

CHAN 3085



GREAT OPERATIC ARIAS

CHANDOS
OPERA IN
ENGLISH

PETER MOORES FOUNDATION

Alan Opie as Taddeo in English
National Opera's production of Rossini's
The Italian Girl in Algiers



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Alan Opie sings Bel Canto Arias

Gioachino Rossini (1792–1868)

from The Barber of Seville

Figaro's Cavatina (Largo al factotum)

- | | | |
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| [1] | ‘La la la lera, la la la la. Here at your service to do or die am I!’
from CHAN 3025 (2) <i>The Barber of Seville</i> | 4:45 [p. 44] |
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Giuseppe Verdi (1813–1901)

from Il trovatore (The Troubador)

Count di Luna's Recitative, Aria and Cabaletta (Il balen del suo sorriso)

- | | | |
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| [2] | ‘All is deserted’ –
‘In the stars that shine above me’ –
‘My hour of joy approaches’
with Clive Bayley bass (Ferrando) and Geoffrey Mitchell Choir
from CHAN 3036(2) <i>Il trovatore</i> | 9:15 [p. 44] |
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Gaetano Donizetti (1797–1848)

from Dom Sebastian, King of Portugal

Camoëns' Recitative and Romance (O toi, Lisbonne)

- | | | |
|-----|--|--------------|
| [3] | ‘On the African shores’ –
‘Lisbon fair, beloved homeland’ | 6:36 [p. 46] |
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from Lucia of Lammermoor

Aria and Cabaletta (Cruda, funesta smania)

- | | | |
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| [4] | ‘You seem unhappy’ –
‘Trembling, I feel the horror’ –
‘All in vain do you try to waken tender feelings’
with Stephen Chaundy tenor (Normanno), Peter Rose bass (Raimondo) and
Geoffrey Mitchell Choir
from CHAN 3083(2) <i>Lucia of Lammermoor</i> | 10:53 [p. 46] |
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Giuseppe Verdi

from Ernani

Duet: Carlo and Elvira, and Trio: Carlo, Ernani and Elvira (Da quel dì)

- | | | |
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| [5] | ‘Since the day when first I saw you’ –
‘You're Ernani! At once I despise you’
with Susan Patterson soprano (Elvira) and Julian Gavin tenor (Ernani)
from CHAN 3052(2) <i>Ernani</i> | 7:46 [p. 49] |
|-----|--|--------------|

from The Two Foscari

The Doge's Scena and Romance (Eccomi solo alfin)

- | | | |
|-----|--|--------------|
| [6] | ‘I am alone, here in private’ –
‘How my old heart beats wildly’ | 5:10 [p. 50] |
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Gioachino Rossini

from William Tell

Duet: William Tell and Arnold Melcthal (Où vas-tu?)

- [7] 'Will you go? Why are you so anxious?' 9:15 [p. 51]
with **Barry Banks** tenor (Arnold Melcthal)

William Tell's Aria (Sois immobile)

- [8] 'Keep very still now: kneel down before me' 2:56 [p. 53]

Giuseppe Verdi

from Attila

Ezio's Scena, Aria and Cabaletta (Dagli immortali)

- [9] "Peace is concluded" –
'From everlasting mountains' –
'So my fate has been decided' 8:47 [p. 53]
with **Dennis O'Neill** tenor (Foresto) and **Geoffrey Mitchell Choir**

from Ernani

Part III Finale (O sommo Carlo)

- [10] 'Charlemagne inspire me' 4:30 [p. 55]
with **Peter Rose** bass (Silva), **Susan Patterson**, **Helen Williams**, **Julian Gavin**,
Peter Wedd, **Paul Hodges** and **English National Opera Chorus**
from CHAN 3052(2) Ernani

Ruggero Leoncavallo (1857–1919)

from Pagliacci (The Touring Company)

Prologue

- [11] 'Hello... Hello... Dear ladies and gentlemen,
you'll pardon me' 8:14 [p. 55]
from CHAN 3003 Pagliacci

TT 79:03

London Philharmonic Orchestra (tracks 2, 3, 6, 7, 8, 9 & 11)

English National Opera Orchestra (tracks 1, 5 & 10)

Philharmonia Orchestra (track 4)

Gabriele Bellini (track 1)

David Parry (tracks 2–11)

Great Operatic Arias

'He may either be a tenor [went the words of a duet long ago popular in drawing-rooms and music halls], a sweet melodious tenor, or else a rich resounding baritone.' The syllables emphasised were the 'sound' of 'resounding' and the 'tone' of 'baritone', suggesting of course quite rightly that he, the baritone, is the chap for the heavy stuff, the man's work. The prefix, after all, signifies weight (Greek *baros*, as in 'barometer'). The tenor, we understood, may be the ladies' favourite, but the baritone could make mincemeat of him any day.

And if that were so (which, I'm afraid is not always the case) at least you could say that there is some justice in this world: for the baritone, rich and resounding as he may be, is usually not the one who gets the girl. Italian opera, unreliable in much, is consistent yet in this: the baritone may be a faithful friend, a long-suffering father, a noble head of state, or he may be a double-dyed villain, but in affairs of what is called the heart, Love favours the tenor. In this present recital, the baritone is, variously, King and Count, warrior, patriot, barber and clown. Certainly he is no stranger

to the passions, tender and otherwise. The trouble is that some operatic lawgiver seems to have ordained that the higher the male voice (counter-tenors excepted), the more amorous the disposition. If it were between the baritone and the bass, the baritone might win; against the tenor, he stands no chance.

The injustice runs deeper than that, for it has not been merely the ladies but the Great Public itself that has fancied the tenor. It was not always so. For long, after all, the object of adulation was neither tenor nor baritone but castrato. During the baroque period, in which the gods of the operatic stage were Farinelli, Senesino, Caffarelli and so forth, the tenors took minor roles, often comical, and the lower male voices were generally designated simply 'bass'. It was in the late eighteenth century that what we now recognise as the baritone voice emerged as a subdivision – and even then not in choral music where he continued to sing 'bass'. The romantic tenor was a nineteenth-century speciality, and as that voice took on sturdier characteristics, with high notes from the chest and power to combat the ever-growing orchestra, so he needed a

companion among the lower voices, similarly able to sustain a high tessitura and to ring out in the midst of an orchestral *fortissimo*. The 'Verdi baritone', as we know him today, came into being to answer such demands, and may even for a time have gained parity of esteem in the public's eye. The post-Verdi developments in Italian opera, however, favoured the tenor, and by the early twentieth century a kind of tenor-mania ruled in Italy. Voices throughout the whole gamut, from soprano down to *basso profondo*, became more emotionally charged; but the voice in which the authentic Italianate thrill exercised the widest and most intense appeal was the tenor's. The exceptional gifts of Enrico Caruso coinciding with the new and universal medium of the gramophone or phonograph brought this to a head; and in the wake of Caruso's triumph came generations of would-be successors.

As it happens, the one singer of whose vocal powers Caruso was said to have any fear was a baritone. Titta Ruffo had a voice so ample in its breadth and brilliant in resonance, so elementally exciting in the upper register yet capable of subtle coloration, that he aroused, particularly in Latin America, exactly the kind of hero-worship that greeted Caruso. In some respects Ruffo commanded a still more

devoted following for he was a handsome man with a fine head and a personable physique. Caruso and Ruffo sang together very rarely, most often in *Pagliacci*; and when they did, though there were no formal duets, it was observed that both would go to the very limit of their resources as in a mighty trial of strength.

Such events are exciting no doubt, and most of us who enjoy Italian opera are susceptible to the thrill of a great voice, exercised competitively if need be, with ringing high notes and all the rest of it. Good singing, however, is something else. Caruso and Ruffo were genuine artists, as we know at first hand from their records, but the immediate effect of this huge popular success was not good for singing. Together with the popularity of operas such as *Pagliacci*, they had the effect of encouraging a cult of noisy emotionalism, particularly in Italy itself. Happily, an older tradition of singing, nearer to the *bel canto* ideal, also survived and very gradually regained lost ground. The earlier nineteenth-century repertory has now been opened up, bringing into increased demand qualities such as grace and fluency in the execution of passage-work, with stylistic continence rather than the strong overflow of passionate feeling as its intention.

In particular, for the baritone an extension not just of repertory but of status came with the broadening of the opera world's knowledge of Verdi. This has revealed how absolutely central to his work the baritone voice is. Doubtless, the fact had been there for all to see all along – for one thing, so many of the operas (*Nabucco*, *Rigoletto*, *Simon Boccanegra*, *Macbeth*, *Falstaff*) have a baritone title-role. But for many years the most popular operas – some six or seven – dominated the schedules and record-lists, and it is only in comparatively recent times, with the whole *œuvre* becoming available on record, that we have obtained a complete overview; and this has put in a clearer light the baritone's prominence in a sequence of roles, arias and duets unmatched by any other composer.

In the present recital, Verdi has the central position which is his due. All five tracks are drawn from early-to-middle years. The earliest of the operas, *Ernani* and *The Two Foscari* both appeared in 1844, with seven months between them. *Attila* came two years later and *Il trovatore* (*The Troubador*) in 1853. In between, apart from *Macbeth* and *Rigoletto*, Verdi's output also includes *Luisa Miller*, which in the role of the father has one of the most characteristic and sympathetic of all his

parts for baritone. All are strong acting-roles, but the essential qualification is vocal. No baritone can 'get away with' singing Verdi in thin, pallid or uneven tones. The upward range has to be extensive, the voice so placed that it is comfortable staying up there. The methods of the traditional *bel canto* school still supply the basis – preservation of an evenly-drawn melodic line, with the practised fluency to sing cadenzas with the effects of both ease and brilliance. It is not surprising that true exponents are rare, even though the baritone is the most commonly possessed of the male voice-types.

In *Ernani*, the role of Don Carlo has been associated with some of the greatest of Verdi baritones such as Mattia Battistini, Giuseppe de Luca and Riccardo Stracciari. From the singer's point of view its attractions culminate in the third act, with the aria 'Oh, de' verd'anni miei' and the finale 'O sommo Carlo' ('Charlemagne inspire me') with its invocation to the spirit of Charlemagne and its acclamation of Charles as Emperor (track [10]). There are fine things in Act II as well, most notably the passage, 'Vieni meco', to be sung with the most beguiling lightness. But it is in Act I that the character is established, and we realise that this, rather than the tenor-hero or

soprano-heroine, is the opera's genuine human being. The situation is complicated but, briefly, we have Elvira, the soprano, betrothed to an elderly Duke (bass) whom she does not love, waiting to elope with her true love Ernani and suddenly being confronted with another offer of love and helpful abduction, this time from Carlo, King of Spain (track [5]). He pleads his love, is duly rejected and then is incensed by the appearance of his rival. The two men are natural enemies and the King has the upper hand because he can call upon his men for immediate assistance. What follows in the opera is the arrival of the old Duke who, enraged by the presence of these uninvited guests and not recognizing the King, draws his sword. The King is then identified and has it in his power to exact dire punishment all round. A noble prompting, however, urges him to show mercy, as he will do again later in Act III: the character experiences genuine inner conflict, and exists, in the midst of so much pasteboard, as a man rather than a stereotype.

In *The Two Foscari*, tenor and baritone are son and father, the latter Doge of Venice. He has the heartbreaking duty of ratifying the Council's decree of banishment his son Jacopo, and in this florid aria (track [6]) expresses his

feelings in the brooding manner darkly pervasive in this opera. In *Attila*, the title-part is a bass, with tenor and baritone sharing secondary honours as lover-hero Foresto and Roman General Ezio. The present excerpt (track [9]) is in the well-tried form of recitative, aria, interlude and cabaletta, so that the scene ends excitingly with a strong melody and rhythmic lift. And the same formula is used in *Il trovatore* – it is a good one. Here (track [2]) the Count di Luna, waiting with his men to abduct the beautiful Leonora before she can take the veil in the nearby convent, sings of his love in a melodiously-flowing aria, then hears of her approach and so has the lead for his cabaletta, a splendid tune in which the baritone needs all the power and thrust at his command to compete with trumpet and massed strings.

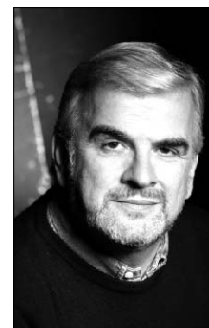
These musical forms are part of Verdi's inheritance. Rossini, Bellini, Donizetti and others whose work has been so much more justly appreciated in recent years knew their value, part of which was their adaptability. In the opening of *Lucia of Lammermoor*, for instance, Donizetti contrives that the baritone's solo (track [4]) will hold up to only a minimal extent the pace of dramatic development, while that in turn provides ideal

stimulus for the cabaletta and end-of-scene. Donizetti's care for the aria itself is well illustrated by the solo from his late opera (1843) **Dom Sebastian** (track [3]). Here the baritone has the honour of representing Camoëns, Portugal's most revered poet, supposedly taken by the King on a crusade to Morocco and, in this solo, glad to be back home. In so many of these operas, patriotism was a theme which inspired some of the most deeply-felt music. It runs throughout Rossini's last opera, **William Tell**, masterly also in its use and development of the established forms. Tell's aria (track [8]), so beautifully accompanied and restrained in emotion, is sung at the famous moment when the Swiss patriot is compelled by the tyrant Gessler to shoot with his bow and arrow an apple placed on his son Jemmy's head. The duet (track [7]) comes earlier, when Tell, recognising the need of an ally, seeks to persuade his young compatriot Arnold Melcthal to join him against the occupying Austrians. Arnold's problem is that he has fallen in love with Mathilde, an Austrian princess, hence the lyrical asides ('Ah, Mathilde, adored and beloved') which correspond to the aria-section in a solo scene. His patriotism being duly fired, Arnold assures Tell of his support, and

the two join in excited accord, formally a kind of cabaletta in duet.

Remaining in the programme are two of the most famous baritone solos of all, Figaro's self-introducing 'factotum' song from **The Barber of Seville** (track [1]) and the Prologue to **Pagliacci** (track [11]). Together they pay tribute to the versatility of the baritone – for all baritones in the Italian tradition worthy of their lineage will sing both. The one is the very spirit of comedy, the other prepares for passion, rage and tears. Both are a gift from the gods to the open-throated, high-note loving baritone of the Italian schools. Each has bequeathed to the world of opera one of its best-known quotations: 'Ah, bravo Figaro, bravo, bravissimo' and, from the clown in *Pagliacci*, 'Ring up the curtain!'.
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Alan Opie appears frequently at the Royal Opera House, Covent Garden, English National Opera, Metropolitan Opera, La Scala, Bayerische Staatsoper Munich, Vienna State Opera and the Glyndebourne Festival. The roles with which he is most closely identified include Beckmesser in *Die Meistersinger von Nürnberg* which he has sung



at Amsterdam, Bayreuth, Munich, Turin, Vienna, Berlin (State Opera) and with the Chicago Symphony Orchestra under Solti; Balstrode in *Peter Grimes* (Saito Kinen Festival, Japan, Paris Opéra-Bastille, Vienna, Metropolitan Opera, English National Opera, Teatro Comunale Florence, and Covent Garden); Sharpless (*Madama Butterfly*) at the Metropolitan Opera, Munich, Covent Garden, Cagliari, Tokyo, Sumida and Beijing; Giorgio Germont in *La traviata* (Covent Garden, English National Opera, Deutsche Oper Berlin), the title role in *Falstaff* (English National Opera and Norwegian Opera); The Forester in *The Cunning Little Vixen* (English National Opera, Scottish Opera, Spoleto Festival and La Scala); and Rigoletto (English National and the Canadian Opera, Toronto).

He has also sung in the world premieres of Berio's *Outis* in which he sang the title role at both La Scala in Milan and the Châtelet in Paris, Maw's *Sophie's Choice* at Covent Garden

under Rattle, and Sheng's *Madame Mao* at the Santa Fe Festival.

He has participated on almost twenty complete opera recordings for Chandos, singing the roles of di Luna in *Il trovatore*, Enrico in *Lucia of Lammermoor*, Tonio in *Pagliacci*, Marcello in *La bohème*, Don Carlo in *Ernani*, Balstrode in *Peter Grimes*, and Figaro in *The Barber of Seville*. He has won two Grammys and has been nominated for the Olivier Award for 'Outstanding achievement in opera' for his performance of Falstaff with English National Opera.



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 Opera North and appears regularly with the Philharmonia and London Philharmonic Orchestras. In 1996 he made his debut at the Glyndebourne Festival conducting *Così fan tutte*, following it in 1998 with 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, Switzerland, and 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, *Lucia di Lammermoor* at New

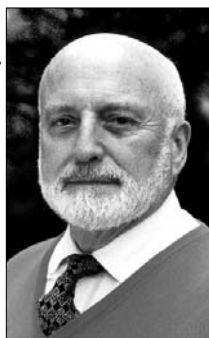
Israeli Opera and *Don Giovanni* at Staatsoper Hannover.

His work in the recording studio includes the BBC Television production of Marschner's *Der Vampyr* and twenty-eight 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 a series of recitals of operatic arias – with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones and Andrew Shore – as well as *Don Giovanni*, *Don Pasquale*, *The Elixir of Love*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, the award-winning *Tosca* and highlights from *Der Rosenkavalier*, all in association with the Peter Moores Foundation.



Alan Opie in the title role of Luciano Berio's *Outis* at La Scala, Milan

Bill Cooper/PMF



SIR PETER MOORES, CBE, DL

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford, where he studied Italian and German. He had a 'gap year' at Glyndebourn working as a behind-the-scenes administrator before going to Oxford, then studied for three years at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia* and was a production assistant with the Vienna State Opera working as assistant producer of performances by Viennese artists at the San Carlo Opera House, Naples, at the Geneva Festival and at the Rome Opera.

In 1957 he joined his father's business, Littlewoods, becoming Vice-Chairman in 1976, Chairman from 1977 to 1980 and remaining a director until 1993. His public appointments include from 1981 to 1983 Governor of the BBC, Trustee of the Tate Gallery from 1978 to 1985 and from 1988 to 1992 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 1992 he was appointed Deputy Lieutenant (DL) of Lancashire by HM Queen Elizabeth II. He was appointed a Commander of the British Empire (CBE) in 1991 and received a Knighthood in the New Year's Honours List for 2003 in recognition of his charitable services to the arts.

PETER MOORES FOUNDATION

Peter Moores' philanthropic work began with his passion for opera: in his twenties he identified and helped a number of young artists in the crucial, early stages of their careers, several of whom – Dame Joan Sutherland, Sir Colin Davis and the late Sir Geraint Evans amongst them – became world-famous. He set up his eponymous Foundation in 1964 when he was thirty-two, in order to develop his charitable aims, not only in music and the visual arts, but also in education, health,

youth, social and environmental projects. To date, because of his initiatives and life-long commitment to these causes, he has disbursed more than £85 million of his own money through the Foundation and the Peter Moores Charitable Trust – 'to get things done and to open doors'.

Projects to help the young have ranged from a scheme to encourage young Afro-Caribbeans to stay on at school to the endowment of a Faculty Directorship and Chair of Management Studies at Oxford University (providing the lead donation in 1991 for the new School of Management Studies). In 1994 a permanent Transatlantic Slave Trade Gallery, initiated by Peter Moores, opened at the Merseyside Maritime Museum, with the aim of fostering discussion about the heritage and true history of the slave trade. Substantial help was given to the Royal Liverpool Philharmonic Development Trust, whilst through annual PMF Scholarships established in 1971 well over two hundred young singers have received practical support at the outset of their careers, enabling a significant number to become international opera stars.

In 1993 the Foundation acquired Compton Verney, an eighteenth-century mansion, and established the Compton Verney House Trust, an independent charity which it funded in order to transform the mansion into an art gallery designed especially to encourage newcomers to the visual arts. Alongside major international touring exhibitions, it will house permanent collections of North European art, Neapolitan paintings and one of the finest collections of archaic oriental bronzes in the UK, as well as a British Portrait Collection and a British Folk Art Collection. The gallery is scheduled to open in Spring 2004.

Opera has given the Foundation its most public 'face'. Since Peter Moores initiated the live recording of the 'Goodall Ring' at the London Coliseum in the 1970s, the Foundation has enabled some eighty recordings to be produced: Chandos Records' Opera in English series – 'Opera that speaks your language' – is now the largest recorded collection of operas sung in English whilst Opera Rara's recordings of rare *bel canto* operas have opened up an immensely rich repertory previously only accessible to scholars. In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financing the publication of scores and enabling rarely heard works to be staged by British opera companies and festivals.

Große Opernarien

“Er könnte entweder ein Tenor sein [lauteten die Worte eines Duetts, das vor langer Zeit in Salons und Variététheatern populär war], ein heller melodischer Tenor, oder aber ein voller, sonorer Bariton.” Im englischen Original (“resounding baritone”) lag dabei die Betonung auf den Silben “sound” und “tone”, womit natürlich zurecht angedeutet wurde, daß dem Bariton die Schwerarbeit zufiel, die Arbeit eines echten Mannes. Schon die Vorsilbe (griechisch *baros*, wie in “Barometer”) bedeutet schließlich Gewicht. Der Tenor, so verstanden wir, mochte der Favorit der Damenwelt sein, aber der Bariton konnte aus ihm jederzeit Hackfleisch machen.

Und wenn das wirklich der Fall wäre (welches leider nicht immer stimmt), könnte man zumindest sagen, daß es in dieser Welt wenigstens etwas Gerechtigkeit gibt, denn der Bariton, mag er auch noch so voll und sonor sein, kriegt normalerweise nicht das Mädchen. Die italienische Oper, in vielem unzuverlässig, bleibt sich in dieser Hinsicht treu: Der Bariton mag ein ergebener Freund sein, ein geduldiger Vater, ein nobles Staatsoberhaupt oder aber ein ausgemachter Schurke, in Herzensangelegen-

heiten begünstigt Amor den Tenor. In dem hier präsentierten Recital ist der Bariton wahlweise König und Graf, Krieger, Patriot, Barbier und Clown. Leidenschaft, sei sie zärtlich oder anderer Art, ist ihm sicherlich nicht fremd. Das Problem liegt darin, daß irgendein Gesetzgeber der Opernwelt bestimmt zu haben scheint, daß je höher die männliche Stimme ist (Countertenöre ausgenommen), desto amouröser die Gesinnung zu sein hat. Läge die Rivalität zwischen Bariton und Baß, könnte der Bariton gewinnen; gegen den Tenor hat er keine Chance.

Die Ungerechtigkeit liegt noch tiefer, denn nicht nur die Damenwelt, sondern das gesamte wertvolle Publikum schwärmt für den Tenor. Das war nicht immer so. In der Zeit des Barock, als die Götter der Opernbühne Farinelli, Senesino, Caffarelli und so weiter hießen, übernahmen die Tenöre kleinere, oft komische Rollen, und die tieferen männlichen Register wurden gemeinhin einfach als “Baß” bezeichnet. Im späten 18. Jahrhundert trat die Stimme die wir heute als “Bariton” kennen hervor – und selbst dann noch nicht in der

Chormusik, wo er weiterhin “Baß” sang. Der romantische Tenor war eine Spezialität des 19. Jahrhunderts, und indem diese Stimme an Festigkeit gewann, mit hohen Brusttönen und der Kraft, dem ständig sich vergrößernden Orchester die Stirn zu bieten, brauchte er einen Partner unter den tiefen Stimmen, der wie er fähig war, eine exponierte Passage durchzuhalten und sich in der Mitte eines orchestralen Fortissimo Gehör zu verschaffen. Der “Verdi-Bariton”, wie wir ihn heute kennen, entstand als Antwort auf solche Forderungen und mag eine Zeitlang zumindest in den Augen der Öffentlichkeit den gleichen Rang behauptet haben. Die Entwicklungen in der italienischen Oper nach Verdi bevorzugten jedoch den Tenor, und mit Beginn des 20. Jahrhunderts regierte in Italien eine Art Tenor-Manie. Auch die übrigen Register, vom Sopran bis hinunter zum *basso profondo*, gaben sich emotionaler; doch die Stimme, in der die wahre italienische Verückung den weitesten und intensivsten Eindruck machte, war die des Tenors. Das Zusammentreffen der außergewöhnlichen Begabung Enrico Carusos mit dem neuen und weithin verbreiteten Medium des Grammophons oder Phonographen trieb dies auf die Spitze; und im Kielwasser von Carusos

Triumph kamen Generationen von Möchtegern-Nachfolgern.

Der einzige Sänger, dessen Stimmgewalt Caruso angeblich fürchtete, war übrigens ein Bariton. Titta Ruffo besaß eine Stimme von solch umfassender Breite und brillanter Resonanz, zugleich in den hohen Lagen so elementar ergreifend und zu subtilsten Schattierungen fähig, daß er, besonders in Lateinamerika, genau die gleiche Art der Heldenverehrung auslöste, die Caruso entgegenschlug. In mancher Hinsicht waren die Ruffo geltenden Begeisterungstürme sogar noch extremer, denn er war ein stattlicher Mann mit einem schönen Kopf und guter Figur. Caruso und Ruffo traten nur selten gemeinsam auf, meist in *Pagliacci*; und war dies der Fall, so konnte man beobachten, daß, obwohl es keine eigentlichen Duette gab, beide sich wie in einem ungeheuren Wettkampf bis an die Grenzen ihrer Kräfte verausgabten.

Solche Ereignisse sind sicherlich sehr aufregend, und jeder Fan der italienischen Oper wird von der Sensation einer großen Stimme begeistert sein, besonders wenn sie in einem Wettstreit erklingt, mit schmetternd hohen Tönen und allem, was dazu gehört. Eine gute Gesangsdarbietung ist allerdings

etwas anderes. Caruso und Ruffo waren echte Künstler, wie wir aus erster Hand von ihren Schallplatten wissen, aber die unmittelbare Wirkung dieses überwältigenden Publikumserfolgs war für die Gesangkunst keinesfalls positiv. Über die Popularität von Opern wie *Pagliacci* hinaus begünstigten sie – besonders in Italien selbst – einen Kult lärmender Emotionalität. Zum Glück behauptete sich daneben auch eine ältere, mehr dem Ideal des *bel canto* verpflichtete Gesangs- tradition, die im Laufe der Zeit verlorenes Terrain zurückgewann. Inzwischen hat man das Repertoire des frühen 19. Jahrhunderts erschlossen und Qualitäten wie Eleganz und Geläufigkeit in der Ausführung von Passagenwerk sind nun wieder vermehrt gefragt, mit der Intention der stilistischen Mäßigung anstelle von überbordend starken Gefühlswallungen.

Speziell für den Bariton ging mit dem steigenden Bekanntheitsgrad Verdis in der Welt der Oper nicht nur eine Erweiterung des Repertoires einher, auch sein Status verbesserte sich. Dies hat gezeigt, welche eine absolut zentrale Rolle die Baritonstimme in Verdis Schaffen spielt. Zweifellos hätte man das auch schon früher bemerken können – schließlich verlangen so viele Opern Verdis (*Nabucco*,

Rigoletto, *Simone Boccanegra*, *Macbeth*, *Falstaff*) einen Bariton in der Titelrolle. Allerdings beherrschten viele Jahre lang nur seine populärsten Opern – allenfalls sechs oder sieben Werke – die Spielpläne und Schallplattenkataloge, und erst in jüngerer Zeit wurde sein gesamtes Oeuvre eingespielt, so daß wir erst jetzt einen vollständigen Überblick gewinnen können; und dies hat die Prominenz des Baritons in einer keinem anderen Komponisten vergleichbaren Serie von Rollen, Arien und Duetten in ein klareres Licht gerückt.

In dem vorliegenden Recital nimmt Verdi verdienstermaßen die zentrale Position ein. Alle fünf Tracks enthalten Stücke aus seiner frühen bis mittleren Schaffenszeit. Die frühesten Opern, *Ernani* und *The Two Foscari*, erschienen 1844 innerhalb von sieben Monaten. *Attila* kam zwei Jahre später, *Il trovatore* (*Der Troubadour*) 1853. Dazwischen schuf Verdi neben *Macbeth* und *Rigoletto* noch die Oper *Luisa Miller*, in der die Rolle des Vaters eine seiner charakteristischsten und sympathischsten Baritonpartien darstellt. All dies sind auch schauspielerisch anspruchsvolle Rollen, doch die wesentliche Qualifikation liegt natürlich im Vokalen. Kein Bariton kann es sich leisten, Verdi in dünner, blasser oder ungleichmäßiger

Tongebung zu singen. Der obere Tonumfang muß groß und die Stimme so angelegt sein, daß sie lange Zeit problemlos in der Höhe verweilen kann. Die Grundlage bilden immer noch die Methoden der traditionellen Schule des *bel canto* – Aushalten einer ebenmäßigen Melodielinie, gepaart mit der geübten Geläufigkeit im Singen von Kadenzen und dem generellen Effekt von Brillanz und Leichtigkeit. Es überrascht nicht, daß wahre Vertreter dieser Schule selten sind, obwohl der Bariton unter den männlichen Stimmtypen der häufigste ist.

In *Ernani* ist die Rolle des Don Carlo noch heute mit den Namen einiger der größten Verdi-Baritone verbunden, darunter Mattia Battistini, Giuseppe de Luca und Riccardo Stracciari. Aus der Sicht des Sängers kulminiert die Rolle im dritten Akt mit der Arie “Oh, de’ verd’anni miei” und im Finale “O sommo Carlo” (“Charlemagne inspire me”) mit seiner Anrufung des Geistes Karls des Großen und dessen Bestätigung als Kaiser (Band [10]). Auch der zweite Akt enthält wunderbare Stellen, besonders die Passage “Vieni meco”, die mit bezaubernder Leichtigkeit zu singen ist. Doch schon im ersten Akt etabliert Don Carlo sich als zentrale Figur und wir begreifen, daß er, und nicht der

Heldentenor oder die Heldensopranistin, den menschlichen Angelpunkt der Oper bildet. Die Handlung ist kompliziert, sei hier aber kurz zusammengefaßt: Elvira (Sopran) ist einem älteren Herzog (Baß) versprochen, den sie aber nicht liebt; sie wartet darauf, mit ihrer wahren Liebe Ernani zu entfliehen, sieht sich aber plötzlich mit einer weiteren Liebeserklärung und angebotenen Entführung konfrontiert, diesmal von Carlo, dem König von Spanien (Band [5]). Dieser gesteht seine Liebe, wird prompt zurückgewiesen und zeigt sich über das Erscheinen seines Rivalen erzürnt. Die beiden Männer sind einander natürlich feindlich gesonnen, doch der König hat die Oberhand, da er jederzeit seine Garde zu Hilfe rufen kann. In der Oper folgt nun der Auftritt des alten Herzogs, der über die Gegenwart dieser ungeladenen Gäste erbost ist, den König nicht erkennt und sein Schwert zieht. Der König wird schließlich identifiziert und es steht nun in seiner Macht, alle und jeden streng zu bestrafen. Eine noble Regung bewegt ihn jedoch, Gnade walten zu lassen, so wie er es später erneut im dritten Akt tun wird; er durchlebt einen tiefen inneren Konflikt und zeigt sich inmitten von so viel Pappmaché als wirklicher Mensch und nicht als Stereotype.

In **The Two Foscari** verkörpern Tenor und Bariton Sohn und Vater, letzterer der Doge von Venedig. Diesem fällt die herzerbrechende Pflicht zu, den Erlaß des Rates zur Verbannung seines Sohnes Jacopo zu bestätigen, und er verleiht seinen Gefühlen mit einer ausgeschmückten Arie (Band [6]) in der überall in dieser Oper zu spürenden typischen düsteren Stimmung Ausdruck. In **Attila** fällt die Titelrolle einem Baß zu, während Tenor und Bariton in der zweiten Riege als der heldenhafte Liebhaber Foresto und der römische General Ezio erscheinen. Der hier eingespielte Ausschnitt (Band [9]) weist die vertraute Abfolge Rezitativ–Arie–Zwischenspiel–Cabaletta auf, so daß die Szene erregend mit einer einprägsamen Melodie und rhythmischer Beschleunigung endet. Dasselbe bewährte Formschema wird auch in **Il trovatore** angewandt. Graf di Luna steht mit seinen Männern bereit, die schöne Leonore zu entführen, bevor sie im nahegelegenen Kloster den Schleier nehmen kann; in einer melodios-fließenden Arie (Band [2]) singt er von seiner Liebe, dann hört er sie nahen, und dies ist das Stichwort für seine Cabaletta, ein prächtiges Stück, in dem der Bariton sämtliche ihm zur Verfügung stehenden Kräfte bemühen muß, um sich

gegenüber der Trompete und dem massiven Streicherapparat zu behaupten.

Diese Formen sind Teil des Verdischen Erbes. Rossini, Bellini, Donizetti und andere, deren Werk in jüngerer Zeit zu Recht wieder stärker beachtet wird, kannten ihren Wert, der nicht zuletzt in ihrer Flexibilität lag. Zu Beginn von **Lucia of Lammermoor** zum Beispiel gelingt es Donizetti mit einem Kunstgriff, das Bariton-Solo (Band [4]) das Tempo der dramatischen Entwicklung nur geringfügig hemmen zu lassen, während diese wiederum das ideale Stichwort für die Cabaletta und das Szenenende liefert. Die Sorgfalt, mit der Donizetti seine Arien behandelte, wird eindrucksvoll in dem Solo aus seiner späten Oper (1843) **Dom Sebastian** illustriert (Band [3]). Hier fällt dem Bariton die Ehre zu, Camoëns darzustellen, den gefeiertsten Dichter Portugals, der den König auf einen Kreuzzug nach Marokko begleitet hat und nun in diesem Solo seine Freude über die Rückkehr in die Heimat zum Ausdruck bringt. In so vielen dieser Opern inspirierte das Thema des Patriotismus häufig besonders tief empfundene musikalische Passagen. Ähnlich tief empfunden ist auch die Musik von Rossinis letzter Oper, **William Tell**, die ebenfalls die etablierten Formen meisterhaft

einsetzt und weiterentwickelt. Tell singt seine wunderbar begleitete und in ihrem Ausdruck zurückhaltende Arie (Band [8]) in dem berühmten Augenblick, als der Schweizer Patriot von dem Tyrannen Gessler gezwungen wird, einen auf dem Kopf seines Sohnes plazierten Apfel mit Pfeil und Bogen zu treffen. Das Duett (Band [7]) erklingt schon früher, als Tell die Notwendigkeit eines Verbündeten erkennt und seinen jungen Landsmann Arnold Melthal zu überzeugen sucht, sich ihm im Kampf gegen die ihr Land besetzt haltenden Österreicher anzuschließen. Arnold sieht sich mit dem Problem konfrontiert, daß er sich in Mathilde verliebt hat, eine österreichische Prinzessin – daher die lyrischen Seitenbemerkungen (“Ah, Mathilde, adored and beloved”), die dem Arien-Teil in einer Soloszene entsprechen. Nachdem sein Patriotismus erst einmal geweckt ist, versichert Arnold Tell seiner Unterstützung und die beiden finden sich in feurigem Einklang zu – aus formaler Sicht – einer Art Cabaletta im Duett zusammen.

Nun verbleiben im Programm noch zwei der berühmtesten Bariton-Solos überhaupt, Figaros “Faktotum”-Lied aus dem **Barber of Seville** (Band [1]), mit dem er sich selbst vorstellt, und der Prolog zu **Pagliacci** (Band [11]). Gemeinsam

bilden sie einen Tribut an die Vielseitigkeit des Baritons – denn alle in der italienischen Tradition verhafteten Baritone, die sich ihrer Herkunft würdig erweisen, werden beide Rollen singen. Das eine Stück verkörpert den Geist der Komödie, das andere führt zu Leidenschaft, Wut und Tränen. Beide sind ein Geschenk der Götter für einen Bariton der italienischen Schule, der mit offener Kehle singt und die hohen Register liebt. Und jedes der beiden hat der Welt der Oper eines ihrer bekanntesten Zitate hinterlassen – “Ah, bravo, Figaro, bravo, bravissimo” und die Worte des Clowns in *Pagliacci*, “Ring up the curtain!” (“Vorhang auf!”).

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Übersetzung: Stephanie Wollny

Alan Opie tritt regelmäßig am Royal Opera House, Covent Garden, der English National Opera, der Metropolitan Opera, der Mailänder Scala, der Bayerischen Staatsoper München, der Wiener Staatsoper und dem Glyndebourne Festival auf. Seine bedeutendsten Rollen sind Beckmesser (*Die Meistersinger von Nürnberg*), den er in Amsterdam, Bayreuth, München, Turin, Wien, der Berliner Staatsoper und mit dem

Chicago Symphony Orchestra unter Sir Georg Solti gesungen hat; Balstrode in *Peter Grimes* (bei dem Saito Kinen Festival, Japan, in Wien, an der Opéra-Bastille in Paris, der Metropolitan Opera, der English National Opera, dem Teatro Comunale, Florenz und an Covent Garden); Sharpless (*Madama Butterfly*) an der Metropolitan Opera, an Covent Garden, in München, Cagliari, Tokio, Sumida und Beijing; Giorgio Germont (*La traviata*) an Covent Garden, der English National Opera und der Deutschen Oper Berlin; die Titelrolle in *Falstaff* (English National Opera und Norske Opera); der Förster in *The Cunning Little Vixen* (English National Opera, Scottish Opera, den Festspielen in Spoleto und an der Scala); und die Titelpartie in *Rigoletto* (English National Opera und Canadian Opera, Toronto).

Alan Opie nahm an folgenden Uraufführungen teil: *Outis* (Luciano Berio – die Titelpartie) an der Mailänder Scala und später am Châtelet, Paris; *Sophie's Choice* (Maw) an Covent Garden unter Simon Rattle und *Madame Mao* (Sheng) bei dem Santa Fé Festival.

Für Chandos hat Opie bereits bei fast zwanzig Gesamtaufnahmen von Opern in englischer Sprache mitgewirkt, darunter Graf

Luna in *Il trovatore*, Enrico in *Lucia of Lammermoor*, Tonio in *Pagliacci*, Marcello in *La bohème*, Don Carlo in *Ernani*, Balstrode in *Peter Grimes* und Figaro in *The Barber of Seville*. Er ist Preisträger von zwei *Grammies* und seine Interpretation des Falstaff an der English National Opera wurde für den Olivier-Preis für "hervorragende Leistungen im Gebiet Oper" nominiert.

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 und der Opera North dirigiert und tritt regelmäßig mit dem Philharmonia Orchestra und dem London Philharmonic 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 Uraufführung von *Peter Grimes* dirigiert, und 1996 die erste spanische Inszenierung von *The Rake's Progress*. Er ist in Deutschland, der Schweiz 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, *Lucia di Lammermoor* an der New Israeli Opera und *Don Giovanni* an der Staatsoper Hannover.

Seine Tätigkeit im Aufnahmestudio umfasst die Produktion von Marschners *Der Vampyr* fürs BBC-Fernsehen und achtundzwanzig

vollständige Opernaufzeichnungen unter der Schirmherrschaft der Peter Moores Foundation. Darunter befinden sich zahlreiche Aufnahmen der Reihe Opera Rara, die mehrere Preise gewonnen haben, beispielsweise den belgischen Prix Cecilia für Donizettis *Rosmonda d'Inghilterra*. Für Chandos hat er die Aufzeichnung einer Serie von Programmen mit Opernarien geleitet (mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones und Andrew Shore), außerdem *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, die preisgekrönte *Tosca* und Highlights aus dem *Rosenkavalier*, jeweils in Zusammenarbeit mit der Peter Moores Foundation.



Alan Opie as Sancho Panza and
Richard Van Allan in the title role of
English National Opera's production of
Strauss's *Don Quixote*

Bill Rafferty



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Alan Opie in the title role of
English National Opera's
production of Mozart's
The Marriage of Figaro

Grands airs d'opéra

“Il peut s’agir d’un ténor [pour reprendre les paroles d’un duo en vogue il y a bien longtemps dans les salons et les music-halls], un ténor doux et mélodieux, ou d’un baryton riche et éclatant.” L’accentuation des dernières syllabes, “tant” de “éclatant” et “ton” de “baryton”, montre bien sûr à juste titre que le baryton est le type qui convient aux choses lourdes, un emploi masculin. Après tout, le préfixe signifie poids (du grec *baros*, comme dans “baromètre”). Le ténor, nous l’avons compris, est peut-être le préféré des dames, mais le baryton peut n’en faire qu’une bouchée à n’importe quel moment.

Et si c’était le cas (mais, j’ai bien peur que ce ne soit pas toujours vrai), on pourrait au moins dire qu’il y a une justice en ce monde: car le baryton, aussi riche et éclatant soit-il, n’est généralement pas celui qui séduit les jeunes filles. L’opéra italien, souvent discutable, est pourtant du même avis: le baryton peut être un ami fidèle, un père d’une patience à toute épreuve, un noble chef d’État ou encore un fieffé gredin, mais dans les affaires dites “de cœur”, l’Amour favorise le ténor. Dans le présent récital, le baryton est, à tour de rôle, roi

et comte, guerrier, patriote, barbier et clown. Bien sûr, il connaît les passions, la tendresse et d’autres états d’âme. Le problème c’est que certains législateurs de l’opéra semblent avoir décrété que plus la voix d’homme est aiguë (à l’exception de celle de haute-contre), plus ses dispositions amoureuses sont développées. Si la lutte se situait entre le baryton et la basse, le baryton pourrait l’emporter; contre le ténor, il n’a aucune chance.

L’injustice est encore plus enracinée que cela, car ce ne sont pas simplement les femmes, mais le grand public lui-même qui s’est entiché du ténor. Il n’en a pas toujours été ainsi. Il y a longtemps, l’objet de l’adulation n’était après tout ni le ténor ni le baryton, mais le castrat. À l’ère baroque, où les dieux de la scène lyrique étaient Farinelli, Senesino, Caffarelli et d’autres encore, les ténors tenaient des rôles mineurs, souvent comiques, et les voix masculines plus graves étaient en général appelées simplement “basse”. C’est à la fin du XVIII^e siècle que la voix qu’aujourd’hui nous appelons “baryton” émergea petit à petit comme une subdivision – mais pas encore dans la musique chorale où il continua à

chanter “basse”. Le ténor romantique est une spécialité du XIX^e siècle et, comme cette voix prit des caractéristiques plus robustes, avec des notes aiguës de poitrine et de la puissance pour lutter avec un orchestre toujours plus fourni, il lui fallut un compagnon parmi les voix plus graves, également capable de soutenir une tessiture élevée et de se faire entendre au milieu d’un *fortissimo* orchestral. Le “baryton Verdi”, tel que nous le connaissons aujourd’hui, vit le jour pour répondre à de tels impératifs et bénéficia même, peut-être, pendant quelque temps d’une aussi haute estime dans les rangs du public. Toutefois, l’évolution post-verdienne de l’opéra italien favorisa le ténor et, dès le début du XX^e siècle, une sorte de ténormanía s’imposa en Italie. Les voix de toutes tessitures, du soprano à la basse profonde, se chargèrent de plus en plus d’émotion; mais c’est la voix de ténor, sur laquelle l’authentique frisson à l’italienne exerça son attrait le plus largement et avec le plus d’intensité. Les dons exceptionnels d’Enrico Caruso, coïncidant avec l’apparition d’un nouveau moyen d’expression universel, le gramophone ou phonographe, poussa ce phénomène à son paroxysme; et dans le sillage du triomphe de Caruso, on vit apparaître des générations de prétendus successeurs.

Il se trouve que le seul chanteur dont Caruso aurait craint, paraît-il, la puissance vocale, était un baryton. Titta Ruffo avait une voix d’une étendue si large et d’un éclat si brillant, une voix si naturellement émouvante dans le registre aigu, tout en restant capable de coloration subtile, qu’il suscita, particulièrement en Amérique latine, le même genre d’adulation que provoquait Caruso. À certains égards, Ruffo se fit des adeptes encore plus fervents car c’était un bel homme, avec une belle tête et un physique qui présentait bien. Caruso et Ruffo chantèrent très rarement ensemble, le plus souvent dans *Pagliacci*; et lorsque ce fut le cas, même s’ils ne formaient pas un duo officiel, on remarqua qu’ils allaient tous deux aux limites extrêmes de leurs ressources comme dans une énorme épreuve de force.

De telles épreuves sont excitantes sans aucun doute et la plupart de ceux qui aiment l’opéra italien sont sensibles au frisson d’une grande voix, exercée dans un esprit de compétition s’il le faut, avec des notes aiguës éclatantes et tout ce qui va avec. Néanmoins, le beau chant c’est autre chose. Caruso et Ruffo étaient de vrais artistes, comme on le perçoit de prime abord à l’écoute de leurs enregistrements, mais l’effet immédiat de cet

énorme succès populaire n'eut pas un impact positif sur le chant. Avec la popularité d'opéras comme *Pagliacci*, ils encouragèrent le culte de l'émotivité bruyante, particulièrement en Italie. Heureusement, une tradition plus ancienne de chant, plus proche de l'idéal du *bel canto*, survécut aussi et regagna peu à peu le terrain perdu. Le répertoire du début du XIXe siècle connaît maintenant une approche plus ouverte, donnant davantage d'importance à des qualités comme la grâce et l'aisance dans l'exécution des traits, une certaine retenue stylistique s'étant substituée aux excès de débordement sentimentaux et passionnés comme objectif principal.

En particulier, pour le baryton, non seulement son répertoire mais aussi son statut s'élargit lorsque l'on commença à avoir une meilleure connaissance de l'univers de l'opéra de Verdi, ce qui révéla à quel point la voix de baryton est essentielle dans son œuvre. Il est évident que chacun a pu s'en rendre compte d'emblée – tout simplement à cause du nombre d'opéras qui ont un rôle-titre de baryton (*Nabucco*, *Rigoletto*, *Simon Boccanegra*, *Macbeth*, *Falstaff*). Mais pendant longtemps, les opéras les plus populaires – six ou sept au maximum – dominèrent les programmes et les discographies et c'est seulement depuis une

date relativement récente, grâce à la disponibilité de toute son œuvre en disques, que nous en avons une vue d'ensemble complète; et cela permet de voir sous un éclairage nouveau l'importance du baryton dans une succession de rôles, d'airs et de duos, à laquelle aucun autre compositeur n'est parvenu.

Dans ce récital, Verdi occupe la position centrale qui lui est due. Les cinq plages sont tirées d'ouvrages composés entre la jeunesse et l'âge moyen. Les opéras les plus anciens, *Ernani* et *The Two Foscari*, furent tous deux créés en 1844, à sept mois d'intervalle. *Attila* suivit deux ans plus tard et *Il trovatore* (*Le Trouvère*) en 1853. Entre-temps, en dehors de *Macbeth* et *Rigoletto*, l'œuvre de Verdi comprend aussi *Luisa Miller*, qui comporte, dans le rôle du père, l'une de ses plus caractéristiques et sympathiques parties de baryton. Ce sont tous des rôles forts d'acteur, mais la principale qualité requise est vocale. Aucun baryton ne peut "s'en tirer" en chantant Verdi d'un ton léger, blafard ou tremblant. Le registre supérieur doit être large, la voix placée de manière à rester confortablement dans cette tessiture. Les méthodes de l'école traditionnelle du *bel canto* permettent encore la préservation fondamentale d'une ligne mélodique exposée

en toute régularité, avec l'aisance de l'expérience grâce à laquelle il est possible de chanter des cadences avec naturel et éclat. Il n'est pas surprenant que les véritables interprètes soient rares, même si le baryton est le type de voix masculine le plus courant.

Dans *Ernani*, le rôle de Don Carlos reste indissociable de certains des plus grands barytons Verdi tels Mattia Battistini, Giuseppe De Luca et Riccardo Stracciari. Du point de vue du chanteur, son attrait culmine au troisième acte, avec l'air "Oh, de' verd'anni miei" et le finale "O sommo Carlo" ("Charlemagne inspire me"), où il invoque l'esprit de Charlemagne et acclame Charles comme empereur (page 104). Il y a aussi de belles choses à l'acte II, plus particulièrement le passage "Vieni meco" qu'il faut chanter avec la plus séduisante légèreté. Mais c'est à l'acte I que le personnage s'est imposé et l'on comprend alors que c'est lui le véritable être humain dans cet opéra et non le ténor-héros ou l'héroïne-soprano. La situation est compliquée mais, en bref, nous avons Elvira, la soprano, fiancée au vieux Duc (basse) qu'elle n'aime pas; alors qu'elle attend de s'enfuir avec son véritable amour Ernani, elle se trouve soudain confrontée à une autre proposition amoureuse avec un enlèvement salutaire à la

clef, cette fois de la part de Don Carlos, roi d'Espagne (page 5). Il plaide son amour, mais est rejeté en bonne et due forme; puis l'apparition de son rival le plonge dans une colère profonde. Les deux hommes sont naturellement ennemis et le roi a le dessus, car il peut faire appel à ses hommes pour lui apporter une assistance immédiate. Plus tard, le vieux duc arrive et explose à son tour face à la présence de ces intrus; il n'a pas reconnu le roi et sort son épée. Le roi se fait alors connaître et il est en son pouvoir d'exiger de terribles châtiments pour tous ceux qui l'entourent. Une inspiration noble l'incite néanmoins à la clémence, comme cela se produira à nouveau à l'acte III: le personnage éprouve un véritable conflit intérieur et, au milieu de tant de carton-pâte, c'est vraiment un homme et non un stéréotype.

Dans *The Two Foscari*, le ténor et le baryton sont père et fils, le premier étant le doge de Venise. Il a le devoir déchirant de ratifier le décret du Conseil promulguant le bannissement de son fils Jacopo et, dans cet air fleuri (page 6), il exprime ses sentiments avec la sombre mélancolie qui imprègne cet opéra. Dans *Attila*, le rôle-titre est celui d'une basse, le ténor et le baryton se partageant des honneurs moins importants, ceux du héros-

amoureux, Foresto, et du général romain, Ezio. L'extrait présenté ici (page 9) revêt la forme éprouvée du récitatif, aria, interlude et cabalette, si bien que la scène s'achève avec émotion sur une mélodie forte à l'élan rythmique marqué. La même formule est d'ailleurs utilisée dans **Il trovatore** (*Le Trouvère*) – et c'est une bonne formule. Ici (page 2), le comte De Luna, qui attend avec ses hommes d'enlever la belle Leonora avant qu'elle ne prenne le voile dans le couvent voisin, chante son amour dans un air à la mélodie fluide; puis il l'entend approcher et a le premier rôle dans sa cabalette, un air splendide où le baryton doit faire appel à toute la puissance dont il dispose pour rivaliser avec la trompette et la masse des cordes.

Ces formes font partie de ce dont Verdi avait hérité. Rossini, Bellini, Donizetti et d'autres encore, dont l'œuvre a été justement remise à l'honneur ces dernières années, en connaissaient la valeur, qui tenait en partie à leur faculté d'adaptation. Au début de **Lucia of Lammermoor**, par exemple, Donizetti parvient à faire en sorte que le solo de baryton (page 4) ralentisse au minimum le rythme du développement dramatique, tout en offrant à son tour une impulsion idéale pour la

cabalette et la fin de la scène. L'attention que Donizetti porte à l'aria elle-même est bien illustrée par le solo de son opéra tardif (1843) **Dom Sebastian** (page 8). Ici le baryton a l'honneur de représenter Camoëns, le poète le plus révérend du Portugal, que le roi est censé avoir emmené en croisade au Maroc; dans ce solo, il manifeste sa joie d'être rentré chez lui. Dans bon nombre de ces opéras, le patriotisme est un thème qui a inspiré certaines des pages musicales les plus profondément convaincantes. Cette musique profondément convaincante envahit d'un bout à l'autre le dernier opéra de Rossini, **William Tell**, également magistral dans la manière dont il utilise et développe les formes établies. L'air de Guillaume Tell (page 6), dont l'accompagnement est si magnifique et l'émotion tellement contenue, se situe au moment fameux où le tyran Gessler oblige le patriote suisse à tirer avec son arc et sa flèche une pomme placée sur la tête de son fils Jemmy. Le duo (page 7) se situe plus tôt, lorsque Guillaume Tell, reconnaissant qu'il a besoin d'un allié, cherche à convaincre son jeune compatriote Arnold Melchthal de se joindre à lui contre les occupants autrichiens. Arnold a un problème: il est tombé amoureux de Mathilde, princesse autrichienne, d'où les

apartés lyriques ("Ah, Mathilde, adored and beloved") qui correspondent à la section-aria dans une scène en solo. Son patriotisme dûment enflammé, Arnold assure Guillaume Tell de son soutien et ils chantent tous deux avec majesté et dans une entente fiévreuse, une sorte de cabalette en duo.

Le reste du programme se compose de deux des plus célèbres solos de baryton, l'air du "factotum" Figaro qui se présente lui-même dans **The Barber of Seville** (page 1) et le Prologue de **Pagliacci** (page 11). Tous deux rendent hommage à la souplesse du baryton – car, dans la tradition italienne, tous les barytons dignes de leur lignage chantent les deux rôles. L'un est l'esprit même de la comédie, l'autre prépare à la passion, la colère et les larmes. Ce sont des dons des dieux pour les barytons des écoles italiennes, qui chantent à gorge déployée et qui aiment les notes aiguës. Chacun de ces airs a légué au monde de l'opéra l'une de ses citations les plus connues: "Ah, bravo, Figaro, bravo, bravissimo" et, dans *Pagliacci*, la phrase du clown "Ring up the curtain!" ("Allons, place au théâtre!").

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Traduction: Marie-Stella Pâris

Alan Opie se produit fréquemment au Royal Opera House, Covent Garden, à l'English National Opera, au Metropolitan Opera, à La Scala, à l'Opéra de Munich, à l'Opéra de Vienne et au Festival de Glyndebourne. Parmi les rôles qui ont fait sa réputation, notons celui de Beckmesser dans *Die Meistersinger von Nürnberg* qu'il a chanté à Amsterdam, Bayreuth, Munich, Turin, Vienne, Berlin (à l'Opéra d'état) et avec le Chicago Symphony Orchestra sous la baguette de Solti; celui de Balstrode dans *Peter Grimes* (au Festival de Saito Kinen au Japon, à l'Opéra-Bastille à Paris, à Vienne, au Metropolitan Opera, à l'English National Opera, au Teatro Comunale de Florence et à Covent Garden); celui de Sharpless (*Madama Butterfly*) au Metropolitan Opera, à Munich, à Covent Garden, à Cagliari, Tokyo, Sumida et Pékin; celui de Giorgio Germont dans *La traviata* (à Covent Garden, à l'English National Opera, au Deutsche Oper de Berlin); le rôle-titre de *Falstaff* (à l'English National Opera et à l'Opéra de Norvège); celui du Garde-forestier dans *The Cunning Little Vixen* (à l'English National Opera, à Scottish Opera, au Festival de Spolète et à La Scala); et le rôle de Rigoletto (à l'English National Opera et au Canadian Opera à Toronto).

Il a également participé à la première mondiale de *Outis* de Berio, chantant le rôle-titre à La Scala de Milan et au Châtelet à Paris, à celle de *Sophie's Choice* de Maw à Covent Garden sous la direction de Rattle et à la première de *Madame Mao* de Sheng au Festival de Santa Fe.

Il a pris part à près de vingt enregistrements d'intégrales d'opéras pour Chandos, chantant le rôle de di Luna dans *Il trovatore*, d'Enrico dans *Lucia of Lammermoor*, de Tonio dans *Pagliacci*, de Marcello dans *La bohème*, de Don Carlo dans *Ernani*, de Balstrode dans *Peter Grimes* et de Figaro dans *The Barber of Seville* en anglais. Lauréat de deux *Grammies*, il a été nommé pour un Olivier Award dans la catégorie "Contribution exceptionnelle à l'opéra" pour son interprétation de Falstaff avec l'English National Opera.

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 de l'Opera North et collabore régulièrement avec le Philharmonia Orchestra et le London Philharmonic 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 Suisse, 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, *Lucia di Lammermoor* avec le New Israeli Opera et *Don Giovanni* à l'Opéra d'état de Hannover.

En studio, il a participé entre autres à la production de la BBC Television de *Der Vampyr* de Marschner, dirigeant aussi

vingt-huit 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, David Parry a dirigé une série d'enregistrements d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson,

Della Jones et Andrew Shore) de même que *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, l'enregistrement primé de *Tosca* et des extraits de *Der Rosenkavalier*, tous ces enregistrements étant réalisés en collaboration avec la Peter Moores Foundation.

Alan Opie as Papageno in English National Opera's production of Mozart's *The Magic Flute*



Bill Rafferty

Grandi arie operistiche

“Forse sarà un tenore, un tenore dolce e melodioso, o un baritono dalle ricche sonorità”. Così recitava un duetto un tempo diffuso nei salotti e nei music hall, con un'enfasi che spingeva subito a identificare, giustamente, il baritono con il cantante del materiale serio, virile. Il prefisso, dopo tutto, indica il peso (*barj's*, in greco, significa “grave”). Il tenore, si capisce, sarà anche il beniamino delle signore, ma un baritono può ridurlo in polpette, sempre.

Se così fosse (purtroppo non è sempre il caso) si potrebbe almeno dire che c'è giustizia in questo mondo, perché il baritono, nonostante le sue ricche sonorità, in genere non conquista mai la sua bella. L'opera italiana, con le sue situazioni spesso irreali, è coerente almeno in questo: il baritono può essere un amico fedele, un padre tollerante, un nobile capo di stato, oppure un farabutto di tre cotte, ma nei cosiddetti affari di cuore, il beniamino di Cupido è il tenore. In questo recital, il baritono indossa a turno le vesti di re e conte, guerriero, patriota, barbiere e buffone. Certamente non è estraneo alle passioni. Il problema è che sembra proprio esistere una

legge lirica secondo cui che più alta è la voce maschile (fatta eccezione per i contratenori), più adatta è per l'amore. Se la scelta fosse tra baritono e basso, forse la spunterebbe il baritono; ma contro il tenore non c'è niente da fare.

Ma le ingiustizie non finiscono qui, perché a preferire il tenore non sono solo le signore, ma il pubblico in generale. Non è stato sempre così. Per lungo tempo, dopo tutto, gli oggetti di adulazione non furono né i tenori né i baritoni, ma i castrati. Nell'epoca barocca le divinità del teatro lirico avevano nomi come Farinelli, Senesino, Caffarelli; i tenori avevano ruoli secondari, spesso comici, e le voci maschili più gravi venivano generalmente definite “bassi”. Solo alla fine del Settecento emerse la categoria di voce che conosciamo allora come “baritono”, e nemmeno nella musica corale, dove continuò a cantare da “basso”. Il tenore romantico fu una specialità dell'Ottocento e, mentre la sua voce assumeva caratteristiche più robuste, con note alte di petto e potenza per combattere l'orchestra che si ampliava sempre di più, fu necessario trovargli un compagno tra le voci basse,

analogamente in grado di sostenere una tessitura alta e farsi sentire nel bel mezzo di un fortissimo orchestrale. Quello che oggi definiamo baritono verdiano nacque in risposta a esigenze del genere e per qualche tempo agli occhi del pubblico forse ebbe una reputazione pari a quella del tenore. L'evoluzione dell'opera italiana dopo Verdi, però, favorì quest'ultimo e all'inizio del Ventesimo secolo in Italia si era diffusa una sorta di mania per il tenore. Le voci di tutti i tipi, dal soprano al basso profondo, divennero più appassionate; ma quella che fece maggiormente presa sull'entusiasmo italiano fu quella del tenore. Le straordinarie doti di Enrico Caruso che coincisero con il nuovo e universale mezzo del grammofofono o fonografo fecero precipitare le cose; e sulla scia del trionfo di Caruso giunsero generazioni di speranzosi successori.

Guarda caso, l'unico cantante di cui si diceva che Caruso avesse timore fu un baritono. Titta Ruffo aveva una tale estensione vocale e una risonanza così brillante, così naturalmente eccitante nel registro superiore, ma capace di delicate coloriture, che suscitò, soprattutto nell'America Latina, esattamente lo stesso tipo di adorazione che aveva salutato Caruso. Per certi versi Ruffo si conquistò un

pubblico di seguaci ancora devoti perché era un bell'uomo, intelligente e di bella presenza. Caruso e Ruffo cantarono insieme molto raramente, più spesso in *Pagliacci*; e quando lo fecero, anche in mancanza di duetti formali, si disse che entrambi erano disposti a spingere le proprie forze fino al limite come in un potente braccio di ferro.

Tali eventi sono indubbiamente eccitanti e moltissimi di noi che apprezzano l'opera italiana sono sensibili all'entusiasmo di una grande voce, esercitata in maniera competitiva se necessario, con brillanti acuti e tutto il resto. Un bravo cantante, però, è altra cosa. Caruso e Ruffo erano veri artisti, come sappiamo dalle loro registrazioni, ma l'immediato effetto di questo enorme successo popolare non fece bene al canto. Insieme con la popolarità di opere come *Pagliacci*, si finì per incoraggiare il culto di un'emotività rumorosa, soprattutto in Italia. Per fortuna sopravvisse anche una tradizione più antica, più vicina all'ideale del belcanto, e riuscì molto gradatamente a riguadagnare il terreno perduto. Il repertorio del primo Ottocento adesso è stato riaperto, e richiede sempre più qualità come grazia e scorrevolezza nell'esecuzione dei passaggi, oltre a moderazione stilistica piuttosto che un forte eccesso di passione come propria intenzione.

In particolare per il baritono l'ampliamento del repertorio e un maggiore prestigio vennero con l'ampliamento delle conoscenze su Verdi nel mondo della lirica, che ha rivelato la straordinaria importanza di questo registro nelle sue opere. È sempre stata cosa nota, d'altra parte: il protagonista di tante delle opere (*Nabucco*, *Rigoletto*, *Simon Boccanegra*, *Macbeth*, *Falstaff*) è un baritono. Ma per tanti anni le opere più popolari, sei o sette al massimo, hanno dominato i programmi e le registrazioni ed è solo relativamente da poco, cioè da quando l'intero corpus operistico è disponibile su disco, che abbiamo avuto una panoramica completa; e questo ha messo meglio in luce la posizione di spicco del baritono in una serie di ruoli, arie e duetti che non ha raffronto con nessun altro compositore.

In questo recital, Verdi occupa la posizione centrale che gli è dovuta. Le cinque tracce sono tratte dalle opere giovani e della fase media. Le prime opere, *Ernani* e *The Two Foscari* comparvero entrambe nel 1844, a sette mesi di distanza una dall'altra. Due anni dopo seguiva *Attila* e nel 1853 *Il trovatore*. Nel frattempo, a parte *Macbeth* e *Rigoletto*, la produzione di Verdi comprende anche *Luisa Miller*, che nel ruolo del padre ha una delle

più caratteristiche e indulgenti tra tutte le sue parti per baritono. Sono tutti personaggi forti, ma la qualifica fondamentale è vocale. Nessun baritono può pensare di cavarsela cantando Verdi in toni sottili, pallidi o diseguali. Il registro alto deve essere ampio, la voce deve trovarsi a proprio agio a queste quote. I metodi della tradizionale scuola del belcanto continuano a costituire la base: la conservazione di un rigo melodico uniforme, con l'allenamento per cantare le cadenze con facilità e brillantezza allo stesso tempo. Non sorprende che i veri esponenti siano rari, anche se la più frequente tonalità delle voci di maschili è quella di baritono.

In *Ernani*, il ruolo di Don Carlo è stato associato ai nomi dei più grandi baritoni verdiani come Mattia Battistini, Giuseppe de Luca e Riccardo Stracciari. Dal punto di vista del cantante le sue attrattive culminano nel terzo atto, con l'aria "Oh, de' verd'anni miei" e il finale "O sommo Carlo" ("Charlemagne inspire me") con l'invocazione allo spirito di Carlo Magno e il saluto a Carlo imperatore (traccia [10]). Ci sono delle belle cose anche nell'Atto II, soprattutto il brano "Vieni meco", da cantarsi con la leggerezza più seducente. Ma è nell'Atto I che il personaggio viene delineato e ci rendiamo conto che questo, piuttosto che

il tenore o il soprano protagonisti, è il vero essere umano dell'opera. La situazione è complicata ma, in breve la trama è la seguente: Elvira (soprano), fidanzata con un anziano duca (basso) che non ama, attende di fuggire con il suo vero amore Ernani e improvvisamente riceve un'altra proposta d'amore e di provvidenziale fuga, questa volta dal re di Spagna Carlo (traccia [5]). Il re dichiara il proprio amore, viene regolarmente respinto e quindi va su tutte le furie alla vista del rivale. I due uomini sono nemici naturali e il re ha la meglio perché può chiamare subito in aiuto i suoi uomini. Quello che segue nell'opera è l'arrivo del vecchio duca che non riconosce il re e, furibondo per la presenza degli ospiti non invitati, sguaina la spada. Poi rivela la propria identità il re, che ha il potere di punire tutti. Un nobile istinto, tuttavia, lo spinge alla clemenza, cosa che si ripeterà più tardi nell'atto III: il suo conflitto interno è reale e il personaggio rappresenta un uomo a tutto tondo.

In *The Two Foscari*, baritono e tenore sono padre e figlio; il baritono è il Doge di Venezia, che ha il terribile dovere di ratificare la messa al bando del proprio figlio Jacopo per decreto del Consiglio. In questa fiorita aria (traccia [6]) esprime i suoi sentimenti con la cupa tristezza

che pervade l'opera. In *Attila*, il protagonista è un basso, mentre tenore e baritono condividono il secondo posto nei personaggi dell'eroe-innamorato Foresto e del generale romano Ezio. Il brano di questa registrazione (traccia [9]) è nella ben sperimentata forma di recitativo, aria, interludio e cabaletta, quindi la scena termina in maniera emozionante con una forte melodia e una spinta ritmica. E la stessa formula riconferma la sua validità ne *Il trovatore*. Qui (traccia [2]) il conte di Luna, appostato con i suoi uomini per rapire la bella Leonora prima che prenda il velo nel vicino convento, esprime il suo amore in un'aria melodiosa; poi sente che lei si avvicina e questo dà il via alla cabaletta, un motivo splendido in cui il baritono ha bisogno di tutta la potenza e l'energia a sua disposizione per competere con le trombe e gli archi.

Queste forme fanno parte dell'eredità verdiana. Rossini, Bellini, Donizetti e altri le cui opere sono state molto meglio apprezzate negli ultimi anni ne conoscevano il valore, che parzialmente era la loro adattabilità. All'inizio della *Lucia of Lammermoor*, per esempio, Donizetti riesce a fare in modo che l'assolo del baritono (traccia [4]) ostacoli appena il ritmo dello sviluppo drammatico, mentre questo a sua volta fornisce lo stimolo ideale per la

cabaletta e la fine della scena. La preoccupazione di Donizetti per l'aria stessa è ben illustrata dall'assolo della sua tarda opera (1843) **Dom Sebastian** (traccia [3]). Qui il baritono ha l'onore di rappresentare Camoëns, il poeta più venerato del Portogallo, che sarebbe stato condotto dal re in crociata fino al Marocco e, in questo assolo, si dice lieto di essere tornato a casa. In tante di queste opere il patriottismo aveva ispirato la musica più sentita. Questo profondo sentimento attraversa magistralmente l'ultima opera di Rossini, il **William Tell**, anche nel suo uso e nello sviluppo delle forme codificate. L'aria di Guglielmo Tell (traccia [8]), così ben accompagnata, con la sua emozione contenuta, viene eseguita nel famoso momento in cui il patriota svizzero è obbligato dal tiranno Gessler a colpire con una freccia una mela collocata sulla testa del proprio figlio Jemmy. Il duetto (traccia [7]) viene prima, quando Tell, che ha bisogno di un alleato, cerca di convincere il suo giovane compatriota Arnoldo Melchthal a unirsi a lui contro gli austriaci occupatori. Ma Arnoldo ha un problema: è innamorato della principessa austriaca Matilde, e questo lo spinge ad esprimersi liricamente in alcuni a parte lirici ("Ah, Mathilde, adored and beloved") che corrispondono alla sezione di

un'aria in una scena solistica. Alimentato doverosamente il suo patriottismo, Arnoldo promette aiuto a Tell e i due esprimono entusiasticamente il proprio accordo insieme, in una sorta di cabaletta a due.

I due restanti brani del programma sono due dei più famosi in assoluto: la presentazione di Figaro "Largo al factotum" dal **Barber of Seville** (traccia [1]) e il Prologo dei **Pagliacci** (traccia [11]). Insieme essi fanno omaggio alla versatilità del baritono, perché tutti i degni discendenti della tradizione italiana li cantano entrambi. Uno è lo spirito della commedia, l'altro un preludio alla passione, alla rabbia e alle lacrime. Entrambi sono doni divini per il baritono che ama gli acuti della scuola italiana. Ciascuno ha lasciato al mondo della lirica una delle sue più amate citazioni: "Ah, bravo Figaro, bravo, bravissimo" e, dal clown di *Pagliacci*, "Ring up the curtain!" ("Andiam. Incominciate!").

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Traduzione: Emanuela Guastella

Alan Opie è una presenza frequente in numerosi importanti teatri: Royal Opera House, Covent Garden, English National Opera, Metropolitan Opera, La Scala,

Bayerische Staatsoper di Monaco, Opera di Vienna e Glyndebourne Festival. I ruoli con cui viene più strettamente identificato comprendono Beckmesser in *Die Meistersinger von Nürnberg*, da lui interpretato ad Amsterdam, Bayreuth, Monaco, Torino, Vienna, Berlino (Opera di Stato) e con l'Orchestra sinfonica di Chicago diretta da Solti; Balstrode in *Peter Grimes* (Saito Kinen Festival, Giappone, Opéra-Bastille di Parigi, Vienna, Metropolitan Opera, English National Opera, Teatro Comunale di Firenze e Covent Garden); Sharpless (*Madama Butterfly*) alla Metropolitan Opera, Monaco, Covent Garden, Cagliari, Tokyo, Sumida e Beijing; Giorgio Germont nella *Traviata* (Covent Garden, English National Opera, Deutsche Oper di Berlino), il ruolo di protagonista nel *Falstaff* (English National Opera e Opera norvegese); il Guardacaccia nella *Volpe astuta* (English National Opera, Scottish Opera, Festival di Spoleto e La Scala); Rigoletto (English National Opera e Canadian Opera, Toronto).

Il baritono ha inoltre partecipato alle prime mondiali di *Outis* di Luciano Berio, che lo ha visto nel ruolo di protagonista alla Scala di Milano e al teatro Châtelet di Parigi, *Sophie's Choice* di Maw al Covent Garden per la

direzione di Simon Rattle, e *Madame Mao* di B. Sheng al Festival di Santa Fe.

Alan Opie ha partecipato ad almeno venti registrazioni di opere integrali per Chandos, interpretando i ruoli di Luna nel *Trovatore*, Enrico in *Lucia of Lammermoor*, Tonio in *Pagliacci*, Marcello nella *Bohème*, Don Carlo in *Ernani*, Balstrode in *Peter Grimes* e Figaro in *The Barber of Seville*. Ha al suo attivo due premi *Grammy* ed è stato candidato al premio Olivier nella categoria "Outstanding achievement in opera" per la sua interpretazione del ruolo di Falstaff con la English National Opera.

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 di 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 la Opera North e appare regolarmente

con la Philharmonia Orchestra e la London Philharmonic 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, Svizzera, 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, *Lucia di Lammermoor* alla New Israeli Opera e *Don Giovanni* alla Staatsoper di Hannover.

Il suo lavoro in studio di registrazione comprende la produzione della BBC di *Der Vampyr* di Marschner nonché ventotto registrazioni operistiche complete con il patrocinio della Peter Moores Foundation. Tra questi vi sono numerosi dischi per l'etichetta Opera Rara che hanno vinti parecchi premi, tra cui il belga Prix Cecilia per la *Rosmonda d'Inghilterra* di Donizetti. Per Chandos ha diretto una serie di registrazioni di arie d'opera (con Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones e Andrew Shore), nonché *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, *Tosca* (vincitrice di un premio) e brani scelti da *Der Rosenkavalier*, tutte in collaborazione con la Peter Moores Foundation.



Bill Rafferty

Alan Opie in the title role of English National Opera's production of Verdi's *Rigoletto*

from The Barber of Seville

Figaro's Cavatina

Figaro

[1] La la la lera, la la la la.
 Here at your service to do or die am I!
 I have a finger in every pie have I!
 Ah, what a life I lead,
 oh, so fulfilling,
 to be a barber and I'm the best!
 Ah, bravo Figaro, bravo, bravissimo, bravo!
 La la la la la la la la la.
 Fortune has singled me out for success.
 Not a dull moment, life is all action,
 job satisfaction's what I enjoy.
 Lots of adventure, money and laughter,
 all I've been after since I was a boy.
 Brushes and brilliantine,
 scissors and shaving cream,
 these are the precious tools of my trade.
 Part of my service, for all enquirers,
 helping the ladies and their admirers.
 Ev'ryone's after me, after my services,
 widows and virgins, dandies and urchins:
 give me a kiss-curl, help me find this girl...
 Short back and sides please...
 Find me a bride please...
 Figaro, Figaro, Figaro.
 It's all too much, I'm busy, queue up.
 Too many!
 Do me a favour, please, wait your turn.
 Figaro. What now? Eh! But how?

Figaro, come, Figaro, go, Figaro yes, Figaro no.
 You need a gigolo: trust in old Figaro,
 you want a barber, I am your man.
 Ah, bravo Figaro, bravo, bravissimo.
 You have a problem, I have the answer,
 you cannot solve it, Figaro can.
 I solve your problems, I am your man.

*Cesare Sterbini, translation by
 Amanda and Anthony Holden*

from Il trovatore

Count di Luna's Recitative, Aria and Cabaletta

Scene 2

*The cloister of a convent. Trees at the back. Night.
 The Count, Ferrando and several Retainers enter
 furtively, wrapped in their cloaks.*

Recitative

Count di Luna

[2] All is deserted, and no sound of praying disturbs
 the air of quiet... I'm here in time then.

Ferrando

This mad adventure still may prove too dang'rous.

Count di Luna

I know it, yet tortured by my passion, spurred
 on by injured pride, my heart knows no fear.
 With Manrico dead, there seem'd to be nothing
 remaining to thwart my wishes, but now a new
 and pow'rful barrier divides us... the convent.
 No, no! No one else shall claim Leonora! She is
 mine, I swear it.

Aria

Count di Luna

In the stars that shine above me
 there's no rival to her heav'nly radiance;
 all her smiles, whose charms delight me,
 give me new courage, give me courage in her
 presence.

Ah, the love that I bear her,
 may it bid her fears all depart.
 May the brightness of her glances
 calm the tempest in my heart.
(A bell is heard.)

You hear that! Oh heav'n!

Ferrando

That bell means they're coming to the chapel.

Count di Luna

Before she reaches the altar we must seize her!

Ferrando

Be careful!

Count di Luna

Silence, I tell you! Obey me! Hide yourselves and
 keep out of sight for now.
(Ferrando and the Retainers go to the back.)
 In a moment she will be mine! Oh, how that
 thought inflames me.

*(He anxiously watches the door, from which
 Leonora is to enter.)*

Ferrando and Chorus of Retainers

The hour has come, no more delay,

we'll hide away, like shadows in the night.
 The hour has come, be silent all.
 My lord is here, be silent and obey!

Cabaletta

Count di Luna

My hour of joy approaches,
 and how that thought elates me;
 the bliss that here awaits me,
 no mortal man has known,
 no mortal man ever yet has known.
 Though heav'n is now my rival,
 the cloister shall not claim her,
 not God himself shall gain her,
 for she is mine alone.

Ferrando and Chorus of Retainers

The hour has come, *etc.*

Count di Luna

My hour of joy approaches, *etc.*

Ferrando and Chorus of Retainers

The hour has come and we obey! *etc.*

Count di Luna

Not even God in heav'n above me
 can rob me now of all I prize, *etc.*
 Now away, go hide yourselves,
 go hide among the shadows and obey. Away!

*Salvatore Cammarano,
 English translation by Tom Hammond,
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 Benevolent Fund*

from Dom Sebastian, King of Portugal

Camoëns' Recitative and Romance

Camoëns

Recitative

- [3] On the African shores, beside my tattered banner and among the men lying dead, there heaven seemed to mock my pain and desolation, then at the last was merciful instead.

Romance

Lisbon fair, beloved homeland,
I return a wounded man.
But my soul, so nearly broken,
when I see you soars again.
Every thought of exile's anguish,
every pain will fade away:
blessed land of childhood memories,
I have seen you, I can die.
Through the night of my misfortune
of your glories I would dream.
From that shore strange and foreign
I called out your sacred name.

Scribe, translation by David Parry

from Lucia of Lammermoor

Aria and Cabaletta

Normanno

- [4] 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

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

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 toward the fountain...
But a forester informed us
of the name of this intruder.

Enrico

Who was it?

Chorus

Edgardo.

Enrico

Villain!

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

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.

Salvatore Cammarano, translation by David Parry

from Ernani

**Duet: Carlo and Elvira, and Trio: Carlo, Ernani
and Elvira**

Carlo

5 Since the day when first I saw you,
blushing freshly, like young love dawning,
you've destroyed my calm composure,
it's your fault my heart's in mourning.
Give me, Elvira, what I require from you;
purest love is all I ask for;
you must give life and joy,
to your lover, to your king.
You must devote your life entirely
to your lover, to your king.

Elvira

Pride in being from Aragona
runs like fire through my being...
You can't use your royal power
over hearts that can't be governed.
I do not desire royal marriage,
and your favours I won't accept.
The love you offer is a present
far too glorious, or far too vile for me.

Carlo

Do not argue... You'll be mine...

Come, we're leaving.

(He takes her by the arm.)

Elvira (*dignified in her pride*)

Where is the king?

I can't see him.

Carlo

Soon you'll know him.

Elvira (*snatching his dagger from his side*)

This, I know, is all that I need.

Leave me alone, or I shall use this,
first to kill you then myself.

Carlo

I have soldiers...

Elvira

Ah! God help me!

Ernani (*He emerges from a secret entrance and goes between them.*)

I am here among your men.

Carlo

You're Ernani! At once I despise you;
when I see you my heart fills with hatred.
You're Ernani that contemptible bandit,
who's disturbing the peace of my kingdom.
I could easily have you arrested.

You're not worth it, I feel sorry for you.

While my anger remains unawakened,
leave here, you madman, for I am your king.
Run, you madman, from your king.

Ernani

So, you know me? You'll know then the reason
why I hate you with such burning passion.
You have stolen both my wealth and honour;
and the blood of my father cries for vengeance.
So, my rival, you make me still more angry:
this poor woman you're trying to seduce.

Both our hatred and love now are equal.
Come, I defy you and challenge you, O king.

Elvira

Don't imagine this will prove you love me;
anger rules you; it's your only passion.
Why betray me with your presence here
and endanger my honour in this fashion?

If you stay and continue this uproar;
please believe me, I'll die here at your feet.

I'm appalled by your behaviour,
no, you can't be my lover, or the king.

Francesco Maria Piave, translation by Antony Peattie

from **The Two Foscari**

The Doge's Scena and Romance

The Doge

[6] I am alone, here in private. Private, but is it
really? Here too, the council has its eyes upon
me... All I am doing or saying, even these secret
thoughts will not escape them... As a prince and
a father must I suffer.

How my old heart beats wildly
as if with youthful ardour!
It should be colder, harder,
waiting for death to come.

But my poor son is suff'ring:
I share the pain he is feeling.
My cheeks are dry, concealing
the agony within, yes, the agony that lies within,
hiding the agony within.

*Francesco Maria Piave after Byron,
translation by David Parry*

from **William Tell**

Duet: William Tell and Arnold Melcthal

William Tell

[7] Will you go? Why are you so anxious?
Your friend is at your side, and yet you will not
stay?

Arnold Melcthal

No, no, no.

William Tell

You're trembling, I see!

Arnold Melcthal

Do I have the courage to conceal it?
Slavery's burden is oppressive
and would break the strongest of wills.

William Tell

I understand distress which I can share:
Arnold has not deigned to reply...

Arnold Melcthal

I am truly distraught.

William Tell

Distraught? You are hiding a secret...
Will you not tell me?

Arnold Melcthal

What do you want?

William Tell

To give you back your virtue and your strength,
Arnold!

Arnold Melcthal

(Ah, Mathilde, adored and beloved,
for our passion we have suffered!
Now my country demands that I renounce you,
my love, my happiness, my all.)

William Tell

(It is written on his face
that he senses the disgrace,
and if in a foolish moment
he gave succour to the tyrant,
his dishonour will be torment,
his remorse will be a hell.)
No more servile cringing for us:
we shall win if we are strong!

Arnold Melcthal

Tell me, how shall we be avenged?

William Tell

All unjust regimes are unstable.

Arnold Melcthal

What do we have to aid our fight against foreign
rule?

William Tell

Hidden fears!
There is but one for us: for them there are
thousands.

Arnold Melcthal

Think of what you could lose!

William Tell

Mere trifles!

Arnold Melcthal

But what glory is found in defeat?

William Tell

I only know very little of glory,
but I am sure of how to fight.

Arnold Melcthal

What is your wish?

William Tell

Total vict'ry! I must believe it is your wish as
well.

Arnold Melcthal

We shall be free...

William Tell

That I swear!

Arnold Melcthal

Where shall we fight them?

William Tell

Where we stand...

Arnold Melcthal

If we fail, where shall we find refuge?

William Tell

The tomb.

Arnold Melcthal

And then to avenge us who will be left?

William Tell

God!

Arnold Melcthal

(Ah, Mathilde, adored and beloved,
for our passion we have suffered!

Now my country demands that I renounce you,
my love, my happiness, my all.)

William Tell

(It is written on his face
that he senses the disgrace,
and if in a foolish moment
he gave succour to the tyrant,
his dishonour will be torment,
his remorse will be a hell.)

Arnold Melcthal

When the hour of danger approaches,
my friend, I shall be there.

William Tell

One moment!

Arnold Melcthal

(Must I delay still more?)

William Tell

Melcthal, Melcthal...
But listen! Gessler comes.
While he dares to insult us,
can you willingly bow and grovel,
just like some wretched slave,
to that infamous man?

Arnold Melcthal

What you said has inspired me:
you're right, it is an outrage.

I scorn the vile oppressor
and I shall defy him at last.

William Tell

No rash behaviour, I implore you:
think of your father,
protecting him comes first.
Your poor native land has need of your strength.

Arnold Melcthal

(My father... And my country... and my love...
How can I...?)

William Tell

(He is wav'ring. He grows pale. What is this...
secret pain?)

Arnold Melcthal

(Oh, heav'n knows well that Mathilde is precious,
but I answer Fate's glorious call.
Hatred and death to foreign rule.)

William Tell

The distant sounds of happy people singing
you must not spoil the shepherd's joyous feast,
nor should you let them see your bitter tears.
Allow the people to forget for just a day
their haunting fears.

Arnold Melcthal

When they are near I'll hide my tears:
they must forget their haunting fears.
(Oh, heav'n knows well that Mathilde is precious,
but I answer Fate's glorious call.
Hatred and death to foreign rule.)

William Tell

(I know that he'll fight when we call,
hatred and death to foreign rule.
I know he'll come when we call,
hatred and death to foreign rule!)

*E. de Jouy, Bis and others,
translation by David Parry*

from William Tell

William Tell's Aria

William Tell

- [8] Keep very still now: kneel down before me
and pray as you would do in church.
Ask God to help: he alone, my dear child,
can save a son and save his loving father.
Stay where you are, but look up to the skies,
lest you should tremble with fear when you see
the fearful arrow pointing at your tender eyes.
Not a move, however small!
My son, my son, think of your mother,
think of how she waits for us both.

*E. de Jouy, Bis and others,
translation by David Parry*

from Attila

Ezio's Scena, Aria and Cabaletta

Ezio

- [9] 'Peace is concluded. Your emperor demands your
presence... See that my orders are carried out.'
Your orders! And in this manner, imperial boy,
dare you recall me?

It seems, more than the troops of Huns, it is my
men who frighten you!...

A soldier of my experience does not know
surrender to an unworthy foe to become his
vassal!

I shall return, but as befits a Roman, a soldier
and a hero,
whose duty to his fatherland is highest of all!

From everlasting mountains
heroes of old look down on us,
shades of our fathers show yourselves:
leave your eternal fastness!
Come forth victorious eagles
from your immortal home...
Ah! Who in this vile and rotting world
shall recognise that this once was Rome?
Who's there?

Chorus

To Ezio all greetings,
on our great King's behalf.
Hoping that you will meet with him,
you and your noble staff.

Ezio

Leave us! Soon we shall meet in the field.
(*The soldiers leave. Only Foresto remains.*)
Why do you stay?

Foresto

Ezio, on your decision, all of our lives depend.

Ezio

Your meaning? What is your name?

Foresto

You have no need to know it,
but our barbarian foe tomorrow will taste defeat.

Ezio

What is this?

Foresto

It is your duty to make my work complete.

Ezio

Your work?

Foresto

All your troops are gathered
and ready to see your signal.
When they can see the beacon
abaze on yonder hill
then they will charge, advancing
on the bewildered enemy!
Hold fast!

Ezio

I shall not fail you, not fail you at the last!
(*Foresto leaves quickly.*)
So my fate has been decided.
I'm prepared now for any battle.
If I fall I die a hero
and my name will still live on.
Nor shall I see my homeland
torn asunder by our foe-men.
At the grave of the last Roman
all of Italy shall mourn!

*T. Solera and Francesco Maria Piave,
translation by Robert David Macdonald*

from Ernani

Part III Finale

Carlo

^[10] Charlemagne inspire me. I am your namesake,
I want to follow your great example;
to you, I promise, before God almighty,
I'll rule as Emperor, as once you ruled.
You all are pardoned. (I rule myself now.)
You shall be married, and always loved.
(*leading Elvira to the arms of Ernani*)
To Charlemagne, honour, glory and praise!
To Charlemagne's immortal name.

All

To Charles the Fifth, honour, glory and praise.
Our homage shall render your name immortal.
You in your mercy, like God in his heavenly
wisdom, forget the trespass;
once that's forgotten, forgive those whose crime
it was.
Praise him! The crown of state that you'll wear as
Emperor,
gathers new light from your merciful deed.
To Charles the Fifth, honour, glory and praise!

Silva

Revenge alone restores my honour's good name!
My hopes are dashed now, but not forever,
one day I swear I'll have satisfaction;
hatred and vengeance now will supply
the only reason why I live.
Old age has made my hair turn to ashes,

but my violent hatred will always blaze!
Revenge alone will purge the stain!

Francesco Maria Piave, translation by Antony Peattie

from Pagliacci

Prologue

Tonio

^[11] Hell... Hello...
Dear ladies and gentlemen, you'll pardon me
for this solo performance.
I am the Prologue.
Our author has decided
we'll all wear masks again
as in the old days,
and, since he is reviving
all these ancient customs
he sends me to raise the curtain.
But not to say, as in the past:
'These actors pretend to be sad...
they're weeping...
they're in agony
but it's not like real life...
don't be upset by them.'
No! No! The author will show you,
here in our theatre,
a slice of life as we live it.
He has a theory that man
and the actor are one,
and that our work is done only for people.
We just show them the truth in life.
He weaves his timeless story,

made up of memories,
made up of passion.
He wept as he wrote it,
real tears of sorrow,
and his sobbing
inspired these brooding melodies.
So then, his tale of love
is just the same as
the love of real people;
it tells of love
and its gloomy outcome,
of the pangs a lover feels,
and that if rage consumes them
men can be cynical.

Dear public, remember,
that when we're performing
in our costumes and our make-up,
we have feelings too,
we have all suffered,
for we are flesh and blood,
our hearts beat as yours do,
and that in this world
full of sorrows
like you we all fight for survival!
Now you know what we're here for..
I think you'll find the story will grip you.
Come on, ring up the curtain!

*Leoncavallo, English text by Edmund Tracey,
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Alan Opie as
Sharpless, Christine
Rice as Suzuki, and
Julia Melinek as
Butterfly in English
National Opera's
production of
Puccini's *Madam
Butterfly*



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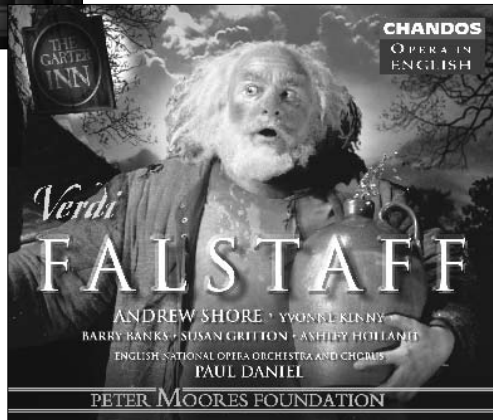
Catherine Ashmore

Alan Opie as the
Doctor in The
Royal Opera's
production of
Nicholas Maw's
Sophie's Choice

Opera in English on Chandos

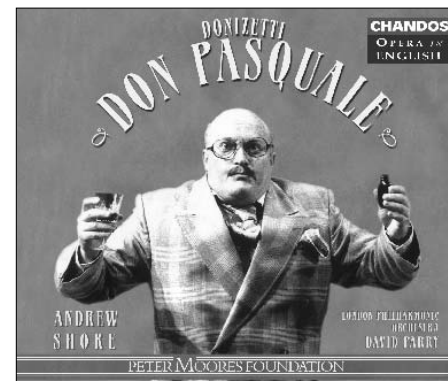


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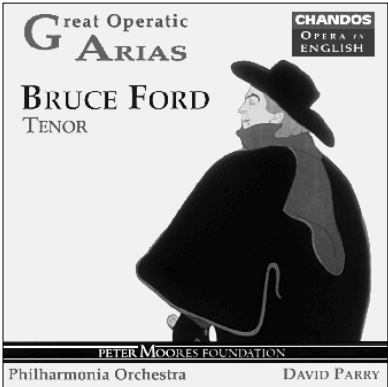


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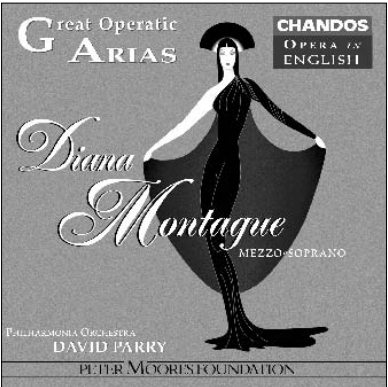


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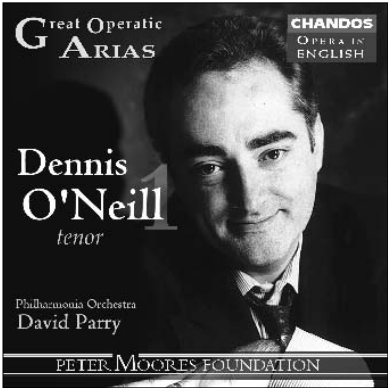
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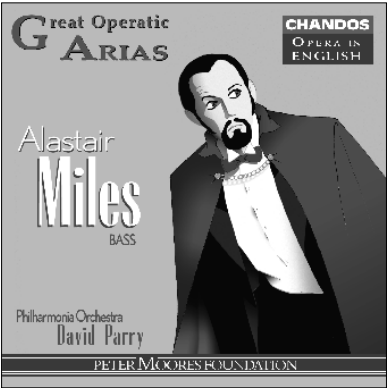
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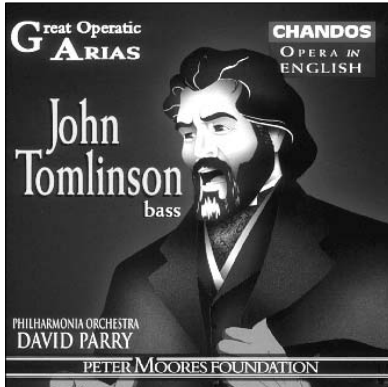


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Opera in English on Chandos



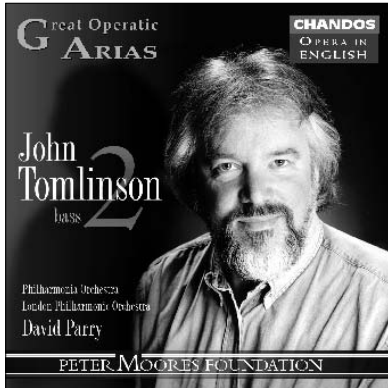
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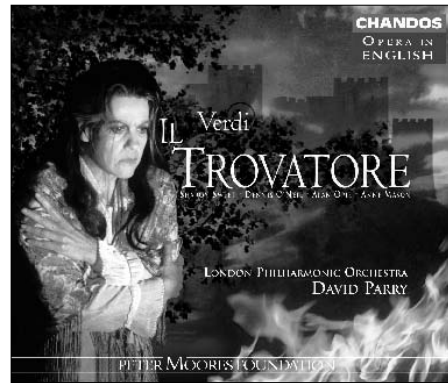


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CHAN 3067



CHAN 3096

Opera in English on Chandos



CHAN 3004



CHAN 3003



CHAN 3005(2)

Opera in English on Chandos



CHAN 3007



CHAN 3014(3)



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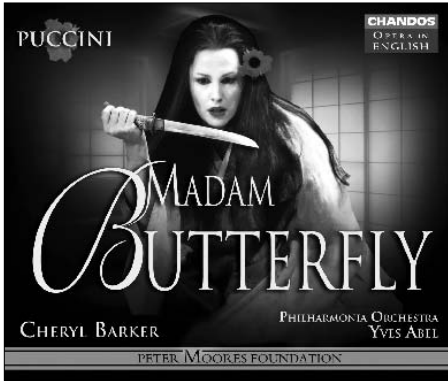
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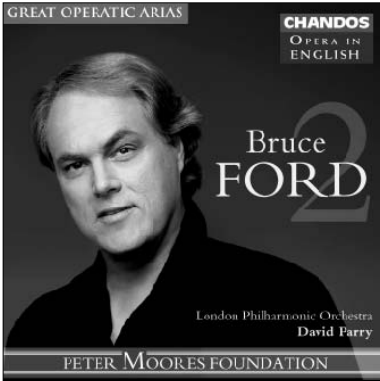
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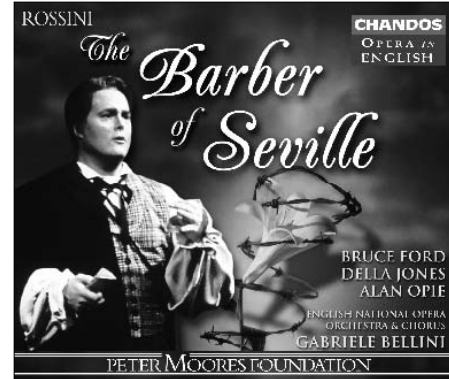


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Opera in English on Chandos



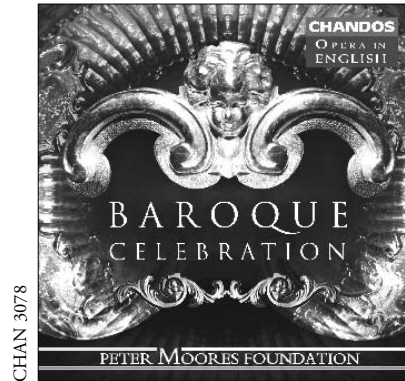
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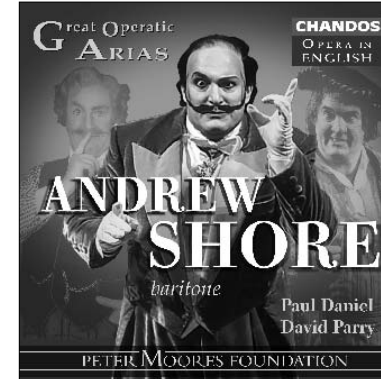
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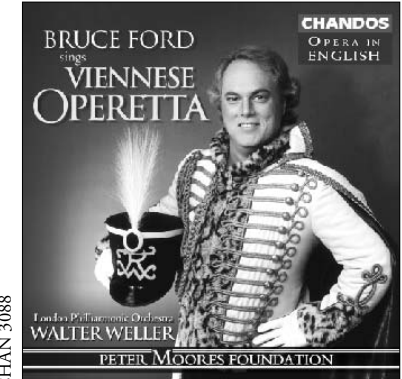
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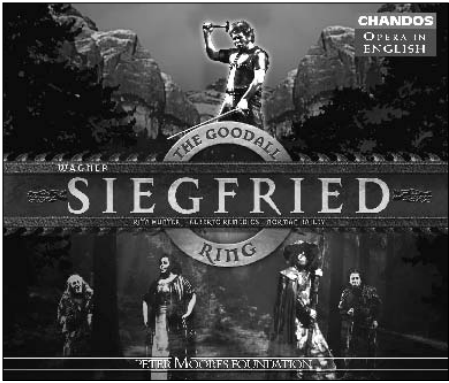
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Opera in English on Chandos

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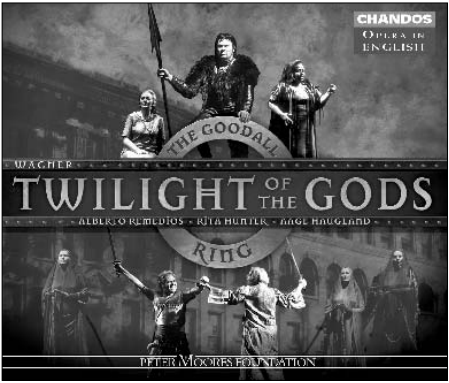
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CHAN 3060(5)



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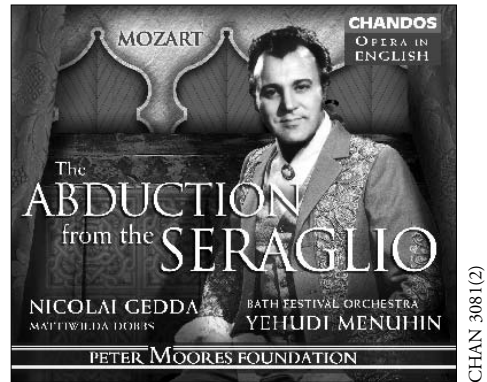
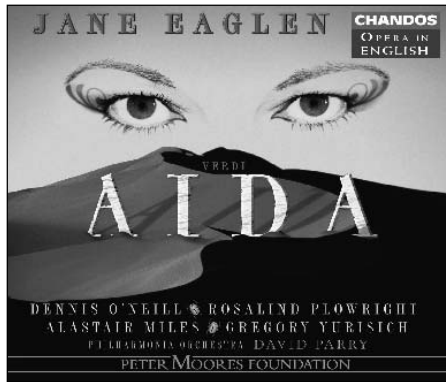
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CHAN 3083(2)



CHAN 3074(2)



CHAN 3081(2)

Opera in English on Chandos

CHAN 3091(2)



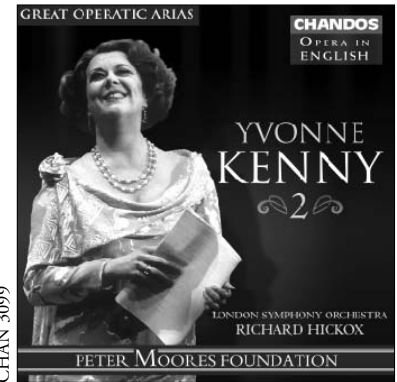
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CHAN 3097(2)



CHAN 3099



Opera in English on Chandos



CHAN 3101(2)

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Critical edition of *The Barber of Seville* by Alberto Zedda

Recording producer Brian Couzens

Sound engineers Ralph Couzens (tracks 1–4, 6 & 7), Jonathan Cooper (tracks 5, 8, 9 & 10) & Ben Connellan (track 11)

Editors Peter Newble (track 1), Rachel Smith (track 2) & Jonathan Cooper (tracks 3–11)

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GREAT OPERATIC ARIAS

CHANDOS DIGITAL

CHAN 3085

Alan Opie

- 1 *from* Rossini's *The Barber of Seville*
'La la la lera, la la la la. Here at your service
to do or die am !' 4:45
- 2 *from* Verdi's *Il trovatore* (The Troubador)
'All is deserted' –
'In the stars that shine above me' – 9:15
'My hour of joy approaches'
with Clive Bayley bass (Ferrando) and Geoffrey Mitchell Choir
- 3 *from* Donizetti's *Dom Sebastian, King of Portugal*
'On the African shores'
'Lisbon fair, beloved homeland' 6:36
- 4 *from* Donizetti's *Lucia of Lammermoor*
'You seem unhappy
'Trembling, I feel the horror' – 10:53
'All in vain do you try to waken tender feelings'
with Stephen Chaundy tenor (Normanno), Peter Rose bass
(Raimondo) and Geoffrey Mitchell Choir
- 5 *from* Verdi's *Ernani*
'Since the day when first I saw you'
'You're Ernani! At once I despise you' 7:46
with Susan Patterson soprano (Elvira) and
Juian Gavin tenor (Ernani)
- 6 *from* Verdi's *The Two Foscari*
'I am alone, here in private' – 5:10
'How my old heart beats wildly'

- 7 *from* Rossini's *William Tell*
'Will you go? Why are you so anxious?' 9:15
with Barry Banks tenor (Arnold Melcthal)
- 8 'Keep very still now: kneel down before me' 2:56
- 9 *from* Verdi's *Attila*
'Peace is concluded' –
'From everlasting mountains' – 8:47
'So my fate has been decided'
with Dennis O'Neill tenor (Foresto) and
Geoffrey Mitchell Choir
- 10 *from* Verdi's *Ernani*
'Charlemagne inspire me' 4:30
with Peter Rose bass (Silva) and
English National Opera Chorus
- 11 *from* Leoncavallo's *Pagliacci* (The Touring Company)
Prologue 8:14
TT 79:03

Alan Opie baritone

with Susan Patterson, Dennis O'Neill, Barry Banks,
Julian Gavin, Stephen Chaundy, Peter Rose,
Clive Bayley

London Philharmonic Orchestra
(tracks 2, 3, 6, 7, 8, 9 & 11)

English National Opera Orchestra
(tracks 1, 5 & 10)

Philharmonia Orchestra (track 4)

Gabriele Bellini (track 1)

David Parry (tracks 2–11)

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