

CHAN 3096



GREAT OPERATIC ARIAS
ELIZABETH FULTON

GREAT OPERATIC ARIAS

CHANDOS
OPERA IN
ENGLISH



PETER MOORES FOUNDATION

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Elizabeth Futral in the title role in
The Santa Fe Opera's production of
Handel's *Semele*

GREAT OPERATIC ARIAS

with
Elizabeth Futral

	Time	Page
George Frideric Handel (1685–1759)		
<i>from Alcina</i>		
Morgana's Aria (Tornami a vagheggiar)		
[1] 'Come take me in your arms'	5:00	[p. 50]
Gaetano Donizetti (1797–1848)		
<i>from Linda di Chamounix</i>		
Linda's Recitative and Cavatina (O luce di quest'anima)		
[2] 'I should have hurried!' –		
'My soul is filled with love for you'	6:17	[p. 50]
Gioachino Rossini (1792–1868)		
<i>from Zelmira</i>		
Zelmira and Emma's Duet (Perché mi guardi, e piangi)		
[3] 'What are these tears and sighs'	5:58	[p. 50]
with Diana Montague mezzo-soprano		
Lucy Wakeford harp • Jane Marshall cor anglais		
Wolfgang Amadeus Mozart (1756–1791)		
<i>from The Abduction from the Seraglio</i>		
Constanza's Aria (Ach, ich liebte)		
[4] 'How I loved him!'	5:47	[p. 51]
Vincenzo Bellini (1801–1835)		
<i>from I puritani</i>		
Quartet for Elvira, Enrichetta, Arturo and Giorgio		
(Polonaise: Son vergin vezzosa)		

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[5] 'A maiden adorning'	5:14	[p. 51]
with Diana Montague mezzo-soprano • Peter Wedd tenor		
Dean Robinson bass • Geoffrey Mitchell Choir		
Hector Berlioz (1803–1869)		
<i>from Beatrice and Benedict</i>		
Hero's Aria (Je vais le voir!)		
[6] 'He has come back'	9:21	[p. 53]
Wolfgang Amadeus Mozart		
<i>from Così fan tutte</i>		
Fiordiligi and Dorabella's Duet (Ah, guarda, sorella)		
[7] 'See here, Dorabella'	5:15	[p. 54]
with Diana Montague mezzo-soprano		
Charles Gounod (1818–1893)		
<i>from Romeo and Juliet</i>		
Juliet's Waltz-song (Ah! Je veux vivre dans ce rêve)		
[8] 'Ah! Let me live in this dream'	3:58	[p. 55]
Léo Delibes (1836–1891)		
<i>from Lakmé</i>		
Lakmé and Gerald's Duet (C'est le Dieu de la jeunesse)		
[9] 'Reckless man! Are you mad?' –		
'He's the god of youth and springtime'	8:49	[p. 55]
with Barry Banks tenor		

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| Lakmé's Bell Song: Scene and Legend of the Pariah's Daughter | | |
| [10] 'Ah!' – | | |
| 'Listen all to my daughter' – | | |
| 'The silver moon was shining' | 8:46 | [p. 57] |
| with Dean Robinson bass • Geoffrey Mitchell Choir | | |
| Carlisle Floyd (b. 1926) | | |
| <i>from Susannah</i> | | |
| Susannah's Aria | | |
| [11] 'Ain't it a pretty night!' | 7:03 | [p. 58] |
| Jacques Offenbach (1819–1880) | | |
| <i>from Robinson Crusoe</i> | | |
| Edwige's Waltz-song (Conduisez-moi vers celui que j'adore) | | |
| [12] 'Take me away to the one I adore' | 4:08 | [p. 58] |
| with Geoffrey Mitchell Choir | | |
| George Frideric Handel | | |
| <i>from Semele</i> | | |
| Semele's Aria | | |
| [13] 'Oh sleep, why dost thou leave me?' | 3:37 | [p. 59] |
| with Elizabeth Kenny theorbo • David Cohen cello | | |

TT 79:19

Elizabeth Futral soprano
Philharmonia Orchestra
Gareth Hancock assistant conductor
Steven White



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Elizabeth Futral as Juliette in
 Florida Grand Opera's
 production of Gounod's
Roméo et Juliette

Great Operatic Arias

The voice of the light soprano has enchanted listeners for centuries. The appeal is international, as this recital shows with its programme of arias from French, German, Italian and even American opera. In time, the selection goes back as far as Handel, who assuredly did not invent the voice. The light soprano, well-trained in the florid style, was heard in the music of Lully and Rameau, Purcell and Scarlatti, Cavalli and Monteverdi. The national schools and individual teachers have preferred different degrees of brightness and mellowness, but very largely the type has conformed to certain ideals. Freshness and purity of tone come first. Sheer volume is less important, though a distinction is generally observed between the light soprano and the soubrette. With the lightness comes flexibility and the two together usually facilitate the development of an extended upper range. In this, the light (or *leggiero*) soprano differs from what we think of as the lyric type, who may indeed have some or possibly all of these qualities but whose appeal lies more within a medium vocal range and who will normally have fuller reserves of power within that range.

What all of these soprano types (the soubrette, the *leggiero* and the lyric) have in common is that, for the listener, they represent the voice of youth.

Youth stands centre stage, the object of all eyes and ears, the dream-come-true of a young singer's ambition, as Juliet sings her waltz-song, 'Ah! Let me live in this dream' ('Ah! Je veux vivre dans ce rêve', track [8]). It is the perfect piece for the light soprano who has all the ornaments of her profession at command and who can plausibly embody the girl at her first ball, glowing with youth and radiant with the prospect of all life ahead. Gounod's *Romeo and Juliet* (1867) was for perhaps half-a-century a favourite in the opera houses of Europe and America, where some new star was to be revealed to the public or where the admired soprano and tenor of the day could be brought together. It is the original Juliet, Marie Miolan-Carvalho, to whom subsequent singers are indebted for this brilliant entrance *arietta*, to the extent at least that she, specialising in *coloratura* roles, requested from Gounod something of the kind to show off her talents. At the Théâtre Lyrique she had also taken the

soprano leads in his *Faust* and *Mireille* (which had made ample provisions), and, besides, she was the wife of the theatre's Director.

In Juliet's role the *coloratura* element is nevertheless quite severely restricted: most of the part (as with that of Marguerite in *Faust*) lies within the compass of the lyric soprano and, when played complete, is also a strenuous one. The heroine of Delibes's *Lakmé* (1883) is by comparison much more the property of a *coloratura* specialist. Whereas Juliet has been a role taken by lyric sopranos such as Geraldine Farrar, Lucrezia Bori, Janine Micheau and, at the present time, Angela Gheorghiu, Lakmé has traditionally been associated with mistresses of the scales, trills, *staccati* and upper ledger-lines, such as Luisa Tetrazzini, Lily Pons and Nathalie Dessay. The first Lakmé was an American, Marie Van Zandt, *petite* and *jolie*, with a notable skill in *staccato*, hence the celebrated Bell Song (track [10]), which Delibes wrote with her voice in mind. In Paris she seems to have been the victim of her own success, with jealous colleagues and (it is said) a chief of police organising catcalls which developed into a riot. She was well enough received in London and New York, where she introduced the opera to a public that liked both it and its protagonist.

Lakmé, based on a novel by Pierre Loti, is set in British India, where an English officer falls in love with a native who is unfortunately the daughter of a hard-line Brahmin priest. The consequences are dire, but on the way to the eventual tragedy is so much charming music that memory tends to retain the opera as a mildly exotic entertainment with a nominally serious twist which somewhat distorts its essentially happy nature. The duet from Act I (track [9]) is a fair sample of its melodious appeal and innocently romantic nature. Certainly modern producers who update and try to make an anti-colonial manifesto out of it get small change. The so-called Bell Song is more properly the 'Legend of the Pariah's Daughter', a song (or, in the libretto, a recitation) performed by Lakmé for the entertainment of a mixed crowd in the market place (she has really been put up to it by her fanatical father so as to ensnare the Englishman). With the unaccompanied vocalise making a magical introduction, the narrative tells of a girl who forgets that she is of the 'untouchables' and wanders about the forest where she comes upon a stranger threatened by wild animals. With the bells she carries around with her the beasts are charmed and the young man, none other than Vishnu,

the son of Brahma, is saved. As a reward he takes her to heaven with him, and to this day travellers in the forest may hear the tinkle of these same magical bells. It is unlikely that many listening to the solo pay much attention to the story, and yet this is one of the subtler of operatic texts, having oblique relevance to the main plot: not a direct parallel, but fragmented echoes and pre-echoes, as in a dream.

Gounod and Delibes provide in these excerpts charming testimony to the part played in the light soprano's repertoire by the French school of opera. We could add examples from Bizet (Leila in *The Pearl Fishers* [*Les Pêcheurs de perles*]) and Massenet, whose Manon sings a gavotte which is one of the most delightful contributions of all. And there are others – Offenbach, for instance, with his *belle Hélène*, Olympia the doll in *The Tales of Hoffmann* (*Les Contes d'Hoffmann*), and in his *Robinson Crusoe* (1867) the exigent Edwige. Her waltz-song (track 12) sparkles like Marguerite's jewels and Lakmé's bells. It also adds the spice of comedy as it is sung by Crusoe's fiancée who has arrived on the island with servants and a cannibal-neighbour called Jim Cocks, all to the consternation of Man Friday (who is a mezzo-soprano).

The presence of Berlioz in this gallery is perhaps a little more surprising but it certainly enriches the programme. In *Beatrice and Benedict* (1862) Hero's solo (track 6) on learning of her lover's happy return from battle is cast in classical form, the first half having the noble simplicity of an aria by Gluck. The second is the traditional *allegro*, marked by originality in every detail of orchestration and rhythm. Moreover, Berlioz's feeling for the voice is unfailingly sympathetic, allowing for the lyrical purity, which is its essence, and then providing the touch of brilliance with a generously extended cadenza.

It is perhaps significant that with this particular voice type one should think first of the French repertoire rather than the Italian. Italian opera still means to us, first and foremost, Verdi and Puccini, and their sopranos are not characteristically of this type. It is the so-called *bel canto* school, in the first four decades of the nineteenth century, that gives our soprano her opportunities and best rewards. The heroine of Donizetti's *Linda di Chamounix* (1842) is a good example. It is also easy to understand why this opera, and the role of Linda with it, have been dismissed as trivial. As with Bellini's *La sonnambula*, the story is very slight, and here too the personal

tragedy of misconstrued infidelity is averted and a happy ending contrived. There is even a regulation Mad scene. Yet it is also a score strong in compassion, and familiarity with it will usually breed respect. One unusual feature – and in marked contrast to *La sonnambula* – is that the 'showpiece' aria (track 2), the liveliest number with the most captivating tune, instead of serving to make a brilliant climax to the whole opera, comes early in Act I. As it is also the most famous number, recorded in days of old by celebrated coloraturas such as Tetrassini, Amelita Galli-Curci and Toti dal Monte, newcomers to the opera tend to feel that the show is over before it has properly begun. The aria is nevertheless one of the most radiant in all Donizetti's large output, and it is good to find it here in Elizabeth Futral's recital.

The inclusion of the Polonaise from Bellini's *I puritani* (1835, track 5) reminds us of another factor, one which came into play with the arrival on the scene of Maria Callas. When she first sang the role of Elvira in 1949 it was in order to save the production in the absence of its scheduled soprano, Margherita Carosio. Carosio was a soprano of the expected type, light and lyrical, while Callas had just that same week been singing Brünnhilde in

The Valkyrie and was next to take on Turandot and Aida. She created a sensation in the role and in others of a comparable type, and so the legend of the dramatic *coloratura* was revived and with it the idea that in the future we might look to large voices, extending their capabilities accordingly. After all, it was pointed out, Verdi seemed to expect his dramatic sopranos (Lady Macbeth and Abigaille, for instance) to command the *coloratura* style. Lilli Lehmann, a paragon in this respect, could combine the light and the heroic, as could Callas. What is not much mentioned in this type of discussion is the cost. The Polonaise, 'A maiden adorning' ('Son vergin vezzosa'), was specially written for the great Malibran, and she was another whose greatness was achieved at a ruinous cost. Some of the prime excitements of operatic singing, we know, carry a certain sense of danger with them; but there is no doubt that nature and good sense allot such solos as these to the kind of voice we hear singing them now.

We speak of Bellini and Donizetti as composers of *bel canto* opera, but it has been argued (notably by Rodolfo Celletti, *Storia del belcanto*, 1983) that by their time the *bel canto* ideal in composition and performance was

already compromised, and that the true period of the art runs from the precursors of Handel to Rossini. Rossini himself was brought up among singers and married one: there was not much he did not know about voices and their usage. For Isabella Colbran, who sang the role of Zelmira at the opera's premiere in 1822 and a few weeks later became Rossini's wife, he wrote many leading soprano and mezzo roles. Like most in his company, she must have been highly proficient in florid singing. The most remarkable features of the duet for Zelmira and her friend Emma (track [3]) are probably, however, the delicacy of its vocal lines and the unusual accompaniment by harp and cor anglais.

Like Rossini, Mozart would also often write with particular singers in mind. In *The Abduction from the Seraglio* (*Die Entführung aus dem Serail*, 1782) the original cast was headed by Caterina Cavalieri, a protégée of the court composer, Salieri, and one of the most accomplished singers of the age. Constanza's two arias are accordingly among the most testing in the repertoire, 'How I loved him!' ('Ach, ich liebte', track [4]) no less so than the more famous 'torture' aria, 'Martern aller Arten'. In *Così fan tutte* (1790), the leading soprano, Fiordiligi, has comparably

demanding arias but can concentrate rather more on grace and the blend of voices in her duets, 'See here, Dorabella' ('Ah, guarda, sorella', track [7]) being the first of an elegant sequence.

It is often said that the surest foundation of a singer's art lies in the mastery of Mozart and Handel. Both composers are represented here, with fair specimens of their writing for soprano. Handel's 'sleep' aria from *Semele* (1744, track [9]) puts the breath control to work, spectacularly in the long run on 'wand'ring' ('restore my wand'ring love'). Handel's original singer, celebrated as 'La Francesina', was Elisabeth Duparc, her singing described by Dr Burney as light and airy, 'lark-like' in execution. The aria from *Alcina*, 'Come take me in your arms' ('Tornami a vagheggiar', track [1]) is of the contrasting Handelian type, energetic and brilliant, in the original version (1735) allotted to the second soprano, Morgana, and promptly transferred the following year to Alcina herself.

Chronologically, then, Handel stands at one end of this survey. At the other, Carlisle Floyd. Not as well known on this side of the Atlantic as in his native USA, he has been a modern composer of opera who writes for the voice

and not against it. *Susannah* (1955) is a work that enjoyed some success when it was new, produced at the New York City Opera in 1956 when the young Beverly Sills became an influential member of the company, and in 1999 returned to notice in performances at the Metropolitan with Renée Fleming in the title role. It tells the biblical story of Susanna and the Elders ('The History of Susanna', Apocrypha) but in an updated form. The setting is New Hope Valley, Tennessee, and Susannah is a local girl found by the village Elders bathing in a stream near her home. Little Bat Maclean, son of one of the Elders, is a friend who gets caught up by the villagers who want to discredit Susannah, partly out of jealousy for her prettiness. In this solo (track [11]) she shares with him her yearnings for the world beyond. The sense of youthful rapture fills her voice and, as the music soars, her imagination is liberated by the wonders of the night sky.

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An artist of great versatility, **Elizabeth Futral** has established herself as a major coloratura soprano in a repertoire that extends from Vivaldi and Handel to Philip Glass and

Sir André Previn. She began her career at the Lyric Opera of Chicago with which she has had a long and close association, performing both Giannetta and Adina in *L'elisir d'amore*, Barbarina and Susanna in *Le nozze di Figaro*, and the title role in Handel's *Partenope* among many others. She won wide acclaim for her performance in the 1994 production of *Lakmé* at the New York City Opera, and her debut with The Metropolitan Opera in *Lucia di Lammermoor* was equally well received. She returned to New York City Opera to sing the title role in Douglas Moore's *The Ballad of Baby Doe*. In 1996 she was invited to sing the title role in *Matilde di Shabran* at the Rossini Opera Festival in Pesaro, the first production of this opera for 175 years, and the same year sang Catherine in Meyerbeer's *L'Étoile du Nord* at the Wexford Festival. Two years later she originated the role of Stella in Previn's *A Streetcar Named Desire* at San Francisco Opera.



Christian Steiner

She made her debut with Los Angeles Music Center Opera as Cleopatra (*Giulio Cesare*) and at Houston Grand Opera has sung Konstanze (*Die Entführung aus dem Serail*), Manon (*Manon*) and Curley's Wife (Carlisle Floyd's *Of Mice and Men*). At the Bayerische Staatsoper in Munich she sang Pamina (*Die Zauberflöte*) and, under Zubin Mehta, Nannetta (*Falstaff*), performing Susanna with the same company and conductor in a tour of Japan. She opened the 2002/03 season at The Washington Opera in the title role of *Lucia di Lammermoor*, a role she has also sung with The Dallas Opera under Richard Bonyngue, and went on to perform Marie (*La Fille du régiment*) at Vancouver Opera. Her operatic repertoire further includes Romilda (*Serse*), Gilda (*Rigoletto*), Violetta (*La traviata*), Juliette and Mélisande.

She participated in concert performances of *Benvenuto Cellini* with the London Symphony Orchestra and repeated the role of Konstanze in concert performances with the New York Philharmonic, both under Sir Colin Davis. On the concert platform she has also performed Brahms's *Ein deutsches Requiem* and Krenek's *Die Nachtigall* with the San Francisco Symphony under Michael Tilson Thomas and Mahler's Symphony No. 2 *Resurrection* with

the New York Philharmonic under Zubin Mehta, and she was a guest artist in the 2000 New Year's Eve Gala Concert with the Berlin Philharmonic under Claudio Abbado.

Among Elizabeth Futral's recordings are Rossini's *Otello* and Pacini's *Carlo di Borgogna* for Opera Rara and *Lucia di Lammermoor* for Chandos' Opera in English series sponsored by the Peter Moores Foundation.

Christian Seiner



Steven White is quickly establishing himself in the United States as a promising and sought-after operatic conductor. From 1993 to 1997 he served as Associate Conductor and Chorus Master of the Florida Grand Opera

where he made his operatic debut with *Il trovatore*.

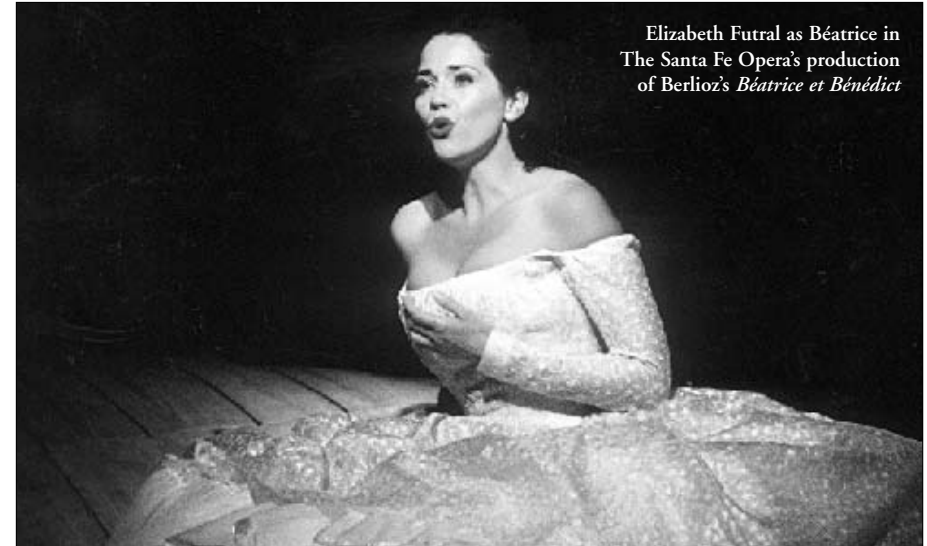
Since then, conducting engagements have taken him to opera companies throughout North America, among them New York City Opera, New Orleans Opera, Arizona Opera, Opera Colorado and Vancouver Opera, in a repertoire that includes *Le nozze di Figaro*,

Don Giovanni, *Lucia di Lammermoor*, *La Fille du régiment*, *Don Pasquale*, *Macbeth*, *La traviata*, *Aida*, *Roméo et Juliette*, *Carmen*, *Les Contes d'Hoffmann*, *Tosca*, *Madama Butterfly* and *The Merry Widow*. Following two of his first professional engagements, he was named Principal Conductor of both Opera Roanoke and Opera Birmingham.

In concert Steven White has conducted *Messiah* in Chicago for the International Music Foundation, and appeared with the New World Symphony, Florida Philharmonic, Charleston Symphony Orchestra, North Carolina Symphony and Alabama Symphony Orchestra among others.

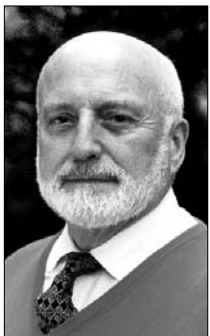
This CD of operatic arias represents his first major recording project.

Elizabeth Futral as Béatrice in The Santa Fe Opera's production of Berlioz's *Béatrice et Bénédict*



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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.



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Elizabeth Futral as
Cleopatra in Los Angeles
Music Center Opera's
production of Handel's
Giulio Cesare



George Landis

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

Große Opernarien

Seit Jahrhunderten bezaubert die Stimme des lyrischen Koloratursoprans das Publikum. Diese Breitenwirkung ist international, wie die vorliegende Sammlung von Arien aus der französischen, deutschen, italienischen und selbst der amerikanischen Oper beweist. Zeitlich beginnt die Auswahl mit Händel, der aber keineswegs als erster diesen Stimmtypus einsetzte. Lyrische Koloratursoprane hatte man auch bereits bei Lully und Rameau, Purcell und Scarlatti, Cavalli und Monteverdi gehört. Von Land zu Land und von einem Gesangslehrer zum anderen sind Helligkeit und Schmelz der Stimme in unterschiedlichem Grade bevorzugt worden, doch generell hat sich der Typus an gewissen Idealen ausgerichtet. Frische und Reinheit im Ton stehen an oberster Stelle. Auf das Volumen kommt es weniger an, obwohl man allgemein zwischen dem lyrischen Koloratursopran und der Soubrette unterscheidet. Zur Lyrik gesellt sich Beweglichkeit, und diese Kombination ermöglicht die Ausbildung der nach oben erweiterten Stimmlage. Insofern unterscheidet sich der lyrische Koloratursopran (oder *Soprano leggero*) vom lyrischen Sopran, der

zwar durchaus einige oder sogar alle dieser Eigenschaften aufweisen kann, dessen Reiz jedoch von der mittleren Stimmlage ausgeht und der deshalb in diesem Bereich normalerweise über größere Kraftreserven verfügt. Gemeinsam ist jedoch all diesen Soprantypen (Soubrette, *Leggiero* und lyrischer Sopran), dass das Publikum in ihnen die Stimme der Jugend vernimmt.

Der Jugend gehört das Rampenlicht, sie schlägt alle in Bann, sie strebt nach der Erfüllung ihrer Träume, wie etwa in Juliettes Valse-Ariette "Ah! Je veux vivre dans ce rêve" (Band [8]). Es ist eine perfekte Nummer für eine Sopranistin dieses Fachs, die alle Verzierungen beherrscht und das Mädchen auf seinem ersten Ball – voll jugendlicher Begeisterung und strahlender Lebenserwartung – glaubhaft verkörpern kann. Mehr als ein halbes Jahrhundert lang gehörte Gounods *Roméo et Juliette* (1867) fest auf den Spielplan der Opernhäuser Europas und Amerikas, wenn es galt, dem Publikum ein neues, vielversprechendes Talent vorzustellen, oder die Gelegenheit bestand, Sopran und Tenor des Tages zu verpflichten. Diese

sprühende Auftrittsariette verdanken wir in gewisser Beziehung der ersten Juliette, der Koloratursängerin Marie Caroline Miolan-Carvalho, die Gounod ausdrücklich um eine Nummer gebeten hatte, mit der sie glänzen konnte. Sie hatte bereits am Théâtre Lyrique die großzügig für sie ausgestatteten weiblichen Hauptrollen in *Faust* und *Mireille* gesungen, und außerdem war sie die Gattin des Theaterdirektors.

Dennoch ist das Koloraturelement in der Rolle Juliettes bei weitem nicht übersteigert: Der größte Teil der Partie (wie auch bei Marguerite in *Faust*) liegt im Bereich eines lyrischen Soprans und ist in ungekürzter Fassung auch denkbar anstrengend. Im Gegensatz dazu hatte Delibes bei der Titelrolle von *Lakmé* (1883) eher eine Koloraturspezialistin vor Augen. Während Juliette von lyrischen Sopranen wie Geraldine Farrar, Lucrezia Bori, Janine Micheau und heutzutage Angela Gheorghiu gesungen worden ist, verbindet man Lakmé traditionell mit den Herrscherinnen über Läufe, Triller, Staccati und obere Hilfslinien, wie Luisa Tetrazzini, Lily Pons und Nathalie Dessay. Die erste Lakmé war eine Amerikanerin, Marie Van Zandt, *petite* und *jolie*, mit einem bemerkenswerten Staccato; für sie schrieb

Delibes die Glöckchenarie (Band [10]). In Paris wurde die junge Sängerin schließlich zu einem Opfer ihres eigenen Erfolgs, als missgünstige Kolleginnen und (so heißt es) ein Polizeichef eine Claque von Buhrfern organisierten und die Ablehnung zum Krawall ausartete. Das Publikum in London und New York nahm sie jedoch mit offenen Armen auf und wusste auch die Oper zu schätzen.

Lakmé basiert auf einem Roman von Pierre Loti und spielt im Indien der englischen Kolonialzeit. Ein englischer Offizier verliebt sich in eine junge Inderin, ohne zu ahnen, dass sie die Tochter eines strengen Brahmanen ist. Obwohl es sich um einen bitteren Konflikt mit tragischen Konsequenzen handelt, täuscht die reizvolle Musik über das Wesen des Dramas hinweg und hinterlässt einen Eindruck von exotischer Unterhaltung, deren Unbeschwertheit nur oberflächlich durch eine ernstere Wendung getrübt zu werden scheint. Das Duett aus dem Ersten Akt (Band [9]) ist ein gutes Beispiel für den melodischen Reiz und die unschuldige Romantik des Werks, die alle Versuche zeitkritischer Regisseure, daraus ein anti-imperialistisches Manifest zu inszenieren, zum Scheitern verurteilt. Bei der sogenannten Glöckchenarie handelt es sich genauer gesagt um die "Legende von der

Tochter des Paria“, ein Lied (oder laut Libretto eine Erzählung) Lakmés zur Unterhaltung der bunten Menge auf dem Marktplatz (aber in Wirklichkeit arrangiert von ihrem fanatischen Vater, der den Engländer herbeizulocken hofft). Nach der zauberhaften Einleitung durch die unbegleitete Vokalise erzählt die Legende von einer jungen Frau, die vergisst, dass sie zur Kaste der “Unberührbaren” gehört, und den Wald durchstreift, wo sie auf einen von wilden Tieren bedrohten Fremden trifft. Mit den Glöckchen, die sie trägt, bannt sie die Bestien, und der junge Mann – kein anderer als Vishnu, der Sohn Brahmas – ist gerettet. Zum Dank nimmt er sie mit in den Himmel, und bis auf den heutigen Tag kann man zuweilen den Klang dieser Zauberglöckchen noch im Wald vernehmen. Die wenigsten Zuhörer dürften der Erzählung selbst viel Beachtung schenken, und doch ist es einer der subtileren Operntexte, mit einer indirekten Anspielung auf die Haupthandlung: keine direkte Parallele, sondern fragmentierte Echos und Vorechos, wie in einem Traum.

