



CHAN 3119(2)

WAGNER The Flying Dutchman

CHANDOS

OPERA IN
ENGLISH

WAGNER

The Flying Dutchman

JOHN TOMLINSON NINA STEMME

LONDON PHILHARMONIC ORCHESTRA DAVID PARRY

PETER MOORES FOUNDATION



Lebrecht Music & Arts

Richard Wagner in Paris, by E.F. Kütz, 1842

Richard Wagner (1813–1883)

The Flying Dutchman

Romantic opera in one act

Libretto by the composer after Heine's *Aus den Memoiren des Herren von Schnabelewopski*,
English translation by Christopher Cowell

Daland, a Norwegian sailor	Eric Halfvarson <i>bass</i>
Senta, his daughter	Nina Stemme <i>soprano</i>
Erik, a huntsman	Kim Begley <i>tenor</i>
Mary, Senta's nurse	Patricia Bardon <i>mezzo-soprano</i>
Daland's Steersman	Peter Wedd <i>tenor</i>
The Dutchman	John Tomlinson <i>bass</i>

Geoffrey Mitchell Choir

London Philharmonic Orchestra

Gareth Hancock assistant conductor

David Parry

COMPACT DISC ONE

	Time	Page
[1] Overture	11:34	[p. 76]
Scene 1		
[2] 'Hoyohey! Halloyo! Ho! Hey!'	10:59	[p. 76]
<i>Sailors, Daland, Steersman</i>		
[3] 'The time has come'	11:43	[p. 77]
<i>Dutchman, Dutchman's Crew</i>		
[4] 'Hey! Holla! Steersman!'	21:14	[p. 78]
<i>Daland, Steersman, Dutchman, Sailors</i>		

Scene 2

[5] 'Whirr and whirl as morning passes'	8:53	[p. 82]
<i>Girls, Mary, Senta</i>		

TT 64:36

COMPACT DISC TWO

[1] 'Yohohoe! I see a ship, as black as night'	10:06	[p. 84]
<i>Senta, Girls, Mary</i>		
[2] 'Stay, Senta! Stay awhile and talk with me'	13:50	[p. 86]
<i>Erik, Senta</i>		

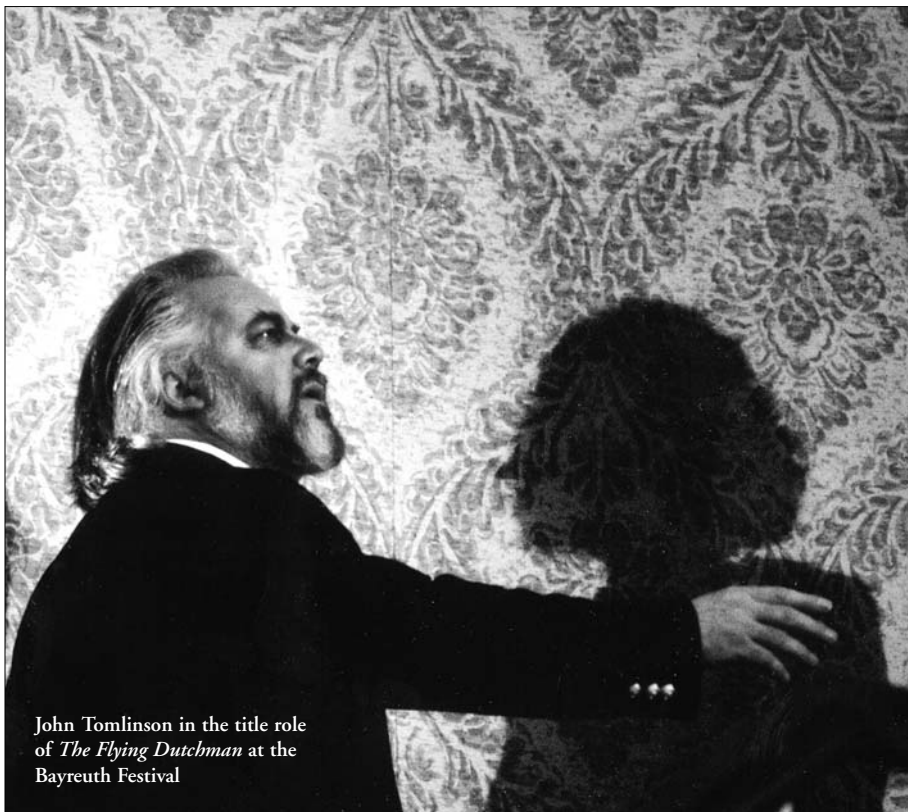
Time Page

[3] 'My child, your father's on the threshold'	1:38	[p. 89]
<i>Daland, Senta</i>		
[4] 'Senta, my child, extend a welcome to this stranger'	5:53	[p. 89]
<i>Daland</i>		
[5] 'As from the distant dawn of my creation'	15:19	[p. 90]
<i>Dutchman, Senta</i>		
[6] 'My crew are bored with this delay'	2:48	[p. 91]
<i>Daland, Senta, Dutchman</i>		

Scene 3

[7] 'Steersman, leave your watch!'	13:28	[p. 92]
<i>Norwegian Sailors, Girls, Steersman, Dutchman's Crew</i>		
[8] 'What is this madness?'	2:34	[p. 96]
<i>Erik, Senta</i>		
[9] 'Could you forget those carefree happy hours'	3:13	[p. 96]
<i>Erik</i>		
[10] 'It's hopeless! Ah! It's hopeless!'	8:30	[p. 97]
<i>Dutchman, Erik, Senta, Daland, Mary, Girls, Sailors, Dutchman's crew</i>		

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John Tomlinson in the title role
of *The Flying Dutchman* at the
Bayreuth Festival

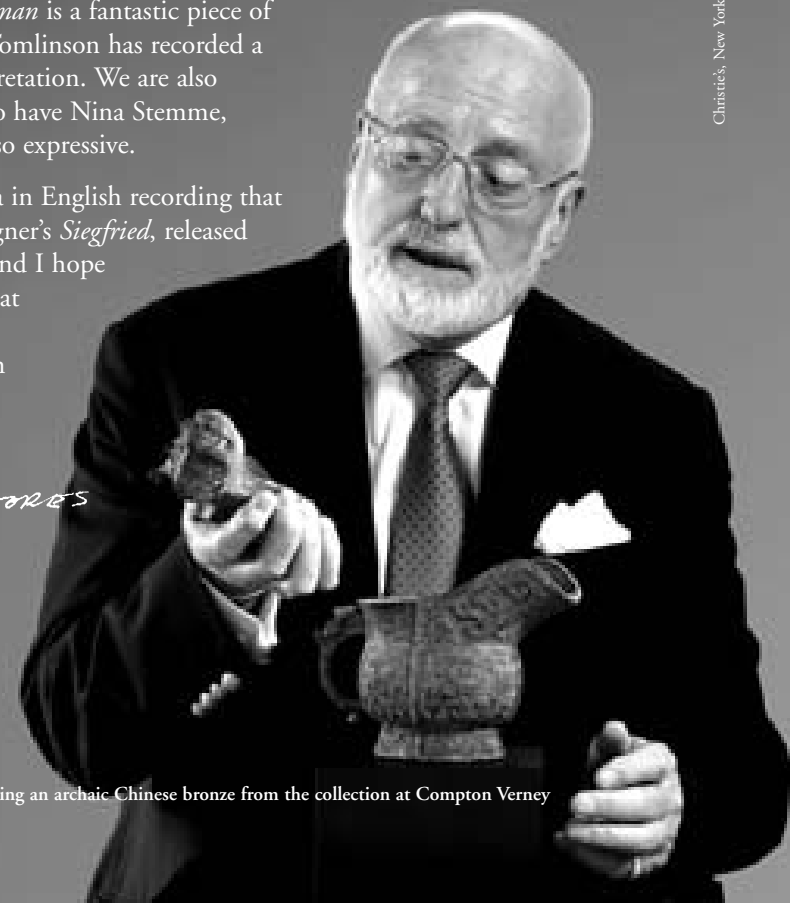
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The Flying Dutchman is a fantastic piece of music and John Tomlinson has recorded a marvellous interpretation. We are also extremely lucky to have Nina Stemme, whose English is so expressive.

The first Opera in English recording that we made was Wagner's *Siegfried*, released thirty years ago, and I hope that you will buy at least one of that wonderful English National Opera *Ring* set.

Peter Moores

October 2004



Sir Peter Moores examining an archaic Chinese bronze from the collection at Compton Verney

Christie's, New York

How Wagner found the Flying Dutchman

In December 1842 a local arts journal reported the preparation of a new work at the Saxon Court Opera in Dresden. 'A second opera by Richard Wagner, who has become famous overnight through his *Rienzi*, is being energetically rehearsed for production... it is entitled *The Flying Dutchman*, and Wagner has combined Heine's fantastic story and the English narrative with some additions of his own.'

The 'fantastic story' was by the German poet Heinrich Heine, who had an affectionate obsession for all things Dutch. Heine's *From the Memoirs of Herr von Schnabelewopski* (1834) has his travelling hero discover the Dutchman legend as a play in an Amsterdam theatre: 'You will all be familiar with the story of that doom-laden ship which can never enter the shelter of a port and which has now been roaming the seas from time immemorial. That dreadful ship bore its captain's name, a Dutchman who once swore by all the devils that he would round some cape or other in spite of the most violent storm which was raging – even if he had to keep sailing until the Day of Judgement.'

If the legend of the Flying Dutchman has any basis in fact, it surely grew up from events in the Anglo-Dutch trade rivalry and wars of the seventeenth and eighteenth centuries, the period when Dutch merchantmen were regularly rounding South Africa's Cape of Good Hope. (A recent Dutch TV documentary even wondered whether the phrase 'Vliegende Hollaender' was a corruption of the name 'Vergulde Vlamingh' ('Gold-plated Fleming'), a hard-driving Dutch sea-captain of that era.) Later, in the 1790s – coincidentally a flood of poems and stories in English and American literature started to appear treating the theme of a cursed sailor on an eternal voyage. Samuel Coleridge Taylor's *Rhyme of the Ancient Mariner*, Sir Walter Scott's *Rokeby*, James Fenimore Cooper's *The Red Rover* and Edgar Allan Poe's *The Narrative of Arthur Gordon Pym* are perhaps the best crafted of what that Dresden correspondent rightly called 'the English narrative' version of the legend.

At first the play which Heine's hero attends looks like a straight retelling of the legend, but then it suggests a way out for the doomed

Dutchman: 'The devil took the ship's captain at his word and he is forced to roam the seas until Judgement Day unless he be saved by a woman's devotion. In his stupidity the devil does not believe in woman's devotion and so allowed the doomed captain to go ashore once every seven years, to marry and in that way to seek his salvation.' So Heine's Schnabelewopski gets to see 'Mrs Flying Dutchman' fling herself off a cliff-top, as a result of which 'the curse is lifted, the Dutchman is saved, and we see the ghostly ship sinking into the depths of the ocean.'

Heine intended this new twist to the ending as a mickey-take of what he regarded as a sentimental and romanticised ghost story. 'The moral of this piece, as far as women are concerned', he concludes, 'is that they should beware of marrying a Flying Dutchman; and we men should draw from it the lesson that women at best will be our ruin.' But Wagner took the possibility of the Dutchman's salvation very seriously indeed, noting in an *Autobiographical Sketch*: 'Heine's dramatic treatment – his own invention – of the redemption of this Ahasuerus (the Wandering Jew) of the sea gave me all I needed to use the legend for an opera subject. I came to an agreement with Heine himself...'

