

CHAN 3094(2)



CHANDOS
OPERA IN
ENGLISH

PETER MOORES FOUNDATION



Alban Berg

Lebrecht Collection

Alban Berg (1885–1935)

Wozzeck

Opera in three acts (fifteen scenes), Op. 7

Libretto by Alban Berg after Georg Büchner's play *Woyzeck*

English translation by Richard Stokes

Wozzeck, a soldier.....Andrew Shore *baritone*
Drum MajorAlan Woodrow *tenor*
Andres, a soldier.....Peter Bronder *tenor*
CaptainStuart Kale *tenor*
DoctorClive Bayley *bass*
First Apprentice.....Leslie John Flanagan *baritone*
Second Apprentice.....Iain Paterson *bass*
The Idiot.....John Graham-Hall *tenor*
MarieDame Josephine Barstow *soprano*
MargretJean Rigby *mezzo-soprano*
Marie's Boy, Soldiers and Youths, Girls and Wenches, Children

Susan Singh Choristers

Geoffrey Mitchell Choir

Philharmonia Orchestra

Tony Legge assistant conductor

Paul Daniel

COMPACT DISC ONE

Act I

Scene 1

- | | Time | Page |
|--|------|---------|
| [1] 'Slowly, Wozzeck, slowly!'
<i>Captain, Wozzeck</i> | 3:57 | [p. 90] |
| [2] 'Wozzeck, you are a decent man, and yet...'
<i>Captain, Wozzeck</i> | 4:44 | [p. 91] |

Scene 2

- | | | |
|--|------|---------|
| [3] 'Andres! This place is accursed!'
<i>Wozzeck, Andres</i> | 3:12 | [p. 92] |
| [4] 'Listen. There's something moving there below us!'
<i>Wozzeck, Andres</i> | 3:08 | [p. 93] |

Scene 3

- | | | |
|---|------|---------|
| [5] Military music off-stage –
'Tschin, Bum, Tschin, Bum, Bum, Bum, Bum!'
<i>Marie, Margret</i> | 2:01 | [p. 94] |
| [6] '“What will you do now, poor lamb?...”'
<i>Marie</i> | 2:02 | [p. 94] |
| [7] Marie sunk in thought – Knocking at the window –
'Who's there?'
<i>Marie, Wozzeck</i> | 4:03 | [p. 95] |

Scene 4

- | | | |
|--|------|---------|
| [8] 'This is monstrous, Wozzeck!'
<i>Doctor, Wozzeck</i> | 4:48 | [p. 96] |
| [9] 'Wozzeck – Just like a lunatic!'
<i>Doctor, Wozzeck</i> | 2:59 | [p. 98] |

Scene 5

- | | | |
|--|------|---------|
| [10] 'Show me how you parade!'
<i>Marie, Drum Major</i> | 3:01 | [p. 99] |
|--|------|---------|

TT 34:00

COMPACT DISC TWO

Act II

Scene 1

- | | | |
|--|------|----------|
| [1] 'How they glisten brightly!'
<i>Marie</i> | 3:02 | [p. 100] |
| [2] Wozzeck enters, unseen –
'What's that, there?'
<i>Wozzeck, Marie</i> | 2:36 | [p. 100] |

Scene 2

- | | | |
|--|------|----------|
| [3] 'Why are you rushing, my dearest friend'
<i>Captain, Doctor</i> | 4:34 | [p. 101] |
| [4] 'Hey, Wozzeck!'
<i>Doctor, Captain</i> | 2:16 | [p. 103] |
| [5] 'But what are you trying to tell me, Herr Doktor'
<i>Wozzeck, Captain, Doctor</i> | 3:06 | [p. 104] |

Scene 3

- | | | |
|--|------|----------|
| [6] 'Good morning, Franz'
<i>Marie, Wozzeck</i> | 3:32 | [p. 105] |
|--|------|----------|

	Time	Page
[7] Scene change [Slow Ländler] – Tavern music onstage –		
Scene 4		
‘I’ve got a shirt on, though it is not mine...’	2:51	[p. 106]
<i>First Apprentice, Second Apprentice</i>		
[8] Tavern music onstage –		
‘Him! Her! Damn!’	1:48	[p. 107]
<i>Wozzeck, Marie, Drum Major</i>		
[9] ‘A hunter from the Rhine’	1:42	[p. 108]
<i>Youths, Soldiers, Andres, Wozzeck</i>		
[10] ‘And yet, if a traveller pauses’	4:54	[p. 109]
<i>First Apprentice, Soldiers, Youths, Andres, The Idiot, Wozzeck</i>		
Scene 5		
[11] ‘Mmmmmmm’	2:05	[p. 110]
<i>Soldiers, Wozzeck, Andres</i>		
[12] ‘I am a man!’	2:28	[p. 110]
<i>Drum Major, Andres, A Soldier, Wozzeck</i>		
Act III		
Scene 1		
[13] “‘And out of his mouth””	1:49	[p. 112]
<i>Marie</i>		
[14] “‘And once there was a lonely child””	1:09	[p. 112]
<i>Marie</i>		
[15] “‘And falling on her knees before Him””	1:55	[p. 112]
<i>Marie</i>		

	Time	Page
Scene 2		
[16] ‘The town is over there’	2:53	[p. 112]
<i>Marie, Wozzeck</i>		
[17] The moon rises –		
‘How the moon rises red!’	1:55	[p. 113]
<i>Marie, Wozzeck</i>		
Scene 3		
[18] ‘Dance, damn you!’	2:55	[p. 114]
<i>Wozzeck, Margret, A Youth, Wenches, Youths</i>		
Scene 4		
[19] ‘The dagger? Where is the dagger?’	2:25	[p. 115]
<i>Wozzeck</i>		
[20] ‘I ought to wash myself clean’	2:15	[p. 116]
<i>Wozzeck, Captain, Doctor</i>		
[21] Scene change [Invention on a Key]	3:18	[p. 116]
Scene 5 (last)		
[22] ‘Ring-a-ring-a-roses, all fall down!’	1:56	[p. 117]
<i>Children, First Child, Second Child, Third Child, Marie’s Boy</i>		
	TT 57:43	

Berg: *Wozzeck*

The author Georg Büchner (1813–1837), by nature a revolutionary, finished only five works before he died at the age of twenty-three. *Wozzeck* was found in manuscript only in 1875 and its illegibility and generally chaotic state were such that its title was discovered to be *Woyzeck* only after the publication of Alban Berg's opera. The exploitation of the poor and the existential problem of suffering are themes which suggest the prophetic nature of Büchner's writing, generations before such as Émile Zola took up the same themes.

The composition of *Wozzeck*, an opera conceived in 1914 when Berg saw a performance of Büchner's play, was interrupted by the First World War, in which Berg served. The music was finished in short score in 1921, Berg completing the full score in April 1922. In 1923 Universal Edition undertook to publish the work. Later that year Berg's friend Eduard Steuermann, an admirable pianist, played the opera to the Intendants of Frankfurt and Darmstadt, but no promise of performance resulted. The printed vocal score (paid for by Mahler's widow, Alma, but published at Berg's own expense in 1922) was

sent to various directors. One after another turned it down until Berg succeeded in interesting Erich Kleiber, newly appointed musical head of the Berlin State Opera. The story goes that Kleiber was so impressed with the score that already after the second scene of Act I he announced he would do the opera in Berlin, 'even if it cost me my job'. Meanwhile, Hermann Scherchen asked Berg to prepare a suite, the so-called 'Three Fragments from *Wozzeck*', which in 1924 he conducted in concert. But the experience of regular rebuttal at the hands of Intendants and Music Directors stayed in the minds of the opera's supporters.

Wozzeck has always been something of a 'cause', a work which people have believed in and campaigned for either with a view to performance or just because they wanted others to believe in it, too. Its adherents have been passionate in their advocacy, never lukewarm, and this was vigorously so in the years after the work's completion in 1921 and before it reached the stage in 1925. These were years, one must remember, when Berg was known as a remarkable composer only among a few friends and supporters in the circle

round his teacher Arnold Schoenberg. The work attracted a limited but enthusiastic following also after 1933, when during the Nazi era the opera fell completely out of favour in Germany. After 1945 there were still countries to be 'converted' to the cause of *Wozzeck*. The opera had fought for acceptance for almost seventy years after the first performance when in the 1990s Paul Daniel pinned the name of *Wozzeck* to his manifesto before he came to work at Opera North.

Schoenberg, whom Berg revered as teacher and indeed almost as guru, was somewhat ambivalent in his initial attitude towards *Wozzeck*. Berg had a deep-seated fear of Schoenberg's interference while he was working on the opera – indeed seems to have dreaded Schoenberg's arrival in Vienna in case the master should insist on seeing the score. As late as 1923, when he was still making amendments to it, he wrote to his wife:

Schoenberg was again intolerable. He criticised everything about me: that I am still working on *Wozzeck* ('very Karl Krausisch, this eternal correcting!'), that I smoke, that I shouldn't imagine *Wozzeck* will have any success, it's too difficult.

Even Schoenberg's letter of congratulation after his first experience of the Berlin

production is full of carping at the actual performance and of hints at revisions to the score which he would recommend to his pupil. Long after Berg's death Schoenberg could not resist a reservation before bestowing an accolade. He had been, he wrote, greatly surprised when this

soft hearted, timid young man had the courage to engage in a venture which seemed to invite misfortune; to compose *Wozzeck* a drama of such extraordinary tragedy that seemed forbidding to music... He succeeded. *Wozzeck* was one of the greatest successes of opera.

(This was Schoenberg writing in English.) But the period of uncertainty between the completion of the score and the opera's first production, was the one time when relations between Berg and his revered Schoenberg were less than cordial.

At the time of *Wozzeck*'s premiere in Berlin in December 1925, Kleiber was no more than thirty-five and therefore likely to be susceptible to the new music, and in point of fact *Wozzeck* became a central work of the conductor's musical creed. His correpetiteurs in Berlin used to speak of his infinite care and patience at rehearsals, of which there were an almost unprecedented number, insisting that the pianist observe a particular rhythm or emphasise a

particular note of a chord in order to help the singer. When Kleiber was in London in 1952 to conduct the first British production, he spoke with affection of his collaborators in Berlin as if they were a kind of family from long ago, and he went so far as to invite the original Marie, the Danish soprano Sigrid Johanson, to London to partake of the celebrations at the British premiere. He himself wondered if the London performances might do away with Berg's own bowdlerisation of some of Büchner's original text – for example, Berg had changed the Doctor's 'gepißt' (pissed) to the innocuous but in the context meaningless 'gehustet' (coughed). But he wondered in vain.

Berg's excitement during the opera's rehearsals in Berlin mounted to nothing less than euphoria, as did also his enthusiasm for sets, production, cast and, above all, for Kleiber's understanding of the music and his patience with whatever difficulties surrounded the preparation. In the event, as subsequently, the opera divided opinion, but its success in some quarters was sufficient for the composer, according to the critic and philosopher Theodor Wiesengrund Adorno, to feel in need of consolation:

If the opera pleases people so much, then there must be something wrong with it!

There were ten performances in Berlin and the opera made its way forward, slowly and always with controversy; though after Oldenburg staged it in 1929 it was seen in fifteen other German cities before it fell into disrepute with the advent of the Nazis. Within a few years Berg had received sufficient royalties from *Wozzeck* to afford – at forty-five! – to buy his first car.

It is a curious comment on both *Wozzeck*, now accepted as one of the masterpieces – perhaps *the* masterpiece – of twentieth-century opera, and the politico-aesthetic outlook of Nazi Germany that already in 1933 Berg's opera was effectively banned in Germany. We now incline to forget that Berg's second opera, *Lulu*, had its premiere in Zürich (in 1937, after Berg's death) and not in Germany, and that even Hindemith was completely out of favour in Nazi times, victims, both he and Berg, of the official description of their work as 'cultural bolshevism' and 'degenerate art'.

Musical Organisation

Berg was a pupil of Schoenberg's and his musical style is influenced by many of his teacher's theoretical and practical ideas. The opera is not composed according to Schoenberg's so-called dodecaphonic method,

although the theme of the Passacaglia in Act I has twelve notes. He does not use key signatures, except in the interlude between Scenes 4 and 5 in Act III, but he does make considerable and subtle use of *Sprechstimme*, which originated with Schoenberg who employed it in *Pierrot lunaire*. *Sprechstimme* could be described as 'musically defined speech'. Rhythm and intonation are exactly prescribed, but

in the execution, each note is only defined in the

moment when it is articulated, immediately afterwards the voice dropping or rising as in natural speech.

Wozzeck is in three acts, each divided into five scenes. The music is continuous and Berg often provides no more than a few seconds of musical interlude during which scene changes must be carried out.

The composer himself has related music to drama in the most succinct way in the following table:

Stage

Act I

Wozzeck in his relationship to his surroundings

Wozzeck and the Captain
Wozzeck and Andres
Marie and Wozzeck
Wozzeck and the Doctor
Marie and the Drum Major

Act II

Dramatic development

Marie and the Child, later Wozzeck
Captain and Doctor, later Wozzeck
Marie and Wozzeck
Tavern Garden
Sleeping Quarters in the Barracks

Music

Five Character Pieces

Scene 1 Suite
Scene 2 Rhapsody
Scene 3 Military March and Lullaby
Scene 4 Passacaglia
Scene 5 *Andante affettuoso (quasi Rondo)*

Symphony in Five Movements

Scene 1 Sonata Movement
Scene 2 Fantasia and Fugue
Scene 3 *Largo*
Scene 4 Scherzo
Scene 5 *Rondo marziale con introduzione*

Act III*Catastrophe and Epilogue*

Marie with the Child
 Marie and Wozzeck
 Tavern
 Wozzeck's Death
 Orchestral Interlude
 Children at Play

Six Inventions

Scene 1 Invention on a Theme
 Scene 2 Invention on a Tone
 Scene 3 Invention on a Rhythm
 Scene 4 Invention on a Hexachord
 Invention on a Key
 Scene 5 Invention on a Quaver Motion

However, the composer, in an article published in the *Neue Musik-Zeitung* in 1928 and reprinted in Willi Reich's book on Berg, has given a warning to anyone who may be tempted to perform a mental analysis of *Wozzeck* during performance:

However thorough one's knowledge of the musical forms which are to be found within the opera... from the moment when the curtain rises until it falls for the last time, nobody in the audience ought to notice anything of these various Fugues and Inventions, Suite and Sonata movements, Variations and Passacaglias – everyone should be filled only by the idea of the opera, an idea which far transcends the individual fate of Wozzeck.

Wozzeck is of course not easy to sing but Berg himself hated the idea that the vocal line should be caricatured as if notes and style were alike almost unapproachable. After almost every new premiere of the opera, the composer

wrote of his delight in the 'classical' quality of the singing – 'it needs singing as if it were *Trovatore*!' Sometimes it is hard to live up to the composer's own ideals, but it is definitely worth trying.

From the time I first heard the music (in 1949, in concert under Sir Adrian Boult) I was totally captivated as much by the folk-like invention (Andres in Act I, Scene 2 or Margret in Act III, Scene 3) as by the lyrical scenes associated with Marie (her Lullaby in Act I, Scene 3 or the Bible-reading in Act III, Scene 1); as much by the satire connected with the Doctor and the Captain, and the pictorialism of the outdoor scenes (Act I, Scene 2; Act II, Scene 4), as by the expressive drama whenever Wozzeck and Marie meet. In fact, I think that the third act, from Marie's solo at its start to the solitary child with his 'Hop, hop!' at the end, immediately ranked high in my operatic

hierarchy. The poignant meeting of Marie and Wozzeck, the two great orchestral *crescendi* on B natural which follow the murder, the manic rhythms of the Tavern scene, the orchestra's rising chromatic scales commenting on the drowning of Wozzeck, and then the great D minor threnody – a high-point of the last century's music making: this is the stuff not just of twentieth-century music but of music drama, of opera at its most expressive and powerful.

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Synopsis

Wozzeck is the story of a Common Man, whose neurotic tendencies and untrained senses are beset by problems not entirely of his own making and by the machinations and manoeuvres of his fellow men and women. It is set in Germany around 1830.

COMPACT DISC ONE**Act I****Scene 1***The Captain's room*

The Captain is being shaved by Wozzeck, his soldier-servant. He moralises to the bewildered Wozzeck: if Wozzeck hurries so much, what will

the Captain do with the ten minutes he saves? Wozzeck is a good fellow, he continues, but the fact that he is unmarried but has a child shows that he is without moral sense. Wozzeck replies that God will surely not reject a child just because the parents' union has not been blessed by the church, and he cites the words of Christ. The Captain is exasperated and his voice rises to a high C. 'Wretches like us!', Wozzeck continues, explaining that only the rich can afford conventional morality, but the Captain comes to the conclusion that he thinks too much.

Scene 2*An open field*

Wozzeck and his friend Andres are cutting sticks at sundown but Wozzeck lets his imagination run riot, perceiving intrigues of the Freemasons and somehow convinced that the world is on fire when the setting sun colours the horizon red.

Scene 3*The room of Marie, Wozzeck's woman*

Marie watches as a military band marches past. The Drum Major waves to her, and her neighbour Margret comments maliciously on her lively interest in soldiers, but Marie slams the window shut and sings a lyrical cradle song to

her child. Wozzeck knocks at the window but is in too much of a hurry even to look at his child.

Scene 4

Next day, in the Doctor's study

Wozzeck is paid to act as a guinea pig for the Doctor's dietetic experiments but reacts vigorously when told he is not following instructions. His outburst causes the Doctor to suggest to him that he may well end up in a lunatic asylum. Ultimately the Doctor is more interested in the fame which he himself will achieve when his new theories are published than in his patient.

Scene 5

In front of Marie's house

The Drum Major postures for Marie, who repulses him when he tries to embrace her but eventually gives in: 'Why should I care? Who could give a damn!'

COMPACT DISC TWO

Act II

Scene 1

Marie's room

Marie admires her new earrings, then tries to get the child to go to sleep. Wozzeck is

suspicious when she says she found the earrings; he never had the luck to find things like that in pairs. He gives Marie the money he has earned from the Captain and the Doctor, then leaves. She reflects sadly on her infidelity.

Scene 2

The street

The Doctor hurries along but is stopped by the Captain whom he forces to listen to details of recent fatal cases. The Captain's flushed condition may turn out to be the symptom of an impending apoplectic fit, the Doctor announces, thoughts of which send the Captain into a lyrical reverie on the subject of his likely obituaries.

Wozzeck comes into view, cutting through the world like one of his own razor blades, thinks the Captain. Shaving reminds him of the scandal between Marie and the bearded Drum Major and he and the Doctor torment Wozzeck – could he have found the hair of a beard in his soup? Wozzeck reacts vehemently: how can one find satisfaction in life? The Doctor feels his pulse, and when Wozzeck rushes off he and the Captain express surprise.

Scene 3

Street in front of Marie's door

The Symphony's slow movement (*Largo*) takes place in front of Marie's house and Berg scores it for the fifteen-piece chamber orchestra used by Schoenberg in his *Kammersymphonie* No. 1, Op. 9. Wozzeck confronts Marie: she is as beautiful as sin, but how can sin be beautiful? Did the Drum Major stand there? When Marie replies that she is not responsible for who walks in the street, Wozzeck looks as though he will strike her. 'Sooner a dagger in my heart than you could touch me there. My father did not dare to, once I was ten years old.'

Scene 4

A tavern garden. Couples dance to a slow Ländler

Two drunken Apprentices sing in a maudlin way of the effect of brandy, and Wozzeck is overcome with jealousy at the sight of Marie dancing with the Drum Major. He is about to rush onto the dance floor when the music stops and the soldiers, with Andres to the fore, intone a lusty hunting song. In *Sprechstimme* the First Apprentice begins a wholly nonsensical sermon, after which an Idiot wanders over to the bench on which Wozzeck is sitting, and observes, 'Happy, happy... and

yet it reeks... reeks of blood!', a role of extraordinary significance confined to a mere thirteen notes. As the dancing starts again, Wozzeck's imagination is obsessed with the notion of blood.

Scene 5

Wozzeck's barrack room at night

The occupants snore as Wozzeck complains to Andres that he cannot sleep for thinking about the dance hall. The Drum Major staggers in, loudly vaunting his conquest and demanding that Wozzeck drink with him. Wozzeck turns away but the Drum Major pulls him to his feet and they fight. Andres exclaims, 'He's bleeding', and the mere mention of blood strikes Wozzeck as the prompting of fate: 'One after the other!'

Act III

Scene 1

Marie's room at night

A solo viola gives out the Theme as Marie reads the story of Mary Magdalen and compares what she is reading with her own life. Berg employs *Sprechstimme* when Marie reads from the Bible, but uses singing in her hauntingly beautiful comment on what she has read.

Scene 2

A pool in the forest, later that night

Wozzeck stops Marie from going home and reflects on how long they have known each other. He draws a knife and stabs her in the throat. An interlude consists of two long *crescendi* on the note B natural, beginning quietly on solo horn and continuing through the whole orchestra.

Scene 3

A tavern

The curtain rises straight away on Scene 3, with a quick polka rattled out on an out-of-tune piano. Wozzeck is among the dancers and flirts with Margret. She sees blood on his hand. He attempts to explain it away but quickly storms out of the room.

Scene 4

The pool

Looking for the knife with which he killed Marie, Wozzeck stumbles upon her corpse. When he finds the knife he throws it into the pool. He walks hopelessly into the water to wash the blood off his hands, and disappears from view as the Doctor and the Captain arrive. They hear a strange noise – it is the sound of a man drowning, comments the Doctor.

The great D minor interlude forms the opera's climax; a lament for Wozzeck himself.

Scene 5

The street outside Marie's house

Children are playing but Marie's boy stays on his own, riding his hobby-horse. Other children run up saying that Marie has been found dead, then run off. But the boy does not understand; he goes on playing, then rides off after the others. The curtain drops.

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In Great Britain, **Andrew Shore** (Wozzeck), acknowledged as the country's premier buffo baritone and an outstanding singer/actor, has worked with English National Opera, The Royal Opera, Covent Garden, Opera North,



Glyndebourne Festival Opera, Scottish Opera and Welsh National Opera. Abroad he has appeared with San Diego Opera, New Israeli Opera, Opéra national de Paris-Bastille,

Opéra Comique and Gran Teatre del Liceu in Barcelona, as well as in Lyon, Nantes, Montpellier, Copenhagen, Amsterdam, Santa Fe, Vancouver and Ottawa. His many engagements have included the title roles in *Don Pasquale*, *Falstaff*, *Gianni Schicchi*, *Wozzeck* and *King Priam*, as well as Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dulcamara (*L'elisir d'amore*), Dr Bartolo (*Il barbiere di Siviglia*), Baron Trombonok (*Il viaggio a Reims*), Varlaam (*Boris Godunov*), King Dodon (*Le Coq d'or*), the Baron (*La Vie parisienne*), Frank (*Die Fledermaus*), Faninal (*Der Rosenkavalier*), Dikoy (*Kát'a Kabanová*), Dr Kolenatý (*The Makropulos Affair*), Shishkov (*From the House of the Dead*), Leander (*The Love for Three Oranges*), Mr Flint (*Billy Budd*), Mr Gedge (*Albert Herring*) and George Wilson (*The Great Gatsby*) besides Alberich in concert performances of *Das Rheingold*. Recordings include Leporello (*Don Giovanni*), Dulcamara (*The Elixir of Love*), the title role in *Don Pasquale*, Dr Bartolo (*The Barber of Seville*), the title role in *Falstaff*, Benoit (*La bohème*), the Sacristan (*Tosca*) and Faninal (highlights from *Der Rosenkavalier*), all for Chandos in the Opera in English series sponsored by the Peter Moores Foundation.



The career of **Dame Josephine Barstow** (Marie) has included acclaimed performances of Salome, Tosca, the Lady Macbeths of Verdi and Shostakovich and a variety of roles in operas by composers as

diverse as Mozart, Beethoven, Verdi, Puccini, Janáček and Richard Strauss. In recent seasons she has sung the title roles in *Medea* and *Aida*, the Countess (*The Queen of Spades*), Mrs Alice Ford (*Falstaff*), Kostelnička (*Jenůfa*), Kabanicha (*Kát'a Kabanová*), Emilia Marty (*The Makropulos Affair*), Marie (*Wozzeck*), Mother Marie (*Dialogues des Carmélites*), Ellen Orford (*Peter Grimes*), Lady Billows (*Albert Herring*) and Queen Elizabeth I (*Gloriana*). She sang Miss Wingrave in a television film of *Owen Wingrave* conducted by Kent Nagano, and created the role of the protagonist in the world premiere of Penderecki's *Die schwarze Maske* at the Salzburg Summer Festival, after which she was invited back by Karajan to perform in *Tosca* and *Un ballo in maschera*. In

Great Britain she has sung with The Royal Opera, Covent Garden, English National Opera, Opera North and Welsh National Opera; on the Continent at the Paris Opéra, Bayerische Staatsoper, Munich, The Netherlands Opera, Flanders Opera and in Lisbon, Barcelona and Palermo; and in America with The Metropolitan Opera, New York, San Francisco Opera, Lyric Opera of Chicago and Houston Grand Opera. A singing actress of the first order, she was made a CBE in 1985 and in the same year was presented with the Fidelio Medal on behalf of the International Opera Directors Association – only the sixth such medal to be given; in 1995 she was created a Dame Commander of the Order of the British Empire.



The tenor **Alan Woodrow** (Drum Major) studied at the Royal Conservatory of Music in Toronto and the London Opera Centre. Among the many roles he has sung are Canio (*Pagliacci*), Hermann

(*The Queen of Spades*), Don José (*Carmen*), Herod (*Salome*), Bacchus (*Ariadne auf Naxos*), Prince Andrei (*Khovanshchina*) and Edmund (Aribert Reimann's *Lear*) for English National Opera, the Drum Major (*Wozzeck*) for Opera North and Herod for Scottish Opera. He has appeared as Sergey (*Lady Macbeth of Mtsensk*) at the Opéra national de Paris-Bastille, Frankfurt Opera and Teatro alla Scala, Milan; as Florestan (*Fidelio*) at Bern Opera; as Aegisth (*Elektra*) and the Emperor (*Die Frau ohne Schatten*) at Theater Basel and Bayerische Staatsoper in Munich; as the Emperor at Deutsche Oper, Berlin; as Rienzi and Siegfried at Gran Teatre del Liceu in Barcelona; as Tannhäuser at Teatro Massimo in Palermo; as Tannhäuser and Bacchus at Teatro San Carlo in Naples; and as Siegfried at the Tiroler Festspiele and the Théâtre du Capitole in Toulouse. Further afield he has performed with Seattle Opera, Opera Omaha, San Diego Opera, Canadian Opera Company and New Israeli Opera in Tel Aviv.

The mezzo-soprano **Jean Rigby** (Margret) studied at the Birmingham School of Music and subsequently at the Royal Academy of Music with Patricia Clarke, with whom she continues to study. During a long association



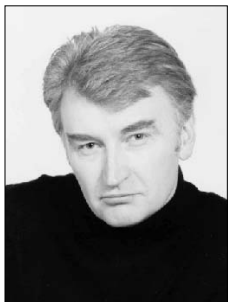
with English National Opera, she has sung Amastris (*Xerxes*), Rosina (*The Barber of Seville*), Maddalena (*Rigoletto*), Carmen, Octavian (*Der Rosenkavalier*), Jocasta (*Oedipus Rex*) and Helen of Troy (*King Priam*). A regular guest at Glyndebourne Festival Opera, where her roles have included Emilia (*Otello*) and Geneviève (*Pelléas et Mélisande*), she has performed Nicklausse (*Les Contes d'Hoffmann*) for The Royal Opera, Covent Garden, Isabella (*L'italiana in Algeri*) for the Buxton Festival, and both Angelina (*La Cenerentola*) and Idamante (*Idomeneo*) for Garsington Opera. Abroad she has appeared at The Netherlands Opera, Flanders Opera, Seattle Opera and San Diego Opera, and most recently sang Eduige (*Rodelinda*) at the Châtelet Théâtre Musical under William Christie. Her recordings for Chandos include Mendelssohn's *Paulus*, Delius's *A Mass of Life*, Britten's *The Rape of Lucretia* and, in the Opera in English series sponsored by the Peter Moores Foundation, the roles of Maddalena and of Suzuki (*Madam Butterfly*).



