheasant is delicious, it's delicious.



**Leporello**

(Ah, his appetite is vicious! What disgusting greedy mouthfuls! I'm so hungry, I could faint.)

**Don Giovanni**

(He's so envious of my supper that I think he's going to faint.) Next course!

**Leporello**

Coming!

*(He changes the plates – the musicians change their tune.)*

That's still not as good as Mozart!

**Don Giovanni**

Pour the wine out. *(Leporello fills his glass.)* What an excellent Marzimino!

**Leporello**

(There's a thigh bone, we can't waste it, I shall quickly quickly taste it, gobble it and go.)

*(He eats.)*

**Don Giovanni**

(So that peasant eats my pheasant! I'll pretend I do not know.)

**Leporello** *(to the musicians)*

That's a tune that is rather familiar...

**Don Giovanni**

Leporello!

**Leporello** *(with his mouth full)*

Coming master!

**Don Giovanni**

Speak more clearly, I can't hear you.

**Leporello**

I had better not come near you, as I seem to have a cold.

**Don Giovanni**

Entertain me, you can whistle...

**Leporello**

Not just now...

**Don Giovanni**

Why not?

*(He realises Leporello is eating.)*

**Leporello** *(eating)*

Forgive me, forgive me, since your chef has cooked a pheasant, he's an artist with a pheasant, so I thought it might be pleasant just to take a little bite.

**Don Giovanni**

Since my chef has cooked a pheasant, he just took a little bite.

**Scene 14**

**Donna Elvira** *(enters distraught)*

<sup>[28]</sup> All I can offer, I lay before you; you have my love, my body, my soul; I have forgiven every deception, I long to save you.

*(She kneels.)*

**Don Giovanni** *(standing up)*

From what?

**Leporello**

From what?

**Donna Elvira**

This tortured heart will always be faithful, asking no pity, no mercy of you.

**Don Giovanni**

I am astonished! What are you asking?

*(He also kneels, mocking her.)*

Shall we discuss this down on the floor?

**Donna Elvira**

Ah, you are mocking my sorrow and sighing.

**Leporello**

She's so unhappy that I feel like crying.

**Don Giovanni** *(He stands and helps Donna Elvira up.)*

You think I'm mocking you?

**Donna Elvira**

Ah, you are mocking me!

**Don Giovanni**

Heavens! Not I.

*(feigning concern)*

What's wrong, my darling?

**Donna Elvira**

Your way of living!

**Don Giovanni** *(mocking her)*

Splendid!

**Donna Elvira**

I'm begging you!

**Leporello**

She's begging you!

**Don Giovanni**

Leave me, I'm eating,

*(sitting down again and eating)*

but if you want to

you can eat too!

**Donna Elvira**

Wretch, I abandon you!

Back to your orgies!

Rot in your cesspit

of cruelty and vice!

**Leporello**

If such great anguish

still will not move him,

he has a heart

that's made of ice.

**Don Giovanni**

Women are heavenly,

wine is salvation,

these are the ultimate

glories of life!

*(Exit Donna Elvira.)*

**Donna Elvira** *(off-stage)*

Ah!

**Don Giovanni and Leporello**  
What now? Why is she screaming?

**Don Giovanni**  
Go and see what has upset her!

**Leporello**  
Ah! (*off-stage, then he returns terrified*)

**Don Giovanni**  
He's screaming like the devil!  
Leporello, what is wrong?  
What's out there?

(*The musicians depart hurriedly.*)

**Leporello**  
Ah! My Lord! We have to hide?  
Don't attempt to go outside.  
It's the marble statue walking,  
through the darkness  
towards us, he's stalking.  
If you saw his stony features...  
heard the noise his footsteps make.  
Ta, ta, ta, ta! (*imitating the Commendatore's  
footsteps*)

**Don Giovanni**  
I refuse to hear this nonsense!

**Leporello**  
Ta, ta, ta, ta!

**Don Giovanni**  
You have gone completely mad!

(*There is knocking at the door.*)

**Leporello**  
Now you hear him!

**Don Giovanni**  
Someone's knocking!  
Open!

**Leporello** (*trembling*)  
I dare not.

**Don Giovanni**  
Will you open!

**Leporello**  
Ah!

**Don Giovanni**  
Open!

**Leporello**  
Ah!

**Don Giovanni**  
Madman! To prove that you are dreaming,  
I shall open it myself, I'll go myself.

**Leporello**  
I don't want to see what's out there,  
so I'll hide here on the floor.

(*Don Giovanni takes a lamp and his sword and  
goes to open the door; Leporello hides under the  
table.*)

## Scene 15

**Commendatore** (*enters solemnly*)  
27 Don Giovanni!

I was invited  
to your table  
and I accepted!