It was in Paris that Wagner had met Heine, another exiled German intellectual who briefly befriended him during several years of penniless living and (despite a letter of commendation from the powerful and well-established Meyerbeer) failure to make his name in the French capital. After the conversation between poet and composer a mutual friend predicted about Wagner that 'from an individual so replete with modern culture, it is possible to expect the development of a solid and powerful modern music'. The first notes of a 'solid and powerful modern music' were certainly heard in the *Dutchman* score, where Wagner explored the art of characterisation by harmonic language as well as by colour, rhythm and tempo: a dramatic, modern chromaticism for the Dutchman himself, his suffering and his would-be rescuer Senta, and a rum-ti-tum old-style, grand operatic diatonicism for the bourgeois domesticity of Daland, Mary and the spinning girls. When Wagner began the music of the new opera in Paris, he was hoping for a successful audition with some of its numbers at the famed Opéra. He was to end up with nothing but a small amount of money from selling his scenario for the work to their management.

Heine's story, his meeting the author and the life of a struggling artist in Paris were important spurs to Wagner's *Dutchman* project, but there was also an autobiographical, 'on-site' element to the story. If Wagner first read Heine's story during his music directorship in Riga, it would have been fresh in his mind during the interrupted sea voyage he made from Russia to France in summer 1839. This journey cast Wagner, almost literally, up on the shore of the southern Norwegian coast at the very spot (Sandvika on the island of Borøya) where his opera would eventually be set. Although local Norwegian research has subsequently gone into overdrive to trace every step of Wagner's two-day stay and to find its equivalents in the *Dutchman* libretto, it can at present only be said with safety that the *Thetis* (his ship) did indeed shelter at Borøya from a ferocious storm that July, and that the island's granite cliffs make up an echoing wall that may have inspired the echo calls of the sailors' chorus in the opera's opening scene.

However, the importance of Norway to the opera went beyond literal influences. Until only weeks before the *Dutchman*'s January 1843 premiere the action was set in Scotland (Act I took place at 'Hollystrand', Senta was

Anna, her father Donald or just 'the Scotsman', and Erik was Georg). This was presumably because not only the Heine story but also a best-selling German horror story of the time which Wagner knew called *The Cave at Steenfolld* and a popular contemporary musical (probably known to Heine) called *The Flying Dutchman, or The Phantom Ship* were all set in Scotland, the remote mythical home of caves, wrecks and sea ghosts. Then (apparently) Wagner suddenly changed his mind and moved the story to Norway. Why? It may have been that he heard that an opera, inspired (not very closely) by the Dutchman sketch which he had sold, had just opened in Paris, and he wanted to distance his original from that project. Or he may have wanted to blur the issue of his debt to Heine. (Thirty years later Wagner's rewritten memoirs would claim that 'Heine's treatment was borrowed from a Dutch play bearing the same title', forgetting altogether the poet's 'own invention' of the redemption ending.) Or perhaps because it chimed with an idea he was beginning to develop that the creation of a work should always be linked to 'real' events in a true artist's life. Later Wagner insisted that this 1843 'romantic opera' was the true starting point of his career as poet and music

dramatist, a belief embraced by the Bayreuth Festival which has always declined to stage any of his earlier works.

Although the *Dutchman* made a dimmer impression at its Dresden premiere than had the bright star of the lengthy, loud and altogether more conventional *Rienzi*, the new work's eventual acceptance was guaranteed by the fact that Wagner had at last got his hands upon a genuinely popular subject. Aside from the work of the authors mentioned above, there were in the first decades of the nineteenth century two widely circulated (and translated) British novels – John Howison's *Vanderdecken's Message Home* (the first known text to name the ghostly captain) and Frederick Marryat's *The Phantom Ship* (which has a redemption ending and launched a mini-Flying Dutchman craze in Holland) – and a number of original or translated Dutch plays (which Heine could actually have seen on his regular visits to the country). It's no accident also that the first vampire tales of Polidori and Byron, and Mary Shelley's *Frankenstein* are the exact contemporaries of these maritime ghost narratives of the Dutchman. Both these strands of story use the idea of the dead coming back to life, or characters being unable to die until some crime or sin committed in

the past has been formally expiated. As Edward Fitzball, author of the *Phantom Ship* musical, noted in his memoirs: 'These sorts of drama were then very much in vogue and *The Flying Dutchman* was not by any means behind even *Frankenstein* or *Der Freischütz* itself in horrors and blue fire.'

Wagner's own libretto drew on features common to many versions of the phantom ship story: the ghost crew's attempt to have letters delivered home to addressees who prove to be long dead (mocked by the Norwegian sailors in the quayside scene), the magical sailing properties of the Dutchman's bewitched ship (remarked by the Dutchman himself in the Sandwike scene), and the old family portrait of the Dutchman himself (ever present throughout the action inside Daland's house). In a breakthrough in his creation of a new operatic form parallel to his use of different harmonic language to stress characterisation, Wagner was able to mix and match the influences and references from his reading with a novelist's insight. The recent scientific experiments of Mesmer with magnetism, and the Romantic fascination of the age with dreams and trances, find their place in his libretto in Senta's obsession with the Dutchman's portrait and her instant

identification with the dream in which Erik predicts the action of the rest of the opera. Going beyond the simple idea of a-life-for-a-life proposed by the climax of Heine's story, Wagner arrived at a psychoanalytical perception of the central core of the Dutchman legend. His story becomes one of restoration in which the dreamer (the cursed sailor) has to be returned to his original, 'right' state of mind before his mad act of hubris (the oath to round the cape at any cost). This restoration can only be achieved when a human being from 'normal' life comes to understand fully and to feel compassion for the action and sufferings of the dreamer.

Wagner also introduced influences from less specific sources. Ahasuerus's frustrated attempts at suicide in Nicholas Lenau's epic poems about the Wandering Jew suggested the failure of the Dutchman (as told in his opening monologue) to run his ship aground or have himself killed by pirates. The placing and content of Senta's Ballad – some of the first music for the opera composed in Paris – owe much to the heroine's Ballad in Boieldieu's *The White Lady*, Act II of which even begins with a spinning scene. Marschner, a contemporary whose scores Wagner both knew and conducted, set his *The Vampire* in

Scotland. It includes a ballad sung by a local girl about the vampire legend which describes the anti-hero with the identical phrase Senta finds for the Dutchman, 'den bleichen Mann' ('the pale man', a common tag for sexually desired un-deads in nineteenth-century literature).

Putting his own wide reading and listening to fullest advantage, Wagner was not only able to make his *Dutchman* a classic of what became known as the *Schauerromantik* ('horror romance') genre but to transcend his rivals, much as Shakespeare's *Hamlet* had done for Jacobean tragedy and Puccini's *Tosca* would for *verismo* opera. As his career developed Wagner returned to the *Dutchman* score with affection but, whenever he himself led performances, never without making some changes. First he softened the brashness of parts of the original scoring, especially for the brass. (Hector Berlioz, in a generally favourable review of an early Dresden performance, had criticised a dependence on *tremolando* effects and diminished sevenths.) Then he altered the ending of both overture and opera in the light of his 'new' *Tristan*-style transformation music, presenting a clearer musical illustration of the story's redemptive ending. Finally, while working on a 'model' production for King

Ludwig II in Munich, he considered entirely rewriting Senta's Ballad, work which got no further than a rough sketch.

Wagner himself was never able to realise what seems to have been his ideal of presenting the opera in one act. It is performed like that on the present recording, which also incorporates the completed changes Wagner made to the score during his lifetime.

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The Legend of the Flying Dutchman

A Dutch sea captain of a merchant ship, caught in terrible seas as he tried to round the Cape of Good Hope, swore that he would succeed even if this took him until the Day of Judgement. Satan heard this blasphemy and condemned him and his crew to sail the seas for all eternity. The Dutchman was granted one chance of redemption: that he be permitted to leave his ship once in every seven years to seek a woman whose love would be true to him until death. This fidelity alone could lift the curse. Another term of seven years has now expired and the Dutchman again comes ashore to seek again a woman who will save him from his endless fate.

Synopsis

COMPACT DISC ONE

The action is set on the Norwegian coast

Scene 1

[1] – [2] Daland's ship, almost home, is forced to anchor seven miles up the coast to find shelter from a violent storm. He thinks of his daughter, Senta. The exhausted crew soon fall asleep, including the Steersman whom Daland has placed on watch.

[3] A second ship now appears – that of the Flying Dutchman. The Dutchman recounts how he has tried to end his life of eternal torment by drowning himself, running his ship aground and battling with pirates – all to no avail.

[4] Daland appears back on deck and chides the Steersman for failing to keep watch. They see the Dutchman's ship and Daland offers the Dutchman his hospitality. The Dutchman boards Daland's ship and offers him vast wealth in return for a night's hospitality and also the possibility of marriage to Daland's daughter, Senta. A change in the wind allows both ships to set sail for Daland's home port.

Scene 2

Under the supervision of Daland's housekeeper, Mary, the women work in Daland's house while the men are at sea

COMPACT DISC TWO

Senta is preoccupied by the legendary Dutchman and relates his story to her companions; she announces herself as the one whose love will redeem him.

There has been an understanding that Senta is to marry the huntsman Erik, her childhood sweetheart. Erik appears, deeply troubled by Senta's obsession with the legend of the Dutchman; he tells her about a dream he had in which he saw Daland return home accompanied by the Dutchman, following which she left across the sea with him. This serves only to intensify her preoccupation and Erik departs in despair.

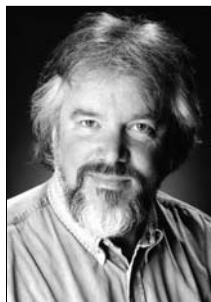
Daland arrives with the Dutchman, whom Senta at once recognises. Left alone together, Senta reveals that in herself the Dutchman has found the salvation he has sought for so long.

Scene 3

While Daland's crew celebrate their safe

homecoming, the Dutchman's crew remain silent and even refuse offers of food and drink. The Norwegians become uneasy at the silence of the other crew. When they finally do respond, it is with an other-worldly song which sends the Norwegians fleeing in terror.

Erik pleads with Senta to honour their childhood promises. The Dutchman overhears their exchange and, despite Senta's assurances, he believes himself to be betrayed, his only hope of redemption lost. He makes to return to his ship, and as the Dutchman sets sail, Senta sacrifices herself. The Dutchman is thus redeemed.



John Tomlinson was born in Lancashire. He gained a degree in Civil Engineering at Manchester University before winning a scholarship to the Royal Manchester College of Music (now the Royal Northern College of Music).

John Tomlinson has sung regularly with English National Opera since 1974, and with the Royal Opera, Covent Garden, since 1977,

and has also appeared with Opera North, Scottish Opera, Glyndebourne Festival and Touring Operas and Kent Opera. He has sung at the Bayreuth Festival every year since 1988, where he has been heard as Wotan (*Das Rheingold* and *Die Walküre*), the Wanderer (*Siegfried*), Titurel and Gurnemanz (*Parsifal*), Mark (*Tristan und Isolde*), Heinrich (*Lohengrin*) and Hagen (*Götterdämmerung*).

Foreign engagements include Geneva, Lisbon, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin (Deutsche Oper and Deutsche Staatsoper), Dresden, Munich and Vienna, and the Festivals of Orange, Aix-en-Provence, Salzburg, Edinburgh and the Maggio Musicale, Florence. His repertoire further includes Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), the title role in *Der fliegende Holländer* (*The Flying Dutchman*), Baron Ochs (*Der Rosenkavalier*), Orestes (*Elektra*), Moses (*Moses und Aron*), Green Knight in the world premiere of Harrison Birtwistle's *Gawain and the Green Knight*, Rocco (*Fidelio*), King Philip (*Don Carlos*), Sarastro (*Die Zauberflöte*), Commendatore (*Don Giovanni*), the four roles of Lindorf, Coppélius, Dr Miracle and Dapertutto in *Les Contes d'Hoffmann*, Golaud

and Arkel (*Pelléas et Mélisande*), Boromeo (*Palestrina*), Dosifey (*Kovanshchina*) and title roles in *Boris Godunov*, *Oberto* and *Attila*.