Stuart Kale (Captain), a singing actor of international renown, trained at the London Opera Centre with a scholarship from the Peter Moores Foundation. He began his career at Welsh National Opera before joining English

National Opera, where he remained for eight years, singing Don Ottavio (*Don Giovanni*), Alfred (*Die Fledermaus*), Michel (Martinů's *Julietta*) and Nanki-Poo (*The Mikado*), among many others; he has since returned as guest to perform Dr Caius (*Falstaff*), Herod (*Salome*) and Truffaldino (*The Love for Three Oranges*). He has appeared at The Royal Opera, Covent Garden as the High Priest (*Idomeneo*), Guillot (*Manon*), the Schoolmaster and the Mosquito (*The Cunning Little Vixen*) and Bob Boles (*Peter Grimes*); at Welsh National Opera as Dr Suda (Janáček's *Osud* [Fate]); at Châtelet Théâtre Musical in Paris as Lucano (*L'incoronazione di Poppea*), Valzacchi (*Der Rosenkavalier*) and the three tenor roles in *Lulu*; at Opéra du Rhin in Strasbourg as Shuisky (*Boris Godunov*), Alfred, Herod,

Albert Gregor (*The Makropulos Affair*), the Captain (*Wozzeck*) and Bob Boles; and at Drottningholm as the Podestà (*La finta giardiniera*) and in the title role of *Idomeneo*. Among his other roles, performed at opera houses and at festivals in both Europe and North America, are Aegisth (*Elektra*), the Drum Major (*Wozzeck*), Zinovy (*Lady Macbeth of Mtsensk*), Captain Vere (*Billy Budd*) and the Leper (*Saint François d'Assise*). His recordings include *Otello*, *Falstaff*, *Madam Butterfly*, *Osud* and highlights from *Boris Godunov*, all for Chandos in the Opera in English series sponsored by the Peter Moores Foundation.



major opera companies. He made his debut with The Royal Opera, Covent Garden in the

Since training at the Royal Northern College of Music, where he was a Peter Moores Scholar and sang Claggart in a production of *Billy Budd*, the bass **Clive Bayley** (Doctor) has become a regular performer with

premiere of Sir Harrison Birtwistle's *Gawain* and has subsequently appeared as Hans Foltz (*Die Meistersinger von Nürnberg*), Colline (*La bohème*) and Castro (*La fanciulla del West*). At Opera North he has sung Figaro (*Le nozze di Figaro*), Wurm (*Luisa Miller*), Sparafucile (*Rigoletto*), Ferrando (*Il trovatore*), an Old Monk (*Don Carlos*), Arkel (*Pelléas et Mélisande*), the Doctor (*Wozzeck*), Sir Walter Raleigh (*Gloriana*) and the Referee (Benedict Mason's *Playing Away*). Among his successes at English National Opera are Cadmus (*Semele*), Ferrando (*Il trovatore*), Pistol (*Falstaff*), the four Villains (*The Tales of Hoffmann*), Arkel, the Doctor (*Wozzeck*), and Collatinus (*The Rape of Lucretia*). He has sung Don Fernando in concert performances of *Fidelio* under Walter Weller, and has appeared with both Glyndebourne Festival and Touring Operas. Abroad Clive Bayley has performed with The Netherlands Opera, Seattle Opera, Bayerische Staatsoper, Munich and in Lisbon, Lausanne and Toulouse. Recordings for Chandos include *Troilus and Cressida* and *Billy Budd* and, in the Opera in English series sponsored by the Peter Moores Foundation, *Don Giovanni*, *Don Pasquale*, *Il trovatore*, *Falstaff*, *Madam Butterfly*, *Turandot* and highlights from *Boris Godunov*.



The tenor **John Graham-Hall** (The Idiot) studied at King's College, Cambridge and the Royal College of Music. In Great Britain he has sung, among others, the Dancing Master (*Ariadne auf Naxos*) and Albert Herring for

The Royal Opera, Covent Garden; Vanya (*Káťa Kabanová*) and Bob Boles (*Peter Grimes*) for Glyndebourne Festival Opera; Cassio (*Otello*) and Valzacchi (*Der Rosenkavalier*) for Welsh National Opera; Ferrando (*Così fan tutte*) and Gustav von Aschenbach (*Death in Venice*) for Glyndebourne Touring Opera; and Eisenstein (*Die Fledermaus*) and the Schoolmaster (*The Cunning Little Vixen*) for Scottish Opera. Currently he is a member of English National Opera, where his roles have included Monostatos (*The Magic Flute*), Mime (*The Rhinegold*), Goro (*Madam Butterfly*), Herod (*Salome*), Shabby Peasant (*Lady Macbeth of Mtsensk*), Alwa (*Lulu*) and Lysander (*A Midsummer Night's Dream*). Abroad he has performed at Théâtre royal de la Monnaie in Brussels, The Netherlands

Opera, L'Opéra de Nice, at the Salzburg and Ravenna Festivals, and at venues in Toronto and Vancouver, among many others. He sings Bob Boles in Chandos' Grammy Award-winning recording of *Peter Grimes*.



Peter Bronder (Andres) studied at the Royal Academy of Music and the National Opera Studio. After a season with Glyndebourne, he became principal tenor with Welsh National Opera, where he sang in *Così fan tutte*, *Die Zauberflöte*, *Il barbiere*

di Siviglia, *I puritani*, *La traviata*, *La bohème* and *Eugene Onegin*. More recently he has returned to sing Pylade (*Iphigénie en Tauride*), Dr Caius (*Falstaff*), Alfred (*Die Fledermaus*) and Bob Boles (*Peter Grimes*). He has performed Pedrillo (*Die Entführung aus dem Serail*), Lord Arturo Bucklaw (*Lucia di Lammermoor*) and Cassio (*Otello*) for The Royal Opera, Covent Garden; Count Almaviva (*The Barber of Seville*) and Vanya (*Káťa Kabanová*) for English National Opera; Prunier (*La rondine*) and the Captain

(*Wozzeck*) for Opera North; Leicester (*Maria Stuarda*), Rodolfo (*La bohème*) and the Dancing Master (*Ariadne auf Naxos*) for Scottish Opera; and Mr Upfold (*Albert Herring*) for Glyndebourne Festival Opera. Among companies abroad, Peter Bronder has worked with Bayerische Staatsoper in Munich, Frankfurt Opera, The Netherlands Opera, Théâtre royal de la Monnaie in Brussels, Châtelet Théâtre Musical in Paris and San Francisco Opera. For Chandos, in the Opera in English series sponsored by the Peter Moores Foundation, he has recorded *Pagliacci* and *Cavalleria rusticana*.



Born in 1973 in Glasgow, the bass **Iain Paterson** (Second Apprentice) trained at the Royal Scottish Academy of Music and Drama, and continues to study with Neilson Taylor. He has sung Figaro (*Le nozze di*

Figaro), Leporello (*Don Giovanni*), Fabrizio (*The Thieving Magpie*), Baron Douphol (*La traviata*), Pistol (*Falstaff*) and Zaretsky

(*Eugene Onegin*) for Opera North; Sparafucile (*Rigoletto*), the Bonze (*Madama Butterfly*) and Timur (*Turandot*) for Welsh National Opera; and Elviro (*Xerxes*), Ferrando (*Il trovatore*), Fasolt (*The Rhinegold*), Colline (*La bohème*) and the Badger (*The Cunning Little Vixen*) for English National Opera.



Born in Queensland, Australia in 1975, the baritone **Leslie John Flanagan** (First Apprentice) studied at the Queensland Conservatorium. In Australia his roles included Papageno (*The Magic Flute*), Silvano (*Un ballo in*

maschera), Krušina (*The Bartered Bride*) and Dancaire (*Carmen*). In 1997 a scholarship enabled him to come to the UK to attend the Alexander Gibson Opera School of the Royal Scottish Academy of Music and Drama, where he sang the title role in *Don Giovanni*; he currently studies with Janice Chapman. As Junior Principal Baritone with English National Opera since 1999, he has sung roles such as Masetto (*Don Giovanni*), Figaro and

Fiorello (*The Barber of Seville*), Marullo (*Rigoletto*), Donner (*The Rhinegold*), Schaunard (Puccini's *La bohème*), Colline (Leoncavallo's *La bohème*), Prince Yamadori (*Madama Butterfly*) and Barney (*The Silver Tassie*).

Richard Stokes teaches languages at Westminster School, coaches singers in the interpretation of *Lieder* and gives frequent lectures on song composers. He is co-author of books on German, French and Spanish song – *The Fischer-Dieskau Book of Lieder*, *A French Song Companion* (with Graham Johnson) and *The Spanish Song Companion* – and collaborated with Alfred Brendel on *One Finger Too Many* (*Ein Finger zuviel*). Recently he published *J.S. Bach – The Complete Church and Secular Cantatas* and a translation of Brendel's *The Veil of Order* (*Ausgerechnet ich*), to be followed by *Boulez on Conducting*. His singing translations of Berg's *Wozzeck* for Opera North, and of Wagner's *Parsifal* and Berg's *Lulu* for English National Opera have met with great critical acclaim.

The **Susan Singh Choristers** provides young singers with opportunities in opera, concerts and theatre productions in the UK.

Membership is by invitation and audition, candidates already having experience in singing performance at institutions such as English National Opera, where Susan Singh is Children's Adviser, Finchley Children's Music Group, where she is conductor of the junior and intermediate choirs, New London Children's Choir, The Jennifer Lilleystone Singers, and schools all over London and the South of England.

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

One of the world's great orchestras, the **Philharmonia Orchestra** is now in its sixth season with renowned German maestro Christoph von Dohnányi as Principal Conductor. That post was first held by Otto Klemperer, and the Orchestra has since had important collaborations with Lorin Maazel (as Associate Principal Conductor), Riccardo Muti (as Principal Conductor and Music Director), Giuseppe Sinopoli (as Music Director) and, currently, Kurt Sanderling (as Conductor Emeritus), Vladimir Ashkenazy (as Conductor Laureate) and Sir Charles Mackerras (as Principal Guest Conductor), besides such eminent figures as Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan and Carlo Maria Giulini. It continues to engage world-class conductors and soloists, and attracts Europe's most talented young players to join its orchestral ranks.

Resident Orchestra at the Royal Festival Hall, it maintains a central position in British musical life also through regional residencies which provide an ideal opportunity to expand a dynamic educational and community-based programme. Winner of numerous awards, it has garnered unanimous critical acclaim for its innovative programming policy, at the heart of

which is a commitment to performing and commissioning new music by today's leading composers.

An increasing number of the Orchestra's concerts are being broadcast by BBC Radio 3, including its annual performance at the BBC Proms. As the world's most recorded symphony orchestra, with over 1000 releases to its credit, among these a number of television and feature film soundtracks, the Philharmonia Orchestra enjoys a worldwide reputation. The discography includes, for Opera Rara, several recital discs as well as eleven complete operas, and for Chandos, in the Opera in English series sponsored by the Peter Moores Foundation, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La bohème*, *Madam Butterfly*, *Turandot*, the award-winning *Tosca* and solo recital albums of operatic arias with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny and John Tomlinson. The Philharmonia Orchestra continues to consolidate its international renown through regular tours and through recent prestigious residencies at the Châtelet Théâtre Musical in Paris, the Megaron in Athens and the Lincoln Center for the Performing Arts in New York.

Paul Daniel, in demand with both opera companies and orchestras worldwide, has appeared as a guest conductor with orchestras throughout Europe and North America.

After having been Music Director of Opera Factory from 1987 to 1990, he held the same post with Opera North from 1990 to 1997, winning critical acclaim for exciting and fresh performances of *Don Giovanni*, *Medea*, *Tannhäuser*, *Luisa Miller*, *Il trovatore*, *Don Carlos*, *Falstaff*, *Boris Godunov*, *Pelléas et Mélisande*, *Jenůfa*, Dukas's *Ariane et Barbe-Bleue*, Schreker's *Der ferne Klang*, *Wozzeck*, *Gloriana*, Tippett's *King Priam* and the world premieres of Michael Berkeley's *Baa Baa Black Sheep* and Benedict Mason's *Playing Away*. As its Principal Conductor he led the English Northern Philharmonia, Opera North's resident orchestra, in numerous concerts throughout the UK and at festivals abroad.

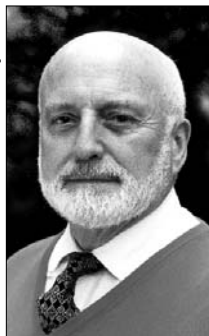
During his early association with English National Opera he conducted the world premiere of Sir Harrison Birtwistle's *The Mask of Orpheus* as well as productions of *Figaro's Wedding*, *Rigoletto*, *Carmen*, *Tosca*, Philip Glass's *Akhmaten*, and performances of *King Priam* as part of Tippett's ninetieth birthday celebrations. Since his appointment as Music

Director of the company in 1997 he has led performances of *The Flying Dutchman*, *La traviata*, *Il trovatore*, *Otello*, *Falstaff*, *Manon*, *The Tales of Hoffmann*, *Boris Godunov*, *Der Rosenkavalier*, *Pelléas and Melisande*, *From the House of the Dead*, *Dialogues of the Carmelites*, *Lulu*, *Peter Grimes*, *War and Peace*, *Nixon in China*, the world premiere of *The Silver Tassie* by Mark-Anthony Turnage and concert performances of Ponchielli's *La gioconda*.

He has also conducted *Mitridate, re di Ponto* at The Royal Opera, Covent Garden, *Béatrice et Bénédicte* and *Khovanshchina* at Théâtre royal de la Monnaie in Brussels, *Erwartung* and *Duke Bluebeard's Castle* at Grand théâtre de Genève, *King Priam* at Opéra de Nancy, and *Le nozze di Figaro*, *Kát'a Kabanová* and the world premiere of Hans-Jürgen von Bose's *Schlachthof V* at Bayerische Staatsoper in Munich.

For Chandos Paul Daniel has recorded a disc of vocal and orchestral works by Thomas Armstrong and, in the Opera in English series sponsored by the Peter Moores Foundation, *Falstaff* and highlights from *Boris Godunov*. In February 1998 Paul Daniel received an Olivier Award for outstanding achievement in opera, and he was awarded the CBE in the 2000 New Year's Honours List.

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 repertoire 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.



Andrew Shore as Wozzeck in Opera North's production of Berg's opera



Dame Josephine Barstow as Marie in Opera North's production of *Wozzeck*

Berg: *Wozzeck*

Als der Schriftsteller Georg Büchner (1813–1837), von Natur aus ein Revolutionär, mit dreiundzwanzig Jahren starb, hatte er lediglich fünf Werke abgeschlossen. Das Manuskript des *Wozzeck* tauchte erst 1875 auf – in chaotischem Zustand und dermaßen unleserlich, dass sich erst nach der Veröffentlichung von Alban Bergs Oper herausstellte, dass der Titel eigentlich *Woyzeck* lautete. Die Themen Ausbeutung der Armen und das existentielle Problem des Leidens lassen auf einen prophetischen Gehalt in Büchners *Œuvre* schließen, der Émile Zolas Werke auf diesem Gebiet um viele Jahrzehnte vorausahnte.

1914 besuchte Alban Berg eine Vorstellung von Büchners Drama und fasste den Beschluss, *Wozzeck* zu vertonen, doch die Arbeit wurde durch den Ausbruch des Ersten Weltkriegs, in dem Berg diente, unterbrochen. Das Particell war 1921 fertig, die Partitur im April 1922. Im Jahr 1923 erklärte sich der Verlag Universal Edition zur Veröffentlichung bereit. Im gleichen Jahr spielte der ausgezeichnete Pianist Eduard Steuermann, der mit Berg befreundet war, die Oper den Intendanten in Frankfurt und Darmstadt vor,

doch es kam zu keiner Aufführung. Gustav Mahlers Witwe Alma bezahlte den Notenstich für den Klavierauszug, für den Druck eines „Subskriptionsaufrufs“, der an verschiedene Dirigenten und Intendanten versandt wurde, kam Berg selbst auf. Zunächst war die Aktion erfolglos, doch schließlich zeigte der neue Generalmusikdirektor der Berliner Oper, Erich Kleiber, Interesse. Angeblich war er von der Partitur so beeindruckt, dass er schon nach der zweiten Szene im Ersten Akt erklärte: „Die Oper mache ich in Berlin, und wenn's mich meine Stellung kostet!“ Mittlerweile regte der Dirigent Hermann Scherchen den Komponisten an, eine Suite zusammenzustellen, die sogenannten „Drei Bruchstücke aus *Wozzeck*“, die er 1924 konzertant aufführte. Dennoch war die wiederholte Zurückweisung der Oper seitens der Intendanten und Musikdirektoren den Verfechtern des Werks nicht entgangen.

Wozzeck ist seit jeher eine „Sache“, an die Musikliebhaber glauben und für die sie sich einsetzen, entweder um sie zu inszenieren oder weil sie andere Leute dafür gewinnen wollen. Das Engagement der Anhänger ist nie lauwarm,

sondern leidenschaftlich; ganz besonders war das in der Zeit zwischen der Vollendung der Oper im Jahr 1921 und der Uraufführung 1925 der Fall. Man muss realisieren, dass Bergs erstaunliche Leistung damals nur von einigen Freunden und Adepten im Kreis seines Lehrers Arnold Schönberg richtig erkannt wurde. Das Werk wurde auch nach 1933 von einer kleinen aber enthusiastischen Gefolgschaft gewürdigt, doch unter der NS-Zeit fiel es gänzlich in Ungnade. Nach 1945 gab es noch immer Länder, die nicht zur Sache *Wozzeck* bekehrte waren. Fast siebzig Jahre nach der Uraufführung heftete Paul Daniel den Namen *Wozzeck* an sein Manifesto, als er in den 1990er Jahren sein Amt als GMD an der Opera North in Leeds antrat.

Berg verehrte seinen Lehrer Arnold Schönberg beinahe wie einen Guru, doch dieser verhielt sich zunächst recht ambivalent zu *Wozzeck*. Berg war äußerst besorgt über Schönbergs eventuelle Einmischung in seine Arbeit – anscheinend befürchtete er sogar dessen Ankunft in Wien, falls er auf einer Durchsicht der Partitur bestehen sollte. Selbst 1923, als er noch immer Änderungen daran vornahm, schrieb er an seine Frau:

Schönberg war wieder unleidlich, kritisierte alles an mir; dass ich noch immer am *Wozzeck* arbeite, 'das ist Karl Krausisch, dieses ewige

Korrigieren!', dass ich rauche, dass ich mir nicht einbilden solle, mit *Wozzeck* Erfolg zu haben, da er zu schwierig ist.

Sogar Schönbergs Gratulationsbrief nach seinem ersten Besuch der Berliner Inszenierung war gespickt mit kritischen Bemerkungen über die Vorstellung und Ratschlägen über Revisionen der Partitur. Noch viele Jahre nach Bergs Tod konnte Schönberg nicht umhin, seine Würdigung mit einem Vorbehalt zu relativieren; es habe ihn sehr überrascht, dass dieser weichherzige, schüchterne junge Mann es gewagt habe, sich auf ein Unternehmen einzulassen, das einen Fehlschlag herausforderte; den *Wozzeck* zu komponieren, ein derart tragisches Drama, dass eine Vertonung geradezu ausgeschlossen schien ... Er habe es geschafft. *Wozzeck* sei einer der größten Erfolge der Opernbühne. Das Interregnum zwischen dem Abschluss der Partitur und der ersten Inszenierung war die einzige Zeit, in der die Beziehungen zwischen Berg und seinem verehrten Lehrer Schönberg etwas gespannt waren.

Als *Wozzeck* im Dezember 1925 in Berlin uraufgeführt wurde, war Kleiber fünfunddreißig Jahre alt und daher neuer Musik zugänglich; in der Tat wurde die Oper das A und O seines musikalischen Kredits. Die

Berliner Korrepetitoren berichteten wiederholt von seiner unendlichen Sorgfalt und Geduld bei den unwahrscheinlich vielen Proben, bei denen er darauf bestand, dass der Pianist auf gewisse Rhythmen achten oder eine bestimmte Note in einem Akkord betonen solle, um dem Sänger behilflich zu sein. Als Kleiber sich 1952 für die erste britische Produktion in London aufhielt, sprach er über seine Mitarbeiter in Berlin voll Zuneigung, als ob sie eine Familie aus alter Zeit seien, und lud sogar die dänische Sopranistin Sigrid Johanson, die die Partie der Marie kreiert hatte, nach London ein, um sich an der Premierenfeier zu beteiligen. Er trug sich auch mit Gedanken über die Abschaffung von Bergs eigener "Reinigung" gewisser Stellen in Büchners Text – z.B. hatte dieser die Worte des Doktors "Er hat wieder gepißt" durch das harmlose, aber in diesem Kontext völlig sinnlose "gehustet" ersetzt. Es wurde aber nichts daraus.

Während der Berliner Proben steigerte sich Bergs Aufregung bis zur Euphorie, desgleichen seine Begeisterung für die Ausstattung, Inszenierung und Besetzung, vor allem aber für Kleibers Einblick in die Musik und seine Geduld bei den vielen Problemen bei der Einstudierung. Die Rezeption der Premiere und

späterer Aufführungen war recht uneinheitlich, aber immerhin kam die Oper bei gewissen Kreisen so gut an, dass der Komponist laut dem Kritiker und Philosophen Theodor Adorno getröstet werden musste – wenn die Oper so gut gefiele, könne etwas daran nicht stimmen! In Berlin wurde *Wozzeck* zehnmal gegeben; dann machte die Oper langsam und nie reibungslos Fortschritte. Nach der Produktion in Oldenburg im Jahr 1929 wurde sie in fünfzehn anderen deutschen Städten inszeniert, bevor sie mit der Ankunft des Nationalsozialismus in Ungnade fiel. In wenigen Jahren hatte Berg genügend Tantiemen bezogen, um sich sein erstes Auto zu leisten (im Alter von fünfundvierzig Jahren!).

Ein merkwürdiger Kommentar über *Wozzeck*, eines der Meisterwerke, wenn nicht das Meisterwerk der Oper des zwanzigsten Jahrhunderts, und die politisch-ästhetische Haltung in Deutschland unter den Nazis: Schon 1933 war Bergs Oper in Deutschland faktisch verboten. Heute wird oft übersehen, dass seine zweite Oper, *Lulu*, nicht in Deutschland uraufgeführt wurde, sondern in Zürich (1937, also zwei Jahre nach dem Tod des Komponisten). Auch Hindemith war in der Nazi-Zeit in Ungnade; er und Berg fielen der offiziellen Verurteilung ihres Œuvres unter

der Kategorie "Kulturbolschewismus" und "entartete Kunst" zum Opfer.

Die musikalische Organisation

Als Schönberg-Schüler war Bergs musikalischer Stil sehr von vielen theoretischen und praktischen Prinzipien seines Lehrers beeinflusst. Die Oper befolgt nicht dessen System der Dodekaphonie, obwohl das Thema der Passacaglia im Ersten Akt aus zwölf Tönen besteht. Er verwendet keine Tonartvorzeichen, ausgenommen die Verwandlungsmusik zwischen der vierten und fünften Szene im Dritten Akt. Hingegen macht er ausgiebigen, subtilen Gebrauch von der Sprechstimme, die in Schönbergs *Pierrot Lunaire* entstand.

Bühne

Erster Akt

Wozzeck und seine Umwelt

Wozzeck und der Hauptmann

Wozzeck und Andres

Marie und Wozzeck

Wozzeck und der Doktor

Marie und der Tambourmajor

Zweiter Akt

Dramatische Entwicklung

Marie, Kind, später Wozzeck

"Sprechstimme" lässt sich als musikalisch definierte Sprache mit genau vorgeschriebenem Rhythmus und Tonhöhe bezeichnen, aber:

der Ausführende gibt die Tonhöhe zwar im Augenblick der Artikulation an, verläßt sie aber durch Fallen und Steigen wieder, wie bei dem natürlichen Sprechen.

Wozzeck ist in drei Akten angelegt, die jeweils in fünf Szenen gegliedert sind. Die Musik ist durchkomponiert und die Verwandlungsmusik dauert häufig nur ein paar Sekunden, während derer die Szenen gewechselt werden müssen.

Der Komponist hat selbst die Beziehung von Musik und Drama in folgendem Diagramm kurz dargestellt:

Musik

Fünf Charakterstücke

- | | |
|----------|---|
| 1. Szene | Suite |
| 2. Szene | Rhapsodie |
| 3. Szene | Militärmarsch und Wiegenlied |
| 4. Szene | Passacaglia |
| 5. Szene | <i>Andante affettuoso (quasi Rondo)</i> |

Sinfonie in fünf Sätzen

- | | |
|----------|-------------|
| 1. Szene | Sonatensatz |
|----------|-------------|

Hauptmann, Doktor, später Wozzeck
Marie und Wozzeck
Der Wirtshausgarten
Wachstube in der Kaserne

Dritter Akt

Katastrophe und Epilog

Marie und das Kind
Marie und Wozzeck
Eine Schenke
Wozzecks Tod
Orchester-Epilog
Spielende Kinder

2. Szene Fantasie und Fuge
3. Szene *Largo*
4. Szene Scherzo
5. Szene *Rondo marziale con introduzione*

Sechs Inventionen

1. Szene Invention über ein Thema
2. Szene Invention über einen Ton
3. Szene Invention über einen Rhythmus
4. Szene Invention über einen Sechsklang
Invention über eine Tonart
5. Szene Invention über eine
Achtelbewegung

Allerdings warnte er in einem 1928 in der *Neuen Musik-Zeitung* veröffentlichten Artikel, den Willi Reich in seinem Buch über Berg abdruckte, all diejenigen, die in Versuchung geraten, *Wozzeck* während der Aufführung im Kopf zu analysieren:

Mag einem noch soviel davon bekannt sein, was sich im Rahmen dieser Oper an musikalischen Formen findet ... von dem Augenblick an, wo sich der Vorhang öffnet, bis zu dem, wo er sich zum letzten Male schließt, darf es im Publikum keinen geben, der etwas von diesen diversen Fugen und Inventionen,

Suiten- und Sonatensätzen, Variationen und Passacaglien merkt – keinen, der von etwas anderem erfüllt ist, als von der weit über das Einzelschicksal Wozzecks hinausgehenden Idee dieser Oper.

Natürlich lässt sich *Wozzeck* nicht leicht singen, aber Berg war die Vorstellung einer karikierten Gesangslinie mit beinahe unzugänglichen Tönen bzw. Stil verhasst. Fast nach jeder Erstaufführung seiner Oper berichtete der Komponist begeistert über die "klassische" Qualität des Gesangs – es müsse gesungen werden, als ob es der

Trovatore sei! Man kann den Idealen des Komponisten manchmal nur schwer gerecht werden, aber der Versuch lohnt sich unbedingt.

1949 hörte ich die Musik in einer konzertanten Aufführung unter der Leitung von Sir Adrian Boult zum ersten Mal und war sofort hingerissen: von den volkstümlichen Stellen (Andres im Ersten Akt, zweiten Szene oder Margret im Dritten Akt, dritten Szene); von den lyrischen Partien der Marie (das Wiegenlied im Ersten Akt, zweiten Szene oder im Dritten Akt, ersten Szene, während sie in der Bibel liest); von der satirischen Faktur des Doktors und des Hauptmanns; von den anschaulichen Szenen im Freien (Erster Akt, zweite Szene; Zweiter Akt, vierte Szene); und von der ausdrucksstarken Dramatik bei sämtlichen Begegnungen von Wozzeck und Marie. Ich meine sogar, dass ich den Dritten Akt von Anfang bis Ende, von der solistischen Partie der Marie bis zum Kind auf seinem Steckenpferd ("Hopp, hopp!") sofort an prominenter Stelle in meine Lieblingsopern einreichte. Die erschütternde Szene von Marie und Wozzeck, die beiden großen Orchester-*Crescendi* auf der Note H nach ihrem Mord, die manische Rhythmik der Szene in der Schenke, die steigende Chromatik im

Orchester als Kommentar zu Wozzecks Ertrinken und die gewaltige Threnodie in d-Moll – alle sind Sternstunden im Musizieren des vergangenen Jahrhunderts: nicht nur in der Musik des zwanzigsten Jahrhunderts, sondern auch des Musikdramas, der Gattung Oper in ihrer ausdrucksstärksten, mächtigsten Gestalt.

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Übersetzung: Gery Bramall

Handlung

Wozzeck ist die Geschichte eines einfachen, neurotisch veranlagten Mannes mit ungeschulten Instinkten, den nicht ausschließlich von ihm verursachte Probleme und die Machenschaften und Manöver seiner Mitmenschen bedrängen. Die Handlung spielt in Deutschland Mitte der 1830er Jahre.

COMPACT DISC 1

Erster Akt

Szene 1

Zimmer des Hauptmanns

Der Hauptmann wird von seinem Offiziersburschen Wozzeck rasiert. Er macht

dem verwirrten Wozzeck Vorwürfe: warum diese Hast? "Was soll ich denn mit den zehn Minuten anfangen, die Er heut' zu früh fertig wird?" Und später: "Wozzeck, Er ist ein guter Mensch, aber Er hat keine Moral! ... Er hat ein Kind ohne den Segen der Kirche." Wozzeck erwidert, dass der liebe Gott das Kind deshalb nicht verwerfen wird, und zitiert aus der Bibel: "Lasset die Kleinen zu mir kommen!" Der Hauptmann ist gereizt, seine Stimme klettert bis zum hohen C. "Wir arme Leut!" fährt Wozzeck fort; Leute wie er können sich keine moralische Art leisten. Der Hauptmann ist sicher, dass Wozzeck zu viel denkt.

Szene 2

Freies Feld

Spätnachmittag. Wozzeck und sein Freund Andres schneiden Stöcke im Gebüsch. Wozzeck hat Visionen, er vermeint, die Intrigen der Freimaurer zu erblicken und ist überzeugt, dass die roten Strahlen der untergehenden Sonne die Welt in Brand stecken.

Szene 3

Die Stube von Wozzecks Geliebter Marie
Marie bewundert eine vorbeiziehende

Militärmusik. Der Tambourmajor winkt ihr zu. Ihre Nachbarin Margret macht gehässige Bemerkungen über Mariens Interesse an den Soldaten. Marie schmeißt das Fenster zu und singt ihrem Kind ein lyrisches Wiegenlied. Wozzeck klopft ans Fenster, aber er ist in großer Eile und sieht das Kind nicht einmal an.

Szene 4

Studierstube des Doktors

Wozzeck verdient sich als Versuchskaninchen für die diätetischen Experimente des Doktors etwas Geld. Der Vorwurf, dass er sich nicht an die Regeln hält, erregt ihn. Auf sein wirres Reden sagt ihm der Doktor, dass er noch ins Narrenhaus kommen werde. Aber schließlich interessiert ihn der Ruhm, den ihm seine Theorien einbringen werden, mehr als sein Patient.

Szene 5

Straße vor Mariens Tür

Der Tambourmajor stolziert daher, um Marie zu beeindrucken. Er versucht, sie zu umarmen, und zunächst reißt sie sich los. Schließlich gibt sie doch nach: "Meinetwegen, es ist Alles eins!"

COMPACT DISC II

Zweiter Akt

Szene 1

Mariens Stube

Marie bewundert ihre neuen Ohrringe, dann versucht sie, das Kind einzuschläfern. Wozzeck kommt dazu und schöpft Verdacht, als sie erklärt, die Ohrringe gefunden zu haben: So etwas habe er noch nie gefunden, und gleich zwei auf einmal! Er händigt ihr die Löhnung aus, die er vom Hauptmann und dem Doktor erhalten hat, und geht fort. Marie ist bedrückt, dass sie ihn betrogen hat.

Szene 2

Straße in der Stadt

Der Doktor ist pressiert, aber der Hauptmann hält ihn auf. Nun muss er sich die Geschichte tödlicher Krankheiten von dessen Patienten anhören. Dem Hauptmann selbst drohe in nächster Zeit ein Schlaganfall, das erkenne er an seiner Gesichtsfarbe und Beleibtheit. Der Hauptmann malt sich in lyrischen Tönen seinen Nachruf aus.

Wozzeck tritt auf, "Er läuft ja wie ein offenes Rasiermesser durch die Welt" meint der Hauptmann. Das Rasieren erinnert ihn an den bärtigen Tambourmajor, dessen Beziehung

zu Marie ihm bekannt ist. Mit dem Doktor beginnt er, Wozzeck zu peinigern: Hat er vielleicht ein Barthaar in seiner Schüssel gefunden? Wozzeck reagiert sehr heftig: Er ist ein armer Teufel und hat sonst nichts auf dieser Welt. Der Doktor will ihm den Puls fühlen, aber er stürzt davon; Doktor und Hauptmann sind erstaunt und betreten.

Szene 3

Straße vor Mariens Wohnungstür

Der langsame Satz der Sinfonie (*Largo*) spielt vor dem Haus der Marie. Die Besetzung entspricht der von Schönbergs Kammer-symphonie Nr. 1 op. 9, d.h. fünfzehn Solisten. Wozzeck stellt Marie zur Rede: "Du bist schön 'wie die Sünde'. Aber kann die Todsünde so schön sein, Marie? Hat er [der Tambourmajor] da gestanden?" Marie antwortet, dass viele Menschen an einem Platz stehen können. Wozzeck geht auf sie zu. "Lieber ein Messer in den Leib, als eine Hand auf mich. Mein Vater hat's nicht gewagt, wie ich zehn Jahr alt war."

Szene 4

Wirtshausgarten. Paare tanzen einen langsamen Ländler

Zwei betrunkene Handwerksburschen singen ein rührseliges Lied über den Branntwein.

Wozzeck erblickt Marie, die mit dem Tambourmajor tanzt; er will sich auf den Tanzboden stürzen, aber die Musik verstummt und die Soldaten, allen voran Andres, stimmen ein lustiges Jägerlied an. Der Erste Handwerksbursch predigt sinnloses Zeug im Sprechgesang; dann nähert sich ein Narr der Bank, auf der Wozzeck sitzt und singt "Lustig, lustig, ... aber es riecht ... ich riech Blut!" – eine außerordentlich wichtige Partie, obwohl sie nur aus dreizehn Noten besteht. Der Tanz setzt wieder ein und Wozzeck sieht rot vor den Augen, der Gedanke an Blut lässt ihn nicht los.

Szene 5

Wachstube in der Kaserne. Nacht
Die Soldaten schnarchen; Wozzeck jammert Andres die Ohren voll, er könne nicht schlafen, dauernd sehe er den Tanzboden vor sich. Der Tambourmajor poltert herein, brüstet sich über seine Eroberung und fordert Wozzeck auf mit ihm zu trinken. Dieser wendet sich ab, aber der Tambourmajor reißt ihn hoch, sie ringen miteinander und er verprügelt ihn. Andres ruft aus: "Er blut!" und Wozzeck hält seine Worte für eine Fügung des Schicksals: "Einer nach dem Andern!"

Dritter Akt

Szene 1

Mariens Stube. Nacht

Eine Solobratsche spielt das Thema an, während Marie die Geschichte der Maria Magdalena liest und mit ihrem eigenen Leben vergleicht. Während der Bibellesung verwendet sie die Sprechstimme, aber der wunderbare Kommentar zu dem, was sie gelesen hat, wird gesungen.

Szene 2

Waldweg am Teich; es dunkelt

Wozzeck geht mit Marie in die Stadt; er fragt sie, wie lang es her ist, dass sie sich kennen. Sie will fort, aber er lässt sie nicht gehen. Schließlich zieht er ein Messer und stößt es ihr in den Hals. Die anschließende Verwandlungsmusik besteht aus zwei langen *Crescendi* auf dem Ton H: zunächst ganz leise auf dem Solohorn, dann im ganzen Orchester.

Szene 3

Eine Schenke

Der Vorhang hebt sich unmittelbar über der dritten Szene, in der ein Bursche auf einem verstimmten Pianino eine Schnellpolka spielt. Wozzeck trinkt, dann macht er sich an Margret heran. Sie bemerkt das Blut an seiner

Hand. Er sucht es zu kaschieren, stürzt aber bald hinaus.

Szene 4

Waldweg am Teich

Wozzeck sucht nach dem Messer und stößt dabei auf Mariens Leiche. Endlich findet er es und wirft es in den Teich. Dann watet er ins Wasser, um sich das Blut abzuwaschen, und ertrinkt. Der Doktor und der Hauptmann kommen herbei. Sie hören seltsame Klänge – wie wenn ein Mensch ertrinkt, meint der Doktor.

Der große Orchester-Epilog in d-Moll, der Höhepunkt der Oper, ist ein Lamento für Wozzeck.

Szene 5

Vor Mariens Tür

Kinder spielen und singen lärmend; Mariens Knabe reitet auf einem Steckenpferd. Dann kommen andere Kinder herbeigestürmt, um zu berichten, dass Marie tot aufgefunden worden ist. Alle laufen davon. Der Knabe versteht nicht, worum es geht; er spielt ein wenig weiter, dann reitet er den anderen nach. Der Vorhang fällt.

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Übersetzung: Gery Bramall

Andrew Shore (Wozzeck) gilt als führender Buffobariton Großbritanniens und als einer der besten singenden Schauspieler. Er ist an der English National Opera, Royal Opera Covent Garden, Opera North, Glyndebourne Festival Opera, Scottish Opera und Welsh National Opera aufgetreten.

Auslandsverpflichtungen haben ihn an die San Diego Opera, New Israeli Opera, Opéra national de Paris-Bastille, Opéra Comique und an das Gran Teatre del Liceu in Barcelona sowie nach Lyon, Nantes, Montpellier, Kopenhagen, Amsterdam, Santa Fe, Vancouver und Ottawa geführt. Sein umfangreiches Repertoire umfasst die Titelrollen in *Don Pasquale*, *Falstaff*, *Gianni Schicchi*, *Wozzeck* und *King Priam* sowie Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dulcamara (*L'elisir d'amore*), Dr. Bartolo (*Il barbiere di Siviglia*), Baron Trombonok (*Il viaggio a Reims*), Warlaam (*Boris Godunow*), Zar Dodon (*Der goldene Hahn*), Baron (*La Vie Parisienne*), Frank (*Die Fledermaus*), Faninal (*Der Rosenkavalier*), Dikoj (*Katja Kabanowa*), Dr. Kolenatý (*Die Sache Makropulos*), Šiškov (*Aus einem Totenhaus*), Leander (*Die Liebe zu den drei Orangen*), Mr. Flint (*Billy Budd*), Mr. Gedge (*Albert Herring*) und

George Wilson (*The Great Gatsby*). Außerdem hat er Alberich in Konzertaufführungen von *Das Rheingold* gesungen. Unter seinen Schallplattenaufnahmen sind besonders hervorzuheben Leporello (*Don Giovanni*), Dulcamara (*L'elisir d'amore*), die Titelrolle in *Don Pasquale*, Dr. Bartolo (*Il barbiere di Siviglia*), die Titelrolle in *Falstaff*, Benoit (*La bohème*), der Mesner (*Tosca*) und Faninal (Auszüge aus *Der Rosenkavalier*), alle für Chandos in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation.

Höhepunkte in der Laufbahn von **Dame Josephine Barstow** (Marie) waren Salome, Tosca, die Lady Macbeth von Verdi und von Schostakowitsch sowie die verschiedensten Rollen in Opern von Komponisten wie Mozart, Beethoven, Verdi, Puccini, Janáček und Richard Strauss. In neuerer Zeit hat sie die Titelrollen in *Medea* und *Aida*, die Gräfin (*Pique Dame*), Mrs. Alice Ford (*Falstaff*), Kostelnička (*Jenůfa*), Kabanicha (*Katja Kabanowa*), Emilia Marty (*Die Sache Makropulos*), Marie (*Wozzeck*), Mutter Maria (*Dialogues des Carmélites*), Ellen Orford (*Peter Grimes*), Lady Billows (*Albert Herring*) und Queen Elizabeth I. (*Gloriana*) gesungen. Sie

war als Miss Wingrave in einer Fernsehversion von *Owen Wingrave* unter der Leitung von Kent Nagano zu sehen und sang die Rolle der Benigna Schuller in der Welturaufführung von Pendereckis *Die schwarze Maske* bei den Salzburger Sommerfestspielen; danach wurde sie von Karajan auch zur Mitwirkung in *Tosca* und *Un ballo in maschera* eingeladen. In Großbritannien ist sie an der Royal Opera Covent Garden, English National Opera, Opera North und Welsh National Opera aufgetreten, auf dem europäischen Festland hat man sie an die Pariser Opéra, Bayerische Staatsoper München, Nederlandse Opera, Vlaamse Opera sowie nach Lissabon, Barcelona und Palermo verpflichtet, und in Amerika hat sie an der Metropolitan Opera New York, San Francisco Opera, Lyric Opera of Chicago und Houston Grand Opera gesungen. Die außerordentlichen Fähigkeiten dieser singenden Schauspielerin wurden 1985 mit dem Verdienstorden CBE anerkannt, und im selben Jahr erhielt sie (erst als sechste Person überhaupt) die Fidelio-Medaille der International Opera Directors Association; 1995 wurde sie zur Dame Commander of the Order of the British Empire erhoben.

Der Tenor **Alan Woodrow** (Tambourmajor) studierte am Royal Conservatory of Music in Toronto und am London Opera Centre. Neben vielen anderen Rollen hat er Canio (*Pagliacci*), Hermann (*Pique Dame*), Don José (*Carmen*), Herodes (*Salome*), Bacchus (*Ariadne auf Naxos*), Fürst Andrei (*Chowanschtschina*) und Edmund (Aribert Reimanns *Lear*) an der English National Opera, den Tambourmajor (*Wozzeck*) an der Opera North und Herodes an der Scottish Opera gesungen. Weitere Rollen waren Sergej (*Lady Macbeth von Mzensk*) an der Opéra national de Paris-Bastille, Oper Frankfurt und Mailänder Scala, Florestan (*Fidelio*) am Stadttheater Bern, Ägisth (*Elektra*) und der Kaiser (*Die Frau ohne Schatten*) am Stadttheater Basel und an der Bayerischen Staatsoper München, der Kaiser an der Deutschen Oper Berlin, Rienzi und Siegfried am Gran Teatre del Liceu in Barcelona, Tannhäuser am Teatro Massimo in Palermo, Tannhäuser und Bacchus am Teatro San Carlo in Neapel sowie Siegfried bei den Tiroler Festspielen und am Théâtre du Capitole in Toulouse. Außerhalb Europas hat man ihn an der Seattle Opera, Opera Omaha, San Diego Opera, mit der Canadian Opera Company und an der New Israeli Opera in Tel Aviv erlebt.

Die Mezzosopranistin **Jean Rigby** (Margret) studierte an der Birmingham School of Music und später an der Royal Academy of Music bei Patricia Clarke, mit deren Hilfe sie ihre Stimme weiter entwickelt. Im Laufe ihres langjährigen Wirkens an der English National Opera hat sie Amastris (*Serse*), Rosina (*Il barbiere di Siviglia*), Maddalena (*Rigoletto*), Carmen, Octavian (*Der Rosenkavalier*), Jocasta (*Oedipus Rex*) und Helen of Troy (*King Priam*) gesungen. Sie gastiert regelmäßig an der Glyndebourne Festival Opera, wo man sie als Emilia (*Otello*) und Geneviève (*Pelléas et Mélisande*) gehört hat, sie hat Nicklausse (*Les Contes d'Hoffmann*) an der Royal Opera Covent Garden, Isabella (*L'italiana in Algeri*) beim Buxton Festival sowie Angelina (*La Cenerentola*) und Idamante (*Idomeneo*) an der Garsington Opera gesungen. Außerdem ist sie an der Nederlandse Opera, Vlaamse Opera, Seattle Opera und San Diego Opera aufgetreten und hat gerade erst Eduige (*Rodelinda*) am Châtelet Théâtre Musical unter der Leitung von William Christie gesungen. Ihre Chandos-Diskographie umfasst Mendelssohns *Paulus*, *A Mass of Life* von Delius, Brittens *The Rape of Lucretia* und in der Reihe "Opera in English", mit Unterstützung durch die Peter Moores

Foundation, Maddalena und Suzuki (*Madama Butterfly*).

Stuart Kale (Hauptmann) gilt international als einer der besten singenden Schauspieler. Er studierte am London Opera Centre mit einem Stipendium der Peter Moores Foundation und begann seine Karriere an der Welsh National Opera, bevor er der English National Opera beitrug, wo er in seinen acht Jahren u.a. Don Ottavio (*Don Giovanni*), Alfred (*Die Fledermaus*), Michel (Martinus *Julietta*) und Nanki-Poo (*The Mikado*) sang; später gastierte er dort als Dr. Caius (*Falstaff*), Herodes (*Salome*) und Truffaldino (*Die Liebe zu den drei Orangen*). Er ist an der Royal Opera Covent Garden als Oberpriester (*Idomeneo*), Guillot (*Manon*), Schulmeister und Mücke (*Das schlaue Fuchslein*) sowie als Bob Boles (*Peter Grimes*) aufgetreten, an der Welsh National Opera als Dr. Suda (Janáček's *Osud* [Schicksal]), am Châtelet Théâtre Musical in Paris als Lucano (*L'incoronazione di Poppea*), Valzacchi (*Der Rosenkavalier*) und in den drei Tenorrollen von *Lulu*, an der Opéra du Rhin in Straßburg als Schuischi (*Boris Godunow*), Alfred, Herodes, Albert Gregor (*Die Sache Makropulos*), Hauptmann (*Wozzeck*) und Bob Boles sowie in Drottningholm als Podestà

(*La finta giardiniera*) und in der Titelrolle von *Idomeneo*. Außerdem hat man ihn auf Opern- und Festspielbühnen in Europa und Nordamerika als Ägisth (*Elektra*), Tambourmajor (*Wozzeck*), Sinowi (*Lady Macbeth von Mzensk*), Captain Vere (*Billy Budd*) und Leprakranken (Messiaens *Saint François d'Assise*) erlebt. Seine Diskografie umfasst *Otello*, *Falstaff*, *Madama Butterfly*, *Osud* und Auszüge aus *Boris Godunow*, alle für Chandos in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation.

Seit seiner Ausbildung am Royal Northern College of Music, wo er Peter Moores Stipendiat war und Claggart in einer Inszenierung von *Billy Budd* sang, ist der Bassist **Clive Bayley** (Doktor) regelmäßig bei namhaften Opernensembles zu Gast. Er debütierte an der Royal Opera Covent Garden in der Uraufführung von Sir Harrison Birtwistles *Gawain* und war danach als Hans Foltz (*Die Meistersinger von Nürnberg*), Colline (*La bohème*) und Castro (*La fanciulla del West*) zu erleben. An der Opera North hat er Figaro (*Le nozze di Figaro*), Wurm (*Luisa Miller*), Sparafucile (*Rigoletto*), Ferrando (*Il trovatore*), Mönch (*Don Carlos*), Arkel (*Pelléas et*

Mélisande), Doktor (*Wozzeck*), Sir Walter Raleigh (*Gloriana*) und Referee (Benedict Masons *Playing Away*) gesungen. An der English National Opera erinnert man sich an ihn als Cadmus (*Semele*), Ferrando (*Il trovatore*), Pistol (*Falstaff*), die vier dämonischen Gegenspieler (*Les Contes d'Hoffmann*), Arkel, Doktor (*Wozzeck*), und Collatinus (*The Rape of Lucretia*). Er hat Don Fernando in Konzertaufführungen von *Fidelio* unter der Leitung von Walter Weller gesungen und ist sowohl mit der Glyndebourne Festival Opera als auch der Glyndebourne Touring Opera aufgetreten. Auslandsstationen waren De Nederlandse Opera, Seattle Opera, Bayerische Staatsoper München sowie Lissabon, Lausanne und Toulouse. Seine Chandos-Diskographie umfasst *Troilus and Cressida* und *Billy Budd* sowie in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation *Don Giovanni*, *Don Pasquale*, *Il trovatore*, *Falstaff*, *Madama Butterfly*, *Turandot* und Auszüge aus *Boris Godunow*.

Der Tenor **John Graham-Hall** (Der Narr) studierte am King's College Cambridge und am Royal College of Music. In Großbritannien hat er u.a. den Tanzmeister

(*Ariadne auf Naxos*) und Albert Herring an der Royal Opera Covent Garden, Kudräß (*Katja Kabanowa*) und Bob Boles (*Peter Grimes*) an der Glyndebourne Festival Opera, Cassio (*Otello*) und Valzacchi (*Der Rosenkavalier*) an der Welsh National Opera, Ferrando (*Così fan tutte*) und Gustav von Aschenbach (*Death in Venice*) an der Glyndebourne Touring Opera sowie Eisenstein (*Die Fledermaus*) und den Schulmeister (*Das schlaue Fuchslein*) an der Scottish Opera gesungen. Zur Zeit gehört er der English National Opera an, wo man ihn als Monostatos (*Die Zauberflöte*), Mime (*Das Rheingold*), Goro (*Madama Butterfly*), Herodes (*Salome*), Heruntergekommener Bauer (*Lady Macbeth von Mzensk*), Alwa (*Lulu*) und Lysander (*A Midsummer Night's Dream*) erlebt hat. Seine Auslandsverpflichtungen haben ihn u.a. an das Théâtre royal de la Monnaie in Brüssel, De Nederlandse Opera, L'Opéra de Nice, zu den Festspielen von Salzburg und Ravenna sowie nach Toronto und Vancouver geführt. In der mit einem *Grammy* ausgezeichneten Chandos Aufnahme von *Peter Grimes* singt er Bob Boles.

Peter Bronder (Andres) studierte an der Royal Academy of Music und am National Opera Studio. Nach einer Saison in Glyndebourne

trat er als erster Tenor der Welsh National Opera bei, wo er in *Così fan tutte*, *Die Zauberflöte*, *Il barbiere di Siviglia*, *I puritani*, *La traviata*, *La bohème* und *Eugen Onegin* sang. In den Rollen von Pylade (*Iphigénie en Tauride*), Dr. Caius (*Falstaff*), Alfred (*Die Fledermaus*) und Bob Boles (*Peter Grimes*) kehrte er kürzlich dorthin zurück. Man hat ihn als Pedrillo (*Die Entführung aus dem Serail*), Lord Arturo Bucklaw (*Lucia di Lammermoor*) und Cassio (*Otello*) an der Royal Opera Covent Garden, Graf Almaviva (*Il barbiere di Siviglia*) und Kudrās (*Katja Kabanowa*) an der English National Opera, Prunier (*La rondine*) und Hauptmann (*Wozzeck*) an der Opera North, als Leicester (*Maria Stuarda*), Rodolfo (*La bohème*) und Tanzmeister (*Ariadne auf Naxos*) an der Scottish Opera und Mr. Upfold (*Albert Herring*) an der Glyndebourne Festival Opera erlebt. Auslandsstationen waren u.a. die Bayerische Staatsoper München, Oper Frankfurt, De Nederlandse Opera, Théâtre royal de la Monnaie in Brüssel, Châtelet Théâtre Musical in Paris und San Francisco Opera. Für Chandos hat er in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation *Pagliacci* und *Cavalleria rusticana* aufgenommen.

Der 1973 in Glasgow geborene Bassist **Iain Paterson** (Zweiter Handwerksbursch) studierte an der Royal Scottish Academy of Music and Drama; mit Unterstützung von Neilson Taylor bildet er seine Stimme weiter aus. Er hat Figaro (*Le nozze di Figaro*), Leporello (*Don Giovanni*), Fabrizio (*La gazza ladra*), Baron Douphol (*La traviata*), Pistol (*Falstaff*) und Saretski (*Eugen Onegin*) an der Opera North gesungen, Sparafucile (*Rigoletto*), Onkel Bonzo (*Madama Butterfly*) und Timur (*Turandot*) an der Welsh National Opera sowie Elviro (*Serse*), Ferrando (*Il trovatore*), Fasolt (*Das Rheingold*), Colline (*La bohème*) und Dachs (*Das schlaue Fuchslein*) an der English National Opera.

Der australische Bariton **Leslie John Flanagan** (Erster Handwerksbursch) wurde 1975 in Queensland geboren und studierte am Queensland Conservatorium. In Australien sang er Papageno (*Die Zauberflöte*), Silvano (*Un ballo in maschera*), Krušina (*Die verkaufte Braut*) und Dancaire (*Carmen*). 1997 kam er mit einem Stipendium nach Großbritannien, um die Alexander Gibson Opera School der Royal Scottish Academy of Music and Drama zu besuchen, wo er die Titelrolle in *Don Giovanni* sang; zur Zeit studiert er bei Janice Chapman. Seit 1999 ist er erster Nachwuchsbariton an der

English National Opera, wo er Rollen wie Masetto (*Don Giovanni*), Figaro und Fiorello (*Il barbiere di Siviglia*), Marullo (*Rigoletto*), Donner (*Das Rheingold*), Schaunard (Puccinis *La bohème*), Colline (Leoncavallos *La bohème*), Fürst Yamadori (*Madama Butterfly*) und Barney (*The Silver Tassie*) gesungen hat.

Richard Stokes unterrichtet Fremdsprachen an der Westminster School. Er unterstützt Sänger bei der Einstudierung von Kunstliedern und hält regelmäßig Vorträge über Liedkomponisten. Er ist Mitverfasser von Büchern über das deutsche, französische und spanische Lied – *The Fischer-Dieskau Book of Lieder*, *A French Song Companion* (mit Graham Johnson) und *The Spanish Song Companion* – und hat mit Alfred Brendel an einer englischen Übersetzung von *Ein Finger zuviel* (engl.: *One Finger Too Many*) zusammengearbeitet. Vor kurzem hat er *J.S. Bach – The Complete Church and Secular Cantatas* und eine Übersetzung von Brendels *Ausgerechnet ich* (engl.: *The Veil of Order*) veröffentlicht, und *Boulez on Conducting* ist angekündigt. Seine Übersetzungen der Gesangstexte von Bergs *Wozzeck* für die Opera North sowie Wagners *Parsifal* und Bergs *Lulu* für die English National Opera wurden von der Kritik äußerst positiv aufgenommen.

Die **Susan Singh Choristers** bieten Kindern aus London und dem Süden Englands die Gelegenheit, in professionellen Opern-, Konzert- und Theateraufführungen zu singen. Es handelt sich um einen Einladungschor, dessen Kandidaten vorsingen und bereits über praktische Erfahrungen verfügen müssen – etwa an der English National Opera, wo Susan Singh als Beraterin in Kinderfragen wirkt, in der Finchley Children's Music Group, wo sie zwei Aufbauchöre leitet, im New London Children's Choir oder in den Jennifer Lilleystone Singers.

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

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

Das **Philharmonia Orchestra**, eines der großen Orchester der Welt, steht nun bereits im sechsten Jahr unter der Leitung seines berühmten deutschen Chefdirigenten Christoph von Dohnányi. Er setzt eine Tradition fort, die mit Otto Klemperer begann und über Lorin Maazel (Erster Gastdirigent), Riccardo Muti (Chefdirigent und Musikalischer Leiter), Giuseppe Sinopoli (Musikalischer Leiter) bis zu Kurt Sanderling (Emeritierter Dirigent), Vladimir Ashkenazy (Ehrendirigent) und Sir Charles Mackerras (Hauptgastdirigent) führt, aber auch die Zusammenarbeit mit Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan und Carlo Maria Giulini einbezog. Das Orchester verpflichtet weiterhin Gastdirigenten und Solisten von Weltrang, während einige der größten europäischen Nachwuchstalente in seine Reihen aufgenommen werden.

Das Philharmonia Orchestra ist in der Royal Festival Hall ansässig und nimmt eine

zentrale Position im Musikleben Großbritanniens ein, nicht nur durch seine Londoner Konzerte, sondern auch durch feste Kontakte mit Aufführungsstätten in anderen Teilen des Landes, die eine ideale Gelegenheit für die Erweiterung seines dynamischen und bevölkerungsnahen musikpädagogischen Programms bieten. Das Orchester ist mit zahlreichen Preisen ausgezeichnet worden und hat beispiellose kritische Unterstützung für seine innovative Programmpolitik gewonnen, die in ihrem Kern der Bestellung und Darbietung neuer Musik von führenden Komponisten unserer Zeit verpflichtet ist.

Die Konzerte des Orchesters werden immer häufiger von BBC Radio 3 übertragen, nicht zuletzt im Rahmen der jährlichen BBC Proms. Mit über 1000 Schallplattenaufnahmen verfügt das Philharmonia Orchestra über die größte Orchesterdiskographie der Welt, die auch Fernseh- und Filmmusik beinhaltet, und genießt weltweit höchstes Ansehen. Das Orchester hat für Opera Rara mehrere Recitals sowie elf komplette Opern eingespielt und in der Reihe "Opera in English" für Chandos mit Unterstützung durch die Peter Moores Foundation *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Carmen*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, die

preisgekrönte *Tosca* und Opernarien in Solorecitals mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny und John Tomlinson aufgenommen. Das Philharmonia Orchestra untermauert seinen internationalen Rang durch regelmäßige Tourneen und Gastauftritte an berühmten Häusern wie dem Châtelet Théâtre Musical in Paris, dem Megaron in Athen und dem Lincoln Center for the Performing Arts in New York.

Paul Daniel ist sowohl bei Opernensembles als auch bei Orchestern in aller Welt gefragt und als Gastdirigent überall in Europa und Nordamerika aufgetreten.

Er war von 1987 bis 1990 Musikalischer Leiter der Opera Factory und wirkte dann in gleicher Funktion von 1990 bis 1997 an der Opera North, wo seine mitreißenden, begeistert aufgenommenen Inszenierungen neue Perspektiven eröffneten: *Don Giovanni*, *Medea*, *Tannhäuser*, *Luisa Miller*, *Il trovatore*, *Don Carlos*, *Falstaff*, *Boris Godunow*, *Pelléas et Mélisande*, *Jenůfa*, *Ariane et Barbe-Bleue* von Dukas, Schrekers *Der ferne Klang*, *Wozzeck*, *Gloriana*, Tippetts *King Priam* und die Welturaufführungen von Michael Berkeley's *Baa Baa Black Sheep* und Benedict Masons

Playing Away seien hervorgehoben. Als Chefdirigent der English Northern Philharmonia ging er mit diesem Hausorchester der Opera North auf viele Konzertreisen durch Großbritannien und zu ausländischen Festspielen.

In der Anfangszeit an der English National Opera leitete er die Welturaufführung von Sir Harrison Birtwistles *The Mask of Orpheus* sowie Inszenierungen von *Le nozze di Figaro*, *Rigoletto*, *Carmen*, *Tosca*, *Akhnaten* von Philip Glass sowie Aufführungen von *King Priam* im Rahmen der Feierlichkeiten zum neunzigsten Geburtstag Tippetts. Nach seiner Ernennung zum Musikalischen Leiter des Ensembles 1997 folgten zahlreiche weitere Auftritte: *Der fliegende Holländer*, *La traviata*, *Il trovatore*, *Otello*, *Falstaff*, *Manon*, *Les Contes d'Hoffmann*, *Boris Godunow*, *Der Rosenkavalier*, *Pelléas et Mélisande*, *Aus einem Totenhaus*, *Dialogues des Carmélites*, *Lulu*, *Peter Grimes*, *Krieg und Frieden*, *Nixon in China*, die Welturaufführung von *The Silver Tassie* von Mark-Anthony Turnage und Konzertaufführungen von Ponchiellis *La gioconda*.

Außerdem hat er *Mitridate, re di Ponto* an der Royal Opera Covent Garden, *Béatrice et Bénédict* und *Chowanschtschina* am Théâtre

royal de la Monnaie in Brüssel, *Erwartung* und *Herzog Blaubarts Burg* am Grand théâtre de Genève, *King Priam* an der Opéra de Nancy sowie *Le nozze di Figaro*, *Katja Kabanowa* und die Weltaufführung von Hans-Jürgen von Bose's *Schlachthof V* an der Bayerischen Staatsoper München dirigiert.

Für Chandos hat Paul Daniel eine CD mit Vokal- und Orchesterwerken von Thomas

Armstrong aufgenommen und in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation *Falstaff* und Auszüge aus *Boris Godunow* eingespielt. Im Februar 1998 wurde Paul Daniel für seine herausragenden Leistungen auf dem Gebiet der Oper mit einem Olivier-Preis ausgezeichnet, und zu Neujahr 2000 wurde er mit dem Verdienstorden CBE geehrt.



Paul Daniel



Stuart Kale

Berg: *Wozzeck*

L'écrivain Georg Büchner (1813–1837), par nature révolutionnaire, n'a achevé que cinq œuvres avant de mourir à l'âge de vingt-trois ans. *Wozzeck* n'a été retrouvé, sous forme manuscrite, qu'en 1875, et dans un tel état d'illisibilité et de désordre que c'est seulement après la publication de l'opéra d'Alban Berg que l'on a découvert que son titre était *Woyzeck*. Des thèmes comme l'exploitation des pauvres ou le problème existentiel de la souffrance suggèrent la nature prophétique de l'écriture de Büchner, des générations avant que des auteurs comme Émile Zola se soient emparés des mêmes sujets.

La composition de *Wozzeck*, opéra conçu en 1914 après que Berg eut assisté à une représentation de la pièce de Büchner, a été interrompue par la Première Guerre mondiale, pendant laquelle Berg a servi comme soldat. Il en achève la musique sous forme de partition réduite en 1921, terminant la grande partition en avril 1922. En 1923, Universal Edition entreprend de publier l'œuvre. Dans le courant de cette même année, Eduard Steuermann, admirable pianiste ami de Berg, joue l'opéra devant les intendants de Francfort et de

Darmstadt, sans qu'il en résulte de promesse de représentation. Le piano-chant imprimé (payé par la veuve de Mahler, Alma, mais publié aux frais de Berg en 1922) est envoyé à différents directeurs qui l'un après l'autre le refusent, jusqu'au jour où Berg parvient à intéresser Erich Kleiber, nouvellement nommé directeur musical du Staatsoper de Berlin. On raconte que Kleiber est tellement impressionné par la partition que, dès la fin de la deuxième scène de l'acte I, il annonce qu'il montera l'opéra à Berlin, "quand bien même cela [lui] coûterait [son] poste". Entre-temps, Hermann Scherchen a demandé à Berg de préparer une suite, intitulée "Trois Fragments de *Wozzeck*", qu'il dirige en concert en 1924. Mais les partisans de l'opéra n'oublieront pas de sitôt les refus répétés des intendants et des directeurs musicaux.

Wozzeck a toujours tenu de la "cause", de l'œuvre à laquelle les gens croient et pour laquelle ils militent, soit en vue d'obtenir des représentations, soit pour que d'autres gens y croient eux aussi. Ses partisans l'ont défendue avec ardeur, jamais avec tiédeur, et cela a été activement le cas dans les années qui ont suivi l'achèvement de la partition en 1921, jusqu'à

ses débuts sur scène en 1925. N'oublions pas qu'en ces années-là seuls quelques amis et sympathisants appartenant à l'entourage de son professeur, Arnold Schoenberg, reconnaissaient en Berg un remarquable compositeur. L'œuvre a aussi ses partisans, peu nombreux, mais enthousiastes, après 1933, l'opéra connaissant à partir de cette date une disgrâce totale en Allemagne, pendant toute la période nazie. Après 1945, certains pays demandent encore à être "convertis" à la cause de *Wozzeck*. Il y a près de soixante-dix ans que l'œuvre lutte pour se faire accepter lorsque, dans les années 1990, Paul Daniel épingle le nom de *Wozzeck* à son manifeste avant de venir travailler à Opera North.

Schoenberg, révérend par Berg comme professeur et quasiment comme gourou, est tout d'abord quelque peu partagé dans son attitude à l'égard de *Wozzeck*. Pendant tout le temps où il travaille à son opéra, Berg appréhende véritablement l'interférence de Schoenberg – semblant même avoir redouté son arrivée à Vienne, au cas où le maître insisterait pour voir la partition. En 1923 encore, alors qu'il continue à réviser son opéra, Berg écrit à sa femme:

Schoenberg a de nouveau été intolérable. Il a critiqué tout ce que je fais: que je sois encore en

train de travailler à *Wozzeck* ("très Karl Krausisch, ces éternelles corrections!"), que je fume, que je ne devrais pas m'imaginer que *Wozzeck* aura le moindre succès, c'est une œuvre trop difficile.

Même dans sa lettre de félicitations à Berg, après avoir assisté pour la première fois à la production berlinoise, Schoenberg multiplie les piques à l'égard de la représentation elle-même et les allusions aux révisions de la partition qu'il recommanderait à son élève. Longtemps après la mort de Berg, Schoenberg ne pourra se retenir d'accompagner son satisfecit de quelques réserves. Il écrira (en anglais) qu'il a été grandement surpris que ce jeune homme tendre et timide ait eu le courage de s'engager dans une aventure qui semblait inviter la malchance; composer *Wozzeck*, une histoire aussi extraordinairement tragique qu'elle semblait interdire toute musique [...]. Il a réussi. *Wozzeck* a été l'un des plus grands succès de l'opéra.

Mais la période d'incertitude entre l'achèvement de la partition et la première production de l'opéra est la seule où les relations entre Berg et son révérend Schoenberg ont été moins que cordiales.

À l'époque de la création de *Wozzeck* à Berlin en décembre 1925, Kleiber n'a que trente-cinq ans; il est donc susceptible de

s'intéresser à la musique nouvelle, et de fait *Wozzeck* deviendra une des œuvres centrales de son credo musical. Ses assistants berlinois évoqueront souvent le soin et la patience infinis dont le chef d'orchestre fait preuve pendant les répétitions – nombreuses au point de battre pratiquement tous les records –, demandant au pianiste de bien respecter tel rythme ou d'accentuer telle note d'un accord pour aider le chanteur. Lorsque Kleiber se rend à Londres en 1952 pour diriger la première production britannique, il évoque avec affection ses collaborateurs berlinois, comme s'il s'agissait d'une famille d'un passé lointain, et va jusqu'à inviter la première Marie, le soprano danois Sigrid Johanson, à venir à Londres prendre part aux célébrations de la création britannique. Il se prend lui-même à espérer que les représentations londoniennes parviendront à débarrasser *Wozzeck* des euphémismes substitués ici et là par Berg au texte original de Büchner – le compositeur a par exemple remplacé le “*gepist*” (“pissé”) du Docteur par un inoffensif, mais, dans le contexte, incompréhensible “*gehustet*” (“toussé”), mais ses espoirs seront vains.

L'excitation de Berg pendant les répétitions de l'opéra à Berlin confine à l'euphorie, de même que son enthousiasme pour les décors,

pour la production, pour la distribution et, surtout, pour la compréhension qu'a Kleiber de la musique et pour sa patience face aux difficultés de tous ordres entourant les préparatifs. Sur le coup, comme par la suite, l'opéra divise l'opinion, mais son succès dans certains milieux suffit, selon le critique et philosophe Theodor Wiesengrund Adorno, à faire naître chez le compositeur le besoin d'être consolé:

Pour que l'opéra plaise tant aux gens, il faut qu'il y ait quelque chose qui n'aille pas!
L'œuvre est donnée dix fois à Berlin et continue à faire son chemin, lentement et toujours au milieu des controverses; malgré une production à Oldenburg en 1929, puis des représentations dans quinze autres villes allemandes, elle tombe en discrédit avec l'arrivée au pouvoir des nazis. En quelques années, Berg touche suffisamment de droits d'auteur sur *Wozzeck* pour pouvoir s'offrir – à quarante-cinq ans! – sa première voiture.

C'est un curieux commentaire à la fois sur *Wozzeck*, désormais reconnu comme l'un des chefs-d'œuvre – peut-être même le chef-d'œuvre – parmi les opéras du vingtième siècle, et sur les conceptions politico-esthétiques de l'Allemagne nazie que l'opéra de Berg ait été effectivement banni de ce pays dès

1933. Nous avons désormais tendance à oublier que *Lulu*, le second opéra de Berg, a été créé à Zurich (en 1937, après la mort du compositeur) et non en Allemagne, et que Hindemith lui-même était totalement en disgrâce à l'époque nazie, Berg et lui étant tous deux victimes de l'étiquette “culture bolchevique” ou “art dégénéré” accolée à leurs œuvres par les autorités.

Organisation musicale

Berg était l'élève de Schoenberg et son style musical est influencé par nombre des idées théoriques et pratiques de son professeur. L'opéra n'est pas composé selon la méthode dite dodécaphonique de Schoenberg, même si le thème de la Passacaille, à l'acte I, comporte douze notes. Berg ne met pas d'armure à la clef, sauf dans l'interlude séparant les scènes 4

Scène

Acte I

Wozzeck et son entourage

Wozzeck et le Capitaine
Wozzeck et Andres
Marie et Wozzeck
Wozzeck et le Docteur
Marie et le Tambour-Major

et 5 de l'acte III, mais il fait un usage considérable et subtil de la *Sprechstimme*, que Schoenberg a été le premier à employer dans son *Pierrot lunaire*. La *Sprechstimme* peut être décrite comme une “parole musicalement définie”. Rythme et intonation sont imposés de manière précise, mais

dans l'exécution, chaque note n'est définie qu'au moment où elle est émise, la voix descendant ou montant ensuite aussitôt, comme lorsque l'on parle naturellement.

Wozzeck est en trois actes, subdivisés chacun en cinq scènes. La musique est continue et Berg ne laisse souvent que quelques secondes d'interlude musical pour changer le décor entre les scènes.

Le compositeur lui-même a relié la musique au drame de la façon la plus succincte dans le tableau suivant:

Musique

Cinq pièces de caractère

Scène 1	Suite
Scène 2	Rhapsodie
Scène 3	Marche militaire et Berceuse
Scène 4	Passacaille
Scène 5	<i>Andante affettuoso (quasi Rondo)</i>

Acte II

Développement dramatique

Marie et l'Enfant, puis Wozzeck
Le Capitaine et le Docteur, puis Wozzeck
Marie et Wozzeck
Le jardin d'une taverne
La chambrée à la caserne

Symphonie en cinq mouvements

Scène 1 Mouvement de sonate
Scène 2 Fantaisie et Fugue
Scène 3 *Largo*
Scène 4 Scherzo
Scène 5 *Rondo marziale con introduzione*

Acte III

Catastrophe et Épilogue

Marie et l'Enfant
Marie et Wozzeck
La taverne
La mort de Wozzeck
Interlude orchestral
Enfants en train de jouer

Six Inventions

Scène 1 Invention sur un thème
Scène 2 Invention sur une note
Scène 3 Invention sur un rythme
Scène 4 Invention sur un hexacorde
Invention sur une tonalité
Scène 5 Invention sur un rythme de croches

Cependant, le compositeur, dans un article publié dans la *Neue Musik-Zeitung* en 1928 et reproduit par Willi Reich dans son livre sur Berg, a mis en garde quiconque serait tenté de se livrer à une analyse mentale de *Wozzeck* pendant l'exécution:

Aussi exhaustive que soit sa connaissance des formes musicales utilisées dans cet opéra [...], aucun spectateur, entre le moment où le rideau se lève et celui où il tombe pour la dernière fois, ne devrait prêter la moindre attention aux

différentes fugues et inventions, mouvements de suite et de sonate, variations et passacailles; chacun ne devrait être absorbé que par l'idée de l'opéra, une idée qui transcende de loin le destin individuel de Wozzeck.

Wozzeck n'est certes pas une œuvre facile à chanter, mais Berg lui-même détestait l'idée que la ligne vocale soit caricaturée comme si notes et style étaient l'un et l'autre quasiment inabordables. À l'issue de chaque création de l'opéra ou presque, le compositeur a écrit

combien il avait été ravi de la qualité "classique" du chant – "cela doit être chanté comme s'il s'agissait du *Trovatore*!" Il est parfois difficile de se montrer à la hauteur des idéaux du compositeur, mais cela vaut indubitablement la peine d'essayer.

Du jour où j'ai entendu cette musique pour la première fois (en 1949, en concert, sous la direction de Sir Adrian Boult), j'ai été totalement captivé aussi bien par son invention quasi populaire (Andres à l'acte I, scène 2, ou Margret à l'acte III, scène 3) que par les scènes lyriques associées à Marie (sa Berceuse de l'acte I, scène 3, ou la lecture de la Bible à l'acte III, scène 1); autant par la satire liée au Docteur et au Capitaine, et par le caractère pictural des scènes d'extérieur (acte I, scène 2; acte II, scène 4), que par l'expressivité théâtrale de chacune des scènes entre Wozzeck et Marie. En fait, je crois que le troisième acte, du solo de Marie au tout début à l'enfant solitaire avec ses "Hop, hop!" à la fin, a tout de suite occupé un très haut rang dans ma hiérarchie opératique. La rencontre poignante entre Marie et Wozzeck, les deux grands crescendos orchestraux sur si bécarré succédant au meurtre, les rythmes maniaques de la scène de la taverne, les gammes chromatiques montantes de l'orchestre commentant la noyade de Wozzeck, puis le grand thrène en ré mineur –

une des grandes pages musicales du siècle dernier: tout cela est la substance même non seulement de la musique du vingtième siècle, mais du drame musical, de l'opéra à son plus haut degré d'expressivité et de force.

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Traduction: Josée Bégaud

Argument

Wozzeck est l'histoire d'un Homme Ordinaire, dont les tendances névrotiques et les sens non éduqués sont assaillis par des problèmes qui ne sont pas uniquement de son fait, et par les machinations et les manœuvres de ses congénères, hommes et femmes. L'action se passe en Allemagne vers 1830.

DISQUE COMPACT UNE

Acte I

Scène 1

La chambre du Capitaine

Le Capitaine se fait raser par Wozzeck, son ordonnance, lui faisant la morale pour sa plus grande perplexité: si Wozzeck se presse autant, que fera le Capitaine des dix minutes qu'il aura devant lui? Wozzeck est un bon garçon, continue-t-il, mais le fait qu'il ait un enfant

sans être marié montre qu'il n'a pas de sens moral. Wozzeck répond que Dieu ne rejettera sûrement pas un enfant juste parce que l'union de ses parents n'a pas été bénie par l'Église, et cite les paroles du Christ. Le Capitaine est exaspéré et sa voix monte jusqu'au contre-ut. "Nous, pauvres gens!", poursuit Wozzeck, expliquant que la moralité conventionnelle est un luxe réservé aux riches, mais le Capitaine en conclut qu'il pense trop.

Scène 2

Une lande

Wozzeck et son ami Andres coupent des rameaux au coucher du soleil, mais Wozzeck laisse son imagination s'emballer, percevant un complot des francs-maçons, et se convainquant, sans que l'on sache pourquoi, que le monde est en feu lorsque le soleil couchant embrase l'horizon.

Scène 3

La chambre de Marie, compagne de Wozzeck
Marie regarde défiler une fanfare militaire. Le Tambour-Major lui adresse un salut, et Margret, une voisine, remarque fielleusement que Marie montre beaucoup d'intérêt pour les soldats, mais Marie claque la fenêtre et chante une berceuse lyrique à son enfant. Wozzeck

frappe au carreau, mais est trop pressé pour seulement regarder son fils.

Scène 4

Le lendemain, dans le cabinet du Docteur
Wozzeck est payé par le Docteur pour servir de cobaye à ses expérimentations diététiques, mais réagit vigoureusement lorsqu'il s'entend reprocher de ne pas suivre les instructions. Le Docteur conclut de cette explosion que Wozzeck pourrait bien finir dans un asile de fous. En fin de compte, le Docteur est plus intéressé par la célébrité qui sera la sienne lorsqu'il aura fait connaître ses nouvelles théories, que par son patient.

Scène 5

Devant chez Marie

Le Tambour-Major prend la pose devant Marie, qui le repousse lorsqu'il essaie de l'enlacer, mais finit par céder: "Pourquoi pas? Pour ce que ça change!"

DISQUE COMPACT DEUX

Acte II

Scène 1

La chambre de Marie

Marie admire ses nouvelles boucles d'oreille,

puis essaie d'endormir son enfant. Wozzeck est suspicieux lorsqu'elle prétend avoir trouvé les bijoux: lui n'a jamais eu la chance de trouver de tels objets par paire. Après avoir donné à Marie l'argent gagné auprès du Capitaine et du Docteur, il part. Marie songe tristement à son infidélité.

Scène 2

La rue

Le Docteur, qui passait, très pressé, est accosté par le Capitaine et lui impose le récit de cas mortels récents. La figure rougeaude du Capitaine pourrait bien augurer d'une attaque d'apoplexie, annonce le Docteur, plongeant son interlocuteur dans une rêverie lyrique au sujet de sa future notice nécrologique.

Apparaît Wozzeck, qui coupe à travers le monde comme une de ses propres lames de rasoir, prétend le Capitaine. Par association d'idées, celui-ci repense au scandale entre Marie et le Tambour-Major à la forte barbe, et se ligue avec le Docteur pour tourmenter Wozzeck: n'aurait-il pas trouvé un poil de barbe dans sa soupe? Wozzeck réagit avec véhémence: comment peut-on être satisfait de la vie? Le Docteur lui tâte le pouls et, lorsque Wozzeck s'éloigne précipitamment, le Capitaine et lui expriment leur surprise.

Scène 3

La rue devant chez Marie

Le mouvement lent de la Symphonie (*Largo*), qui se déroule devant la maison de Marie, est écrit pour un orchestre de chambre de quinze instruments, comme la *Kammersymphonie* no 1, op. 9, de Schoenberg. Wozzeck confronte Marie: elle est belle comme le péché, mais comment le péché peut-il être beau? Le Tambour-Major ne se tenait-il pas là? Lorsque Marie lui rétorque qu'elle n'est pas responsable de qui marche dans la rue, Wozzeck semble sur le point de la frapper. "Plutôt un couteau dans le corps que de laisser lever la main sur moi. Mon père n'a plus osé, passés mes dix ans."

Scène 4

Le jardin d'une taverne. Des couples dansent sur un ländler lent

Deux Apprentis, ivres, chantent d'un ton larmoyant les effets de l'eau-de-vie, et Wozzeck est envahi par la jalousie en voyant Marie danser avec le Tambour-Major. Il est sur le point de se précipiter sur la piste de danse lorsque la musique s'arrête, et les soldats, avec Andres au premier rang, entonnent une chanson de chasse gaillarde. En *Sprechstimme*, le Premier Apprenti entame un sermon sans

queue ni tête, puis un Fou errant dans la salle – rôle extraordinairement important limité à seulement treize notes – s’approche du banc où Wozzeck est assis et lui dit: “Joyeux, joyeux... mais ça sent... je sens une odeur de sang!” Alors que la danse reprend, l’imagination de Wozzeck est obsédée par l’idée de sang.

Scène 5

La chambrée de Wozzeck, la nuit

Les occupants ronflent tandis que Wozzeck se plaint auprès d’Andres de ne pouvoir dormir tellement il pense au bal. Le Tambour-Major entre en titubant, se vantant haut et fort de sa conquête et exigeant de Wozzeck qu’il boive avec lui. Wozzeck se détourne, mais le Tambour-Major le met debout de force et ils se battent. Andres s’exclame: “Il saigne”, et la seule mention du sang fait à Wozzeck l’effet d’une injonction du destin: “L’un après l’autre!”

Acte III

Scène 1

La chambre de Marie, la nuit

Un alto solo joue le Thème tandis que Marie lit l’histoire de Marie-Madeleine et compare ce récit à sa propre existence. Berg a recours à la

Sprechstimme pour la lecture de la Bible, mais passe au chant pour son commentaire, d’une beauté envoûtante.

Scène 2

Un étang dans la forêt, plus tard la même nuit

Wozzeck arrête Marie alors qu’ils rentrent chez eux et songe au temps depuis lequel ils se connaissent. Tirant un couteau, il la frappe à la gorge. L’interlude consiste en deux longs crescendos sur la note si naturel, commençant très doucement au cor solo et gagnant ensuite tout l’orchestre.

Scène 3

Une taverne

Le rideau se lève directement sur la scène 3, et sur une polka rapide grinçant sur un piano désaccordé. Wozzeck est parmi les danseurs et flirte avec Margret, qui s’aperçoit qu’il a du sang sur la main. Il essaie d’abord d’inventer une explication, puis quitte précipitamment la pièce.

Scène 4

L’étang

Cherchant le couteau avec lequel il l’a tuée, Wozzeck trébuche sur le corps de Marie. L’ayant retrouvé, il jette le couteau dans

l’étang. Désespéré, il pénètre dans l’eau pour laver le sang de ses mains et disparaît aux regards alors que le Docteur et le Capitaine font leur entrée. Ils entendent un bruit étrange: on dirait un homme qui se noie, commente le Docteur.

Le grand interlude en ré mineur constitue le point culminant de l’opéra, et une lamentation sur le destin de Wozzeck.

Scène 5

La rue devant chez Marie

Des enfants sont en train de jouer, mais le fils de Marie reste dans son coin, jouant au cheval sur un bâton. D’autres enfants arrivent en courant et annoncent que l’on a retrouvé Marie morte, avant de repartir en courant. Mais le petit garçon ne comprend pas; il continue à jouer, puis part au galop derrière les autres. Le rideau tombe.

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Traduction: Josée Bégau

Andrew Shore (Wozzeck), qui excelle autant comme chanteur que comme acteur, est aujourd’hui le principal baryton bouffe de Grande-Bretagne; il a travaillé dans son pays natal avec l’English National Opera, le Royal

Opera de Covent Garden, Opera North, le Glyndebourne Festival Opera, Scottish Opera et le Welsh National Opera. Sur la scène internationale, il a chanté avec le San Diego Opera, le New Israeli Opera, l’Opéra national de Paris-Bastille, l’Opéra Comique et le Gran Teatre del Liceu à Barcelone, ainsi qu’à Lyon, Nantes, Montpellier, Copenhague, Amsterdam, Santa Fe, Vancouver et Ottawa. Il a tenu entre autres le rôle-titre de *Don Pasquale*, *Falstaff*, *Gianni Schicchi*, *Wozzeck* et *King Priam*; il a également été Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dulcamara (*L’elisir d’amore*), Dr Bartolo (*Il barbiere di Siviglia*), le baron Trombonok (*Il viaggio a Reims*), Vaarlam (*Boris Godounov*), le roi Dodon (*Le Coq d’or*), le baron (*La Vie parisienne*), Frank (*Die Fledermaus*), Faninal (*Der Rosenkavalier*), Dikoy (*Kátya Kabanová*), Dr Kolenatý (*L’Affaire Makropoulos*), Šiškov (*De la maison des morts*), Léandro (*L’Amour des trois oranges*), Mr Flint (*Billy Budd*), Mr Gedge (*Albert Herring*) et George Wilson (*The Great Gatsby*) ainsi qu’Alberich dans une version de concert de *Das Rheingold*. Il a enregistré entre autres Leporello (*Don Giovanni*), Dulcamara (*L’elisir d’amore*), le rôle-titre de *Don Pasquale*, Dr Bartolo

(*Il barbiere di Siviglia*), le rôle-titre de *Falstaff*, Benoît (*La bohème*), le Sacristain (*Tosca*) et Faninal (les grands airs de *Der Rosenkavalier*), tous ces enregistrements étant réalisés pour Chandos dans la série Opera in English financée par la Peter Moores Foundation.

Au fil de sa carrière, **Dame Josephine Barstow** (Marie) a fait l'unanimité avec ses interprétations de Salomé, Tosca, de la Lady Macbeth de Verdi et celle de Chostakovitch et de tout un éventail de rôles lyriques créés par des compositeurs aussi divers que Mozart, Beethoven, Verdi, Puccini, Janáček et Richard Strauss. Ces dernières saisons, elle a chanté le rôle-titre de *Medea* et d'*Aïda*, la comtesse (*La Dame de pique*), Mrs Alice Ford (*Falstaff*), Kostelnička (*Jenůfka*), Kabanicha (*Kátya Kabanová*), Emilia Marty (*L'Affaire Makropoulos*), Marie (*Wozzeck*), Mère Marie (*Dialogues des Carmélites*), Ellen Orford (*Peter Grimes*), Lady Billows (*Albert Herring*) et la reine Elizabeth I (*Gloriana*). Elle chanta Miss Wingrave dans un film télévisé d'*Owen Wingrave* sous la direction de Kent Nagano et créa le rôle de la protagoniste dans la première mondiale de *Die schwarze Maske* de Penderecki dans le cadre du Festival estival de Salzbourg, un festival auquel Karajan l'invita par la suite à

chanter *Tosca* et *Un ballo in maschera*. En Grande-Bretagne elle a chanté avec le Royal Opera de Covent Garden, l'English National Opera, Opera North et le Welsh National Opera; en Europe elle s'est produite à l'Opéra de Paris, l'Opéra d'État de Bavière de Munich, l'Opéra des Pays-Bas, à l'Opéra des Flandres ainsi qu'à Lisbonne, Barcelone et Palerme; en Amérique, elle a chanté avec le Metropolitan Opera de New York, le San Francisco Opera, le Lyric Opera of Chicago et le Houston Grand Opera. Actrice et chanteuse de tout premier ordre, elle reçut en 1985 le titre de CBE et cette année-là se vit décerner la médaille Fidelio par l'International Opera Directors Association – seuls cinq artistes avant elle avaient reçu cet honneur; en 1995 elle fut décorée de Dame Commander of the Order of the British Empire.

Le ténor **Alan Woodrow** (Tambour-Major) fit ses études au Royal Conservatory of Music de Toronto et au London Opera Centre. Parmi les nombreux rôles qu'il a tenus, notons ceux de Canio (*Pagliacci*), Hermann (*La Dame de pique*), Don José (*Carmen*), Hérode (*Salomé*), Bacchus (*Ariadne auf Naxos*), du prince André (*La Khovanchchina*) et d'Edmund (*Lear* d'Aribert Reimann) pour l'English National

Opera, du Tambour-Major (*Wozzeck*) pour Opera North et de Hérode pour Scottish Opera. Il a été Sergueï (*Lady Macbeth de Mzensk*) à l'Opéra national de Paris-Bastille, à l'Opéra de Francfort et à La Scala de Milan; Florestan (*Fidelio*) à l'Opéra de Berne; Égiste (*Elektra*) et l'Empereur (*Die Frau ohne Schatten*) au Théâtre de Bâle et à l'Opéra d'État de Bavière de Munich; l'Empereur au Deutsche Oper à Berlin; Rienzi et Siegfried au Gran Teatre del Liceu à Barcelone, Tannhäuser au Teatro Massimo à Palerme; Tannhäuser et Bacchus au Teatro San Carlo à Naples; et Siegfried au Tiroler Festspiele et au Théâtre du Capitole à Toulouse. Il s'est également produit dans des contrées plus lointaines, avec Seattle Opera, Opera Omaha, San Diego Opera, la Canadian Opera Company et le New Israeli Opera à Tel Aviv.

La mezzo-soprano **Jean Rigby** (Margret) fit ses études à la Birmingham School of Music, puis à la Royal Academy of Music avec Patricia Clarke dont elle est encore l'élève. Durant une longue association avec l'English National Opera, elle a été Amastre (*Serse*), Rosina (*Il barbiere di Siviglia*), Maddalena (*Rigoletto*), Carmen, Octavian (*Der Rosenkavalier*), Jocaste (*Oedipus Rex*) et Hélène de Troie (*King Priam*).

Invitée régulièrement au Festival lyrique de Glyndebourne où elle a chanté Emilia (*Otello*) et Geneviève (*Pelléas et Mélisande*), elle a été Nicklausse (*Les Contes d'Hoffmann*) pour le Royal Opera de Covent Garden, Isabella (*L'italiana in Algeri*) pour le Festival de Buxton ainsi qu'Angelina (*La Cenerentola*) et Idamante (*Idomeneo*) pour Garsington Opera. En dehors de son pays, elle s'est produite avec l'Opéra des Pays-Bas, l'Opéra des Flandres, le Seattle Opera et le San Diego Opera; elle a dernièrement été Eduige (*Rodelinda*) au Châtelet Théâtre Musical sous la direction de William Christie. Pour Chandos, elle a enregistré entre autres *Paulus* de Mendelssohn, *A Mass of Life* de Delius, *The Rape of Lucretia* de Britten et, dans la série Opera in English financée par la Peter Moores Foundation, le rôle de Maddalena et celui de Suzuki (*Madama Butterfly*).

Acteur et chanteur de renom international, **Stuart Kale** (Capitaine) reçut sa formation au London Opera Centre grâce à une bourse de la Peter Moores Foundation. Il commença sa carrière avec le Welsh National Opera avant de rejoindre les rangs de l'English National Opera où il resta huit ans, chantant entre autres Don Ottavio (*Don Giovanni*), Alfred (*Die*

Fledermaus), Michel (*Julietta* de Martinù) et Nanki-Poo (*The Mikado*); il a depuis retrouvé cette scène en invité pour interpréter Dr Caius (*Falstaff*), Hérode (*Salome*) et Truffaldino (*L'Amour des trois oranges*). Pour le Royal Opera de Covent Garden, il a été le Grand Prêtre (*Idomeneo*), Guillot (*Manon*), l'Instituteur et le Moustique (*La Petite Renarde rusée*) ainsi que Bob Boles (*Peter Grimes*); pour le Welsh National Opera, Dr Suda (*Osud* [Le Destin] de Janáček); au Châtelet Théâtre Musical à Paris, Lucano (*L'incoronazione di Poppea*), Valzacchi (*Der Rosenkavalier*) et les trois rôles de ténor dans *Lulu*; pour l'Opéra du Rhin à Strasbourg, Chouiski (*Boris Godounov*), Alfred, Hérode, Albert Gregor (*L'Affaire Makropoulos*), le Capitaine (*Wozzeck*) et Bob Boles; et à Drottningholm, le podestat (*La finta giardiniera*) et le rôle-titre d'*Idomeneo*. Dans les théâtres lyriques et festivals d'Europe et d'Amérique du Nord, il a été entre autres Égiste (*Elektra*), le Tambour-Major (*Wozzeck*), Zinovi (*Lady Macbeth de Mzensk*), Captain Vere (*Billy Budd*) et le Lépreux (*Saint François d'Assise*). Il a enregistré entre autres *Otello*, *Falstaff*, *Madama Butterfly*, *Osud* et les grands airs de *Boris Godounov*, tous pour Chandos dans la série Opera in English financée par la Peter Moores Foundation.

Depuis ses études au Royal Northern College of Music durant lesquelles il bénéficia d'une bourse de la Peter Moores Foundation et chanta Claggart dans une mise en scène de *Billy Budd*, la basse Clive Bayley (Docteur) se produit régulièrement avec les plus grandes compagnies lyriques. Il fit ses débuts avec le Royal Opera de Covent Garden dans la création de *Gawain* de Sir Harrison Birtwistle, puis fut sur cette même scène Hans Foltz (*Die Meistersinger von Nürnberg*), Colline (*La bohème*) et Castro (*La fanciulla del West*). Avec Opera North il a chanté Figaro (*Le nozze di Figaro*), Wurm (*Luisa Miller*), Sparafucile (*Rigoletto*), Ferrando (*Il trovatore*), un vieux Moine (*Don Carlos*), Arkel (*Pelléas et Mélisande*), le Docteur (*Wozzeck*), Sir Walter Raleigh (*Gloriana*) et l'Arbitre (*Playing Away* de Benedict Mason). Parmi ses succès avec l'English National Opera, notons Cadmus (*Semele*), Ferrando (*Il trovatore*), Pistol (*Falstaff*), les quatre scélérats (*Les Contes d'Hoffmann*), Arkel, le Docteur (*Wozzeck*) et Collatin (*The Rape of Lucretia*). Il a chanté Don Fernando dans une version de concert de *Fidelio* sous la direction de Walter Weller et s'est produit avec le Glyndebourne Festival Opera et le Glyndebourne Touring Opera. La carrière internationale de Clive Bayley l'a

mené à l'Opéra des Pays-Bas, au Seattle Opera, à l'Opéra d'État de Bavière de Munich ainsi qu'à Lisbonne, Lausanne et Toulouse. Pour Chandos, il a enregistré entre autres *Troilus and Cressida* et *Billy Budd* et, dans le cadre de la série Opera in English, financée par la Peter Moores Foundation, *Don Giovanni*, *Don Pasquale*, *Il trovatore*, *Falstaff*, *Madama Butterfly*, *Turandot* et les grands airs de *Boris Godounov*.

Le ténor John Graham-Hall (Le Fou) fit ses études à King's College à Cambridge ainsi qu'au Royal College of Music. Sur la scène britannique, il a été entre autres le Maître de ballet (*Ariadne auf Naxos*) et Albert Herring pour le Royal Opera de Covent Garden; Vanya (*Kátya Kabanová*) et Bob Boles (*Peter Grimes*) pour le Glyndebourne Festival Opera; Cassio (*Otello*) et Valzacchi (*Der Rosenkavalier*) pour le Welsh National Opera; Ferrando (*Così fan tutte*) et Gustav von Aschenbach (*Death in Venice*) pour le Glyndebourne Touring Opera; et Eisenstein (*Die Fledermaus*) et l'Instituteur (*La Petite Renarde rusée*) pour Scottish Opera. Il est membre de l'English National Opera avec qui il a chanté entre autres Monostatos (*Die Zauberflöte*), Mime (*Das Rheingold*), Goro (*Madama Butterfly*), Hérode (*Salome*),

un Paysan miteux (*Lady Macbeth de Mzensk*), Alwa (*Lulu*) et Lysander (*A Midsummer Night's Dream*). En dehors de Grande-Bretagne, il s'est produit entre autres au Théâtre royal de la Monnaie à Bruxelles, à l'Opéra des Pays-Bas, à l'Opéra de Nice, aux Festivals de Salzbourg et Ravenne ainsi qu'à Toronto et Vancouver. Il tient le rôle de Bob Boles dans l'enregistrement de *Peter Grimes* qui valut à Chandos un prix *Grammy*.

Peter Bronder (Andres) fit ses études à la Royal Academy of Music et au National Opera Studio. Après une saison à Glyndebourne, il devint ténor vedette du Welsh National Opera où il chanta dans *Così fan tutte*, *Die Zauberflöte*, *Il barbiere di Siviglia*, *I puritani*, *La traviata*, *La bohème* et *Eugène Onéguine*. Plus récemment, il a retrouvé le Welsh National Opera pour chanter Pylade (*Iphigénie en Tauride*), Dr Caius (*Falstaff*), Alfred (*Die Fledermaus*) et Bob Boles (*Peter Grimes*). Il a été Pedrillo (*Die Entführung aus dem Serail*), Lord Arturo Bucklaw (*Lucia di Lammermoor*) et Cassio (*Otello*) pour le Royal Opera de Covent Garden; le comte Almaviva (*Il barbiere di Siviglia*) et Vanya (*Kátya Kabanová*) pour l'English National Opera; Prunier (*La rondine*) et le Capitaine (*Wozzeck*) pour Opera North;

Leicester (*Maria Stuarda*), Rodolphe (*La bohème*) et le Maître de ballet (*Ariadne auf Naxos*) pour Scottish Opera; et Mr Upfold (*Albert Herring*) pour le Glyndebourne Festival Opera. Hors de son pays natal, Peter Bröndler a travaillé avec l'Opéra d'État de Bavière de Munich, l'Opéra de Francfort, l'Opéra des Pays-Bas, le Théâtre royal de la Monnaie à Bruxelles, le Châtelet Théâtre Musical à Paris et le San Francisco Opera. Pour Chandos, dans la série Opera in English financée par la Peter Moores Foundation, il a enregistré *Pagliacci* et *Cavalleria rusticana*.

Né en 1973 à Glasgow, la basse **Iain Paterson** (Deuxième Apprenti) reçut sa formation à la Royal Scottish Academy of Music and Drama et poursuit aujourd'hui ses études avec Neilson Taylor. Il a chanté Figaro (*Le nozze di Figaro*), Leporello (*Don Giovanni*), Fabrizio (*La gazza ladra*), le baron Douphol (*La traviata*), Pistol (*Falstaff*) et Zaretski (*Eugène Onéguine*) pour Opera North; Sparafucile (*Rigoletto*), le bonze (*Madama Butterfly*) et Timur (*Turandot*) pour le Welsh National Opera; et Elviro (*Serse*), Ferrando (*Il trovatore*), Fasolt (*Das Rheingold*), Colline (*La bohème*) et le blaireau (*La Petite Renarde rusée*) pour l'English National Opera.

Né dans le Queensland en Australie en 1975, le baryton **Leslie John Flanagan** (Premier Apprenti) fit ses études au Conservatoire du Queensland. En Australie, il fut entre autres Papageno (*Die Zauberflöte*), Silvano (*Un ballo in maschera*), Krušina (*La Fiancée vendue*) et Dancaïre (*Carmen*). En 1997, une bourse lui permit de se rendre au Royaume-Uni pour poursuivre ses études à l'Alexander Gibson Opera School de la Royal Scottish Academy of Music and Drama, où il chanta le rôle-titre de *Don Giovanni*; il est aujourd'hui l'élève de Janice Chapman. En tant que jeune baryton vedette de l'English National Opera depuis 1999, il a été entre autres Masetto (*Don Giovanni*), Figaro et Fiorello (*Il barbiere di Siviglia*), Marullo (*Rigoletto*), Donner (*Das Rheingold*), Schaunard (*La bohème* de Puccini), Colline (*La bohème* de Leoncavallo), prince Yamadori (*Madama Butterfly*) et Barney (*The Silver Tassie*).

Professeur de langues à Westminster School, **Richard Stokes** donne des cours d'interprétation de Lieder et de fréquentes conférences sur les compositeurs de mélodies. Il est co-auteur de livres sur la mélodie allemande, française et espagnole – *The Fischer-Dieskau Book of Lieder*, *A French Song*

Companion (avec Graham Johnson) et *The Spanish Song Companion* – et a collaboré avec Alfred Brendel à *One Finger Too Many* (*Ein Finger zuviel*). Il a récemment publié *J.S. Bach – The Complete Church and Secular Cantatas* ainsi qu'une traduction de *The Veil of Order* (*Ausgerechnet ich*) de Brendel et travaille à *Boulez on Conducting*. Ses traductions pour la scène de *Wozzeck* de Berg pour Opera North, de *Parsifal* de Wagner et de *Lulu* de Berg pour l'English National Opera ont été saluées unanimement par les critiques.

Le **Susan Singh Choristers** est un groupe qui permet à de jeunes chanteurs de faire leurs premières armes à l'opéra, en concert ou sur une scène de théâtre au Royaume-Uni. L'entrée se fait par invitation ou par audition et les jeunes candidats ont déjà fait leurs preuves au sein d'institutions telles l'English National Opera où Susan Singh travaille avec les enfants, le Finchley Children's Music Group, où elle dirige deux des chœurs, le New London Children's Choir, le Jennifer Lilleystone Singers ainsi que certaines écoles de Londres et du Sud de l'Angleterre.

Durant sa carrière de chanteur, Geoffrey Mitchell aborda un répertoire

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

Reconnu comme l'un des plus grands orchestres du monde, le **Philharmonia Orchestra** a depuis plus de cinq ans le grand maestro allemand Christoph von Dohnányi pour chef principal. Le premier à avoir tenu ce poste fut Otto Klemperer et l'Orchestre depuis lors a collaboré avec succès avec Lorin Maazel (au poste de chef principal assistant), Ricardo Muti (chef principal et directeur musical),

Giuseppe Sinopoli (directeur musical), une tradition qui se poursuit aujourd'hui avec Kurt Sanderling (chef émérite), Vladimir Ashkenazy (chef lauréat) et Sir Charles Mackerras (chef principal invité). L'ensemble a également été associé à des personnalités aussi éminentes que Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan et Carlo Maria Giulini. L'Orchestre continue à collaborer avec des chefs et des solistes de stature mondiale et recrute les jeunes instrumentistes les plus talentueux d'Europe.

Orchestre résident au Royal Festival Hall, il joue également un rôle central dans la vie musicale britannique en choisissant des résidences régionales qui sont l'occasion idéale de développer un programme éducatif dynamique centré sur la communauté. Lauréat de nombreux prix, l'ensemble a été salué unanimement par les critiques pour ses programmes innovateurs dont l'un des objectifs principaux est l'interprétation et la commande d'œuvres nouvelles des plus grands compositeurs d'aujourd'hui.

Un nombre croissant de concerts de l'Orchestre sont retransmis par BBC Radio 3, entre autres sa participation annuelle aux Promenade Concerts de la BBC. L'orchestre symphonique le plus enregistré au monde, avec

plus de mille disques à son actif, parmi lesquels plusieurs bandes originales pour le cinéma et la télévision, le Philharmonia Orchestra est réputé dans le monde entier. Sa discographie comprend, pour Opera Rara, plusieurs disques de récitals ainsi que onze intégrales d'opéras et, pour Opera in English chez Chandos, série financée par la Peter Moores Foundation, *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Carmen*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, une version primée de *Tosca* ainsi que plusieurs récitals solistes d'airs lyriques avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny et John Tomlinson. Le Philharmonia Orchestra consolide constamment sa réputation internationale grâce à des tournées régulières et récemment de prestigieuses résidences au Châtelet Théâtre Musical à Paris, au Megaron à Athènes et au Lincoln Center for the Performing Arts à New York.

Très demandé dans le monde entier, sur la scène lyrique comme en concert, **Paul Daniel** a été invité à diriger des orchestres à travers toute l'Europe et l'Amérique du Nord.

Directeur musical d'Opera Factory de 1987 à 1990, il tint un poste similaire à Opera North de 1990 à 1997 et fut salué

unanimement par les critiques pour ses versions neuves et passionnantes de *Don Giovanni*, *Medea*, *Tannhäuser*, *Luisa Miller*, *Il trovatore*, *Don Carlos*, *Falstaff*, *Boris Godounov*, *Pelléas et Mélisande*, *Jenůfa*, *Ariane et Barbe-Bleue* de Dukas, *Der ferne Klang* de Schreker, *Wozzeck*, *Gloriana*, *King Priam* de Tippett et les créations mondiales de *Baa Baa Black Sheep* de Michael Berkeley et *Playing Away* de Benedict Mason. En tant que chef principal, il dirigea l'English Northern Philharmonia, orchestre résident d'Opera North, dans de nombreux concerts en Grande-Bretagne et dans le cadre de festivals internationaux.

Au début de sa collaboration avec l'English National Opera, il dirigea la création mondiale de *The Mask of Orpheus* de Sir Harrison Birtwistle ainsi que des mises en scène de *Le nozze di Figaro*, *Rigoletto*, *Carmen*, *Tosca*, *Akhnaten* de Philip Glass, sans oublier *King Priam* dans le cadre des festivités marquant le quatre-vingt-dixième anniversaire de Tippett. Depuis sa nomination au poste de directeur musical de la compagnie en 1997, il a dirigé *Der fliegende Holländer*, *La traviata*, *Il trovatore*, *Otello*, *Falstaff*, *Manon*, *Les Contes d'Hoffmann*, *Boris Godounov*,

Der Rosenkavalier, *Pelléas et Mélisande*, *De la maison des morts*, *Dialogues des Carmélites*, *Lulu*, *Peter Grimes*, *Guerre et Paix*, *Nixon in China*, la première mondiale de *The Silver Tassie* par Mark-Anthony Turnage et une version de concert de *La gioconda* de Ponchielli.

Il a également dirigé *Mitridate, re di Ponto* au Royal Opera de Covent Garden, *Béatrice et Bénédicte* ainsi que *La Khovanchchina* au Théâtre royal de la Monnaie à Bruxelles, *Erwartung* et *Le Château de Barbe-Bleue* au Grand théâtre de Genève, *King Priam* à l'Opéra de Nancy ainsi que *Le nozze di Figaro*, *Kátya Kabanová* et la première mondiale de *Schlachthof V* de Hans-Jürgen von Bose à l'Opéra d'État de Bavière de Munich.

Pour Chandos, Paul Daniel a enregistré un disque d'œuvres orchestrales et vocales de Thomas Armstrong et, dans la série Opera in English financée par la Peter Moores Foundation, *Falstaff* et un disque des grands airs de *Boris Godounov*. En février 1998, Paul Daniel remporta un prix Olivier en reconnaissance de son excellente contribution au monde lyrique et il s'est vu conférer le titre de CBE au début de l'année 2000.

Clive Bayley



Peter Bronder



Berg: *Wozzeck*

Georg Büchner (1813–1837), scrittore rivoluzionario per natura, portò a termine solo cinque opere prima della sua morte, che lo colse appena ventitreenne. Il manoscritto del *Wozzeck*, ritrovato solo nel 1875, era talmente confuso e illeggibile che si scoprì che il titolo era in realtà *Woyzeck* solo dopo la pubblicazione dell'opera di Alban Berg. Lo sfruttamento dei poveri e la sofferenza esistenziale sono fili conduttori che conferiscono agli scritti di Büchner una natura profetica, con posizioni che precedono di decenni quelle di scrittori come Émile Zola.

La composizione del *Wozzeck*, opera che Berg concepì nel 1914, dopo aver assistito a una rappresentazione del dramma di Büchner, fu interrotta dalla prima Guerra mondiale, a cui il compositore partecipò. La musica fu redatta in partitura abbreviata nel 1921 e la partitura completa vide la luce nell'aprile 1922. Nel 1923 la Universal Edition si impegnò a pubblicare il lavoro. Più tardi durante lo stesso anno Eduard Steuermann, amico di Berg e ottimo pianista, eseguì l'opera davanti agli Intendenti di Francoforte e Darmstadt, ma non ottenne alcuna promessa di una rappresentazione. La

partitura vocale stampata (finanziata dalla vedova di Mahler, Alma, ma pubblicata a spese di Berg nel 1922) fu inviata a diversi direttori musicali che la rifiutarono uno dopo l'altro, finché Berg non riuscì a interessare Erich Kleiber, direttore musicale dell'Opera di Stato di Berlino, fresco di nomina. Kleiber sarebbe rimasto talmente colpito da annunciare già dopo la seconda scena dell'Atto I che avrebbe diretto l'opera a Berlino, "dovesse costarmi il posto". Nel frattempo, Hermann Scherchen chiedeva a Berg di preparare una suite, i cosiddetti "Tre frammenti del *Wozzeck*", che diresse in concerto nel 1924. Ma il rifiuto regolare da parte degli Intendenti e dei Direttori musicali rimase un chiodo fisso nella mente dei sostenitori dell'opera.

Wozzeck è da sempre un'opera in cui credere e per cui lottare, per vederla rappresentata oppure per convincere anche altri a credere in essa: una vera e propria "causa". I suoi sostenitori l'hanno difesa sempre con passione, e questo è stato decisamente il caso negli anni dopo il suo completamento nel 1921 e prima che raggiungesse il teatro nel 1925. In quegli anni, va ricordato, Berg era considerato un compositore

importante solo da pochi amici e sostenitori appartenenti alla cerchia del suo insegnante, Arnold Schoenberg. L'opera richiamò un seguito limitato, ma entusiastico, anche dopo il 1933, quando fu completamente accantonata in Germania durante l'era nazista. Dopo il 1945 rimanevano ancora paesi da "convertire" alla causa del *Wozzeck*. L'opera lottava ancora per essere accettata a quasi settant'anni dalla prima rappresentazione quando, negli anni Novanta, Paul Daniel l'aggiunse al proprio manifesto prima di iniziare a lavorare per Opera North.

Schoenberg, nei confronti del quale Berg nutriva grandissima reverenza, manifestò inizialmente un atteggiamento alquanto ambiguo nei confronti del *Wozzeck*. Berg temeva molto le possibili interferenze del suo maestro durante il periodo in cui lavorava all'opera e addirittura sembra che paventasse l'arrivo di Schoenberg a Vienna perché avrebbe potuto insistere per vedere la partitura. Nel 1923, mentre continuava ad aggiungere modifiche, il compositore scrisse alla moglie:

Schoenberg è stato intollerabile anche questa volta. Non ha fatto che criticarmi perché sto ancora lavorando al *Wozzeck* ("fa molto Karl Krausisch, quest'eterno correggere!"), perché fumo, perché non credo che *Wozzeck* avrà alcun successo, è troppo difficile.

Persino la lettera di congratulazioni di Schoenberg dopo aver assistito per la prima volta all'allestimento di Berlino è piena di lagnanze sull'esecuzione e di accenni a consigliabili revisioni della partitura. Molto tempo dopo la morte di Berg, prima di concedere un elogio, Schoenberg non resisteva ancora ad esprimere una riserva. Era rimasto molto sorpreso, scrisse (in inglese), quando questo

giovane timido dal cuore tenero aveva avuto il coraggio di cimentarsi in un'avventura che sembrava andare in cerca di guai; comporre il *Wozzeck*, un dramma pieno di tale straordinaria tragedia da apparire ostile alla musica... Ci riuscì. *Wozzeck* fu uno dei più grandi successi dell'opera.

Ma il periodo di incertezza tra il completamento della partitura e il primo allestimento dell'opera fu l'unica occasione in cui i rapporti tra Berg e il suo riverito Schoenberg furono men che cordiali.

All'epoca della prima di *Wozzeck* a Berlino, nel dicembre 1925, Kleiber non aveva più di trentacinque anni e quindi era più incline ad essere suscettibile alla nuova musica, e infatti *Wozzeck* divenne un'opera centrale nel suo credo musicale di direttore d'orchestra. I suoi collaboratori di scena di Berlino parlarono della sua infinita cura e attenzione durante le moltissime prove – e ne svolse un numero

quasi senza precedenti – insistendo che il pianista osservasse un ritmo particolare o sottolineasse una nota particolare di un accordo per aiutare il cantante. Quando Kleiber fu a Londra nel 1952 per dirigere la prima rappresentazione britannica, parlò con affetto dei collaboratori di Berlino, come se fossero parenti di tempi lontani; addirittura arrivò a invitare la Marie originale, il soprano danese Sigrid Johanson, a Londra perché partecipasse ai festeggiamenti della prima. Si chiese se le rappresentazioni di Londra potessero annullare alcune modifiche eufemistiche del testo originale di Büchner da parte di Berg – per esempio, Berg aveva modificato il “gepißt” (pisciato) del Dottore nell’innocuo ma insignificante “gehustet” (tossito) nel contesto. Ma se lo chiese invano.

L’eccitazione di Berg durante le prove dell’opera a Berlino raggiunse l’euforia, come il suo entusiasmo per le scene, la produzione, il cast e, soprattutto, per la comprensione di Kleiber della musica e la sua pazienza davanti a qualunque difficoltà relativa alla preparazione. Alla fine, come in seguito, l’opera ebbe reazioni contrastanti, ma il successo in alcuni quartieri fu sufficiente perché il compositore sentisse il bisogno di consolazione, a sentire il critico e filosofo Theodor Wiesengrund Adorno:

Se un’opera piace tanto, dev’esserci qualcosa che non va!

Ci furono dieci rappresentazioni a Berlino e il progresso dell’opera fu lento e sempre circondato da controversie, anche se dopo l’allestimento di Oldenburg nel 1929 fu seguita in altre quindici città tedesche prima di essere messa da parte con l’avvento del nazismo. Dopo pochi anni Berg aveva ricevuto sufficienti compensi per i diritti d’autore del *Wozzeck* da potersi permettere – a quarantacinque anni! – la prima automobile.

È interessante che il *Wozzeck*, oggi accettato come uno dei capolavori – forse *il* capolavoro – dell’opera del ventesimo secolo, venisse effettivamente messo al bando nella Germania nazista già nel 1933. Oggi si tende a dimenticare che la prima di *Lulu*, seconda opera di Berg, si svolse a Zurigo (nel 1937, dopo la morte del compositore) e non in Germania, e che persino Hindemith fu completamente disprezzato ai tempi del nazismo, accusato, come Berg, di “bolscevismo culturale” e della creazione di “arte degenerata”.

Organizzazione musicale

Berg fu allievo di Schoenberg e il suo stile musicale è influenzato da numerose idee pratiche e teoretiche del suo maestro. L’opera non viene

composta secondo il metodo dodecafonico di Schoenberg, sebbene il tema della Passacaglia nell’Atto I abbia dodici note. Berg non usa le chiavi, tranne che nell’interludio tra le Scene 4 e 5 dell’Atto III, ma fa uso notevole e sottile dello *Sprechstimme*, nato con Schoenberg che l’utilizzò nel *Pierrot Lunaire*. *Sprechstimme* si potrebbe definire “canto parlato”. Ritmo e intonazione sono esattamente prescritti, ma

nell’esecuzione ciascuna nota è definita solo nel momento in cui viene articolata;

Scena

Atto I

Wozzeck e il rapporto con il suo ambiente

Wozzeck e il Capitano
Wozzeck e Andres
Marie e Wozzeck
Wozzeck e il Dottore
Marie e il Tamburmaggiore

Atto II

Peripezia

Marie e il bambino, poi Wozzeck
Capitano e Dottore, poi Wozzeck
Marie e Wozzeck
Giardino dell’osteria
Il dormitorio nella caserma

immediatamente dopo la voce scende o sale come nel normale parlato.

Wozzeck è diviso in tre atti, ciascuno di cinque scene. La musica è continua e Berg spesso non fornisce altro che pochi secondi di interludio musicale durante il quale devono avvenire i cambiamenti di scena.

Lo stesso compositore ha stabilito una relazione estremamente succinta tra la musica e il dramma come si vede nella seguente tabella:

Musica

Cinque impressioni

Scena 1	Suite
Scena 2	Rapsodia
Scena 3	Marcia militare e Ninna-nanna
Scena 4	Passacaglia
Scena 5	<i>Andante affettuoso (quasi Rondò)</i>

Sinfonia in cinque movimenti

Scena 1	Movimento di sonata
Scena 2	Fantasia e fuga
Scena 3	<i>Largo</i>
Scena 4	Scherzo
Scena 5	<i>Rondò marziale con introduzione</i>

Atto III

Catastrofe ed epilogo

Marie e il bambino
Marie e Wozzeck
Taverna
Morte di Wozzeck

Interludio orchestrale
Bambini che giocano

In un articolo pubblicato dalla *Neue Musik-Zeitung* nel 1928 e ristampato nel libro di Willi Reich su Berg, il compositore però ammonisce chiunque sia tentato di eseguire un'analisi mentale del *Wozzeck* durante la rappresentazione:

Tuttavia attraverso la conoscenza personale delle forme musicali che si ritrovano nell'opera... dal momento in cui si alza il sipario a quando cala per l'ultima volta, il pubblico non dovrebbe affatto notare le varie Fughe e Invenzioni, movimenti di Suite e Sonata, Variazioni e Passacaglie. Tutti dovrebbero essere solo immersi nell'idea dell'opera, un'idea che trascende di gran lunga il destino individuale di Wozzeck.

Wozzeck naturalmente non è facile da cantare, ma lo stesso Berg odiava l'idea che il canto fosse oggetto di caricature, come se le

Sei invenzioni

Scena 1 Invenzione sopra un tema
Scena 2 Invenzione sopra una nota
Scena 3 Invenzione sopra un ritmo
Scena 4 Invenzione sopra un accordo di sei note
Invenzione sopra una tonalità
Scena 5 Invenzione sopra un movimento regolare di croma

note e lo stile fossero inavvicinabili. Quasi dopo ogni nuova prima dell'opera, il compositore scrisse di essere felice della qualità "classica" dell'esecuzione – "dev'essere interpretata come se fosse il *Trovatore*!" Talvolta non è facile dimostrarsi all'altezza degli ideali del compositore, ma vale decisamente la pena di tentare.

Dalla prima volta in cui ho ascoltato la musica (nel 1949, in concerto con la direzione di Sir Adrian Boult) sono rimasto totalmente conquistato tanto dall'invenzione popolaristica (Andres nell'Atto I, Scena 2 o Margret nell'Atto III, Scena 3) quanto dalle scene liriche legate al personaggio di Marie (la ninna-nanna nell'Atto I, Scena 3 o la lettura della Bibbia nell'Atto III, Scena 1); tanto dalla satira che contraddistingue il Dottore e il

Capitano e dalla qualità pittorica delle scene all'aperto (Atto I, Scena 2; Atto II, Scena 4), quanto dal dramma espressivo in ogni incontro tra Wozzeck e Marie. Anzi, credo che il terzo atto, dall'assolo iniziale di Marie alla conclusione, con il bambino solitario e il suo "Hopp, hopp!", si sia classificato immediatamente in cima alla mia gerarchia operistica. Il toccante incontro tra Marie e Wozzeck, i due grandi crescendo dell'orchestra in sì naturale che seguono l'assassinio, i ritmi ossessionanti della scena della taverna, le scale cromatiche ascendenti dell'orchestra a commento della morte di Wozzeck e infine la grande trenodia in re minore – una vetta della composizione musicale del secolo scorso: sono tutte caratteristiche non solo della musica del ventesimo secolo, ma del dramma musicale più espressivo e potente.

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Trama

Wozzeck è la storia di un uomo normale, ignorante, afflitto da problemi non interamente creati da lui e dalle macchinazioni e dalle manovre del suo prossimo, che lo spingono alla nevrosi e alla disperazione. La

vicenda è ambientata in Germania intorno al 1830.

COMPACT DISC UNO

Atto I

Scena 1

La stanza del Capitano

Il soldato Wozzeck, al servizio di un Capitano, gli sta radendo la barba. Il Capitano lo rimprovera: va troppo di fretta e lui non saprà come impiegare i dieci minuti risparmiati. Il soldato è un brav'uomo, continua il superiore, ma ha un figlio senza essere sposato e questo dimostra che è privo di senso morale. Wozzeck gli risponde che Dio non respinge un bambino solo perché l'unione dei suoi genitori non ha ricevuto la benedizione della chiesa e cita le parole di Gesù Cristo. Il Capitano è esasperato e la sua voce sale fino a un do alto. "Noi povera gente!", continua Wozzeck, ma il Capitano conclude che pensa troppo.

Scena 2

Un campo aperto

Wozzeck e il suo amico Andres raccolgono legna al tramonto, ma Wozzeck lascia libera la sua fantasia, immaginando intrighi dei massoni e si convince quasi che il mondo

venga incendiato dal sole che colora di rosso l'orizzonte prima di scomparire.

Scena 3

La stanza di Marie, la donna di Wozzeck
Marie segue il passaggio di una banda militare. Il Tamburmaggiore la saluta con la mano e la vicina Margret fa un'osservazione maliziosa sul suo interesse per i soldati, ma Marie le chiude la finestra in faccia e canta una ninna-nanna lirica al suo bambino. Wozzeck bussa alla finestra, ma va troppo di fretta persino per guardare il figlio.

Scena 4

Il giorno dopo, nello studio del Dottore
Il Dottore paga Wozzeck perché faccia da cavia ai suoi esperimenti dietetici e lo accusa di non seguire le istruzioni, ma è allarmato dalle reazioni e gli dice che potrebbe finire in manicomio. In fondo a lui interessa più la fama che otterrà con la pubblicazione delle sue teorie che il suo paziente.

Scena 5

Davanti alla casa di Marie
Il Tamburmaggiore fa la corte a Marie, che lo respinge quando cerca di abbracciarla, ma alla fine cede: "Per me fa lo stesso!"

COMPACT DISC DUE

Atto II

Scena 1

La camera di Marie
Marie ammira i suoi nuovi orecchini, poi cerca di fare addormentare il bambino. Wozzeck le chiede come li ha avuti e si insospettisce quando lei gli risponde che li ha trovati; non è facile trovare le cose a due a due. Consegna a Marie la paga del Capitano e del Dottore, poi esce. La donna riflette con tristezza sulla propria infedeltà.

Scena 2

La strada
Il Dottore va di fretta ed è contrariato quando viene fermato dal Capitano, quindi lo obbliga ad ascoltare i particolari di alcuni recenti casi fatali, poi lo ammonisce: il suo viso arrossato potrebbe essere sintomo di un'imminente attacco apoplettico. Il Capitano si abbandona a fantasticare pensando ai necrologi che potrebbero essere scritti per lui.

Si profila la figura di Wozzeck: fende la folla come uno dei suoi rasoi, pensa il Capitano. La rasatura gli ricorda lo scandalo tra Marie e il barbuto Tamburmaggiore e insieme con il Dottore comincia a punzecchiarlo: forse ha trovato un pelo di barba nella sua minestra?

Wozzeck reagisce con veemenza: come si fa a trovare soddisfazione nella vita? Il Dottore gli tasta il polso, ma Wozzeck corre via tra la sorpresa di entrambi.

Scena 3

Una strada davanti alla porta di Marie
Il movimento lento della Sinfonia (*Largo*) viene eseguito davanti alla casa di Marie e Berg lo compone per l'orchestra da camera di quindici elementi utilizzata da Schoenberg nella sua *Kammersymphonie* N. 1, Op. 9. Wozzeck affronta Marie: è bella come il peccato, ma come può essere bello il peccato? Era lì il Tamburmaggiore? Quando Marie risponde che non è responsabile di chi cammina nella strada, Wozzeck la guarda come se la volesse aggredire. "Meglio un coltello in corpo che una mano su di me. Mio padre non osa da quando avevo dieci anni."

Scena 4

Il giardino di un'osteria. Le coppie danzano al suono di un Ländler lento
Due Apprendisti ubriachi descrivono pateticamente l'effetto del brandy e Wozzeck è sopraffatto dalla gelosia nel vedere Marie che balla con il Tamburmaggiore. Sta per precipitarsi verso di lei quando la musica si interrompe e i

soldati, capeggiati da Andres, intonano un energico canto di caccia. In canto parlato il Primo Apprendista inizia un sermone completamente sconclusionato, dopo di che un Pazzo si avvicina alla panca su cui siede Wozzeck e osserva, "Bello, bello... ma puzza... sento odore di sangue!", un ruolo di straordinario significato limitato ad appena tredici note. Riprende la danza e l'immaginazione di Wozzeck è ossessionata dall'idea del sangue.

Scena 5

Il dormitorio della caserma di Wozzeck di notte
Gli occupanti russano mentre Wozzeck si lamenta con Andres: non riesce a dormire perché pensa alla sala da ballo. Entra barcollando il Tamburmaggiore, vantandosi a voce alta della sua conquista, ed esige che Wozzeck beva con lui. Wozzeck gli volta le spalle, ma l'altro lo fa alzare e i due vengono alle mani. Andres esclama, "Sanguina", e l'accenno al sangue colpisce Wozzeck come un presagio del destino: "Uno dopo l'altro!"

Atto III

Scena 1

La stanza di Marie di notte
Una viola solista interpreta il Tema mentre Marie legge la storia della Maddalena e fa un

confronto con la propria vita. Berg ricorre allo *Sprechstimme* per la lettura del brano biblico, ma lo splendido commento è cantato.

Scena 2

Un laghetto nella foresta, più tardi quella sera stessa

Wozzeck ferma Marie sulla via di casa e le ricorda da quanto tempo si conoscono. Estrae un coltello e la colpisce alla gola. Un interludio di due lunghi crescendo sul si naturale inizia tranquillamente su corno solo e continua con tutta l'orchestra.

Scena 3

Una taverna

Il sipario si alza subito sulla Scena 3, con una vivace polka eseguita su un pianoforte scordato. Wozzeck è uno dei ballerini e fa la corte a Margret. La donna nota che ha la mano macchiata di sangue. Lui cerca di spiegare ma ben presto esce impetuosamente dalla stanza.

Scena 4

Il laghetto

Mentre cerca il coltello con cui ha ucciso Marie, Wozzeck inciampa nel cadavere della donna. Trova il coltello e lo getta nel lago.

Cammina disperatamente nell'acqua per lavarsi il sangue dalle mani e scomparire mentre arrivano il Dottore e il Capitano, che percepiscono uno strano rumore: è un uomo che annega, commenta il Dottore.

Il grande interludio in re minore costituisce il momento culminante dell'opera: un lamento per Wozzeck.

Scena 5

La strada davanti alla casa di Marie

I bambini giocano, ma il figlio di Marie rimane in disparte con il suo cavalluccio. Altri bambini entrano correndo e dicono che Marie è stata trovata morta, poi corrono via. Ma il bambino non capisce; continua a giocare, poi si allontana dietro agli altri. Cala il sipario.

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Traduzione: Emanuela Guastella

Considerato il miglior baritono buffo del paese e un eccellente cantante e attore, in Gran Bretagna **Andrew Shore** (Wozzeck) ha lavorato con la English National Opera, la Royal Opera, Covent Garden, l'Opera North, la Glyndebourne Festival Opera, la Scottish Opera e la Welsh National Opera. All'estero si è esibito con la San Diego Opera, la New

Israeli Opera, l'Opéra national de Paris-Bastille, l'Opéra Comique e il Gran Teatre del Liceu di Barcellona, oltre a Lione, Nantes, Montpellier, Copenhagen, Amsterdam, Santa Fe, Vancouver e Ottawa. Le sue tante esibizioni hanno incluso il ruolo di protagonista in *Don Pasquale*, *Falstaff*, *Gianni Schicchi*, *Wozzeck* e *King Priam*, oltre a Figaro (*Le nozze di Figaro*), Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dulcamara (*L'elisir d'amore*), Dott. Bartolo (*Il barbiere di Siviglia*), Barone Trombonok (*Il viaggio a Reims*), Varlaam (*Boris Godunov*), Re Dodon (*Le Coq d'or*), il Barone (*La Vie parisienne*), Frank (*Die Fledermaus*), Faninal (*Der Rosenkavalier*), Dikoy (*Kát'a Kabanová*), Dott. Kolenatý (*Il caso Makropulos*), Shishkov (*Da una casa di morti*), Leander (*L'amore delle tre melarance*), Mr Flint (*Billy Budd*), Mr Gedge (*Albert Herring*), George Wilson (*The Great Gatsby*), e il ruolo di Alberich nelle esibizioni concertistiche di *Das Rheingold*. Le sue incisioni includono Leporello (*Don Giovanni*), Dulcamara (*L'elisir d'amore*), il ruolo di protagonista in *Don Pasquale*, Dott. Bartolo (*Il barbiere di Siviglia*), il ruolo di protagonista in *Falstaff*, Benoit (*La bohème*), il Sagrestano (*Tosca*) e Faninal (estratti da *Der Rosenkavalier*), tutte pubblicate da

Chandos nella serie Opera in English, sponsorizzata dalla Peter Moores Foundation.

La carriera di **Dame Josephine Barstow**

(Marie) comprende acclamate esibizioni di Salome, Tosca, le Lady Macbeth di Verdi e Shostakovich, oltre a una varietà di ruoli in opere di compositori diversi come Mozart, Beethoven, Verdi, Puccini, Janáček e Richard Strauss. Nelle stagioni più recenti si è esibita nei ruoli di protagonista in *Medea* e *Aida*, la Contessa (*La dama di picche*), Mrs Alice Ford (*Falstaff*), Kostelnička (*Jenůfka*), Kabanicha (*Kát'a Kabanová*), Emilia Marty (*Il caso Makropulos*), Marie (*Wozzeck*), Mère Marie (*Dialogues des Carmélites*), Ellen Orford (*Peter Grimes*), Lady Billows (*Albert Herring*) e Queen Elizabeth I (*Gloriana*). Ha cantato nella parte di Miss Wingrave in un adattamento televisivo di *Owen Wingrave*, condotto da Kent Nagano, e ha creato il ruolo della protagonista nella prima mondiale di *Die schwarze Maske* di Penderecki al Festival Estivo di Salisburgo. È stata poi invitata a tornare da Karajan per esibirsi nella *Tosca* e in *Un ballo in maschera*. In Gran Bretagna ha cantato con la Royal Opera, Covent Garden, la English National Opera, l'Opera North e la Welsh National Opera; in Europa, si è esibita

all'Opéra di Parigi, al Bayerische Staatsoper di Monaco, all'Opera dei Paesi Bassi, alla Flanders Opera e a Lisbona, Barcellona e Palermo; in America, ha cantato con la Metropolitan Opera di New York, la San Francisco Opera, la Lyric Opera of Chicago e la Houston Grand Opera. Attrice e cantante di primordine, nel 1985 le è stato conferito il titolo di Comandante dell'Ordine dell'Impero Britannico e ha ricevuto la Fidelio Medal, un'onorificenza prestigiosa assegnata dall'International Opera Directors Association e di cui finora sono state assegnate solo sei copie. Nel 1995 è stata insignita del titolo di Dama Comandante dell'Ordine dell'Impero Britannico.

Il tenore **Alan Woodrow** (Tamburmaggiore) ha compiuto i suoi studi presso il Royal Conservatory of Music di Toronto e il London Opera Centre. Tra i tanti personaggi da lui interpretati figurano Canio (*Pagliacci*), Hermann (*La dama di picche*), Don José (*Carmen*), Erode (*Salome*), Bacchus (*Ariadne auf Naxos*), Principe Andrei (*Khovanshchina*) ed Edmund (*Lear* di Aribert Reimann) per la English National Opera, il Tamburmaggiore (*Wozzeck*) per l'Opera North ed Erode per la Scottish Opera. Ha recitato nel ruolo di Sergey

(*Lady Macbeth di Mtsensk*) all'Opéra national de Paris-Bastille, all'Opera di Francoforte e al Teatro alla Scala di Milano; nel ruolo di Florestan (*Fidelio*) all'Opera di Berna; in quello di Aegisth (*Elektra*) e dell'Imperatore (*Die Frau ohne Schatten*) al Theater Basel e al Bayerische Staatsoper di Monaco; ha cantato nel ruolo dell'Imperatore presso la Deutsche Oper di Berlino; nei ruoli di Rienzi e Siegfried al Gran Teatre del Liceu di Barcellona; è stato Tannhäuser al Teatro Massimo di Palermo; Tannhäuser e Bacchus al Teatro San Carlo di Napoli; e Siegfried al Tiroler Festspiele e al Théâtre du Capitole di Tolosa. Fuori l'Europa si è esibito presso la Seattle Opera, l'Opera Omaha, la San Diego Opera, la Canadian Opera Company e la New Israeli Opera in Tel Aviv.

La mezzo-soprano **Jean Rigby** (Margret) ha studiato presso la Birmingham School of Music e in seguito alla Royal Academy of Music con Patricia Clarke, con cui continua tuttora i suoi studi. Nel corso di una lunga collaborazione con la English National Opera, si è esibita nel ruolo di Amastris (*Serse*), Rosina (*Il barbiere di Siviglia*), Maddalena (*Rigoletto*), Carmen, Octavian (*Der Rosenkavalier*), Jocasta (*Oedipus Rex*) ed Elena di Troia (*King Priam*).

È ospite frequente della Glyndebourne Festival Opera, con cui si è esibita nei ruoli di Emilia (*Otello*) e Geneviève (*Pelléas et Mélisande*). Ha cantato nella parte di Nicklausse (*Les Contes d'Hoffmann*) presso la Royal Opera, Covent Garden, in quella di Isabella (*L'italiana in Algeri*) al Buxton Festival, e nei ruoli di Angelina (*La Cenerentola*) e Idamante (*Idomeneo*) con la Garsington Opera. All'estero si è esibita con l'Opera dei Paesi Bassi, la Flanders Opera, la Seattle Opera, la San Diego Opera, e di recente ha cantato la parte di Eduige (*Rodelinda*) al Châtelet Théâtre Musical con William Christie. Le sue incisioni per Chandos includono *Paulus* di Mendelssohn, *A Mass of Life* di Delius, *The Rape of Lucretia* di Britten e, nella serie Opera in English sponsorizzata dalla Peter Moores Foundation, i ruoli di Maddalena e Suzuki (*Madama Butterfly*).

Stuart Kale (Capitano), un attore/cantante noto a livello internazionale, ha studiato presso il London Opera Centre con una borsa di studio della Peter Moores Foundation. Ha iniziato la sua carriera con la Welsh National Opera ed è poi passato alla English National Opera, dove è rimasto otto anni, esibendosi, tra gli altri, nei ruoli di Don Ottavio (*Don*

Giovanni), Alfred (*Die Fledermaus*), Michel (*Julietta* di Martinů) e Nanki-Poo (*The Mikado*); vi è poi tornato come ospite per esibirsi nelle parti di Dott. Caius (*Falstaff*), Erode (*Salome*) e Truffaldino (*L'amore delle tre melarance*). Ha cantato con la Royal Opera, Covent Garden, nei ruoli di Sommo Sacerdote (*Idomeneo*), Guillot (*Manon*), il Maestro di Scuola e la Zanzara (*La piccola volpe astuta*) e Bob Boles (*Peter Grimes*); presso la Welsh National Opera si è esibito nella parte di Dott. Suda (*Osud* [Destino] di Janáček); presso il Châtelet Théâtre Musical di Parigi nelle parti di Lucano (*L'incoronazione di Poppea*), Valzacchi (*Der Rosenkavalier*) e nei tre ruoli di tenore in *Lulu*; presso l'Opéra du Rhin di Strasburgo nei ruoli di Shuisky (*Boris Godunov*), Alfred, Erode, Albert Gregor (*Il caso Makropulos*), il Capitano (*Wozzeck*) e Bob Boles; e a Drottningholm nella parte del Podestà (*La finta giardiniera*) e nel ruolo di protagonista di *Idomeneo*. Tra i ruoli con cui si è esibito in teatri dell'opera e in occasione di festival europei e nordamericani, figurano Aegisth (*Elektra*), il Tamburmaggiore (*Wozzeck*), Zinovy (*Lady Macbeth di Mtsensk*), Captain Vere (*Billy Budd*) e Lebbroso (*Saint François d'Assise*). Tra le sue incisioni figurano *Otello*, *Falstaff*, *Madama Butterfly*, *Osud* ed

estratti da *Boris Godunov*, tutte pubblicate da Chandos nella serie Opera in English, sponsorizzata dalla Peter Moores Foundation.

Dopo gli studi effettuati presso il Royal Northern College of Music, dove è stato un borsista Peter Moores e ha cantato nel ruolo di Claggart in una produzione di *Billy Budd*, il basso **Clive Bayley** (Dottore) si è esibito regolarmente con le maggiori compagnie d'opera. Ha debuttato con la Royal Opera, Covent Garden, nella prima di *Gawain*, di Sir Harrison Birtwistle, ed in seguito è apparso nei panni di Hans Foltz (*Die Meistersinger von Nürnberg*), Colline (*La bohème*) e Castro (*La fanciulla del West*). Con l'Opera North ha cantato nel ruolo di Figaro (*Le nozze di Figaro*), Wurm (*Luisa Miller*), Sparafucile (*Rigoletto*), Ferrando (*Il trovatore*), un Vecchio Monaco (*Don Carlos*), Arkel (*Pelléas et Mélisande*), il Dottore (*Wozzeck*), Sir Walter Raleigh (*Gloriana*) e l'Arbitro (*Playing Away* di Benedict Mason). Tra i suoi successi presso la English National Opera figurano i ruoli di Cadmus (*Semele*), Ferrando (*Il trovatore*), Pistol (*Falstaff*), i quattro Villani (*Les Contes d'Hoffmann*), Arkel, il Dottore (*Wozzeck*), e Collatinus (*The Rape of Lucretia*). Si è esibito nella parte di Don Fernando in esibizioni

concertistiche di *Fidelio* con Walter Weller, ed è apparso sia al Glyndebourne Festival Opera che con la Glyndebourne Touring Opera. All'estero Clive Bayley si è esibito con l'Opera dei Paesi Bassi, la Seattle Opera, la Bayerische Staatsoper di Monaco e a Lisbona, Losanna e Tolosa. Le sue incisioni per Chandos includono *Troilus and Cressida* e *Billy Budd* e, nella serie Opera in English sponsorizzata dalla Peter Moores Foundation, *Don Giovanni*, *Don Pasquale*, *Il trovatore*, *Falstaff*, *Madama Butterfly*, *Turandot* ed estratti da *Boris Godunov*.

Il tenore **John Graham-Hall** (Il Pazzo) ha studiato presso il King's College di Cambridge e il Royal College of Music. In Gran Bretagna ha cantato, tra gli altri, nel ruolo del Maestro di Danza (*Ariadne auf Naxos*) e in quello di Albert Herring alla Royal Opera, Covent Garden; Vanya (*Kat'a Kabanová*) e Bob Boles (*Peter Grimes*) alla Glyndebourne Festival Opera; Cassio (*Otello*) e Valzacchi (*Der Rosenkavalier*) alla Welsh National Opera; Ferrando (*Così fan tutte*) e Gustav von Aschenbach (*Death in Venice*) alla Glyndebourne Touring Opera; e Eisenstein (*Die Fledermaus*) e il Maestro di Scuola (*La piccola volpe astuta*) alla Scottish Opera.

Attualmente è membro dell'English National Opera, dove i suoi ruoli hanno finora incluso Monostatos (*Die Zauberflöte*), Mime (*Das Rheingold*), Goro (*Madama Butterfly*), Erode (*Salome*), il Contadino Malvestito (*Lady Macbeth di Mtsensk*), Alwa (*Lulu*) e Lysander (*A Midsummer Night's Dream*). All'estero si è esibito presso il Théâtre royal de la Monnaie di Bruxelles, l'Opera dei Paesi Bassi, l'Opéra de Nice, presso i Festival di Salisburgo e di Ravenna, in teatri di Toronto, Vancouver e altri ancora. Nell'incisione di *Peter Grimes*, curata dalla Chandos e vincitrice di un premio *Grammy*, canta nel ruolo di Bob Boles.

Peter Bronder (Andres) ha compiuto i suoi studi presso la Royal Academy of Music e il National Opera Studio. Dopo una stagione con la Glyndebourne, è diventato tenore principale con la Welsh National Opera, dove ha cantato in *Così fan tutte*, *Die Zauberflöte*, *Il barbiere di Siviglia*, *I puritani*, *La traviata*, *La bohème* e *Eugenio Onieghin*. Recentemente vi è tornato per cantare nei ruoli di Pylade (*Iphigénie en Tauride*), Dott. Caius (*Falstaff*), Alfred (*Die Fledermaus*) e Bob Boles (*Peter Grimes*). Si è esibito nelle parti di Pedrillo (*Die Entführung aus dem Serail*), Lord Arturo Bucklaw (*Lucia di Lammermoor*) e Cassio

(*Otello*) per la Royal Opera, Covent Garden; Conte Almaviva (*Il barbiere di Siviglia*) e Vanya (*Kat'a Kabanová*) per la English National Opera; Prunier (*La rondine*) e il Capitano (*Wozzeck*) per l'Opera North; Leicester (*Maria Stuarda*), Rodolfo (*La bohème*) e il Maestro di Danza (*Ariadne auf Naxos*) per la Scottish Opera; e Mr Upfold (*Albert Herring*) per la Glyndebourne Festival Opera. Tra le compagnie all'estero con cui Peter Bronder ha collaborato, figurano la Bayerische Staatsoper di Monaco, l'Opera di Francoforte, l'Opera dei Paesi Bassi, Théâtre royal de la Monnaie di Bruxelles, Châtelet Théâtre Musical di Parigi e la San Francisco Opera. Per Chandos, nella serie Opera in English sponsorizzata dalla Peter Moores Foundation, ha inciso *Pagliacci* e *Cavalleria rusticana*.

Nato a Glasgow nel 1973, il basso **Iain Paterson** (Secondo Apprendista) ha studiato presso la Royal Scottish Academy of Music and Drama, e continua tuttora i suoi studi con Neilson Taylor. Si è esibito nella parte di Figaro (*Le nozze di Figaro*), Leporello (*Don Giovanni*), Fabrizio (*La gazza ladra*), Barone Douphol (*La traviata*), Pistol (*Falstaff*) e Zaretsky (*Eugenio Onieghin*) per l'Opera

North; Sparafucile (*Rigoletto*), il Bonzo (*Madama Butterfly*) e Timur (*Turandot*) per la Welsh National Opera; ed Elviro (*Serse*), Ferrando (*Il trovatore*), Fasolt (*Das Rheingold*), Colline (*La bohème*) e Tasso (*La piccola volpe astuta*) per la English National Opera.

Nato nel Queensland, Australia, nel 1975, il baritono **Leslie John Flanagan** (Primo Apprendista) ha compiuto gli studi presso il Queensland Conservatorium. In Australia le sue esibizioni hanno incluso i ruoli di Papageno (*Die Zauberflöte*), Silvano (*Un ballo in maschera*), Krušina (*La sposa venduta*) e Dancaire (*Carmen*). Nel 1997 una borsa di studio gli ha permesso di recarsi in Gran Bretagna per frequentare la Alexander Gibson Opera School della Royal Scottish Academy of Music and Drama, dove si è esibito nel ruolo di protagonista in *Don Giovanni*. Attualmente studia con Janice Chapman. Giovane Baritono Principale presso la English National Opera dal 1999, ha cantato in ruoli come Masetto (*Don Giovanni*), Figaro e Fiorello (*Il barbiere di Siviglia*), Marullo (*Rigoletto*), Donner (*Das Rheingold*), Schaunard (*La bohème* di Puccini), Colline (*La bohème* di Leoncavallo), Principe Yamadori (*Madama Butterfly*) e Barney (*The Silver Tassie*).

Richard Stokes insegna lingue presso la Westminster School, prepara i cantanti per l'interpretazione del Lieder e conduce frequenti seminari su compositori di canzoni. È co-autore di libri sulla canzone tedesca, francese e spagnola – *The Fischer-Dieskau Book of Lieder*, *A French Song Companion* (con Graham Johnson) e *The Spanish Song Companion* – e ha collaborato con Alfred Brendel a *One Finger Too Many (Ein Finger zuviel)*. Recentemente ha pubblicato *J.S. Bach – The Complete Church and Secular Cantatas* e una traduzione del *The Veil of Order (Ausgerechnet ich)* di Brendel, che sarà seguito da *Boulez on Conducting*. Le sue traduzioni cantate del *Wozzeck* di Berg per l'Opera North, e del *Parsifal* di Wagner e di *Lulu* di Berg per la English National Opera sono state accolte con entusiasmo dai critici.

I **Susan Singh Choristers** offrono a giovani cantanti l'opportunità di esibirsi in opere, concerti e produzioni teatrali in tutta la Gran Bretagna. Si entra a far parte del coro dopo aver ricevuto un invito e passato un provino, ma i candidati devono essersi già esibiti presso istituzioni come la English National Opera, dove Susan Singh è consulente per l'infanzia, il Finchley Children's Music Group, presso il

quale dirige cori a livello "junior" e "intermediate", il New London Children's Choir, i Jennifer Lilleystone Singers, e in varie scuole a Londra e nell'Inghilterra meridionale.

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

La **Philharmonia Orchestra**, una delle più grandi orchestre del mondo, è diretta per la sesta stagione consecutiva dal famoso maestro tedesco Christoph von Dohnányi, in qualità di

Direttore Principale. In precedenza questa carica era appartenuta a Otto Klemperer e da allora l'Orchestra ha collaborato con nomi di prestigio come Lorin Maazel (Direttore Principale Associato), Riccardo Muti (Direttore Principale e Direttore Musicale), Giuseppe Sinopoli (Direttore Musicale) e, attualmente, Kurt Sanderling (Direttore Emerito), Vladimir Ashkenazy (Direttore Laureato) e Sir Charles Mackerras (Direttore Principale Ospite), oltre che con artisti importanti come Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan e Carlo Maria Giulini. L'Orchestra continua a collaborare con direttori e solisti di fama mondiale, oltre ad attrarre nelle sue fila i giovani musicisti europei di maggiore talento.

Orchestra Residente presso la Royal Festival Hall di Londra, occupa una posizione centrale nella vita musicale britannica anche attraverso residenze regionali che offrono un'opportunità ideale per espandere il suo dinamico programma educativo, basato sulle comunità. Vincitrice di numerosi premi, è stata lodata all'unanimità dai critici per la sua politica di programmazione particolarmente innovativa e fortemente incentrata sull'impegno ad eseguire e commissionare musiche nuove

firmate dai maggiori compositori contemporanei.

I concerti dell'Orchestra sono trasmessi sempre più frequentemente da BBC Radio 3, incluso l'apparizione annuale in occasione dei BBC Proms. La Philharmonia Orchestra gode di una reputazione a livello mondiale ed è l'orchestra sinfonica che ha inciso di più in tutto il mondo, con un catalogo di oltre 1000 incisioni, tra cui una serie di colonne sonore per film e televisione. La sua discografia include, per Opera Rara, numerosi dischi di recital, oltre a undici opere complete, e nella serie Opera in English per Chandos, sponsorizzata dalla Peter Moores Foundation, *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Carmen*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, la *Tosca*, vincitrice di un premio, e vari album di recital, con assoli di arie d'opera eseguite da Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny e John Tomlinson. La Philharmonia Orchestra continua a consolidare la sua fama internazionale con frequenti tournèe e attraverso le recenti, prestigiose residenze presso il Châtelet Théâtre Musical di Parigi, il Megaron di Atene e il Lincoln Center for the Performing Arts di New York.

Richiestissimo dalle compagnie operistiche e dalle orchestre di tutto il mondo, **Paul Daniel** ha collaborato come direttore ospite con orchestre in tutt'Europa e nel Nord America.

Dopo essere stato Direttore Musicale dell'Opera Factory dal 1987 al 1990, ha ricoperto la stessa carica presso l'Opera North dal 1990 al 1997, assicurandosi critiche entusiaste per le sue brillanti esibizioni di *Don Giovanni*, *Medea*, *Tannhäuser*, *Luisa Miller*, *Il trovatore*, *Don Carlos*, *Falstaff*, *Boris Godunov*, *Pelléas et Mélisande*, *Jenůfa*, *Ariane et Barbe-Bleue* di Dukas, *Der ferne Klang* di Schreker, *Wozzeck*, *Gloriana*, *King Priam* di Tippett e le prime mondiali di *Baa Baa Black Sheep* di Michael Berkeley e *Playing Away* di Benedict Mason. In qualità di Direttore Principale è stato alla guida della English Northern Philharmonia, l'orchestra residente dell'Opera North, dirigendo numerosi concerti in tutta la Gran Bretagna e in vari festival all'estero.

Nel corso della sua iniziale collaborazione con la English National Opera ha diretto la prima mondiale di *The Mask of Orpheus* di Sir Harrison Birtwistle, oltre alle produzioni di *Le nozze di Figaro*, *Rigoletto*, *Carmen*, *Tosca*, *Akhnaten* di Philip Glass, e *King Priam*, allestito in occasione delle celebrazioni per il novantesimo compleanno di Tippett. Dalla sua

nomina a Direttore Musicale della compagnia nel 1997 ha diretto allestimenti di *Der fliegende Holländer*, *La traviata*, *Il trovatore*, *Orello*, *Falstaff*, *Manon*, *Les Contes d'Hoffmann*, *Boris Godunov*, *Der Rosenkavalier*, *Pelléas et Mélisande*, *Da una casa di morti*, *Dialogues des Carmélites*, *Lulu*, *Peter Grimes*, *Guerra e Pace*, *Nixon in China*, oltre alla prima mondiale di *The Silver Tassie* di Mark-Anthony Turnage e ad esibizioni concertistiche di *La gioconda* di Ponchielli.

Ha inoltre diretto *Mitridate, re di Ponto* presso la Royal Opera, Covent Garden, *Béatrice et Bénédicte* e *Khovanshchina* al Théâtre royal de la Monnaie di Bruxelles, *Erwartung* e *Il castello di Barbablù* presso il Grand théâtre

di Ginevra, *King Priam* all'Opéra de Nancy, e *Le nozze di Figaro*, *Kát'a Kabanová* e la prima mondiale di *Schlachthof V* di Hans-Jürgen von Bose presso la Bayerische Staatsoper di Monaco.

Per Chandos, Paul Daniel ha inciso un disco di composizioni vocali e orchestrali di Thomas Armstrong e, nella serie Opera in English sponsorizzata dalla Peter Moores Foundation, *Falstaff* ed estratti dal *Boris Godunov*. Nel febbraio 1998 Paul Daniel ha ricevuto un prestigioso premio Olivier per il contributo dato al mondo dell'opera. Nel 2000 è stato insignito del titolo di Comandante dell'Ordine dell'Impero Britannico.

Andrew Shore



Dame Josephine Barstow



COMPACT DISC ONE

Act I

[1]

[Prelude]

Curtain up

Scene 1

The Captain's room. Early morning. The Captain is sitting on a chair in front of a mirror. Wozzeck is shaving the Captain.

Captain

Slowly, Wozzeck, slowly!
One thing at a time!

(anxiously)

You make me quite giddy...

(covers his forehead with his hand; steadies himself)

(Wozzeck stops what he is doing.)

What can I do with the extra ten minutes leisure time if you finish early today?

(Wozzeck continues shaving with interruptions.)

(more vigorously)

Wozzeck, consider: you still have thirty years ahead of you, remember! Thirty years! That's three hundred and sixty months, you know. And then all those days and hours and minutes. What can you possibly want with such a vast expanse of time?

(serious again)

Sort yourself out, Wozzeck!

Wozzeck

Of course, Herr Hauptmann!

Captain *(mystically)*

It makes me afraid for the world, to think of eternity. Eternity – that's eternal, you understand. Now, all of a sudden, it's not eternal, merely one moment, yes, one moment! Wozzeck, it frightens me, when I consider that the world revolves in just one day! Whenever I see millwheels go round, I am laid low with melancholia!

Wozzeck

Of course, Herr Hauptmann!

Captain

Wozzeck, you always appear so harrassed! A decent man doesn't fret; a decent man, with a conscience beyond reproach, always moves slowly...

(almost spoken)

Say something then, Wozzeck.

[Gigue]

And what about the weather?

Wozzeck

It's bad, Herr Hauptmann!

Wind!

Captain

I sense it; there's something so blust'ry out there. Such a wind sets my teeth on edge, just like a mouse.

(artfully)

I think the wind is blowing from South-North?

Wozzeck

Of course, Herr Hauptmann!

Captain *(laughs loudly)*

Ha, ha! Ha, ha, ha! South-North!

(even more loudly)

Ha, ha! Ha, ha, ha! Ha, ha! Ha! Oh, you are dumb, quite absurdly dumb!

(sympathetically)

[2] Wozzeck, you are a decent man, and yet... you have no moral sense!

[Quasi Gavotte]

(very dignified)

You don't conduct yourself morally! (You follow? A most delightful word.)

(with emotion)

You have a child who is not blessed by our God's Church.

Wozzeck

Of course...

(stops)

Captain

As our regimental chaplain always preaches to the men: 'Not bless'd by God's holy Church' (the words are not my own).

[Double I]

Wozzeck

Herr Hauptmann, the Lord above will not spurn the poor little creature, just because the 'Amen'

was not spoken before the mite was made. The Lord said, 'Suffer the children to come to me!'

[Double II]

Captain *(jumping up in a rage)*

What do you mean? And what sort of curious answer is that? You make me quite confused! *(His voice cracks.)*

When I say 'You', then I mean 'You', 'You'...

[Air]

Wozzeck

Wretches like us! You see, Herr Hauptmann, wealth, wealth! Without money!

Let one of us try to bring his own kind into the world in a fine moral way! We have flesh and blood, too!

Oh, if I were well bred, and had a top hat, a pocket watch and a monocle and a proper accent... then I would be virtuous, too! It must be wonderful to be virtuous, Herr Hauptmann. But I'm only a poor man! Men like us always will be ill-fated in this world and in any other world! I think, if we ever got to Heaven, we'd all have to manufacture thunder!

[Prelude in retrograde: Introduction]

Captain *(somewhat nonplussed)*

All right, all right! *(pacifying)* I know.

You are a decent man, *(exaggerating)* a decent man, *(more controlled)* only you think too much. That's bad. You always appear so harrassed. *(anxiously)*

Our discussion has quite fatigued me.
Run along, but don't rush ahead! Down the
avenue and back to the barracks. (*Wozzeck is
about to depart in his usual haste.*) And keep to
the middle, remember, nice and slowly, yes
slowly!

(*Wozzeck exits.*)

Curtain

Scene change

[Interlude. Pavane]

3 Scene 2

*An open field outside the town. Late afternoon.
Andres and Wozzeck are cutting sticks in the
bushes.*

Curtain up quickly

[Rhapsody on 3 Chords]

Wozzeck (*spoken*)

Andres! This place is accursed!

Andres (*working on; spoken*)

So what!

[Hunting Song I]

(*sings to himself*)

'A Hunter I would love to be,
Shooting ev'ry day!
Hunting would give me such joy –
That's what I'll be!'

Wozzeck

This place is accursed!

See how the mist is trailing over the grass there –
where the toadstools are springing up.

Each evening there rolls (*whispering*) a head.
(*gradually singing*)

Someone once picked it up, thought it was a
hedgehog. (*singing*) Three days and three nights
passed by, then he lay on a bed of sawdust.

Andres (*spoken*)

Night is falling, that's why you're scared. Relax!

(*Andres stops working, strikes a stance, and sings.*)

[Hunting Song II]

(*Wozzeck working on*)

'Over there a hare runs out,
Are you a hunter, I hear it shout!
I've loved to hunt for many years,
But I never learnt to shoot!'

(*Wozzeck stops work.*)

Wozzeck (*spoken*)

Quiet, Andres! That must be the Freemasons!

[Hunting Song III]

Andres

'Two young hares were nibbling...'

Wozzeck

That's it! The Freemasons! Quiet! Quiet!

Andres

'...Nibbling at the long, green grass.'

(*interrupting his song*)

(*Both listen anxiously.*)

(*uneasy, as if to calm down Wozzeck and himself;*
spoken)

Sing it with me!

(*singing exuberantly*)

'Nibbling at the long, green grass

(*Wozzeck stamps on the ground.*)

Down...'

(*stops*)

Wozzeck

Hollow! All is hollow.

Andres (*resumes*)

'...to the roots.'

Wozzeck

The earth is opening!

(*He staggers.*)

4 Listen. There's something moving there below us!

(*in mounting fear; shouting*)

Keep back!

(*Andres holds Wozzeck back; Wozzeck tries to pull
Andres with him.*)

Andres (*spoken*)

Hey, are you mad?

Wozzeck (*stands still*)

It's strangely still and close, so close that it
chokes you, stifles you...

(*stares into the distance*)

Andres (*spoken*)

What?

(*The sun is just setting. The last rays make the
horizon appear flooded with light.*)

Wozzeck

A fire!

A fire! It rises from earth, up to Heaven!

(*Then quite suddenly, like deepest darkness falling,
twilight sets in, which the eye only gradually gets
used to.*)

And with a deaf'ning clamour just like trumpets.
(*shouting*) Can't you hear it?

Andres (*feigning calmness*)

The light is fading. That's the roll-call.

(*collects up his sticks*)

Wozzeck

Still, all is still, as if all the world died.

Andres

Night! We must get back!

(*Both exit slowly.*)

Slow curtain

[Interlude I: Rhapsody]

Scene change

[Military March]

⁵ (military music off-stage)

Curtain up

Scene 3

Marie's room. Evening. Marie stands with her child on her arm at the window.

Marie (speaks)

Tschin, Bum, Tschin, Bum, Bum, Bum, Bum!
(*The Military band approaches.*)

Can you hear, boy? They're coming!

(*The band, headed by the Drum Major, comes into the street before Marie's window.*)

Margret (in the street, looks through the window and says to Marie)

What a man! Built like a tree!

Marie (through the window to Margret)

Look at him – as proud as a lion!

(*The Drum Major greets Marie, who waves to him.*)

Margret

You little flirt! We're not used to that from you!

[Quasi Trio]

Marie (singing to herself)

'Our soldiers, our soldiers, what handsome creatures!'

(stops singing)

Margret (still spoken through the window)

You see! Your eyes are smouldering!

Marie

And what's that to you? Take your own eyes to the Jew and have them polished – perhaps then you could sell them as two bright little buttons!

Margret

Why – you prim little maid! I'm respectable; but we all know that you can stare your way through seven pairs of leather trousers!

Marie (shouts at her)

Bitch!

(*Slams the window. She is alone with the child. The military band is suddenly inaudible as the window is closed.*)

(flaring up)

Come, my boy! Never mind what they say! (*takes the child in her arms*) You are just a bastard child (*sits*) and give your mother such pleasure with your sweet bastard little face!

(*She rocks the child.*)

Hush-a-bye baby...

[Lullaby]

⁶ 'What will you do now, poor lamb?

You have a child but no man!

Ah, why worry poor mite,

I'll sing through the live-long night:

Hush-a-bye baby, my darling boy,

Nobody cares about us!

Johnny, go saddle your horses now,

Fill up their troughs to the brim.

Oats simply are far too rough,

No water clean enough,

Purest, coolest wine it must be,

(*She notices that the child is asleep.*)

Purest, coolest wine it must be!

⁷ (*sunk in thought*)

(*There is a knocking at the window.*)

(*She starts with fright.*)

Who's there?

(jumps up)

That you, Franz?

(opens the window)

Come on in!

Wozzeck (through the window)

Not now! Must go and report!

Marie

You've cut all the Captain's sticks as you should?

Wozzeck

Yes, Marie. Ah...

Marie

What is it, Franz? You look so distraught.

Wozzeck

Shh! Quiet! I've worked it out! There was a formation up there – the sky all aglow! There is so much to be solved.

Marie

Franz!

Wozzeck

And now all is darkness, darkness...

Marie, and something else too...

(*He reflects.*)

Perhaps...

(*mysteriously*)

Is it not written: 'Behold, the smoke did rise from the land, as if from a furnace.'

Marie

Franz!

Wozzeck

And it followed me all the way here up to the town. (*in great excitement*) What's going to happen?

Marie (*perplexed, tries to calm him and shows him the child*)

Franz! Franz! Your boy!...

Wozzeck (*absently*)

My boy...

(*without looking at him; absently*)

My boy... I have to go.

(rushes off)

(*Marie leaves the window.*)

Marie (*alone with the child, looks at him anxiously*)

Poor man! So distracted! He did not even look at him! He'll go quite mad with all these visions!

You are so still, child. Frightened? It's getting darker, as if you were blind; no light shines from the street tonight!

(breaks out)

Ah! Wretches like us!

I can't go on... I'm terrified...

(rushes to the door)

Quick curtain

Scene change

Curtain up quickly

(Wozzeck enters.)

Scene 4

The Doctor's study. Sunny afternoon

[Passacaglia: Theme]

Doctor (rushes to meet Wozzeck as he comes in the door)

8 This is monstrous, Wozzeck! You gave your word. Dear, dear, dear!

Wozzeck

What is it, Herr Doktor?

Doctor

I saw it all, Wozzeck, again I saw you pissing. Pissing there on the pavement, just like a dog! Is it for this that I pay you three Groschen, Wozzeck! This is bad! The world is bad, so bad! (groaning) Oh!

Wozzeck

Surely, Herr Doktor, when forc'd to it by Nature...

[Variation I]

Doctor (flaring up)

By nature! By nature! Superstition – deplorable superstition! Have I not demonstrated that the bladder is subject to the human will? (flares up again) Call of nature, Wozzeck?! Humans are free! In man, individuality is sublimated into freedom! (shaking his head to himself) (Urinating!)

[Variation II]

(to Wozzeck again)

Now then, I hope you've eaten your beans up, Wozzeck? (Wozzeck nods.) Only beans, now, nothing else but beans, don't forget! And during next week, we'll introduce a...

[Variation III]

...little mutton. There'll soon be a new revolution in medicine: (counting on his fingers) Protein, lipids, carbohydrates. (broad gesture) And next: Oxyaldehydanhydride... (gesture) (with sudden anger) And yet, you insisted on pissing... (goes up to Wozzeck then checks himself)

[Variation IV]

No!... I must not get so angry, anger is bad for you and unscientific! I am quite calm, my pulse is beating its regular sixty. Good God! Why lose sleep over a mere human being! If a salamander

died, that would be far more serious. (again agitated) This is monstrous, Wozzeck, you really shouldn't have urinated!

[Variation V]

Wozzeck (tries to pacify the Doctor who is making furious gestures)

You see, Herr Doktor, sometimes people have a structure, it's how we're made, and yet, and yet with Nature it's different. (snaps his fingers) You see, with Nature it's... it is like... how shall I describe it... I mean...

Doctor

Wozzeck, you're philosophising!

[Variation VI]

Wozzeck

When nature has...

Doctor (imitating Wozzeck)

What? When Nature has?...

Wozzeck

When nature has died, and the world has darkened so, so you have to fumble around for it with your hands, and you feel that it crumbles like spiders' webs... Ah! When it's there but is not...

[Variation VII]

... there!

Ah! Ah!

[Variation VIII]

Marie! When ev'rything is dark, (takes a few steps across the room with outstretched arms) and the western sky just glows like fire, flaming from a furnace... Oh what, what is there to...

Doctor

Christ, you're lurching, as though your body was standing on...

[Variation IX]

Wozzeck

...cling to?

Doctor

...spider legs.

Wozzeck (stays near Doctor; confidentially)

Herr Doktor, when at midday the sun is high, and it seems the world is bursting into flames...

[Variation X]

...then I hear them, terrifying voices start talking to me.

Doctor

Wozzeck, you have got an...

[Variation XI]

...aberatio!

Wozzeck (interrupting)

The toadstools! Have you observed the circles of the toadstools out there on the ground?

[Variation XII]

Figurations and circles... oh to understand them!

[Variation XIII]

Doctor

- [9] **Wozzeck** – Just like a lunatic! You're presenting with an idée fixe, a most wonderful...

[Variation XIV]

...aberratio mentalis partialis, second species.
Nicely cultivated!

[Variation XV]

Wozzeck, you shall get another rise!

[Variation XVI]

You're doing all your duties? Shaving your Captain? Catching my lizards?

[Variation XVII]

Eating our beans up?

Wozzeck

I do ev'rything, Herr Doktor; the money I earn is for Marie: It's for...

[Variation XVIII]

...her I work!

Doctor

You are a fascinating case. Just behave yourself, Wozzeck, and there'll be yet another Groschen payment. But what d'you have to do?

Wozzeck (*paying no attention to the Doctor*)

Ah, Marie!

Doctor

What must you do?

Wozzeck

Marie!

Doctor

What?

Wozzeck

Ah!

[Variation XIX]

Doctor

Eat those beans up, then move on to mutton; no pissing, keep on shaving your Captain, and cultivate your idée fixe, my boy!

[Variation XX]

Oh! (*increasingly ecstatic*) My hypothesis! Oh my fame! I shall be immortal! Immortal! Immortal!

[Variation XXI]

(*at the height of ecstasy*) Immortal! (*suddenly quite calm, walking up to Wozzeck*) Wozzeck, let me look at your tongue now!

(*Wozzeck obeys.*)

Curtain (at first very fast, then suddenly slow, and closing very gradually)

Scene change

[Andante affettuoso]

- [10] *Curtain up quickly*

Scene 5

Street before Marie's door. Evening twilight. Marie stands admiring the Drum Major.

[Rondo]

Marie (*as the Drum Major poses*)

Show me how you parade!

(*The Drum Major marches a few steps.*)

His chest as broad as a bull's and a beard like a lion's... No one like him! I'm the proudest woman in the world!

Drum Major

You should see me Sundays! Just see the feathers I wear! And my kid-white gloves! Christ almighty! The Prince himself says: 'There's a real soldier!'

Marie (*mocking*)

Really?!

(*walks up to him*)

(*admiringly*)

Man!

Drum Major

And you're a real woman! Jesus Christ! We ought to start a stud for breeding little drummers. Hey?!

Marie

Hands off!

(*tries to break loose; they wrestle*)

(*The Drum Major embraces her.*)

Drum Major

Savage beast!

Marie (*breaking loose*)

Leave me alone!

(*The Drum Major draws himself up to his full height... and steps close to Marie.*)

Drum Major (*ingratiatingly*)

I see the devil in your eyes.

(*He embraces her again, with almost menacing determination.*)

Marie

Why should I care? Who could give a damn?

(*She falls into his arms... and disappears with him through the open door. Stage empty*)

Slow curtain

End of Act I

COMPACT DISC TWO

Act II

[1]

[Introduction]

[Expositon Repeat]

Curtain up

[Sonata Movement. Exposition: Main Theme]

Scene 1

Marie's room. Morning, sunshine

Marie (*with the child on her lap, is looking at herself in a broken piece of mirror*)
How they glisten brightly!
I wonder what they are? What was it he said?
(*She ponders.*)

[Second Theme]

(*to her child, who has stirred*)
Sleep, child! Close your eyes, my boy. (*The child hides his eyes behind his hands.*) Tightly! Still tighter!
Good boy! (*The child moves again.*) Still, or else he'll get you!

[Concluding Theme]

(*with a feigned eeriness of expression, but roguish, almost wanton*)
'Maiden, quick, close the door!
Gypsies will soon be here;
They'll take you by the hand,
Out (*frighteningly*) into gypsy land.'

(*The child, very frightened, has hidden his head in the folds of his mother's dress, and keeps quite still.*)
(*looks at herself again in the mirror*)

I bet they're gold!
Girls like us have just a corner in the world and a shard of mirror...

(*with sudden intensity*)

And yet, I have lips ev'ry bit as red as society ladies with their mirrors from ceiling to floor, and all their handsome men, who take up their hands and kiss them. But I am just a poor wretched woman!

(*The child sits up.*)

(*crossly*)

Quiet! boy, and close those eyes!

(*She flashes the mirror.*)

The sandman is here, he's on the ceiling...

(*The child does not obey.*)

(*almost angry*)

Shut your eyes up tight! (*flashes the mirror again*)

Or he will stare right inside, and he'll blind you...

[2] (*Wozzeck enters, behind Marie: she does not notice him at first, and remains motionless, like the intimidated child, waiting to see the effect of her game with the mirror.*)
(*Marie suddenly jumps up and puts her hands to her ears.*)

Wozzeck

What's that, there?

Marie

What?

Wozzeck

Gleaming there beneath your fingers.

Marie

An earring... I just found it.

Wozzeck (*looks at the earring questioningly*)

I have never found things like that...

(*somewhat menacingly*) two together.

Marie (*flaring up*)

You're calling me a slut!

Wozzeck (*calming her*)

Alright, Marie! Alright!

(*turning to the child*)

Look at him, fast asleep! Lift his little arm up, the chair's hurting... bright beads of sweat are forming on his brow. Slave all day in the heat of the sun, and then sweat all night. Wretches like us!

(*in quite a different voice*)

Here's some more I've saved, Marie, (*counts it out into her hands*) my wages, some from the Captain and the Doctor.

Marie

God bless you, Franz!

Wozzeck

I must go, Marie... God bless!

(*exits*)

Marie (*alone*)

I'm a slut, a...

[Recapitulation: Main Theme]

...foul slut. I wish I were dead – Oh, this world!
We'll all go to the Devil: man and wife and child!

Quick curtain

Scene change

[3] *Curtain up*

Scene 2

A street in the city. Day

[Fantasia and Fugue on 3 Themes]

(*Captain and Doctor meet.*)

Captain (*from a distance*)

Why are you rushing, my dearest friend, old coffin-nail?

Doctor (*in a great hurry*)

Why are you dawdling, my dearest friend, dear regimental wanker?

(*hurries on*)

Captain

Why not take your time!

(*He tries to catch up with the Doctor.*)

Doctor

Can't stop!

Captain

Don't run so fast, man! Uff! *(takes a deep and noisy breath)* Don't run so fast! A decent man shouldn't run so fast. *(His voice cracks.)* A decent man...

Doctor

Can't stop, can't stop!

Captain

...a decent... *(still more breathless)* You're rushing headlong into your coffin!

(His voice cracks completely.)

Doctor *(irritably)*

I'm not wasting time, you idiot.

(The Doctor slows down a little, so that the Captain catches him up, and plucks several times at his coat.)

Captain

A decent man...

Doctor

Can't stop, can't stop, can't stop!

Captain

Please don't run like that, my dearest coffin-nail! You're wearing your poor old soles out on these paving stones.

(The Doctor has stopped.)

(panting between words)

Permit me to... *(gradually calming down)* to save a fellow human being. *(deep breath)*

(The Doctor moves off slowly. The Captain takes another deep breath. The Doctor decides to listen to the Captain.)

Doctor

Female took a month to die! *(stands still; mysteriously)* Cancer uteri. *(The Captain grows uneasy.)* At least a dozen patients have perished like her. *(about to move on)* A mere four weeks!

Captain

Doctor, don't frighten me like that! There are some people who've died of fright, of pure and simple fright!

Doctor

A mere four weeks! Make a splendid specimen pot!

Captain

Oh, oh, oh...

(The Doctor stands still and observes the Captain cold-bloodedly.)

Doctor *(in a pleasant tone of voice)*

Now for you! Hm! Bloated facies, fat, bulging neck, apoplectical constitution. Yes, Herr Hauptmann, *(mysteriously)* you might well have an apoplexia *(like a donkey)* cerebri quite soon; quite possibly you will be stricken, but only down one side of your body. Yes! It may well transpire that you'll be partially paralysed, *(once more very mysteriously)* and if you're fortunate, from waist down!

Captain *(groaning)*

For God's sake!

Doctor

Yes! *(in full swing)* Those will be more or less your prospects throughout the forthcoming four weeks. Come what may, I'd like to assure you that you will provide a fascinating, thrilling case hist'ry for us, and if the good Lord paralyses one side of your tongue, too, we shall conduct most glorious, glorious experimentation!

(The Captain grasps at the Doctor and holds him fast. The Doctor tries to escape from his grasp.)

Captain

Stop, Doctor! I won't let you go! Coffin-nail! Necrophile! A mere four weeks? *(quite out of breath)* There are some people who've died of fright... *(voice cracking)* Doctor!

(He coughs with excitement and exertion, breathes deeply, coughs, breathes; the Doctor taps him on the back to ease his cough; he coughs more weakly.)
(with emotion)

I see the mourners sobbing, with their handkerchiefs wet with weeping.

(with even more emotion)

All of them will be saying: 'He was a decent man, a decent man.'

(The Doctor, deeply moved and trying to distract the Captain, sees Wozzeck, who salutes as he hastens past.)

Doctor

⁴ Hey, Wozzeck!

(Wozzeck stops.)

Why rush headlong past us like a gale?

(Wozzeck salutes and starts off again.)

Stay awhile, Wozzeck!

(Wozzeck decides to stay and comes slowly back.)

Captain *(calm again; to Wozzeck)*

You're rushing through the universe like a razor slicing the air. We'll cut ourselves on you! *(The Captain looks closely at Wozzeck, who stands there dumb and earnest. Then he turns, somewhat ashamed, to the Doctor and continues with reference to the latter's beard.)*

You run, as if all the whiskers of the professorial grey beards needed shaving and you would be hanged, so long as a single hair...

[Fugue. First Theme]

Exactly! *(whistling)* Talking of grey beards...

(pondering) (What was it I was saying?)

(thinking and occasionally whistling)

Talking of grey beards...

[Second Theme]

Doctor *(quoting)*

'A fine long beard beneath the chin...' (Hm!)

What was it Pliny said? *(insinuating)* One ought to stop our soldiers growing long beards.

(The Captain understands the Doctor's insinuation and taps his forehead.)

(The Doctor listens with considerable amusement to the Captain, humming his Theme and beating time with his stick as if it were a Drum Major's staff.)

Captain

Ha! *(taps his forehead again)* Of course! Talking of long beards! What's wrong, Wozzeck? Did you find a hair from such a beard inside your bowl this morning? Ha, ha! Do you follow me? *(The Doctor hums.)* A hair from you know who... the beard of a recruit... or some sergeant major that we know... or else one of some drum major perhaps!

Doctor

Hey, Wozzeck! But never mind, you've a splendid woman!

[Third Theme]

Wozzeck

[5] But what are you trying to tell me, Herr Doktor? And you, Herr Hauptmann?!

Captain

What a face the bastard's making! Well! So you found none in your dinner, but if you were to run around the corner now, it could be you'd find... on a pair of lips... a specimen! A wisp of hair! *(sweetly)* And what lips! And what lips! Oh! You're not the only one to lust after flesh! *(in an altered tone)* But good God, man, your face is deadly white!

Wozzeck

Herr Hauptmann, I'm just a wretched devil! In this world, she's all I've got! Herr Hauptmann, if you're tricking me...

Captain *(flaring up)*

Trick?! Me? How dare you? Trick! Bastard!

Wozzeck

Herr Hauptmann, the earth to some is hot as hell, and hell is... is cold beside it.

Doctor

Your pulse, Wozzeck!
(feels his pulse)
Short... sharp... arhythmic.

Captain

Bastard! D'you want to take a bullet?

Wozzeck

Sir...

Captain

You're stabbing me with eyes like daggers!

Wozzeck *(snatches his hand from the Doctor)*

Herr Hauptmann...

Captain

I mean well by you, for you're a decent fellow, Wozzeck, a decent fellow!

Wozzeck *(to himself but getting louder)*

It could well be so... For we... It could well be so...

Doctor *(looks at Wozzeck enquiringly)*

And face muscles stiff, and tense, staring eyes...

Wozzeck

God in Heaven! It makes you want to die, to string yourself up! Then you would know just where you stood!

(rushes off, without taking leave)

Captain *(puzzled, follows Wozzeck with his eyes)*

Just look how he runs, with his shadow in pursuit!

Doctor

A real phenomenon, our friend Wozzeck!

Captain

It makes me giddy *(singing through his nose)* just to see him! He looks so *(nasal once more)* desperate! *(in a normal voice)* That's not to my liking – *(The Doctor, fearing a new emotional outburst, begins to move off as if suddenly remembering his haste at the beginning of the scene.)*

A decent man is grateful unto God. A decent man has no need to be brave! *(with reference to Wozzeck)* Only turds need to be brave! *(joins the Doctor; as he leaves)*
Only turds!
(off-stage)
Turds!

Curtain

Scene change

[6]

[Largo]

Curtain up

Scene 3

Street before Marie's dwelling. A dull day. Marie stands outside her door. Wozzeck comes rushing up to her.

Marie *(spoken)*

Good morning, Franz.

Wozzeck *(stares at her and shakes his head; spoken)*

There's no proof, there's no proof. Oh, just to grasp, grasp the evidence in both these hands!

Marie

What's wrong, Franz?

Wozzeck

Is it really you?! Such a sin, a sin so rank and so putrid, that it would smoke out, smoke out all the angels from Heav'n. But you've a pair of such fine red lips, of such fine red lips – there's no blister there?

Marie

You are fev'rish, Franz, I'm frightened...

Wozzeck *(with a more singing tone)*

You are sweet, *(full singing voice)* 'Sweet as Sin'. *(spoken)* How, then, can a mortal sin be beautiful, Marie? *(He points suddenly to a place by the door; flaring up.)* There! Was it there he stood, then? *(strikes a posture)* Like this?

Marie

I can't prevent men from standing on the pavement...

Wozzeck

Devil! Was it there he stood then?

Marie

Just as the day is long and the world ancient, so can many people stand in one place, you know, one after the other.

Wozzeck

I saw him right there!

Marie

You can see much (*Wozzeck is gradually losing his self-control.*) if you've got eyes to see and if you're not blind and if the sun is shining.

Wozzeck

You with him!

Marie (*bold*)

And why not?

Wozzeck (*rushes at her, shouting*)

Bitch!

Marie

Leave me alone! (*Wozzeck slowly drops his hand.*) Sooner a dagger in my heart than you could touch me there. (*as she walks off-stage*) My father did not dare to, once I was ten years old.

(*She goes into the house.*)

Wozzeck (*stands staring at her*)

'Sooner a dagger...'

(*in a frightened whisper*)

Ah, man is a chasm. It makes the head reel, when you look down inside... (*as he walks off-stage*) I'm reeling...

(*The stage is empty.*)

Slow curtain

[7] Scene change

[Slow Ländler]

Cutain up slowly

(*tavern music onstage*)

Scene 4

Tavern garden. Late evening. Apprentices, soldiers, serving girls, some dancing, others watching

[Scherzo I. Ländler I]

First Apprentice

I've got a shirt on, though it is not mine...

Second Apprentice (*imitating First Apprentice*)

It is not mine...

First Apprentice

And my own soul, it stinks of alcohol.

[The Ländler ends.]

(*The apprentices, soldiers and girls move in a leisurely way from the dance floor, and gather in*

groups, one group around the two drunken Apprentices.)

For my soul, for my own immortal soul stinks of alcohol! It stinks, and I know not wherefore.

Wherefore is the world so gloomy? Even money rots and putrifies!

[Trio I]

Second Apprentice

Forget me not! Brother! Comrade! (*embraces First Apprentice*) Wherefore is the world so fair! If only our noses were two full bottles, we could drain them empty, pour them down each other's gullet. The whole wide universe is red! Brandy is what I live for!

First Apprentice

For my soul, for my own immortal soul stinks. Oh! That is sad, so sad, so sad, sad!

(*falls asleep*)

(*Everyone returns to the dance floor and begins to dance, among them Marie and the Drum Major.*)

[8] (*tavern music onstage*)

[Scherzo II. Waltz]

(*Wozzeck rushes on; he sees Marie dancing past with the Drum Major.*)

Wozzeck (*spoken*)

Him! Her! Damn!

Marie (*dancing past, singing*)

On and on, on and on!

Wozzeck (*spoken*)

'On and on! On and on!'

(*sinks down on a bench near the dance floor*) (*to himself*)

Writhe, then! Grapple! Why doesn't God extinguish the sun!

The whole world writhes and rolls in fornication...

Male and female, man and beast!

(*looks again at the dance floor*)

Moist! Moist!

She's moist with lust!

So moist! Moist!

(*jumps up violently*)

How he gropes her with his hands! Fondling her thighs! And she just laughs!...

Marie (*among the dancing couples, with the Drum Major*)

On and on!

Drum Major

On and on!

(*Wozzeck is getting more and more agitated.*)

Marie

On and on!

Drum Major

On and on!

Wozzeck (*at last unable to control himself*)

Bitch!

(He is about to rush on to the dance floor, but the dance finishes and everyone leaves the floor. He sits down again.)

I...

[The Waltz ends.]

Youths and Soldiers

- ⁹ A hunter from the Rhine
Was riding through a leafy wood!
Halli, hallo! Halli, hallo!
Oh, happy is the hunter's life
Upon the grassy heath!
Halli, hallo! Halli, hallo!

(Andres, seizing the guitar, sets himself up as a chorus conductor and gives a final ritardando so that he can come in with the last chord of the chorus as it dies away.)

Andres

O daughter, dearest daughter,
What were you thinking of,
As you flirted with the coachman,
And with stable boys made love?
Halli! Halli!

Youths and Soldiers

Oh, happy is the hunter's life
Upon the grassy heath!
Halli, hallo! Halli, hallo!

(Andres gives the guitar back to the player in the band and turns to Wozzeck.)

Wozzeck

Is it late?

Andres

Eleven.

(tavern music onstage)

[Scherzo I (varied). Ländler]

Wozzeck

Oh? I thought it was nearer twelve! How time goes limping by, when there's such fun!

Andres

Why sit alone so near the door?

Wozzeck

But I like it here. Many people sit near to the door and do not know it *(The orchestra gradually takes over the music of the band.)* 'til they are carried out through the door feet first!

(Everyone continues to dance in Ländler tempo.)

Andres

The ground is hard.

Wozzeck

I'm fine here, and in the cool grave I'll feel even better still.

(The dance ends. Apprentices and soldiers leave the dance floor and turn to the First Apprentice.)

Andres

Are you drunk, man?

(He is bored and, thinking more of dancing, turns away from Wozzeck, whistling.)

Wozzeck (alone on the bench)

Drunk? No chance! No such luck!

(The First Apprentice, who has meanwhile revived, climbs on the table and begins to preach, to the accompaniment of the band.)

[Melodrama]

[Trio I (varied)]

First Apprentice

- ¹⁰ And yet, if a traveller pauses by the flowing stream of time, and reflects and ponders on the omniscient wisdom of our Maker and questions: Wherefore, then, is man? *(with feeling)* But, verily, verily, brethren, I say to you: *(ecstatic)* It is good so! Otherwise, how could the farmer, the cask-maker, the tailor, the quack earn a living, if God had not created human beings? *(laughter among the crowd)* Just think; how could the tailor earn a living, if the good Lord had not first imbued mankind with feelings of shame at his nakedness? The soldier and the landlord, if He had not giv'n him the craving to quench his thirst and the craving to blow each other's brains out? Therefore, beloved, do not doubt, for ev'rything is as it should be... *(in a completely different voice)* And yet all is vanity on this earth. *(gradually resumes his tearful tone, as at the beginning of the scene, finishing in Ländler tempo)*

Even money rots and putrifies and my own soul, it stinks of alcohol.

(General uproar. The speaker is surrounded and carried away by some of the apprentices.)

[Melodrama ends.]

(The others return, singing, to the dance floor or to the tables in the background.)

[Trio II]

Soldiers and Youths

Oh, happy is the hunter's life.
Halli!

Andres (going upstage)

O daughter, dearest daughter...

(The Idiot suddenly appears and creeps up to Wozzeck, who is still sitting on the bench, having taken no part in the proceedings. As the band members begin to tune their instruments, the Idiot presses closer to Wozzeck.)

The Idiot *(quite close to Wozzeck, very free, but in the phrasing and gesture of waltz rhythm)*

Happy, happy...

(Wozzeck at first does not notice the Idiot.) (very free recitative, but in melodic continuation of the stage music)
...and yet it reeks.

Wozzeck *(very free recitative, but with no melodic connection with what has gone before)*

Fool, what is it?

The Idiot

It reeks, reeks of blood!

Wozzeck (*continuing the recitative of the Idiot*)

Blood? Blood, blood!

(*Everybody again begins to dance – including Marie and the Drum Major.*)

[Scherzo II. Waltz]

It is all red before me.

They seem to writhe and roll and fornicate with each other...

Quick curtain

Scene change

[Scherzo II]

^[11] *Sleeping soldiers, at first with the curtain closed, sing with half-closed mouths, softly, though loud enough to be clearly audible.*

Curtain up slowly

Scene 5

Guardroom in the barracks. Night. Andres is lying on a wooden bed with Wozzeck, asleep. The soldiers are sleeping on wooden beds.

[Introduzione]

Wozzeck (*groans in his sleep*)

Oh! Oh! (*starting up*) Andres! Andres! I cannot sleep at all. (*The soldiers stir at Wozzeck's words, but do not wake.*) Each time I close my eyes I can

see them all so clearly, I can hear the fiddles scream: 'On and on, on and on'. And those voices behind the wall. (*getting excited*) Can't you hear, Andres? How they play and dance?

Andres (*sleepy*)

Let them dance then...

Wozzeck

And then all the time I see it flashing like a knife before me, like a shining dagger!

Andres

Sleep, fool!

Wozzeck

'Dear Lord and Father...'

(*He prays.*)

'...and lead us not into temptation, Amen!'

(*The sleeping soldiers sing as at the beginning of the scene.*)

[Rondo marziale]

Drum Major (*enters noisily, very drunk*)

^[12] I am a man! I've got a woman; Jesus Christ, a woman! To breed a race of little drummers! Her breasts so firm and Christ what an arse! With eyes like smouldering embers. A real Venus, Jesus Christ!

Andres

Hey, who do you mean?

Drum Major

Try asking Wozzeck there!

(*He pulls out a bottle of brandy from his pocket, drinks from it, and hands it to Wozzeck.*)

Drink, bastard, drink! I wish the world were Schnapps, Schnapps. Drink it, you bastard! (*drinks again*)

Drink, damn you, drink!

(*Wozzeck looks away and whistles.*)

(*very angry, shouting*)

Bastard, shall I rip your tongue from your gullet and wrap it round your fucking neck?

(*They wrestle.*)

(*Wozzeck is thrust to the ground.*)

Shall I squeeze you 'til you've no more breath than an old woman's fart?

(*He grasps the prostrate Wozzeck firmly by the throat.*)

(*bending over Wozzeck*)

Bastard...

(*lets him go, pulls himself up and takes the bottle from his pocket*)

(*Wozzeck sinks back exhausted.*)

Now let the bastard whistle, (*drinks again*) 'til he's blue, blue in the face!

(*whistles*)

(*triumphantly*)

That's what I call a man!

(*He turns and crashes out of the door, which slams after him.*)

(*scene without Drum Major*)

(*Meanwhile Wozzeck has slowly lifted himself from the ground onto his bed.*)

A Soldier (*pointing to Wozzeck*)

He's had enough!

(*He turns over, and goes to sleep.*)

Andres

He's bleeding.

(*He, too, turns over, and goes to sleep.*)

Wozzeck

One after the other!

(*The other soldiers, who had risen on their beds during the fight, have all lain down again, one after another, after the Drum Major's departure and are once more sleeping.*)

(*Wozzeck remains seated, staring in front of him.*)

Curtain

End of Act II

Curtain up

Act III**Scene 1**

Marie's room. Night, candlelight. Marie, alone, sits at the table, turning the pages of the Bible and reading. The child is near her.

[Invention on a Theme]

Marie (*spoken*)

[13] 'And out of his mouth there came forth neither deceit or falsehood...' (*sung*) Dear God! Dear God! Don't look on me!

[Variation I]

(*turns the pages and reads again; spoken*)
'Wherefore the Pharisees brought him a woman taken in adultery.' Jesus said to her: "I condemn thee henceforth no more. Go..."

[Variation II]

...forth, go forth in peace and sin no more."'
(*sung*) Dear God! (*covers her face with her hands*)

[Variation III]

(*The child presses up to her.*)
It pierces my heart to see the boy. Out! (*pushes the child away*) My...

[Variation IV]

...sin's hot as the sun!
(*suddenly gentler*)
Ah, no! Come here! (*draws him closer*) Come to me!

[Variation V]

[14] (*spoken*) 'And once there was a lonely child, and he had no father and had no mother, for both were dead; there was no one in the world, and so he went hungry and he wept, day and night.

[Variation VI]

As he had nobody else in the world...' (*sung*)
And Franz has not been, yesterday or today...

[Variation VII]

(*hastily leafing through the Bible*)
What is written here of Mary Magdalena?...

[Fugue]

(*with some singing voice*)
[15] 'And falling on her knees before Him, and weeping, she kissed his naked feet and washed them with her weeping, anointing them with ointment...' (*beating her breast; fully sung*)
Saviour! Let me anoint thy feet with ointment – Saviour, as you had mercy on her, have mercy now on my soul!

Slow curtain

Scene change

Curtain up

Scene 2

Forest path by a pool. It is dark. Marie enters with Wozzeck from the right.

[Invention on a Tone (B)]

Marie

[16] The town is over there. It's still far, come quickly.

Wozzeck

You must stay with me, Marie. Come, sit here...

Marie

But I have to go.

Wozzeck

...Come.

(*They sit down.*)

So far you've journeyed, Marie. But you shall hurt your poor feet no longer. It's quiet here, and so dark.

Tell me, Marie, how long has it been since our first meeting?

Marie

At Whitsun, three years.

Wozzeck

And how long d'you think that it might go on?

Marie (*jumps up*)

I must go.

Wozzeck

Frightened, Marie? And you so pure? (*laughing*)

And good. And true!

(*pulls her down again on to the seat*)

(*bends over her in deadly earnest*)

Your lips are beautiful to touch, Marie!

(*kisses her*)

I'd forfeit Heav'n and earth, even paradise, if I could forever kiss you! But no, I cannot! You're trembling?

Marie

The night dew falls.

Wozzeck (*whispering to himself*)

When cold, girl, you'll freeze no more. You'll freeze no more come morning dew.

Marie

What do you mean?

Wozzeck

Nothing.

(*a long silence*)

[17] (*The moon rises.*)

Marie

How the moon rises red!

Wozzeck

Like iron wash'd in wet blood!

(*draws a knife*)

Marie

You're trembling?

(*jumps up*)

What now?

Wozzeck

Not me, Marie, then none other either!

(*He seizes her and plunges the knife into her throat.*)

Marie

Help me!

(*She sinks down. Wozzeck bends over her. Marie dies.*)

Wozzeck

Dead!

(He rises to his feet anxiously, then, in three stages, rushes silently away.)

Curtain

Scene change

Curtain up quickly

Scene 3

A low tavern. Night, poorly lit. Youths and Wenches – including Margret – are dancing a wild Polka. Wozzeck sits at one of the tables. An out-of-tune upright piano is being played onstage.

[Invention on a Rhythm]

Wozzeck

- ¹⁸ Dance, damn you! Dance away! Leap, sweat and stink, for some day soon he'll fetch you all, the Devil!
(dashes down a glass of wine)
(drowning the pianist)
 Three riders came riding up to the Rhine,
 And stayed with my hostess to taste of her wine.
(The pianist plays as if trying to find an accompaniment to Wozzeck's song.)
 My wine is good, my ale is clear,
 My daughter dear lies on her...
(breaking off)
 Jesus! *(jumps up)* Come, Margret!
(dances a few steps with her, then stops suddenly; the piano breaks off)
 Sit next to me, Margret!

(leads her to his table and pulls her on to his lap)
 Margret, you're hot and moist...
(presses her to him, then lets her go)
 Just wait, one day you'll be cold too!
 Can't you sing, girl?

Margret *(accompanied by the piano; Wozzeck listens to her song)*

To Swabia I will not dare
 For dainty dresses I'll not wear.
 For flowing dresses, pointed shoes,
 A servant girl can never choose.

Wozzeck *(flaring up)*

No! Wear no shoes; you can go bare-footed in hellfire! Who wants a fight then? Come on!

Margret

But what is that there on your hand?

Wozzeck

Me? Me?

Margret

Crimson! Blood!

Wozzeck

Blood? Blood?

(People gather round them.)

Margret

Yes, blood, blood.

Wozzeck

I must... I must... have cut myself, just there on my right hand.

Margret *(imitating Wozzeck's tone of voice)*

But how... did it... reach your elbow?

Wozzeck

I must... have wiped... wiped it off.

Margret

Ugh! Ugh!

A Youth

Your right elbow wiped with your right hand?

Wozzeck *(jumps up)*

Stop staring! Leave me alone!

Margret

It stinks of human blood!

Wenches

No doubt it stinks of human blood!

Wozzeck

Am I murd'rer? Out!

Youths

Blood, blood, blood – of human blood!

Wozzeck

Or else you'll go to the Devil!

(storms out)

Margret

No doubt, of human blood!

Quick curtain

(The voices of the Youths and Wenches fade behind the closed curtain.)

Scene change

Curtain up

Scene 4

Forest path by the pool. Moonlit night as before. Wozzeck staggers on hastily, then stops, searching for something.

[Invention on a Hexachord]

Wozzeck *(spoken)*

- ¹⁹ The dagger? Where is the dagger? It was there I left it. Nearer, still nearer... I'm scared. It's moving there.
(whispering loudly)
 Still!
(spoken)
 All is still and dead.
(shouting)
 Murd'rer! Murd'rer! *(whispering)* Ha! A cry.
(spoken) No, my own.
(Still searching, he staggers forward a few more steps and comes on the corpse.)
 Marie! Marie! Why d'you wear that lovely crimson cord round your neck? And was that crimson necklace reward, *(resumes singing)* like those gold earrings, for all your sins? *(spoken)*
 Why is your raven hair so tousled and wild?
 Murd'rer! Murd'rer! They'll soon come looking for me. The knife will betray me! *(seeks it feverishly)* Found, at last!
(at the pool)

Now, to the bottom! (*throws the knife in*) It sinks into the water like a stone.
(*The moon comes up blood-red through the clouds.*)
(*looks up*)

But no, the moon will blabber... The moon is bloody. Must then the whole wide world be screaming it?! The dagger too near to the shore, they'll find it when bathing or else when they go mussel-diving.

(*He wades into the pool.*)
(*with a stifled singing voice*)
I've lost it.
(*spoken*)

[20] I ought to wash myself clean. Blood all over!
There's a spot... and others, too. (*lamenting*) Ah!
Ah! I'm bathing deep in blood.
The water is blood...
Blood...

(*He drowns.*)
(*The Doctor enters.*)

Captain (*following him; spoken*)
Stop!

Doctor (*stands still*)
Can you hear? There!

Captain
Jesus! What a sound!

(*stands still*)

Doctor (*pointing to the pool*)
Yes, there!

Captain

It's the water in the pond – the water calling. It's a long time since anyone drowned.
Come away, doctor! It's not good to hear it.

(*tries to drag the Doctor away*)

Doctor (*stands still and listens*)
A groan... Like somebody dying.
Someone's drowning!

Captain
Uncanny! The moon red, and the mists grey.
Can you hear?
Again that groaning.

Doctor
Fainter...
Now quite still.

Captain (*drags the Doctor away*)
Come on! Come quickly!
(*The Doctor follows him quickly.*)

Curtain

[21] **Scene change**

[Invention on a Key]

Curtain up

Scene 5 (*last*)

*In front of Marie's house. Bright morning, sunshine.
Marie's child is riding a hobby horse.*

[Invention on a Quaver Motion]

Children (*playing and shouting*)

[22] Ring-a-ring-a-roses, all fall down!
Ring-a-ring-a-roses, all...

(*They break off.*)
(*Other children come rushing on.*)

First Child (*spoken*)
Hey, Katy! Heard about Marie?

Second Child
What is it?

First Child
Don't you know? They've all gone out to look.

Third Child (*to Marie's boy*)
Hey! Your Mother's dead!

Marie's Boy (*still riding his hobby-horse*)
Hop, hop! Hop, hop! Hop, hop!

Second Child
Where is she then?

First Child

Out there by the path, near the pond.

Third Child

Come on! Let's go and look!

(*All the children run off.*)

Children
Come on!

Marie's Boy (*riding*)
Hop, hop! Hop, hop! Hop, hop!

(*Marie's boy, alone, hesitates a moment, then rides off after the other children.*)
(*exit*)
(*The stage is empty.*)

Curtain

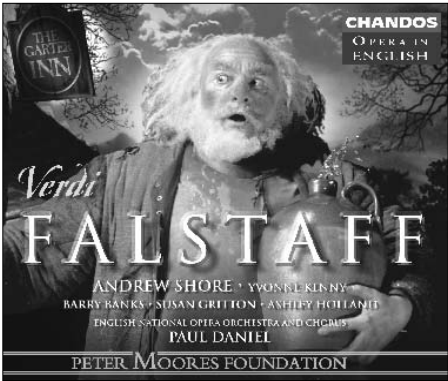
End of the Opera

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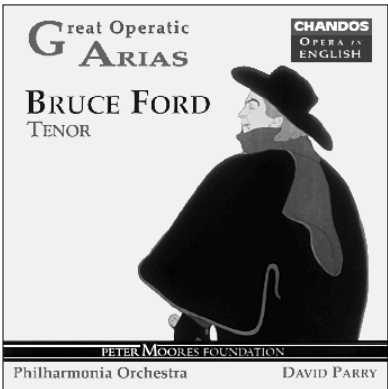


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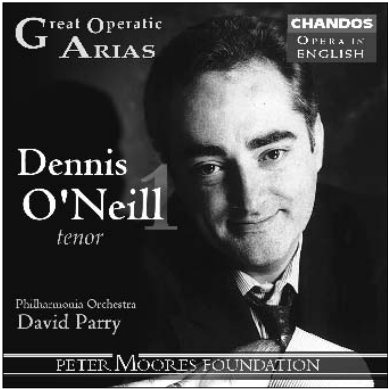


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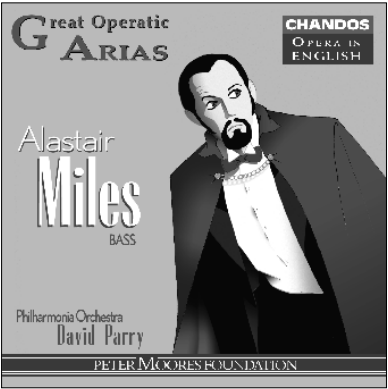
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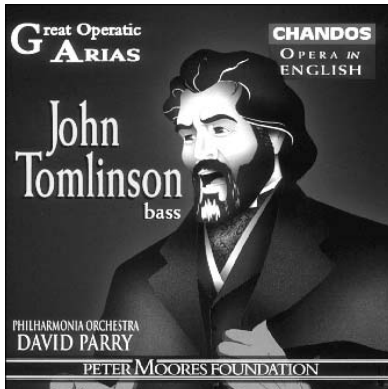
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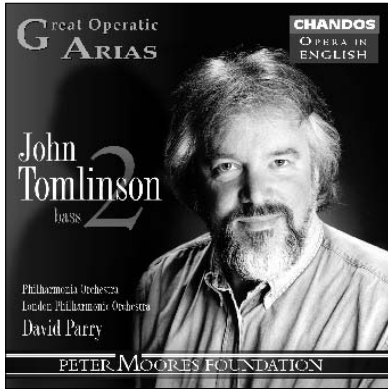
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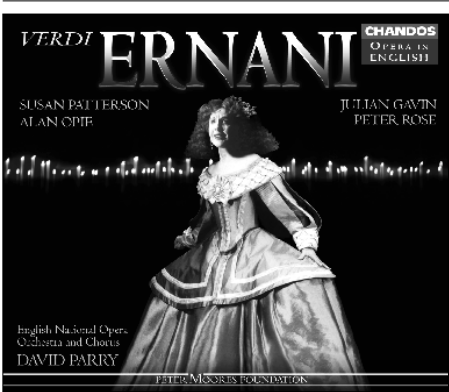


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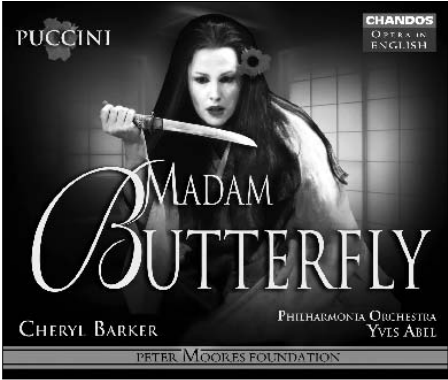
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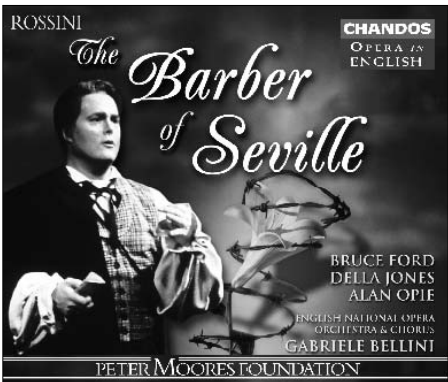


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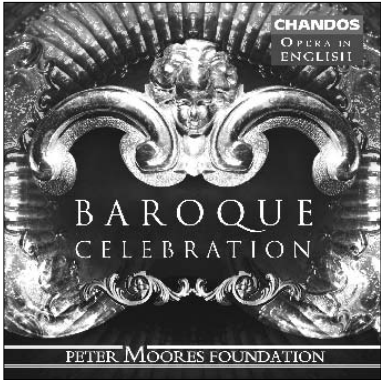
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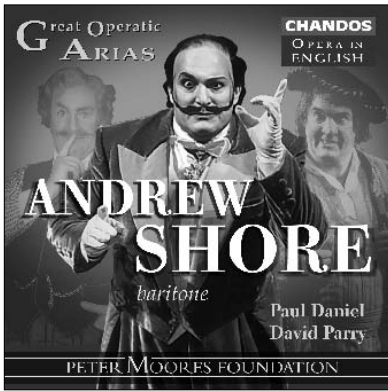


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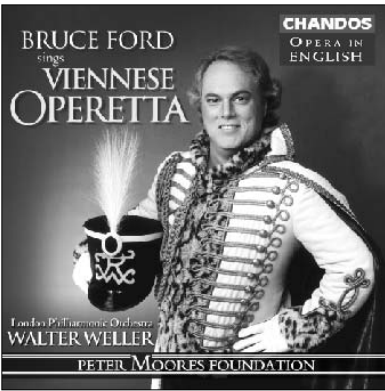


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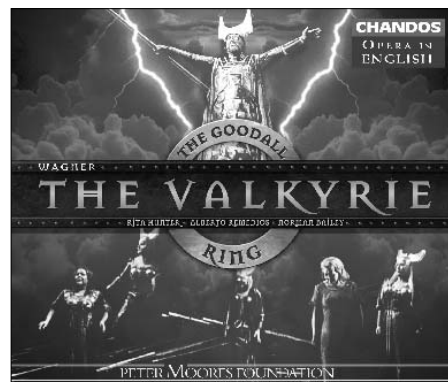


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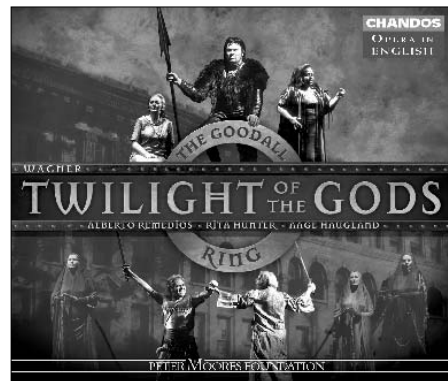
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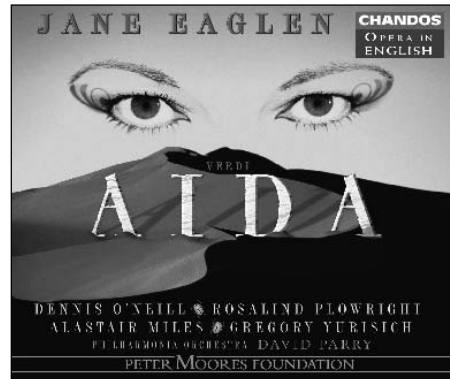
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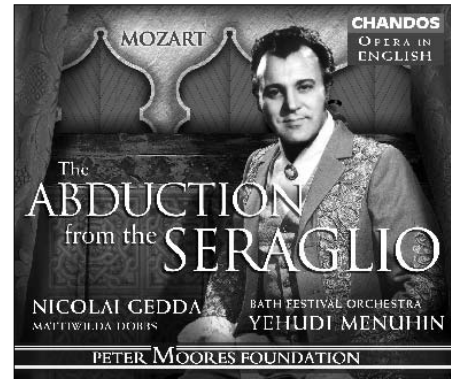
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Language and vocal consultant: Ludmilla Andrew

Piano supplied by Jaques Samuel Pianos

Session photographs by Bill Cooper

Recording producer Brian Couzens

Sound engineer Ralph Couzens

Assistant engineer Michael Common

Editor Jonathan Cooper

Operas administrator Sue Shortridge

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2-disc set **CHAN 3094(2)**

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Alban Berg (1885–1935)

Wozzeck

Opera in three acts (fifteen scenes), Op. 7

Libretto by Alban Berg after Georg Büchner's play *Woyzeck*

English translation by Richard Stokes

Wozzeck, a soldier Andrew Shore *baritone*
Drum Major Alan Woodrow *tenor*
Andres, a soldier Peter Bronder *tenor*
Captain Stuart Kale *tenor*
Doctor Clive Bayley *bass*
First Apprentice Leslie John Flanagan *baritone*
Second Apprentice Iain Paterson *bass*
The Idiot John Graham-Hall *tenor*
Marie Dame Josephine Barstow *soprano*
Margret Jean Rigby *mezzo-soprano*
Marie's Boy, Soldiers and Youths, Girls and Wenches, Children



Susan Singh Choristers
Geoffrey Mitchell Choir
Philharmonia Orchestra
Paul Daniel

COMPACT DISC ONE

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