**Don Giovanni**  
I would never have expected,  
but I'll do the best I can!  
Leporello, where's the supper?  
We've a guest so lay the table!

**Leporello**  
Ah my Lord, ah my Lord!  
We are dead men, I'm not able.

**Don Giovanni** (*grabbing him*)  
I command you!

**Commendatore** (*to Leporello*)  
Stay where you are!  
One who's tasted the food of the angels  
has no need for the diet of mortals.  
Other matters of much graver import,  
other reasons have guided me here.

**Leporello**  
I am shaking as if I'd a fever,  
death will come as a blessed relief.

**Don Giovanni**  
Other reasons? Then tell me! What are they?

**Commendatore**  
Silence! You listen! My time here is brief.

**Don Giovanni**  
Tell me, tell me, I'm waiting to hear.

**Commendatore**  
Yours was the invitation,  
you can in turn oblige me.  
Reply to me, reply to me:  
I bid you dine with me in my house.

**Leporello** (*keeping his distance, still trembling*)  
Oh no, oh no! He has a prior engagement.

**Don Giovanni**  
I've never been a coward,  
nor shall I be one now!

**Commendatore**  
Decided?

**Don Giovanni**  
I have decided.

**Commendatore**  
Your answer?

**Leporello** (*to Don Giovanni*)  
Oh tell him no, oh tell him no!

**Don Giovanni**  
My heart is firm within me.  
I'll have no fear; I'll go!

**Commendatore**  
Give me your hand in token!

**Don Giovanni**  
Here it is! Alas!

**Commendatore**  
Afraid?

**Don Giovanni**  
Your hand is cold as ice!

**Commendatore**  
Penitence or damnation:  
this is the final moment!

**Don Giovanni**  
No, no, I'm not repentant...  
Back to the grave you go!  
*(He tries to loose himself in vain.)*

**Commendatore**  
Penitence or damnation!

**Don Giovanni**  
You vile hallucination!

**Commendatore**  
Penitence!

**Don Giovanni**  
No!

**Commendatore**  
Yes!

**Don Giovanni**  
No!

**Leporello**  
Yes! Yes!

**Commendatore**  
Your time on earth is done!  
*(Flames spring up; the Commendatore vanishes;  
the earth shakes.)*

**Don Giovanni**  
Tremors I've never known before  
darken my heart and torture me!  
Whence come these whirling furnaces  
that scorch and burn and sear?

**Chorus** *(off-stage: with hollow tone)*  
Nothing compares with your crimes!  
Come! There is worse in store!

**Don Giovanni**  
My soul is wracked with agony!  
My blood will boil in purgatory!  
What torment, ah, what terror!  
The gates of Hell are near!  
I'm burning, Hell is near!

**Leporello**  
How desperate his features!  
He's writhing in damnation!  
What screaming! What convulsions!  
I am consumed with fear!

**Don Giovanni**  
Ah!!!  
*(The flames increase: furies appear and drag  
Don Giovanni into the depths.)*

**Leporello**  
Ah!!!

## Final Scene

**Zerlina, Donna Elvira, Don Ottavio and Masetto**

<sup>28</sup> Where is the infidel?  
Where has he vanished?  
He shall be banished  
branded with shame,  
with hate and shame.

**Donna Anna**  
Only the sight of him,  
chained here before me,  
will restore  
my peace of mind.

**Leporello**  
You must abandon  
hope that you'll catch him;  
his destination  
you'll never find.

**Donna Anna, Zerlina, Donna Elvira,  
Don Ottavio and Masetto**  
What's that?  
What happened?  
Now, quickly,  
out with it!

**Leporello**  
In came a statue....  
I cannot tell you...

**Donna Anna, Zerlina, Donna Elvira,  
Don Ottavio and Masetto**  
Quickly!

What happened?  
Out with it!

**Leporello**  
Hellfire was smoking...  
both of us choking...  
in came the giant...  
He stayed defiant!  
Shunning repentance,  
heaven passed sentence,  
up came the devil  
and dragged him below.

**Donna Anna, Zerlina, Donna Elvira,  
Don Ottavio and Masetto**  
Heaven, what is this?

**Leporello**  
I was a witness!

**Donna Elvira**  
That was the phantom I saw outside!  
I'm certain. The phantom I saw outside!

**Donna Anna, Zerlina, Don Ottavio and Masetto**  
That was the phantom she saw outside!  
I'm certain. The phantom she saw outside!

**Don Ottavio**  
Now that heaven, oh my beloved,  
has avenged us for what we suffered,  
grant me the joy I long for,  
do not leave me to languish in vain.

**Donna Anna**

If you allow me this one year longer  
to restore my heart to you.

**Donna Anna and Don Ottavio**

I shall yield to all your wishes,  
as all lovers who are true,  
as all lovers both faithful and true.

**Donna Elvira**

I shall leave, and in a convent  
end my days in isolation!

**Zerlina and Masetto**

For our wedding celebration  
we'll invite our friends for dinner.

**Leporello**

I won't serve another sinner  
for as long as I shall live.

**Zerlina, Leporello and Masetto**

Don Giovanni's gone to dwell  
with the devil down in hell;  
So if you'd escape perdition,  
we'll observe an old tradition  
and the ancient moral tell.

**Tutti**

Mend your ways and mend them well.  
Mark the fate of Don Giovanni!  
Sinners always will burn in hell.  
Sinners all will burn in hell.

*The End of the Opera*

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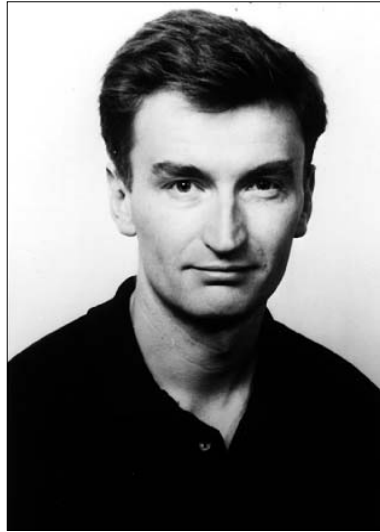
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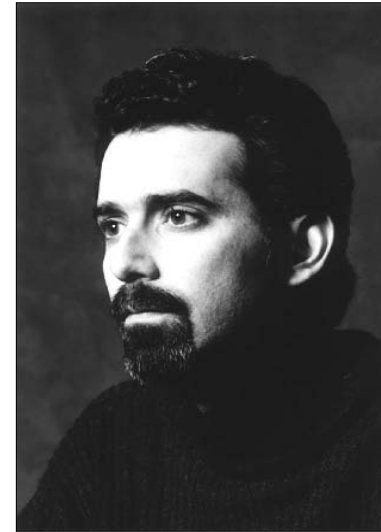
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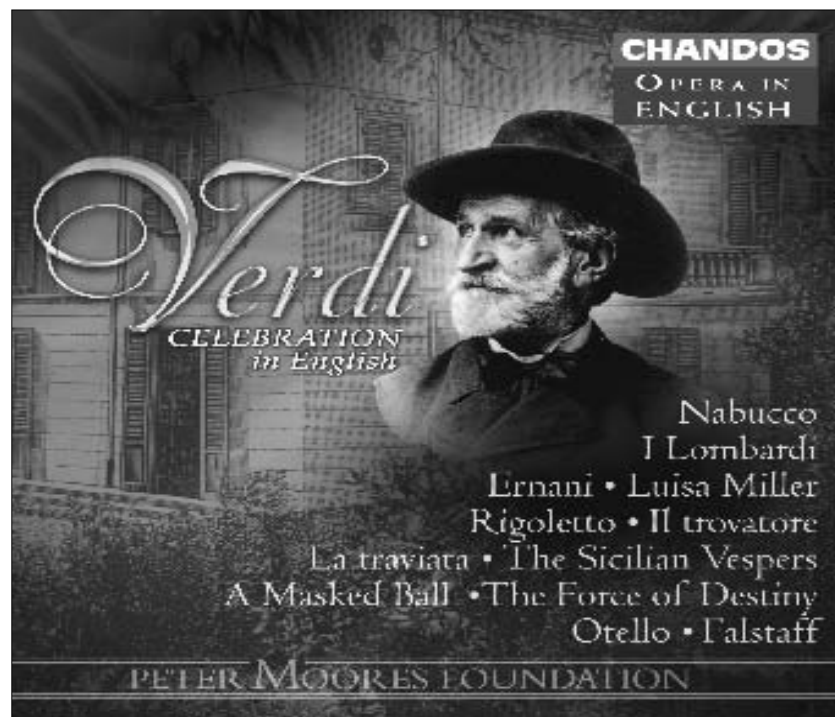


Clive Bayley



Dean Robinson

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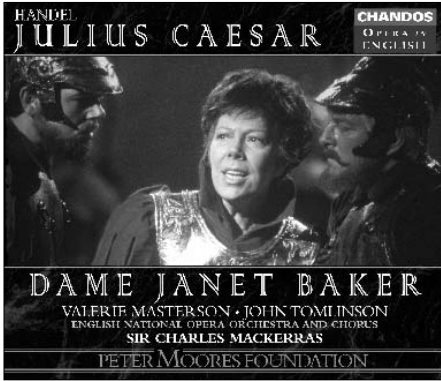


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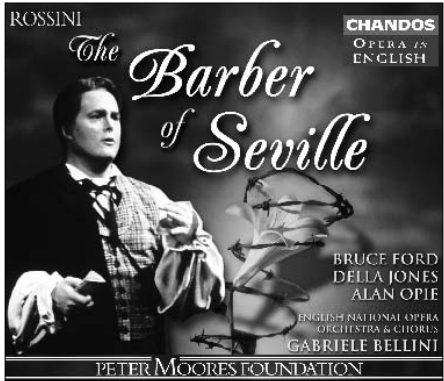


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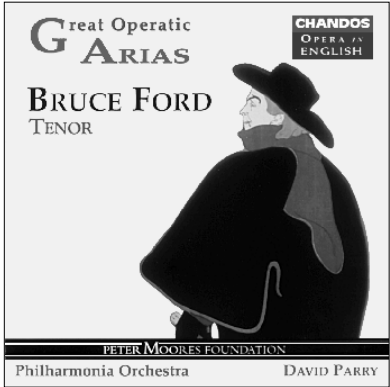
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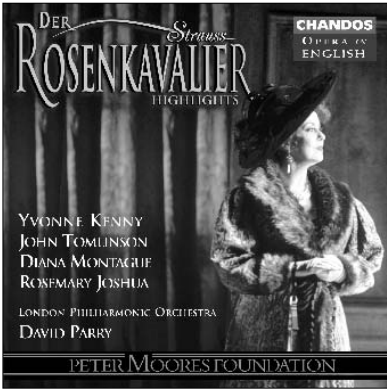
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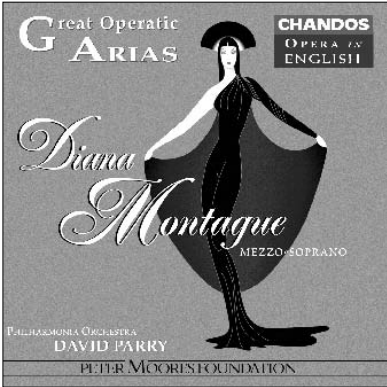
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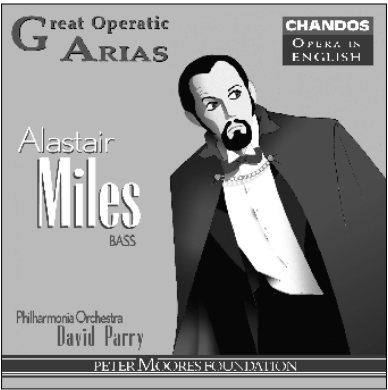
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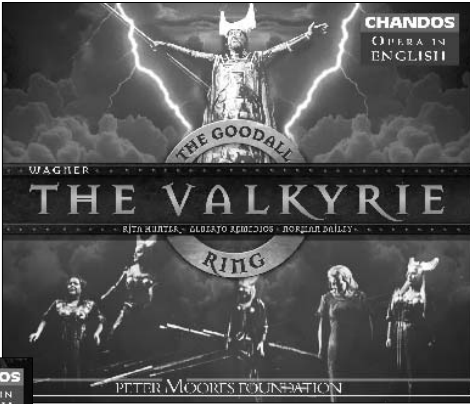
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MOZART: DON GIOVANNI



**CHANDOS** DIGITAL

3-disc set **CHAN 3057(3)**

Wolfgang Amadeus Mozart (1756–1791)

**Don Giovanni**

Opera buffa in two acts, K. 527

Original version

Libretto by Lorenzo da Ponte, English translation by Amanda Holden

Don Giovanni, a young nobleman ..... **Garry Magee** *baritone*  
Commendatore..... **Clive Bayley** *bass*  
Donna Anna, his daughter ..... **Majella Cullagh** *soprano*  
Don Ottavio, her betrothed ..... **Barry Banks** *tenor*  
Donna Elvira, a lady from Burgos..... **Vivian Tierney** *soprano*  
Leporello, Giovanni's servant..... **Andrew Shore** *bass*  
Masetto, a peasant, betrothed to Zerlina ..... **Dean Robinson** *baritone*  
Zerlina, a peasant girl ..... **Mary Plazas** *soprano*

**Geoffrey Mitchell Choir**  
**Philharmonia Orchestra**  
**David Parry**

COMPACT DISC ONE  
TT 61:25

COMPACT DISC TWO  
TT 22:39

COMPACT DISC THREE  
TT 73:37

DDD

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