Gounod und Delibes stellen mit diesen Arien auf wundervolle Weise unter Beweis, wie wichtig der Beitrag der französischen Oper zum Repertoire des lyrischen Koloratursoprans ist. Andere Beispiele wären Bizet (Leila in

Les Pêcheurs de perles) und Massenet, dessen Manon eine Gavotte von geradezu berückender Schönheit singt, oder Offenbach mit seiner *belle Hélène*, der Puppe Olympia in *Les Contes d'Hoffmann* und der anspruchsvollen Edwige in *Robinson Crusoe* (1867). Deren Valse-Ariette (Band [12]) funkelt nicht nur wie Marguerites Juwelen und Lakmés Glöckchen, sondern ist auch mit Humor gewürzt, denn gesungen wird die Arie von der Verlobten Crusoes, die mit ihrer Dienerschaft und einem benachbarten Kannibalen namens Jim Cocks auf der Insel eingetroffen ist, sehr zur Bestürzung von Vendredi (eine Hosenrolle für Mezzosopran).

Dass in diesem Zusammenhang der Name Berlioz fällt, mag überraschen, doch das Programm wird durch ihn auf jeden Fall bereichert. Die Arie aus *Béatrice et Bénédict* (1862), in der Héro die frohe Kunde von der Rückkehr ihres geliebten Claudio aus dem Krieg besingt (Band [6]), ist klassisch strukturiert. Die erste Hälfte präsentiert sich in der noblen Schlichtheit einer Gluck-Arie, die zweite – traditionell *allegro* gehalten – besticht im Hinblick auf Orchestrierung und Rhythmus durch Originalität in jedem Detail. Zudem beweist Berlioz ein unfehlbares Gespür für das Wesen der Stimme, indem er zunächst

deren lyrische Reinheit bewahrt und dann mit einer großzügig erweiterten Kadenz ein Feuerwerk entzündet.

Es ist vielleicht bezeichnend, dass man bei diesem besonderen Stimmtyp eher an das französische als das italienische Repertoire denkt. Die italienische Oper bedeutet für uns immer noch vor allem Verdi und Puccini, und die Sopranpartien dieser Komponisten fallen in ein anderes Fach. Der lyrische Koloratursopran findet sein bestes italienisches Material im Belcanto, besonders in den ersten vier Jahrzehnten des neunzehnten Jahrhunderts. Die Titelrolle in Donizettis *Linda di Chamounix* (1842) ist ein gutes Beispiel. Man versteht, warum diese Oper und mit ihr die Rolle der Linda als trivial abgetan worden sind. Ähnlich wie bei Bellinis *La sonnambula* ist die Handlungsgrundlage rechts seicht, und die persönliche Tragödie, die aus missverstandener Treulosigkeit erwachsen könnte, wird auch hier zu einem glücklichen Ende abgewendet. Sogar die obligatorische Wahnsinnszene fehlt nicht. Andererseits ist die Musik von tiefem Mitgefühl erfüllt und verlangt Respekt, je mehr man mit ihr vertraut wird. Ungewöhnlicherweise bildet die Bravourarie (Band [2]), die lebhafteste Nummer mit der eindrucksvollsten Melodie,

nicht – wie bei *La sonnambula* – den strahlenden Höhepunkt der Oper, sondern ist bereits früh im Ersten Akt eingefügt. Da dies auch die bekannteste Arie der Oper ist (unsterblich gemacht von berühmten Koloratursängerinnen wie Tetrizzini, Amelita Galli-Curci und Toti dal Monte), könnte man meinen, dass die Oper bereits beendet ist, bevor sie richtig begonnen hat. Aber selbst in dem umfangreichen Gesamtwerk Donizettis nimmt die Arie eine Ausnahmestellung ein, und wir dürfen dankbar dafür sein, sie in diesem Recital Elizabeth Futrals zu finden.

Die Polonaise aus Bellinis *I puritani* (1835, Band [5]) erinnert uns an den Beginn einer großen Opernkarriere. Als Maria Callas 1949 zum erstenmal die Rolle der Elvira sang, hatte sie für Margherita Carosio einspringen müssen. Carosio entsprach als lyrischer Koloratursopran den Rollenerwartungen, während Callas gerade erst in jener Woche Brünnhilde in der *Walküre* gesungen hatte und danach als Turandot und Aida auftrat. Ihre Interpretation dieser Rolle war eine Offenbarung, führte zu weiteren, ähnlichen Verpflichtungen und ließ den dramatischen Koloratursopran wiederauferstehen. Die Zukunft versprach uns plötzlich große, bewegliche Stimmen mit enormer

Durchschlagskraft. Verdi schien ja persönlich von seinen dramatischen Sopranen (Lady Macbeth und Abigaille beispielsweise) die Koloraturtechnik zu verlangen. Lilli Lehmann konnte die problematischen technischen Extreme ebenso wie Callas mustergültig miteinander verbinden. Was in dieser Diskussion oft nicht zur Sprache kommt, ist die Kehrseite der Medaille. Die Polonaise "Son vergin vezzosa" wurde eigens für die berühmte Malibran geschrieben, die ebenfalls für ihren Ruhm einen hohen Preis zahlte. Der Operngesang ist eben nicht zuletzt deshalb so aufregend, weil wir wissen, dass damit Gefahren verbunden sind; es kann aber auch kein Zweifel daran bestehen, dass die Natur und der gesunde Menschenverstand Arien wie diese solchen Stimmen vorbehalten, die heute damit zu hören sind.

Wir betrachten Bellini und Donizetti gerne als Vertreter der Belcanto-Oper, obwohl manche Musikwissenschaftler (vor allem Rodolfo Celletti in *Storia del belcanto*, 1983) argumentieren, dass zur Zeit dieser beiden das Belcanto-Ideal unter Komponisten und Interpreten bereits kompromittiert war und die Stilepoche eigentlich nur von den Vorläufern Händels bis Rossini reicht. Rossini selbst entstammte dem Sängermilieu und ging

in ihm auf; es gab nicht viel, was er über Stimmen und ihren Einsatz nicht gewusst hätte. Für Isabella Colbran, die Zelmira der Uraufführung von 1822 und bald darauf auch seine Ehefrau, schrieb Rossini viele Sopran- und Mezzosopranrollen. So wie die meisten Mitglieder seines Ensembles muss sie den verzierten Gesang glänzend beherrscht haben. Im Duett zwischen Zelmira und ihrer Freundin Emma (Band [3]) begeistern uns aber wohl vor allem die zarte Führung der Vokallinien und die ungewöhnliche Begleitung durch Harfe und Englischhorn.

Ebenso wie Rossini komponierte auch Mozart oft für ganz bestimmte Sänger. In der *Entführung aus dem Serail* (1782) wurde die Originalbesetzung von Caterina Cavalieri angeführt, die in der Gunst des Hofkomponisten Salieri stand und zu den großartigsten Interpretinnen ihrer Zeit gehörte. So erklärt sich der hohe Schwierigkeitsgrad der beiden Arien Konstanzes – "Ach, ich liebe" (Band [4]) steht in dieser Hinsicht der berühmteren Marterarie um nichts nach. In *Così fan tutte* (1790) wird Fiordiligi mit ähnlich schwierigen Aufgaben konfrontiert, kann sich jedoch sehr viel stärker auf die Verzierung und die Harmonie der Stimmen in ihren Duetten konzentrieren,

wobei "Ah, guarda, sorella" (Band [7]) eine elegante Abfolge einleitet.

Man hört oft, die sicherste Grundlage der Gesangkunst liege in der Beherrschung Mozarts und Händels. Beide Komponisten sind hier mit guten Beispielen ihrer Sopranarien vertreten. Händels Schlummerarie aus *Semele* (1744, Band [13]) verlangt der Atemtechnik viel ab – man denke nur an den spektakulären langen Lauf von "wand'ring" ("restore my wand'ring love"). Händels erste Sängerin in dieser Rolle war die gefeierte Elisabeth Duparc ("La Francesina"), deren Stimme von Dr. Burney als leicht und luftig, ja "lerchenartig" im Vortrag beschrieben wurde. Die aus *Alcina* stammende Arie "Tornami a vagheggiar" (Band [1]) ist eine jener energiegeladenen, glänzenden Nummern, die Händel gerne kontrastierend einsetzte; in der Originalversion (1735) gehörte sie zunächst der zweiten Sopranistin, Morgana, die sie jedoch im Jahr darauf an die Titelrolle abgeben musste.

Chronologisch betrachtet steht Händel also am Anfang dieses Arienreigens. Am Ende stoßen wir auf Carlisle Floyd. Der diesseits des Atlantik weniger gut bekannte amerikanische Komponist schreibt moderne Oper für die Stimme, nicht im Konflikt mit ihr. *Susannah*

(1955) wurde mit einigem Erfolg 1956 an der New York City Opera inszeniert, als die junge Beverly Sills zu einem einflussreichen Mitglied des Ensembles aufstieg, und machte 1999 durch Aufführungen an der Met mit Renée Fleming in der Titelrolle erneut von sich reden. Das Werk basiert auf einer modernisierten Fassung der alttestamentarischen Susanna-Erzählung (apokrypher Zusatz zum Buch Daniel). Schauplatz ist New Hope Valley in Tennessee, wo Susannah beim Bade in einem Bach unweit ihres Hauses von Dorfältesten überrascht wird. Nicht zuletzt aus Missgunst, die aus der Schönheit der jungen Frau rührt, trachten die Ältesten danach, ihren Ruf zu schänden. Little Bat Maclean, Sohn eines dieser Männer und mit Susannah befreundet, wird in die Geschichte verwickelt. In dieser Arie (Band [11]) singt sie ihm von ihrer Sehnsucht nach der großen, weiten Welt. Susannahs Stimme ist von jugendlicher Schwärmerei erfüllt, und während die Musik aufschwebt, befreien die Wunder des nächtlichen Firmaments ihre Phantasie.

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Übersetzung: Andreas Klatt

Die ungemein vielseitige amerikanische Sängerin **Elizabeth Futral** gilt als eine der führenden Koloratursopranistinnen der Welt, mit einem Repertoire, das von Vivaldi und Händel bis zu Philip Glass und Sir André Previn reicht. Sie begann ihre Karriere an der Lyric Opera of Chicago, wo sie über die Jahre hinweg neben vielen anderen Rollen Giannetta und Adina in *L'elisir d'amore*, Barbarina und Susanna in *Le nozze di Figaro* sowie die Titelrolle in Händels *Partenope* verkörpert hat. 1994 sang sie in einer hochechfolgreichen Inszenierung von *Lakmé* an der New York City Opera, und ihr Debüt an der Metropolitan Opera in *Lucia di Lammermoor* stieß auf ebenso begeisterte Zustimmung. In der Titelrolle von Douglas Moores *The Ballad of Baby Doe* kehrte sie an die New York City Opera zurück. 1996 trat sie in der Titelrolle von *Matilde di Shabran* bei den Rossini-Opernfestspielen in Pesaro auf, als dieses Werk zum erstenmal seit 175 Jahren wieder inszeniert wurde, und im selben Jahr sang sie Catherine in Meyerbeers *L'Étoile du Nord* beim Wexford Festival. Zwei Jahre später schuf sie die Rolle der Stella in der Welturaufführung von Sir André Previns *A Streetcar Named Desire* an der San Francisco Opera.

Sie debütierte an der Los Angeles Music Center Opera als Cleopatra (*Giulio Cesare*), und an der Houston Grand Opera erlebte man sie als Konstanze (*Die Entführung aus dem Serail*), Manon (*Manon*) und Curley's Wife (Carlisle Floyds *Of Mice and Men*). An der Bayerischen Staatsoper in München sang sie Pamina (*Die Zauberflöte*) und, unter der Leitung von Zubin Mehta, Nannetta (*Falstaff*), und mit diesem Dirigenten und Ensemble unternahm sie als Susanna eine Japantournee. Sie eröffnete die Spielzeit 2002/03 an der Washington Opera in der Titelrolle von *Lucia di Lammermoor*, die sie auch unter der Leitung von Richard Bonyng an der Dallas Opera gesungen hat, und gastierte als Marie (*La Fille du régiment*) an der Vancouver Opera. Ihr Opernrepertoire umfasst außerdem Romilda (*Serse*), Gilda (*Rigoletto*), Violetta (*La traviata*), Juliette und Mélisande.

Sie wirkte an Konzertaufführungen von *Benvenuto Cellini* mit dem London Symphony Orchestra mit und sang die Rolle von Konstanze in Konzertaufführungen mit der New York Philharmonic, beides unter der Leitung von Sir Colin Davis. Konzertant ist sie auch im *Deutschen Requiem* von Brahms und in Kreneks *Die Nachtigall* mit der San Francisco Symphony unter Michael Tilson

Thomas und in Mahlers Sinfonie Nr. 2 (*Auferstehungs-Sinfonie*) mit der New York Philharmonic unter Zubin Mehta aufgetreten. Sie war Gastkünstlerin beim Sylvesterkonzert 2000 mit den Berliner Philharmonikern unter Claudio Abbado.

Elizabeth Futrals Diskographie umfasst Rossinis *Otello* und Pacinis *Carlo di Borgogna* für Opera Rara und *Lucia di Lammermoor* für Chandos in der Reihe "Opera in English" mit Unterstützung durch die Peter Moores Foundation.

Steven White hat sich in den Vereinigten Staaten als vielversprechender und gefragter Operndirigent einen Namen gemacht. Von 1993 bis 1997 wirkte er als Assoziierter Dirigent und Chorleiter an der Florida Grand Opera, wo er sein Operndebüt mit *Il trovatore* gab.

Seitdem hat er zahlreiche Opernensembles in Nordamerika dirigiert, u.a. die New York

City Opera, New Orleans Opera, Arizona Opera, Opera Colorado und Vancouver Opera, in einem Repertoire von *Le nozze di Figaro*, *Don Giovanni*, *Lucia di Lammermoor*, *La Fille du régiment*, *Don Pasquale*, *Macbeth*, *La traviata*, *Aida*, *Roméo et Juliette*, *Carmen*, *Les Contes d'Hoffmann*, *Tosca* und *Madama Butterfly* bis zu *Die lustige Witwe*. Nach zwei seiner ersten professionellen Verpflichtungen wurde er von der Opera Roanoke und der Opera Birmingham zum Chefdirigenten ernannt.

Auf der Konzertbühne hat Steven White *Messiah* in Chicago für die International Music Foundation dirigiert und u.a. die New World Symphony und die Florida Philharmonic, das Charleston Symphony Orchestra, die North Carolina Symphony und das Alabama Symphony Orchestra geleitet.

Diese CD mit Opernarien ist sein erstes größeres Schallplattenprojekt.

Elizabeth Futral as
Zerbinetta in The Santa Fe
Opera's production of
Strauss's *Ariadne auf Naxos*



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Elizabeth Futral in the title role
in New Orleans Opera's
production of Delibes's *Lakmé*



David R. Haymon

Grands airs d'opéra

La voix de soprano léger enchante les auditeurs depuis des siècles. Son charme est international, pour preuve le récital que voici qui aligne des airs de l'opéra français, allemand, italien et même américain. L'air le plus ancien sur ce disque est de Haendel qui, assurément, n'inventa pas cette voix. Le soprano léger, adepte du style fleuri, intervient déjà dans la musique de Lully et de Rameau, de Purcell et de Scarlatti, de Cavalli et de Monteverdi. Si les écoles nationales et les professeurs particuliers favorisent différents degrés de luminosité et de douceur, ce type de voix s'est pourtant toujours conformé à certains idéaux. Fraîcheur et pureté de la voix comptent avant tout. La puissance pure et simple est moins importante, bien que l'on fasse généralement une différence entre le soprano léger et la soubrette. La légèreté s'accompagne de souplesse, toutes deux facilitant en général le développement d'un registre aigu étendu. En cela, le soprano léger (ou *leggiero*) diffère de ce que nous qualifions de soprano lyrique, un type de voix qui aura certes parfois certaines qualités du *leggiero*, voire même toutes, mais dont l'attrait réside

surtout dans une tessiture un peu plus grave et dans de grandes réserves de puissance à l'intérieur de cette tessiture. Ce que ces types de soprano (la soubrette, le léger et le lyrique) ont en commun, c'est qu'ils représentent tous pour l'auditeur la voix de la jeunesse.

La jeunesse occupe le devant de la scène, c'est l'objet de tous les regards, de toutes les oreilles, le rêve devenu réalité pour une jeune chanteuse ambitieuse, comme le clame Juliette dans sa valse, "Ah! Je veux vivre dans ce rêve" (page 8). C'est le morceau idéal pour la soprano légère qui maîtrise parfaitement toute l'ornementation de sa profession et qui est une incarnation plausible de la jeune fille à son premier bal, rayonnante de jeunesse et radieuse à l'idée de ce que la vie lui réserve. *Roméo et Juliette* (1867) de Gounod resta près d'un demi-siècle l'un des opéras les plus populaires sur la scène européenne et américaine, l'occasion de lancer une nouvelle vedette en public ou encore de réunir sur scène la soprano et le ténor les plus prisés du moment. C'est un peu à la première Juliette, Marie Miolan-Carvalho, que les cantatrices des générations suivantes doivent cette éclatante

arietta sur laquelle Juliette fait son entrée, puisque c'est elle qui demanda à Gounod un air pour faire valoir ses talents de colorature. Au Théâtre Lyrique, elle avait également été la soprano vedette de *Faust* et de *Mireille* (deux rôles qui satisfaisaient amplement sa tessiture); du reste, elle était l'épouse du directeur du théâtre.

Dans le rôle de Juliette, l'aspect colorature est néanmoins sévèrement limité: le rôle (comme pour la Marguerite de *Faust*) se situe pour la plupart dans le registre de la soprano lyrique et c'est un rôle très fatigant lorsqu'il est interprété dans son intégralité. L'héroïne de *Lakmé* (1883) de Delibes relève bien plus du domaine de la colorature. Si le rôle de Juliette a été tenu par certaines sopranos lyriques comme Geraldine Farrar, Lucrezia Bori, Janine Micheau et, plus récemment, Angela Gheorghiu, *Lakmé* est traditionnellement l'apanage des maîtresses des gammes, des trilles, des staccatos et du suraigu, comme Luisa Tetrazzini, Lily Pons et Nathalie Dessay. La première *Lakmé*, Marie Van Zandt, était américaine, petite et jolie, avec un talent remarquable pour le staccato, d'où le célèbre air des clochettes (page 9) que Delibes composa à son intention. À Paris, elle fut semble-t-il victime de son propre succès: des

cantatrices jalouses et (dit-on) un chef de police organisèrent des sifflets qui tournèrent à l'émeute. Elle fut assez bien accueillie à Londres et à New York où elle présenta cet opéra à un public qui se prit d'affection pour l'œuvre et sa protagoniste.

Lakmé, basé sur un roman de Pierre Loti, a pour cadre l'Inde britannique: un officier anglais tombe amoureux d'une jeune fille du pays qui, malheureusement, n'est autre que la fille d'un prêtre brahmane intransigeant. Les conséquences seront terribles, mais avant d'atteindre la conclusion tragique, Delibes nous offre tant d'airs charmants qu'on a tendance à garder de cet opéra l'impression d'un divertissement vaguement exotique avec, pour la forme, un grave coup de théâtre qui change quelque peu la nature essentiellement heureuse de l'œuvre. Le duo du Premier Acte (page 9) est un bel exemple du charme mélodique et du romantisme innocent de cet opéra. Il est sûr que les metteurs en scène modernes qui actualisent cet opéra et cherchent à en faire un manifeste anticolonialiste perdent leur temps. Le titre exact de l'air des clochettes est "La Légende de la jeune paria", une mélodie (ou, selon le livret, une récitation) interprétée par *Lakmé* pour divertir la foule sur la place du marché

(en fait, elle y a été forcée par son père fanatique qui veut ainsi piéger l'Anglais). Après une vocalise non accompagnée en guise d'introduction magique, elle raconte l'histoire d'une jeune fille qui oublie qu'elle appartient aux "intouchables" et qui, lors d'une promenade en forêt, trouve un étranger menacé par des bêtes sauvages. Elle charme les animaux en faisant sonner les clochettes qu'elle porte sur elle et le jeune homme, qui n'est autre que Vishnou, le fils de Brahma, est sauvé. Pour la récompenser, il l'emporte aux cieux et c'est pourquoi aujourd'hui encore, les voyageurs qui passent par cette forêt entendent parfois tinter ces clochettes magiques. On ne prête guère attention à l'histoire à l'écoute de ce solo, et pourtant il s'agit là d'un texte lyrique particulièrement subtil, puisqu'il a un rapport oblique avec l'intrigue centrale: non pas un parallèle direct, mais par-ci, par-là, quelques échos ou quelques présages, comme dans un rêve.

Gounod et Delibes nous offrent dans ces extraits une preuve charmante du rôle, dans le répertoire de la soprano légère, de l'école lyrique française. On pourrait y adjoindre des airs tirés de Bizet (Leïla dans *Les Pêcheurs de perles*) et de Massenet, dont la Manon chante une gavotte particulièrement ravissante.

D'autres noms viennent à l'esprit – Offenbach, par exemple, avec sa *Belle Hélène*, avec Olympie, la poupée des *Contes d'Hoffmann* et aussi l'exigeante Edwige dans *Robinson Crusoé* (1867). Sa valse (page 32) étincelle comme les bijoux de Marguerite et les clochettes de Lakmé. Elle apporte aussi une touche de comédie puisqu'elle est chantée par la fiancée de Crusoé qui est arrivée sur l'île avec des serveurs et un voisin cannibale, Jim Cocks, à la consternation de Vendredi (une mezzo-soprano).

La présence de Berlioz dans cette galerie nous surprend peut-être un peu plus, mais elle enrichit certainement le programme. Dans *Béatrice et Bénédict* (1862), le solo de Héro (page 33), lorsqu'elle apprend avec joie le retour imminent de bataille de son amant, est de forme classique: la première section a toute la simplicité, tout le raffinement d'une aria de Gluck. La seconde section est le traditionnel *allegro*, débordant d'originalité dans chaque détail de l'orchestration et du rythme. Qui plus est, Berlioz est immanquablement en harmonie avec la voix, lui permettant de s'exprimer avec cette pureté lyrique qui est sa quintessence même, avant d'ajouter une touche de brio avec une cadence d'une bonne longueur.

Il est sans doute révélateur que ce type de voix nous fasse d'abord penser au répertoire français plutôt qu'italien. L'opéra italien reste avant tout pour nous synonyme de Verdi et Puccini, et leurs sopranos ne sont pas typiques de ce genre. C'est l'école du *bel canto*, dans les quarante premières années du dix-neuvième siècle, qui offre à notre soprano légère l'occasion d'exceller. L'héroïne de *Linda di Chamounix* (1842) de Donizetti en est un bon exemple. On comprend aisément pourquoi cet opéra, et le rôle de Linda, ont été rejetés pour leur manque d'intérêt. Comme dans le cas de *La sonnambula* de Bellini, l'histoire est insignifiante, et une fois de plus la tragédie personnelle d'une jeune fille accusée à tort d'infidélité est évitée au profit d'une fin heureuse. Il y a même la scène de folie réglementaire. Néanmoins, c'est une partition pleine de compassion, et ceux qui la connaissent bien ont tendance à la respecter. On notera une caractéristique inhabituelle – qui tranche nettement avec *La sonnambula*: le "clou du spectacle" (page 34), l'aria la plus pétulante avec la mélodie la plus fascinante, au lieu de servir d'apogée grandiose à l'opéra entier, intervient au début du Premier Acte. Comme il s'agit aussi de l'air le plus connu, enregistré autrefois par des coloratures aussi

célèbres que Tetrassini, Amelita Galli-Curci et Toti dal Monte, les non-initiés ont tendance à penser que le spectacle est terminé avant même que l'opéra ait vraiment démarré. L'aria demeure pourtant l'une des plus radieuses de toute la vaste production de Donizetti, et nous sommes ravis qu'Elizabeth Futral ait choisi de l'inscrire à son récital.

Le choix de la polonaise tirée de *I puritani* (1835) de Bellini (page 35) nous permet d'évoquer un autre facteur qui apparut avec l'entrée en scène de Maria Callas. Lorsque cette dernière chanta pour la première fois le rôle d'Elvira en 1949, ce fut pour sauver la production en l'absence de la soprano attitrée, Margherita Carosio. Carosio était une *leggiere* typique, alliant légèreté et lyrisme, alors que la Callas sortait tout juste du rôle de Brünnhilde dans *Die Walküre* et s'apprêtait à interpréter Turandot et Aïda. Elle fit sensation dans le rôle d'Elvira et dans d'autres rôles du même type, donnant un nouvel essor à la légende de la colorature dramatique et à l'idée qu'à l'avenir on pourrait considérer pour ces rôles des voix plus puissantes et, au besoin, développer leur tessiture. Après tout, Verdi n'attendait-il pas de ses sopranos dramatiques (Lady Macbeth et Abigaille, par exemple) qu'elles maîtrisent le style colorature? Lilli

Lehmann, un modèle du genre, pouvait associer le léger et l'héroïque, tout comme la Callas. Mais une question n'est jamais posée dans ce genre de discussion: à quel prix? La polonaise, "Son vergin vezzosa" (Je suis une joyeuse jeune fille), fut écrite tout spécialement pour la grande Malibran, autre chanteuse qui paya fort cher son succès. Certes, les émotions les plus fortes pour le public lyrique ont un côté dangereux pour les artistes; mais il est indubitable que la nature et le bon sens attribuent ce genre de solo au type de voix qui les chantent aujourd'hui.

Si Bellini et Donizetti sont généralement assimilés aux compositeurs de *bel canto*, certains (notamment Rodolfo Celletti, *Storia del belcanto*, 1983) estiment qu'à leur époque l'idéal du *bel canto* dans la composition et l'interprétation était déjà compromis, et que le *bel canto* va en fait des précurseurs de Haendel à Rossini. Rossini lui-même fut élevé parmi des cantatrices et en épousa une: il savait pratiquement tout sur les voix et comment s'en servir. Pour Isabella Colbran, qui chanta le rôle de Zelmira lors de la création de l'opéra en 1822 avant de devenir quelques semaines plus tard l'épouse de Rossini, il écrivit plusieurs grands rôles de soprano et de mezzo. Comme la plupart des chanteuses de la

compagnie, elle maîtrisait certainement parfaitement le style fleuri. Mais ce qui demeure le plus remarquable dans le duo de Zelmira et de son amie Emma (page 31), ce sont la délicatesse des lignes vocales et l'accompagnement inhabituel de la harpe et du cor anglais.

Comme Rossini, Mozart composa souvent en pensant à une cantatrice particulière. Dans *Die Entführung aus dem Serail* (1782), la tête d'affiche originale était Caterina Cavalieri, une protégée de Salieri, compositeur de la cour, l'une des chanteuses les plus accomplies de son temps. C'est pourquoi les deux arias de Konstanze sont parmi les plus éprouvantes du répertoire, "Ach, ich liebe" ("Comme je l'aimais", page 34) tout comme "Martern aller Arten", l'un des plus grands airs pour soprano de Mozart. Dans *Così fan tutte* (1790), la soprano principale, Fiordiligi, a des arias tout aussi difficiles, mais peut malgré davantage se concentrer sur la grâce et la fusion des voix dans ses duos comme "Ah, guarda, sorella" ("Regarde, ma sœur", page 37), le premier d'une élégante série.

On dit souvent que les bases les plus sûres pour l'art d'une chanteuse sont les chefs d'œuvre de Mozart et de Haendel. Ces deux compositeurs sont représentés sur le disque

que voici, par de beaux échantillons de leur écriture pour soprano. L'aria "du sommeil" dans *Semele* (1744, page 13) de Haendel exige une parfaite maîtrise du souffle, et ce de façon spectaculaire dans la longue roulade sur "wand'ring" ("restore my wand'ring love"). La cantatrice qui créa ce rôle, célèbre sous le surnom de "La Francesina", était Elisabeth Duparc, et Dr Burney qualifia son chant de léger et aérien, le comparant à celui de l'alouette. L'aria tirée d'*Alcina*, "Tornami a vagheggiar" (page 31), est dans un style haendelien tout à fait opposé: c'est un air plein de vigueur et d'éclat, confié dans la version originale (1735) à la seconde soprano, Morgana, mais bien vite réattribué l'année suivante à Alcina elle-même.

Chronologiquement parlant, Haendel se situe donc à une extrémité de ce panorama. À l'autre extrémité se trouve Carlisle Floyd. Plus connu dans son Amérique natale que de ce côté-ci de l'Atlantique, c'est un compositeur moderne d'opéra qui écrit pour la voix et non contre elle. L'opéra *Susannah* (1955) connut un certain succès à ses débuts, lorsqu'il fut monté au New York City Opera en 1956 à l'époque où la jeune Beverly Sills devint l'une des vedettes de la compagnie, puis il se retrouva l'affiche en 1999 au Metropolitan

Opera avec Renée Fleming dans le rôle-titre. C'est l'histoire biblique de Suzanne et des deux vieillards ("Suzanne et le jugement de Daniel", apocryphe), mais modernisée. L'action a pour cadre New Hope Valley, dans le Tennessee; Susannah est une fille du coin que les Anciens du village aperçoivent alors qu'elle se baigne dans un ruisseau près de chez elle. Little Bat Maclean, fils de l'un des Anciens, est un ami de Susannah que les villageois impliquent dans l'histoire pour nuire à la réputation de la jeune fille, car ils sont jaloux de sa beauté. Dans ce solo (page 34) Susannah avoue à Little Bat Maclean combien elle aimerait découvrir des contrées lointaines. Sa voix déborde d'extase et de jeunesse et, tandis que la musique s'élève, son imagination s'enflamme face aux merveilles de la voûte céleste.

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Traduction: Nicole Valencia

Artiste aux talents variés, **Elizabeth Futral** compte aujourd'hui parmi les grandes sopranos colorature dans un répertoire allant de Vivaldi et Haendel à Philip Glass et Sir André Previn. Elle commença sa carrière au Lyric Opera of Chicago et n'a cessé de travailler de près avec cette compagnie pour

qui elle a été entre autres Giannetta et Adina dans *L'elisir d'amore*, Barbarina et Susanna dans *Le nozze di Figaro* et le rôle-titre de *Partenope* de Haendel. Elle fit l'unanimité de la critique et du public dans la mise en scène de *Lakmé* au New York City Opera en 1994 et ses débuts au Metropolitan Opera dans *Lucia di Lammermoor* furent tout aussi réussis. Elle retrouva la scène du New York City Opera pour tenir le rôle-titre de *The Ballad of Baby Doe* de Douglas Moore. En 1996, elle fut invitée à chanter le rôle-titre de *Matilde di Shabran* dans le cadre du Festival lyrique Rossini à Pesaro, la première mise en scène de cet opéra depuis 175 ans, et cette même année elle fut Catherine dans *L'Étoile du Nord* de Meyerbeer au Festival de Wexford. Deux ans plus tard, elle créa le rôle de Stella dans *A Streetcar Named Desire* de Previn au San Francisco Opera.

Elle fit ses débuts au Los Angeles Music Center Opera dans le rôle de Cléopâtre (*Giulio Cesare*) et interpréta pour le Houston Grand Opera Constanze (*Die Entführung aus dem Serail*), Manon (*Manon*) et la Femme de Curley (*Of Mice and Men* de Carlisle Floyd). À l'Opéra d'état de Bavière de Munich, elle fut Pamina (*Die Zauberflöte*) et, sous la baguette de Zubin Mehta, Nannetta (*Falstaff*), interprétant

par ailleurs le rôle de Susanna pour la même compagnie et avec le même chef d'orchestre lors d'une tournée au Japon. Elle inaugura la saison 2002/03 au Washington Opera dans le rôle-titre de *Lucia di Lammermoor*, un rôle qu'elle tint aussi avec le Dallas Opera sous la baguette de Richard Bonyngue, puis fut Marie (*La Fille du régiment*) au Vancouver Opera. Son répertoire lyrique comprend aussi les rôles de Romilda (*Serse*), Gilda (*Rigoletto*), Violetta (*La traviata*), Juliette et Mélisande.

Elle participa à une version de concert de *Benvenuto Cellini* avec le London Symphony Orchestra sous la baguette de Sir Colin Davis et reprit le rôle de Constanze en concert avec le New York Philharmonic dirigé par ce même chef. Dans la salle de concert, elle a également chanté *Ein deutsches Requiem* de Brahms et *Die Nachtigall* de Krenek avec le San Francisco Symphony sous la baguette de Michael Tilson Thomas ainsi que la Symphonie no 2 *Résurrection* de Mahler avec le New York Philharmonic sous la baguette de Zubin Mehta. Elle fut invitée à participer au Concert de Gala de la Saint Sylvestre en 2000 avec la Philharmonie de Berlin dirigé par Claudio Abbado.

Parmi les enregistrements d'Elizabeth Futral, notons *Otello* de Rossini et *Carlo di Borgogna*

de Pacini pour Opera Rara ainsi que *Lucia di Lammermoor* pour la série Opera in English de Chandos financée par la Peter Moores Foundation.

Steven White compte aujourd'hui parmi les chefs d'orchestres les plus prometteurs et les plus actifs des États-Unis. De 1993 à 1997, il fut chef associé et chef de chœur au Florida Grand Opera où il fit ses débuts lyriques avec *Il trovatore*.

Depuis, il a été invité à diriger de nombreuses compagnies lyriques à travers l'Amérique du Nord, telles le New York City Opera, le New Orleans Opera, l'Arizona Opera, Opera Colorado et le Vancouver Opera, dans un répertoire comprenant *Le nozze di Figaro*, *Don Giovanni*, *Lucia di*

Lammermoor, *La Fille du régiment*, *Don Pasquale*, *Macbeth*, *La traviata*, *Aida*, *Roméo et Juliette*, *Carmen*, *Les Contes d'Hoffmann*, *Tosca*, *Madama Butterfly* et *Die lustige Witwe*. C'est après avoir honoré deux de ses premiers contrats professionnels qu'il fut nommé chef principal d'Opera Roanoke et d'Opera Birmingham.

En concert, Steven White a dirigé le *Messiah* à Chicago pour l'International Music Foundation et il a travaillé entre autres avec le New World Symphony, le Florida Philharmonic, le Charleston Symphony Orchestra, le North Carolina Symphony et l'Alabama Symphony Orchestra.

Ce CD d'airs d'opéra est son premier grand projet en studio.



GTG/Carole Parodi

Elizabeth Futral as Romilda in Grand Théâtre de Genève's production of Handel's *Serse*



© Gary Mortensen

Elizabeth Futral as Mélisande in Minnesota Opera's production of Debussy's *Pélée et Mélisande*

Grandi arie operistiche

La voce del soprano leggero incanta gli ascoltatori da secoli. Il suo richiamo è internazionale, come dimostra questo recital, con un programma di arie tratte da opere francesi, italiane, tedesche e americane. La selezione torna indietro nel tempo fino a Handel che certamente non inventò questo tipo di voce. Il soprano leggero, particolarmente esperto nello stile ornato, interpretò la musica di Lully e Rameau, Purcell e Scarlatti, Cavalli e Monteverdi. Le scuole nazionali e i singoli insegnanti hanno dimostrato preferenze diverse per quanto riguarda il grado di vivacità e dolcezza, ma gli ideali a cui doveva ispirarsi la voce rimangono grosso modo gli stessi. Le qualità principali sono freschezza e purezza del tono. Il volume è meno importante, ma si fa distinzione tra soprano leggero e soubrette. La flessibilità va di pari passo con la leggerezza e l'abbinamento di queste due qualità favorisce lo sviluppo di una più estesa gamma di note alte. In questo sta la differenza tra il soprano leggero e il cosiddetto soprano lirico, che può essere dotato di alcune o anche tutte queste qualità, ma la cui gamma vocale rimane per lo più

quella media, normalmente con riserve di potenza più complete. Per l'ascoltatore, tutti questi tipi di soprano (soubrette, leggero e lirico) hanno in comune una cosa: rappresentano la voce della giovinezza.

La giovinezza è protagonista e richiama su di sé l'attenzione del pubblico: ecco il sogno di una giovane cantante di belle speranze che nel ruolo di Juliette canta "Ah! Je veux vivre dans ce rêve" (traccia [8]) a tempo di valzer. È il pezzo ideale per un soprano leggero, perfettamente a suo agio nell'esecuzione di tutti gli abbellimenti e quindi in grado di interpretare in maniera credibile il ruolo della debuttante al primo ballo, risplendente di giovinezza e con tutta la vita davanti a sé. Per mezzo secolo, forse, *Roméo et Juliette* (1867) di Gounod rimase una delle opere preferite nei teatri lirici d'Europa e d'America, uno strumento ideale per rivelare al pubblico una nuova stella o per riunire la coppia tenore-soprano del momento. Per questa brillante arietta d'esordio le cantanti devono ringraziare la prima Juliette: Marie Miolan-Carvalho. Questa specialista dei ruoli di coloratura chiese a Gounod un pezzo adatto per fare sfoggio del

proprio talento. Al suo attivo aveva ruoli di protagonista di altre opere del compositore, *Faust* e *Mireille*, che le avevano aperto abbondantemente la via al Théâtre Lyrique (ma era anche la moglie del direttore del teatro).

Nel personaggio di Juliette l'elemento della coloratura è comunque molto limitato: per lo più il ruolo (come quello di Marguerite nel *Faust*) rientra nel campo del soprano lirico e, se eseguito interamente, è anche molto faticoso. L'eroina della *Lakmé* di Delibes (1883) in confronto è molto più adeguata alle specialiste di coloratura. Mentre il ruolo di Juliette è stato scelto da soprani lirici quali Geraldine Farrar, Lucrezia Bori, Janine Micheau e, oggi, Angela Gheorghiu, *Lakmé* è tradizionalmente associata a regine delle scale, dei trilli, dello staccato e delle note più alte, come Luisa Tetrazzini, Lily Pons e Nathalie Dessay. La prima *Lakmé* fu americana: Marie Van Zandt, *petite e jolie*, con una notevole abilità nello staccato, ispirò la famosa aria delle campane (traccia [10]), che Delibes compose per lei. Sembra che a Parigi la cantante fosse stata vittima del proprio successo; alcuni colleghi gelosi e (si dice) un capo della polizia avrebbero fatto in modo che venisse fischiata e l'episodio si trasformò in rissa. La cantante ebbe buona accoglienza a Londra e New York,

dove presentò l'opera a un pubblico che apprezzò entrambe.

Lakmé, basata su un romanzo di Pierre Loti, è ambientata in India al tempo della dominazione britannica. Un ufficiale inglese si innamora di una ragazza del luogo che, purtroppo, è figlia di un bramino tradizionalista. Le conseguenze sono terribili, ma nel suo progredire verso la tragedia finale la musica è così affascinante che la memoria tende a ricordare l'opera come uno spettacolo leggermente esotico con una svolta nominalmente seria che in qualche modo ne distorce la natura sostanzialmente lieta. Il duetto del primo atto (traccia [9]) è un buon campione del suo richiamo melodioso e della sua natura romantica e innocente. Per forza i produttori moderni che l'aggiornano e cercano di trasformarla in un'accusa contro il colonialismo non hanno molto successo. La cosiddetta aria delle campane è più precisamente la "Leggenda della figlia del paria", un'aria (o, nel libretto, un recitativo) eseguita da *Lakmé* per intrattenere una folla mista nel mercato (per istigazione del padre fanatico che desidera identificare l'inglese). Con il suo magico vocalizzo introduttivo senza accompagnamento, la narrazione parla di una fanciulla che dimentica di fare parte degli

“intoccabili” e si aggira nella foresta; qui si imbatte in uno sconosciuto minacciato da alcune bestie selvagge, le incanta con le campane che si porta dietro e salva il giovane, il quale non è altri che Vishnu, figlio di Brahma. Per ricompensarla egli la porta con sé in cielo e ancora oggi chi attraversa la foresta può sentire il tintinnio delle campane magiche. È improbabile che molti ascoltatori facciano molta attenzione alla storia, eppure questo è uno dei testi operistici più sottili, con riferimenti indiretti alla vicenda principale: non un parallelo diretto, ma echi frammentati e premonizioni come in un sogno.

Questi deliziosi brani di Gounod e Delibes rappresentano una testimonianza del ruolo della scuola lirica francese nel repertorio del soprano leggero. Ad essi possiamo aggiungere alcuni esempi tratti da Bizet (Leila in *Les Pêcheurs de perles*) e Massenet: la gavotta della sua Manon è uno dei più deliziosi contributi in assoluto. E ce ne sono altri: Offenbach, per esempio, con la sua *belle Hélène*, la bambola Olympia in *Les Contes d'Hoffmann*, e con l'esigente Edwige nel suo *Robinson Crusoe* (1867). La sua aria a ritmo di valzer (traccia [2]) brilla come i gioielli di Marguerite e le campane di Lakmé. Inoltre aggiunge una sfumatura di commedia in

quanto viene eseguita dalla fidanzata di Crusoe, giunta sull'isola con alcuni servi e un vicino cannibale di nome Jim Cocks, tra la costernazione di Venerdi (mezzosoprano).

La presenza di Berlioz in questa galleria può sembrare più sorprendente, ma certamente arricchisce il programma. In *Beatrice et Bénédicte* (1862) l'assolo di Hero (traccia [6]) nell'apprendere del felice ritorno del suo innamorato dalla guerra viene presentato in forma classica; la prima metà dimostra la nobile semplicità di un'aria di Gluck. Il secondo è il tradizionale *allegro*, contrassegnato dall'originalità in ogni dettaglio dell'orchestrazione e del ritmo. Inoltre Berlioz dimostra un'attenzione particolare per la voce e prevede la purezza lirica che ne è l'essenza, offrendo poi un tocco di genio grazie a una vasta e generosa cadenza.

Forse è significativo che parlando di questo particolare tipo di voce si pensi per prima cosa al repertorio francese e non a quello italiano. In genere l'opera italiana si identifica soprattutto con Verdi e Puccini, e le caratteristiche dei loro soprani non sono di questo tipo. È la cosiddetta scuola del belcanto, nei primi quarant'anni dell'Ottocento, a dare al nostro soprano le sue opportunità e le migliori ricompense. L'eroina

della *Linda di Chamounix* di Donizetti (1842) ne è un buon esempio. Inoltre è facile comprendere come mai quest'opera, e il ruolo di Linda con essa, siano state considerate insignificanti. Come per *La sonnambula* di Bellini, l'intreccio è molto tenue e anche qui la tragedia personale di una pretesa infedeltà viene evitata con un lieto fine artificioso. Non manca nemmeno una scena di follia. Eppure la partitura è piena di sentimento e conoscerla in genere significa apprezzarla. Una caratteristica inconsueta – e in netto contrasto con *La sonnambula* – è che il pezzo forte (traccia [2]), il brano più vivace con la melodia più avvincente, invece di servire da punto culminante dell'intera opera arriva all'inizio del primo atto. Dal momento che è anche il brano più famoso, registrato in passato da famosi soprani di coloratura come Luisa Tetrazzini, Amelita Galli-Curci e Toti dal Monte, chi si accosta per la prima volta all'opera può avere l'impressione che lo spettacolo finisca prima di iniziare veramente. L'aria è comunque una delle più luminose della vasta produzione di Donizetti e fa piacere ritrovarla qui nel recital di Elizabeth Futral.

L'inclusione della polacca tratta dai *Puritani* di Bellini (1835, traccia [5]) ci ricorda un altro particolare, emerso con l'arrivo sulla scena di

Maria Callas che interpretò per la prima volta il ruolo di Elvira nel 1949 per salvare lo spettacolo, in assenza dell'interprete prevista, Margherita Carosio. La Carosio era un soprano leggero e lirico, mentre la Callas aveva cantato quella stessa settimana Brünnhilde in *Die Walküre* e stava per cimentarsi con Turandot e Aida. La Callas fece sensazione in questo ruolo e in altri di tipo analogo; la leggenda del soprano drammatico di coloratura risorse e con essa l'idea di un possibile futuro in cui le voci grandi potessero estendere le loro capacità. Dopo tutto, si sottolineò, sembrava che Verdi pretendesse che i suoi soprani drammatici (Lady Macbeth e Abigaille, per esempio) avessero comunque padronanza dello stile della coloratura. Lilli Lehmann, esemplare da questo punto di vista, riusciva ad abbinare il leggero e l'eroico, come la Callas. Quello di cui non si parla molto in questo tipo di dibattito è il prezzo da pagare. La polacca “Son vergin vezzosa” fu composta per la mitica Malibran, un altro soprano che conquistò la grandezza a caro prezzo. Alcuni dei principali fattori che suscitano entusiasmo nella lirica, lo sappiamo, comportano un certo senso di pericolo; ma non c'è dubbio che oggi in genere questo tipo di assolo venga assegnato al tipo di voce naturalmente più adatto.

Noi parliamo di Bellini e Donizetti come di compositori di opere di belcanto, ma è stato detto (in particolare da Rodolfo Celletti nella sua *Storia del belcanto*, 1983) che alla loro epoca l'ideale del belcanto nella composizione e nell'esecuzione era già compromesso e che il vero periodo di questa tecnica va dai precursori di Handel fino a Rossini. Lo stesso Rossini fu allevato tra cantanti, ne sposò una, e sapeva tutto sulla voce e sul suo utilizzo. Per Isabella Colbran, che interpretò il ruolo di Zelmira alla prima dell'opera nel 1822 e qualche settimana dopo divenne la moglie di Rossini, il compositore scrisse molti ruoli di soprano e mezzosoprano. Come quasi tutte nella sua compagnia, la cantante deve essere stata molto abile negli abbellimenti. Le caratteristiche più notevoli del duetto per Zelmira e la sua amica Emma (traccia [3]) sono probabilmente, però, la delicatezza del canto e l'inconsueto accompagnamento di arpa e corno inglese.

Come Rossini, Mozart spesso compose per alcune cantanti particolari. In *Die Entführung aus dem Serail* (1782) il cast originale era guidato da Caterina Cavalieri, protetta del compositore di corte, Salieri, e una delle cantanti più raffinate del suo tempo. Le due arie di Konstanze sono di conseguenza tra le

più difficili del repertorio, "Ach, ich liebe" (traccia [4]) non meno della più famosa aria della tortura, "Martern aller Arten". In *Così fan tutte* (1790) il primo soprano, Fiordiligi, ha alcune arie analogamente difficili, ma può concentrarsi maggiormente sulla grazia e l'accostamento delle voci nei duetti: "Ah, guarda, sorella" (traccia [7]) è il primo di un'elegante sequenza.

Spesso si dice che le basi più salde nell'arte di una cantante debbano essere nella padronanza del repertorio di Mozart e Handel. Entrambi i compositori sono rappresentati qui, con begli esempi delle loro composizioni per soprano. La ninna-nanna di Handel dalla *Semele* (1744, traccia [13]) esercita il controllo del respiro in maniera spettacolare nella lunga frase sulla parola "wand'ring" ("restore my wand'ring love"). La cantante originale di Handel, la famosa "Francesina", fu Elisabeth Duparc, e la sua interpretazione leggera e ariosa fu paragonata al canto di un'allodola dal Dr Burney. L'aria tratta da *Alcina*, "Tornami a vagheggiar" (traccia [1]), è di tono contrastante, energico e brillante, assegnato al secondo soprano, Morgana, nella versione originale (1735) e subito trasferito l'anno dopo ad Alcina.

Da punto di vista cronologico quindi, Handel è il punto di partenza della nostra indagine. Dall'altra parte si trova Carlisle Floyd. Meno noto sul nostro versante dell'Atlantico rispetto al suo paese di nascita, gli Stati Uniti, è un compositore moderno e ha realizzato opere per la voce e non contro di essa. *Susannah* (1955) ebbe un certo successo all'inizio; fu prodotta alla New York City Opera nel 1956 quando la giovane Beverly Sills era divenuta un influente membro della compagnia e nel 1999 ritornava alla ribalta in un allestimento del Metropolitan con Renée Fleming nel ruolo di protagonista. Narra l'episodio biblico di Susanna e gli anziani (Storia di Susanna, Daniele 13, 1 versione di Teodozione) in versione aggiornata, ambientata nella New Hope Valley del Tennessee. Susannah è una ragazza del posto scoperta dagli anziani del villaggio mentre fa il bagno in un ruscello vicino a casa sua. Il piccolo Bat Maclean, figlio di uno degli anziani, è suo amico, ma viene coinvolto dagli abitanti del villaggio che vogliono screditare Susannah perché gelosi della sua bellezza. In questo assolo (traccia [14]) la fanciulla gli confida il suo desiderio di vedere il mondo al di là del villaggio. Un senso di giovanile rapimento riempie la sua voce e, mentre la

musica si innalza, la sua immaginazione è liberata dalle meraviglie del cielo di notte.

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Traduzione: Emanuela Guastella

Artista di grande versatilità, **Elizabeth Futral** si è affermata come importante soprano di coloratura in un repertorio che va da Vivaldi e Handel a Philip Glass e Sir André Previn. La sua carriera è iniziata alla Lyric Opera di Chicago, compagnia con cui il soprano vanta una lunga e stretta collaborazione e per cui ha interpretato, tra i tanti ruoli, Giannetta e Adina in *L'elisir d'amore*, Barbarina e Susanna in *Le nozze di Figaro* e il ruolo di protagonista nella *Partenope* di Handel. La sua interpretazione nell'allestimento della *Lakmé* alla New York City Opera nel 1994 è stata particolarmente apprezzata e il suo esordio con la Metropolitan Opera nella *Lucia di Lammermoor* ha incontrato lo stesso favore. L'artista ha fatto ritorno alla New York City Opera per interpretare il ruolo di protagonista in *The Ballad of Baby Doe* di Douglas Moore. Nel 1996 è stata invitata a cantare il ruolo principale nella *Matilde di Shabran* al festival rossiniano di Pesaro (primo allestimento dell'opera in 175 anni) e lo stesso anno ha

cantato Catherine in *L'Étoile du Nord* di Meyerbeer al Wexford Festival. Due anni dopo ha creato il ruolo di Stella in *A Streetcar Named Desire* di Previn all'Opera di San Francisco.

Ha esordito con la Los Angeles Music Center Opera nelle vesti di Cleopatra (*Giulio Cesare*) e alla Houston Grand Opera ha cantato Konstanze (*Die Entführung aus dem Serail*), Manon (*Manon*) e la moglie di Curley (*Of Mice and Men* di Carlisle Floyd). Alla Bayerische Staatsoper di Monaco è stata Pamina (*Die Zauberflöte*) e, per la direzione di Zubin Mehta, Nannetta (*Falstaff*); ha interpretato il ruolo di Susanna con la stessa compagnia e lo stesso direttore in una tournée in Giappone. Ha aperto la stagione 2002/03 alla Washington Opera nelle vesti di protagonista nella *Lucia di Lammermoor*, e ha interpretato lo stesso ruolo con l'Opera di Dallas diretta da Richard Bonyngue, seguita da Marie (*La Fille du régiment*) all'Opera di Vancouver. Il suo repertorio teatrale include inoltre Romilda (*Serse*), Gilda (*Rigoletto*), Violetta (*La traviata*), Juliette e Mélisande.

Elizabeth Futral ha partecipato ad esecuzioni in concerto del *Benvenuto Cellini* con la London Symphony Orchestra e ha riproposto il ruolo di Konstanze in concerto

con la New York Philharmonic, in entrambi i casi per la direzione di Sir Colin Davis. In concerto ha eseguito *Ein deutsches Requiem* di Brahms e *Die Nachtigall* di Krenk con la San Francisco Symphony diretta da Michael Tilson Thomas e la Sinfonia n. 2 *Resurrezione* di Mahler con la New York Philharmonic e Zubin Mehta, ed è stata ospite al Concerto di gala della vigilia di Capodanno 2000 con i Berliner Philharmoniker diretti da Claudio Abbado.

La discografia di Elizabeth Futral comprende *Otello* di Rossini e *Carlo di Borgogna* di Pacini per Opera Rara, oltre alla *Lucia di Lammermoor* per la serie Opera in English di Chandos sponsorizzata dalla Peter Moores Foundation.

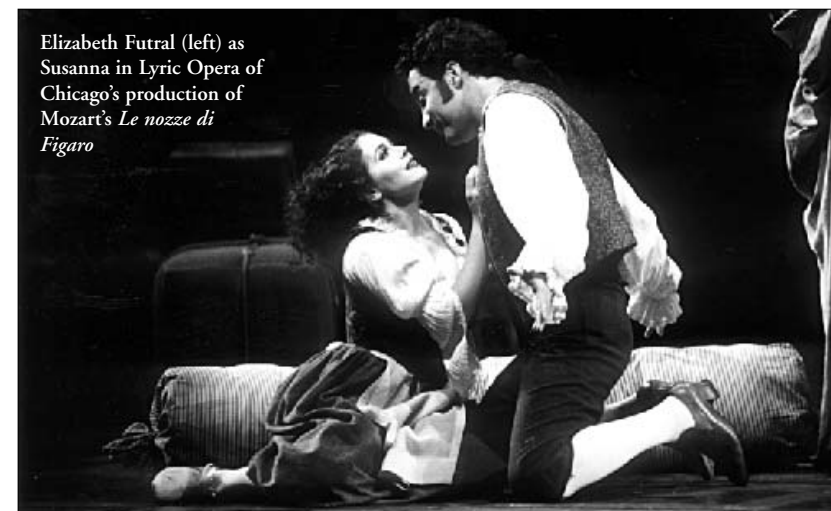
Steven White si sta rapidamente conquistando una reputazione negli Stati Uniti come promettente e richiesto direttore di opera. Dal 1993 al 1997 è stato Associate Conductor e Chorus Master della Florida Grand Opera, con cui ha esordito in teatro dirigendo *Il trovatore*.

Da allora i suoi impegni lo hanno portato in molti teatri dell'America del Nord, tra cui New York City Opera, New Orleans Opera, Arizona Opera, Opera Colorado e Vancouver

Opera, in un repertorio che comprende *Le nozze di Figaro*, *Don Giovanni*, *Lucia di Lammermoor*, *La Fille du régiment*, *Don Pasquale*, *Macbeth*, *La traviata*, *Aida*, *Roméo et Juliette*, *Carmen*, *Les Contes d'Hoffmann*, *Tosca*, *Madama Butterfly* e *La vedova allegra*. Dopo due dei suoi primi impegni professionali è stato nominato Direttore stabile di due istituzioni teatrali: Opera Roanoke e Opera Birmingham.

In concerto Steven White ha diretto il *Messiah* a Chicago per la International Music Foundation ed è comparso con la New World Symphony, Florida Philharmonic, Charleston Symphony Orchestra, North Carolina Symphony e Alabama Symphony Orchestra, tra l'altro.

Questo CD di arie operistiche rappresenta il suo primo importante progetto discografico.



Elizabeth Futral (left) as Susanna in Lyric Opera of Chicago's production of Mozart's *Le nozze di Figaro*

Dan Rest

Elizabeth Futral as
Gilda in The Santa
Fe Opera's production of
Verdi's *Rigoletto*



© Ken Howard

Elizabeth Futral as Cleopatra
in Los Angeles Music Center
Opera's production of Handel's
Giulio Cesare



© Ken Howard

from Alcina

Morgana's Aria

Morgana

- [1] Come take me in your arms,
Come feast upon my charms,
This ever faithful soul
Longs for you only,
Darling,
Come take me in your arms,
Come feast upon my charms,
This ever faithful soul
Adores you only,
I adore you only.

I've given you my heart,
And, faithful from the start,
I never could be cruel
Or leave you lonely.

Da capo

Anonymous, after Ludovico Ariosto,
translation by Amanda Holden

from Linda di Chamounix

Linda's Recitative and Cavatina

Linda

- [2] I should have hurried!
I'm here now, where I've so often waited
but I have missed him, my own beloved Carlo...
I'll never know now
how much he must have suffered,
but I am suff'ring, too!

Look at these flowers that he left here for me!
Ah! How I love him!
His heart is kind and tender,
though he is poor and humble!
Poverty will never daunt us!
We'll live on love and daydreams.
Though still an unknown artist,
he will succeed one day,
with his great talent;
and then we two can marry!
Oh, joy unending!

My soul is filled with love for you,
with love and joy forever,
our fates together joined
on earth and high above.
So come to me, stay close to me,
and take this love I offer,
my heart is yours forever,
I live for you alone!

Gaetano Rossi, after Adolphe-Philippe d'Ennery
and Gustave Lemoine,
translation by Henrietta Bredin

from Zelmira

Zelmira and Emma's Duet

Zelmira

- [3] What are these tears and sighs,
Son I have loved and cherished?
Can what I read in your eyes
Be the moment of farewell,
The moment of our last farewell?

Emma

What fateful thoughts obsess you!
Leave him here, leave him here!
You put his life in danger when love delays you still.

Zelmira

Let me embrace you...
Once more embrace you...
But why this sighing?
But why this weeping?

Zelmira and Emma

Ah, who is blind to pain so violent;
In his cruel breast lies hidden
The heart of a monstrous tyrant,
Or else no heart at all.

Andrea Leone Tottola, after Dormont de Belloy,
translation by David Parry

from The Abduction from the Seraglio

Constanza's Aria

Constanza

- [4] How I loved him! loved so truly,
Doubt or pain were both unknown;
For I promised to be faithful,
And my life was all his own.

But misfortune tore me from him:
Fate has placed us far apart.
Now my eyes are dim with weeping;
Fatal grief has pierced my heart.

Christoph Friedrich Bretzner and Gottlieb Stephanie,
translation © Michael Irwin

from I puritani

Quartet for Elvira, Enrichetta, Arturo and Giorgio

Elvira

- [5] A maiden adorning
the blaze of the morning;
a bride fair and simple
as lilies in spring.
Your garland encloses
my forehead with roses;
I shine with the radiance
your diamonds bring.

Enrichetta and Arturo

Her beauty shines as purely
as heaven's moon at night,
whose rays so tender surely
will light the skies above.

Giorgio

Her tuneful song is truly
a nightingale in flight,
who breathes at dawn so early
a sigh of ardent love.

Elvira

A bride as simple
as lilies in springtime,
a bride, yes, yes, yes.
A maiden adorning *etc.*

Enrichetta, Arturo and Giorgio

Her song is

a nightingale in flight, yes,
in flight, yes, yes, yes.
Her beauty shines as pure *etc.*

Elvira

Listen, I have a favour...

Enrichetta

Ask what you will, my angel.

Elvira

I want to be as lovely
as the bright morning star:
prepare my curls and ringlets;
adorn my golden hair.

Enrichetta

Yes, I am ready straightaway,
you charming little creature,
a goddess fair indeed,
yes, yes, yes.

Elvira

I want to see the likeness:
you try the veil instead;
do not be shy to place it
upon your own sweet head,
yes, yes, yes.

Arturo

Her feelings overwhelm her:
she floats as light as air.

Giorgio

Forgive her and help her,
forgive her and help her.

Arturo and Giorgio

Forgive her, do, and help her,
so innocent and fair,
you help her straightaway...
Her beauty shines as pure *etc.*
yes, yes, yes.

Elvira

You tremble, sweet maiden,
unseen in your veil:
I too shall keep hidden
my own secret fear.
Unrivalled in beauty,
and trembling as well,
are you not the virgin
whose marriage draws near?

Enrichetta

(Concealed beneath the veil,
I know that I can hide
the anguish deep inside
my ever fearful heart;
I beg you, heav'nly God,
do not ignore my pray'r:
I beg you keep me safe from harm.)

Arturo

(Concealed beneath the veil,
which hides her from the day,
I seem to see a ray
of blessed hope shine out;
I beg you, heav'nly God,
to hear my humble, humble
pray'r and save the queen from harm.)

Giorgio

(Elvira in her veil
is like the scented air,
a mermaid young and fair,
a rainbow full of light;
I beg you, heav'nly God,
to grant my simple pray'r:
to see her always wreathed in charm.)

Chorus

Elvira, Elvira,
your wedding awaits you.

Elvira

Ah! Most faithful of friends,
prepare me at once.

Enrichetta

(I beg you, heav'nly God,
do not ignore my pray'r:
I beg you, lend your ear
and keep me safe from harm.)

Arturo

(I beg you, heav'nly God,
to hear my humble pray'r
and keep the queen from fear,
from danger and from harm.)
Your faithful friend, yes,
will prepare you at once.

Giorgio

Your wedding awaits you:
withdraw now and your

faithful friend
will prepare you at once.
Your faithful friend
will come at once.

Carlo Pepoli, after J.-A. F.-P. Ancelot and Xavier,
translation by David Parry

from **Beatrice and Benedict**

Hero's Aria

Hero

6 He has come back.
Soon I shall see him.
His noble brow is glowing
Because he wears the victor's prize.
Here will they come to meet him,
Here shall I stand to greet him,
My heart is overflowing,
Doubting, yet surely knowing
I shall behold him and I shall
Look into his eyes.
Dear Claudio, had I a crown to bring you,
That would I freely give,
And you would share my throne.
My heart I have given,
and it is yours alone.

My love returns triumphant;
Wounded hopes now are mended,
All our doubts and torments are ended,
For we shall never part.
His faith unchanging, courage undaunted,
Have won my hand and heart.

He has returned,
My love comes back victorious,
Our debts and fears are ended.
Doubt is resolved,
And wounded hopes are mended.
And nevermore shall we part;
All our trials are ended,
And we shall never part.
His courage and truth with honour have won.
My heart and hand are his.

Berlioz, after Shakespeare,
translation by Jeffrey Dunn, reproduced by
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from Così fan tutte

Fiordiligi and Dorabella's Duet

Fiordiligi

- [7] See here, Dorabella, Guglielmo, my lover!
Tell me, sister, where could you discover
so great a nobility as shows in his face?

Dorabella

This one of Ferrando, I love it!
What light in his glances!
It sparkles, and dances,
and lends him such grace!

Fiordiligi

The face of a hero,
audacious, yet disarming!

Dorabella

His face is expressive,
so gracious, so kindly and charming,
yet he is manly and possessive,
so possessive!

Fiordiligi

I'm ever so happy,
contended and happy!

Dorabella

I'm ever so happy,
so happy!

Fiordiligi and Dorabella

If this love of mine ever fails in affection,
or turns in another direction,
my darling, may Fate take revenge on my heart.

Dorabella

Beloved, may Fate take revenge on my heart.

Fiordiligi

If ever my feelings should waver or alter,
if ever a discord should tear us apart...

Fiordiligi and Dorabella

...my darling, may Fate take revenge on my
heart.

Fiordiligi

Beloved, may Fate take revenge on my heart.

Dorabella

If ever my candour should weaken or falter,
if ever my fervour should fail or depart...

Fiordiligi and Dorabella

...my darling, may Fate take revenge on my
heart!

Lorenzo da Ponte,
translation by Ruth and Thomas Martin

from Romeo and Juliet

Juliet's Waltz-song

Juliet

- [8] Ah! Let me live in this dream, this
lovely, magical dream,
all my life long!
Deep within my soul this
moment I shall treasure,
I'll remember for evermore!
Let me live in this dream *etc.*
But, alas, the joys of youth are
fleeting and soon fade away.
Flown forever joy and pleasure;
tears will fill ev'ry day.
Forever flown all joys of youth!
Ah! Let me live in this dream *etc.*
Ah! Let me slumber sweetly,
far away from the sad winter day,
and let me breathe the roses,
breathe the scent of roses while still I may.
Ah! Sweetest moment of delight,
stay within my soul forever more!

Jules Barbier and Michel Carré,
after Shakespeare,
translation by Natalie Peters

from Lakmé

Lakmé and Gerald's Duet

Lakmé

- [9] Reckless man! Are you mad?
Your audacious intrusion
surely will be punished by death!
Indeed I blush for showing fear,
and I pray that no one ever will discover
the outrage of a stranger
profaning this most sacred
of temples that shelters my father!
Forget what you have seen!
Yes, forever, forget! Go now! Go now!
Begone! You offend all my gods!

Gerald

Do not ask me to forget you,
trembling with such indignation
as you threaten me with death!
Though your lips speak words of anger,
still your childlike eyes betray you,
and I know you mean no harm!
Do not ask me to forget you
though you tremble in your fury,
still I know you mean no harm!

Lakmé

You speak with impudent daring,
as no man has ever spoken!
Sacrilegious, foolish man!
Don't you know my god will punish
your profane and evil boldness!
Now go! Begone! Leave this place!

Gerald

Do not ask me to forget you,
all your lovely, graceful features
and your charming, candid glance.
Ah! I cannot bear to leave you!
Just one word from you will save me,
for my life belongs to you!
Do not ask me to forget you,
all your graceful, candid features!
Ah, you captivate and charm me!
Just one word from you will save me,
for my life belongs to you!

Lakmé

What strange, new emotion
fills my heart with rapture
when I look at him?
My heart trembles when I look upon him,
and I feel my heart burning
with a new emotion.
Ah, begone!

You must leave this sacred temple
or you'll pay with your life!
There is danger around you! Go!
If they find you, nothing can save you from
death! Go!

Gerald

Let me stay! Let me gaze into your eyes.

Lakmé

Though he knows how my people hate him,
he risks certain death just for me.

He dares to come here, just for me!
Ah, what pow'r guides him and compels him?
Nothing seems to daunt him!
Can you tell me what god gives you such courage?
What mighty god makes you so brave?

Gerald

What god? What god? Ah!
He's the god of youth and springtime,
god of youth, god of spring!
He awakens ardent feelings
within our empty hearts.
Like a rose unfolds its petals
beneath the sun's caress,
so the god of love arouses love in us!

Lakmé

Burning and strange new emotions
consume my heart and my being,
and I tremble with delight!
I've never heard such words before! Ah!

He's the god of youth and springtime,
god of youth, god of spring!
He awakens ardent feelings
within our empty hearts.
Like a rose unfolds its petals
beneath the sun's caress,
so the god of love arouses love in us!
God of love!

Gerald

Ah! Stay here! Stay with me!
Your charming, graceful presence,

your modest blushes,
your shy, pensive eyes,
your charm and your grace
enchant my heart forever.

Lakmé and Gerald

Ah!
He's the god of youth and springtime *etc.*

Lakmé

Oh, heav'ns, it is my father!
Go! Go! I beg, I implore!
Go at once, at once!

Gerald

Though I go now, as you ask,
never shall I forget!

Edmond Gondinet and Philippe Gille,
after Pierre Loti,
translation by Natalie Peters

from Lakmé

**Lakmé's Bell Song: Scene and Legend of the
Pariah's Daughter**

Lakmé

¹⁰ Ah!

Nilakantha

Listen all to my daughter, who, inspired by the
gods,
will now tell you the legend of a daughter of the
Pariah...

Chorus

Listen now to the legend, listen all!

Lakmé

The silver moon was shining,
high in the sky above.
Through the fragrant mimosas
a Hindu maiden ran.
She was born of the Pariah,
shunned and despised by all!
As she ran through the forest,
along the mossy ground,
all her sorrows forgetting,
sweetly smiling and dreaming,
ah! all her sorrows forgetting,
she laughed at the night. Ah!
Within the dark and sombre forest,
a stranger tries to find his way,
but he is lost and stumbles in the darkness,
while savage beasts watch him with fierce,
burning eyes,
and growling and roaring with pleasure
they're ready to pounce on their prey!
But the girl runs to help him
and bravely drives them off!
She carries a magical wand,
with bells that chime so sweetly,
the tiny bells ring out their magic spell!
Ah! ah! ah! ah! ah! ah!
Then he gazed at the maiden,
she was stunned and bewildered.
He was more handsome than a Rajah!

She felt ashamed that she, a lowly outcast,
was the one who had saved him from death!
But he, gently smiling, embraced her.
Then he carried her up to Heaven,
and said to her: 'Your place is here!'
He was Vishnu, son of Brahma!
And since that day, if you are lost
deep in the forest you will hear
a delicate distant ringing
of bells that chime so sweetly,
the tiny bells ring out their magic spell!
Ah! ah! ah! ah! ah! ah! ah!

Edmond Gondinet and Philippe Gille,
after Pierre Loti,
translation by Natalie Peters

from **Susannah**
Susannah's Aria

Susannah

- [11] Ain't it a pretty night!
The sky's so dark and velvet-like
and it's all lit up with stars.
It's like a great big mirror
reflectin' fireflies over a pond.
Look at all them stars, Little Bat.
The longer y' look the more y' see.
The sky seems so heavy with stars
that it might fall right down out of heaven
and cover us all up in one big blanket
of velvet all stitched with diamon's.
Ain't it a pretty night.
Just think, them stars can all peep down

an' see way beyond where we can:
They can see way beyond them mountains
to Nashville and Asheville an' Knoxville.
I wonder what it's like out there,
out there beyond them mountains
where the folks talk nice, an' the folks dress nice
like y' see in the mail-order catalogs.
I aim to leave this valley some day
an' find out fer myself:
To see all the tall buildin's
and all the street lights
an' to be one o' them folks myself.
I wonder if I'd get lonesome fer the valley though,
fer the sound of crickets an' the smell of pine straw,
fer soft little rabbits an' bloommin' things
an' the mountains turnin' gold in the fall.
But I could always come back if I got homesick
fer the valley.
So I'll leave it someday an' see fer myself.
Someday I'll leave an' then I'll come back
when I've seen what's beyond them mountains.
Ain't it a pretty night.
The sky's so heavy with stars tonight *etc.*
Carlisle Floyd

from **Robinson Crusoe**

Edwige's Waltz-song

Edwige

- [12] Take me away to the one I adore,
The one that my heart knows I've been waiting
for.

Take me to where I can be evermore
With the one, the only one that I adore!
Diamonds! Diamonds and pearls in my hair.
Music! Music is ringing out,
Filling the air with singing and bringing out
Twinkling stars who wish they were me!
Lovebirds join in the chorus of love.
Angels are happy for us in heaven above,
Because we're in love, and I feel so heavenly!
Ah! Ah! Ah! Ah!
Take me away to the one I adore! *etc.*
An orchestra is playing,
A thousand violins.
All the world is whirling and swaying
As a waltz begins.
Ten thousand dancers dancing,
Then one by one they're gone.
But the waltz is entrancing
So we dance on and on.
Ah! Ah! Ah! Ah!

Chorus of Tamayos

Happy will Saranha be evermore.
She is the goddess he's been waiting for.

Edwige

Take me away to the one I adore.
Ah! Ah! The one I adore.

Chorus of Tamayos

The one she has been waiting for.
Saranha claims his bride.
Saranha claims his bride.
Saranha claims his bride.
He's waited for.

Eugène Cormon and Hector-Jonathan Crémieux,
after Daniel Defoe,
translation by Don White

from **Semele**

Semele's Aria

Semele

- [13] Oh sleep, why dost thou leave me?
Why thy visionary joys remove?
Oh sleep, again deceive me,
To my arms restore my wand'ring love!
William Congreve, after Ovid



© Tim Matheson

Elizabeth Futral as
Marie in Vancouver Opera's
production of Donizetti's
La Fille du régiment



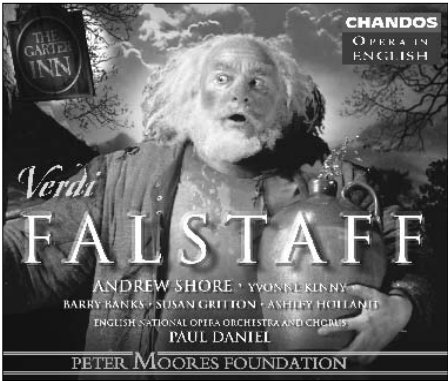
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Elizabeth Futral in the title
role in The Santa Fe Opera's
production of Handel's
Semele

Opera in English on Chandos



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Opera in English on Chandos



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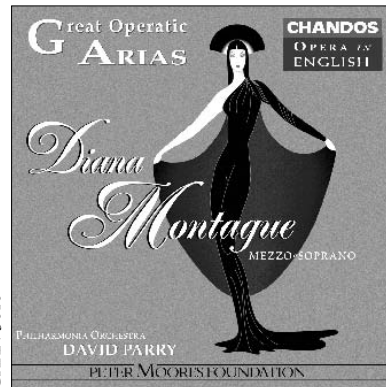


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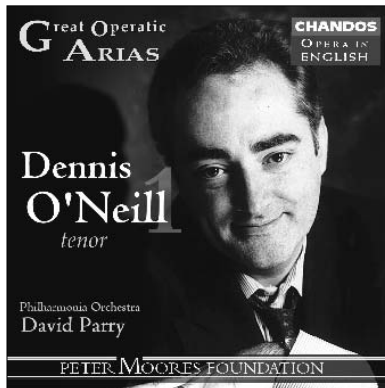
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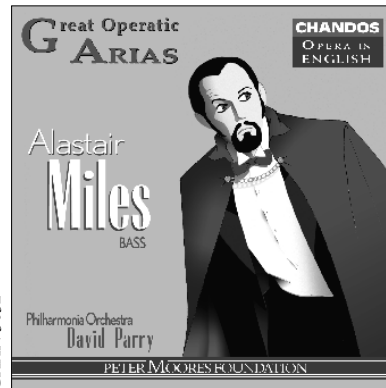
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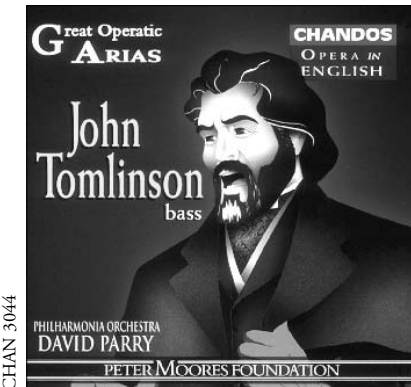
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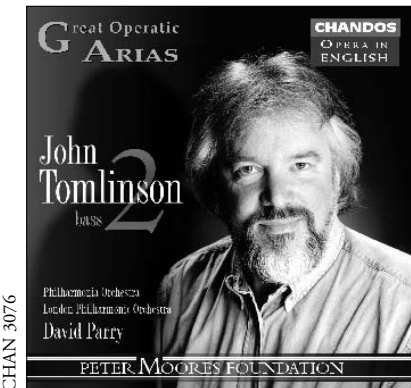
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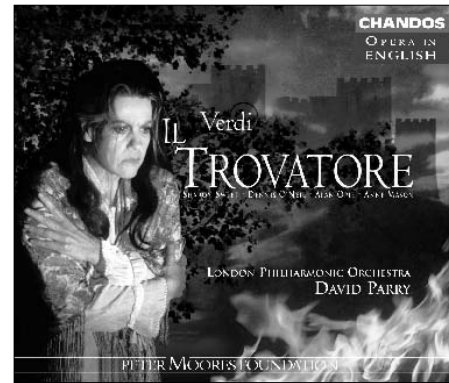


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CHAN 3052(2)



CHAN 3036(2)



CHAN 3068(2)

Opera in English on Chandos



CHAN 3030(2)



CHAN 3023(2)



CHAN 3067

Opera in English on Chandos



CHAN 3004

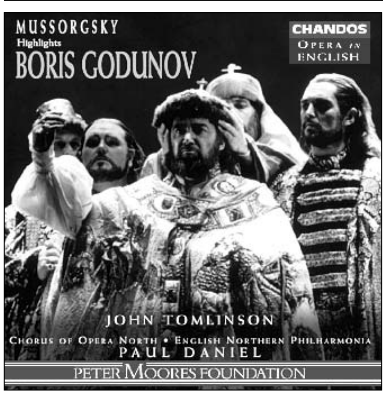


CHAN 3003



CHAN 3005(2)

Opera in English on Chandos



CHAN 3007
CHAN 3014(3)



CHAN 3057(3)
CHAN 3022



Opera in English on Chandos



CHAN 3042(2)



CHAN 3033(2)



CHAN 3019(3)



CHAN 3029

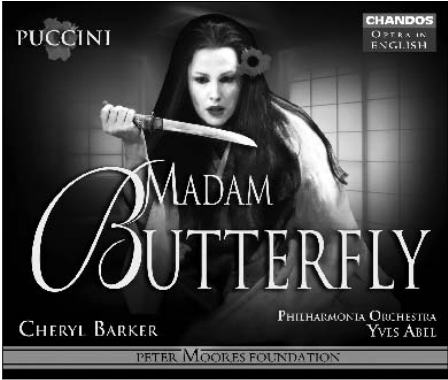
Opera in English on Chandos



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CHAN 3008(2)

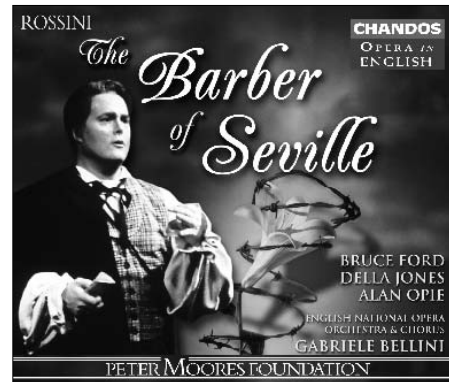


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Opera in English on Chandos



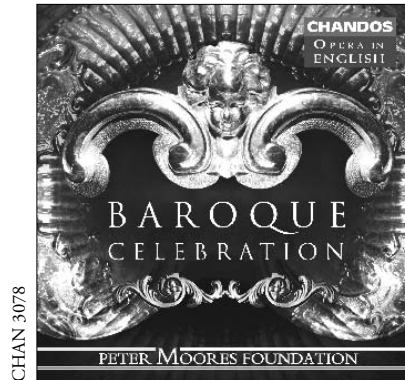
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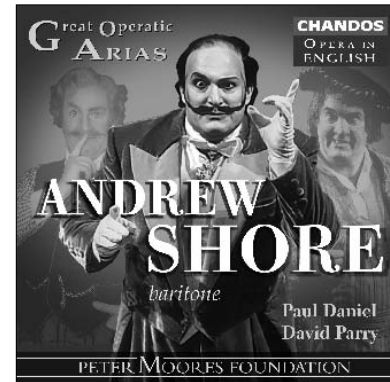


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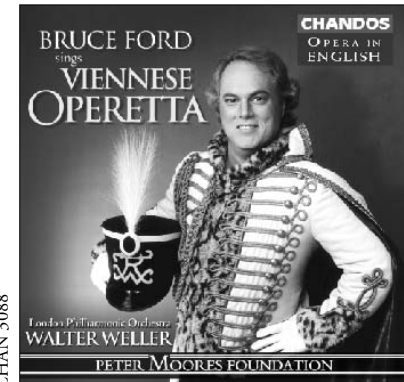


CHAN 3078

Opera in English on Chandos



CHAN 3077



CHAN 3088



CHAN 3093

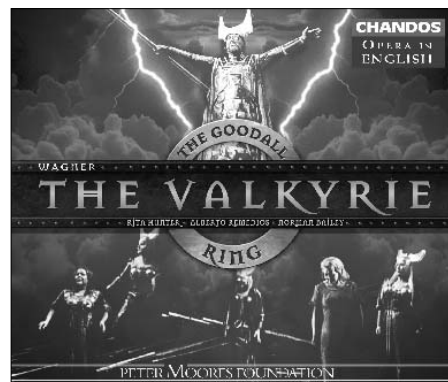


CHAN 3072

Opera in English on Chandos



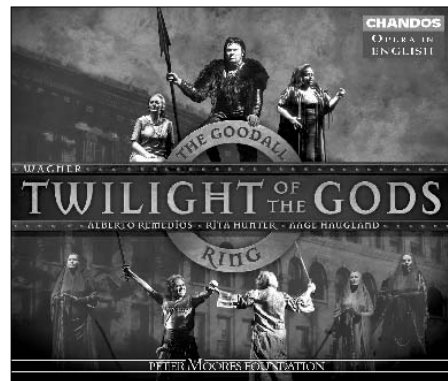
CHAN 3054(3)



CHAN 3038(4)



CHAN 3045(4)



CHAN 3060(5)

Opera in English on Chandos



CHAN 3065(16)

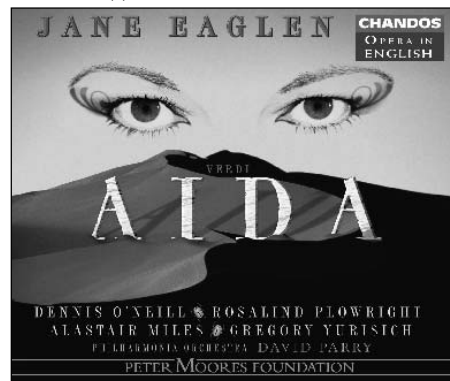
Opera in English on Chandos



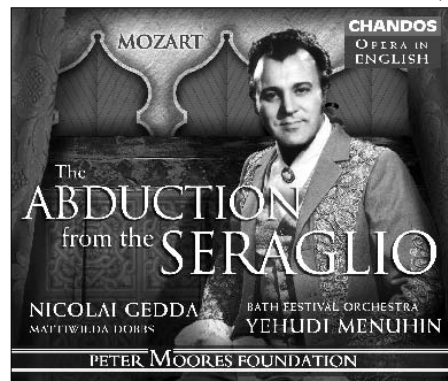
CHAN 3083(2)



CHAN 3089(2)



CHAN 3074(2)



CHAN 3081(2)

Opera in English on Chandos



CHAN 3091(2)

Opera in English on Chandos



CHAN 3094(2)

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GREAT OPERATIC ARIAS

CHANDOS DIGITAL

CHAN 3096

Elizabeth Futral

George Frideric Handel

from Alcina

'Come take me in your arms'

5:00

Gaetano Donizetti

from Linda di Chamounix

'My soul is filled with love for you'

6:17

Gioachino Rossini

from Zelmira

'What are these tears and sighs'

5:58

with Diana Montague mezzo-soprano

Lucy Wakeford harp • Jane Marshall cor anglais

Wolfgang Amadeus Mozart

from The Abduction from the Seraglio

'How I loved him!'

5:47

Vincenzo Bellini

from I puritani

'A maiden adorning'

5:14

with Diana Montague mezzo-soprano • Peter Wedd tenor

Dean Robinson bass • Geoffrey Mitchell Choir

Hector Berlioz

from Beatrice and Benedict

'He has come back'

9:21

Wolfgang Amadeus Mozart

from Così fan tutte

'See here, Dorabella'

5:15

with Diana Montague mezzo-soprano

Charles Gounod

from Romeo and Juliet

'Ah! Let me live in this dream'

3:58

Léo Delibes

from Lakmé

'He's the god of youth and springtime'

8:49

with Barry Banks tenor

'The silver moon was shining'

8:46

with Dean Robinson bass • Geoffrey Mitchell Choir

Carlisle Floyd

from Susannah

'Ain't it a pretty night!'

7:03

Jacques Offenbach

from Robinson Crusoe

'Take me away to the one I adore'

4:08

with Geoffrey Mitchell Choir

George Frideric Handel

from Semele

'Oh sleep, why dost thou leave me?'

3:37

with Elizabeth Kenny theorbo • David Cohen cello

TT 79:19

Elizabeth Futral soprano

Philharmonia Orchestra

Steven White