John Tomlinson has a large concert repertoire and has sung with all the leading British orchestras and in Germany, Italy, Belgium, Holland, France, Spain, Denmark and the U.S.A. His many recordings include, Donizetti's *Gabriella di Vergy* for Opera Rara, and for Chandos' Opera in English series, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, discs of highlights from *Boris Godunov* and *Der Rosenkavalier*, and two discs of Great Operatic Arias.

John Tomlinson was awarded a CBE in the 1997 New Year's Honours list.



Born in Stockholm, **Nina Stemme** studied viola at the Adolf Fredrik School of Music. Whilst pursuing studies in business administration and economics in Stockholm she also

took a course at the Stockholm Opera Studio and completed her vocal studies at the

National College of Opera in Stockholm. She has been a finalist of the Cardiff Singer of the World and winner of the Plácido Domingo Competitions.

In 1995 she joined the Cologne Opera where roles included Pamina (*Die Zauberflöte*), the Countess (*Le nozze di Figaro*), Mimi (*La Bohème*) and Agathe (*Der Freischütz*). She has made guest appearances at De Vlaamse Opera as Elisabeth (*Tannhäuser*); in Hamburg as Freia and Gutrun in Wagner's *Ring* cycle; in Göteborg as Tosca; in Dresden as the Countess (*Le nozze di Figaro*); Katerina (*Greek Passion*) at the Bregenz Festival; as Sister Angelica (*Il trittico*) in Cologne as well as in the role of Elsa (*Lohengrin*) in Basel.

Other highlights include Senta at the Metropolitan Opera, the Wiener Staatsoper and at the Vlaamse Opera; Marguerite (*Faust*) and Elisabeth (*Tannhäuser*) at the Savonlinna Festival; Manon Lescaut at English National Opera; Tatjana (*Eugene Onegin*) at La Monnaie in Brussels; Katerina (*Lady Macbeth of Mzensk*) at the Geneva Opera; Sieglinde (*Die Walküre*) in Cologne, Nyssia (*König Kandaules*) at the Salzburg Festival; Isolde (*Tristan und Isolde*) at the Glyndebourne Festival and the Royal Opera in Stockholm; the Marschallin (*Der Rosenkavalier*) at the Göteborg Opera,

and Marie (*Wozzeck*) at the Opéra National de Lyon.

Concert appearances include Beethoven's Ninth Symphony, Strauss' *Four Last Songs*, and the final scene from Strauss' *Capriccio*, with conductors such as Roberto Abbado and Antonio Pappano.



Illinois-born bass **Eric Halfvarson** sings regularly with the world's most prestigious opera companies and symphony orchestras. His formidable interpretations of such varied and demanding

roles such as Baron Ochs (*Der Rosenkavalier*), Hagen (*Götterdämmerung*), Claggart (*Billy Budd*), Sarastro (*Die Zauberflöte*), King Philip and the Inquisitor (*Don Carlos*), Heinrich (*Lohengrin*), Hunding (*Die Walküre*) and Mephistopheles (*Faust*) have been seen with such companies as the Opéra de Paris-Bastille, the Bayreuth Festival, The Royal Opera, the Metropolitan Opera in New York, Lyric Opera of Chicago, the Canadian Opera, La Fenice in Venice, Teatro Liceu in Barcelona, the

Bavarian State Opera in Munich, the Vienna Staatsoper, and the Teatro Colón in Buenos Aires, as well as the opera companies of San Francisco, Dallas, Houston, Santa Fe and Washington.

He has appeared in concert with the Chicago Symphony, San Francisco Symphony, St Louis Symphony, National Symphony, Houston Symphony, Boston Symphony, the Minnesota Orchestra, the London Philharmonic Orchestra, the Halle Orchestra, at Amsterdam's Concertgebouw and the Edinburgh Festival, as well as with orchestras in Paris, Seville and Valencia.

Eric Halfvarson's recordings include *Don Carlos*, *Billy Budd*, Shostakovich's *Rayok*, and Barber's *Antony and Cleopatra*.

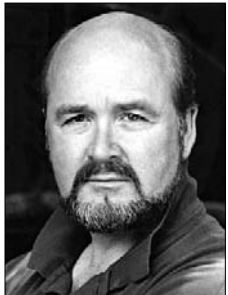


Dublin-born **Patricia Bardon** studied with Dr Veronica Dunne at the College of Music, and came to prominence as the youngest ever prize-winner in the Cardiff Singer of the World Competition. Since then, she has become

established as a leading international operatic and concert artist.

Her many operatic appearances include the title role in *Tancredi* and Arsace (*Semiramide*) at La Fenice in Venice; the title role in *Carmen* at the Hamburg Staatsoper, Welsh National Opera and Scottish Opera; the title role in *La Cenerentola* at La Monnaie and Lausanne; the title role in *Orlando* in New York, Paris, Lyon, and Antwerp; Penelope (*Il ritorno d'Ulisse in patria*) at the Maggio Musicale and in Athens; Cornelia (*Giulio Cesare*) and Amastri (*Serse*) at the Munich Staatsoper, Dresden and Montpellier; Anna (*Les Troyens*) at the Maggio Musicale; Smeton (*Anna Bolena*) in San Francisco; the title role in *Tamerlano* in Beaune; Ursule (*Beatrice and Benedict*) in Amsterdam and for Welsh National Opera; Ruggiero (*Alcina*) in Montpellier; Bradamante (*Alcina*) in Drottningholm; Rosmira (*Partenope*) with Chicago Lyric Opera; roles in *Guillaume Tell*, *Mosè in Egitto*, *Rigoletto*, *Mephistofele*, and *La fanciulla del West* at The Royal Opera, as well as numerous roles for Opera North, Welsh National Opera, and Glyndebourne.

Patricia Bardon has an extensive and diverse concert repertoire working with many of the major orchestras in venues such as the Lincoln



Center, Concertgebouw, La Scala, South Bank, Berlin, Madrid, Brussels, the London Proms, Edinburgh Festival, and has given recitals in Tokyo, Aix-en-Provence, Covent Garden, Montreux and Dublin.

Recordings include *Orlando*, *Elijah*, *Eugene Onegin*, *Serse* in a live recording from the Munich Staatsoper, *Rigoletto* and, as part of Chandos' Opera in English series, the title role in *Carmen*.

On completion of his studies, British tenor **Kim Begley** joined the Royal Opera House, Covent Garden as a principal tenor, and appearances there have included *Katya Kabanova*, Pfitzner's *Palestrina*, *Billy Budd* and *Wozzeck*. Covent Garden has also been the stage for two of Kim Begley's major Wagnerian debuts: Siegmund under Bernard Haitink, and Erik under Simone Young.

Throughout his career, Kim Begley has also enjoyed a continuing relationship with both the Glyndebourne Festival and English

National Opera. The major Janáček roles that have featured heavily in his career were debuted at Glyndebourne, and it was the venue for his first Florestan (*Fidelio*). For English National Opera, he has performed principal roles by Britten, Janáček and Mussorgsky as well as Wagner's *Parsifal*.

He has performed at the opera houses in Frankfurt (*Lohengrin*), Geneva (*Boris Godunov*), Cologne (*Das Rheingold*), Barcelona (*The Makropoulos Case*), Lyon (*Dr Faustus*), Berlin (*Der Freischütz*), Brussels (*Khovanshchina*), Toulouse (*Die Walküre*, *Peter Grimes*), as well in Amsterdam (*Peter Grimes*), Paris at both the Bastille (*Mahagonny*, *Billy Budd*, *The Flying Dutchman*) and the Châtelet (*Fidelio*, *Dr Faustus*), at La Scala Milan (*Der Freischütz*, *Das Rheingold*) and at the Berlin Staatsoper (*Der Freischütz*). At the Lyric Opera of Chicago he has performed *The Makropoulos Case*, *Mahagonny*, *Billy Budd* and *The Flying Dutchman*, and he made his Metropolitan Opera debut as Laça (*Jenůfa*). In 2000 Kim Begley made his debut at the Bayreuth Festival as Loge in the *Ring* cycle, conducted by the late Giuseppe Sinopoli.

A versatile concert artist, Kim Begley's core repertoire includes Britten's *War Requiem*, Elgar's *Dream of Gerontius*, Beethoven's

Symphony No. 9 and *Missa Solemnis*, and Mahler's *Das Lied von der Erde* and Symphony No. 8. A varied discography includes *Falstaff*, *Salome*, *Das Rheingold* and the Grammy award-winning *Dr Faustus* by Busoni.



Peter Wedd studied at the Guildhall School of Music and Drama with the late William McAlpine and subsequently at the National Opera Studio. He was a Company Principal at the Royal Opera

House, Covent Garden from 1999 to 2001 and is a regular guest artist with Welsh National Opera. As a Company Principal of the Royal Opera he sang Ywain (*Gawain and the Green Knight*) and Kudrjas (*Kat'a Kabanová*). At Welsh National Opera his roles have included Don José (*Carmen*), Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) and Laça (*Jenůfa*).

Other appearances in the UK and Ireland have included Federico (*L'Arlesiana*) and Pluto (*Orphée aux enfers*) for Opera Holland Park, Kyska (*Šarkatán*) and Julius (*I cavalieri di*

Ekebiu) at the Wexford Festival, and Satyavan (*Savitri*) at the Aldeburgh Festival, and he has had a great success singing Rodolfo in a new production of *La Bohème* at London's Royal Albert Hall. Peter Wedd has sung Tamino and Eisenstein (*Die Fledermaus*) for European Chamber Opera as well as Lysander (*A Midsummer Night's Dream*) for the Singapore Lyric Theatre.

He is much in demand as a concert artist and has worked with orchestras including the London Philharmonic, Royal Scottish National, City of London Sinfonia, Northern Sinfonia and the Bournemouth Symphony. Peter Wedd has appeared at the Covent Garden and Edinburgh Festivals and abroad at the Maribor Festival, Slovenia and the Cernier Festival in Switzerland.

Recordings in Chandos' Opera in English series include *Turandot* and *Jenůfa*.

Geoffrey Mitchell's singing career has encompassed a remarkably wide repertoire from early to contemporary music and has taken him to Scandinavia, Germany, the former Czechoslovakia, Canada and Australasia. Early conducting experience with the BBC led to a wider involvement with his own singers and in turn to the establishment

of the **Geoffrey Mitchell Choir**. Early recordings resulted in the Choir's long-term involvement with Opera Rara for which it has made over thirty recordings. The Choir is enjoying a growing reputation with further work from the BBC and international record companies. For Chandos the Geoffrey Mitchell Choir has participated in numerous recordings in the acclaimed Opera in English series sponsored by the Peter Moores Foundation.

The **London Philharmonic Orchestra** has a long-established reputation for its versatility and artistic excellence. These traits are evident from its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and its pioneering education work. Kurt Masur has been the Orchestra's Principal Conductor since September 2000. Previous holders of this position, since its foundation in 1932 by Sir Thomas Beecham, have included Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt and Franz Welser-Möst. Since 1992 the London Philharmonic Orchestra has been Resident Symphony Orchestra at the Royal Festival

Hall. It has also been Resident Symphony Orchestra at Glyndebourne Festival Opera for the past thirty-eight years.



David Parry studied with Sergiu Celibidache and began his career as Sir John Pritchard's assistant. He made his debut with English Music Theatre, then became a staff

conductor at Städtische Bühnen, Dortmund and at Opera North. He was Music Director of Opera 80 from 1983 to 1987 and since 1992 has been the founding Music Director of Almeida Opera.

He works extensively in both opera and concert, nationally and internationally. He has conducted several productions at English National Opera and Opera North and appears regularly with the Philharmonia and London Philharmonic Orchestras. In 1996 he made his debut at the Glyndebourne Festival conducting *Così fan tutte*, following it in 1998 with the world premiere of Jonathan Dove's *Flight*.

He is a frequent visitor to Spain where he has given concerts with most of the major Spanish orchestras. He conducted the Spanish premiere of *Peter Grimes* in Madrid and in 1996 the first Spanish production of *The Rake's Progress*. He has appeared in Germany, Switzerland, and The Netherlands, at the Pesaro Festival in Italy, the Hong Kong International Festival, in Japan with a tour of *Carmen*, and in Mexico with the UNAM Symphony Orchestra. Recent new productions he has conducted include *Fidelio* at the New Zealand Festival, *Lucia di Lammermoor* at New Israeli Opera and *Don Giovanni* at Staatsoper Hannover.

His work in the recording studio includes the BBC Television production of Marschner's *Der Vampyr* and twenty-eight complete opera

recordings under the sponsorship of the Peter Moores Foundation. Among these are numerous discs for the Opera Rara label which have won several awards, including the Belgian Prix Cecilia for Donizetti's *Rosmonda d'Inghilterra*. For Chandos he has conducted a series of recitals of operatic arias – with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones and Andrew Shore – as well as *The Marriage of Figaro*, *A Masked Ball*, *Idomeneo*, *Carmen*, *The Thieving Magpie*, *Don Giovanni*, *Don Pasquale*, *The Elixir of Love*, *Lucia of Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, the award-winning *Tosca* and highlights from *Der Rosenkavalier*, all in association with the Peter Moores Foundation.



Nina Stemme as Senta at
the Vienna State Opera

Axel Zeininger/Vienna State Opera



Carol Pratt

Eric Halfvarson as
Rocco in Washington
National Opera's
production of
Beethoven's *Fidelio*

PETER MOORES FOUNDATION

British philanthropist Sir Peter Moores established the Peter Moores Foundation in 1964 to realise his charitable aims and, to fulfill one of these, the Compton Verney House Trust in 1993 to create a new art gallery in the country. Through his charities he has disbursed more than £93 million to a wide variety of arts, environmental and social causes 'to get things done and open doors for people'.

Sir Peter's philanthropic work began with his passion for opera: in his twenties he 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.

Today, the Peter Moores Foundation supports talented young singers with annual scholarships awarded through the Royal Northern College of Music, has made it possible for Chandos Records to issue the world's largest catalogue of operas recorded in English translation, and enabled Opera Rara to record rare *bel canto* repertoire which would otherwise remain inaccessible to the general public.

In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals.

Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment

of a Faculty Directorship and Chair of Management Studies at Oxford University (providing the lead donation which paved the way for the development of the Said Business School).

In 1993 the Foundation bought Compton Verney, a Grade 1 Georgian mansion in Warwickshire, designed by Robert Adam, with grounds by Capability Brown. Compton Verney House Trust was set up by Sir Peter to transform the derelict mansion into a world-class art gallery that would provide an especially welcoming environment for the 'first-time' gallery visitor. The gallery, which houses six permanent collections, a Learning Centre for all ages, and facilities for major visiting exhibitions, was opened in March 2004 by HRH the Prince of Wales. The Compton Verney website can be found at: www.comptonverney.org.uk

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and worked as an assistant producer with Viennese artists in Naples, Geneva and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980 and remained a director until 1993.

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 a Deputy Lieutenant of Lancashire by HM the Queen. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts.

Wie Wagner den Fliegenden Holländer entdeckte

Im Dezember 1842 berichtete die *Zeitung für die elegante Welt* aus Dresden von der Vorbereitung einer Neuinszenierung am Königlich Sächsischen Hoftheater: "Von dem so mit einem Schläge berühmt gewordenen Komponisten des *Rienzi*, Richard Wagner, wird bereits mit eifriger Eile die zweite Oper einstudiert ... Ihr Name ist *Der fliegende Holländer*, und Wagner hat auch hier theils nach Heine's phantastischer Sage, theils nach der englischen Erzählung und mit eigener Zuthat den Text selber zusammen gesetzt."

Mit der "phantastischen Sage" ist die Geschichte *Aus den Memoiren des Herren von Schnabelewopski* (1834) gemeint, in der Heinrich Heines reiselustiger Held den Stoff als Schauspiel in einem Amsterdamer Theater erlebt: "Die Fabel von dem fliegenden Holländer ist Euch gewiss bekannt. Es ist die Geschichte von dem verwünschten Schiffe, das nie in den Hafen gelangen kann, und jetzt schon seit undenklicher Zeit auf dem Meere herumfährt ... jenes grauenhafte Schiff führt seinen Namen von seinem Kapitän, einem Holländer, der einst bei allen Teufeln geschworen, dass er irgendein Vorgebirge,

dessen Name mir entfallen, trotz des heftigsten Sturms, der eben wehte, umschiffen wolle, und sollte er auch bis zum jüngsten Tage segeln müssen."

Wenn die Geschichte vom fliegenden Holländer eine historische Grundlage haben sollte, so dürfte sie wohl in den kriegerischen Handelsrivalitäten zwischen Holland und England während des 17. und 18. Jahrhunderts zu suchen sein, in jener Zeit also, als holländische Schiffe regelmäßig das Kap der guten Hoffnung umrundeten. (In einem Dokumentarfilm des niederländischen Fernsehens wurde unlängst sogar die Überlegung angestellt, dass der Begriff "Vliegende Holländer" eine Verballhornung von "Vergulde Vlamingh" sein könnte, denn unter diesem Spitznamen – "Der vergoldeter Flame" – war ein hartgesottener holländischer Seekapitän jener Zeit bekannt.) Kurz vor der Wende zum 19. Jahrhundert verbreiteten sich dann in der angloamerikanischen Literatur die verschiedensten Dichtungen und Erzählungen über einen fluchbeladenen Seefahrer auf endloser Reise. Samuel Coleridge Taylors *Rhyme of the Ancient Mariner*, Sir Walter

Scotts *Rokeby*, James Fenimore Coopers *The Red Rover* und Edgar Alan Poes *The Narrative of Arthur Gordon Pym* sind vielleicht die gelungensten Beispiele für das, was der Dresdner Korrespondent kurz und knapp die "englische Erzählung" der Geschichte nannte.

Zunächst hat es den Anschein, als ob das von Heines Herrn Schnabelewopski erlebte Schauspiel die Geschichte nur nacherzählt, doch dann öffnet sich ein Weg zur Erlösung des Holländers: "Der Teufel hat ihn beim Wort gefasst, er muss bis zum jüngsten Tage auf dem Meere herumirren, es sei denn, dass er durch die Treue eines Weibes erlöst werde. Der Teufel, dumm wie er ist, glaubt nicht an Weibertreue, und erlaubte daher dem verwünschten Kapitän alle sieben Jahre einmal an Land zu steigen, und zu heiraten, und bei dieser Gelegenheit seine Erlösung zu betreiben." Schnabelewopski berichtet sogar, wie "Frau Fliegende Holländer" sich von einer Felsenklippe ins Meer stürzt, um ihren Mann zu retten: "... nun ist auch die Verwünschung des fliegenden Holländers zuende ... und wir sehen, wie das gespenstische Schiff in den Abgrund des Meeres versinkt."

Mit dieser Schlusswendung wollte Heine der nach seinem Empfinden sentimental und romantisierten Schauergeschichte ironisch

die Krone aufsetzen. Sein Fazit: "Die Moral des Stückes ist für die Frauen, dass sie sich in acht nehmen müssen, keinen fliegenden Holländer zu heiraten, und wir Männer ersehen aus diesem Stücke, wie wir durch die Weiber, im günstigsten Falle, zu Grunde gehn." Aber Wagner nahm den Gedanken, dass der Holländer sein Heil finden könnte, sehr viel ernster und bemerkte 1843 in seiner Autobiographischen Skizze: "Die von Heine erfundene, echt dramatische Behandlung der Erlösung dieses Ahasverus des Ozeans gab mir alles an die Hand, diese Sage zu einem Opernsujet zu benutzen. Ich verständigte mich darüber mit Heine selbst..."

Wagner hatte Heine in Paris, wo der Dichter bereits im Exil lebte, persönlich kennengelernt. Die kurze Bekanntschaft fiel in jene Jahre, als es dem mittellosen Komponisten selbst mit einem Empfehlungsschreiben von seinem einflussreichen Vorbild Meyerbeer einfach nicht gelang, in der französischen Hauptstadt zu reüssieren. Der Schriftsteller und Theaterdirektor Heinrich Laube war bei dem Ideenaustausch zwischen Heine und Wagner zugegen und bemerkte anschließend über den Komponisten: "Aus einer solchen mit unsrer heutigen Bildung erfüllten Persönlichkeit

[muss] eine tüchtige moderne Musik sich entwickeln.“ Die ersten Klänge einer “tüchtigen modernen Musik” waren sicherlich in der *Holländer*-Partitur zu vernehmen, in der Wagner Pionierarbeit für die Kunst der Charakterisierung nicht nur durch Farbe, Rhythmus und Tempo, sondern auch durch die Harmoniesprache leistete: eine dramatische, moderne Chromatik für den Holländer selbst, sein Leid und seine Erlöserin Senta sowie eine altmodische, grandiose Rumtitem-Diatonik für die kleinbürgerliche Häuslichkeit von Daland, Mary und den Spinnerinnen. Als Wagner den *Holländer* in Angriff nahm, hoffte er darauf, durch die Vorführung einige seiner Nummern einen Kompositionsauftrag von der berühmten Grand-Opéra zu erhalten. Daraus wurde letzten Endes nichts. Man war lediglich bereit, ihm das Sujet abzukaufen, und obwohl der Erlös gering war, willigte er ein.

Heines Erzählung, die Begegnung mit dem Dichter und das Leben eines armen Künstlers in Paris waren wichtige Motivationen für Wagners *Holländer*, doch hat die Entstehungsgeschichte auch einen lokalisierenden autobiographischen Aspekt. Wagner war während seiner Zeit als Musikdirektor in Riga auf den Heine-Text

gestoßen, und der Stoff muss ihm lebhaft bewusst gewesen sein, als er in Sommer 1839 auf der Schiffsreise von Russland nach Frankreich an die südnorwegische Küste verschlagen wurde – nach Sandvika auf der Insel Borøya, dem späteren Schauplatz seiner Oper. Bei allen Bemühungen der örtlichen Historiker, den zweitägigen Aufenthalt Wagners in allen Einzelheiten zu dokumentieren und Entsprechungen im *Holländer*-Libretto zu finden, lässt sich zur Zeit mit Gewissheit lediglich feststellen, dass die *Thetis* (sein Schiff) in jenem Juli tatsächlich auf Borøya Zuflucht vor einem schweren Sturm suchte und die Granitklippen der Insel eine Echowand bilden, die den Matrosenchor in der Eröffnungsszene inspiriert haben könnte.

Norwegen sollte auf die Oper stärkeren Einfluss nehmen als die literarischen Strömungen. Noch Wochen vor der Uraufführung des *Holländers* im Januar 1843 sollte Schottland der Schauplatz der Handlung sein (der erste Akt begann in “Hollystrand”, Senta hieß noch Anna, ihr Vater Donald oder nur “der Schotte”, und Erik trug den Namen Georg). Zu erklären ist dies wohl dadurch, dass nicht nur die Heine-Fabel, sondern auch das bekannte Hauff-Märchen *Die Höhle von*

Steenfoll und ein erfolgreiches zeitgenössisches Singspiel (auch wohl Heine bekannt) mit dem Titel *The Flying Dutchman, or The Phantom Ship* alle in Schottland, jenem sagenumwobenen Hott von Höhlen, Wracks und Seeungebütern, angesiedelt waren. Dann jedoch dachte Wagner offenbar um und verlagerte das Geschehen nach Norwegen. Warum? Vielleicht hatte er erfahren, dass unlängst in Paris eine Holländer-Oper angelaufen war, die – wenn auch nicht allzu getreu – auf dem von ihm verkauften Sujet beruhte, so dass er bemüht war, sich von dem Projekt zu distanzieren. Vielleicht wollte er aber auch kaschieren, wie stark er Heine verpflichtet war. (Drei Jahrzehnte vermisste man in der revidierten *Autobiographischen Skizze* Wagners den Hinweis auf die vom Dichter “erfundene, echt dramatische Behandlung der Erlösung” – dort es hieß nur noch, Heine habe seine Geschichte “einem holländischen Stück gleichen Titels entnommen”). Möglicherweise fand Wagner auch langsam Gefallen an dem Gedanken, dass die Schöpfung eines Werkes immer mit “wirklichen” Begebenheiten im Leben eines wahren Künstlers verknüpft sein sollte. Später stand für Wagner fest, dass diese “romantische Oper” von 1843 den eigentlichen Beginn

seiner Karriere als Dichter und Musikdramatiker darstellte – eine Überzeugung, der sich die Direktion der Bayreuther Festspiele auf jeden Fall anschließt, denn dort hat man es stets abgelehnt, ältere Werke zu inszenieren.

Obwohl der *Holländer* auf das Premierenpublikum in Dresden weniger Eindruck machte als der strahlende, lange, laute und rundum konventionellere *Rienzi*, war dem neuen Werk seine spätere Anerkennung gesichert, denn hier hatte Wagner zum erstenmal ein echtes Erfolgsthema verarbeitet. Neben den Werken der bereits erwähnten Autoren waren in den ersten Jahrzehnten des 19. Jahrhunderts zwei weitere britische Romane gut bekannt: John Howisons *Vanderdecken's Message Home* (mit der ersten namentlichen Erwähnung des geisterhaften Kapitäns) und Frederick Marryats *The Phantom Ship* (dieser Roman hatte bereits einen Erlösungsschluss und löste in Holland zeitweilig eine Welle der Begeisterung aus); außerdem gab es eine Reihe holländischer Schauspiele (die Heine bei seinen regelmäßigen Besuchen dort gesehen haben könnte). Es ist auch kein Zufall, dass die ersten Vampirgeschichten von Polidori und Byron sowie Mary Shelleys *Frankenstein* genau

zur gleichen Zeit aufkamen wie die maritimen Gruselgeschichten über den Holländer. Beide Themenstränge spielen mit dem Gedanken der Totenerweckung oder der Verdammung zum ewigen Leben, bis eine Untat in der Vergangenheit gestühnt ist. Edward Fitzball, der Autor des Singspiels *Phantom Ship* bemerkte in seinen Memoiren: "Diese Art von Drama war damals sehr beliebt, und *Der fliegende Holländer* stand selbst *Frankenstein* oder dem *Freischütz* an Grausen und Irrlichtern um nichts nach."

Wagners Libretto übernimmt Elemente, die vielen Varianten des Geisterschiffthemas gemein sind: die Versuche von Besatzungsmitgliedern, an Menschen zu schreiben, die seit langem tot sind (Anlass zum Spott für die norwegischen Matrosen im Hafen), die magischen Eigenschaften des verwunschenen Schiffes (vom Holländer selbst in der Sandwike-Szene angesprochen) und das alte Familienbildnis des Holländers (bei allen Szenen in Dalands Haus gegenwärtig). Es war bahnbrechend für die Entwicklung einer neuen Opernform, dass Wagner nicht nur eine andere Harmoniesprache zur individuellen Charakterisierung einsetzen, sondern auch mit dem Einblick eines belesenen Autors kreativ kombinieren konnte, was an literarischen

Einflüssen und Bezügen auf ihn einwirkte. Die wissenschaftlichen Experimente Mesmers mit dem Magnetismus, die noch nicht allzu lange zurücklagen, und die Begeisterung des romantischen Zeitalters für Träume und Trancen finden ihren Ausdruck auch im Libretto Wagners: in der Versunkenheit Sentas vor dem Porträt des Holländers und ihrer Reaktion auf Eriks Erzählung von seinem Traum, der die restliche Handlung vorausahnt. Weit über den einfachen Erlösungsschluss Heines (ein Leben für ein Leben) hinausgehend, erfasst Wagner auf psychoanalytische Weise den Kern der Holländer-Legende. Bei ihm wird daraus eine Geschichte der Wiederherstellung, wobei der Träumer (der verwunschene Seefahrer) in seinen ursprünglichen, "rechten" Geisteszustand, den vor seinem überheblichen Wahnsinnsakt (dem Schwur, das Vorgebirge zu umschiffen, "und sollte er auch bis zum jüngsten Tage segeln müssen"), zurückversetzt werden muss. Diese Wiederherstellung kann nur gelingen, wenn ein "normaler" Mensch die Handlung und das Leid des Träumers voll begreift und Mitgefühl zeigt.

Wagner verarbeitete auch Einflüsse aus weniger spezifischen Quellen. Die frustrierten Selbstmordversuche von Ahasverus, dem

ewigen Juden in Nikolaus Lenaus gleichnamigem Gedicht, spiegeln sich im Unvermögen des Holländers (das er in seinem einleitenden Monolog beklagt), den eigenen Tod zu finden, indem er sich in die Fluten stürzt, sein Schiff zum Klippengrund treibt oder die Piraten verhöhnt. Sentas Ballade – eines der ersten, in Paris entstandenen Stücke für die Oper – hat sich in Anordnung und Inhalt bei Boieldieus Oper *La Dame blanche* zu bedanken, deren Ballade im zweiten Akt sogar mit einer Szene am Spinnrad beginnt. Marschner, ein Zeitgenosse, dessen Musik Wagner sowohl kannte als auch dirigierte, ließ seine Oper *Der Vampyr* in Schottland spielen. Dort singt ein Mädchen eine Ballade von der Vampirlegende, in der sie den Antihelden mit den gleichen Worten beschreibt wie Senta den Holländer, nämlich als "den bleichen Mann" (ein in der Literatur des 19. Jahrhunderts gängiger Ausdruck für sexuell begehrenswerte Untote).

Dank seiner Belesenheit und seiner musikalischen Erfahrungen konnte Wagner den *Holländer* nicht nur zu einem Klassiker jenes Genres erheben, das als Schauerromantik bekannt wurde, sondern auch seine Zeitgenossen in vielfacher Hinsicht überragen – ähnlich wie im Fall von Shakespeares *Hamlet*

und der jakobinischen Tragödie oder Puccinis *Tosca* und der *Verismo*-Oper. Im Laufe seiner weiteren Entwicklung kehrte Wagner gerne zur *Holländer*-Partitur zurück, auch wenn die von ihm geleiteten Aufführungen nie ohne Änderungen abliefen. Zunächst nahm er der Originalpartitur einiges an Sprödigkeit, besonders bei den Blechbläsern (Hector Berlioz hatte in seiner ansonsten positiven Rezension einer frühen Dresdner Aufführung die Abhängigkeit von *Tremolando*-Effekten und verminderten Septimen kritisiert). Dann schrieb er das Ende der Ouvertüre und der Oper selbst im Lichte seiner "neuen" Transformationsmusik (à la *Tristan*) um und machte den Verklärungsschluss musikalisch stärker anschaulich. Bei der Arbeit an einer Modellaufführung für König Ludwig II. in München kam er schließlich auf den Gedanken, Sentas Ballade völlig umzuschreiben, doch ging dieser Ansatz über eine Skizze nicht hinaus.

Wagner selbst war es nicht versagt, seine Idealvorstellung von dieser Oper als Einakter zu relieren. Dies wird in der vorliegenden Einspielung, die alle von Wagner vollendeten Änderungen an der Partitur berücksichtigt, nachgeholt.

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Die Sage vom fliegenden Holländer

Der Kapitän eines holländischen Handelsschiffes geriet vor dem Kap der guten Hoffnung in einen schrecklichen Sturm und schwor, dass er das Vorgebirge umrunden würde, selbst wenn er bis zum jüngsten Tag segeln müsste. Der Teufel hörte die Gotteslästerung und verdammt den Holländer mit seiner Besatzung zur endlosen Irrfahrt über die Meere. Ein Weg zur Erlösung stand dem Holländer jedoch offen: Alle sieben Jahre durfte er an Land gehen, um eine Frau zu finden, die ihm bis in den Tod treu bleiben würde. Nur durch die liebevolle Hingabe einer solchen Frau war der Fluch aufzuheben. Wieder sind sieben Jahre abgelaufen, und einmal mehr hofft der Holländer, eine Frau zu finden, die ihn von seinem Schicksal befreien kann.

Die Handlung

COMPACT DISC ONE

An der Küste Norwegens

Erste Szene

[1] – [2] In einem schweren Sturm wird das Schiff Dalands sieben Meilen vom Heimathafen abgetrieben und ist gezwungen, Anker zu werfen. Daland denkt an seine

Tochter Senta. Die erschöpfte Mannschaft findet Ruhe, und auch der Steuermann, der Wache stehen soll, schläft ein.

[3] Ein zweites Schiff erscheint, und der fliegende Holländer kommt an Land. Im Selbstgespräch beklagt er die Verdammung, die all seine Versuche vereitelt hat, sich das Leben zu nehmen: in den tiefsten Fluten, an den Klippen, im Kampf mit Piraten.

[4] Daland erscheint an Deck und schilt den verschlafenen Steuermann. Beide erblicken das Schiff des Holländers, und Daland bittet diesen gastfreundlich an Bord. Der Holländer will Daland reich aus seinen Schätzen belohnen, wenn er ihm für eine Nacht Obdach gewährt und ihm die Hand seiner Tochter Senta anbietet. Der Wind dreht sich, und die Schiffe können den Heimathafen Dalands anlaufen.

Zweite Szene

[5] Unter der Aufsicht von Sentas Amme Mary sitzen die Frauen in Dalands Haus beim Spinnen.

COMPACT DISC TWO

[1] Senta ist in ein Bild von der Sagengestalt des fliegenden Holländers versunken und besingt in einer Ballade sein trauriges Los; sie

selbst, so beschließt sie, will das Opfer bringen.

Senta ist mit einem Freund aus Kindheitstagen, dem Jäger Erik, verlobt.

[2] Als dieser erscheint, ist er von Sentas Vertiefung in die Legende des Holländers beunruhigt. Er erzählt ihr von einem Traum: Daland sei mit dem Holländer heimgekehrt, und sie sei anschließend mit dem bleichen Seemann aufs Meer geflohen. Dies bestärkt sie in ihrer Verzückung, und Erik geht verzweifelt.

[3] – [4] Daland trifft mit dem Holländer ein, und Senta erkennt ihn sogleich. [5] – [6] Mit ihm allein gelassen, gesteht Senta dem Holländer, dass er in ihr die ersehnte Erlösung gefunden hat.

Dritte Szene

[7] Während Dalands Matrosen und die Dorfbewohner die glückliche Heimkehr feiern, bleibt es an Bord des fremden Schiffes seltsam still; selbst an Speisen und Getränken ist man dort nicht interessiert. Den Norwegern wird es unbehaglich. Die Mannschaft des Holländers reagiert schließlich mit einem gespenstischen Lied, das die Norweger in Furcht versetzt und das Weite suchen lässt.

[8] – [9] Erik erinnert Senta an ihr Gelöbnis, ihm ewige Treue zu halten. [10] Der

Holländer überhört den Wortwechsel und glaubt sich, ungeacht der Beteuerungen Sentas, verraten und der einzigen Hoffnung auf seine Erlösung beraubt. Er kehrt auf sein Schiff zurück, und als die Segel gesetzt werden, stürzt Senta sich von einer Klippe ins Meer. Der Holländer ist erlöst.

Übersetzung: Andreas Klatt

Der in Lancashire geborene Bass **John**

Tomlinson studierte zunächst Bauwesen an der Universität Manchester, bevor er als Stipendiat das Royal Manchester College of Music (heute: Royal Northern College of Music) besuchte.

Regelmäßig singt er seit 1974 an der English National Opera und seit 1977 an der Royal Opera Covent Garden. Außerdem ist er an der Opera North, der Scottish Opera, in Glyndebourne und mit der Glyndebourne Touring Opera sowie der Kent Opera aufgetreten. Seit 1988 singt er jedes Jahr bei den Bayreuther Festspielen, wo man ihn als Wotan (*Das Rheingold* und *Die Walküre*), Wanderer (*Siegfried*), Titirel und Gurnemanz (*Parsifal*), König Marke (*Tristan und Isolde*), Heinrich (*Lohengrin*) und Hagen (*Götterdämmerung*) erlebt hat.

Weitere Stationen waren Genf, Lissabon, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin (Deutsche Oper und Deutsche Staatsoper), Dresden, München und Wien, die Festspiele von Orange, Aix-en-Provence, Salzburg, Edinburgh sowie der Maggio musicale in Florenz. Sein Opernrepertoire umfasst auch die Rollen von Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), die Titelrolle in *Der fliegende Holländer*, Baron Ochs (*Der Rosenkavalier*), Orestes (*Elektra*), Moses (*Moses und Aron*), Green Knight in der Welturaufführung von Harrison Birtwistles *Gawain and the Green Knight*, Rocco (*Fidelio*), Filippo II. (*Don Carlos*), Sarastro (*Die Zauberflöte*), Commendatore (*Don Giovanni*), die vier Rollen von Lindorf, Coppélius, Docteur Miracle und Dapertutto in *Les Contes d'Hoffmann*, Golaud und Arkel (*Pelléas et Mélisande*), Boromeo (*Palestrina*), Dossifei (*Chowanschtschina*) und die Titelrollen in *Boris Godunow*, *Oberto* und *Attila*.

John Tomlinson verfügt über ein umfangreiches Konzertrepertoire. Er hat mit allen namhaften britischen Orchestern gesungen und auch in Deutschland, Italien, Belgien, Holland, Frankreich, Spanien, Dänemark und

den USA konzertiert. Stellvertretend für seine vielen Schallplattenaufnahmen seien hier nur genannt für Opera Rara Donizettis *Gabriella di Vergy* und für die Chandos-Reihe "Opera in English" *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, Auszüge aus *Boris Godunow* und *Der Rosenkavalier* sowie zwei Sammlungen großer Opernarien.

John Tomlinson wurde 1997 mit dem britischen Verdienstorden CBE ausgezeichnet.

Nina Stemme wurde in Stockholm geboren und studierte Bratsche an der Adolf-Fredrik-Musikhochschule. Parallel zum Wirtschaftsstudium in Stockholm besuchte sie einen Kurs am Stockholmer Opernstudio und schloss ihr Gesangsstudium an der Staatlichen Opernschule in Stockholm ab. Sie stand im Finale des internationalen Sängerwettbewerbs "Singer of the World" in Cardiff und ging siegreich aus dem Plácido-Domingo-Wettbewerb hervor.

1995 trat sie der Kölner Oper bei, wo sie Partien wie Pamina (*Die Zauberflöte*), Gräfin (*Le nozze di Figaro*), Mimì (*La Bohème*) und Agathe (*Der Freischütz*) sang. Es folgten Gastspiele an De Vlaamse Opera als Elisabeth (*Tannhäuser*), in Hamburg als Freia und Gutrune im *Ring des Nibelungen*, in Göteborg

als Tosca, in Dresden als Gräfin (*Le nozze di Figaro*), als Katerina (*Griechische Passion*) bei den Bregenzer Festspielen, als Suor Angelica (*Il trittico*) in Köln sowie als Elsa (*Lohengrin*) in Basel.

Weitere Höhepunkte waren Senta an der Metropolitan Opera, Wiener Staatsoper und Vlaamse Opera, Marguerite (*Faust*) und Elisabeth (*Tannhäuser*) bei den Opernfestspielen von Savonlinna, Manon Lescaut an der English National Opera, Tatjana (*Eugen Onegin*) an La Monnaie in Brüssel, Katerina (*Lady Macbeth von Mzensk*) in Genf, Sieglinde (*Die Walküre*) in Köln, Nyssia (*König Kandaules*) bei den Salzburger Festspielen, Isolde (*Tristan und Isolde*) in Glyndebourne und an der Königlichen Oper Stockholm, Marschallin (*Der Rosenkavalier*) in Göteborg und Marie (*Wozzeck*) an der Opéra National de Lyon.

Konzertant ist Nina Stemme mit Dirigenten wie Roberto Abbado und Antonio Pappano u.a. in Aufführungen von Beethovens Neunter sowie den *Vier letzten Liedern* und der Schluss-Szene *Capriccio* von Strauss aufgetreten.

Der aus Illinois stammende Bass **Eric Halfvarson** tritt regelmäßig mit den berühmten Opernensembles und

Sinfonieorchestern der Welt auf. Mit fabelhaften Interpretationen solcher unterschiedlicher und anspruchsvoller Rollen wie Baron Ochs (*Der Rosenkavalier*), Hagen (*Götterdämmerung*), Claggart (*Billy Budd*), Sarastro (*Die Zauberflöte*), Filippo II. und Il Grande Inquisitore (*Don Carlos*), Heinrich (*Lohengrin*), Hunding (*Die Walküre*) und Méphistophélès (*Faust*) war er an der Opéra de Paris-Bastille, bei den Bayreuther Festspielen, an der Royal Opera Covent Garden, Metropolitan Opera New York, Lyric Opera Chicago, Canadian Opera, La Fenice Venedig, am Teatro Liceu Barcelona, der Bayerischen Staatsoper, Wiener Staatsoper und am Teatro Colón Buenos Aires sowie in San Francisco, Dallas, Houston, Santa Fe und Washington zu erleben.

Konzertant ist er mit den Sinfonieorchestern von Chicago, San Francisco, St. Louis, Houston und Boston, dem National Symphony Orchestra, Minnesota Orchestra, London Philharmonic Orchestra, Halle Orchestra, im Amsterdamer Concertgebouw und beim Edinburgh Festival sowie mit Orchestern in Paris, Sevilla und Valencia aufgetreten.

Die Diskographie von Eric Halfvarson umfasst neben vielen anderen Werken *Don*

Carlos, Billy Budd, Rayok von Schostakowitsch und Barbers *Antony and Cleopatra*.

Die in Dublin geborene Mezzosopranistin **Patricia Bardon** studierte bei Veronica Dunne am College of Music in Dublin und machte auf sich aufmerksam, als sie aus dem internationalen Sängertwettbewerb "Singer of the World" in Cardiff als jüngste Siegerin hervorging. Inzwischen gilt sie international als führende Opern- und Konzertinterpretin.

Sie hat die Titelrolle in *Tancredi* und Arsace (*Semiramide*) am Teatro la Fenice in Venedig, die Titelrolle in *Carmen* an der Hamburger Staatsoper, Welsh National Opera und Scottish Opera, die Titelrolle in *La Cenerentola* am Théâtre de la Monnaie Brüssel und in Lausanne, die Titelrolle in *Orlando* in New York, Paris, Lyon und Antwerpen, Penelope (*Il ritorno d'Ulisse in patria*) beim Maggio Musicale in Florenz und in Athen, Cornelia (*Giulio Cesare*) und Amastris (*Serse*) an der Bayerischen Staatsoper, in Dresden und Montpellier, Anna (*Les Troyens*) beim Maggio Musicale, Smeton (*Anna Bolena*) in San Francisco, die Titelrolle in *Tamerlano* in Beaune, Ursule (*Béatrice et Bénédict*) in Amsterdam und an der Welsh National Opera, Ruggiero (*Alcina*) in Montpellier, Bradamante

(*Alcina*) in Drottningholm, Rosmira (*Partenope*) an der Lyric Opera Chicago, Rollen in *Guillaume Tell*, *Mosè in Egitto*, *Rigoletto*, *Mephistofele* und *La fanciulla del West* an der Royal Opera Covent Garden sowie zahlreiche Partien an der Opera North, Welsh National Opera und in Glyndebourne gesungen.

Patricia Bardon verfügt über ein umfangreiches und vielfältiges Konzertrepertoire, das sie mit berühmten Orchestern in aller Welt zusammengeführt hat: Lincoln Center, Concertgebouw, La Scala, South Bank, Berlin, Madrid, Brüssel, Proms und Edinburgh Festival. Außerdem hat sie Solokonzerte in Tokio, Aix-en-Provence, Covent Garden, Montreux und Dublin gegeben.

Zu ihren vielen Schallplattenaufnahmen gehören *Orlando*, *Elijah*, *Eugen Onegin*, *Serse* in einer Liveaufnahme von der Bayerischen Staatsoper, *Rigoletto* sowie im Rahmen der Chandos-Serie "Opera in English" die Titelrolle in *Carmen*.

Nach Abschluss seiner Studien trat der britische Tenor **Kim Begley** der Royal Opera Covent Garden als Hauptsänger bei; dort hat man ihn u.a. in *Katja Kabanowa*, Pfitzners *Palestrina*, *Billy Budd* und *Wozzeck* erlebt. Covent Garden war für ihn auch der

Schauplatz zweier wichtiger Wagner-Debüts: Siegmund unter der Leitung von Bernard Haitink und Erik unter der Leitung von Simone Young.

Im Laufe seiner Karriere hat Kim Begley auch enge Kontakte mit der Glyndebourne Festival Opera und der English National Opera unterhalten. Die großen Janáček-Rollen, die sein Repertoire prägen, sang er zuerst in Glyndebourne, wo er auch erstmals als Florestan (*Fidelio*) auftrat. An der English National Opera hat er große Rollen von Britten, Janáček, Mussorgski und Wagner (*Parsifal*) gesungen.

Seine Opernkarriere hat ihn nach Frankfurt (*Lohengrin*), Genf (*Boris Godunow*), Köln (*Das Rheingold*), Barcelona (*Die Sache Makropulos*), Lyon (*Doktor Faust*), Berlin (*Der Freischütz*), Brüssel (*Chowanschtschina*), Toulouse (*Die Walküre*, *Peter Grimes*) und Amsterdam (*Peter Grimes*) geführt, an die Opéra national de Paris-Bastille (*Mahagonny*, *Billy Budd*, *Der fliegende Holländer*) und das Théâtre du Châtelet Musical Paris (*Fidelio*, *Doktor Faust*), an die Mailänder Scala (*Der Freischütz*, *Das Rheingold*) und die Berliner Staatsoper (*Der Freischütz*). An der Lyric Opera Chicago war er in *Die Sache Makropulos*, *Mahagonny*, *Billy Budd* und *Der fliegende Holländer* zu erleben,

und an der Metropolitan Opera debütierte er als Lača Klemen (*Jenůfa*). Im Jahr 2000 trat Kim Begley erstmals bei den Bayreuther Festspielen auf, als Loge in *Das Rheingold* unter der Leitung von Giuseppe Sinopoli.

Kim Begley ist auch ein vielseitiger Konzertkünstler. Sein Kernrepertoire umfasst Brittens *War Requiem*, Elgars *Dream of Gerontius*, Beethovens Neunte und *Missa Solemnis* sowie Mahlers Achte und das *Das Lied von der Erde*. Unter seinen vielen Schallplattenaufnahmen sind *Falstaff*, *Salome*, *Das Rheingold* und der Grammy-Preisträger *Doktor Faust* von Busoni hervorzuheben.

Peter Wedd studierte an der Guildhall School of Music and Drama bei William McAlpine und anschließend am National Opera Studio. Er war von 1999 bis 2001 erster Tenor an der Royal Opera Covent Garden und gastiert regelmäßig an der Welsh National Opera. Als erster Tenor an der Royal Opera sang er Ywain (*Gawain and the Green Knight*) und Kudrjas (*Katja Kabanowa*). An der Welsh National Opera ist er als Don José (*Carmen*), Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) und Lača Klemen (*Jenůfa*) aufgetreten.

Weitere Verpflichtungen waren Federico (*L'Arlesiana*) und Pluto (*Orphée aux enfers*) mit der Opera Holland Park, Kyska (*Šarkatán*) und Julius (*I cavalieri di Ekebiù*) beim Wexford Festival sowie Satyavan (*Savitri*) beim Aldeburgh Festival. Außerdem hatte er großen Erfolg als Rodolfo in einer Neuinszenierung von *La bohème* in der Royal Albert Hall London. Peter Wedd hat Tamino und Eisenstein (*Die Fledermaus*) mit der Europäischen Kammeroper sowie Lysander (*A Midsummer Night's Dream*) am Lyric Theatre Singapur gesungen.

Als vielgefragter Konzertkünstler ist er u.a. mit dem London Philharmonic Orchestra und dem Royal Scottish National Orchestra, der City of London Sinfonia und der Northern Sinfonia sowie dem Bournemouth Symphony Orchestra aufgetreten. Peter Wedd hat bei Festspielen wie in Covent Garden und Edinburgh, Maribor (Slowenien) und Cernier (Schweiz) gesungen.

Für die Chandos-Serie "Opera in English" hat er *Turandot* und *Jenůfa* aufgenommen. Geoffrey Mitchells Gesangskarriere hat ihm ein bemerkenswert breitgefächertes Repertoire von der alten bis zur neuen Musik beschert und ihn nach Skandinavien, Deutschland, in die ehemalige Tschechoslowakei, nach Kanada

und Australasien geführt. Nachdem er bei der BBC erste Dirigiererfahrungen gesammelt hatte, begann er mit eigenen Sängern zu arbeiten und gründete den **Geoffrey Mitchell Choir**. Aus ersten Aufnahmen entwickelte sich eine langfristige Zusammenarbeit des Chors mit Opera Rara, für die er über dreißig Tonträger aufgenommen hat. Der Chor genießt wachsendes Ansehen und ist bei der BBC und internationalen Plattenfirmen gefragt. Für Chandos hat der Geoffrey Mitchell Choir an zahlreichen Aufnahmen der hervorragend kritisierten Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation teilgenommen.

Das **London Philharmonic Orchestra** ist seit langem als vielseitiges und künstlerisch herausragendes Orchester fest etabliert. Bezeugt wird dies durch Konzert- und Operaufführungen, vielfach preisgekrönte Schallplattenaufnahmen, bahnbrechende internationale Gastspielreisen und wegbereitende pädagogische Arbeit. Chefdirigent des Orchesters ist seit September 2000 Kurt Masur. Er steht in einer langen Tradition, die seit der Gründung des Orchesters durch Sir Thomas Beecham im Jahre 1932 durch Sir Adrian Boult, Sir John

Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt und Franz Welser-Möst aufgebaut wurde. Seit 1992 ist das London Philharmonic Orchestra das Gastsinfonieorchester der Royal Festival Hall und bereits seit achtunddreißig Jahren das Gastsinfonieorchester an der Glyndebourne Festival Opera.

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

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

Er ist häufig in Spanien zu Gast und hat mit den meisten bedeutenden spanischen Orchestern Konzerte gegeben. In Madrid hat er die spanische Uraufführung von *Peter Grimes* dirigiert, und 1996 die erste spanische Inszenierung von *The Rake's Progress*. Er ist in Deutschland, der Schweiz und den Niederlanden aufgetreten, bei den Festspielen in Pesaro, beim Hong Kong International Festival, in Japan anlässlich einer *Carmen*-Tournée und in Mexiko mit dem UNAM Symphony Orchestra. Zu den Neuproduktionen, die er in letzter Zeit dirigiert hat, zählen *Fidelio* beim New Zealand Festival, *Lucia di Lammermoor* an der New Israeli Opera und *Don Giovanni* an der Staatsoper Hannover.

Seine Tätigkeit im Aufnahmestudio umfaßt die Produktion von Marschners *Der Vampyr* fürs BBC-Fernsehen und achtundzwanzig vollständige Operaufzeichnungen unter der Schirmherrschaft der Peter Moores Foundation. Darunter befinden sich zahlreiche Aufnahmen der Reihe Opera Rara, die mehrere Preise gewonnen haben, beispielsweise den belgischen Prix Cecilia für Donizettis *Rosmonda d'Inghilterra*. Für Chandos hat er die Aufzeichnung einer Serie von Programmen mit Opernarien geleitet (mit Bruce Ford,

Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones und Andrew Shore), außerdem *The Marriage of Figaro*, *A Masked Ball*, *Idomeneo*, *Carmen*, *The Thieving Magpie*, *Don Giovanni*, *Don Pasquale*, *The Elixir of*

Love, *Lucia of Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, die preisgekrönte *Tosca* und Highlights aus dem *Rosenkavalier*, jeweils in Zusammenarbeit mit der Peter Moores Foundation.



Dan Rest/Lyric Opera of Chicago

Kim Begley as Erik with
Lyric Opera of Chicago

Comment Wagner trouva-t-il le Hollandais volant?

En décembre 1842, un journal d'art local annonça la préparation d'une nouvelle œuvre à l'Opéra de la cour de Saxe à Dresde. "Un deuxième opéra de Richard Wagner, qui est devenu célèbre du jour au lendemain avec son *Rienzi*, est en pleine répétition pour une production... il est intitulé *Le Hollandais volant*, et Wagner a combiné l'histoire fantastique de Heine avec le récit anglais et quelques additions de sa propre invention".

L'"histoire fantastique" en question était du poète allemand Heinrich Heine, qui avait une obsession affectueuse avec tout ce qui est hollandais. Dans son *Aus den Memoiren des Herren von Schnabelewopski* (D'après les mémoires du seigneur de Schnabelwopski, 1834), Heine raconte comment son héros voyageur découvre la légende du Hollandais dans une pièce jouée à Amsterdam: "Chacun connaît l'histoire de ce vaisseau maudit qui ne peut jamais trouver refuge dans un port, et qui erre sur les mers depuis les temps immémoriaux. Ce terrible vaisseau porte le nom de son capitaine, un Hollandais qui autrefois jura par tous les diables qu'il passerait un certain cap malgré la tempête la plus

violente qui régnait alors – même s'il lui fallait naviguer jusqu'au jour du Jugement dernier."

Si la légende du Hollandais volant possède un lien quelconque avec la réalité, elle naquit certainement des événements provoqués par la rivalité commerciale et par les guerres entre l'Angleterre et la Hollande aux dix-septième et dix-huitième siècles, période pendant laquelle les bateaux de commerce hollandais passaient régulièrement par le Cap de Bonne Espérance en Afrique du Sud. (Un récent documentaire de la télévision hollandaise alla même jusqu'à se demander si l'expression "Vliegende Hollaender" était ou non la déformation du nom "Vergulde Vlamingh" ("Flamand d'Or"), un intrépide capitaine de la marine marchande hollandaise de cette époque.) C'est au cours des années 1790 qu'un flot de poèmes et d'histoires traitant du thème d'un capitaine maudit condamné à voyager pour l'éternité commença à apparaître dans la littérature anglaise et américaine. Le *Rhyme of the Ancient Mariner* (La Ballade du vieux marin) de Samuel Taylor Coleridge, *Rokeby* de Sir Walter Scott, *The Red Rover* (Le Corsaire rouge) de James Fenimore Cooper et *The Narrative of*

Arthur Gordon Pym (*Les Aventures d'Arthur Gordon Pym* de Nantucket) d'Edgar Poe sont peut-être les meilleurs exemples de ce que le correspondant de Dresde qualifia avec justesse de "récit anglais" de la légende.

Bien qu'au premier abord la pièce à laquelle assiste le héros de Heine donne l'impression de simplement raconter la légende, elle suggère cependant une voie de sortie pour le Hollandais damné: "Prenant au mot le capitaine du vaisseau, le diable le contraignit à errer sur les mers jusqu'au jour du Jugement Dernier à moins que le dévouement d'une femme ne vienne le sauver. Le diable est trop stupide pour croire à un tel dévouement, et autorise le capitaine maudit à revenir à terre une fois tous les sept ans, à se marier et ainsi trouver son salut." Le Schnabelewopski de Heine voit donc "Mme Hollandais volant" se jeter du haut d'une falaise, ce qui a pour effet que "la malédiction est levée, le Hollandais est sauvé, et l'on voit le vaisseau fantôme s'enfoncer dans les profondeurs de l'océan."

Heine cherchait avec ce nouveau dénouement à se moquer de ce qu'il considérait comme étant une histoire de fantôme sentimentale et romantisée. "La morale de cette pièce, en ce qui concerne les femmes", conclut-il, "est qu'elles doivent

prendre garde d'épouser un Hollandais volant; et nous, les hommes, nous devons en tirer la leçon que les femmes seront au mieux notre ruine." Mais Wagner prit la possibilité de la rédemption du Hollandais très au sérieux, notant dans son *Esquisse autobiographique*: "Le traitement dramatique de Heine – sa propre invention – de la rédemption de cet Ahasuerus (le Juif errant) des mers me donna tout ce dont j'avais besoin pour utiliser la légende comme sujet d'opéra. Je parvins à un accord avec Heine lui-même..."

C'est à Paris que Wagner rencontra Heine, un autre intellectuel allemand exilé qui fut brièvement son ami pendant les années de pénuries et (malgré une lettre de recommandation de Meyerbeer, un personnage puissant et parvenu) son insuccès à se faire un nom dans la capitale française. Après leur conversation, un ami commun prédit à propos de Wagner que "d'un individu si rempli de culture moderne, il est possible de s'attendre au développement d'une musique solide et puissamment moderne". Les premières notes de cette "musique solide et puissamment moderne" résonnèrent certainement dans la partition du *Vaisseau fantôme*, dans laquelle Wagner utilisa pour la première fois l'art de caractériser par le langage harmonique aussi

bien que par la couleur, le rythme et le tempo: un chromatisme dramatique et moderne pour le Hollandais, ses souffrances et celle qui devrait le sauver, Santa, et un diatonisme de style grand opéra traditionnel pour la vie familiale bourgeoise de Daland, Marie et des jeunes fileuses. Quand Wagner commença la musique de son nouvel ouvrage à Paris, il espérait obtenir du succès avec plusieurs de ses numéros au célèbre Opéra. Il ne parvint à obtenir qu'une somme dérisoire en vendant le scénario de son œuvre à la direction du théâtre.

L'histoire de Heine, sa rencontre avec l'auteur et l'existence difficile d'un artiste à Paris furent des motifs importants pour le projet du *Vaisseau fantôme* de Wagner, mais un élément autobiographique "sur le lieu" joua également un rôle dans la genèse de l'œuvre. Si Wagner lut pour la première fois le récit de Heine pendant la période où il était le directeur musical du Théâtre de Riga, ce récit fut sans doute encore présent à sa mémoire lors de la traversée ininterrompue sur mer entre la Russie et la France qu'il effectua au cours de l'été 1839. Ce voyage plaça le compositeur, de manière presque littérale, près de la côte du sud de la Norvège dans le lieu même (Sandwike sur l'île de Borøya) où

l'action de son opéra allait se dérouler. Bien que les recherches norvégiennes sur les lieux aient par la suite tout fait pour retracer chacun des mouvements de Wagner pendant les deux jours qu'il y passa et trouver leurs équivalents dans le livret du *Vaisseau fantôme*, il est aujourd'hui seulement possible d'affirmer que le *Thetis* (son bateau) trouva refuge à Borøya pendant une violente tempête au mois de juillet, et que les falaises de granit de l'île forment un mur dont l'écho inspira peut-être les échos du chœurs des matelots dans la scène d'ouverture de l'opéra.

Cependant, l'influence de la Norvège dans l'opéra s'étendit au-delà des influences littérales. Jusqu'à seulement quelques semaines avant la création du *Vaisseau fantôme* en janvier 1843, l'action se déroulait en Écosse (l'Acte I se situait à "Holyststrand", Senta s'appelait Anna, son père Donald ou simplement "l'Écossais", et Erik portait le nom de Georg). C'était probablement parce que non seulement l'histoire de Heine mais également une histoire d'épouvante allemande très populaire à l'époque que Wagner connaissait sous le titre de *The Cave at Steenfooll* (La Grotte de Steenfool) et une pièce [anglaise] contemporaine à la mode (probablement connue de Heine) intitulée

The Flying Dutchman, or the Phantom Ship (*Le Hollandais volant ou Le Vaisseau fantôme*), se situaient toutes en Écosse, le pays lointain et mythique des grottes, des épaves et des fantômes marins. Wagner (apparemment) changea subitement d'idée et déplaça l'histoire en Norvège. Pourquoi? Peut-être apprit-il qu'un opéra, s'inspirant (de manière plutôt libre) de l'esquisse du Hollandais qu'il avait vendue, venait juste d'être présenté à Paris, et préféra-t-il distancier son idée originale de cet opéra. Ou peut-être chercha-t-il à brouiller sa dette envers Heine. (Trente ans plus tard, Wagner remania ses mémoires et prétendit que "le traitement de Heine était un emprunt à une pièce hollandaise portant le même titre", et oublia complètement "l'invention" par le poète de la rédemption du héros.) Ou peut-être parce que cela s'accordait avec l'idée qu'il commençait à développer selon laquelle une œuvre devrait toujours être reliée aux événements "réels" de la vie d'un véritable artiste. Plus tard, Wagner insista que cet "opéra romantique" de 1843 constituait le véritable point de départ de sa carrière de poète et de musicien dramaturge, une croyance adoptée par le Festival de Bayreuth qui a toujours refusé de représenter aucun de ses opéras antérieurs.

Bien que le *Vaisseau fantôme* ait produit une faible impression lors de sa création à Dresde comparé au début éclatant de *Rienzi*, un ouvrage long, bruyant et entièrement plus conventionnel, le succès à venir du nouvel opéra était garanti par le fait que Wagner avait enfin mis la main sur un sujet véritablement populaire. Outre les œuvres des écrivains mentionnés plus haut, il existait pendant les premières décennies du dix-neuvième siècle deux romans anglais (traduits) très répandus – *Vanderdecken's Message Home* (*La Lettre au pays de Vanderdecken*) de John Howison (le premier texte connu mentionnant le capitaine fantôme) et *The Phantom Ship* (*Le Vaisseau fantôme*) de Frederick Marryat (qui se termine par une rédemption et provoqua en Hollande une mini vogue pour le Hollandais volant) – ainsi que plusieurs pièces hollandaises originales ou traduites (que Heine vit peut-être lors de ses séjours réguliers en Hollande). Ce n'est pas non plus un hasard si les premiers contes de vampires de Polidori et de Byron, et le *Frankenstein* de Mary Shelley sont les contemporains exacts des ces récits fantomatiques marins du Hollandais. Ces deux genres d'histoire utilisent la même idée d'un mort revenant à la vie ou de personnages incapables de mourir jusqu'à ce qu'une faute

ou un crime commis dans le passé ait été expié en bonne et due forme. Comme Edward Fitzball, l'auteur de la pièce *The Phantom Ship*, le nota dans ses mémoires: "Ces genres de drames étaient alors très en vogue, et le *Hollandais volant* n'était en aucun cas inférieur à *Frankenstein* ou à *Der Freischütz* du point de vue de l'épouvante et du flamboyant."

Le livret de Wagner reprend des éléments communs à de nombreuses versions de l'histoire du vaisseau fantôme: la tentative des membres de l'équipage fantôme d'envoyer des lettres à leurs familles dont les destinataires se révèlent être morts depuis longtemps (ils sont tournés en dérision par les matelots norvégiens), les propriétés magiques de navigation du vaisseau ensorcelé du Hollandais (remarquées par le Hollandais lui-même dans la scène de Sandwike), et l'ancien portrait de famille du Hollandais (omniprésent tout au long de l'action dans la maison de Daland). En une percée dans sa création d'une nouvelle forme d'opéra parallèle à son utilisation d'un langage harmonique différent pour mettre en valeur ses personnages, Wagner se révéla capable de mêler et d'égaliser les influences et les références de ses lectures avec l'intuition d'un romancier. Les expériences scientifiques sur le magnétisme de Mesmer recents, et la

fascination romantique de l'époque avec les rêves et les transes, trouvent leur place dans son livret à travers l'obsession de Senta pour le portrait du Hollandais, et quand elle s'identifie immédiatement avec le rêve dans lequel Erik prédit le déroulement du reste de l'opéra. Allant au-delà de la simple idée d'une-vie-pour-une-vie proposée par le point culminant de l'histoire de Heine, Wagner parvint à une perception psychanalytique du noyau central de la légende du Hollandais. Son histoire devient celle d'une réparation dans laquelle le rêveur (le marin maudit) doit revenir à son état d'esprit original et "droit" avant l'orgueil insensé de son acte (le serment de passer le cap à tout prix). Cette réparation ne peut se réaliser que si un être humain de la vie "normale" parvient à comprendre complètement le rêveur et à éprouver de la compassion pour son acte et ses souffrances.

Wagner introduisit également des influences provenant de sources moins spécifiques. Les frustrantes tentatives de suicide d'Ahasuerus dans les poèmes épiques traitant du Juif Errant de Nicholas Lenau suggèrent l'échec du Hollandais (comme il le raconte dans son premier monologue) à faire couler son vaisseau ou à se faire tuer par des pirates. La position et

le contenu de la Ballade de Senta – l'une des premières pages de l'opéra composées à Paris – doit beaucoup à la Ballade de l'héroïne à l'Acte II de *La Dame blanche* de Boieldieu, qui commence également par une scène avec des fileuses. Heinrich Marschner, un contemporain dont Wagner connaissait et dirigeait les partitions, situe son opéra *Der Vampyr* (*Le Vampire*) en Écosse. Il contient une ballade chantée par une fille du pays racontant la légende du vampire qui décrit l'anti-héros par la même expression utilisée par Santa pour qualifier le Hollandais, "den bleichen Mann" ("l'homme pâle", une formule courante dans la littérature du dix-neuvième siècle pour désigner un individu non-mort exerçant une attirance sexuelle).

En tirant le meilleur parti de ses vastes lectures et de ce qu'il avait entendu, Wagner fut non seulement capable de faire de son *Vaisseau fantôme* un classique de ce qui allait devenir le *Schauerromantik* (le genre "roman d'épouvante"), mais également de transcender sur bien des points ses rivaux, comme Shakespeare avec *Hamlet* par rapport à la tragédie jacobéenne ou Puccini avec *Tosca* par rapport à l'opéra veriste. Tout au long de sa carrière, Wagner revint à sa partition du *Vaisseau fantôme* avec affection, mais à chaque

fois qu'il dirigea lui-même l'œuvre, il lui apporta des retouches. Il commença par atténuer le tape-à-l'œil de certaines parties de l'orchestration originale, en particulier celles des cuivres (Hector Berlioz, dans son compte rendu généralement favorable de l'une des premières exécutions données à Dresde, avait critiqué un trop grand nombre d'effets de *tremolando* et de septièmes diminuées). Plus tard, Wagner altéra la fin de l'ouverture et celle de l'opéra à la lumière de sa "nouvelle" technique de transformation développée dans *Tristan*, présentant une illustration musicale plus claire de la fin rédemptrice de l'histoire. Enfin, pendant la préparation d'une production "modèle" pour le roi Louis II de Bavière à Munich, il songea à complètement récrire la Ballade de Senta, un travail qui ne dépassa pas l'état d'une simple esquisse.

Wagner ne parvint jamais à réaliser ce qui semble avoir été son idéal de présenter l'opéra en un seul acte. Il est joué de cette manière dans le présent enregistrement qui incorpore également toutes les modifications apportées par le compositeur au cours de sa carrière.

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La légende du Hollandais volant

Pris dans une mer déchaînée alors qu'il tentait de franchir le Cap de Bonne Espérance, le capitaine hollandais d'un navire de commerce jura de réussir, dût-il continuer jusqu'au jour du Jugement Dernier. Entendant ce blasphème, le diable condamna le capitaine et son équipage à errer sur les mers pour l'éternité. Le Hollandais se vit néanmoins accorder une chance de rédemption: tous les sept ans, il peut faire escale pour chercher une femme capable de l'aimer jusqu'à la mort. Seule une telle fidélité pourra lever la malédiction. Une nouvelle période de sept ans s'est écoulée, et le Hollandais vient de nouveau à terre à la recherche de la femme qui le sauvera de son destin sans issue.

Argument

COMPACT DISC ONE

L'action se situe sur la côte norvégienne.

Scène 1

[1] – [2] Presque parvenu au port, le navire de Daland est contraint de jeter l'ancre à sept milles de la côte afin de se protéger d'une violente tempête. Il songe à sa fille, Senta. L'équipage épuisé s'endort rapidement, y

compris le Pilote que Daland a mis de garde.

[3] Un second vaisseau apparaît – celui du Hollandais volant. Le Hollandais raconte comment il a tenté de mettre fin à son existence faite de tourments éternels en se noyant, en faisant sombrer son navire et en se battant avec des pirates – mais à chaque fois en vain.

[4] Daland apparaît sur le pont et réprimande le Pilote d'avoir manqué à son devoir en s'endormant. Ils voient le vaisseau du Hollandais, et Daland lui offre l'hospitalité. Monté à bord du navire de Daland, le Hollandais lui promet une vaste fortune en échange d'une nuit d'hospitalité et s'il peut épouser Senta, la fille de Daland. Le vent étant tombé, les deux navires lèvent l'ancre et se dirigent vers le port de Daland.

Scène 2

[5] Sous la supervision de Mary, la gouvernante de Daland, les femmes travaillent dans la maison de Daland pendant que les hommes sont en mer.

COMPACT DISC TWO

[1] Senta pense constamment au légendaire Hollandais, et raconte son histoire à ses

compagnes. Elle déclare que c'est elle qui le sauvera grâce à son amour.

Tout le monde pense que Senta épousera le chasseur Erik, son amoureux depuis l'enfance.

[2] Erik entre et est profondément troublé par l'obsession de Senta pour la légende du Hollandais. Il lui raconte qu'il a fait un rêve dans lequel il a vu Daland revenir au port accompagné du Hollandais, puis Senta repartir avec lui en mer. Ce récit ne fait qu'accroître l'obsession de Senta, et Erik sort désespéré.

[3] – [4] Daland arrive avec le Hollandais. Senta le reconnaît immédiatement. [5] – [6] Laissé seuls, Senta révèle au Hollandais qu'elle est la femme qu'il recherche depuis si longtemps.

Scène 3

[7] Tandis que l'équipage de Daland célèbre leur retour au port, l'équipage du Vaisseau fantôme demeure silencieux, refusant même de boire ou de manger. Ce silence commence à mettre les Norvégiens mal à l'aise. Quand l'équipage du Vaisseau fantôme répond enfin, c'est avec une chanson d'outre monde qui épouvante les Norvégiens et les fait fuir.

[8] – [9] Erik supplie Senta de tenir la promesse qu'elle lui fit tout enfant de l'épouser. [10] