

CHAN 3083(2)



David Parry

CHANDOS
OPERA IN
ENGLISH

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Lebrecht Collection

Gaetano Donizetti

Gaetano Donizetti (1797–1848)

Lucia of Lammermoor

Tragic drama in three acts

Libretto by Salvatore Cammarano after Walter Scott's novel *The Bride of Lammermoor*

English translation by David Parry

Lucia Elizabeth Futral *soprano*
Enrico Ashton, Laird of Lammermoor, Lucia's brother Alan Opie *baritone*
Lord Arturo Bucklaw, Lucia's bridegroom Peter Wedd *tenor*
Edgardo, Lord of Ravenswood Paul Charles Clarke *tenor*
Raimondo Bidebent, a Calvinist chaplain Peter Rose *bass*
Alisa, Lucia's companion Christine Rice *mezzo-soprano*
Normanno, huntsman, a retainer of Enrico Stephen Chaundy *tenor*

Geoffrey Mitchell Choir

Philharmonia Orchestra

Simon Over assistant conductor

David Parry

COMPACT DISC ONE

Part One: The Parting

Scene 1 *A garden at Ravenswood Castle*

No. 1: Prelude and Introductory Chorus

[1]	Prelude	2:47	[p. 98]
[2]	'Through the park and the woods that surround it' <i>Normanno, Chorus</i>	2:03	[p. 98]

Scene 2

No. 2: Scena and Cavatina

[3]	'You seem unhappy' <i>Normanno, Enrico, Raimondo</i>	2:55	[p. 98]
[4]	'Trembling, I feel the horror' <i>Enrico, Normanno, Raimondo</i>	2:15	[p. 99]

Scene 3

[5]	'Your suspicions are confirmed now' <i>Chorus, Normanno, Enrico, Raimondo</i>	2:09	[p. 100]
[6]	'All in vain do you try' <i>Enrico, Chorus, Raimondo</i>	3:36	[p. 100]

Scene 4 *The Park*

No. 3: Scena and Cavatina

[7]	[Introduction]	2:34	[p. 101]
[8]	'He is not here yet!...'	1:47	[p. 101]
[9]	'In deepest night a silence reigned'	4:27	[p. 102]
[10]	'When, in the burning ecstasy' <i>Lucia, Alisa</i>	4:52	[p. 102]

No. 4: Scena and Duet

[11]	'Here is Edgardo...' <i>Alisa, Edgardo, Lucia</i>	2:52	[p. 102]
[12]	'Pray remember that my father'	3:18	[p. 103]
[13]	'Let us swear to love for ever' <i>Edgardo, Lucia</i>	2:23	[p. 104]
[14]	'Imagine when the breezes sigh' <i>Lucia, Edgardo</i>	4:51	[p. 104]

Part Two, Act I: The Marriage Contract

Scene 1 *Enrico's room in Ravenswood Castle*

No. 5: Scena

[15]	'Lucia is coming to you soon' <i>Normanno, Enrico</i>	3:13	[p. 105]
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Scene 2

No. 6: Duet

[16]	'Come here to me, Lucia' <i>Enrico</i>	1:12	[p. 105]
[17]	'In my eyes, as I approach you'	4:41	[p. 106]
[18]	'In secret I suffered the loneliness'	3:56	[p. 106]
[19]	'What is that?' <i>Lucia, Enrico</i>	1:29	[p. 106]
[20]	'Your refusal will destroy me' <i>Enrico, Lucia</i>	3:19	[p. 107]

Scene 3**No. 7: Scena and Aria**

[21]	'At last!'	1:55	[p. 108]
	<i>Lucia, Raimondo</i>		
[22]	'Ah! Listen, listen to friendly guidance'	2:17	[p. 109]
[23]	'In making such a sacrifice'	3:33	[p. 109]
	<i>Raimondo, Lucia</i>		

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COMPACT DISC TWO

Scene 4 A hall prepared for Arturo's reception**No. 8a: Finale II**

[1]	'We welcome you to celebrate'	3:40	[p. 110]
	<i>Chorus, Arturo</i>		

No. 8b: Scena and Quartet

[2]	'Where is Lucia?'	1:44	[p. 110]
	<i>Arturo, Enrico, Chorus</i>		
[3]	'Our mother's death still grieves her...'	2:13	[p. 111]
	<i>Enrico, Lucia, Arturo, Raimondo, Alisa, Chorus</i>		
[4]	'What restrains me at such a moment?'	3:29	[p. 111]
	<i>Edgardo, Enrico, Lucia, Raimondo, Alisa, Arturo</i>		

No. 8c: Continuation and Stretta of Finale II

[5]	'Wretched man, do as we tell you'	3:22	[p. 112]
	<i>Arturo, Enrico, Edgardo, Raimondo, Lucia, Chorus</i>		
[6]	'Go, you villain, detested and hated!'	2:21	[p. 114]
	<i>Arturo, Enrico, Chorus, Raimondo, Lucia, Edgardo, Alisa</i>		

Part Two, Act II**Scene 1 Wolf's Crag tower****No. 9: Scena and Duet**

[7]	'Violent and cruel is the night'	2:18	[p. 115]
	<i>Edgardo, Enrico</i>		

Scene 2

[8]	'Ashton!'	5:52	[p. 115]
[9]	'I long for the moment when daylight is dawning'	2:45	[p. 117]
	<i>Edgardo, Enrico</i>		

Scene 3 The Castle hall**No. 10a: Chorus**

[10]	'So great the happiness that we are voicing'	1:46	[p. 117]
	<i>Chorus</i>		

Scene 4**No. 10b: Gran Scena with Chorus**

[11]	'Stop at once your celebrations' –		
	'From the chamber'	3:00	[p. 117]
	<i>Raimondo, Chorus</i>		
[12]	'What you have told us is past believing!'	3:02	[p. 118]
	<i>Chorus, Raimondo</i>		

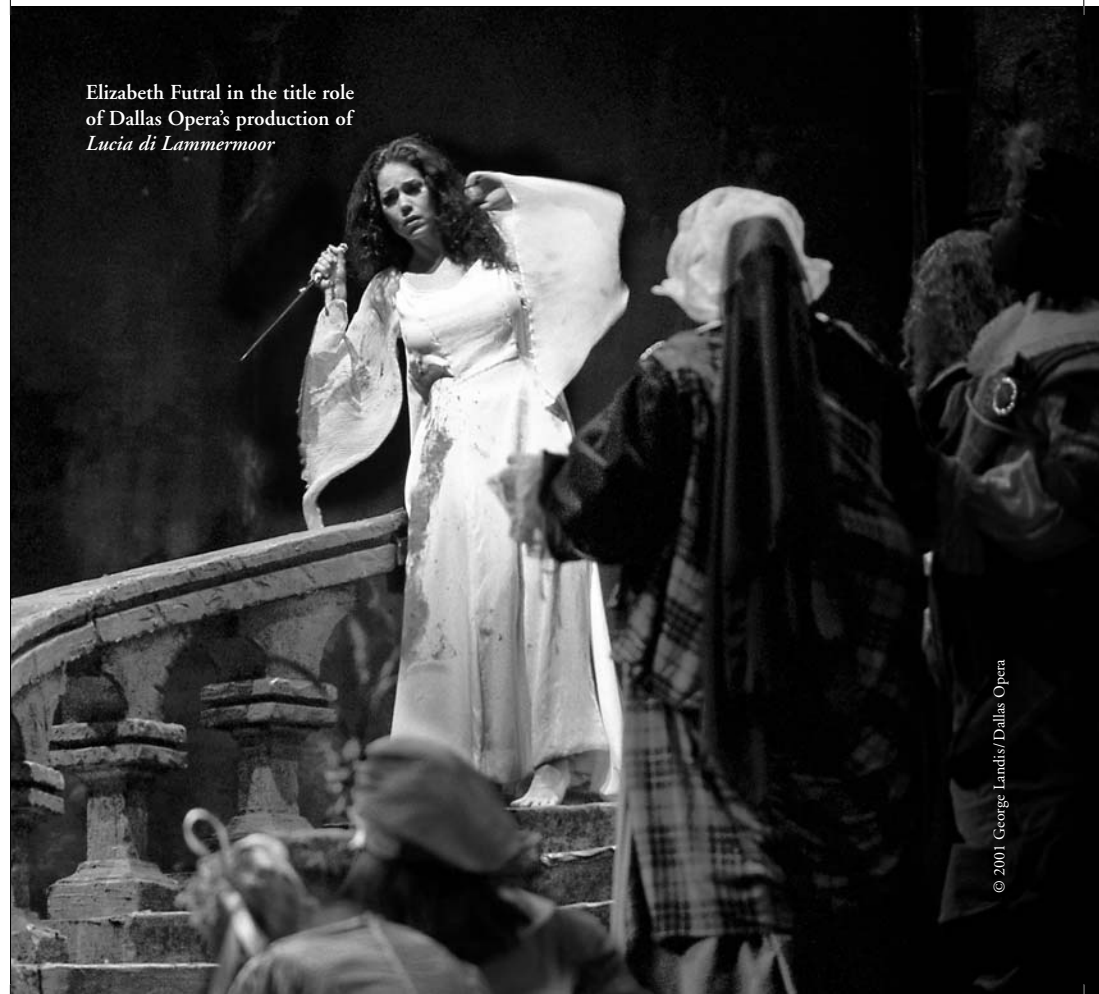
Scene 5**No. 10c: Scena and Aria**

[13]	'Oh God in heaven!'	3:16	[p. 118]
	<i>Chorus, Lucia</i>		

	Time	Page
[14] 'Alas! I see the spectre between us' <i>Lucia</i>	3:59	[p. 118]
[15] 'They bring the incense' <i>Lucia, Raimondo, Normanno, Chorus</i>	6:33	[p. 118]
Scene 6		
[16] 'Here is Enrico' <i>Raimondo, Enrico, Chorus, Lucia</i>	3:03	[p. 119]
[17] 'Scatter your tears of anguish' <i>Lucia, Enrico, Raimondo, Chorus</i>	4:40	[p. 120]
Scene 7 Ravenswood tombs		
No. 12: Aria Finale		
[18] 'My ancestors lie here buried'	4:13	[p. 120]
[19] 'A lonely grave will shelter me' <i>Edgardo</i>	3:25	[p. 120]
Scene 8		
[20] 'Such misfortune!' <i>Chorus, Edgardo, Raimondo</i>	4:13	[p. 121]
[21] 'Rest in peace, for I shall follow' <i>Edgardo, Raimondo, Chorus</i>	4:46	[p. 122]

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Elizabeth Futral in the title role
of Dallas Opera's production of
Lucia di Lammermoor



Donizetti: Lucia of Lammermoor

Lucia of Lammermoor holds a special place among Donizetti's works, both in operatic history and in people's affections. While Donizetti's other serious operas were neglected, largely forgotten, *Lucia* was still performed. At Covent Garden, where it was introduced in 1847, with Fanny Tacchinardi-Persiani in the role she had created in Naples twelve years earlier, it appeared almost every season for six decades, with Patti (1861–79), Emma Albani (1872–7), Marcella Sembrich (1880–84), Melba (1888–1907), and finally Tetrizzini (1907–9) prominent among the heroines. In New York, *Lucia* was the second opera ever performed by the Metropolitan Opera (*Faust* was the first), with Sembrich, in 1883. Seven 'German years' followed. *Lucia* returned in 1892, with Patti, and thereafter it has seldom been long absent. Melba, Tetrizzini, Frieda Hempel, Galli-Curci figure early in the Met's role call, which continues with Toti dal Monte, Lily Pons, Roberta Peters, Anna Moffo, Renata Scotto, Maria Callas, Joan Sutherland, Beverly Sills. There were new productions in 1942 (with Pons), 1964 (with Sutherland), 1992 (with June Anderson), and 1998 (with Ruth Ann Swenson).

The second half of twentieth century brought a new surge of international acclaim for *Lucia*, impelled in the first place by two famous sopranos. Maria Callas, first in Mexico City in 1952, sang *Lucia* in thirteen cities, in five countries, and she recorded it twice. And Joan Sutherland, first at Covent Garden in 1957, sang *Lucia* in thirty cities, in ten countries, and also recorded it twice. The serious Donizetti was rediscovered. As a schoolboy, I read in Gerald Abraham's textbook *A Hundred Years of Music* (1938) that 'at best one can hope to hear nothing more than occasional concert excerpts from Donizetti or a sporadic half-dead "revival" for the benefit of some star singer.' (In 1925, after a long absence, *Lucia* returned to Covent Garden (with Toti dal Monte), and was dropped after a single performance, as ridiculous old rubbish.) But I've grown up to hear half of Donizetti's seventy operas in performance, and many of them in vivid, thrilling revivals. At La Scala, Callas sang in *Anna Bolena* and *Poliuto*. In New York, Beverly Sills brought Donizetti's 'Tudor trilogy' – *Anna Bolena*, *Maria Stuarda*, and

Roberto Devereux – back to life. In London, Janet Baker sang *Mary Stuart* (available in a live recording on Chandos, CHAN 3017(2)).

And the composer once thought beneath serious consideration has been the subject of learned musicological monographs and high championship. Philip Gossett, invited to inaugurate Oxford's 'Studies in Musical Genesis and Structure' series with a scrutiny of the sketches for Beethoven's Pastoral Symphony, chose instead to write a book about *Anna Bolena*. Herbert von Karajan conducted *Lucia*. Careful 'critical editions' of the scores are being published. In 1997, bicentennial observance of the composer's birth brought, amid much else, a revival of his huge, grand *Dom Sébastien* in Bergamo (his birthplace) and in Bologna (in the theatre, inaugurated by Gluck, that was Wagner's Italian entry-point).

So we hear more and know more of Donizetti than our grandparents did. He has been called a Shakespeare of the lyric stage. Amid the greatness, the passionate, specific delineation of individual plight, there are sometimes passages of 'formula': capitulation to a *prima-donna* display of conventional effects, recourse to effective routine as, in these rapidly written scores, the deadline

approached. In Donizetti's final, fevered years of activity, before madness clouded his mind, he was inspired – as if he knew that he had little time left – to pour out one wonderful opera after another in every genre: comic, *semiseria*, tragic, heroic. And the more we hear of Donizetti, the more evident it becomes that *Lucia of Lammermoor* is probably the most consistent of his serious operas, the score with the smallest admixture of shoddy. The general public was right, as so often it is, when it decided that *Lucia* should live on while *Imelda de' Lambertazzi*, *Sancia di Castiglia*, *Gabriella di Vergy* and *Gemma di Vergy*, *Pia de' Tolomei*, and many other operas were forgotten.

Lucia was composed at an important point in Donizetti's career. Three times during that long career and Bellini's short one, a new opera was commissioned from each composer to be presented by the same company. In 1829, when a group of noblemen engaged a team of stars for a season at the Teatro Carcano, in Milan, Donizetti composed for them his *Anna Bolena* and Bellini began an *Ernani*. But after the success of Donizetti's tragedy Bellini flinched from direct competition and switched to a *semiseria* subject, *La sonnambula*. Giuditta Pasta was the heroine, Giovan Battista Rubini the tenor, and

Felice Romani the librettist of both operas. And both composers, each in a different genre, triumphed. Then in 1832, at La Scala, Bellini's *Norma* was followed by Donizetti's *Ugo, conte di Parigi*. Giuditta Pasta, Giulia Grisi, the tenor Domenico Donzelli, and the bass Vincenzo Negrini sang in both, and the librettist of both was again Romani. This time the success was Bellini's: *Norma* had thirty-four performances, *Ugo* only four.

Bellini was again the 'winner' in 1835, when in Paris his *I puritani* was followed by Donizetti's *Marino Faliero* – the cast for both operas being Grisi, Rubini, Tamburini, and Lablache. In a long, gloating letter to his uncle, Bellini described the triumph of his work and the 'semifiasco' of Donizetti's. In May that year, when both operas crossed to London, the critic Henry F. Chorley wrote, 'On such occasions there is always a success and a failure – the public will not endure two favourites... *Marino Faliero* languished... On the other hand, from first to last note, *I puritani* was found enchanting.'

What has that to do with *Lucia of Lammermoor*? Well, the story doesn't end there. In September 1835 Bellini died, aged only thirty-three. And three days after his death, Donizetti's *Lucia of Lammermoor* had its

first performance, at the San Carlo, in Naples, and became outstandingly, internationally, and lastingly successful. To say that Donizetti 'had the last word' in the competition would be to give an unfair impression of the rivalry between the two composers. *Lucia* can also be regarded as Donizetti's tribute to Bellini, and specifically to *I puritani*. That 'rivalry' had been one-sided: Bellini fretted and gloated, but Donizetti was a man of generous spirit. Soon after his arrival in Paris, to begin rehearsals for *Marino Faliero*, he wrote (to Romani): 'Bellini's success has been very great; the opera keeps on being done, although we've already had five performances, and it will go on that way to the end of the season... I don't deserve the success of *I puritani*, but I hope not to displease.'

I puritani and *Lucia* have much in common. Saying that, I restate what used to be received opinion, though William Ashbrook in his fine *Donizetti and his Operas* (1982) has challenged it. He calls the resemblances between the two works 'superficial'. But we are in no essential disagreement. The differences between the operas that Ashbrook describes are apparent. The two composers approached similar matter in very different ways. Bellini told Carlo

Pepoli, his librettist – not quite in so many words, but more or less – to forget tidiness and probability of plot: all that mattered was singing that would stir listeners' hearts; Ashbrook calls this his 'abstract' and 'emblematic' approach. On the other hand, Donizetti – more of a Wagnerian, dare one say? – composed (in Ashbrook's phrase) 'a tragedy with its outcome implicit from the beginning', theatrically as well as musically integrate, with characters more specific. *Lucia* is not just a 'tribute'. In some ways it is also a critical 'recomposition', lovingly appreciative. As if Donizetti thought: 'Bellini did it his own wonderful way, and this is my way, not necessarily better, but different' – with a closer focus on individual characters in specific plights. While he composed *I puritani* Bellini shifted numbers about for musical effect. None of Donizetti's numbers could be moved without breaking the thread of the developing drama.

What the two operas have in common is, in general, the Walter Scott background (since Rossini's *Donna del lago* in 1819, the exotic romance of Scotland had captured European imagination); and specifically an extended mad scene for the heroine – not placed as the traditional finale, but earlier – during which

she imagines in hallucination her marriage to the man she loves. Each mad scene is prepared by a narrative for the bass, Giorgio's 'Cinta di fiori' in *I Puritani*, Raimondo's 'Dalle stanze' ('From the chamber') in *Lucia*. Beyond that, there are turns of melody which suggest that *I puritani* was fresh in Donizetti's ear when he composed *Lucia*; also, the use of horns to evoke the picturesque setting. Bellini's source, in fact, was not pure Scott but Ancelot and Saintine's Scott-derived play *Têtes Rondes et Cavaliers* (1833), in which incidents from *Old Mortality* are jumbled with others from *The Heart of Mid-Lothian* and *Peveiril of the Peak*. (Other Ancelot-derived operas are Donizetti's *Roberto Devereux* and *Maria Padilla*, and Chabrier's *Roi malgré lui*.) When Bellini's opera first appeared it was called *I puritani di Scozia*, although it is set far from Scotland – in Plymouth, on the south coast of England, about as distant from the Scottish border as one can get. Bellini chose the title, he said, simply 'perchè è celebre pei *Puritani* di Valter-Scott'. (An 1817 French translation of *Old Mortality* had appeared as *Les Puritains d'Ecosse*). *Lucia di Lammermoor*, despite differences from *The Bride of Lammermoor*, sticks closer to a Scott source. (In *The Bride of Lammermoor*, Bucklaw survives Lucy's

murderous attack. In the opera, Arturo is described by Raimondo as *trucidato*, murdered; but the old English translation of Raimondo's narrative suggests that there was still some life left in him: 'There she stood, a weapon grasping, Even his who lay there gasping'. Other changes are the conflation of Sir William Ashton, the formidable Lady Ashton, and their sons Sholto and Henry in the single figure of Enrico. The manner of the hero's death is also different: not by his own hand, but swallowed up in a quicksand as he rides toward his duel with Colonel Ashton.) Donizetti's *Lucia of Lammermoor* was not the first opera to be derived from the novel. In Paris there had been *Le Caleb* (1827, a pasticcio with music from Adam, Boieldieu, Méhul, and Rossini) and Carafa's *Le nozze di Lammermoor* (Théâtre-Italien 1829); and in Italy Luigi Rieschi's *La fidanzata di Lammermoor* (Trieste, 1831; reset by Giuseppe Bornaccini, Venice, 1833) and Alberto Mazzucato's *La fidanzata di Lammermoor* (Padua, 1834; Milan, at the Carcano, later that year).

Jerome Mitchell in his study *The Walter Scott Operas* suggests that Donizetti's librettist, Salvatore Cammarano, probably knew the earlier Italian librettos on the subject when he

gave to Scott's *Bride of Lammermoor* its 'definitive' operatic form. (Mitchell also gives an account of *Bruden fra Lammermoor* (Copenhagen, 1832), a opera with music by Ivar Frederik Bredal and a libretto by Hans Christian Andersen. It uses three Scotch tunes, 'Charlie is my darling', 'My lodging is on the cold ground', and 'Auld Robin Gray'.) In those earlier operas we find precedents for the refashioning of the novel to the *convenienze* of the lyric stage. It is rather surprising to find that of Scott's 315 pages (in the Dryburgh Edition of the Waverley novels) just a few near the end, chapters twenty-three to twenty-five, hold the matter of more than half the opera: the betrothal ceremony, Edgardo's irruption, the sextet, the tenor-baritone encounter and challenge (which takes place after Lucia's death in the novel), the wedding celebration, Lucia's attack on her imposed bridegroom, her mad scene (built from just a single line in Scott, 'So, you have ta'en up your bonny bridegroom?', which she speaks in her madness 'with a kind of grinning exultation'); her death, and then Edgardo's. Rieschi's and Mazzucato's operas observe the unities of time and place. Two months pass between Acts I and II of Carafa's opera, but its librettist, the experienced Luigi

Balocchi (Rossini's collaborator on Paris operas), assures us that this small infraction of the rules does not harm the unity of action. There's a similar infraction of classical unities in Donizetti's *Lucia*: for Cammarano's nice terminological distinctions, see the first paragraph of the synopsis on page 18.

Lucia of Lammermoor was one of Cammarano's earliest librettos, his first big success in a career that was to continue with several more librettos for Donizetti, several for Mercadante and Pacini, and for Verdi *La battaglia di Legnano*, *Luisa Miller*, and finally (Cammarano died in 1842, before it was complete) *Il trovatore*. The year before *Lucia* (according to John Black's Cammarano biography), it seems that Cammarano wrote some new scenes for a Naples revival of Rossini's *La donna del lago*, the first Walter Scott opera (1819), the work that brought to the lyric stages of Europe a new, fresh romanticism – high drama in picturesque northern settings, vividly evoked by instrumental inventions, amid the banks and braes of Bonnie Scotland. In 1834 Cammarano also wrote an *Ines de Castro* libretto for Giuseppe Persiani, the composer-husband of the soprano who some months later was to create Lucia. By then, Scott and

Scottish romance, captured for the lyric stage by Rossini's *Donna del lago*, was sweeping Europe. So was Weber's *Der Freischütz* (1821), a German composer's determinedly nationalist answer to at once Scottish exoticism and Rossinian skill.

Annals of *Lucia* tend to concentrate on the *prima donna*, but Donizetti dedicated the score jointly to the soprano and the tenor of his first performance, Fanny Tacchinardi-Persiani and Gilbert Duprez. The prominence given to the tenor – the finale a showpiece for him, not the soprano – was something new. Two of Duprez's famous successors in the role, Gaetano Fraschini (Verdi's favourite tenor) and Napoleone Moriani, were dubbed the *tenore della maledizione* and the *tenore della bella morte*, Fraschini for the declamatory force with which he cursed Lucia when he thought her faithless, Moriani for the poignancy that he brought to final scene. (Fraschini was Verdi's first Zamoro (*Alzira*, 1845), Corrado (*Il corsaro*, 1848), Arrigo (*La battaglia di Legnano*, 1849), Stiffelio (1850), and Riccardo (*Un ballo in maschera*, 1859), and was considered for Radamès in 1870.) Duprez himself was by all accounts a master of both force and poignancy. He combined French grace and elegance with a power to carry his

full-voiced, ringing high notes to heights that led Rossini, we're told, to examine his china when Duprez first visited and sang to him. (Another version has the composer asking him to leave his *ut di petto*, his high C from the chest, in the vestibule along with his coat.) In his memoirs, Duprez claims that it was his idea that in the reprise statement of Edgardo's death scene the melody should be assigned to the cello while the tenor utters broken, heart-broken phrases. (Duprez with his Italian-acquired prowess returned to Paris in 1837 and displaced the reigning Opéra tenor, Adolphe Nourrit, from public favour, belting highs C's from the chest in a role, Arnold in Rossini's *Tell*, that Nourrit had created. Nourrit withdrew to Naples, studied with Donizetti, beefed up his voice (to its detriment, his wife thought), had Donizetti's *Poliuto* composed for him, and committed suicide when Naples censorship banned performance of the opera. Duprez created the role in Paris, at the Opéra, in 1840.)

Great tenors – Caruso, Gigli – continued to sing Edgardo, but over the years *Lucia of Lammermoor*, as my first paragraphs suggest, became increasingly a 'soprano' opera. W.J. Henderson's review in the *New York Times* of the Met premiere and Henry Krehbiel's in

the *Tribune* tell us much about Marcella Sembrich's prowess in the title role, less about the tenor. (He was Italo Campanini, and had been Italy's first Lohengrin, and London's and New York's first Don José.) The text of *Lucia* as commonly performed reflected the change of emphasis. The Wolf's Crag scene that opens Act II of Part II, with its fiery tenor–baritone duet, was usually omitted. The bass aria 'Ah! cedi, ah cedi' ('Ah! Listen to friendly guidance') was often omitted. The *tempo di mezzo* of the Mad Scene – Enrico's entry, his conversation with Raimondo, and the *terzettino* – was more often than not omitted: the *prima donna* proceeded from 'Alfin son tua' ('At last you hold me') – with its extended cadenza in dialogue with the flute, (not part of Donizetti's original score) – directly to 'Spargi d'amaro pianto' ('Scatter your tears of anguish'). Sometimes the show even ended then, with the Mad Scene: no *bella morte*, no tenor finale.

Persiani herself initiated the introduction of 'Ah perchè non ho del vento', borrowed from Donizetti's *Rosmonda d'Inghilterra*, as a showier substitute for Lucia's beautiful and characterizing entrance aria, 'Regnava nel silenzio' ('In deepest night a silence reigned'). Moreover, as lighter coloratura sopranos began to take over the role

and wanted to show off sustained high notes at the close of numbers, Donizetti's keys, even in the printed scores, were lowered so that those added high notes could then be top E flats, not over-ambitious Queen of Night Fs in *altissimo*. (But Mado Robin in her recording of the Mad Scene rises a fourth higher still, to B flat in *altissimo*!) 'Regnava' was dropped by a step, and the duet with Enrico and the Mad Scene were dropped by two steps. In our 'scholarly' age, there have been restorative performances of *Lucia* that have probably gone too far: 'unscholarly', literal-minded, *come scritto* performances prohibiting any departure from the plain notes on the page. Donizetti himself counted on interpreters able to add their own dashes of individual invention and variation. But, in general, the move has been toward better proportioned, more honest – and more perhaps stirring – representations of Donizetti's masterpiece.

Lucia came to London in 1838, at Her Majesty's with Persiani and Rubini. It had its first performances in English at the Princess's Theatre in 1843, and it was performed in English at Covent Garden in 1848 (as were *La donna del lago*, *La sonnambula*, and *Norma*), during Alfred Bunn's Season of English Opera. Henriette Nissen was the Lucy, and the great

Sims Reeves the Edgardo. (Henri Laurent's *Quentin Durward* and – rehearsed though not performed – Francesco Schirra's *Kenilworth* sustained the Walter Scott 'theme'.) Two years earlier, Reeves had made his La Scala debut as Edgardo. (The Lucia, listed in the Scala annals as 'Hayez', was the Irish soprano Catherine Hayes.) And in 1847 Reeves was the Edgardo of an important *Lucia*-in-English: the first production of Jullien's ambitious English Opera company at Drury Lane. Its musical director was Berlioz. The *Sunday Times* hailed Reeves as 'the best tenor unquestionably on the English stage', and ended its review:

We have now at Drury Lane a genuine National Opera which only requires support to render it immediately successful. Will the aristocratic patronage hitherto bestowed upon the Italian lyric drama now condescend to support its own artists? We shall see. At all events, they can no longer plead the superiority of the foreign.

Jullien's and Berlioz's company also played Balfe's new *Maid of Honour*, *Linda di Chamounix*, and *Figaro*, and then collapsed in financial disorder. Many decades were to pass before England acquired at last its stable English National Opera.

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Synopsis

An opera in two, three, even four acts? In early librettos and scores, *Lucia of Lammermoor* is described as a *dramma tragico in 2 parti* and is unevenly divided in Cammarano's libretto: as 'Part One, *The Parting*, a single act'; and then, after the passage of time, 'Part Two, Act I, *The Marriage Contract*', ending with the Quartet (or Sextet, as it's come to be called) and its stretta; 'Part Two, Act II', comprising the tenor–baritone duet, the Mad Scene, and Edgar's death scene. But in the autograph (I'm the lucky owner of one of 300 facsimiles published in 1941) Donizetti indicates a three-part division: Acts I, II, and III. Other scores divide the opera into a Prologue followed by two acts, while the score of the 1839 Paris version divide it into four acts. In America, *Lucia* is generally billed as an 'opera in three acts', but at Covent Garden as an 'opera in four acts'. In the synopsis below I follow (as does David Parry's translation) the division Part One, in a single act, and Part Two in two acts. In Italian, the characters are listed as: Lord Enrico Ashton; Miss Lucia, his sister; Sir Edgardo di Ravenswood; Lord Arturo Buklaw; Raimondo Bidebent, Lucia's tutor and confidant; Alisa, Lucia's handmaid; and Normanno, head of the Ravenswood troops.

Early English translations of the opera gave us Lucy, Alice, Edgar, etc., but here I have followed David Parry's use of the Italian names, and also his numbering of the 'movements'.

The specific political background of the drama is spelled out in Walter Scott's *Bride of Lammermoor*, but Cammarano moved the action from the eighteenth to the seventeenth century, and for operatic purposes it is enough to know that Edgardo and Enrico are on opposed sides, and implacable foes; that Enrico has dispossessed Edgardo of his ancestral home, Ravenswood Castle, and now lives there, while Edgardo skulks in the ruined tower of Wolf's Crag; and that Enrico, for some reason now in political disfavour, hopes to better his fortune by marrying his sister to Lord Arturo. Now read on:

COMPACT DISC ONE

Part One: The Parting

A garden at Ravenswood Castle

1. *Prelude and Introductory Chorus*.

[1] – [2] Normanno and his men are in pursuit of a stranger who has been seen in the castle grounds.

2. *Scena and Cavatina (Enrico)*. [3] Enrico enters, brooding on the reason for his sister's

refusal to marry Arturo. Normanno tells him why: one day Lucia was charged by a bull, and rescued by a man with whom she then fell in love, and has been meeting him secretly. Perhaps he is Edgardo. [4] Enrico breaks into his cavatina 'Trembling, I feel the horror': better that Lucia should be struck dead than thus shame his house. [5] The chorus returns: the stranger has been sighted, and he was indeed Edgardo. Raimondo urges calm, [6] but in his cabaletta Enrico swears vengeance on both of them, his sister and her lover.

The park; a fountain once covered with elaborate Gothic tracery is now lying in ruins; twilight
3. *Scena and Cavatina (Lucia)*. [7] – [8] Lucia enters, with Alisa, who reproves her rashness in keeping this tryst with Edgardo, and asks why she keeps looking at the fountain.

[9] Lucia explains: here a jealous Ravenswood once slew his beloved, and that here (cavatina: 'In deepest night') the spectre of the dead woman once appeared to her, and the waters of the fountain turned to blood. [10] But she can forget all fear when Edgardo is beside her (cabaletta: 'When in the burning ecstasy'). Edgardo approaches, and Alisa retires.
4. *Scena and Duet (Finale I)*. [11] Edgardo explains why he has asked to meet her at this

unusual hour. Before dawn, he must leave for France on his country's business. First he will extend to Enrico the hand of friendship and ask for Lucia's hand. No, says Lucia. [12] A big three-movement duet begins *larghetto* as Edgardo recalls the vow of vengeance upon Enrico that he swore at his father's tomb ('Pray remember that my father was destroyed by Ashton's lying'). [13] Lucia falls to her knees and begs him to think of love, and *allegro vivace* they renew their vows ('Let us swear to love for ever'). They exchange rings. (In a footnote to the libretto Cammarano explains that by Scottish custom this has well-nigh sacramental significance; in Walter Scott, they break a gold coin and each keep half, but 'an exchange of rings is more suitable to the stage'.) [14] In a lilting *moderato* ('Imagine when the breezes sigh') they picture the painful time they must spend apart. 'Edgardo leaves, and Lucia returns to the castle' is the instruction of the printed scores and librettos, but in the autograph Donizetti wrote 'She falls in a swoon'.

Part Two, Act I: The Marriage Contract

Enrico's room in Ravenswood Castle

5. *Scena (Enrico and Normanno)*. [15] Months have passed. The guests are already assembling for Lucia's marriage to Arturo. But what,

Enrico asks, if she persists in refusing him? Normanno is reassuring: the lovers' letters have all been intercepted; and he has forged a letter to the effect that Edgardo now loves another.

6. *Duet (Lucia and Enrico)*. [16] Lucia enters, pale, 'and showing the first signs of mental disturbance'. [17] – [18] Enrico produces the forged letter. Although her heart is breaking, [19] – [20] and although offstage music proclaims the arrival of Arturo as bridegroom, she refuses to marry him, and longs only for death.

7. *Scena and Aria (Raimondo)*.

[21] – [22] Raimondo urges Lucia to consent, and save the family. At length she does so; [23] in the cabaletta Raimondo praises her sacrifice.

COMPACT DISC TWO

A hall prepared for Arturo's reception

8a. *Chorus and Cavatina (Arturo)*. [1] The company welcomes Arturo in joyful chorus, and he promises that the Enrico's star will shine again.

8b. *Scena and Quartet (Finale II)*. [2] But where is Lucia?, Arturo asks. [3] Enrico tells him that if she appears sad and strange, it is because she is still mourning her mother.

Arturo raises an awkward question: he's heard rumours about her and Edgardo... But then Lucia appears, supported by Raimondo. She signs the marriage contract, calling it her death warrant. And Edgardo bursts into the hall! This scena is composed with Donizetti's wonderful command of dramatic melody over a dramatic orchestral figure. [4] The tension is sustained in the famous quartet, launched simultaneously by Edgardo and Enrico. Then Lucia and Raimondo join; then the chorus, and with them, in independent lines, Alisa and Arturo (which is why the piece is often referred to as the sextet).

8c. *Continuation and Stretta of Finale II*.

[5] Enrico, Arturo and Edgardo draw their swords. Raimondo intervenes, and shows Edgardo the nuptial contract. Edgardo compels Lucia to admit that she has signed it, returns the ring that she gave him, takes from her his own ring and tramples it underfoot. He bursts into 'Cursed be the moment when I saw you'. [6] Fierce unison and octave lines build to a sextet with chorus.

Part Two, Act III

A room in Wolf's Crag tower. A bare table and an old chair are the only furniture. Night. The place is dimly lit by a feeble lantern. The sky is

fearsomely black. Lightning, thunder, howling winds, crashing rain

9. *Hurricane, Scena, and Duet (Edgardo, Enrico)*. [7] The storm outside matches the storm in Edgardo's soul. [8] Enrico arrives.

Edgardo declares that his presence profanes the place. Enrico says that Lucia has been led to the marriage bed, and that he has come seeking vengeance. At dawn, they will meet and fight in the Ravenswood graveyard. [9] In the cabaletta (largely in thirds, over march-rhythm accompaniment) each swears to kill the other.

The castle hall, as in the previous act

10a. *Chorus*. [10] Wedding celebrations still in progress are suddenly cut short by...

10b. *Gran Scena with Chorus (Raimondo)*...

[11] – [12] the arrival of Raimondo with terrible news. *Maestoso*, he tells the company that Lucia, in madness, has stabbed and slain her husband.

10c. *Scena and Aria (Lucia)*. [13] – [14] Lucia enters. In Donizetti's autograph, she is accompanied by an *armonica* – the musical glasses, an instrument for which Mozart composed, and one whose sweetly plangent, ringing yet gentle tones were sometimes associated with madness. It seems that there was an *armonica* virtuoso in Naples in 1835.

But such players are not common; the part is crossed out, and then more practically if less poignantly pencilled onto the flute staff. The mad scene is a careful span of new melodies also embodying the reminiscences that drift through Lucia's troubled mind: from the duet beside the fountain, from the scene with her brother. [15] The first 'movement' ('Oh day of rapture' as Lucia imagines a wedding with Edgardo) begins almost imperceptibly, growing from the phrase, originally on *armonica*, that accompanies the recitative before it. [16] Enrico enters; in a little trio exchange often omitted, he is stricken with remorse as Raimondo explains what has happened, and Lucia relives the horror of Edgardo's curse. [17] The finale, 'Scatter your tears of anguish', continues the key (originally F, but E flat in modern scores) and, more or less, the motion (*larghetto* 6/8, *moderato* 3/4) with a new melody, and trills and runs not emptily virtuosic but expressive of Lucia's plight.

Outside the Castle; Ravenswood tombs. Night

12. *Aria finale (Edgardo)*. [18] – [19] Edgardo invokes the shades of the ancestors he will join, and reproaches the woman who was, he believes, faithless. [20] But a mourning chorus

approaches from the castle, and he learns that Lucia is dying, calling his name. The funeral bell tolls. Edgardo wishes to rush to her, he meets Raimondo, saying she is already dead. In the final movement, Edgardo says he will join her. [21] After the first verse of 'Rest in peace, for I shall follow' a bridge passage is arrested on a loud diminished chord, and Edgardo stabs himself. The melody is resumed by a cello, or two cellos (in the autograph, *solo* has been altered to *due soli*), to which the dying man adds broken phrases, and an outbreak of new, despairing force at the close.

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Born in North Carolina and raised in Louisiana, **Elizabeth Futral** studied at Samford and Indiana Universities. She earned her masters degree studying with Virginia Zeani, and went on to study at the Lyric Opera Center in Chicago. It was here that she began her singing career and her many



Christian Steiner

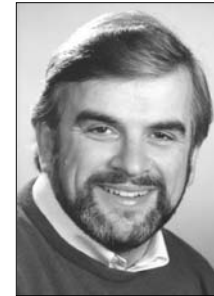
roles for Chicago Lyric Opera include both Gianetta and Adina (*L'elisir d'amore*), and Barbarina and Susanna (*Le nozze di Figaro*). She is now established as one of the world's major coloratura sopranos.

In 1994 she sang in an acclaimed production of Delibes' *Lakmé* at the New York City Opera, and in 1996 she appeared at the Rossini Opera Festival in Pesaro, singing the title role in *Matilde di Shabran*, in the first production of the opera for 175 years. In that year she also appeared at the Wexford Festival (Catherine in Meyerbeer's *L'Etoile du nord*). In 1998 she created the role of Stella in the world premiere of Sir André Previn's *A Streetcar named Desire*.

Other operatic roles include Cleopatra (*Giulio Cesare*) for Los Angeles Opera; the title role in *The Ballad of Baby Doe* with New York City Opera; Susanna, and Nanetta (*Falstaff*) at the Bayerische Staatsoper under Zubin Mehta; the title role in *Lucia di Lammermoor* with Dallas Opera; Konstanze (*Die Entführung aus dem Serail*) with Houston Grand Opera and in concert performances with the New York Philharmonic under Sir Colin Davis.

Recordings include *L'Etoile du nord*, *A Streetcar named Desire*, Ravel's *L'Enfant et les sortilèges*, Philip Glass's *Hydrogen Jukebox*, and

Rossini's *Otello* and Pacini's *Carlo di Borgogna* for Opera Rara.



Achievement in Opera. He has also worked regularly at the Royal Opera House, Covent Garden and the Glyndebourne Festival.

His appearances abroad have included Beckmesser (*Die Meistersinger*) in Bayreuth, Amsterdam, Berlin, Munich, Vienna and with Sir Georg Solti and the Chicago Symphony Orchestra, which was also recorded. He has performed Balstrode (*Peter Grimes*), Sharpless (*Madama Butterfly*) and Faninal (*Der Rosenkavalier*) at the Metropolitan Opera, New York and created the title role in the world premiere of *Outis* by Luciano Berio at La Scala, Milan and later at the Châtelet, Paris. He has also sung Balstrode at the Opéra

For many years **Alan Opie** was a Principal Baritone with English National Opera, where he performed a wide variety of major roles including Falstaff, for which he was nominated for an Olivier Award for Outstanding

National de Paris and for the Vienna State Opera, Falstaff for Norske Opera Oslo, and Ernani for the Netherlands Reisopera. His concert career has taken him to Sydney, Cologne, Israel, Madrid, Lisbon, Hong Kong, Rome, Dallas, Washington and Carnegie Hall, New York.

His many recordings for Chandos include *The Rape of Lucretia*, *Peter Grimes* (which won a Grammy Award), *Billy Budd*, *War and Peace*, Holst's *The Wandering Scholar*, and the Gramophone Award-winning *Troilus and Cressida*, and, for Chandos/Peter Moores Foundation *Mary Stuart*, *Pagliacci*, *The Barber of Seville*, *La bohème*, *Il trovatore* and *Ernani*.



Paul Charles Clarke was born in Liverpool and studied at the Royal College of Music with Neil Mackie, and was the winner of the 1989 Kathleen Ferrier Competition. Roles include the Duke (*Rigoletto*) for Scottish Opera and Seattle Opera; Fenton (*Falstaff*) in Japan and at the Edinburgh Festival; High

Priest of Neptune (*Idomeneo*), Rodolfo (*La bohème*), Alfredo (*La traviata*) and the title role in *Faust* for Welsh National Opera; Alfredo and Nemorino (*L'elisir d'amore*) for Scottish Opera; Rodolfo and Dmitri (*Boris Godunov*) for Opera North; Froh (*Das Rheingold*), Cassio (*Otello*), Tybalt (*Roméo et Juliette*) and Alfredo for The Royal Opera. Internationally his roles have included Anatol (*Vanessa*), Rodolfo and Alfredo for Seattle Opera; Alfredo in Cincinnati; Jenik (*The Bartered Bride*) and Romeo (*Roméo et Juliette*) for the Metropolitan Opera, New York; Pinkerton (*Madama Butterfly*) for Houston Grand Opera; Macduff (*Macbeth*) for Monte Carlo, and the title role in *Faust* for the Minnesota and Cincinnati opera companies.

Concert appearances include a European Tour with the Orchestra of the Age of Enlightenment and Sir Simon Rattle in performances of Beethoven 9 (which he has also sung with the Scottish Chamber Orchestra), and Mendelssohn's *Elijah* under Andrew Davis in Rome.

Recordings include Tybalt (*Roméo et Juliette*), and, for Chandos/Peter Moores Foundation Pinkerton (*Madam Butterfly*) and the title role in *Faust*.



Born in Canterbury, **Peter Rose** read music at the University of East Anglia and studied with Ellis Keeler at the Guildhall School of Music and Drama. In 1985 he won the Kathleen Ferrier Memorial

Scholarship and in 1986 the Glyndebourne John Christie Award. He made his operatic debut in 1986 as the Commendatore with Glyndebourne Festival Opera in Hong Kong. He was principal bass with Welsh National Opera between 1986 and 1989, and made his Royal Opera House debut as Rochefort (*Anna Bolena*) with Dame Joan Sutherland.

Roles include Ramfis (*Aida*), Fasolt (*Das Rheingold*), Cadmus/Somnus (*Semele*), Daland (*Der fliegende Holländer*), King Marke (*Tristan und Isolde*) and Commendatore at the Royal Opera House, Covent Garden; Gessler (*Guillaume Tell*), Commendatore and Basilio (*Il barbiere di Siviglia*) in San Francisco; Kečal (*The Bartered Bride*) for Chicago Lyric Opera; Ramfis, Daland and Ochs at the Metropolitan Opera; and other roles for the Vienna

Staatsoper, the Deutsche Staatsoper, the Hamburg State Opera, in Amsterdam, and at the Istanbul and Bregenz Festivals.

Concert engagements include Beethoven 9 with Giulini; Mozart's *Requiem* with Daniel Barenboim and Zubin Mehta; Mahler 8 with Tilson Thomas at the Albert Hall; Verdi's *Requiem* at the Barbican; *La Damnation de Faust* with the Chicago Symphony Orchestra and Sir Georg Solti; Ravel's *L'Enfant et les sortilèges* and *L'Heure espagnole* with the Cleveland Orchestra under Boulez; and Beethoven's *Missa Solemnis* with the New York Philharmonic under Masur. Recordings include *Le nozze di Figaro*, *The Seven Deadly Sins*, *Salome*, *Un ballo in maschera*, and, for Chandos/Peter Moores Foundation, *Aida*, *Ernani*, *The Barber of Seville* and *Tosca*.



Since leaving college in 1994 **Stephen Chaundy** has worked with a number of British ensembles including The Royal Opera, English Touring Opera, Wexford Festival and Pimlico Opera. His international debut came in 1996

when in Monte Carlo he created the role of Lord Geoffrey in the world premiere of Lowell Liebermann's *The Picture of Dorian Gray*. From 1997 to 1999 he was principal tenor at the Tiroler Landestheater, Innsbruck where roles included Count Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Camille Rossillon (*Die lustige Witwe*), Tamino (*Die Zauberflöte*), Tony (*West Side Story*) and Conte Belfiore (*Il viaggio a Reims*). Since Autumn 1999 he has been a member of the ensemble at the Vienna Volksoper, where he has appeared as Flute (*A Midsummer Night's Dream*), Fenton and Bardolfo (*Falstaff*), Ernesto (*Don Pasquale*), Remendado (*Carmen*) and both Belmonte and Pedrillo (*Die Entführung aus dem Serail*).

On the concert platform Stephen Chaundy has appeared with the Dutch Radio Philharmonic under Edo de Waart and Claus Peter Flor, at the Concertgebouw and at the Trondheim Festival, and he has worked with conductors such as Stuart Bedford, Alfred Eschwé, Karin Kamensek, Mark Foster, William Boughton and Alberto Zedda. He has appeared at the Queen Elizabeth Hall in Handel's *Messiah*, and in Mendelssohn's *Lobgesang* in Köthen. Recordings include Puccini's *Messa di Gloria*.



Peter Wedd studied at the Guildhall School of Music and Drama with William McAlpine and at the National Opera Studio, where he received support from the Peter Moores Foundation.

Operatic engagements have included Cascada (*Die lustige Witwe*) for The Royal Opera, Federico (*L'Arlesiana*) and Pluto (*Orphée aux enfers*) for Opera Holland Park, and Don José (*Carmen*) and Tamino (*Die Zauberflöte*) for Welsh National Opera. He was a member of The Royal Opera, from 1999 to 2001 and his roles included Nikolio (*Greek Passion*), Eisslinger (*Die Meistersinger*), Herald (*La battaglia di Legnano*), Gaston (*La traviata*) and Fiesole (*Palestrina*). He has also appeared with Crystal Clear Opera, Singapore Lyric Theatre and European Chamber Opera.

Peter Wedd's wide concert repertoire ranges from *Messiah*, *St John Passion*, the Mozart and Verdi *Requiems* and Pergolesi's *Magnificat* to Howells's *Hymnus Paradisi*, Janáček's *Glagolitic Mass* and Britten's *Serenade for Tenor, Horn and Strings*.



Christine Rice was born and educated in Manchester. She read physics at Balliol College, Oxford before entering the Royal Northern College of Music to study with Robert Alderson. Here she

was a Peter Moores Foundation scholar, and the Foundation also funded a trip to Italy to study the roles of Rosina and Leoncavallo's Musetta. Her operatic roles at the RNCM included a highly acclaimed Charlotte (*Werther*) and Lucretia (*The Rape of Lucretia*). She subsequently made her debuts at the Glyndebourne Festival as Girl's Mother (*Lulu*), at English National Opera as Hermia (*A Midsummer Night's Dream*) and at The Royal Opera as Suzy/Lolette (*La Rondine*) and Flora (*La traviata*). She sang Polinesso (*Ariodante*) with the Early Opera Company at the Covent Garden Festival and Giacinta (*La finta semplice*) at the Buxton Opera Festival.

As a Company Principal at English National Opera her roles have included Olga (*Eugene Onegin*), Suzuki (*Madam Butterfly*), Marta (*Mephistopheles*), Maddalena (*Rigoletto*),

Messenger (*Orfeo*), Bradamante (*Alcina*, conducted by Sir Charles Mackerras), Musetta (Leoncavallo's *La bohème*) and Rosina (*The Barber of Seville*).

Christine Rice's concert appearances include *Messiah*, Mozart's *Kronungsmesse*, Vivaldi's *Gloria*, *The Dream of Gerontius*, Melanto in *Il ritorno d'Ulisse in patria*, and Mrs Noah (*Noë's Flood*).

Recordings include Elgar's *Sea Pictures*, Berlioz's *Les Nuits d'été*, Guilhen in Vincent d'Indy's *Fervaal* under Jean-Yves Ossonce, and a series of English song recitals with Iain Burnside for Radio 3.

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 Moores Foundation, *Don Giovanni*, *Madam Butterfly*, *Aida*, *The Elixir of Love*, *Faust*, *La bohème*, the award-winning *Tosca* and eight solo recital albums of operatic arias (with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Andrew Shore, and two with 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 Moores Foundation. Among these are numerous discs for the Opera Rara label which have won several awards, including the Belgian Prix Cecilia for Donizetti's *Rosmonda d'Inghilterra*. For Chandos he has conducted nine recordings of operatic arias (with Andrew Shore, Bruce Ford, Diana Montague, Dennis

O'Neill, Alastair Miles, Yvonne Kenny, two with John Tomlinson and Della Jones), as well as *Aida*, *Faust*, *Don Giovanni*, *Ernani*, *Don Pasquale*, *The Elixir of Love*, *La bohème*, *Cavalleria rusticana*, *Pagliacci*, *Il trovatore* the award-winning *Tosca* and highlights from *Der Rosenkavalier*, all in association with the Peter Moores Foundation.

Session photo:
Elizabeth Futral and
David Parry

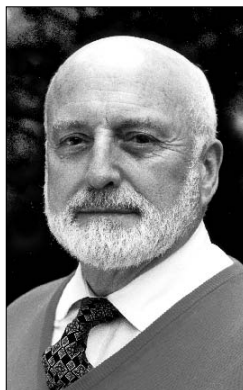


PETER MOORES, CBE, DL

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.



Bill Cooper/PMF

Peter Moores, CBE, DL

Whilst still in his early twenties, Peter Moores had started giving financial support to various young artists, several of whom – Joan Sutherland, Colin Davis and the late Geraint Evans amongst them – were to become world-famous. In 1964 he set aside a substantial part of his inheritance to establish the Peter Moores Foundation, a charity designed to support those causes dear to his heart: to make music and the arts more accessible to more people; to give encouragement to the young and to improve race relations.

PETER MOORES FOUNDATION

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

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

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

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

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

Donizetti: Lucia di Lammermoor

Lucia di Lammermoor nimmt unter den Werken Donizettis eine Sonderstellung ein, sowohl im Rahmen der Operngeschichte als auch in der Gunst des Publikums. Während die ersten Opern Donizettis generell vernachlässigt wurden, hielt sich *Lucia* auf den Spielplänen. In Covent Garden, wo das Werk mit Fanny Tacchinardi-Persiani 1847 erstaufgeführt wurde (zwölf Jahre nachdem sie die Titelrolle in Neapel geschaffen hatte), stand es sechs Jahrzehnte lang fast in jeder Spielzeit auf dem Programm, wobei sich Patti (1861–79), Emma Albani (1872–77), Marcella Sembrich (1880–84), Melba (1888–1907) und schließlich Tetrizzini (1907–9) besonders hervortaten. In New York war *Lucia* 1883 die zweite Oper (nach *Faust*), die an der Met inszeniert wurde: Zunächst sang Sembrich die Titelrolle, dann folgten sieben „deutsche Jahre“. 1892 wurde *Lucia* mit Patti neu aufgelegt und seitdem nur selten wieder aufgegeben. Melba, Tetrizzini, Frieda Hempel und Galli-Curci begründeten an der Met eine Tradition, die mit Toti dal Monte, Lily Pons, Roberta Peters, Anna Moffo, Renata Scotto, Maria Callas, Joan Sutherland und

Beverly Sills fortlebte. Neuinszenierungen gab es 1942 (mit Pons), 1964 (mit Sutherland), 1992 und 1998 (mit Ruth Ann Swenson).

In der zweiten Hälfte des 20. Jahrhunderts führten zwei berühmte Sopranistinnen *Lucia* zu neuer internationaler Blüte. Maria Callas sang *Lucia* in dreizehn Städten und fünf Ländern (angefangen mit Mexico City 1952) und machte zwei Schallplattenaufnahmen, während Joan Sutherland die Rolle in dreißig Städten und zehn Ländern (zuerst in Covent Garden 1957) sang und ebenfalls in zwei Schallplattenaufnahmen verkörperte. Der ernste Donizetti war wiederentdeckt. Als Schuljunge las ich in Gerald Abrahams Lehrbuch *A Hundred Years of Music* (1938): „Bestenfalls kann man hoffen, Donizetti hin und wieder in bloßen Konzertausschnitten oder zugunsten irgendeiner Diva sporadisch in einer halbtoten ‚Neuinszenierung‘ zu hören.“ (1925 kehrte *Lucia* nach langer Abwesenheit mit Toti dal Monte nach Covent Garden zurück, nur um nach einer einzigen Aufführung als lächerliches altes Zeug wieder abgesetzt zu werden.) Aber mit der Zeit konnte ich die Hälfte von Donizettis siebzig

Opern auf der Bühne erleben, viele von ihnen in lebendigen, packenden Neuinszenierungen. An der Mailänder Scala sang Callas in *Anna Bolena* und *Poliuto*, in New York erweckte Beverly Sills die „Tudor-Trilogie“ Donizettis – *Anna Bolena*, *Maria Stuarda* und *Roberto Devereux* – zu neuem Leben, und in London machte Janet Baker als Mary Stuart von sich reden (bezeugt durch eine Live-Aufnahme bei Chandos, CHAN 3017(2)).

Auch inspiriert der Komponist, den man lange nicht ernst nehmen mochte, inzwischen gelehrte musikologische Abhandlungen und prominente Fürsprache. Philip Gossett reagierte auf die Einladung, eine neue Reihe der Oxford University Press („Studies in Musical Genesis and Structure“) mit einer Untersuchung der Skizzen für Beethovens Sechste aus der Taufe zu heben, stattdessen mit einem Buch über *Anna Bolena*. Herbert von Karajan dirigierte *Lucia*. Sorgfältige „kritische Ausgaben“ der Partituren werden veröffentlicht. Die Feiern zum 200. Geburtstag Donizettis brachten uns 1997 neben vielem anderen eine Neuinszenierung seiner gewaltigen Grand opéra *Dom Sébastien* in Bergamo (seiner Geburtsstadt) und in Bologna (in dem von Gluck eingeweihten Theater, wo Italien erste Bekanntschaft mit Wagner schloss).

Heute hören und wissen wir also mehr von Donizetti als unsere Großeltern. Man hat ihn als Shakespeare des Musiktheaters bezeichnet. Doch in der Größe, der leidenschaftlichen, bestimmten Beschreibung von Einzelschicksalen stößt man auch auf formelhafte Passagen: die Kapitulation vor einer *Primadonna*-Schaustellung konventioneller Effekte, der Rückgriff auf bewährte Routine, während der Termin für die Ablieferung dieser in fieberhafter Eile geschriebenen Partituren allzu nahe rückte. In den letzten, hektischen Schaffensjahren vor seiner geistigen Umnachtung, als ihn wie durch Vorahnung auf sein befristetes Dasein die Inspiration packte, zauberte Donizetti eine herrliche Oper nach der anderen in jedem Genre hervor: komisch, *semiseria*, tragisch, heroisch. Je mehr Donizetti wir hören, desto deutlicher wird aber auch, dass *Lucia di Lammermoor* wahrscheinlich die homogenste seiner ersten Opern ist, die Partitur mit der geringsten Zumischung von Minderwert. Wie so oft lag die allgemeine Öffentlichkeit richtig, als sie *Lucia* musikalische Unsterblichkeit beschied, während *Imelda de' Lambertazzi*, *Sancia di Castiglia*, *Gabriella di Vergy* und *Gemma di Vergy*, *Pia de' Tolomei* sowie viele andere seiner Opern in Vergessenheit gerieten.

Lucia entstand an einem wichtigen Punkt in der Karriere Donizettis. Dreimal in seiner langen und Bellinis kurzer Schaffenszeit erhielten beide Komponisten den Auftrag zu Opern für ein und dieselbe Bühne. 1829, als eine Gruppe von Edelleuten ein Spitzenensemble für eine Saison am Teatro Carcano in Mailand verpflichteten, komponierte Donizetti dafür *Anna Bolena*, und Bellini nahm einen *Ernani* in Angriff. Doch nach dem Erfolg von Donizettis Tragödie wich Bellini dem direkten Wettbewerb aus und widmete sich einer Opera semiseria: *La sonnambula*. Die Librettos für die Opern stammten von Felice Romani, während Giuditta Pasta jeweils die Heldin sang und Giovan Battista Rubini den Tenor. Für beide Komponisten, jeder in seinem Genre, war es ein Triumph. Im Jahre 1832 folgte dann auf Bellinis *Norma* an der Scala Donizettis *Ugo, conte di Parigi*. Giuditta Pasta, Giulia Grisi, der Tenor Domenico Donzelli und der Bass Vincenzo Negrini sangen in beiden Opern, und die Librettos stammten wiederum von Romani. Diesmal fiel Bellini der Erfolg zu: *Norma* erlebte 34 Aufführungen, *Ugo* nur vier.

Auch 1835 setzte sich Bellini wieder durch, als in Paris nach *I puritani* Donizettis

Marino Faliero gegeben wurde – jeweils mit Grisi, Rubini, Tamburini und Lablache. In einem langen, schadenfrohen Brief an seinen Onkel beschreibt Bellini den Triumph seines Werkes und das “Semifiasko” Donizettis. Im Mai jenes Jahres, als beide Opern dann nach London kamen, bemerkte der Kritiker Henry F. Chorle: “Bei solchen Gelegenheiten paart sich immer Erfolg mit Misserfolg – es kann nicht zwei Lieblinge des Publikums geben ... *Marino Faliero* verkümmerte ... Andererseits fand ich *I puritani* von der ersten bis zur letzten Note bezaubernd.”

Was hat das mit *Lucia di Lammermoor* zu tun? Nun, hiermit endet die Geschichte nicht, denn im September 1835 starb Bellini im Alter von nur 33 Jahren, und drei Tage später trat Donizettis *Lucia di Lammermoor* mit der Uraufführung am San Carlo in Neapel den unaufhaltsamen, weltweiten Triumphzug an. Wollte man sagen, dass Donizetti im Wettstreit zwischen den beiden Komponisten “das letzte Wort” hatte, würde man das Wesen dieser Beziehung verfälschen. *Lucia* kann man auch als einen Tribut Donizettis an Bellini verstehen, besonders nach *I puritani*. Die “Rivalität” war eher einseitiger Natur gewesen: Bellini grübelte und protzte, während Donizetti ein großherziger Mensch war. Bald

nach seiner Ankunft in Paris, wo er die Proben zu *Marino Faliero* aufnahm, schrieb er (an Romani): “Bellinis Erfolg ist sehr groß gewesen; die Oper wird weiter gegeben, obwohl wir schon fünf Aufführungen hatten, und sie wird sich bis zum Ende der Saison halten ... Den Erfolg von *I Puritani* verdiene ich nicht, doch hoffe ich, nicht zu missfallen.”

I puritani und *Lucia* weisen viele Gemeinsamkeiten auf. Damit drücke ich die landläufige Meinung aus, gegen die William Ashbrook in seinem hervorragenden Buch *Donizetti and his Operas* (1982) allerdings Einspruch erhebt. Er betrachtet die Ähnlichkeiten zwischen den beiden Werken als “oberflächlich”. Aber damit widersprechen wir uns eigentlich nicht. Die Unterschiede zwischen den Opern, die Ashbrook beschreibt, sind offensichtlich. Die beiden Komponisten verarbeiten den Stoff auf ganz andersartige Weise. Bellini forderte seinen Librettisten Carlo Pepoli mehr oder weniger deutlich auf, die Logik und die Glaubwürdigkeit der Handlung zu vergessen; es komme einzig und allein auf den Gesang an, der das Herz des Publikums rühren müsse. Ashbrook bezeichnet dies als einen “abstrakten” und “emblematischen” Ansatz. Andererseits komponierte Donizetti – darf man sagen: eher

ein Wagnerianer? – laut Ashbrook “eine Tragödie, deren Ausgang vom ersten Moment an vorgezeichnet ist”, dramaturgisch wie auch musikalisch integriert, mit deutlicher profilierten Charakteren. *Lucia* ist mehr als ein “Tribut”. In gewisser Hinsicht ist es auch eine liebevoll anerkennende “Neukomposition”. Als ob Donizetti gedacht hätte: “Bellini hat es auf seine wunderbare Art gemacht, und das ist nun meine Art, nicht unbedingt besser, aber anders” – unter stärkerer Konzentration auf einzelne Personen in bestimmten Krisen. Während seiner Arbeit an *I puritani* stellte Bellini im Interesse des musikalischen Effekts einige Nummern um. Keine der Nummern Donizettis ließe sich umstellen, ohne die dramatische Entwicklung zu stören.

Was die beiden Opern generell gemeinsam haben, sind der von Walter Scott geschaffene Hintergrund (seit Rossinis *Donna del lago* von 1819 hatten sich die Europäer von der fremdländischen Romantik Schottlands faszinieren lassen) und insbesondere eine längere, nicht als traditionelles Finale, sondern schon früher eingebaute Wahnsinnsszene für die Heldin, in der sie sich der Halluzination von einer Vermählung mit dem geliebten Mann hingibt. Beide Wahnsinnsszenen werden durch ein Rezitativ für Bass vorbereitet:

Giorgios “Cinta di fiori” in *I puritani*, Raimondos “Dalle stanze” (“From the chamber”) in *Lucia*. Darüber hinaus hat man vom Melodischen her gelegentlich den Eindruck, dass Donizetti noch *I puritani* im Ohr hatte, als er *Lucia* komponierte. Man denke auch an den Einsatz von Hörnern, um das Geschehen ins Bild zu setzen. Bellini stützte sich allerdings nicht direkt auf Scott, sondern auf das Schauspiel *Têtes Rondes et Cavaliers* (1833) von Ancelot und Saintine frei nach dem Schriftsteller. Hier werden Ereignisse aus *Old Mortality*, *The Heart of Mid-Lothian* und *Peperil of the Peak* miteinander kombiniert. (Andere auf Vorlagen Ancelots beruhende Opern wären Donizettis *Roberto Devereux* und *Maria Padilla* sowie Chabriers *Roi malgré lui*.) Bellinis Werk trug zunächst den Titel *I puritani di Scozia*, obwohl es in Plymouth, an der englischen Südküste, angesiedelt ist und somit von schottischem Boden kaum weiter entfernt sein könnte. Bellini begründete die Wahl des Titels auf einfachste Weise: “perchè è celebre pei *Puritani* di Valter-Scott”. (Eine französische Übersetzung von *Old Mortality* war 1817 unter dem Titel *Les Puritains d’Ecosse* erschienen.) *Lucia di Lammermoor* hält sich bei allen Abweichungen von *The Bride of Lammermoor* enger an Scott. (In *The Bride of Lammermoor*

überlebt Bucklaw den Mordversuch Lucys. In der Oper erklärt Raimondo, Arturo sei *trucidato*, also ermordet; die alte englische Übersetzung von Raimondos Rezitativ lässt hingegen vermuten, dass Arturo sein Leben noch nicht ausgehaucht hatte: “There she stood, a weapon grasping, Even his who lay there gasping”. Eine weitere Änderung ist die Verschmelzung von Sir William Ashton, der furchterregenden Lady Ashton sowie ihrer Söhne Sholto und Henry in der Person Enricos. Auch ereilt den Helden ein anderer Tod: nicht von eigener Hand, sondern im Treibsand auf dem Ritt zum Duell mit Colonel Ashton.) Donizettis *Lucia di Lammermoor* war nicht als erste Oper aus diesem Roman hervorgegangen. In Paris hatte man bereits *Le Caleb* (1827, ein Pasticcio mit Musik von Adam, Boieldieu, Méhul und Rossini) und Carafas *Le nozze di Lammermoor* (Théâtre-Italien, 1829) erlebt, während man in Italien Luigi Rieschis *La fidanzata di Lammermoor* (Trieste, 1831; neu vertont von Giuseppe Bornaccini, Venedig, 1833) und Alberto Mazzucatos *La fidanzata di Lammermoor* (Padua, 1834; Mailand, am Carcano, später im selben Jahr) kannte.

Jerome Mitchell mutmaßt in seiner Studie *The Walter Scott Operas*, dass Donizettis

Librettist, Salvatore Cammarano, die bereits zu dem Thema existierenden italienischen Librettos wahrscheinlich kannte, als er Scotts *Bride of Lammermoor* die “definitive” Opernform gab. (Mitchell erwähnt auch *Bruden fra Lammermoor* (Kopenhagen, 1832), eine Oper von Ivar Frederik Bredal mit einem Libretto von Hans Christian Andersen, die drei schottische Lieder verarbeitet: “Charlie is my darling”, “My lodging is on the cold ground” und “Auld Robin Gray”.)

Auch diese älteren Opern beweisen, dass der Roman den Forderungen des Musiktheaters angepasst wurde. Mit einiger Überraschung stellen wir fest, dass von den 315 Seiten Scotts (in der Dryburgh-Ausgabe der Waverley-Romane) nur einige wenige aus Kapitel 23–25 den überwiegenden Teil des Opernstoffes enthalten: die Verlobungsfeier, Edgardos Unterbrechung, das Sextett, die Begegnung und Herausforderung von Tenor und Bariton (die im Roman nach dem Tod Lucias stattfindet), die Hochzeitsfeier, Lucias Angriff auf den aufgedrängten Ehegatten, ihre Wahnsinnszene (entwickelt aus einer einzigen Zeile bei Scott – “So, you have ta’en up your bonny bridegroom?” – in der sie ihren Wahn “mit einer Art grinsendem Frohlocken” zum Ausdruck bringt); ihr Tod und dann Edgardos.

Die Opern von Rieschi und Mazzucato wahren die zeitliche und örtliche Geschlossenheit. Zwischen Akt I und II bei Carafa vergehen zwei Monate, doch der erfahrene Librettist Luigi Balocchi (der mit Rossini an dessen Pariser Opern arbeitete) versichert uns, dass dieser geringfügige Regelverstoß den Handlungsbogen nicht bricht. Eine ähnliche Verletzung der klassischen Einheitsregeln findet man in Donizettis *Lucia*; die feine terminologische Differenzierung durch Cammarano wird zu Beginn der Handlungsbeschreibung auf Seite 41 erläutert.

Lucia di Lammermoor war eines der ersten Librettos von Cammarano, sein erster großer Erfolg in einer Karriere, die sich mit weiteren Librettos für Donizetti, Mercadante und Pacini sowie Verdis *La battaglia di Legnano*, *Luisa Miller* und schließlich *Il trovatore* (Cammarano starb 1842 vor der Vollendung) fortsetzen sollte. Der Cammarano-Biographie von John Black ist zu entnehmen, dass er in dem Jahr vor *Lucia* offenbar einige neue Szenen für eine neapolitanische Neuinszenierung von Rossinis *La donna dell’ago* schrieb, jener ersten Scott-Oper (1819), die den europäischen Musiktheatern eine frische, unverbrauchte Romantik geschenkt

hatte – hochdramatisches Geschehen an pittoresken nördlichen Schauplätzen, lebhaft heraufbeschworen durch instrumentalen Einfallsreichtum in der Schönheit der schottischen Berglandschaft. 1834 verfasste Cammarano auch ein Libretto für *Ines de Castro* von Giuseppe Persiani, dem Ehegatten jener Sopranistin, die dann einige Monate später der Lucia erstmals Gestalt geben sollte. Zu diesem Zeitpunkt eroberten Scott und die schottische Romantik, die Rossini mit *Donna del lago* für das Musiktheater eingefangen hatte, bereits Europa. Ähnliches galt für Webers *Der Freischütz* (1821), die nationalbewusste Antwort eines deutschen Komponisten auf die schottische Fremdartigkeit und das Geschick Rossinis.

Die Annalen von *Lucia* konzentrieren sich gewöhnlich auf die *Primadonna*, obwohl Donizetti eigentlich die Partitur der Sopranistin und dem Tenor der Uraufführung, Fanny Tacchinardi-Persiani und Gilbert Duprez, gemeinsam widmete. Dass der Tenor eine so große Rolle spielte – das Finale gehört ihm, nicht der Sopranistin – war ein Novum. Zwei der erlauchten Rollenvorgänger von Duprez, Gaetano Fraschini (Verdis Lieblingstenor, der Zamoro (*Alzira*, 1845), Corrado (*Il corsaro*, 1848), Arrigo (*Battaglia di*

Legnano, 1849), Stiffelio (1850) und Riccardo (*Ballo in maschera*, 1859) als erster verkörperte und 1870 für die Rolle von Radamès in Betracht gezogen wurde) und Napoleone Moriani, galten als der *Tenore della maledizione* and der *Tenore della bella morte* – Fraschini wegen der deklamatorischen Kraft, mit der er die vermeintlich treulose Lucia verflucht hatte, und Moriani wegen der Melancholie seiner Schlusszene. Duprez selbst scheint ein Meister sowohl der Kraft als auch der Melancholie gewesen zu sein. Er verband französische Eleganz mit bemerkenswerter Energie, so dass er klingend und mit voller Stimme solche Höhen erreichte, dass Rossini offenbar um sein Porzellan fürchtete, als Duprez ihm bei einem ersten Besuch vorsang. (Man erzählt sich auch, der Komponist habe ihn gebeten, sein *ut di petto*, sein hohes C in der Bruststimme, zusammen mit dem Mantel im Vestibül abzulegen.) In seinen Memoiren behauptet Duprez, es sei seine Idee gewesen, bei der Reprise von Edgardos Todesszene die Melodiestimme dem Cello zu überlassen, während der vezweifelte Tenor nur noch in Bruchstücken Ausdruck findet. (Duprez kehrte mit seiner in Italien entwickelten Stimmgewalt 1837 nach Paris zurück und verdrängte den Opéra-Tenor Adolphe Nourrit aus der Gunst

des Publikums, als er in einer von Nourrit geschaffenen Rolle (Arnold in Rossinis *Guillaume Tell*) ein hohes C nach dem anderen von der Brust sang. Nourrit zog sich nach Neapel zurück, wo er bei Donizetti studierte, seine Stimme aufbaute (zum eigenen Nachteil, wie seine Frau meinte), von Donizetti *Poliuto* für sich komponiert bekam und Selbstmord beging, als die Zensur in Neapel die Aufführung der Oper untersagte. Duprez sang dann die Rolle 1840 bei der Uraufführung an der Pariser Opéra.)

Große Tenöre – Caruso, Gigli – führten die Edgardo-Tradition fort, doch mit der Zeit entwickelte sich *Lucia di Lammermoor* wie gesagt immer mehr zu einer „Sopran-Oper“. Die Rezensionen der Met-Premiere von W.J. Henderson für die *New York Times* und Henry Krehbiel für die *Tribune* sagen uns viel über Marcella Sembrich in der Titelrolle, doch wenig über den Tenor. (Es handelte sich um Italo Campanini, den ersten Lohengrin in Italien und den ersten Don José in London und New York.) Die Akzentverschiebung kommt auch in dem üblicherweise inszenierten Libretto von *Lucia* zum Ausdruck. Die Szene in der Burgruine (Wolf's Crag) mit ihrem feurigen Tenor- und Baritonduett, die den zweiten Teil des zweiten Aktes einleitet, wurde

in der Regel gestrichen. Die Bassarie „Ah! cedi, ah cedi“ („Ah! listen to friendly guidance“) wurde oft ausgelassen. Das *Tempo di mezzo* der Wahnsinnsszene – Enricos Auftritt, seine Unterhaltung mit Raimondo und das *Terzettino* – entfiel ebenfalls häufig; Die *Primadonna* ging von „Alfin son tua“ („At last you hold me“) – einschließlich der erweiterten Kadenz im Dialog mit der Flöte (in Donizettis Originalpartitur nicht enthalten) – direkt zu „Spargi d'amaro pianto“ („Scatter your tears of anguish“) über. Manchmal endete die Aufführung sogar mit der Wahnsinnsszene: ohne *bella morte*, ohne Tenorfinale.

Persiani selbst veranlasste die Einbeziehung der ersatzweise aus Donizettis *Rosmonda d'Inghilterra* entliehenen Arie „Ah perchè non ho del vento“, weil ihr Lucias wunderschöne, vielsagende Auftrittsarie „Regnava nel silenzio“ („In deepest night a silence reigned“) nicht glanzvoll genug erschien. Überdies fiel die Rolle nun den helleren Koloratursopranen auf, die am Ende der Nummern mit ausgehaltenen hohen Noten brillieren wollten; folglich wurden Donizettis Tonarten selbst in den gedruckten Partituren herabgesetzt, um diese zusätzlichen Spitzennoten von einem allzu ehrgeizigen F *in altissimo* (à la Königin der Nacht) auf ein hohes Es reduzieren zu können.

(Mado Robin erhebt sich indes in ihrer Aufnahme der Wahnsinnsszene um eine weitere Quarte auf B *in altissimo!*) “Regnava” wurde um einen Schritt heruntergesetzt, das Duett mit Enrico und die Wahnsinnsszene um zwei Schritte. In unserer “gebildeten” Zeit hat es restorative Aufführungen von *Lucia* gegeben, die vielleicht zu weit gingen, die “ungebildet”, prosaisch und come scritto erschienen, die jede Abweichung von der gedruckten Note verpönten, obwohl doch Donizetti selbst sich darauf verlassen hatte, dass die Interpreten imstande waren, durch individuelle Invention und Variation eigene Beiträge zu liefern. Generell geht aber der Trend zu besser proportionierten, ehrlicheren und vielleicht auch bewegenderen Darbietungen von Donizettis Meisterwerk.

Lucia kam 1838 nach London, mit Persiani und Rubini an Her Majesty’s. Die erste Inszenierung in englischer Sprache fand 1843 am Princess’s Theatre statt, und Covent Garden folgte 1848 im Rahmen der englischen Opernsaison von Alfred Bunn (die auch *La donna del lago*, *La sonnambula* und *Norma* umfasste). Henriette Nissen sang Lucy an der Seite des großen Sims Reeves als Edgar. (Henri Laurents *Quentin Durward* und Francesco Schirras trotz der Proben nicht

aufgeführte Oper *Kenilworth* setzten das Thema Walter Scott fort.) Zwei Jahre zuvor hatte Reeves als Edgardo an der Scala debütiert. (Bei der in den Scala-Annalen als “Hayez” angegebenen Lucia handelte es sich um die irische Sopranistin Catherine Hayes.) 1847 sang Reeves dann Edgar in einer wichtigen englischen *Lucia*, als Julliens ehrgeizige English Opera am Drury Lane Theatre unter der musikalischen Leitung von Berlioz die erste Vorstellung gab. Die *Sunday Times* wertete Reeves als “fraglos den besten Tenor auf der englischen Bühne” und beschloss die Rezension mit den Worten:

Wir haben nun in der Drury Lane eine echte nationale Oper, die zu ihrem Sofort Erfolg nur der Förderung bedarf. Wird das aristokratische Patronat, das bislang dem italienischen Musikdrama vergönnt war, sich nun dazu herablassen, seine eigenen Künstler zu fördern? Wir werden sehen. Jedenfalls lässt sich am Überlegenheitsanspruch des Ausländischen nicht mehr festhalten.

Jullien und Berlioz konnten mit ihrem Ensemble noch die neue Balfé-Oper *Maid of Honour*, *Linda di Chamounix* und *Figaro* geben, doch dann setzten Finanznöte dem Unternehmen ein Ende. Es sollten Jahrzehnte verstreichen, bevor England schließlich eine

überlebensfähige English National Opera erlangte.

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Handlung

Eine Oper in zwei, drei oder sogar vier Akten? In frühen Librettos und Partituren wird *Lucia di Lammermoor* als ein *dramma tragico in 2 parti* beschrieben. Cammaranos Libretto sieht eine ungleichmäßige Gliederung vor: Auf “Erster Teil, Die Abreise, ein einzelner Akt”, folgt – mit einigem zeitlichen Abstand – die Handlungsgruppe aus “Zweiter Teil, Erster Akt, *Der Ehekontrakt*” mit dem abschließenden Quartett (oder Sextett, wie man heute oft sagt) und seiner Stretta sowie “Zweiter Teil, Zweiter Akt”, bestehend aus dem Tenor- und Baritonduett, der Wahnsinnsszene und Edgars Todesszene. Doch im Autograph (ich schätze mich glücklich, im Besitz einer der 1941 veröffentlichten 300 Faksimilekopien zu sein) nimmt Donizetti eine Unterteilung in drei Akte vor. Andere Partituren ordnen die Oper in einen Prolog und zwei Akte, während die Partitur der Pariser Fassung von 1839 sogar vier Akte vorsieht. In Amerika erscheint *Lucia* normalerweise als “Oper in drei Akten”, in

Covent Garden hingegen als “Oper in vier Akten”. Bei der Handlungsbeschreibung folge ich (ebenso wie David Parrys englische Übersetzung) der Gliederung “Erster Teil, in einem Akt” und “Zweiter Teil, in zwei Akten”. Im italienischen Text heißen die Personen Lord Enrico Asthon, Miss Lucia (seine Schwester), Sir Edgardo di Ravenswood, Lord Arturo Buklaw, Raimondo Bidebent (Lucias Erzieher und Vertrauter), Alisa (Lucias Hofdame) und Normanno (Hauptmann der Wache von Ravenswood). Frühe englische Übersetzungen haben uns Lucy, Alice, Edgar usw. gegeben, doch halte ich mich hier an die von David Parry bevorzugten italienischen Namen und seine Nummerierung der “Sätze”.

Der politische Hintergrund des Dramas wird in Sir Walter Scotts Roman *Die Braut von Lammermoor* ausführlich erläutert, und obwohl Cammarano das Geschehen aus dem 18. in das 17. Jahrhundert verlagert hat, kommt man zum Verständnis der Oper mit wenigen Anhaltspunkten aus: dass Edgardo und Enrico politische Gegner und persönliche Todfeinde sind; dass Enrico sich in Edgardos Stammsitz Ravenswood Castle eingenistet hat, so dass dieser in der *Burgruine Wolfs Crag* verlottern muss; und dass der nun selbst in Ungnade gefallene Enrico seine einzige

Rettung darin sieht, seine Schwester mit Lord Arturo zu verheiraten. Hier beginnt die Handlung:

COMPACT DISC ONE

Erster Teil: Die Abreise

Ein Garten auf Ravenswood

1. Vorspiel und Choreinleitung.

[1] – [2] Normanno und seine Leute stellen einem Unbekannten nach, der auf dem Burggelände gesehen worden ist.

2. *Szene und Cavatina (Enrico)*. [3] Enrico kann nicht begreifen, warum seine Schwester eine Verbindung mit Arturo verweigert. Normanno nennt ihm den Grund: Lucia wurde einmal von einem Bullen angegriffen, und die Rettung kam durch einen Mann, in den sie sich verliebt hat; seitdem haben sich die beiden heimlich getroffen. Vielleicht ist es Edgardo. [4] Enrico singt seine Cavatina “Trembling, I feel the horror”: Es wäre besser, wenn Lucia vom Tode ereilt würde, als Schande über seine Familie zu bringen. [5] Der Chor kehrt zurück: Man hat den Fremden erkannt, es war tatsächlich Edgardo. Raimondo mahnt zu Besonnenheit, [6] doch in seiner Cabaletta schwört Enrico Rache an den Geliebten.

Der Park; die Ruine eines kunstvoll verzierten Brunnens; Dämmerung

3. *Szene und Cavatina (Lucia)*. [7] – [8] Alisa

hält es für unbedacht, dass Lucia die Beziehung mit Edgardo fortsetzt, und fragt sie, was sie an diesem Brunnen so fasziniert.

[9] Lucia erklärt: Hier wurde einst eine Frau von einem eifersüchtigen Ravenswood ermordet, und als ihr selbst die Tote hier erschien (Cavatina: “In deepest night”), färbte sich das Wasser im Brunnen blutrot. [10] Doch wenn Edgardo bei ihr ist, kann sie all ihre Ängste vergessen (Cabaletta: “When in the burning ecstasy”). Edgardo erscheint, und Alisa zieht sich zurück.

4. *Szene und Duett (Finale I)*. [11] Edgardo erklärt, warum er um die Begegnung zu dieser ungewöhnlichen Stunde gebeten hat. Noch vor Morgengrauen muss er in politischer Sendung nach Frankreich abreisen. Vorher aber will er Enrico seine Freundschaft anbieten und um die Hand Lucias anhalten. Lucia aber mag nicht einwilligen. [12] Nun beginnt *larghetto* ein großes, dreisätziges Duett, in dem Edgardo an den Racheschwur erinnert, den er über dem Grab seines Vaters gegen Enrico ausgesprochen hat (“Pray remember that my father was destroyed by Ashton’s lying”).

[13] Lucia fleht ihn auf Knien an, der Liebe zu

gedenken, und *allegro vivace* erneuern die beiden ihr Liebesversprechen (“Let us swear to love for ever”). Sie tauschen Ringe aus. (In einer Fußnote zum Libretto erklärt Cammarano, dass diesem Akt nach schottischem Brauch fast die Bedeutung des heiligen Sakraments zukommt; bei Scott brechen die beiden für sich eine goldene Münze, aber “der Austausch von Ringen ist für die Bühne angemessener”.) [14] In einem beschwingten *Moderato* (“Imagine when the breezes sigh”) singen sie von der bevorstehenden Zeit schmerzlicher Trennung. “Edgardo geht, und Lucia kehrt in die Burg zurück”, lautet die Anweisung in den gedruckten Partituren und Librettos, doch im Autograph schreibt Donizetti: “Sie fällt in Ohnmacht”.

Zweiter Teil, Erster Akt: Der Ehekontrakt *Enricos Gemach auf Ravenswood*

5. *Szene (Enrico und Normanno)*. [15] Monate sind vergangen. Zur Hochzeit von Lucia und Arturo versammeln sich bereits die Gäste. Doch was soll werden, fragt Enrico, wenn sie sich weiter sträubt? Normanno ist zuversichtlich: Alle Briefe der Liebenden sind abgefangen worden, und er hat ein Dokument gefälscht, das von der Untreue Edgardos überzeugen soll.

6. *Duett (Lucia und Enrico)*. [16] Mit bleichem Gesicht “und den ersten Anzeichen von Geisteskrankheit” kommt Lucia hinzu.

[17] – [18] Enrico zeigt ihr den gefälschten Brief. [19] – [20] Obwohl ihr das Herz bricht und Musik aus den Kulissen die Ankunft von Arturo als Bräutigam ankündigt, lehnt sie eine Heirat mit ihm ab – sie sehnt sich nur nach dem Tod.

7. *Szene und Arie (Raimondo)*.

[21] – [22] Raimondo bedrängt Lucia, mit ihrem Einverständnis die Familie zu retten. Letzten Endes willigt sie ein; [23] in der Cabaletta lobt Raimondo ihr Opfer.

COMPACT DISC TWO

Ein Saal für Arturos Empfang

8a. *Chor und Cavatina (Arturo)*. [1] Die Hochzeitsgesellschaft begrüßt Arturo mit einem freudigen Chor, und er verspricht, dass der Stern Enricos wieder strahlen wird.

8b. *Szene und Quartett (Finale II)*. [2] Doch Arturo wundert sich, wo Lucia ist. [3] Enrico warnt, dass sie vielleicht einen bekümmerten, befremdenden Eindruck machen wird, weil sie immer noch um ihre Mutter trauert. Arturo stellt eine peinliche Frage: Er hat Munkelien über sie und Edgardo gehört ... Doch da

erscheint Lucia, auf Raimondo gestützt. Sie unterzeichnet den Ehekontrakt, ihr – wie sie sagt – Todesurteil. Nun stürzt Edgardo herein! Es ist eine Szene, die bezeugt, wie meisterhaft Donizetti die dramatische Melodieführung über einer dramatischen Orchesterfigur beherrschte. ^[4] Das berühmte Quartett hält die Spannung aufrecht. Es wird von Edgardo und Enrico gleichzeitig eingeleitet, bevor Lucia und Raimondo hinzukommen, gefolgt vom Chor und – mit separaten Stimmen – Alisa und Arturo (weshalb das Stück auch oft als Sextett bezeichnet wird).

8c. Fortsetzung und Stretta von Finale II.

^[5] Enrico, Arturo und Edgardo ziehen die Schwerter. Raimondo schreitet ein und zeigt Edgardo den Ehekontrakt. Von ihm zur Rede gestellt, gesteht sie Edgardo, unterschrieben zu haben. Er gibt seinen Ring zurück, reißt ihr den eigenen Ring vom Finger und stampft ihn in den Boden. Mit den Worten “Cursed be the moment when I saw you” verflucht er sie.

^[6] Heftige Unisono- und Oktavlinien bauen sich zu einem Sextett mit Chor auf.

Zweiter Teil. Zweiter Akt

Ein Turmzimmer auf Wolf's Crag. Ein leerer Tisch und ein alter Stuhl bilden das einzige Mobiliar. Nacht. Nur eine schwache Laterne

erhellte den Raum. Der Himmel ist erschreckend schwarz. Blitze, Donner, heulender Wind, peitschender Regen

9. Sturm, Szene und Duett (Edgardo, Enrico).

^[7] Das Unwetter spiegelt den in Edgardos Seele entbrannten Sturm wider. ^[8] Enrico trifft ein. Edgardo wirft ihm vor, dass seine Anwesenheit die Stätte entweiht. Enrico teilt ihm mit, dass Lucia zum Ehebett geführt worden ist und er selbst gekommen ist, um Rache zu nehmen. Bei Morgengrauen werden sie auf dem Friedhof von Ravenswood gegeneinander antreten. ^[9] In der Cabaletta (weitgehend in Terzen, zu einer marschähnlichen Begleitung) schwören sich die beiden gegenseitig den Tod.

Der Burgsaal, wie im vorherigen Akt

10a. Chor. ^[10] Die laufenden Vorbereitungen zum Hochzeitsfest werden unterbrochen ...

10b. Große Szene with Chor (Raimondo) ...

^[11] – ^[12] durch Raimondo, der mit einer schrecklichen Nachricht hereinstürzt. *Maestoso* verkündet er, dass Lucia im Wahn ihren Gatten erdolcht hat.

10c. Szene und Arie (Lucia). ^[13] – ^[14] Lucia tritt auf. (In Donizettis Autograph wird sie von einer Armonica begleitet, jener Glasharmonika, für die schon Mozart

komponiert hatte und deren zart durchdringende Töne zuweilen mit dem Wahnsinn assoziiert wurden. Offenbar gab es 1835 einen Armonica-Virtuosen in Neapel. Doch solche Musiker sind selten; der Part ist durchgestrichen und stattdessen mit Bleistift weniger schwermütig aber praktischer in den Flötenpart geschrieben.) Die Wahnsinnsszene ist ein sorgfältig konstruierter Bogen aus neuen Melodien und Erinnerungen, die den gestörten Geist Lucias beschäftigen: das Duett am Brunnen, die Szene mit ihrem Bruder. ^[15] Der erste “Satz” (“Oh day of rapture” – Lucia malt sich die Vermählung mit Edgardo aus) beginnt fast unmerklich und erwächst aus der ursprünglich für Armonica geschriebenen Phrase, die das vorausgehende Rezitativ begleitet. ^[16] Enrico tritt auf; in einem oft gestrichenen kleinen Trio wird er von Reue befallen, als ihn Raimondo über das Geschehen aufklärt, und Lucia durchlebt abermals den Schrecken von Edgardos Fluch. ^[17] Das Finale, “Scatter your tears of anguish”, behält die Tonart (ursprünglich F, in modernen Partituren jedoch Es) und mehr oder weniger auch das Tempo (*larghetto* 6/8, *moderato* 3/4) mit einer neuen Melodie bei, deren Triller und Läufe keineswegs von hohler Virtuosität sind,

sondern das Schicksal Lucias zum Ausdruck bringen.

Vor der Burg; Die Grabmäler von Ravenswood. Nacht

12. Arienfinale (Edgardo). ^[18] – ^[19] Edgardo beschwört die Schatten seiner Vorfahren herauf, die ihn aufnehmen werden, und schmäht die vermeintlich treulose Frau.

^[20] Doch als ein Trauerchor von der Burg naht, erfährt er, dass Lucia im Sterben liegt und nach ihm ruft. Die Trauerglocken läuten. Edgardo will zu ihr eilen, stößt jedoch auf Raimondo, der ihm mitteilt, dass er zu spät kommt. Im letzten Satz erklärt Edgardo, dass er durch den eigenen Tod zu Lucia finden wird. ^[21] Nach dem letzten Vers von “Rest in peace, for I shall follow” bricht eine Überleitung in einem lauten verminderten Akkord jäh ab, und Edgardo erdolcht sich. Die Melodie wird von einem oder zwei Cellos (im Autograph ist *solo* zu *due soli* abgeändert) wiederaufgenommen, der Sterbende stößt einige letzte Worte aus und bringt mit einem Ausbruch neuer, verzweifelter Kraft das Drama zum Abschluss.

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Übersetzung: Andreas Klatt

Die in North Carolina geborene und in Louisiana aufgewachsene **Elizabeth Futral** besuchte die Samford University und die Universität von Indiana. Nach ihrem zum Magister führenden Studium bei Virginia Zeani setzte sie ihre Ausbildung am Lyric Opera Center in Chicago fort. Dort begann ihre Gesangskarriere, und neben vielen anderen Rollen an der Chicago Lyric Opera sang sie Gianetta und Adina (*L'elisir d'amore*) sowie Barbarina und Susanna (*Le nozze di Figaro*). Heute gilt sie als einer der führenden Koloratursopranistinnen der Welt.

1994 sang sie in einer hocheffolgreichen Inszenierung von *Lakmé* an der New York City Opera, und 1996 trat sie in der Titelrolle von *Matilde di Shabran* bei den Rossini-Opernfestspielen in Pesaro auf, als dieses Werk zum erstenmal seit 175 Jahren wieder inszeniert wurde, und sie kam zum Wexford Festival (Catherine in Meyerbeers *L'Etoile du nord*). 1998 schuf sie die Rolle der Stella in der Welturaufführung von Sir André Previn's *A Streetcar named Desire*.

Weitere Rollen waren Cleopatra (*Giulio Cesare*) an der Los Angeles Opera, die Titelrolle in *The Ballad of Baby Doe* an der New York City Opera, Susanna und Nanetta (*Falstaff*) an der Bayerischen Staatsoper unter

Zubin Mehta, die Titelrolle in *Lucia di Lammermoor* an der Dallas Opera sowie Konstanze (*Die Entführung aus dem Serail*) an der Houston Grand Opera und in Konzertaufführungen mit den New Yorker Philharmonikern unter Sir Colin Davis.

Ihre Diskographie umfasst *L'Etoile du nord*, *A Streetcar named Desire*, Ravels *L'Enfant et les sortilèges*, *Hydrogen Jukebox* von Philip Glass sowie Rossinis *Otello* und Pacinis *Carlo di Borgogna* für Opera Rara.

Alan Opie war viele Jahre lang erster Bariton an der English National Opera, wo er zahlreiche Rollen sang und mit seinem Falstaff für einen *Olivier Award* für Herausragende Leistung im Bereich der Oper nominiert wurde. Außerdem ist er regelmäßig an der Royal Opera Covent Garden und beim Glyndebourne Festival aufgetreten.

Erlebt hat man ihn auch als Beckmesser (*Die Meistersinger*) in Bayreuth, Amsterdam, Berlin, München, Wien und in einer Schallplattenaufnahme mit Sir Georg Solti und dem Chicago Symphony Orchestra. Er hat Balstrode (*Peter Grimes*), Sharpless (*Madama Butterfly*) und Faninal (*Der Rosenkavalier*) an der Metropolitan Opera in New York gesungen und die Titelrolle in der Welturaufführung von

Luciano Berios *Outis* an der Mailänder Scala und später am Châtelet in Paris verkörpert. Er hat Balstrode an der Opéra National de Paris und an der Wiener Staatsoper, Falstaff an der Norske Opera Oslo und Ernani an der Nationale Reisopera der Niederlande gesungen. Konzertauftritte haben ihn nach Sydney, Köln, Israel, Madrid, Lissabon, Hongkong, Rom, Dallas, Washington und an die Carnegie Hall in New York geführt.

Zu seinen vielen Schallplattenaufnahmen für Chandos gehören *The Rape of Lucretia*, *Peter Grimes* (ausgezeichnet mit einem Grammy), *Billy Budd*, *War and Peace*, Holsts *The Wandering Scholar*, *Troilus and Cressida* (Gramophone Award) und für Chandos/Peter Moores Foundation *Mary Stuart*, *Pagliacci*, *The Barber of Seville*, *La bohème*, *Il trovatore* und *Ernani*.

Paul Charles Clarke wurde in Liverpool geboren, studierte am Royal College of Music bei Neil Mackie und ging 1989 als Sieger aus dem Kathleen Ferrier Wettbewerb hervor. Zu seinen Rollen gehören der Herzog (*Rigoletto*) an der Scottish Opera und Seattle Opera, Fenton (*Falstaff*) in Japan und bei den Edinburgher Festspielen; der Oberpriester Poseidons (*Idomeneo*), Rodolfo (*La bohème*), Alfredo (*La*

traviata) und die Titelrolle in *Faust* an der Welsh National Opera; Alfredo und Nemorino (*L'elisir d'amore*) an der Scottish Opera; Rodolfo und Dmitri (*Boris Godunov*) an der Opera North; Froh (*Das Rheingold*), Cassio (*Otello*), Tybalt (*Roméo et Juliette*) und Alfredo an der Royal Opera. International gastierte er als Anatol (*Vanessa*), Rodolfo und Alfredo an der Seattle Opera; Alfredo in Cincinnati; Jenik (*Die verkaufte Braut*) und Romeo (*Roméo et Juliette*) an der Metropolitan Opera in New York; Pinkerton (*Madama Butterfly*) an der Houston Grand Opera; Macduff (*Macbeth*) in Monte Carlo sowie in der Titelrolle von *Faust* in Minnesota und Cincinnati. Zu seinen Konzertauftritten gehören eine Europatournee mit dem Orchestra of the Age of Enlightenment und Sir Simon Rattle (Beethovens Neunte, die er auch mit dem Scottish Chamber Orchestra gesungen hat) und Mendelssohns *Elijah* unter Andrew Davis in Rom.

In Schallplattenaufnahmen hat er Tybalt (*Roméo et Juliette*) sowie für Chandos/Peter Moores Foundation Pinkerton (*Madama Butterfly*) und die Titelrolle in *Faust* gesungen.

Der in Canterbury geborene **Peter Rose** studierte Musik an der Universität von East Anglia sowie bei Ellis Keeler an der Guildhall

School of Music and Drama. 1985 errang er das Kathleen Ferrier Stipendium und 1986 den Glyndebourne John Christie Award. Sein Operndebüt gab er 1986 als Commendatore mit der Glyndebourne Festival Opera in Hongkong. Von 1986 bis 1989 war er erster Bass an der Welsh National Opera, und an der Royal Opera debütierte er als Rochefort (*Anna Bolena*) neben Dame Joan Sutherland.

Zu seinen Rollen gehören Ramfis (*Aida*), Fasolt (*Das Rheingold*) Cadmus/Somnus (*Semele*), Daland (*Der fliegende Holländer*), King Marke (*Tristan und Isolde*) und Commendatore an der Royal Opera Covent Garden; Gessler (*Guillaume Tell*), Commendatore und Basilio (*Il barbiere di Siviglia*) in San Francisco; Kečal (*Die verkaufte Braut*) an der Chicago Lyric Opera; Ramfis, Daland und Ochs an der Metropolitan Opera sowie weitere Rollen an der Wiener Staatsoper, Deutschen Staatsoper, Hamburgischen Staatsoper, in Amsterdam sowie bei den Festspielen von Istanbul und Bregenz.

Zu seinen Konzertauftritten gehören Beethovens Neunte mit Giulini, Mozarts *Requiem* mit Daniel Barenboim und Zubin Mehta, Mahlers Achte mit Tilson Thomas in der Royal Albert Hall, Verdis *Requiem* im Barbican, *La Damnation de Faust* mit dem

Chicago Symphony Orchestra und Sir Georg Solti, Ravels *L'Enfant et les sortilèges* und *L'Heure espagnole* mit dem Cleveland Orchestra unter Boulez sowie Beethovens *Missa Solemnis* mit den New Yorker Philharmonikern unter Masur. Seine Diskographie umfasst *Le nozze di Figaro*, *The Seven Deadly Sins*, *Salome*, *Un ballo in maschera* sowie für Chandos/Peter Moores Foundation *Aida*, *Ernani*, *The Barber of Seville* und *Tosca*.

Nach Beendigung seines Studiums 1994 trat **Stephen Chaundy** zunächst mit einer Reihe britischer Ensembles auf: Royal Opera, English Touring Opera, Wexford Festival und Pimlico Opera. Sein internationales Debüt kam 1996, als er in Monte Carlo in der Welturaufführung von Lowell Liebermanns *The Picture of Dorian Gray* die Rolle von Lord Geoffrey schuf. Von 1997 bis 1999 war er erster Tenor am Tiroler Landestheater in Innsbruck, mit Rollen wie Graf Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Camille Rossillon (*Die lustige Witwe*), Tamino (*Die Zauberflöte*), Tony (*West Side Story*) und Conte Belfiore (*Il viaggio a Reims*). Seit Herbst 1999 gehört er dem Ensemble der Wiener Volksoper an, wo man ihn als Flute (*A Midsummer Night's Dream*), Fenton und Bardolfo (*Falstaff*), Ernesto

(*Don Pasquale*), Remendado (*Carmen*) sowie Belmonte und Pedrillo (*Die Entführung aus dem Serail*) erlebt hat.

Konzertaufführungen hat Stephen Chaundy mit dem Radio Filharmonisch Orkest unter Edo de Waart und Claus Peter Flor, am Concertgebouw und bei den Trondheimer Festspielen gegeben, und er hat mit Dirigenten wie Steuart Bedford, Alfred Eschwé, Karin Kamensek, Mark Foster, William Boughton und Alberto Zedda gearbeitet. Er ist in der Queen Elizabeth Hall in Händels *Messias* und in Mendelssohns *Lobgesang* in Köthen aufgetreten. Zu seinen Aufnahmen gehört Puccinis *Messa di Gloria*.

Peter Wedd studierte an der Guildhall School of Music and Drama bei William McAlpine und am National Opera Studio, wo er von der Peter Moores Foundation unterstützt wurde.

Zu seinen Opernrollen gehören Cascada (*Die lustige Witwe*) an der Royal Opera Covent Garden, Federico (*L'Arlesiana*) und Pluto (*Orphée aux enfers*) an der Opera Holland Park sowie Don José (*Carmen*) und Tamino (*Die Zauberflöte*) an der Welsh National Opera. Von 1999 bis 2001 gehörte er der Royal Opera Covent Garden an, wo er Nikolios (*Griechische Passion*), Eißlinger (*Die*

Meistersinger), Herold (*La battaglia di Legnano*), Gaston (*La traviata*) und Fiesole (*Palestrina*) sang. Außerdem ist er an der Crystal Clear Opera, am Singapore Lyric Theatre und mit der European Chamber Opera aufgetreten.

Peter Wedd verfügt über ein breites Konzertrepertoire, das vom *Messias* über die *Johannes-Passion*, die *Requiems* von Mozart und Verdi, Pergolesis *Magnificat*, Howells *Hymnus Paradisi* und Janáčeks *Glagolitisches Messe* bis zu Britzens Serenade für Tenor, Horn und Streicher reicht.

Christine Rice wuchs in ihrer Geburtsstadt Manchester auf. Sie studierte zunächst Physik am Balliol College Oxford, bevor sie mit einem Stipendium der Peter Moores Foundation ihre Ausbildung bei Robert Alderson am Royal Northern College of Music fortsetzte. Die Stiftung ermöglichte ihr auch eine Italienreise, um die Rollen von Rosina und Leoncavallos Musetta zu studieren. Zu ihren Opernrollen am RNCM gehören eine sehr erfolgreiche Charlotte (*Werther*) und Lucretia (*The Rape of Lucretia*). Danach debütierte sie beim Glyndebourne Festival als Mutter der Fünfzehnjährigen (*Lulu*), an der English National Opera als Hermia

(*A Midsummer Night's Dream*) und an der Royal Opera als Suzy/Lolette (*La Rondine*) und Flora (*La traviata*). Sie hat Polinesso (*Ariodante*) mit der Early Opera Company beim Covent Garden Festival und Giacinta (*La finta semplice*) beim Buxton Opera Festival gesungen.

Zu ihren Rollen als Hauptsängerin der English National Opera gehören Olga (*Eugene Onegin*), Suzuki (*Madam Butterfly*), Marta (*Mephistopheles*), Maddalena (*Rigoletto*), Messenger (*Orfeo*), Bradamante (*Alcina*, dirigiert von Sir Charles Mackerras), Musetta (Leoncavallos *La bohème*) und Rosina (*The Barber of Seville*).

Die Liste der Konzertauftritte von Christine Rice umfasst *Messias*, Mozarts *Krönungsmesse*, Vivaldis *Gloria*, *The Dream of Gerontius*, Melanto in *Il ritorno d'Ulisse in patria* und Mrs. Noah (Noye's *Flood*).

Zu ihren Aufnahmen gehören Elgars *Sea Pictures*, *Les Nuits d'été* von Berlioz, Guilhen in Vincent d'Indys *Fervaal* unter Jean-Yves Ossonce und eine Reihe von Recitals englischer Lieder mit Iain Burnside für BBC Radio 3.

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 *Don Giovanni*, *Madam Butterfly*, *Aida*, *The Elixir of Love*, *Faust*, *La bohème*, die preisgekrönte *Tosca* und acht Soloalben mit Opernarien (mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Andrew Shore und zwei mit 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

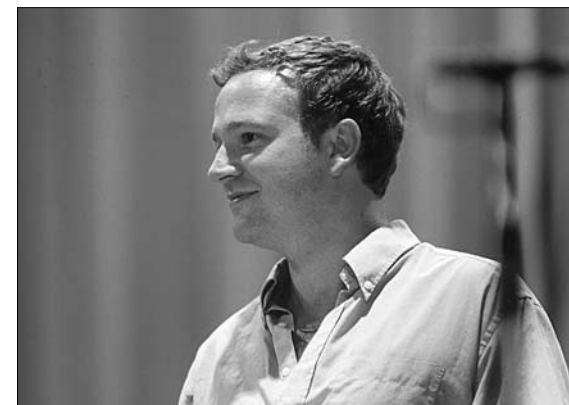
dirigiert und tritt regelmäßig mit dem Philharmonia Orchestra auf. 1996 gab er sein Debüt beim Glyndebourne Festival mit *Così fan tutte* und hat dort 1998 die Uraufführung von Jonathan Doves *Flight* geleitet.

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 neun Programmen mit Opernarien geleitet (mit Andrew Shore, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Della Jones und zwei mit John Tomlinson), außerdem *Aida*, *Don Giovanni*, *Ernani*, *Faust*, *Don Pasquale*, *The Elixir of Love*, *La bohème*, *Cavalleria rusticana*, *Pagliacci*, *Il trovatore*, die preisgekrönte *Tosca* und Highlights aus dem *Rosenkavalier*, jeweils in Zusammenarbeit mit der Peter Moores Foundation.



Session photo:
Alan Opie



Session photo:
Peter Wedd

Donizetti: Lucia di Lammermoor

Lucia di Lammermoor tient une place spéciale parmi les œuvres de Donizetti, à la fois dans l'histoire de l'opéra en général et dans l'affection du public. Tandis que les autres opéras sérieux de Donizetti étaient négligés, voire largement oubliés, *Lucia di Lammermoor* était toujours joué. A Covent Garden, où il fut présenté pour la première fois au public anglais en 1847, avec Fanny Tacchinardi-Persiani dans le rôle qu'elle avait créé à Naples douze ans plus tôt, il fut redonné presque chaque saison pendant six décennies, avec Patti (1861–1879), Emma Albani (1872–1877), Marcella Sembrich (1880–1884), Melba (1888–1907), et enfin Tetrzzini (1907–1909) se détachant parmi les héroïnes. A New York, *Lucia di Lammermoor* fut le deuxième opéra jamais représenté au Metropolitan Opera (*Faust* fut le premier), avec Sembrich en 1883. Sept "années allemandes" suivirent. *Lucia di Lammermoor* revint en 1892 avec Patti, et par la suite demeura rarement absent pendant longtemps. Melba, Tetrzzini, Frieda Hempel, Galli-Curci tirent le rôle titre dans les premières saisons du Metropolitan Opera, et la liste continue avec Toti dal Monte, Lily

Pons, Roberta Peters, Anna Moffo, Renata Scotto, Maria Callas, Joan Sutherland et Beverly Sills. De nouvelles productions furent données en 1942 (avec Pons), en 1964 (avec Sutherland), 1992 (avec June Anderson), et 1998 (avec Ruth Ann Swenson).

La seconde moitié du vingtième siècle apporta à *Lucia di Lammermoor* de nouvelles louanges internationales, provoquées en tout premier lieu par deux célèbres sopranos. Maria Callas, d'abord à Mexico en 1952, chanta le rôle de Lucia dans treize villes de cinq pays, et l'enregistra deux fois. Joan Sutherland, d'abord à Covent Garden en 1957, chanta le rôle dans trente villes de dix pays, et l'enregistra également deux fois. Le sérieux Donizetti était redécouvert. Quand j'étais écolier, j'ai lu dans le recueil de textes de Gerald Abraham *A Hundred Years of Music* (1938) l'affirmation suivante: "Au mieux, on ne peut espérer entendre de Donizetti que quelques extraits de concert de temps à autres ou une sporadique 'reprise' à demi-morte pour le bénéfice de quelque star du chant." (En 1925, après une longue absence, *Lucia di Lammermoor* reparut à Covent Garden (avec Toti dal Monte), mais

jugé ridicule, l'ouvrage fut abandonné après une seule représentation.) Cependant, j'ai pu assister au cours des ans aux représentations de la moitié des soixante-dix opéras de Donizetti, dont un grand nombre furent des reprises passionnantes et pleines de vie. A La Scala, Callas chanta dans *Anna Bolena* et *Poliuto*. A New York, Beverly Sills redonna vie à la "Triologie Tudor" de Donizetti – *Anna Bolena*, *Maria Stuarda* et *Roberto Devereux*. A Londres, Janet Baker chanta le rôle de Mary Stuart (disponible dans un enregistrement public publié par Chandos, CHAN 3017(2)).

Autrefois jugé indigne de toute considération sérieuse, le compositeur est maintenant le sujet de travaux musicologiques érudits et possède des défenseurs ardents. Invité à inaugurer la série des "Studies in Musical Genesis and Structure" d'Oxford par un examen des esquisses de la Symphonie Pastorale de Beethoven, Philip Gosset préféra écrire un livre consacré à *Anna Bolena*. Herbert von Karajan dirigea *Lucia di Lammermoor*. Des "éditions critiques" minutieuses des partitions sont en cours de publication. En 1997, le bicentenaire de la naissance du compositeur fut l'occasion, parmi de nombreuses autres manifestations, d'une reprise de son grandiose opéra *Dom Sébastien* à

Bergame (sa ville natale) et à Bologne (dans le théâtre inauguré par Gluck, et où Wagner fit ses débuts en Italie).

Ainsi, notre connaissance de Donizetti et de sa musique est plus importante que celle de nos grands-parents. Il a été qualifié de Shakespeare de la scène lyrique. A côté de la grandeur et de la passion présentées par certains portraits individuels spécifiques, on rencontre parfois des passages de "formules toutes faites" – capitulation devant l'étalage d'effets conventionnels d'une *prima donna*, recours à la routine efficace – dans ces partitions écrites à la hâte, alors que s'approchait la date de remise. Dans ses dernières années d'activité fiévreuse, avant que la folie n'obscurcisse son esprit – et comme s'il savait qu'il lui restait peu de temps – Donizetti composa l'un après l'autre des opéras admirables dans tous les genres: comique, *semiseria*, tragique, héroïque. Plus on écoute la musique de Donizetti, plus il devient évident que *Lucia di Lammermoor* est probablement le plus cohérent de ses opéras sérieux, une partition à la facture quasi parfaite. Le grand public avait raison, comme si souvent, lorsqu'il décida que *Lucia di Lammermoor* devait continuer à vivre, tandis que *Imelda de' Lambertazzi*, *Sancia di Castiglia*, *Gabriella di*

Vergy et *Gemma di Vergy*, *Pia de' Tolomei*, et de nombreux autres opéras tombèrent dans l'oubli.

Lucia di Lammermoor fut composé à un moment important de la carrière de Donizetti. Trois fois pendant cette longue carrière et celle plus brève de Bellini, un nouvel opéra fut commandé à chaque compositeur pour être présenté par la même compagnie. En 1829, quand un groupe de gentilshommes engagea une équipe de chanteurs célèbres pour une saison du Teatro Carcano de Milan, Donizetti composa pour eux *Anna Bolena* et Bellini commença un *Ernani*. Mais après le succès de la tragédie de Donizetti, Bellini hésita à entrer directement en compétition, et se mit à travailler à un sujet de semiseria, *La sonnambula*. Giuditta Pasta fut l'héroïne, Giovan Battista Rubini le ténor, et Felice Romani le librettiste des deux opéras. Et les deux compositeurs, chacun dans un genre différent, triomphèrent. Puis en 1832, *Norma* de Bellini fut suivi par *Ugo, conte di Parigi* de Donizetti à La Scala de Milan. Giuditta Pasta, Giulia Grisi, le ténor Domenico Donzelli et la basse Vincenzo Negrini chantèrent dans ces deux opéras dont Romani fut de nouveau le librettiste. Cette fois-ci, seul Bellini remporta le succès: *Norma* eut trente-quatre

représentations, alors que *Ugo, conte di Parigi* ne fut donné que quatre fois.

Bellini fut encore vainqueur en 1835 quand à Paris son *I puritani* fut suivi de *Marino Faliero* de Donizetti – avec Grisi, Rubini, Tamburini et Lablache dans la distribution des deux opéras. Dans une longue lettre triomphante à son oncle, Bellini décrivit l'énorme succès de son œuvre et le “demi-fiasco” de celle de Donizetti. Au mois de mai de la même année, quand les deux opéras furent présentés à Londres, le critique Henry F. Chorley écrivit: “Dans ce genre d'occasion, il y a toujours un succès et un échec – le public ne saurait supporter deux favoris... *Marino Faliero* languit... Tandis que *I puritani* fut jugé enchanteur de la première à la dernière note.”

Quel est le rapport de tout ceci avec *Lucia di Lammermoor*? L'histoire ne s'arrête pas là. En septembre 1835, Bellini mourut prématurément à l'âge de trente-trois ans. Trois jours après sa disparition, *Lucia di Lammermoor* de Donizetti fut représenté pour la première fois au Teatro San Carlo de Naples, et allait devenir pendant longtemps un immense succès international. Dire que Donizetti “eut le dernier mot” dans cette compétition serait donner une impression

inexacte de la rivalité entre les deux compositeurs. *Lucia di Lammermoor* peut être également considéré comme l'hommage de Donizetti à Bellini, et spécifiquement à *I puritani*. Cette “rivalité” fut unilatérale: tandis que Bellini piaffait et triomphait, Donizetti était un homme d'un caractère généreux. Peu après son arrivée à Paris pour le début des répétitions de *Marino Faliero*, il écrivit à Romani: “Le succès de Bellini a été très grand; l'opéra est encore joué, malgré déjà cinq représentations, et il va continuer ainsi jusqu'à la fin de la saison... Je ne mérite pas le succès de *I puritani*, mais j'espère ne pas déplaire.”

I puritani et *Lucia di Lammermoor* ont de nombreux points en commun. En disant cela, je répète une opinion autrefois courante, mais William Ashbrook dans son remarquable ouvrage *Donizetti and his Operas* (1982) l'a remise en question. S'il estime “superficielles” les ressemblances entre les deux œuvres, notre désaccord n'est pas fondamental. Les différences entre les deux opéras décrites par Ashbrook sont apparentes. Les deux compositeurs abordèrent des problèmes similaires de manière très différente. Bellini demanda à son librettiste Carlo Pepoli d'oublier l'ordre et le déroulement prévisible

d'un argument: la seule chose importante était un chant qui émeuve le cœur des auditeurs; Ashbrook définit ceci comme étant l'approche “abstraite” et “emblématique” du compositeur. D'autre part, Donizetti – davantage wagnérien, pourrait-on dire? – composa (pour citer Ashbrook) “une tragédie dont l'issue est implicite dès le début”, intégrant théâtre et musique, avec des personnages plus spécifiques. *Lucia di Lammermoor* n'est pas un simple “hommage”, mais également un genre de “recomposition” critique, affectueusement admirative. C'est comme si Donizetti s'était dit: “Bellini a fait cela selon sa merveilleuse manière, et voici la mienne, pas nécessairement meilleure, mais différente” – avec une plus grande attention portée sur des caractères individuels placés dans des conditions spécifiques. Pendant la composition de *I puritani*, Bellini échangea certains numéros afin d'obtenir des effets musicaux. Aucun des numéros de Donizetti ne pourrait être déplacé sans rompre le déroulement du drame.

De manière générale, le climat des romans de Walter Scott est ce que les deux opéras ont en commun (depuis *Donna del lago* de Rossini en 1819, l'exotisme des histoires d'amour se déroulant en Ecosse avait capturé

l'imagination de toute l'Europe); et de manière spécifique une longue scène de folie pour l'héroïne – non pas comme finale traditionnel, mais plus tôt – pendant laquelle, frappée d'hallucination, elle imagine son mariage avec l'homme qu'elle aime. Chaque scène de folie est préparée par un récit confié à la basse: "Cinta di fiori" de Giorgio dans *I puritani*, "Dalle stanze" ("From the chamber") de Raimondo dans *Lucia di Lammermoor*. Outre cela, certaines tournures mélodiques suggèrent que *I puritani* était encore bien présent dans la mémoire de Donizetti quand il composa *Lucia di Lammermoor*. De même, l'utilisation du cor pour évoquer le décor pittoresque. Cependant, la source de Bellini n'était pas du pur Walter Scott, mais provenait d'une pièce d'Anselot et Saintine, *Têtes Rondes et Cavaliers* (1833), dans laquelle des incidents de *Old Mortality* de Scott sont mélangés avec ceux de *The Heart of Mid-Lothian* et de *Peveril of the Peak*. (Roberto Devereux et Maria Padilla de Donizetti, et *Le Roi malgré lui* de Chabrier s'inspirent également d'Anselot.) Quand l'opéra de Bellini fut donné pour la première fois, son titre était *I puritani di Scozia*, bien que son action se situe loin de l'Ecosse – à Plymouth, sur la côte sud de l'Angleterre, aussi loin qu'il est possible de la frontière écossaise. Bellini

déclara qu'il choisit le titre "perchè è celebre pei *Puritani* di Walter-Scott". (En 1817, une traduction française de *Old Mortality* avait paru sous le titre *Les Puritains d'Ecosse*.) Malgré ses différences avec *The Bride of Lammermoor*, *Lucia di Lammermoor* s'attache de plus près à Walter Scott. (Dans *The Bride of Lammermoor*, Bucklaw survit à l'attaque meurtrière de Lucy. Dans l'opéra, Arturo est décrit par Raimondo comme étant *trucidato*, assassiné; mais la vieille traduction anglaise du récit de Raimondo suggère qu'il n'était pas complètement mort ("There she stood, a weapon grasping, Even his who lay there gasping"). D'autres modifications incluent la réunion dans le seul personnage de Enrico de Sir William Ashton, de la formidable Lady Ashton et de leurs fils Sholto et Henry. La manière dont meurt le héros est également différente: il ne se suicide pas, mais disparaît dans des sables mouvants alors qu'il chevauche pour aller se battre en duel avec le colonel Ashton.) *Lucia di Lammermoor* de Donizetti n'était pas le premier opéra à s'inspirer du roman. A Paris, il y avait eu *Le Caleb* (1827, un pastiche avec des musiques de Adam, Boieldieu, Méhul et Rossini) et *Le nozze di Lammermoor* de Carafa (Théâtre-Italien, 1829); en Italie, *La fidanzata di Lammermoor*

de Luigi Rieschi (Trieste, 1831; remonté par Giuseppe Bornaccini, Venise, 1833), et *La fidanzata di Lammermoor* d'Alberto Mazzucato (Padoue, 1834; Teatro Carcano de Milan, plus tard la même année).

Dans son étude *The Walter Scott Operas*, Jerome Mitchell suggère que le librettiste de Donizetti, Salvatore Cammarano, connaissait probablement les livrets italiens précédents quand il donna sa forme lyrique "définitive" à *The Bride of Lammermoor* de Walter Scott. (Mitchell mentionne également un opéra d'Ivar Frederik Bredal sur un livret de Hans Christian Andersen, *Bruden fra Lammermoor* (Copenhague, 1832), utilisant trois mélodies écossaises, "Charlie is my darling", "My lodging is on the cold ground" et "Auld Robin Gray".) Ces premiers opéras offrent des précédents justifiant un remodelage du roman pour satisfaire à la *convenienza* de la scène lyrique. Il est assez étonnant de découvrir que des 315 pages de Walter Scott (dans l'édition Dryburgh des romans de Waverley), seules quelques-unes à la fin, chapitres vingt-trois à vingt-cinq, servent de matériau à plus de la moitié de l'opéra: la cérémonie des fiançailles, l'irruption d'Edgardo, le sextuor, la rencontre ténor-baryton et le défi (qui se situe après la mort de Lucia dans le roman ("So, you have

ta'en up your bonny bridegroom?")), la cérémonie de mariage, l'attaque de Lucia sur l'époux qu'on lui impose, sa scène de folie (reposant sur une seule ligne du roman), sa mort, puis celle d'Edgardo. Les opéras de Rieschi et de Mazzucato respectent les unités de temps et de lieu. Deux mois s'écoulent entre l'Acte I et l'Acte II dans l'opéra de Carafa, mais son librettiste expérimenté, Luigi Balocchi (le collaborateur de Rossini pour ses opéras parisiens) nous assure que cette petite infraction à la règle ne brise pas l'unité de l'action. On trouve le même genre d'infraction aux règles de l'unité du théâtre classique dans *Lucia di Lammermoor* de Donizetti: pour les charmantes distinctions terminologiques de Cammarano, se reporter au premier paragraphe de l'argument à la page 63.

Lucia di Lammermoor fut l'un des premiers livrets de Cammarano, et son premier grand succès dans une carrière qui allait se poursuivre avec plusieurs autres livrets pour Donizetti, d'autres pour Mercadante et Pacini, et pour Verdi avec *La battaglia di Legnano*, *Luisa Miller*, et finalement (Cammarano mourut en 1842 avant de l'achever) *Il trovatore*. Un an avant *Lucia di Lammermoor* (d'après la biographie de Cammarano de John Black), il semble que ce dernier écrivit plusieurs

nouvelles scènes pour une reprise à Naples de *La donna del lago* de Rossini, le premier opéra d'après Walter Scott (1819), une œuvre qui apporta un nouveau romantisme sur les scènes lyriques d'Europe – grand drame se déroulant dans les décors pittoresques de l'Ecosse, évoqués avec panache par d'ingénieuses combinaisons instrumentales. En 1834, Cammarano écrivit également un livret intitulé *Ines de Castro* pour le compositeur Giuseppe Persiani, le mari de la soprano qui quelques mois plus tard allait créer le rôle de Lucia. Parvenu à ce point, Walter Scott et le roman d'amour écossais, capturés pour la scène lyrique par *La donna del lago* de Rossini, était en train de balayer l'Europe. Ainsi *Der Freischütz* de Weber (1821) fut la réponse d'un compositeur résolument allemand à l'exotisme de l'Ecosse et au talent de Rossini.

Si les annales de *Lucia di Lammermoor* tendent à se concentrer sur la *prima donna*, Donizetti dédia sa partition à Fanny Tacchinardi-Persiani et à Gilbert Duprez, la soprano et le ténor de sa première représentation. L'importance donnée au ténor – le finale est un morceau de bravoure pour lui, non pour la soprano – était quelque chose de nouveau. Deux des célèbres successeurs de Duprez dans le rôle, Gaetano Fraschini (le

ténor préféré de Verdi – Fraschini fut le premier à tenir les rôles de Zamoro (*Alzira*, 1845), Corrado (*Il corsaro*, 1848), Arrigo (*La battaglia di Legnano*, 1849), Stiffelio (1850), Riccardo (*Un ballo in maschera*, 1859), et fut considéré pour Radamès en 1870) et Napoleone Moriani furent surnommés respectivement le *tenore della maledizione* et le *tenore della bella morte*; Fraschini pour la force déclamatoire avec laquelle il maudissait Lucia au moment où il se croyait trompé par elle, Moriani pour la force d'émotion qu'il donnait à la scène finale. Duprez était lui-même un maître de la force et de l'émotion. Il combinait la grâce et l'élégance françaises avec la capacité de porter toute la force de sa voix jusqu'aux notes les plus élevées, ce qui, paraît-il, incita Rossini à examiner l'état de sa porcelaine lorsque Duprez vint lui rendre visite et chanta pour lui. (Selon une autre version, Rossini lui aurait demandé de laisser son *ut di petto* (son contre-ut de poitrine) dans le vestibule avec son manteau.) Dans ses mémoires, Duprez prétend que c'est à lui que revient l'idée de confier la mélodie au violoncelle au cours de la scène de la mort d'Edgardo pendant que le ténor profère des phrases brisées et déchirantes. (Dotés des prouesses techniques acquises en

Italie, Duprez revint à Paris en 1837, et supplanta le ténor de l'Opéra, Adolphe Nourrit, dans la faveur du public, en lançant des contre-ut de poitrine dans le rôle d'Arnold de *Guillaume Tell* de Rossini que Nourrit avait créé. Nourrit se retira à Naples, étudia avec Donizetti, élargit sa tessiture (au détriment de sa voix selon son épouse), demanda à Donizetti de lui écrire *Poliuto*, puis se suicida quand la censure interdit la représentation de l'opéra à Naples. Duprez créa le rôle à l'Opéra de Paris en 1840.)

De grands ténors – Caruso, Gigli – continuèrent à chanter le rôle d'Edgardo, mais avec le temps, *Lucia di Lammermoor*, comme le suggère mon premier paragraphe, devint de plus en plus un opéra pour "soprano". Le compte rendu de W.J. Henderson pour le *New York Times* après la première au Metropolitan Opera et celui de Henry Krehbiel dans la *Tribune* nous parlent beaucoup des prouesses de Marcella Sembrich dans le rôle titre, et très peu du ténor. (Il s'agissait d'Italo Campanini, qui avait été le premier Lonhengrin en Italie, et le premier Don José à Londres et à New York.) La manière dont le texte de *Lucia di Lammermoor* est communément interprété reflète ce changement d'accent. La scène de al Roche au loup ouvrant l'Acte II de la Seconde

Partie, avec son fougueux duo entre le ténor et le baryton, était généralement omise. De même l'aria de la basse "Ah! cedi, ah cedi" ("Ah! Listen to friendly guidance"). Le *tempo di mezzo* de la Scène de la folie – l'entrée d'Enrico, sa conversation avec Raimondo, et le *terzettino* – était le plus souvent supprimé: la *prima donna* passait directement de "Alfin son tua" ("At last you hold me") – avec sa longue cadence en dialogue avec la flûte (qui ne fait pas partie de la partition originale Donizetti) – à "Spargi d'amaro pianto". Parfois, le spectacle s'arrêtait ici, avec la Scène de la folie, sans *bella morte* ni finale de ténor.

Persiani fut à l'origine de l'introduction de "Ah perchè non ho del vento", empruntée à *Rosmonda d'Inghilterna* de Donizetti, comme substitut plus éclatant pour la belle et caractéristique aria d'entrée de Lucia, "Regnava nel silenzio" ("In deepest night a silence reigned"). De plus, comme des sopranos coloratures plus légères commencèrent à chanter le rôle et voulaient exhiber des notes élevées à la fin des numéros, les tonalités de Donizetti, même dans la partition imprimée, furent abaissées afin que ces notes ajoutées puissent être des contre-mi bémol plutôt que les trop ambitieux contre-fa *in altissimo* de la Reine de la nuit. (Mado

Robin, dans son enregistrement de la Scène de la folie, parvient cependant à une quarte plus haut, et atteint un si bémol suraigu *in altissimo!*) “Regnava” fut abaissé d’un degré, le duo avec Enrico et la Scène de la folie furent abaissés de deux degrés. Dans notre époque soucieuse “d’authenticité”, on a pu entendre des reconstitutions de *Lucia di Lammermoor* qui vont probablement trop loin: interprétations strictement littérales, come scritto, interdisant le moindre écart du texte tel qu’il se présente sur la page, alors que Donizetti comptait sur ses interprètes pour qu’ils ajoutent avec l’éclat de leur talent individuel leurs propres variations. Mais en général, le mouvement s’est tourné vers des représentations mieux proportionnées, plus honnêtes – et peut-être plus passionnantes – du chef-d’œuvre de Donizetti.

Lucia di Lammermoor arriva à Londres en 1838, au Théâtre de Sa Majesté (Her Majesty’s Theatre) avec Persiani et Rubini. Ses premières représentations en anglais eurent lieu au Princess’s Theatre en 1843, et il fut donné en anglais à Covent Garden en 1848 (de même que *La donna del lago*, *La sonnambula* et *Norma*), pendant la saison d’opéras en anglais d’Alfred Bunn. Henriette Nissen incarna Lucy,

et le grand Sims Reeves Edgar. (*Quentin Durward* de Henri Laurent – dont seules les répétitions eurent lieu – et *Kenilworth* de Francesco Schirra maintinrent des “thèmes” inspirés de Walter Scott.) Deux ans plus tôt, Reeves avait fait ses débuts à La Scala dans le rôle d’Edgardo. (Lucia, qui apparaît dans les annales de La Scala sous le nom de “Hayez”, fut chanté par la soprano irlandaise Catherine Hayes.) Et en 1847, Reeves chanta Edgardo dans une importante version anglaise de *Lucia di Lammermoor*: la première production de l’ambitieuse compagnie de Louis Jullien chantant en anglais au Drury Lane. Son directeur musical était Berlioz. Le *Sunday Times* salua Reeves comme étant “incontestablement le meilleur ténor sur la scène anglaise”, et terminait ainsi:

Nous avons maintenant au Drury Lane un authentique Opéra National qui a seulement besoin de soutien pour remporter un succès immédiat. Le mécénat de l’aristocratie jusqu’à présent octroyé au drame lyrique italien condescendra-t-il à soutenir ses propres artistes? Nous verrons. A tout le moins, ils ne peuvent plus plaider la supériorité des étrangers.

La compagnie dirigée par Jullien et Berlioz joua également un nouvel opéra de Balfe, *The Maid of Honour*, *Linda di Chamounix* et

Figaro, puis elle s’effondra dans la déroute financière. De nombreuses décennies allaient s’écouler avant que l’Angleterre se voit enfin dotée d’un English National Opera stable.

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Traduction: Francis Marchal

Synopsis

S’agit-il d’un opéra en deux actes ou trois, voire même quatre? Dans les premiers livrets et les premières partitions, *Lucia di Lammermoor* est qualifié de *dramma tragico in 2 parti* et le livret de Cammarano est divisé en sections inégales: d’abord “Première partie, *La Séparation*, acte unique”; puis, quelques mois plus tard, “Deuxième partie, Acte I, *Le Contrat de mariage*”, qui s’achève avec le Quatuor (souvent appelé Sextuor de nos jours) et sa strette; “Deuxième partie, Acte II”, comprenant le duo ténor/baryton, la scène de la folie et la mort d’Edgar. Mais sur la partition autographe (j’ai la chance de posséder l’un des trois cents fac-similés publiés en 1941), Donizetti indique trois parties, à savoir Actes I, II et III. D’autres partitions divisent l’opéra en un Prologue suivi de deux actes, tandis que la partition de la version parisienne de 1839 le divise en quatre actes.

En Amérique, *Lucia* est en général présenté comme un opéra en trois actes mais Covent Garden y voit un opéra en quatre actes. Dans le synopsis qui suit, j’ai adopté (à l’instar de David Parry dans sa traduction) la division suivante: une Première partie en un acte unique et une Deuxième partie en deux actes. En italien, les personnages sont énumérés ainsi: Lord Enrico Ashton; Miss Lucia, sa sœur; Sir Edgardo di Ravenswood; Lord Arturo Buclaw; Raimondo Bidebent, précepteur et confident de Lucia; Alisa, demoiselle de compagnie de Lucia; et Normanno, chef des soldats de Ravenswood. Les premières traductions anglaises de l’opéra préférèrent les noms Lucy, Alice, Edgar, etc., mais j’ai opté pour les noms italiens, comme David Parry, adoptant également sa numérotation des “mouvements”.

Dans son roman *The Bride of Lammermoor*, Walter Scott nous explique clairement l’arrière-plan politique sur lequel se déroule son drame mais Cammarano transpose l’action du XVIIIe au XVIIe siècle; pour suivre l’opéra, il suffit de savoir qu’Edgardo et Enrico sont dans deux camps adverses et des ennemis implacables; qu’Enrico a dépossédé Edgardo de sa demeure ancestrale, le château de Ravenswood, et s’y est installé tandis

qu'Edgardo rôde dans la tour en ruines de Roche au loup (Wolf's Crag); et qu'Enrico, tombé pour quelque raison en disgrâce politique, espère voir la fortune lui sourire à nouveau en unissant sa sœur à Lord Arturo.

COMPACT DISC ONE

Première partie: La Séparation

Un jardin du château de Ravenswood

1. Prélude et Chœur d'introduction.

[1] – [2] Normanno et ses hommes sont à la poursuite d'un intrus aperçu dans le parc du château.

2. *Scène et Cavatine (Enrico)*. [3] Enrico entre, se demandant pourquoi sa sœur refuse d'épouser Arturo. Normanno lui explique qu'un jour, alors qu'un taureau l'attaquait, Lucia fut sauvée par un homme dont elle tomba amoureuse et qu'elle rencontre depuis en secret. Il s'agirait d'Edgardo. [4] Enrico se lance dans une cavatine, "Trembling, I feel the horror": il préférerait savoir Lucia morte que de la voir déshonorer ainsi leur nom. [5] Les veneurs du chœur reviennent: ils ont aperçu l'intrus, il s'agit bel et bien d'Edgardo. Raimondo exhorte Enrico au calme, [6] mais, dans sa cabaletta, ce dernier jure de se venger de sa sœur et de son amant.

Le parc; une fontaine, jadis recouverte d'entrelacs gothiques ouvragés, mais aujourd'hui tombée en ruines; le crépuscule

3. *Scène et Cavatine (Lucia)*. [7] – [8] Lucia entre, accompagnée d'Alisa. Cette dernière, qui juge ce rendez-vous avec Edgardo bien imprudent, lui demande pourquoi elle ne cesse de regarder la fontaine. [9] Lucia lui explique que jadis, en ce lieu, un Ravenswood jaloux tua sa bienaimée et qu'un jour, ici même, (cavatine: "In deepest night") elle vit le fantôme de la morte tandis que l'eau de la fontaine se transforma en sang. [10] Mais elle oublie toutes ses peurs lorsqu'Edgardo est à ses côtés (cabaletta: "When in the burning ecstasy"). Edgardo s'approche et Alisa se retire.

4. *Scène et Duo (Finale I)*. [11] Edgardo explique à Lucia pourquoi il a voulu la voir à cette heure insolite. Avant l'aube, il doit partir pour la France dans l'intérêt de son pays. Mais d'abord, il voudrait offrir son amitié à Enrico et demander Lucia en mariage. Lucia l'en dissuade. [12] Un long duo en trois mouvements commence, *larghetto*, alors qu'Edgardo évoque le serment qu'il a fait sur la tombe de son père de se venger d'Enrico ("Pray remember that my father was destroyed by Ashton's lying"). [13] Lucia tombe à genoux et le supplie de penser à leur amour et c'est

allegro vivace qu'ils renouvellent leurs serments ("Let us swear to love for ever"). Ils échangent des anneaux. (Dans un postscriptum au livret, Cammarano explique que selon la coutume écossaise, cet échange avait presque valeur de sacrement; dans le roman de Walter Scott, les amants brisent une pièce d'or et en gardent chacun un morceau mais "un échange d'anneaux convient mieux à la scène".)

[14] Dans un *moderato* cadencé ("Imagine when the breezes sigh") ils évoquent les tristes heures qu'ils devront passer loin l'un de l'autre. "Edgardo s'en va et Lucia retourne au château" est l'indication scénique des partitions et des livrets imprimés, mais dans la partition autographe Donizetti écrivit "Elle se pâme".

Deuxième Partie, Acte Premier: Le Contrat de mariage

L'appartement d'Enrico au château de Ravenswood

5. *Scène (Enrico et Normanno)*. [15] Des mois ont passé. Les invités arrivent pour célébrer le mariage de Lucia et d'Arturo. Mais que faire si Lucia persiste dans son refus, se demande Enrico? Normanno le rassure: toutes les lettres des amants ont été interceptées; et il a écrit une fausse lettre dans laquelle Edgardo avoue en aimer une autre.

6. *Duo (Lucia et Enrico)*. [16] Une Lucia toute blême entre, "présentant les premiers signes d'un trouble mental". [17] – [18] Enrico lui montre la fausse lettre. Bien que son cœur soit brisé [19] – [20] et que la musique au loin lui annonce l'arrivée d'Arturo, auquel elle est promise, elle refuse d'épouser ce dernier et n'aspire qu'à la mort.

7. *Scène et Aria (Raimondo)*. [21] – [22] Raimondo presse Lucia de consentir à cette union pour sauver sa famille. Elle finit par céder; [23] dans la cabaletta, Raimondo loue son sacrifice.

COMPACT DISC TWO

Une salle parée pour accueillir Arturo

8a. *Chœur et Cavatine (Arturo)*. [1] Les invités accueillent Arturo dans un chœur joyeux et ce dernier promet que l'étoile d'Enrico brillera à nouveau.

8b. *Scène et Quatuor (Finale II)*. [2] Arturo se demande où est Lucia. [3] Enrico le prévient que si elle lui semble triste et étrange, c'est parce qu'elle pleure encore la mort de sa mère. Arturo soulève une question délicate: le bruit court que Lucia et Edgardo... Mais sur ce Lucia paraît, soutenue par Raimondo. Elle signe le contrat de mariage qu'elle considère comme son arrêt de mort. C'est alors

qu'Edgardo surgit dans la salle! Dans cette scène, Donizetti démontre qu'il maîtrise à la perfection l'art de développer une mélodie dramatique sur un motif orchestral dramatique. [4] La tension est maintenue dans le célèbre quatuor qu'entonnent simultanément Edgardo et Enrico. Puis Lucia et Raimondo se joignent à eux, suivis du chœur et, dans des phrases indépendantes, d'Alisa et Arturo (ce qui explique pourquoi ce passage est souvent appelé sextuor).

8c. Continuation et Strette du Finale II.

[5] Enrico, Arturo et Edgardo dégainent leur épée. Raimondo intervient et montre à Edgardo le contrat de mariage. Edgardo force Lucia à admettre qu'elle l'a bel et bien signé, lui rend l'anneau qu'elle lui avait donné puis lui arrache celui qu'il lui avait donné et le piétine. Il entonne subitement "Cursed be the moment when I saw you". [6] Des phrases en unisson et en octaves culminent dans un sextuor accompagné du chœur.

Deuxième partie, Acte Deux

Une salle de la tour de Wolf's Crag. Pour seuls meubles, une table nue et une vieille chaise. La nuit. L'endroit est mal éclairé par une faible lanterne. Le ciel est effroyablement noir. Eclairs, tonnerre, hurlements du vent, pluie battante

9. Ouragan, Scène et Duo (Edgardo, Enrico).

[7] L'orage qui sévit dehors reflète celui qui gronde dans l'âme d'Edgardo. [8] Enrico arrive. Edgardo déclare que sa présence profane ce lieu. Enrico lui annonce que Lucia a rejoint le lit nuptial et qu'il est venu se venger. À l'aube, ils se battront en duel dans le cimetière de Ravenswood. [9] Dans la *cabaletta* (essentiellement en tierces sur un accompagnement martial), chacun jure de tuer l'autre.

La salle du château, comme à l'acte précédent

10a. Chœur. [10] Les festivités se poursuivent au château mais sont soudain interrompues par...

10b. Grande Scène avec Chœur (Raimondo)...

[11] – [12] l'arrivée de Raimondo, porteur d'une terrible nouvelle. Maestoso, il annonce aux invités que Lucia, devenue folle, a tué son mari d'un coup d'épée.

10c. Scène et Aria (Lucia). [13] – [14] Lucia entre. (Dans la partition autographe de Donizetti, elle est accompagnée d'un *armonica* – l'harmonica de verre pour lequel Mozart composa et dont les sonorités mélodieusement retentissantes, à la fois douces et vibrantes, étaient parfois associées à la folie. Il y avait, semble-t-il, un virtuose de l'*armonica* à Naples en 1835. Mais de tels musiciens sont rares; la partie est barrée puis

ajoutée au crayon sur la portée de la flûte, solution plus pratique quoique moins poignante.) La scène de la folie renferme de nouvelles mélodies minutieusement conçues, parsemées d'échos du passé qui, tels des objets à la dérive, traversent l'esprit troublé de Lucia: le duo près de la fontaine, la scène avec son frère. [15] Le premier "mouvement" ("Oh day of rapture", comme Lucia imagine un mariage avec Edgardo) se développe presque imperceptiblement à partir de la phrase, confiée à l'origine à l'*armonica*, qui accompagne le récitatif qui vient de s'achever. [16] Enrico entre; dans un bref trio souvent omis, il est accablé de remords comme Raimondo lui explique ce qui vient d'arriver et Lucia revit l'horreur de la malédiction d'Edgardo. [17] Le finale, "Scatter your tears of anguish", maintient la tonalité (fa à l'origine, mais mi bémol dans les partitions modernes) et, plus ou moins, le mouvement (*larghetto* 6/8, *moderato* 3/4) avec une nouvelle mélodie, et des trilles et des roulades qui, loin d'être pure virtuosité, reflètent la situation difficile de Lucia.

Devant le château; les tombeaux des Ravenswood. La nuit.

12. Aria finale (Edgardo). [18] – [19] Edgardo invoque les ombres des ancêtres qu'il va

rejoindre et reproche à Lucia d'avoir été, pense-t-il, infidèle. [20] Il est interrompu par un chœur funèbre venant du château et il apprend que Lucia est en train de mourir, son nom sur ses lèvres. Le glas sonne. Edgardo veut se précipiter auprès d'elle mais il rencontre Raimondo qui lui annonce qu'elle est morte. Dans le dernier mouvement, Edgardo déclare vouloir la rejoindre. [21] Après la première strophe de "Rest in peace, for I shall follow", un passage de transition est interrompu par un accord diminué sonore et Edgardo se frappe de son poignard. Un violoncelle ou deux (dans la partition autographe, *solo* a été remplacé par *due soli*) reprennent la mélodie à laquelle Edgardo mourant ajoute des phrases brisées et, tout à la fin, un débordement ayant toute la force du désespoir.

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Traduction: Nicole Valencia

Née en Caroline du Nord et élevée en Louisiane, **Elizabeth Futral** fit ses études à Samford University et à l'Université d'Indiana. Après avoir obtenu une maîtrise avec Virginia Zeani, elle poursuivit ses études au Lyric Opera Center à Chicago. C'est là qu'elle

commença sa carrière de chanteuse et parmi ses nombreux rôles pour cette compagnie, notons Gianetta et Adina (*L'elisir d'amore*) ainsi que Barbarina et Susanna (*Le nozze di Figaro*). Elle compte aujourd'hui parmi les plus grandes sopranos colorature du monde. En 1994, elle participa à une production extrêmement bien reçue de *Lakmé* de Delibes au New York City Opera et en 1996 elle se produisit dans le cadre du Festival lyrique Rossini à Pesaro, chantant le rôle-titre de *Matilde di Shabran* dans la première mise en scène de cet opéra depuis 175 ans. Cette année-là, elle participa aussi au Festival de Wexford (Catherine dans *L'Etoile du nord* de Meyerbeer). En 1998, elle créa le rôle de Stella dans la première mondiale de *A Streetcar named Desire* de sir André Previn.

Parmi ses autres rôles lyriques, notons Cléopâtre (*Giulio Cesare*) pour le Los Angeles Opera; le rôle-titre de *The Ballad of Baby Doe* avec le New York City Opera; Susanna ainsi que Nanetta (*Falstaff*) à l'Opéra de Bavière sous la baguette de Zubin Mehta; le rôle-titre de *Lucia di Lammermoor* avec le Dallas Opera; Constanze (*L'Enlèvement au sérail*) avec le Houston Grand Opera et en concert avec le New York Philharmonic Orchestra sous la baguette de Sir Colin Davis.

Elle a enregistré entre autres *L'Etoile du nord*, *A Streetcar named Desire*, *L'Enfant et les sortilèges* de Ravel, *Hydrogen Jukebox* de Philip Glass, ainsi qu'*Otello* de Rossini et *Carlo di Borgogna* de Pacini pour Opera Rara.

Alan Opie fut durant de longues années baryton principal de l'English National Opera où il interpréta tout un éventail de rôles majeurs comme celui de *Falstaff* qui lui valut d'être nommé pour un *Olivier Award* dans la catégorie Opéra. Il se produit également régulièrement au Royal Opera House, Covent Garden et au Festival de Glyndebourne.

Sur la scène internationale, il a été entre autres Beckmesser (*Die Meistersinger*) à Bayreuth, Amsterdam, Berlin, Munich, Vienne ainsi qu'avec sir Georg Solti et le Chicago Symphony Orchestra, une production enregistrée. Il a été Blastrode (*Peter Grimes*), Sharpless (*Madama Butterfly*) et Faninal (*Le Chevalier à la rose*) au Metropolitan Opera à New York et a créé le rôle-titre d'*Outis* de Luciano Berio lors de la première mondiale de cet opéra à La Scala de Milan, un rôle qu'il reprit ensuite au Châtelet à Paris. Il a aussi chanté Balstrode à l'Opéra National de Paris et pour l'Opéra de Vienne, Falstaff pour le Norske Opera d'Oslo et Ernani pour le

Reisopera des Pays Bas. Sa carrière en concert l'a mené à Sydney, Cologne, en Israël, à Madrid, Lisbonne, Hong-Kong, Rome, Dallas, Washington et au Carnegie Hall à New York.

Parmi ses nombreux enregistrements pour Chandos, notons *The Rape of Lucretia*, *Peter Grimes* (qui décrocha un *Grammy Award*), *Billy Budd*, *War and Peace*, *The Wandering Scholar* de Holst et la version primée par la revue *Gramophone* de *Troilus and Cressida*; pour Chandos en collaboration avec la Peter Moores Foundation, il a enregistré *Mary Stuart*, *Pagliacci*, *The Barber of Seville*, *La bobème*, *Il trovatore* et *Ernani*.

Né à Liverpool, **Paul Charles Clarke** fit ses études au Royal College of Music avec Neil Mackie et remporta le Concours Kathleen Ferrier en 1989. Il a été entre autres le Duc (*Rigoletto*) pour Scottish Opera et le Seattle Opera; Fenton (*Falstaff*) au Japon et au Festival d'Edimbourg; le Grand Prêtre de Neptune (*Idomeneo*), Rodolphe (*La bobème*), Alfredo (*La traviata*) et le rôle-titre de *Faust* pour le Welsh National Opera; Alfredo et Nemorino (*L'elisir d'amore*) pour Scottish Opera; Rodolphe et Dimitri (*Boris Godunov*) pour Opera North; Froh (*Das Rheingold*), Cassio (*Otello*), Tybalt (*Roméo et Juliette*) et

Alfredo pour le Royal Opera. Sur la scène internationale, il a été Anatol (*Vanessa*), Rodolphe et Alfredo pour le Seattle Opera; Alfredo à Cincinnati; Jenik (*La Fiancée vendue*) et Roméo (*Roméo et Juliette*) pour le Metropolitan Opera à New York; Pinkerton (*Madama Butterfly*) pour le Houston Grand Opera; Macduff (*Macbeth*) pour Monte-Carlo et le rôle-titre de Faust pour le Minnesota Opera et le Cincinnati Opera.

Il a fait une tournée européenne de concerts avec l'Orchestra of the Age of Enlightenment et Sir Simon Rattle avec la Neuvième de Beethoven (qu'il a également interprétée avec le Scottish Chamber Orchestra) et a chanté *Elijah* de Mendelssohn sous la baguette d'Andrew Davis à Rome.

Il a enregistré entre autres Tybalt (*Roméo et Juliette*) et, pour Chandos en collaboration avec la Peter Moores Foundation, Pinkerton (*Madam Butterfly*) et le rôle-titre de *Faust*.

Né à Canterbury, **Peter Rose** fit des études de musique à l'Université d'East Anglia puis travailla avec Ellis Keeler à la Guildhall School of Music and Drama à Londres. Lauréat de la Kathleen Ferrier Memorial Scholarship en 1985 et du Glyndebourne John Christie Award en 1986, il fit ses débuts sur la scène

lyrique en 1986 dans le rôle du Commandeur avec le Glyndebourne Festival Opera à Hong-Kong. Basse principale du Welsh National Opera entre 1986 et 1989, il fit ses débuts au Royal Opera House dans le rôle de Rochefort (*Anna Bolena*) aux côtés de Dame Joan Sutherland.

Parmi ses rôles, notons Ramfis (*Aida*), Fasolt (*Das Rheingold*), Cadmus/Somnus (*Semele*), Daland (*Der fliegende Holländer*), le roi Marc (*Tristan und Isolde*) et le Commandeur au Royal Opera House, Covent Garden; Gessler (*Guillaume Tell*), le Commandeur et Don Basilio (*Il barbiere di Siviglia*) à San Francisco; Kecal (*La Fiancée vendue*) pour le Chicago Lyric Opera; Ramfis, Daland et Ochs au Metropolitan Opera; il a également chanté avec l'Opéra de Vienne, le Deutsche Staatsoper, l'Opéra de Hambourg, à Amsterdam et aux Festivals d'Istanbul et de Bregenz.

En concert, il a chanté entre autres la Neuvième de Beethoven avec Giulini; le *Requiem* de Mozart avec Daniel Barenboïm et Zubin Mehta; la Huitième Symphonie de Mahler avec Tilson Thomas au Royal Albert Hall; le *Requiem* de Verdi au Barbican; *La Damnation de Faust* avec le Chicago Symphony Orchestra et Sir Georg Solti;

L'Enfant et les sortilèges et *L'Heure espagnole* de Ravel avec le Cleveland Orchestra sous Boulez; et la *Missa Solemnis* de Beethoven avec le New York Philharmonic Orchestra sous Masur. Il a enregistré entre autres *Le nozze di Figaro*, *Les Sept Péchés capitaux*, *Salome*, *Un ballo in maschera* et, pour Chandos en collaboration avec la Peter Moores Foundation, *Aida*, *Ernani*, *The Barber of Seville* et *Tosca*.

Depuis qu'il a achevé ses études en 1994, **Stephen Chaundy** a travaillé avec plusieurs ensembles britanniques dont le Royal Opera House, l'English Touring Opera, le Festival de Wexford et le Pimlico Opera. Il fit ses débuts sur la scène internationale en 1996 à Monte Carlo où il créa le rôle de Lord Geoffrey dans la première mondiale du *Picture of Dorian Gray* de Lowell Liebermann. De 1997 à 1999 il fut ténor principal du Tiroler Landestheater à Innsbruck où il chanta entre autres le comte Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Camille Rossillon (*Die lustige Witwe*), Tamino (*Die Zauberflöte*), Tony (*West Side Story*) et le comte Belfiore (*Il viaggio a Reims*). Depuis l'automne 1999 il est membre de l'ensemble du Volksoper de Vienne où il a tenu les rôles de Flute (*A Midsummer Night's Dream*), Fenton et Bardolfo (*Falstaff*), Ernesto

(*Don Pasquale*), Remendado (*Carmen*) ainsi que Belmonte et Pedrillo (*Die Entführung aus dem Serail*).

En concert, il s'est produit avec l'Orchestre Philharmonique de la Radio Hollandaise sous Edo de Waart et Claus Peter Flor, au Concertgebouw et au Festival de Trondheim, et il a travaillé avec des chefs tels Stuart Bedford, Alfred Eschwé, Karin Kamensek, Mark Foster, William Boughton et Alberto Zedda. Il a chanté au Queen Elizabeth Hall dans le *Messie* de Haendel et dans *Lobgesang* de Mendelssohn à Köthen. Il a enregistré entre autres la *Messa di Gloria* de Puccini.

Peter Wedd a fait ses études à la Guildhall School of Music and Drama avec William McAlpine et au National Opera Studio où il bénéficia du soutien de la Peter Moores Foundation.

Parmi ses rôles lyriques, notons Cascada (*Die lustige Witwe*) pour le Royal Opera, Covent Garden, Federico (*L'Arlesiana*) et Pluton (*Orphée aux enfers*) pour Opera Holland Park et Don José (*Carmen*) ainsi que Tamino (*Die Zauberflöte*) pour le Welsh National Opera. Membre du Royal Opera, Covent Garden de 1999 à 2001, il a été durant cette période Nikolio (*Greek Passion*),

Eisslinger (*Die Meistersinger*), Le Héraut (*La battaglia di Legnano*), Gaston (*La traviata*) et Fiesole (*Palestrina*). Il s'est également produit avec Crystal Clear Opera, le Théâtre lyrique de Singapour et l'Opéra de chambre européen.

Peter Wedd a un vaste répertoire de concert, depuis le *Messie*, la *Passion selon saint Jean*, les *Requiem* de Mozart et Verdi et le *Magnificat* de Pergolèse jusqu'à *Hymnus Paradisi* de Howells, la *Messe glagolithique* de Janáček et la Sérénade pour ténor, cor et cordes de Britten.

Christine Rice a grandi dans sa ville natale de Manchester. Après des études de physique à Balliol College à Oxford, elle entra au Royal Northern College of Music pour étudier avec Robert Alderson. Bénéficiaire d'une bourse de la Peter Moores Foundation, c'est également grâce au soutien financier de cette organisation qu'elle put se rendre en Italie pour étudier le rôle de Rosine et celui de la Musette de Leoncavallo. Pour le Royal Northern College of Music, elle fut entre autres une Charlotte (*Werther*) très applaudie ainsi que Lucrèce (*The Rape of Lucretia*). Elle fit ensuite ses débuts au Festival de Glyndebourne dans le rôle de la Mère de la fille (*Lulu*), à l'English National Opera en tant qu'Hermia (*A Midsummer Night's Dream*) et au Royal Opera

sous les traits de Suzy/Lolette (*La Rondine*) et de Flora (*La traviata*). Elle fut Polinesso (*Ariodante*) avec l'Early Opera Company au Festival de Covent Garden et Giacinta (*La finta semplice*) au Festival lyrique de Buxton.

En tant que membre principal de l'English National Opera, elle a été Olga (*Eugene Onegin*), Suzuki (*Madam Butterfly*), Martha (*Mephistopheles*), Maddalena (*Rigoletto*), un Messenger (*Orfeo*), Bradamante (*Alcina*, sous la baguette de Sir Charles Mackerras), Musette (*La bohème* de Leoncavallo) et Rosine (*The Barber of Seville*).

En concert, Christine Rice a chanté le *Messie*, la *Messe du Couronnement* de Mozart, le *Gloria* de Vivaldi, *The Dream of Gerontius*, Melanto dans *Il ritorno d'Ulisse in patria* et Madame Noé (*Noye's Flood*).

Elle a enregistré entre autres *Sea Pictures* d'Elgar, *Les Nuits d'été* de Berlioz, le rôle de Guilhen dans *Fervaaal* de Vincent d'Indy sous la baguette de Jaen-Yves Ossonce et une série de récitals de mélodies anglaises avec Iain Burnside pour Radio 3.

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, *Don Giovanni*, *Madam Butterfly*, *Aida*, *The Elixir of Love*, *Faust*, *La bohème*, cette version primée de *Tosca* et huit récitals solistes d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Andrew Shore et deux avec 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 neuf enregistrements d'airs d'opéra (avec Andrew Shore, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Della Jones et deux avec John Tomlinson) de même que *Aida*, *Don Giovanni*, *Ernani*, *Faust*, *Don Pasquale*, *The Elixir of Love*, *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.



Zoe Dominic

The Royal Opera's 1959 production of *Lucia di Lammermoor*, directed by Franco Zeffirelli

Donizetti: Lucia di Lammermoor

Tra le opere di Donizetti, *Lucia di Lammermoor* occupa un posto particolare, sia dal punto di vista storico sia nell'affetto del pubblico. Al tempo in cui le altre opere serie di Donizetti venivano trascurate e generalmente dimenticate, la *Lucia* continuava ad essere rappresentata. Al Covent Garden, dove fu presentata per la prima volta nel 1847, con Fanny Tacchinardi-Persiani nel ruolo da lei creato a Napoli dodici anni prima, fu riproposta quasi tutte le stagioni per sei decenni, con Adelina Patti (1861–79), Emma Albani (1872–7), Marcella Sembrich (1880–84), Nellie Melba (1888–1907) e infine Luisa Tetrazzini (1907–9) con un'interpretazione particolarmente illustre. A New York, la *Lucia* fu la seconda opera mai allestita dalla Metropolitan Opera (dopo *Faust*), con Marcella Sembrich, nel 1883. Seguirono sette anni "tedeschi". La *Lucia* fece ritorno nel 1892, con la Patti e da allora raramente è stata assente per lungo tempo. Nellie Melba, Luisa Tetrazzini, Frieda Hempel, Amelita Galli-Curci figurano presto nei cast del Metropolitan, per proseguire con Toti dal Monte, Lily Pons, Roberta Peters, Anna

Moffo, Renata Scotto, Maria Callas, Joan Sutherland, Beverly Sills. Ci furono nuovi allestimenti nel 1942 (con la Pons), 1964 (con la Sutherland), 1992 (con June Anderson), e 1998 (con Ruth Ann Swenson).

La seconda metà del ventesimo secolo portava una nuova ondata di fama internazionale per la *Lucia*, anche grazie a due famosi soprani: Maria Callas, prima a Città del Messico nel 1952, cantò Lucia in tredici città, cinque nazioni e la registrò due volte. E Joan Sutherland, prima al Covent Garden nel 1957, cantò Lucia in tredici città, dieci nazioni e la registrò anche lei due volte. Il Donizetti "serio" era stato riscoperto. Da ragazzino, lessi nel manuale scolastico di Gerald Abraham, *A Hundred Years of Music* (1938): "per quanto riguarda Donizetti, si può sperare di ascoltare al massimo qualche brano occasionale in concerto o in uno sporadico, stanco revival a vantaggio di qualche stella della lirica". (Nel 1925, dopo una lunga assenza, *Lucia* ritornava al Covent Garden, con Toti dal Monte, e veniva accantonata dopo una sola rappresentazione come una scarpa vecchia). Ma, crescendo, io ho seguito metà delle

settanta opere di Donizetti, e molte in vivaci, entusiasmanti revival. Alla Scala, la Callas interpretò *Anna Bolena* e *Poliuto*. A New York, Beverly Sills riportava in vita la "trilogia Tudor" di Donizetti: *Anna Bolena*, *Maria Stuarda* e *Roberto Devereux*. A Londra, Janet Baker cantava Maria Stuarda (disponibile in una registrazione dal vivo per Chandos, CHAN 3017(2)).

E il compositore un tempo ritenuto indegno di seria considerazione è stato oggetto di monografie musicologiche accademiche e alti campionati. Philip Gosset, invitato ad inaugurare la serie "Studi sulla genesi e la struttura musicale" ad Oxford con un esame dei quaderni della sinfonia Pastorale di Beethoven sceglieva invece di scrivere un libro su *Anna Bolena*. Herbert von Karajan dirigeva la *Lucia*. Oggi si pubblicano accurate edizioni critiche delle partiture. Le celebrazioni a ricordo del secondo centenario della nascita del compositore nel 1797 hanno portato, tra molte altre cose, un revival del grandioso, lunghissimo *Dom Sébastien* a Bergamo (città natale di Donizetti) e a Bologna (nel teatro, inaugurato da Gluck, che vide la prima rappresentazione di Wagner in Italia).

Oggi noi ascoltiamo di più Donizetti e lo conosciamo meglio dei nostri nonni. È stato

definito lo Shakespeare del teatro lirico. Tra la grandezza, l'appassionata, precisa delineazione delle vicende individuali, talvolta si trovano passaggi formulaici: capitolazione davanti alle pretese di una primadonna che privilegiavano lo sfoggio degli effetti convenzionali, ricorso a brani d'effetto all'avvicinarsi della scadenza per la consegna di queste partiture composte in fretta. Negli ultimi anni di febbrile attività, prima che la follia gli obnubilasse la mente, nei momenti di ispirazione, come se avesse saputo che gli rimaneva poco tempo, Donizetti produsse opere meravigliose d'ogni genere, una dopo l'altra: comiche, semiserie, tragiche, eroiche. E più le ascoltiamo, più ci rendiamo conto del fatto che *Lucia di Lammermoor* è probabilmente la più coerente delle sue opere serie, una partitura che contiene una miscela minima di scarti. Come spesso accade, aveva ragione il pubblico, quando decise che *Lucia* doveva sopravvivere, mentre *Imelda de' Lambertazzi*, *Sancia di Castiglia*, *Gabriella di Vergy* e *Gemma di Vergy*, *Pia de' Tolomei*, e molte altre opere erano destinate al dimenticatoio.

Lucia fu composta in un momento importante della carriera di Donizetti. Tre volte durante la sua lunga carriera e quella breve di Bellini una nuova opera fu

commissionata a ciascun compositore perché fosse presentata dalla stessa compagnia. Nel 1829, quando un gruppo di nobili ingaggiò un'équipe di star per una stagione al Teatro Carcano di Milano, Donizetti compose per loro *Anna Bolena* e Bellini iniziò un *Ernani*. Ma dopo il successo della tragedia di Donizetti, Bellini si sottrasse alla concorrenza diretta e passò a un soggetto semiserio, *La sonnambula*. Giuditta Pasta fu la protagonista, Giovan Battista Rubini il tenore e Felice Romani il librettista di entrambe le opere. Fu un trionfo per entrambi i compositori, ciascuno in un genere diverso. Poi, nel 1832, alla Scala, la *Norma* di Bellini fu seguita da *Ugo, conte di Parigi*, di Donizetti. Giuditta Pasta, Giulia Grisi, il tenore Domenico Donzelli e il basso Vincenzo Negrini cantarono in entrambe e il librettista di entrambe fu ancora una volta Romani. Questa volta il successo fu di Bellini: *Norma* ebbe trentaquattro repliche, *Ugo* solo quattro.

Bellini risultò ancora una volta vincitore nel 1835, quando a Parigi i suoi *Puritani* furono seguiti dal *Marino Faliero* di Donizetti – il cast di entrambe le opere riuniva la Grisi, Rubini, Tamburini e Lablache. In una lunga, trionfante lettera a suo zio, Bellini descrisse malignamente il trionfo della sua opera e il

“semifiasco” di quella di Donizetti. Nel maggio dello stesso anno, quando entrambe le opere furono rappresentate a Londra, il critico Henry F. Chorley scrisse: “In queste occasioni c'è sempre un successo e un fallimento. Il pubblico non tollera due favoriti... *Marino Faliero* ne ha sofferto... Invece, dalla prima all'ultima nota, *I puritani* è stato ritenuto incantevole.”

Che cosa ha a che fare tutto questo con la *Lucia di Lammermoor*? Il fatto che la storia non finisce qui. Nel settembre del 1835 Bellini moriva: aveva solo trentatré anni. E tre giorni dopo la sua morte fu rappresentata per la prima volta la *Lucia di Lammermoor* di Donizetti al teatro San Carlo di Napoli, con un successo notevole internazionale e duraturo. Dire che Donizetti aveva avuto “l'ultima parola” sarebbe dare un'impressione ingiusta della rivalità tra i due compositori. La *Lucia* si può anche considerare un omaggio di Donizetti a Bellini e in particolare ai *Puritani*. La “rivalità” era stata solo da un lato: Bellini si era preoccupato e aveva gioito malignamente, ma Donizetti era uno spirito generoso. Poco dopo il suo arrivo a Parigi per l'inizio delle prove di *Marino Faliero*, aveva scritto (a Romani): “Il successo di Bellini è stato grandissimo; l'opera continua ad essere

replicata, anche dopo cinque rappresentazioni, e sarà così modo fino alla fine della stagione... io non merito il successo dei *Puritani*, ma mi auguro di non sfigurare”.

Secondo me *I puritani* e la *Lucia* hanno molto in comune, secondo l'opinione generalmente accettata. William Ashbrook nel suo bel saggio *Donizetti and his Operas* (1982) lo contesta, definendo superficiali le somiglianze tra le due opere. Ma non credo che si tratti di un disaccordo sostanziale. Le differenze tra le opere che Ashbrook descrive sono evidenti. I due compositori si accostarono a una materia simile in maniera molto diversa. Bellini disse a Carlo Pepoli, suo librettista – grosso modo – di dimenticare l'ordine e la probabilità della trama: tutto quello che contava era un canto che muovesse il cuore degli ascoltatori. Ashbrook definisce questo un approccio “astratto” ed “emblematico”. Donizetti, invece – più wagneriano, oserei dire – compose (per dirla con Ashbrook) “una tragedia con una conclusione implicita fin dall'inizio”, integrata dal punto di vista teatrale e musicale, con personaggi più definiti. *Lucia* non è solo un “omaggio”. Per certi versi è anche una “ricomposizione” critica, affettuosamente riconoscente, che punta i riflettori sui singoli

personaggi e sulle loro particolari vicende, come se Donizetti avesse pensato: “Bellini l'ha realizzata nel suo meraviglioso modo e questo è il mio modo, non necessariamente migliore, ma diverso”. Durante il periodo di composizione dei *Puritani*, Bellini spostò la collocazione di alcuni brani per ottenere un migliore effetto musicale. Nessuno dei numeri di Donizetti si potrebbe spostare senza spezzare il filo dello svolgimento del dramma.

Quello che le due opere hanno in comune è, in generale, la fonte: Walter Scott (dall'epoca della *Donna del lago* di Rossini nel 1819, l'esotico romanticismo della Scozia aveva fatto presa sulla fantasia europea). A questo va aggiunta una lunga scena di follia dell'eroina, che, vaneggiando, immagina le proprie nozze con l'uomo che ama, non nella tradizionale collocazione al finale, ma prima. Entrambe le scene di follia sono precedute da una narrazione del basso, “Cinta di fiori” di Giorgio nei *Puritani*, “Dalle stanze” (“From the chamber”) di Raimondo in *Lucia*. In alcuni casi l'andamento della melodia farebbe pensare che Donizetti avesse presenti *I puritani* mentre componeva la *Lucia*. Corrisponde l'uso dei corni per evocare la pittoresca ambientazione. In realtà Bellini non aveva attinto direttamente all'opera di Scott,

ma si era ispirato a *Têtes Rondes et Cavaliers*, un dramma teatrale di Ancelot e Saintine (1833), in cui alcuni episodi tratti da *Old Mortality* sono mischiati con altri tratti da *The Heart of Mid-Lothian* e *Peveril of the Peak*. (Altre opere derivate dai drammi di Ancelot sono *Roberto Devereux* e *Maria Padilla* di Donizetti e *Le Roi malgré lui* di Chabrier.) Quando l'opera di Bellini apparve per la prima volta si intitolava *I puritani di Scozia*, anche se è ambientata lontano dalla Scozia, a Plymouth, sulla costa meridionale dell'Inghilterra, lontanissima dal confine scozzese. Bellini avrebbe scelto il titolo, semplicemente "perché è celebre pei *Puritani* di Valter-Scott". (Una traduzione in francese del 1817 di *Old Mortality* era stata intitolata *Les Puritains d'Écosse*). *Lucia di Lammermoor*, nonostante le differenze rispetto a *The Bride of Lammermoor*, è più aderente alla fonte di Scott. (In *The Bride of Lammermoor*, Bucklaw sopravvive al tentativo di Lucy di assassinarlo. Nell'opera, Raimondo riferisce che Arturo è stato *trucidato*, ma la vecchia traduzione inglese del racconto di Raimondo fa pensare che non sia completamente morto: "There she stood, a weapon grasping, Even his who lay there gasping" per i versi "Steso Arturo al suol giaceva muto, freddo, insanguinato!... e Lucia

l'acciar stringeva, che fu già del trucidato". Altri cambiamenti sono la fusione di Sir William Ashton, la formidabile Lady Ashton e i loro figli Sholto e Henry nell'unica figura di Enrico. Anche la morte del protagonista è diversa: nell'opera si suicida, nel romanzo viene inghiottito dalle sabbie mobili mentre si reca a cavallo al duello con il colonnello Ashton). La *Lucia di Lammermoor* di Donizetti non fu la prima opera tratta dal romanzo. A Parigi c'erano stati *Le Caleb* (1827, un pastiche con musiche di Adam, Boieldieu, Méhul e Rossini) e *Le nozze di Lammermoor* di Carafa (Théâtre-Italien 1829). In Italia *La fidanzata di Lammermoor* di Luigi Rieschi (Trieste, 1831, riproposta da Giuseppe Bornaccini, Venezia, 1833) e *La fidanzata di Lammermoor* di Alberto Mazzuccato (Padova, 1834; Milano, al Carcano, più avanti nello stesso anno).

Nello studio *The Walter Scott Operas* Jerome Mitchell ipotizza che il librettista di Donizetti, Salvatore Cammarano, conoscesse i precedenti libretti in italiano sull'argomento quando diede la forma operistica "finale" alla *Bride of Lammermoor* di Scott. (Mitchell cita anche una *Bruden fra Lammermoor* (Copenhagen, 1832), un'opera con musica di Ivar Frederik Bredal e libretto di Hans Christian Andersen, in cui sono inseriti tre motivi scozzesi,

"Charlie is my darling", "My lodging is on the cold ground" e "Auld Robin Gray".) In queste prime opere si ritrovano alcuni precedenti per quanto riguarda l'abitudine di modificare il romanzo per adeguarlo alle "convenienze" del teatro lirico. È alquanto sorprendente scoprire che più di metà dell'opera è contenuta in appena tre capitoli verso la fine delle 315 pagine di Scott (i capitoli 23–25 nell'edizione Dryburgh dei romanzi di Waverley): la cerimonia del fidanzamento, l'irruzione di Edgardo, il sestetto, l'incontro e la sfida tra tenore e baritono (che nel romanzo si svolgono dopo la morte di Lucia), la celebrazione delle nozze, l'aggressione di Lucia al marito che le è stato imposto, la scena della follia (ricavata in base a una sola riga in Scott: "So, you have ta'en up your bonny bridegroom?" che la donna, in preda alla follia, pronuncia "con una sorta di esultanza sorridente"); la morte di lei e poi quella di Edgardo. Le opere di Rieschi e Mazzucato rispettano le unità di tempo e di luogo. L'intervallo tra le vicende dell'atto I e II dell'opera di Carafa è di due mesi, ma il suo librettista, l'esperto Luigi Balocchi (collaboratore di Rossini per le opere parigine), ci assicura che questa piccola deroga non danneggia l'unità di azione. Una simile infrazione delle unità classiche si riscontra

anche nella *Lucia* di Donizetti: per le belle distinzioni terminologiche di Cammarano, vedere il primo paragrafo della trama a pagina 84.

Lucia di Lammermoor fu uno dei primi libretti di Cammarano, il suo primo grande successo in una carriera che avrebbe incluso molti altri libretti per Donizetti, Mercadante, Pacini e Verdi (*La battaglia di Legnano*, *Luisa Miller* e infine *Il trovatore* che il librettista, morto nel 1842, non riuscì a terminare). L'anno prima di *Lucia* (secondo la biografia di Cammarano di cui è autore John Black), sembra che Cammarano avesse scritto alcune nuove scene per un revival della prima opera ispirata a un testo di Walter Scott (1819), *La donna del lago* di Rossini a Napoli, che portò nei teatri lirici europei un romanticismo fresco, nuovo; un intenso dramma in pittoresche ambientazioni nordiche, vividamente evocato da invenzioni strumentali, tra le rive e le colline della Scozia. Nel 1834 Cammarano scrisse anche il libretto *Ines de Castro* per Giuseppe Persiani, compositore e marito del soprano che qualche mese dopo avrebbe creato il personaggio di Lucia. Ma ormai il romanticismo scozzese ispirato a Scott, catturato per il teatro lirico dalla *Donna del lago* di Rossi, aveva travolto

l'Europa. Altrettanto fece *Der Freischütz* (1821) di Weber, risposta decisamente nazionalistica di un compositore tedesco all'esotismo scozzese e all'arte rossiniana.

In primo piano negli annali della *Lucia* in genere risulta la primadonna, ma Donizetti dedicò la partitura al soprano e al tenore della sua prima rappresentazione, Fanny Tacchinardi-Persiani e Gilbert Duprez. La prominenza accordata al tenore – il finale è pezzo forte per lui, non per il soprano – era qualcosa di nuovo. Due dei famosi successori di Duprez nel ruolo furono soprannominati *tenore della maledizione* e *tenore della bella morte*. Si trattava di Gaetano Fraschini (il tenore preferito di Verdi, primo Zamoro nell'*Alzira*, 1845, Corrado nel *Corsaro*, 1848, Arrigo nella *Battaglia di Legnano*, 1849, Stiffelio nel 1850 e Riccardo nel *Ballo in maschera*, 1859 e preso in considerazione per il ruolo di Radamès nel 1870) e Napoleone Moriani. Fraschini si distinse per la forza declamatoria con cui malediceva Lucia quando la riteneva infedele, Moriani per lo strazio che evocava all'ultima scena. Tutto fa pensare che anche Duprez fosse maestro di forza e di intensità. Abbinava alla grazia e all'eleganza francese una potenza che trasportava le sue note alte, piene, sonore ad altezze che

avrebbero spinto Rossini a preoccuparsi per le sue porcellane quando Duprez gli fece visita per la prima volta e cantò per lui. (Secondo un'altra versione, il compositore gli chiedeva di lasciare il do di petto all'ingresso con il cappotto). Nelle sue memorie, Duprez sostiene che fu idea sua assegnare al violoncello la melodia nella ripresa dell'esposizione della scena della morte di Edgardo, mentre il tenore pronuncia frasi rotte, straziate. (Nel 1837, con il bagaglio tecnico acquisito in Italia, Duprez fece ritorno a Parigi e spodestò il primo tenore dell'Opéra, Adolphe Nourrit, agli occhi del pubblico, lanciando do di petto nel ruolo di Arnold nel *Guillaume Tell* di Rossini, che era stato creato da Nourrit. Nourrit si ritirò a Napoli, studiò con Donizetti per irrobustire la propria voce, a proprio danno secondo la moglie, gli chiese di comporre per lui il *Poliuto* e si suicidò quando la censura napoletana vietò le rappresentazioni dell'opera. Fu Duprez a creare il ruolo all'Opéra di Parigi nel 1840).

I grandi tenori come Caruso e Gigli continuarono a cantare Edgardo, ma nel corso degli anni la *Lucia di Lammermoor*, come accennato in precedenza, divenne sempre di più un'opera "da soprano". La recensione di W.J. Henderson nel *New York Times* sulla

prima del Met e quella di Henry Krehbiel nel *Tribune* ci dicono molto della bravura di Marcella Sembrich nel ruolo della protagonista e poco sul tenore (Italo Campanini, primo Lohengrin italiano e primo Don José di Londra e New York). Il testo della *Lucia* comunemente rappresentato rispecchia la variazione di accento. La scena della torre di Wolferag con cui inizia l'Atto II della seconda parte, con il suo fiero duetto tenore-baritono, venne generalmente omessa. L'aria del basso "Ah! cedi, ah cedi" fu spesso omessa. Il *tempo di mezzo* nella scena della follia – l'ingresso di Enrico, la sua conversazione con Raimondo e il *terzettino* – il più delle volte fu omessa: la primadonna passava da "Alfin son tua" ("At last you hold me") – con la sua lunga cadenza in dialogo con il flauto (che non apparteneva alla partitura originale di Donizetti) – direttamente a "Spargi d'amaro pianto". Talvolta lo spettacolo terminava addirittura qui, con la scena della follia, senza *bella morte* né finale del tenore.

La stessa Persiani attaccava l'introduzione di "Ah perchè non ho del vento", presa in prestito dalla *Rosmonda d'Inghilterra* di Donizetti, un sostituto più da spettacolo della bella aria d'ingresso caratterizzante di Lucia "Regnava nel silenzio" ("In deepest night a silence

reigned"). Poi quando i soprani leggeri di coloratura iniziarono a impadronirsi del ruolo e desiderarono fare sfoggio degli acuti sostenuti alla fine dei brani, le tonalità di Donizetti, persino nelle partiture stampate, vennero abbassate in modo da poter aggiungere dei mi bemolle alti e non fa in altissimo eccessivamente ambiziosi come quelli della Regina della Notte. (Ma Mado Robin nella sua registrazione della scena della follia tocca addirittura un si bemolle in altissimo, una quarta più in alto!) "Regnava" fu abbassato di un intervallo e il duetto con Enrico e la scena della follia furono abbassati di due intervalli. Nella nostra era "accademica" ci sono state rappresentazioni restaurate della *Lucia* che sono andate forse troppo oltre: "non accademiche", letterarie, *come scritto*, con il divieto di qualunque deviazione dalle note stampate sulla pagina. Lo stesso Donizetti contava sulla capacità degli interpreti di aggiungere i loro tocchi di individuale invenzione e variazione. Ma in generale si tende a creare rappresentazioni più proporzionate, più oneste e forse più emozionanti del capolavoro di Donizetti.

Lucia giunse a Londra nel 1838, al teatro Her Majesty's con la Persiani e Rubini. Le prime rappresentazioni in inglese si svolsero al

Princess's Theatre nel 1843 il primo allestimento in inglese al Covent Garden risale al 1848 (come *La donna del lago*, *La sonnambula* e *Norma*), durante la Season of English Opera di Alfred Bunn. Henriette Nissen fu Lucy e il grande Sims Reeves fu Edgar. (Il "tema" di Walter Scott fu sostenuto con *Quentin Durward* da Henry Laurent e – nelle prove, ma non nella rappresentazione – con *Kenilworth* da Francesco Schirra). Due anni prima, Reeves aveva esordito alla Scala nel ruolo di Edgardo. (La Lucia degli annali della Scala, indicata con il nome 'Hayez' era in realtà il soprano irlandese Catherine Hayes). E nel 1847 Reeves fu l'Edgar di un'importante *Lucia* in lingua inglese: la prima produzione dell'ambiziosa compagnia English Opera di Jullien a Drury Lane. Il suo direttore musicale fu Berlioz. Il *Sunday Times* salutò Reeves definendolo "indiscutibilmente il miglior tenore del teatro inglese" e concluse così la recensione:

A Drury Lane oggi abbiamo una vera Opera Nazionale che ha bisogno solo di appoggio per avere immediato successo. La protezione aristocratica finora accordata al dramma lirico italiano si abbasserà a sostenere i propri artisti? Lo vedremo. In ogni caso, non si potrà più sostenere la superiorità degli stranieri.

La compagnia di Jullien e Berlioz rappresentò anche la nuova *Maid of Honour* di Balfe, *Linda di Chamounix* e *Figaro*, prima di essere travolta dal crollo finanziario. Bisognava attendere per molti decenni prima che l'Inghilterra avesse finalmente una English National Opera stabile.

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Traduzione: Emanuela Guastella

La trama

Un'opera in due, tre, persino quattro atti? Nelle prime versioni del libretto e della partitura, *Lucia di Lammermoor* viene descritta come un *dramma tragico in 2 parti* e nel libretto di Cammarano è divisa in maniera anomala: "Parte Prima, *La partenza*, atto unico"; poi, con il passare del tempo, "Parte Seconda, Atto I, *Il contratto nuziale*", finendo con il Quartetto (o Sestetto, come ora viene chiamato) e la sua stretta; "Parte Seconda, Atto II", comprendente il duetto tenore-baritono, la scena della pazzia e quella della morte di Edgar. Ma nel manoscritto autografo (sono il fortunato possessore di uno dei 300 facsimile pubblicati nel 1941) Donizetti indica una divisione in tre parti: Atti I, II e III. Altre partiture dividono l'opera in un Prologo

seguito da due atti, mentre quella della versione di Parigi del 1839 la divide in quattro atti. In America, *Lucia* viene di solito annunciata come un'"opera in tre atti", ma al Covent Garden viene descritta come un'"opera in quattro atti". Nella sinopsi in basso seguo (come nella traduzione di David Parry) la divisione in Parte Prima, in un singolo atto, e Parte Seconda, in due atti. Nella versione originale italiana, i personaggi sono elencati nel modo seguente: Lord Enrico Asthon; Miss Lucia, sua sorella; Sir Edgardo di Ravenswood; Lord Arturo Buklaw; Raimondo Bidebent, educatore e confidente di Lucia; Alisa, damigella di Lucia; e Normanno, capo degli armigeri di Ravenswood. Le prime traduzioni in inglese dell'opera ci hanno dato Lucy, Alice, Edgar, e così via, ma qui ho seguito l'uso fatto da David Parry dei nomi italiani e anche la sua numerazione dei "movimenti".

Lo sfondo politico specifico del dramma è tracciato nel romanzo *Bride of Lammermoor* di Walter Scott, ma Cammarano ha trasferito la storia dal diciottesimo al diciassettesimo secolo. Per i fini operistici è sufficiente sapere che Edgardo ed Enrico sono nemici e avversari implacabili; che Enrico si è appropriato della dimora degli avi di Edgardo, il castello di Ravenswood, e ora vi vive lui stesso,

constringendo Edgardo a nascondersi nella rovinata torre di Wolferag; e che Enrico, caduto politicamente in disgrazia per qualche motivo, spera di migliorare la sua situazione dando la sorella in sposa a Lord Arturo. Ora leggete:

COMPACT DISC ONE

Parte Prima: La partenza

Un giardino del castello di Ravenswood

1. *Preludio e coro d'introduzione.*

[1] – [2] Normanno e i suoi uomini sono alla ricerca di uno straniero che è stato visto nei giardini del castello.
2. *Scena e Cavatina (Enrico).* [3] Enrico entra, rimuginando sul motivo per cui la sorella si rifiuta di sposare Arturo. Normanno glielo spiega: un giorno Lucia, attaccata da un toro, fu salvata da un uomo di cui si innamorò perdutamente. Da quel giorno i due giovani si incontrano segretamente. Forse quell'uomo è Edgardo. [4] Enrico scoppia nella sua cavatina "Cruda... funesta smania" ("Trembling, I feel the horror"): piuttosto che portare vergogna nella sua casa, sarebbe meglio che Lucia morisse. [5] Ritorna il coro: lo straniero è stato avvistato e si tratta effettivamente di Edgardo. Raimondo esorta alla calma, [6] ma nella sua

cabaletta Enrico giura di vendicarsi della sorella e del suo amante.

Il parco; una fontana, un tempo coperta da elaborate decorazioni gotiche, ora giace in rovina; crepuscolo

3. *Scena e Cavatina (Lucia)*. [7] – [8] Lucia entra, con Alisa, la quale le rimprovera l'imprudente persistere nella sua relazione con Edgardo, e le chiede perché continua a guardare verso la fontana. [9] Lucia spiega: una volta, in quel luogo, un Ravenswood molto geloso uccise la sua amata, e proprio lì (cavatina: "Ascolta. Regnava nel silenzio" – "In deepest night") una volta le apparve lo spettro della donna morta, mentre le acque della fontana si trasformavano in sangue. [10] Ma quando Edgardo le è accanto, lei dimentica ogni paura (cabaletta: "Quando rapito in estasi" – "When in the burning ecstasy"). Edgardo si avvicina ed Alisa si ritira.

4. *Scena e Duetto (Finale I)*. [11] Edgardo spiega a Lucia perché le ha chiesto di incontrarlo in questa ora insolita. Prima dell'alba dovrà partire per la Francia e per affari che riguardano il suo paese. Prima, però, offrirà la propria amicizia ad Enrico e gli chiederà la mano di Lucia. No, dice Lucia. [12] Un duetto a tre movimenti inizia in *larghetto* mentre Edgardo ricorda la promessa, da lui giurata sulla tomba del padre, di

vendicarsi di Enrico ("Il mio retaggio avito con trame inique m'usurpò" – "Pray remember that my father was destroyed by Ashton's lying").

[13] Lucia cade in ginocchio e lo prega di pensare all'amore, e in *allegro vivace* i due giovani rinnovano la loro promessa ("Qui, di sposa eterna fede" – "Let us swear to love for ever"). Si scambiano un anello. (In una nota del libretto Cammarano spiega che, secondo la tradizione scozzese, questo gesto implica un significato quasi sacramentale; in Walter Scott, i due spezzano una moneta d'oro di cui ognuno conserverà una metà, ma "uno scambio di anelli è più pratico in scena".) [14] In un *moderato* cadenzato ("Verranno a te sull'aura i miei sospiri ardenti" – "Imagine when the breezes sigh"), i due amanti immaginano il periodo doloroso che dovranno trascorrere lontani l'uno dall'altra. "Edgardo parte, Lucia si ritira nel castello" è l'istruzione delle partiture e del libretto stampati, ma nel manoscritto autografo Donizetti scrisse: "Ella sviene".

Parte Seconda, Atto I: Il contratto nuziale

La stanza di Enrico nel castello di Ravenswood

5. *Scena (Enrico e Normanno)*. [15] Sono trascorsi mesi. Gli ospiti stanno già arrivando per le nozze di Lucia e Arturo. Ma, chiede Enrico, cosa succederà se la giovane si ostinerà

a rifiutarlo? Normanno lo rassicura: le lettere dei due amanti sono state tutte intercettate e ha pensato lui a preparare una lettera falsa in cui Edgardo rivela a Lucia di essersi invaghito di un'altra donna.

6. *Duetto (Lucia ed Enrico)*. [16] Lucia entra, pallida, "e mostrando i primi segni di un turbamento mentale". [17] – [18] Enrico le mostra la lettera falsa. Sebbene con il cuore spezzato, [19] – [20] e nonostante la musica fuori scena annunci l'arrivo del promesso sposo Arturo, la giovane si rifiuta di sposarlo e spera solo di morire.

7. *Scena ed Aria (Raimondo)*.

[21] – [22] Raimondo cerca di convincere Lucia ad accettare, salvando così la famiglia. Alla fine lei acconsente; [23] nella cabaletta Raimondo loda il suo sacrificio.

COMPACT DISC TWO

Una sala preparata per il ricevimento di Arturo

8a. *Coro e Cavatina (Arturo)*. [1] La compagnia dà il benvenuto ad Arturo in un coro gioioso e lui promette che la stella di Enrico tornerà a splendere.

8b. *Scena e Quartetto (Finale II)*. [2] Ma dov'è Lucia?, chiede Arturo. [3] Enrico lo avverte

che, se la giovane gli appare triste e un po' strana, è perché piange ancora la morte della madre. Arturo gli rivolge una domanda imbarazzante: gli sono arrivate voci su lei ed Edgardo... Ma ecco che appare Lucia, sostenuta da Raimondo. Firma il contratto nuziale, definendolo la sua condanna a morte. Ed ecco arrivare Edgardo! Questa scena è composta con la meravigliosa maestria, tipica di Donizetti, di rendere una melodia drammatica sulla base di una figura orchestrale drammatica. [4] La tensione è sostenuta nel famoso quartetto, lanciato simultaneamente da Edgardo ed Enrico. A loro si uniscono poi Lucia e Raimondo; infine il coro e, in versi indipendenti, Alisa e Arturo (ed è per questo motivo che questa parte viene spesso definita un sestetto).

8c. *Seguito e Stretta del Finale II*. [5] Enrico, Arturo ed Edgardo sguainano le spade. Raimondo interviene e mostra ad Edgardo il contratto nuziale. Edgardo costringe Lucia ad ammettere che lo ha firmato, le restituisce l'anello che lei gli aveva dato, si fa restituire il suo e lo calpesta. Poi esplode in un "Maledetto sia l'istante che di te mi rese amante" ("Cursed the moment when I saw you"). [6] Unisono ardente e righi in ottava trasformati in un sestetto con coro.

Parte Seconda, Atto II

Una stanza nella torre di Wolferag. Una tavola spoglia e una vecchia sedia costituiscono l'unico arredamento. E' notte. Il luogo è illuminato debolmente da una smorta lanterna. Il cielo è orrendamente nero. Lampi, tuoni, venti impetuosi, pioggia scrosciante

9. *Uragano, Scena e Duetto (Edgardo, Enrico).*

[7] La tempesta che si è scatenata fuori è simile a quella che tormenta il cuore di Edgardo.

[8] Arriva Enrico. Edgardo dichiara che la sua presenza profana il luogo. Enrico gli dice che Lucia è stata già condotta al letto nuziale e che lui è lì per compiere la sua vendetta. All'alba si batteranno in duello nel cimitero di Ravenswood. [9] Nella cabaletta (in gran parte in terza, su un accompagnamento a ritmo di marcia) ognuno giura di uccidere l'altro.

La galleria del castello, come nell'atto precedente 10a. Coro. [10] I festeggiamenti per le nozze procedono ma vengono interrotti improvvisamente...

10b. Gran Scena con Cori (Raimondo)...

[11] – [12] dall'arrivo di Raimondo, portatore di una terribile notizia. *Maestoso*, dice alla compagnia che Lucia, nella sua pazzia, ha ucciso con una pugnala il marito.

10c. Scena ed Aria (Lucia). [13] – [14] Entra

Lucia. Nel manoscritto autografo di Donizetti viene accompagnata da un'*armonica* – uno strumento per cui compose anche Mozart e i cui toni dolcemente risonanti, intensi, eppure gentili, venivano a volte associati alla pazzia. Sembra che nella Napoli del 1835 vivesse un virtuoso dell'*armonica*. Ma musicisti di questo tipo non sono facili da trovare; la parte viene cancellata e poi – in modo più pratico, ma certamente meno commovente – aggiunta a matita nella partitura del flauto.) La scena della pazzia è un'attenta estensione di nuove melodie, che danno corpo anche ai ricordi che passano attraverso la mente turbata di Lucia: dal duetto accanto alla fontana, dalla scena con il fratello. [15] Il primo "movimento" ("Oh lieto giorno" ("Oh day of rapture"), mentre Lucia immagina le sue nozze con Edgardo) inizia in maniera quasi impercettibile, crescendo dalla frase, originariamente in *armonica*, che accompagna il recitativo che lo precede. [16] Enrico entra; in un breve scambio a tre, spesso omesso, viene colpito dal rimorso, mentre Raimondo spiega cosa è successo e Lucia rivive l'orrore della maledizione di Edgardo. [17] Il finale, "Spargi di qualche pianto" ("Scatter your tears of anguish"), continua la tonalità (originariamente in fa, ma in mi bemolle nelle partiture moderne) e, più o meno, il

movimento (*larghetto* 6/8, *moderato* 3/4) con una nuova melodia, vibrando ed evolvendo non con superficiale virtuosismo ma con un'espressione efficace della situazione di Lucia.

Fuori il castello; nelle tombe di Ravenswood.

È notte

12. Aria finale (Edgardo). [18] – [19] Edgardo

invoca le ombre degli avi a cui si unirà e maledice la donna da lui creduta infedele.

[20] Ma un coro in lutto, proveniente dal castello, si avvicina e gli annuncia che Lucia sta morendo, invocando il suo nome. Si ode il suono della campana dei moribondi. Edgardo desidera correre da lei, ma incontra Raimondo, il quale gli rivela che la giovane è già morta. Nel movimento finale, Edgardo dice che si unirà a lei. [21] Dopo il primo verso di "Tu che a Dio spiegasti l'ala" ("Rest in peace, for I shall follow"), un passaggio di collegamento si arresta su un accordo forte, decrescente, ed Edgardo si pugnala. La melodia è ripresa da un violoncello, o da due violoncelli (nel manoscritto autografo, *solo* diventa *due soli*), a cui l'uomo morente aggiunge frasi spezzate e l'impeto di una nuova, disperata forza sul finale.

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Traduzione: Emily Stefania Coscione

Nata nella Carolina del Nord e cresciuta in Louisiana, **Elizabeth Futral** ha studiato presso le università di Samford e Indiana. Si è laureata con Virginia Zeani e ha proseguito gli studi presso il Lyric Opera Center di Chicago. Qui è iniziata la sua carriera di cantante e interprete di numerosi ruoli per la Chicago Lyric Opera, tra cui Giannetta e Adina (*L'elisir d'amore*), Barbarina e Susanna (*Le nozze di Figaro*). Oggi è uno dei principali soprani di coloritura a livello mondiale.

Nel 1994 Elizabeth Futral è comparsa in un apprezzato allestimento della *Lakmé* di Delibes alla New York City Opera, e nel 1996 ha partecipato al Rossini Opera Festival di Pesaro, interpretando il ruolo di protagonista nella *Matilde di Shabran*, nella prima rappresentazione dell'opera dopo 175 anni. Nello stesso anno è intervenuta al Wexford Festival (Catherine in *L'Etoile du nord* di Meyerbeer). Nel 1998 ha creato il personaggio di Stella alla prima mondiale di *A Streetcar named Desire* di sir André Previn.

Altri ruoli lirici comprendono Cleopatra (*Giulio Cesare*) per l'Opera di Los Angeles; la protagonista in *The Ballad of Baby Doe* con la New York City Opera; Susanna e Nannetta (*Falstaff*) per l'Opera di Monaco con Zubin

Mehta; il ruolo di protagonista in *Lucia di Lammermoor* con l'Opera di Dallas; Konstanze (*Die Entführung aus dem Serail*) con la Houston Grand Opera e in concerto con la New York Philharmonic diretta da Sir Colin Davis.

La discografia comprende *L'Etoile du nord*, *A Streetcar named Desire*, *L'Enfant et les sortilèges* di Ravel, *Hydrogen Jukebox* di Philip Glass, oltre a *Otello* di Rossini e *Carlo di Borgogna* di Pacini per Opera Rara.

Alan Opie è stato baritono solista per molti anni per English National Opera e ha interpretato numerosi ruoli importanti tra cui Falstaff, che gli è valso una candidatura a un *Olivier Award* (Outstanding Achievement in Opera). Ha lavorato regolarmente anche per la Royal Opera House, Covent Garden e per il Festival di Glyndebourne.

All'estero, è comparso tra l'altro nelle vesti di Beckmesser (*Die Meistersinger*) a Bayreuth, Amsterdam, Berlino, Monaco, Vienna e con sir Georg Solti e l'Orchestra sinfonica di Chicago; quest'ultima interpretazione è stata registrata. Ha interpretato i ruoli di Balstrode (*Peter Grimes*), Sharpless (*Madama Butterfly*) e Faninal (*Der Rosenkavalier*) alla Metropolitan Opera di New York e ha creato il ruolo di protagonista alla prima mondiale di *Outis* di

Luciano Berio alla Scala di Milano, riproponendolo in seguito allo Châtelet di Parigi. Ha inoltre interpretato il ruolo di Balstrode all'Opéra National de Paris e all'Opera di Vienna, quello di Falstaff alla Norske Opera di Oslo e quello di Ernani alla Netherlands Reisopera. La sua attività concertistica lo ha portato a Sydney, Colonia, in Israele, a Madrid, Lisbona, Hong Kong, Roma, Dallas, Washington e al Carnegie Hall di New York.

La ricca discografia di Alan Opie per Chandos comprende *The Rape of Lucretia*, *Peter Grimes* (vincitore di un premio *Grammy*), *Billy Budd*, *War and Peace*, *The Wandering Scholar* di Holst e *Troilus and Cressida*, vincitore di un premio *Gramophone* e, per Chandos/Peter Moores Foundation *Mary Stuart*, *Pagliacci*, *The Barber of Seville*, *La bohème*, *Il trovatore* ed *Ernani*.

Paul Charles Clarke è nato a Liverpool e ha studiato presso il Royal College of Music con Neil Mackie. Nel 1989 ha vinto il concorso intitolato a Kathleen Ferrier. Ha interpretato il ruolo del duca (*Rigoletto*) per la Scottish Opera e l'Opera di Seattle; Fenton (*Falstaff*) in Giappone e al Festival di Edimburgo; Gran Sacerdote (*Idomeneo*), Rodolfo (*La bohème*),

Alfredo (*La traviata*) e il ruolo di protagonista nel *Faust* per la Welsh National Opera; Alfredo e Nemorino (*L'elisir d'amore*) per la Scottish Opera; Rodolfo e Dmitri (*Boris Godunov*) per Opera North; Froh (*Das Rheingold*), Cassio (*Otello*), Tebaldo (*Roméo et Juliette*) e Alfredo per The Royal Opera. A livello internazionale ha interpretato, tra l'altro, Anatol (*Vanessa*), Rodolfo e Alfredo per l'Opera di Seattle; Alfredo a Cincinnati; Jenik (*La sposa venduta*) e Romeo (*Roméo et Juliette*) per la Metropolitan Opera, New York; Pinkerton (*Madama Butterfly*) per la Houston Grand Opera; Macduff (*Macbeth*) per Monte Carlo, e il ruolo di protagonista in *Faust* per i teatri lirici del Minnesota e di Cincinnati.

Le apparizioni in concerto comprendono una tournée europea con l'Orchestra of the Age of Enlightenment e sir Simon Rattle in esecuzioni della nona Sinfonia di Beethoven (interpretata anche con la Scottish Chamber Orchestra), ed *Elijah* di Mendelssohn diretto da Andrew Davis a Roma.

La discografia comprende Tebaldo (*Roméo et Juliette*) e, per Chandos/Peter Moores Foundation, Pinkerton (*Madam Butterfly*) e il ruolo di protagonista in *Faust*.

Nato a Canterbury, **Peter Rose** ha studiato musica presso la University of East Anglia e con Ellis Keeler presso la Guildhall School of Music and Drama. Nel 1985 vinceva una borsa di studio intitolata a Kathleen Ferrier e nel 1986 il Glyndebourne John Christie Award. Esordiva in teatro nel 1986 nel ruolo del Commendatore con la Glyndebourne Festival Opera a Hong Kong. È stato basso solista della Welsh National Opera tra il 1986 e il 1989 e ha esordito alla Royal Opera House nel ruolo di Rochefort (*Anna Bolena*) con dame Joan Sutherland.

I suoi ruoli comprendono: Ramfis (*Aida*), Fasolt (*Das Rheingold*) Cadmus/Somnus (*Semele*), Daland (*Der fliegende Holländer*), re Marke (*Tristan und Isolde*) e il Commendatore alla Royal Opera House, Covent Garden; Gessler (*Guillaume Tell*), il Commendatore e Basilio (*Il barbiere di Siviglia*) a San Francisco; Kečal (*La sposa venduta*) per la Chicago Lyric Opera; Ramfis, Daland e Ochs alla Metropolitan Opera; e altri ruoli per la Vienna Staatsoper, la Deutsche Staatsoper, l'Opera di Amburgo, ad Amsterdam e ai festival di Istanbul e Bregenz.

Gli impegni concertistici lo hanno visto interpretare la nona Sinfonia di Beethoven con Giulini; il *Requiem* di Mozart con Daniel

Barenboim e Zubin Mehta; l'ottava Sinfonia di Mahler con Tilson Thomas alla Albert Hall; il *Requiem* di Verdi al Barbican; *La Damnation de Faust* con la Chicago Symphony Orchestra e sir Georg Solti; *L'Enfant et les sortilèges* e *L'Heure espagnole* di Ravel con la Cleveland Orchestra diretta da Boulez; la *Missa Solemnis* di Beethoven con la New York Philharmonic diretta da Masur. Le registrazioni comprendono *Le nozze di Figaro*, *The Seven Deadly Sins*, *Salome*, *Un ballo in maschera* e, per Chandos/Peter Moores Foundation, *Aida*, *Ernani*, *The Barber of Seville* e *Tosca*.

Dopo aver terminato gli studi nel 1994, **Stephen Chaundy** ha lavorato con una serie di compagnie britanniche, tra cui The Royal Opera House, English Touring Opera, Wexford Festival e Pimlico Opera. Il suo esordio internazionale è avvenuto nel 1996 a Monte Carlo con la creazione del ruolo di Lord Geoffrey nella prima mondiale di *The Picture of Dorian Gray* di Lowell Liebermann. Dal 1997 al 1999 è stato tenore solista presso il Tiroler Landestheater di Innsbruck dove ha interpretato i ruoli del conte Almaviva (*Il barbiere di Siviglia*), Ferrando (*Così fan tutte*), Camille Rossillon (*Die lustige Witwe*),

Tamino (*Die Zauberflöte*), Tony (*West Side Story*) e il Conte Belfiore (*Il viaggio a Reims*). Dall'autunno del 1999 fa parte dell'organico della Volksoper di Vienna dove è apparso nelle vesti di Flute (*A Midsummer Night's Dream*), Fenton e Bardolfo (*Falstaff*), Ernesto (*Don Pasquale*), Remendado (*Carmen*), Belmonte e Pedrillo (*Die Entführung aus dem Serail*).

Nelle sale da concerto Stephen Chaundy è comparso con la Filarmonica della Radio olandese diretta da Edo de Waart e Claus Peter Flor, al Concertgebouw e al festival di Trondheim e ha lavorato con direttori quali Stuart Bedford, Alfred Eschwé, Karin Kamensek, Mark Foster, William Boughton e Alberto Zedda. È apparso alla Queen Elizabeth Hall nel *Messiah* di Handel e nel *Lobgesang* di Mendelssohn a Köthen. Le registrazioni comprendono la *Messa di Gloria* di Puccini.

Peter Wedd ha studiato presso la Guildhall School of Music and Drama con William McAlpine e al National Opera Studio, con l'appoggio della Peter Moores Foundation.

Gli impegni lirici hanno compreso Cascada (*Die lustige Witwe*) per la Royal Opera, Covent Garden, Federico (*L'Arlesiana*) e Pluton

(*Orphée aux enfers*) per Opera Holland Park, e Don José (*Carmen*) e Tamino (*Die Zauberflöte*) per la Welsh National Opera. È stato membro della Royal Opera, Covent Garden dal 1999 al 2001 e i suoi ruoli hanno compreso Nikolio (*Greek Passion*), Eisslinger (*Die Meistersinger*), l'araldo (*La battaglia di Legnano*), Gaston (*La traviata*) e Fiesole (*Palestrina*). È comparso anche con Crystal Clear Opera, Singapore Lyric Theatre e la European Chamber Opera.

Il vasto repertorio concertistico di Peter Wedd comprende il *Messiah*, la *Passione secondo S. Giovanni*, i *Requiem* di Mozart e Verdi e il *Magnificat* di Pergolesi, l'*Hymnus Paradisi* di Howells, la *Messa glagolitica* di Janáček e la *Serenata* per Tenore, corno e archi di Britten.

Christine Rice è nata a Manchester, dove ha studiato. Si è iscritta in fisica al Balliol College di Oxford prima di entrare al Royal Northern College of Music per studiare con Robert Alderson. Qui ha ottenuto una borsa di studio della Peter Moores Foundation; la Fondazione ha finanziato anche un viaggio in Italia per il perfezionamento nei ruoli di Rosina e della Musetta di Leoncavallo. Per il Royal Northern College of Music, la cantante ha interpretato, tra l'altro, il ruolo molto apprezzato di

Charlotte (*Werther*) e quello di Lucretia (*The Rape of Lucretia*). In seguito ha esordito al Festival di Glyndebourne nel ruolo della madre della quindicenne (*Lulu*), alla English National Opera nelle vesti di Hermia (*A Midsummer Night's Dream*) e alla Royal Opera nel ruolo di Suzy/Lolette (*La Rondine*) e Flora (*La traviata*). Ha cantato Polinesso (*Ariodante*) con la Early Opera Company al Covent Garden Festival e Giacinta (*La finta semplice*) al Buxton Opera Festival.

Come solista della English National Opera i suoi ruoli hanno compreso Olga (*Eugene Onegin*), Suzuki (*Madam Butterfly*), Marta (*Mephistopheles*), Maddalena (*Rigoletto*), la Messaggiera (*Orfeo*), Bradamante (*Alcina*, diretta da sir Charles Mackerras), Musetta (*La bohème* di Leoncavallo) e Rosina (*The Barber of Seville*).

In concerto, Christine Rice ha interpretato il *Messiah*, la *Kronungsmesse*, il *Gloria* di Vivaldi, *The Dream of Gerontius*, Melanto in *Il ritorno d'Ulisse in patria*, e Mrs Noah (Noye's *Flood*).

La discografia comprende *Sea Pictures* di Elgar, *Les Nuits d'été* di Berlioz, Guilhen in *Fervaal* di Vincent d'Indy diretto da Jean-Yves Ossonce e ima serie di recital di brani inglesi con Iain Burnside per Radio 3.

La carriera di cantante di Geoffrey Mitchell racchiude un repertorio notevole che spazia dalla musica antica a quella contemporanea e che l'ha portato in Scandinavia, Germania, nella ex Cecoslovacchia, in Canada e Australasia. L'esperienza di direzione degli inizi con la BBC lo ha condotto ad un maggiore coinvolgimento con i suoi stessi cantanti e inoltre alla creazione del **Geoffrey Mitchell Choir**. Le prime registrazioni sono sfociate nel coinvolgimento a lungo termine del Coro con Opera Rara, per la quale ha inciso più di trenta registrazioni. Il Coro gode di una fama sempre maggiore con ulteriore lavoro dalla BBC e da case discografiche internazionali. Per la Chandos il Geoffrey Mitchell Choir ha partecipato a numerose registrazioni nelle applaudite serie di Opera in English con il patrocinio della Peter Moores Foundation.

Dai buoni auspici degli inizi nel 1945, quando fu creata da Walter Legge principalmente come orchestra di registrazione, la **Philharmonia Orchestra** ha continuato ad attirare alcuni fra i direttori più importanti del ventesimo secolo. Hanno collaborato più frequentemente con l'Orchestra Otto Klemperer (primo Direttore Principale),

Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy e Esa-Pekka Salonen. Attualmente diretta dal Direttore Principale Christoph von Dohnanyi e con Leonard Slatkin in qualità di Direttore Ospite Principale, l'Orchestra ha consolidato la sua posizione centrale nella vita musicale britannica, non solo a Londra dove è Orchestra Residente al Royal Festival Hall, ma anche nella società in senso più ampio attraverso soggiorni sul territorio.

L'Orchestra ha ricevuto diversi premi importanti ed ha conquistato il plauso della critica grazie alla sua vitalità e al calore unico del suono. È stata lodata sia per la sua programmazione innovativa, al centro della quale vi è un impegno ad interpretare e commissionare una musica nuova dei principali compositori viventi al mondo, tra i quali l'attuale Compositore in Visita James MacMillan.

L'Orchestra si reca frequentemente all'estero in tournée ed è l'orchestra sinfonica più registrata al mondo con ben più di 1000 incisioni all'attivo. Tra queste vi sono, per Opera Rara, parecchi dischi di arie d'opera nonché undici opere complete (*Ugo, conte di*

Parigi, Ne m'oubliez pas, Emilia di Liverpool, L'assedio di Calais, Rosmonda d'Inghilterra e Maria de Rudenz di Donizetti, *Dinorah* di Meyerbeer, *Medea in Corinto* di Mayr, *Orazi e Curiazi* di Mercadante, *Maria, regina d'Inghilterra* di Pacini e l'*Otello* di Rossini). L'Orchestra ha registrato numerosi dischi per la Chandos, tra cui, nelle serie di Opera in English con il patrocinio della Peter Moores Foundation, *Don Giovanni, Madam Butterfly, Aida, The Elixir of Love, Faust, La bohème, Tosca* vincitrice di un premio e otto album con recital da solista di arie d'opera (con Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Andrew Shore e due con John Tomlinson).

David Parry ha studiato con Sergiu Celibidache ed ha cominciato la sua carriera come assistente di Sir John Pritchard. Ha debuttato all'English Music Theatre, quindi è diventato direttore d'orchestra presso la Städtische Bühnen Dortmund e la Opera North. È stato Direttore Musicale di Opera 80 dal 1983 al 1987 e dal 1992 è stato Direttore Musicale fondatore dell'Opera di Almeida.

Lavora copiosamente in opere e concerti, a livello nazionale ed internazionale.

Ha diretto diverse produzioni presso la English National Opera e appare regolarmente con la Philharmonia Orchestra. Nel 1996 ha debuttato con *Così fan tutte* al Glyndebourne Festival, dove nel 1998 ha diretto la prima mondiale di *Flight* di Jonathan Dove.

È un frequente visitatore della Spagna dove si è esibito in concerto con la maggior parte delle maggiori orchestre spagnole. Ha diretto la prima spagnola di *Peter Grimes* a Madrid e nel 1996 la prima produzione spagnola di *The Rake's Progress*. È apparso in Germania, Svezia, Paesi Bassi, al Festival di Pesaro in Italia, al Festival Internazionale di Hong Kong, in Giappone con una tournée della *Carmen* e in Messico con la UNAM Symphony Orchestra. Recenti nuove produzioni da lui dirette comprendono il *Fidelio* al Festival della Nuova Zelanda, *Maria Stuarda* al Teatro di Basilea e *Lucia di Lammermoor* alla New Israeli Opera.

Il suo lavoro in studio di registrazione comprende la produzione della BBC di *Der Vampyr* di Marschner nonché ventuno registrazioni operistiche complete con il patrocinio della Peter Moores Foundation. Tra questi vi sono numerosi dischi per l'etichetta Opera Rara che hanno vinto parecchi premi, tra

cui il belga Prix Cecilia per la *Rosmonda d'Inghilterra* di Donizetti. Per Chandos ha diretto nove registrazioni di arie d'opera (con Andrew Shore, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, Della Jones et due con John Tomlinson),

nonché *Aida*, *Don Giovanni*, *Ernani*, *Faust*, *Don Pasquale*, *The Elixir of Love*, *La bohème*, *Cavalleria rusticana*, *Pagliacci*, *Tosca* (vincitrice di un premio) e brani scelti da *Der Rosenkavalier*, tutte in collaborazione con la Peter Moores Foundation.



Session photo:
Paul Charles Clarke



Session photo:
Christine Rice

Session photo:
Elizabeth Futral



COMPACT DISC ONE

Part One: The Parting

Scene 1

1 No. 1: Prelude and Introductory Chorus

Normanno

- 2 Through the park and the woods that surround it, you must search for a clue till you've found it: drive him out from wherever he's hiding, as devotion and honour commands.

Chorus

Through the park and the woods that surround it, we must search for a clue till we've found it: drive him out from wherever he's hiding as honour commands.

Normanno and Chorus

Truth will shine like a great flash of lightning, and like thunder its voice will resound. Drive him out from wherever he's hiding, as devotion and honour command.

Scene 2

No. 2: Scena and Cavatina

Normanno

- 3 You seem unhappy.

Enrico

And with good reason. You know my star is fading:

fortune has turned against me...

Meanwhile Edgardo...

Whose implacable hatred threatens our family, insolent and haughty, spies on me from his ruined tower and mocks me!

There is one man whose influence can help me to reassert my waning power...

Lucia dares to refuse his hand in marriage!...

Ah! See how my sister loves me!

Raimondo

A girl in mourning, who weeps for the loss of the mother whom she so treasured, could she be ready yet to think of a marriage? We must be respectful of a heart full of grief, wary of love.

Normanno (*with irony*)

Wary of love.

She is consumed with passion!

Enrico

What are you saying?

Raimondo

(Be silent!...)

Normanno

Pray listen.

One day, Lucia walked out alone along the path through the wood which leads toward the tomb of your mother...

Suddenly out of nowhere, a bull ran straight towards her...

At the last moment, a shot rang out through the air...

The savage creature fell dead before her.

Enrico

And who fired the shot?

Normanno

Someone... whose name has since remained a secret.

Enrico

And then Lucia?...

Normanno

Fell in love.

Enrico

So she has seen him?...

Normanno

Every morning...

Enrico

And where?

Normanno

On that same pathway.

Enrico

How dare she!

You know who the seducer is?

Normanno

I only have suspicions.

Enrico

So tell me.

Normanno

One who detests you...

Raimondo

(Oh heavens!)

Normanno

Who would destroy you...

Enrico

Do you mean to tell me...

Edgardo?

Raimondo

(Ah!)

Normanno

I suspect so.

Enrico

- 4 Trembling, I feel the horror that your suspicions waken.

Such shameful words as yours should have remained unspoken.

My blood runs cold, I palpitate, I shake with nameless dread, she nurses a guilty passion who should by right obey me!

Normanno

In shielding the family honour perhaps I went too far.

Raimondo

(Lord, save him from dishonour:

Have mercy, I implore!)

Enrico

Ah! Rather than let the infamy of such a love
destroy me,
far better that a thunderbolt should strike the
traitress dead, Ah!

Normanno
Heavens!

Raimondo
(Heavens!)

Normanno
I went too far.

Raimondo
(Have mercy I implore.)

Scene 3

Chorus

[5] Your suspicions are confirmed now.

Normanno
Do you hear?

Enrico
Continue.

Chorus
(How dreadful!)
After fruitless hours of searching,
we were overcome with tiredness;
so, to rest our limbs a moment,
we sat down beneath the pine trees.
From the darkness of the forest appeared a pallid
figure;

with his noble horse behind him,
he passed by in deathly silence.
Then he leapt into the saddle,
galloped off towards the fountain...
But a forester informed us of the name of this
intruder.

Enrico
Who was it?

Chorus
Edgardo.

Enrico
Villain!

Enrico
How dare he see my sister?
This affront I shall not bear!

Raimondo
Ah no, it cannot be, no, no...
Do not blame her...

Enrico
No, this affront I shall not bear.
No! I will not hear.

Raimondo
She is... Ah... Listen.

Enrico
[6] All in vain do you try to waken tender feelings
of compassion:
from this hour a fiercer passion, righteous
vengeance, fills my heart.

Wretched traitors!
The force of my anger
will destroy the love that blinds you,
and the guilty knot that binds you
with my dagger I shall cut.

Chorus
Patience now:
tomorrow morning we shall catch him,
there's no doubt, no, no doubt.

Raimondo
(Ah! The poison of disaster strikes the family at
its heart!)

Enrico
Silent, be silent! Ah!
All in vain do you try to waken tender feelings
of compassion:
from this hour a fiercer passion, righteous
vengeance, fills my heart.
Wretched traitors!
The force of my anger will destroy the love that
blinds you,
and the guilty knot that binds you
with my dagger I shall cut.

Raimondo
Ah! It cannot be...
Ah! Disaster strikes the family at its heart!
The poison of disaster strikes the family at its
heart!

Chorus
We shall catch him, there's no doubt.

Scene 4

[7] **No. 3: Scena and Cavatina**

Lucia

[8] He is not here yet!...

Alisa
What madness!
Why have we come here?
It is so foolish thus to defy your brother and take
such risks!

Lucia
I know that.
I pray Edgardo knows too the dangers that
threaten to destroy us...

Alisa
Why do you look around you, anxious and
frightened?

Lucia
By the fountain, Ah!
Always my blood runs cold, I tremble.
You know the story:
a Ravenswood, burning with jealous fury,
found his beloved...
enraged, he stabbed her...
the wretched victim fell into the water,
and in that water she lay buried...
I saw that woman's ghost here...

Alisa
What happened?

Lucia
I'll tell you.

[9] In deepest night a silence reigned,
sultry and still in the darkness...
The fountain, lit by the pallid moon,
stood out in ghostly starkness...
Suddenly, in a rush of wind,
I heard a moan and there
I saw her, saw her standing on the bank,
I saw the spectre appear, Ah!
She moved her lips, but wordlessly,
trying in vain to address me...
Her lifeless hand seemed to beckon me,
as if she would caress me;
heaving a sigh of hopelessness,
she vanished where she stood,
and then the water, so clear at first,
became a pool of blood,
ah yes, so clear at first,
became a pool of blood.

Alisa

I see the meaning you shun now:
what you have seen prefigures disaster. Ah!
Lucia, Lucia, there's danger when such passion is
your master!...

Lucia

He is sunlight to my existence,
all the comfort I could ever desire.

[10] When, in the burning ecstasy of overwhelming
passion,
murmured with sweet devotion,
he swears eternal love,
my earthly fears abandon me,

joy overcomes the pain inside me and then,
with him beside me, my soul flies to realms
above.

Alisa

Ah! I have a deep foreboding:
Ah! A curse lies on your love.
Ah! Lucia, ah, there's danger!

No. 4: Scena and Duet

Alisa

[11] Here is Edgardo...
There, inside the doorway,
I shall be keeping watch.

Edgardo

Lucia, forgive me if I have asked to see you at an
unusual time:
a pressing reason led me to do it.
Long before tomorrow's sun has risen,
I shall be travelling far from these shores.

Lucia

What is this?

Edgardo

I must set sail tonight,
heading for France,
there to discuss the fortunes of our beloved
Scotland.

Lucia

And I, abandoned, can do nothing but weep...

Edgardo

Before I leave you, I shall meet your brother...
I shall extend to him the hand of friendship.
Then, as a peaceful gesture, I shall ask to marry
you.

Lucia

You must not!...
Ah no!...
The secret of the love that binds us must still
remain unspoken.

Edgardo (*ironically*)

I see now!
He who hounds me, and all my family too,
although I am ruined, is not satisfied yet!
He took my father, my house and income from
me...
What more, then?
What can he want, that heartless tyrant,
that devil?
To reduce me to begging?
To see me perish?
How he hates me...
Detests me...

Lucia

Ah, no...
Ah! Be calm, be calm, I beg you!

Edgardo

Guilt and anguish have made me wretched...
Hear me...

Lucia

Edgardo!

Edgardo

Hear me and tremble!

[12] Pray remember that my father was destroyed by
Ashton's lying;
I swore vengeance upon your brother as I
watched my father dying:
when I saw you, I burned no longer with
resentment,
for love was stronger;
but my vow is not forgotten and I shall,
yes, I shall fulfill it yet.

Lucia

Ah! Be silent, ah, be silent, calm your anger...

Edgardo

Ah, Lucia! Ah, no, no.

Lucia

Thoughts rashly spoken can bring disaster!
Do you care that I'm in danger?
Would you harm me by your actions?
Love me! Renounce your endeavour and forget
that vow forever:
far more noble, far more sacred are the tender
vows of love.
You must forget that vow for ever.
Love me and forget.

Edgardo (*with sudden resolution*)

But that vow is not forgotten
and I shall fulfill it yet.

^[13] Let us swear to love for ever, let us make the
vows of marriage!

Love's a knot that none shall sever,
love's an altar that none shall disparage!
Heaven witness that we are united:
I'm your husband.

Lucia
And I your wife.

Lucia and Edgardo
Only love that shines so brightly
can dispel the shadow of death.
This I promise, to love you rightly,
this I promise by heaven and earth.

Edgardo
Now, alas, is the time of parting.

Lucia
Oh, remember how much I need you!
In my thoughts I travel with you.

Edgardo
In my thoughts I stay beside you.

Lucia
Ah! Edgardo! Ah! Edgardo!

Edgardo
Now the time has come to part.

Lucia
Ah! If you have time for writing,
send some word to one who is waiting;
one whose heart, bereft and lonely,
will draw hope from what you say.

Edgardo
I shall think of you, you only,
every hour of every day.

Lucia
Ah!
^[14] Imagine when the breezes sigh
you hear the sigh of your lover,
and by the sea a soft lament,
echoing over and over;
but then recall the agony
that fills my aching heart,
shedding a tear of bitterness
that we are kept apart.

Edgardo
Ah! Imagine when the breezes sigh
you hear the sigh of your lover,
and by the sea a soft lament,
echoing over and over;
but then recall the agony
that fills my aching heart,
shedding a tear of bitterness
that we are kept apart.

Lucia
Ah! Yes! We are kept apart, Edgardo...

Edgardo
Ah! We are kept apart.

Lucia
You must write to bring me comfort
in my pain and my distress.

Edgardo
Dearest!
Yes, yes, Lucia, yes, yes.

Lucia and Edgardo
Ah! Imagine when the breezes sigh
you hear the sigh of your lover,
and by the sea a soft lament,
echoing over and over;
but then recall the agony
that fills my aching heart,
shedding a tear of bitterness
that we are kept apart.

Edgardo
I leave you...

Lucia
Farewell...

Edgardo
Do not forget:
in god's eyes we are one!

Lucia
Edgardo!

Edgardo
Farewell!

Part Two

Act I Scene 1

No. 5: Scena

Normanno
^[15] Lucia is coming to you soon.

Enrico
I am anxious to see her.
The celebrations for the wedding will soon be
starting:
our friends and relations are already arriving;
and then Arturo will be here...
What happens if she persists in refusing to
marry?...

Normanno
Do not fear:
the lengthy absence of Edgardo, the interception
of their letters and our plan to deceive her
that he is dallying with another will surely be
enough to extinguish Lucia's devotion.

Enrico
She is approaching.
Have you forged the letter?
Hand it to me.
Now go out along the highway
that leads here from our capital city and,
with the ceremony due him, receive Arturo.

Scene 2

No. 6: Duet

Enrico
^[16] Come here to me, Lucia.
I hoped to see you happier on this morning,
the morning when the sacred rites
of marriage are being prepared for you.
You're staring and silent.

Lucia

- [17] In my eyes, as I approach you, see how suffering
torments a woman,
How I silently reproach you with the anguish
that you have caused me.
God in heaven forgive the inhuman, the
relentless way you opposed,
that anguish that you caused.

Enrico

I was right to show my anger at your blind
infatuation:

Let us dwell on that no longer...
I am a loving brother to you.
I have forgotten my indignation;
now forget this madness too.
A noble husband...

Lucia

Stop it... stop it!

Enrico

What?

Lucia

To another I swore eternal love.
Enrico!

Enrico

No, you could not.

Lucia

I swore to another, I swore him eternal love.

Enrico

Enough!...

In this letter you'll discover that you loved a vile
seducer.
Read it.

Lucia

Ah! My heart is in my mouth...

Enrico

You are shaking!

Lucia

He deceived me!...

Ah! I see the dreadful truth.

- [18] In secret I suffered the loneliness of waiting...
My past as my future resided in his faith;
but waiting and hoping must give way to death:
This act of base betrayal has shattered our love...
Oh, heaven!
Alas! Now waiting and hoping must give way to
death.

Yes, this act of betrayal has shattered our love.

Enrico

A love that was madness, a faith that was fiction
seduced you away from your family's protection;
but you have been spared now by heaven above.
This act of betrayal has shattered your love.
This act of base betrayal has shattered your love.

Lucia

- [19] What is that?

Enrico

The joyful trumpeting,
there, in the distance?...

Lucia

Please tell me...

Enrico

Heralds your husband.

Lucia

I'm shivering... I tremble with emotion!

Enrico

Your marriage-bed awaits you soon...

Lucia

My tomb, yes, my tomb is the bed that awaits
me!
Darkness clouds my eyes!

Enrico

This is the critical moment!
Listen, the king is dying...
Maria, the queen, herself is sure to succeed
him...
My faction was opposed to her, and she will
show no mercy...

Lucia

Ah! I am shaking!

Enrico

Only Arturo can rescue me from danger,
he only...

Lucia

And I must?...
And I must?...

Enrico

And you must save me.

Lucia

Enrico!

Enrico

Go to your husband...

Lucia

But I cannot marry.

Enrico

No, you must save me.

Lucia

But...

Enrico

You have to!

Lucia

Oh God! Oh God!

Enrico

- [20] Your refusal will destroy me and the honour that
I so cherish...
You abandon me to perish;
you prepare the fatal axe...
But my ghost, irate and threatening,
in your dreams will come to haunt you,
and the bloody axe will taunt you,
hovering always before your eyes,
hovering always in front of your eyes.

Lucia

God above, who knowest my suffering,
who art with me at every moment,
if the pain of earthly torment in thy heavenly
realms shall cease,
take me from this world, I beg thee,
where so bitterly I languish:
I, whose life has been such anguish
long for death to end my sighs.

Enrico

Your marriage-bed awaits you now...

Lucia

No, my tomb!

Enrico

You have to save me...

Lucia

Darkness clouds my eyes...

Enrico

Ah, your refusal will destroy me
and the honour that I so cherish...
you abandon me to perish;
your prepare the fatal axe...
But my ghost will haunt you,
and the bloody axe will taunt you,
hovering always in front of your eyes.

Lucia

Take me from this world, I beg thee,
where so bitterly I languish:
I, whose life has been such anguish
long for death to end my sighs.

Scene 3

No. 7: Scena and Aria

Lucia

^[21] At last!

Raimondo

The hopes you cherished have finally been
crushed.
I was certain that your good brother, just as you
suspected,
had intercepted all of the mail that left here and
prevented your letters from reaching France
and your beloved:
so I entrusted one of your letters to a loyal
servant who was to meet him...
all in vain!
No word has come still...
such a silence must surely tell you that he is
faithless!

Lucia

And you advise me?...

Raimondo

To submit to your fate now.

Lucia

Our vows of marriage?...

Raimondo

My dear, you are dreaming!
Vows of marriage that have not been blessed by a
minister of god, neither in heaven nor on
earth have any value.

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Lucia

I know there is sense in what you are saying:
but my suffering heart is deaf to reason!

Raimondo

Try to be stronger.

Lucia

Ah, no! I cannot betray him!

Raimondo

^[22] Ah! Listen, listen to friendly guidance,
lest disaster should reward you...
think of my unswerving allegiance,
of the mother who adored you:
let the danger to your brother
touch your heart and change your mind.
Think how much it would have hurt your
mother had she known you be so blind!
Ah, Listen, let the danger to your brother
touch your heart and change your mind.

Lucia

Silence... silence...

Raimondo

No, no, listen.

Lucia

Ah! Ah! Silence...

Raimondo

Your mother! And your brother!

Lucia

Ah! Silence... Ah!
I obey you... as a daughter and a sister.

Raimondo

Oh! What rapture your words have given me!
Now we shall avert disaster!...

What rapture!

^[23] In making such a sacrifice duty and honour
guide you:

fame of your noble action echoes in heav'n
above.

And, if our human sympathy should ever be
denied you,
then god himself shall wipe away your tears of
thwarted love.

Lucia

Help me to live, to bear this pain...
I need to stay beside you:
years of suffering face me, a life devoid of love.

Raimondo

Take courage!
We shall avert disaster!
My dearest girl, take courage!
Ah! In making such a sacrifice *etc.*

Lucia

In heav'n above, yes.
Ah! God save me!
Life will be cruel...
Edgardo, you have betrayed me!
Help me now... I obey you... Ah!

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COMPACT DISC TWO

Scene 4

No. 8: Finale II. Scena and Cavatina

Chorus

- [1] We welcome you to celebrate
here in our midst your marriage;
we welcome you who bring us hope
and give us back our courage.
Friendship and love have brought you,
friendship and love you shall gain here,
we welcome you to celebrate:
friendship and love you shall gain;
your light will dispel our darkness,
your help relieve our pain.

Arturo

The night of your unhappiness
through me at last has ended:
your waning star will shine again,
more brilliant and splendid.
Enrico, now we are brothers
our paths shall be the same;
henceforth I swear to protect you
in friendship's sacred name.

Chorus

Ah! We welcome you to celebrate
here in our midst your marriage;
we welcome you who bring us hope
and give us back our courage.
Friendship and love have brought you,

friendship and love you shall gain here,
we welcome you to celebrate:
friendship and love you shall gain;
your light will dispel our darkness,
your help relieve our pain,
in friendship's sacred name.

No. 8b: Finale II. Scena and Quartet

Arturo

- [2] Where is Lucia?

Enrico

She will be here, and very soon.
She may appear unduly solemn:
do not be anxious.
No, no you must not!
Our mother's death still grieves her:
she is inclined to sadness...

Arturo

I see now, yes, yes, I see now.

Enrico

Our mother's death still grieves her and fills her
with sadness.

Arturo

One thing disturbs me.
Rumours about Edgardo suggest
that he may love her,
that he has dared to meet her...
tell me plainly.

Enrico

It is true: he did approach her, but...

Arturo

Ah!

Chorus

Your bride is here, Lucia.

Enrico

- [3] Our mother's death still grieves her...
Here is your husband...
(Be careful!... will you betray me?)

Lucia

(God help me!)

Arturo

Accept, I beg you, my offering of love and sweet
affection...

Enrico

(Be careful!)
The marriage contract is waiting.
Come closer.

Lucia

(God help me!)

Arturo

Oh happy moment!

Lucia

(The moment of sacrifice calls.)

Raimondo

(God guide her through her torment!)

Enrico

Do not delay. Sign it!

Lucia

(What misery!)

Enrico

Sign it!

(*Lucia signs.*)

Lucia

(I have signed my death warrant, surely.)

Enrico

(Thank heaven!)

Lucia

(I am freezing and burning...
I am fainting...)

Alisa, Arturo, Enrico, Raimondo and Chorus

Who is there... Who is it?...

Edgardo

Edgardo!

Lucia

Edgardo! I'm thunderstruck!

Alisa, Arturo, Enrico, Raimondo and Chorus

Edgardo! Hated name! Edgardo!

Edgardo

- [4] What restrains me at such a moment?
What has cooled my raging fury?
One so frightened and in such torment
I am certain must be guilty!...
But she fades, that fragile flower;
death would take her in its power!...

And, however much she hurt me,
I still love her from my heart.

Enrico

What restrains my righteous anger?
What has cooled my vengeful fury?
She is innocent, and no longer
can I scorn her tender story.
I betrayed that fragile flower:
death would take her in its power!...
Ah! The thought will not desert me
of the cruel remorse that fills my heart.

Lucia (*to Alisa*)

I imagined that this moment
would have crushed me like a flower!
That to save me from this torment
death would take me in its power!
Now the veil of lies has fallen:
I am lost, my future is stolen!
I would weep, and yet I cannot:
ah, all my tears are locked within my aching
heart!

Raimondo

What a horrifying moment!
All my soothing words escape me!
In the darkness of this torment
not a ray of hope to help me!
How she fades, that fragile flower!
Death would take her in its power!
One who does not weep to see her,
in his breast there beats no heart!

Alisa and Chorus

How she fades, that fragile flower!
Death would take her in its power!
One who does not weep to see her,
in his breast there beats no heart!

Arturo

What a horrifying moment!
All my loving words escape me!
In the darkness of this torment
not a ray of hope to help me!
How she fades, that fragile flower!
Death would take her in its power!
One who does not weep to see her,
in his breast there beats no heart!

No. 8c: Continuation and Stretta of Finale II

Arturo and Enrico

⁵ Wretched man, do as we tell you:
leave here at once, or we shall kill you!

Chorus

Leave at once or we shall kill you!

Edgardo

I will die, but first make certain
that your guilty blood is shed.

Raimondo

Hear these words, which are invested
with the majesty of god.
In his name do I command you:
put such violent thoughts behind you.
Men are brothers...

God has forbidden any murder;
and it is said:
'He who takes a sword to his brother
by the sword shall be struck dead.'
Brothers! Brothers!

Enrico

This is madness!
What can have brought you to this place now?

Edgardo

Fate has brought me, fate and justice.

Enrico

Wretch, how dare you!

Edgardo

Yes, Lucia made a vow that she was mine.

Raimondo

Ah! Cast aside this hopeless passion:
she is married.

Edgardo

Married!...
No!

Raimondo

Read this.

Edgardo

You tremble...
with confusion...
Did you sign this?
I need an answer:
did you sign this?
Answer!

Lucia

Yes...

Edgardo

The ring that you gave me is yours once more!
Give me mine back.

Lucia

Ah! At least...

Edgardo

I'm waiting.

Lucia

Edgardo! Edgardo!

Edgardo

You betrayed us, our vows and our love.
Cursed be the moment when I saw you!
Cursed my own heart, that made me adore you!
You are evil as your family:
I should never have trusted you.
But God himself will grant me vengeance and
destroy you...

Lucia

Ah!

Enrico, Raimondo and Chorus

Be silent, go!

Enrico

Leave us! Leave us!

Raimondo

Brothers!

Arturo, Enrico and Chorus

[6] Go, you villain, detested and hated!
Go, while the force of our wrath has abated!
Don't let bitter reproaches delay you...
Soon our fury, relentless, impatient,
shall be unleashed unrestrained on your head.

Raimondo

Broken-hearted, go quickly, I pray you...
Don't let bitter reproaches delay you...
Life lies before you: with time you'll forget her;
trust in the infinite mercy of God!

Lucia

God in heaven, I pray thee, protect him!
Hear the voice of a suffering victim:
Every joy that I longed for has vanished;
Every hope that I nurtured is dead...
Grant this final request, I implore thee,
from the lips of thy servant, Oh God.
God in heaven protect him!

Edgardo

Thrust your swords in me! Then leave me lying
on the ground here, exhausted and dying!
Let the heartless, the faithless Lucia
feast her eyes on the blood I have shed!
Let her trample my body beneath her
as she approaches the altar of God!

Raimondo

Broken-hearted! Go, I pray you!
All your life lies there before you;
and with time you will forget her,

trust the mercy, the mercy of God!
Broken-hearted, go quickly, I pray you...
Don't let bitter reproaches delay you...
Life lies before you; with time you'll forget her,
trust in the infinite mercy of God!
Trust in the mercy of God,
yes, unseen joy can emerge from affliction,
trust in the infinite mercy of God!

Arturo

Leave us! Go!
Lest this outrage be erased by your blood.
Go! Go! Go, you villain!
Go, you villain, detested and hated!
Go, while the power of our wrath has abated!
Soon our fury, relentless, impatient,
shall be unleashed unrestrained on your head.
Lest the stain of this terrible outrage
be erased by your blood, by your cowardly blood!

Enrico

Leave us! Go! Go quickly!
Go, lest the stain of this terrible outrage
ah, be erased by your blood,
by your cowardly blood.
Go, you villain!
Go now, leave us!
Go, you villain, detested and hated!
Go, while the force of our wrath has abated.
Soon our fury, relentless, impatient,
shall be unleashed unrestrained on your head.
Lest the stain of this terrible outrage
be erased by your cowardly blood.

Alisa

Broken-hearted, go quickly, I pray you...
Ah! Don't let bitter reproaches delay you!
Ah! Go! You...
Life lies before you; with time you'll forget her,
trust the infinite mercy of God!
Heavens! Go now!
Unseen joy can emerge from affliction,
trust the infinite mercy of God.

Chorus

Leave us! Go!
Lest this outrage be erased by your blood.
Go, go! Go, you villain!
Go, detested and hated!
While the power of our wrath has abated!
Soon our fury, relentless, impatient,
shall be unleashed unrestrained on your head.
Lest the strain of this terrible outrage
be erased by your cowardly blood.

Part II

Act II

Scene 1

No. 9: Scena and Duet

Edgardo

[7] Violent and cruel is the night,
cruel as the fate I suffer.
Yes, storms are raging... thunder and
lightning...
let nature herself become unnatural;

let the world perish...
But am I dreaming?
No, I can hear horses outside the door!
Who's there?
On such a night as this one,
when winds and storms are raging,
who would have made this journey?

Scene 2

Enrico

I have!

Edgardo

What presumption!
[8] Ashton!

Enrico

Yes.

Edgardo

You dare to come here and to stand without
shame before me?

Enrico

What you have done is truly shameful!...

Edgardo

What I have done?...

Enrico

Did you not interrupt the wedding?

Edgardo

Here my father's spirit wanders,
roused to anger by your presence!

Here the air with fury thunders,
earth itself cries out for vengeance!...
Yet you made the fateful journey
to your enemy's abode:
do you expect me to show mercy
and forget what I am owed.

Enrico
We led Lucia to the altar...
To her marriage-bed we led her...

Edgardo
(To imagine them together!...
Oh what torment! How can I bear it?)

Enrico
To her marriage-bed!

Edgardo
(How can I bear it?) Go on! Go on!

Enrico
Pray listen.
Though the day was blessed beyond measure,
though triumphant joy should fire me,
still my heart was closed to pleasure:
only vengeance could inspire me!
So I came in bitter earnest
to avenge my sister's hurt;
and the fury of the tempest
matched the storm within my heart.

Edgardo
(Oh what pain! How can I bear it?)
What do you want of me?

Enrico
I'll tell you now.
Know that the sword of justice
is wielded by my family;
that to avenge my sister,
you by that sword shall perish...
But I shall dispatch you...
Never shall I relinquish that pleasure!

Edgardo
Know that at my father's deathbed I swore to
tear your heart out!

Enrico
You!...

Edgardo
Yes.

Enrico
You!...

Edgardo
Name the time!

Enrico
We'll meet at the first light of dawn tomorrow
morning.

Edgardo
Where?

Enrico
There in the graveyard at Ravenswood.

Edgardo
I'll come. Yes, I'll come.

Enrico
There lies your final resting place.

Edgardo
Death awaits you there.

Edgardo and Enrico
At dawn tomorrow. Ah!
[9] I long for the moment when daylight is
dawning;
I long for the red sky that heralds the morning.
To suffer no longer this terrible anger,
more dreadful than thunder,
than lightning more strong!
Oh heavens, be bloody!
Be bloody my weapon:
the death of the coward
shall put right this wrong.

Edgardo
I swore I would tear your heart out.
The graveyard at Ravenswood...

Enrico
The sword of justice is ours.
Tomorrow at dawn.

Scene 3

No. 10a: Chorus

[10] So great the happiness that we are voicing,
all Scotland echoes our cries of rejoicing.
Our hated enemies shall hear the warning
that fortune shines on us brightly again.

Let us forget the past: our day is dawning
favoured by heaven envied by men.
Our hated enemies shall hear the warning
that fortune shines on us so brightly again.

Scene 4

No. 10b: Gran Scena with Chorus

Raimondo
[11] Stop at once your celebrations.

Chorus
You are paler than a corpse.

Raimondo
Stop this, stop this.

Chorus
Heav'ns! What is it?

Raimondo
The worst has happened!

Chorus
How we shudder at your words!

Raimondo
Ah! From the chamber in which Lucia and her
husband were retiring
came the frightful, the hideous screaming of a
man whose life was expiring!
I ran quickly there, gripped with terror.
Words can scarce describe the horror!...
Cold and lifeless, besmirched with blood stains
on the ground lay Arturo's body!...

And Lucia clasped the dagger which her crime
had made so bloody!...
Piercing eyes she fixed upon me...
'My poor husband has gone?...' she asked me;
on her lips for just a moment
played a smile so sweet and kind:
wretched creature! In her torment
she has surely lost her mind! Ah!

Chorus

- [12] What you have told us is past believing!...
All our rejoicing is turned to grieving!
Night, lend your darkness to cast a shadow
over the shame of this bloody crime.

Raimondo

May heaven pardon her act of madness
and spare its wrath in this dreadful time.

Chorus

May heaven pardon her act of madness
and spare its wrath in this dreadful time.

Raimondo

Piercing eyes she fixed upon me
as she clasped the dagger to her.

Chorus

As she clasped the dagger to her.

Raimondo

Here she is.

Scene 5

No. 10c: Scena and Aria

Chorus

- [13] Oh God in heaven!
No power on earth can help her!

Lucia

His voice so gentle spoke as if to caress me!...
When I first heard it,
I felt my heart stop beating!...
Edgardo, your bride is waiting,
Edgardo, ah, my own Edgardo.
I have escaped from those who hate you.
A shiver seems to run through my veins!...
See how I tremble...
I feel so weak!

There by the fountain you sat beside me often.

- [14] Alas! I see the spectre between us and we are
parted!...
Alas! Alas! Edgardo! Edgardo!
Here we are safe, Edgardo, before the altar...
Roses adorn it!
Do you not hear the music?
Heavenly harmonies...
Ah! The wedding hymn is playing...
The service is beginning!
I am so happy!...
Edgardo! Edgardo! I am so happy!
Oh joy beyond expression, it lies so deeply inside
me!

- [15] They bring the incense...

See them, and all the candles blazing around us.
Here is the minister.
Take my hand in your hand...
Oh day of rapture.
At last you hold me, at last I hold you:
a sacred passion has called you.
Sweet consummation's rapture
is ours to share forever.
For heav'n doth grant us its blessing
and life shall be painful no more.

Raimondo, Normanno and Chorus

Nothing can be done to help her!
Oh Lord, show mercy on her, we implore!...

Raimondo

- [16] Here is Enrico.

Scene 6

Enrico

Tell me then, can it be true, this rumour?

Raimondo

Alas, yes, it is true!

Enrico

Ah, evil girl!
I'll punish your betrayal...

Chorus

No, stop it...

Raimondo

Oh heavn's! Just look at the girl's appearance.

Lucia

My answer?

Enrico

Oh, she is so pale!

Lucia

My answer?

Raimondo

She has succumbed to madness...
remember you cruel man, her life is in the
balance.

Enrico

God help us!

Lucia

Oh what misery!
Do not be so disdainful...
To sign that contract was painful...
His anger is terrible...
He breaks the ring I gave him...
and he curses me heartlessly.
My brother made me save him...
but I always, always loved you, Edgardo,
and I love you still.
My Edgardo, you must believe me...
I always loved you.

Enrico and Raimondo

Have mercy on her, oh Lord, we implore.

Lucia

Whom must I marry?

Arturo!
I must marry... Arturo!
Ah! Do not go...
Ah! Stay with me... I beg!...

Enrico

Wretched creature!
Ah! Have mercy on her, oh Lord!
Lucia... Lucia!...
God help us!

Raimondo and Chorus

Wretched creature!
Ah! Have mercy on her, oh Lord!
What horror fills our hearts.

Lucia

Ah, no! Stay with me Edgardo!
^[17] Scatter your tears of anguish
where my earthly shell lies dying.
My wingèd soul is flying
to pray for you above...
At heaven's gates I shall languish,
waiting for you, my love.
I am dying for you, my love.

Enrico

Full of remorse and anguish
my days on earth will prove.

Raimondo and Chorus

Nothing can heal her anguish,
not even heav'nly love.

Scene 7

No. 12: Aria Finale

Edgardo

^[18] My ancestors lie here buried:
soon I shall join them,
I, the last of a family
which has been cursed by misfortune.
The fire of anger flickered and vanished...
all I want is to perish upon my enemy's sword.
Life is a burden past all endurance!...
The whole universe itself a desert for me without
Lucia!...
The candles are still burning up in the castle...
Ah! The night was too short for your revels!...
Ungrateful woman!
While desperation reduces me to weeping,
you laugh in exultation with your fortunate
husband!
You are completely happy while I am dying!
^[19] A lonely grave will shelter me,
forgotten and neglected;
no one will shed a tear for me,
whose love has been rejected.
Ah! Even in death my wretched soul
shall be oppressed anew.
Forget you cruel girl,
this place where I am buried:
no, never flaunt your faithlessness here
with the man you married.
Ah! At least respect the memory
of one who died for you.

No, never come here, to flaunt your faithlessness,
respect the one who died for you.
You faithless girl, the one who died for you.

Scene 8

Chorus

^[20] Such misfortune!
A fate so cruel!
Surely now her state is hopeless!
Dawn, that glitters like a jewel
she will never see again!

Edgardo

God in heaven!...
what has happened?... Ah!

Chorus

Such misfortune!

Edgardo

Tell me, pray, for whom you are weeping?
Give me an answer, I implore!
You say Lucia!
Go on, tell me!...

Chorus

For Lucia.
Such misfortune...
Yes, the wretched girl is dying.
When they forced her to the altar,
all at once she lost her reason...
Now she lies, exhausted, dying,
calling out your name and sighing...
Dawn, that glitters like a jewel,
she will never see again.

Edgardo

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

Chorus

Alas! That is the ringing of the death knell...

Edgardo

Ah! It echoes deep within me!...
Now my fate has been decided!...
Once again I have to see her...
I shall see her...
I have to...

Chorus

Oh, heav'n!
What an outburst! This is madness!
Ah, restrain yourself,
stay here, stay here!

Raimondo

Poor young man, where are you running?
Here on earth she is no more.

Edgardo

Lucia!

Raimondo

Try to bear it!

Edgardo

On earth she is no more?
So she must be...

Raimondo

In heaven.

Edgardo

Lucia is no more!...

Chorus

Try to bear it! Try to bear it!

Edgardo

[21] Rest in peace, for I shall follow
where our love will last for ever;
let us soar above together
and leave behind us mortal pain.
Ah! Though anger and resentment
have destroyed the faith we plighted,
though on earth we were divided,
God will join us in heaven again,
yes, our love will last for ever,
God will join us once again.
I shall follow...

Raimondo

You are desperate!

Raimondo and Chorus

Ah! What is this?

Edgardo

I shall die now...

Raimondo and Chorus

Try to be calm...

Edgardo

No, no, no...

Raimondo

What have you done?...

Edgardo

I shall follow...
my beloved... leave behind me, Ah!
This mortal pain...
anger and resentment...
we were divided...
My beloved, God will join us in heaven again.
Though on earth we were divided
God will join us in heaven again!

Raimondo

How you suffer!

Such a sin!

May God forgive you...

Ah yes, may God forgive such a sin!

Chorus

Oh what pain!

Oh, to kill yourself, how dreadful!

God forgive you such a sin,

Heaven forgive you such a sin!

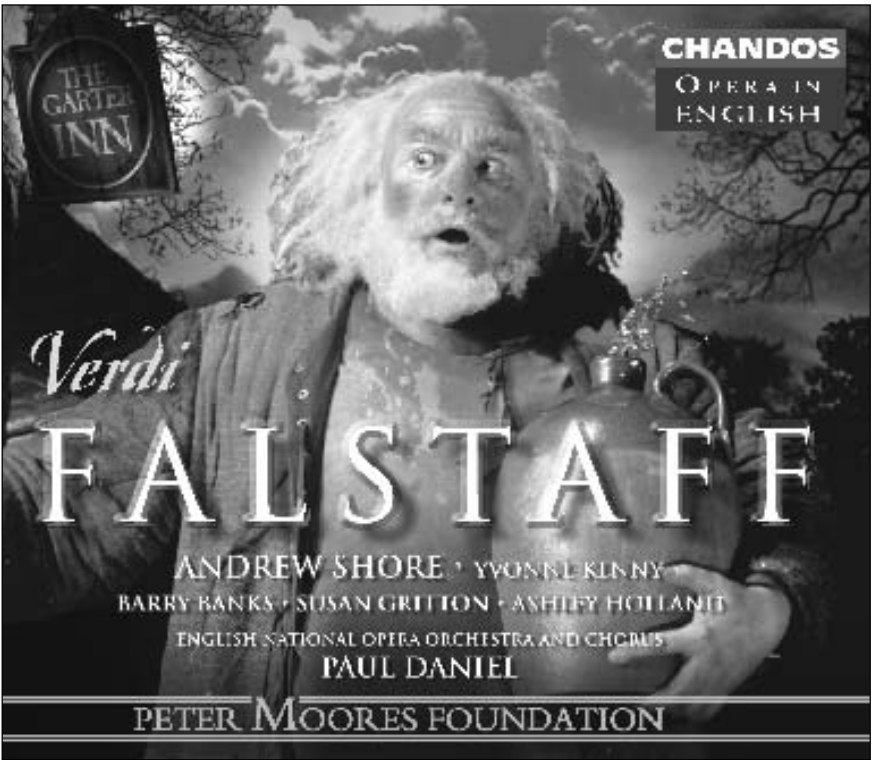
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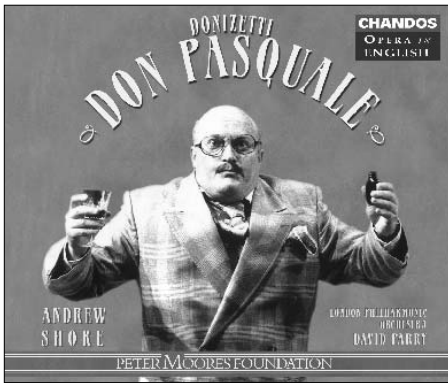
Elizabeth Futral in the
title role of New Orleans
Opera's production of
Lucia di Lammermoor

Opera in English on Chandos



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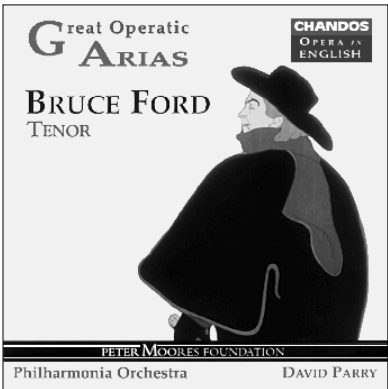


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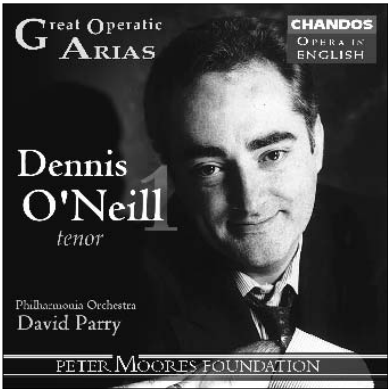


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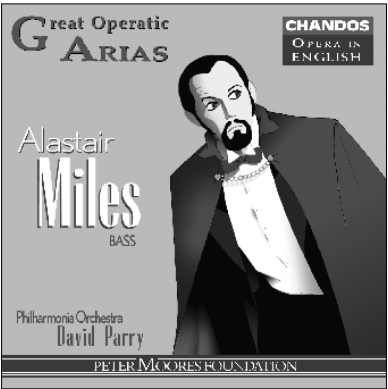
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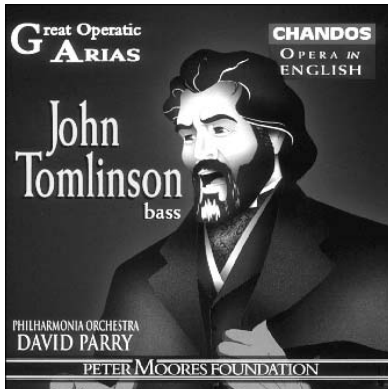
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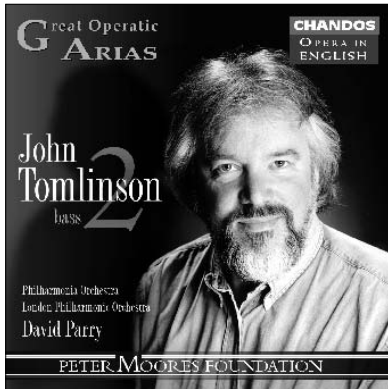
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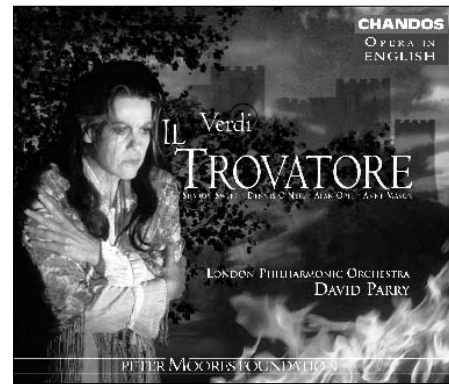


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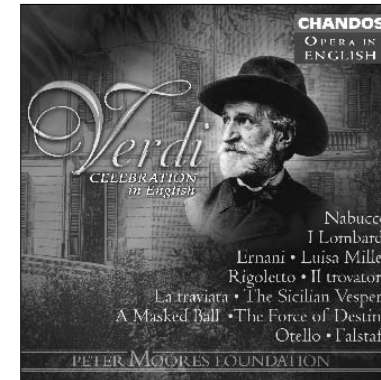
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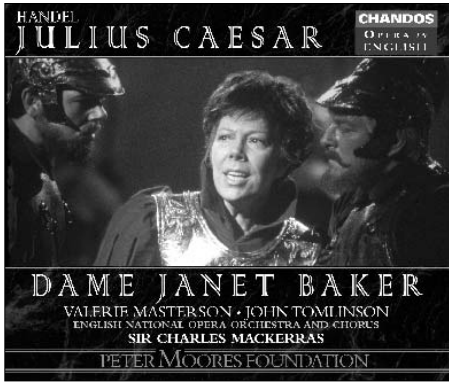
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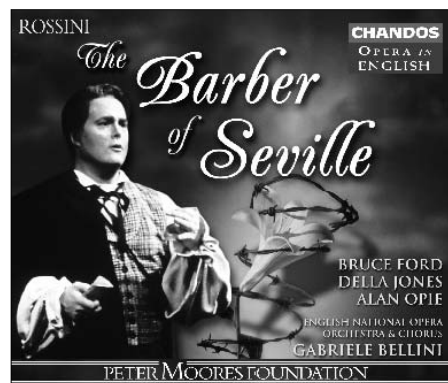


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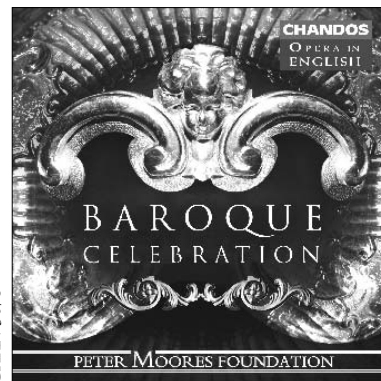
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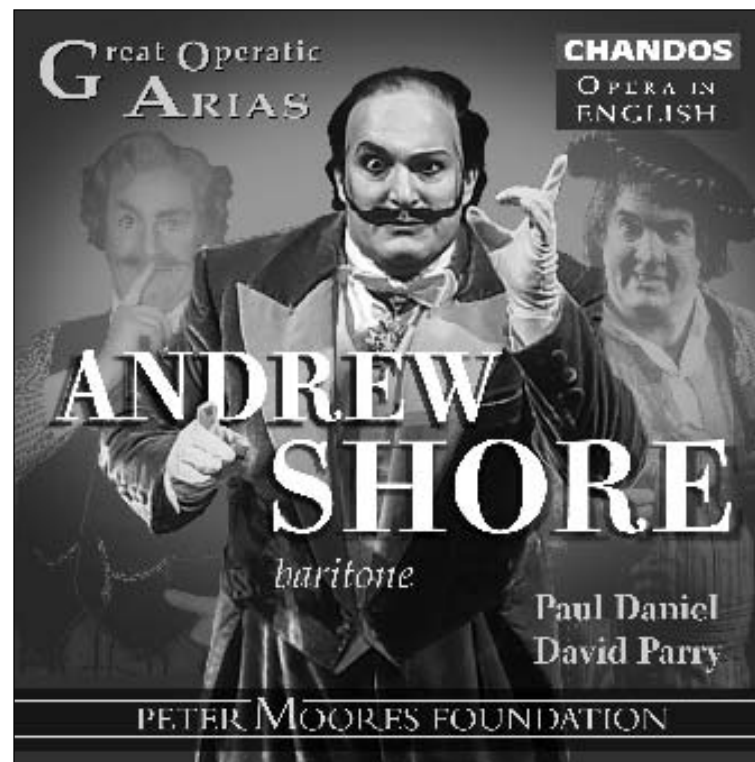


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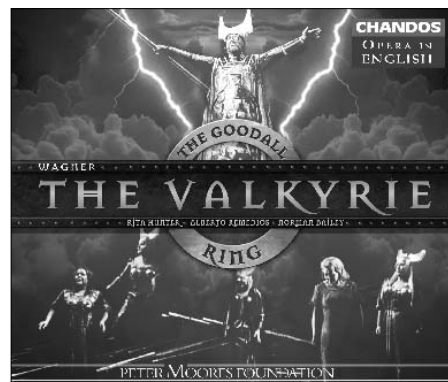


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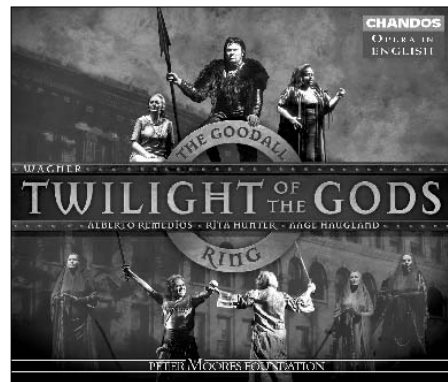
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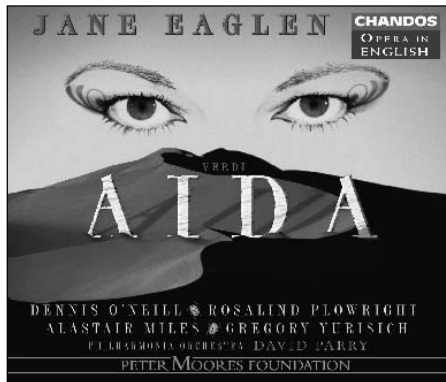
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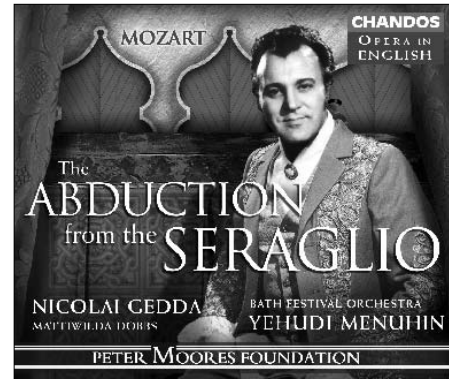
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Gaetano Donizetti (1797–1848)

LUCIA of LAMMERMOOR

Tragic drama in three acts

Libretto by Salvatore Cammarano after Walter Scott's novel *The Bride of Lammermoor*

English translation by David Parry

Lucia	Elizabeth Futral <i>soprano</i>
Enrico Ashton, Laird of Lammermoor, Lucia's brother	Alan Opie <i>baritone</i>
Lord Arturo Bucklaw, Lucia's bridegroom	Peter Wedd <i>tenor</i>
Edgardo, Lord of Ravenswood	Paul Charles Clarke <i>tenor</i>
Raimondo Bidebent, a Calvinist chaplain	Peter Rose <i>bass</i>
Alisa, Lucia's companion	Christine Rice <i>mezzo-soprano</i>
Normanno, huntsman, a retainer of Enrico	Stephen Chaundy <i>tenor</i>

Geoffrey Mitchell Choir
Philharmonia Orchestra
David Parry

COMPACT DISC ONE
68:36

DDD

COMPACT DISC TWO
73:50

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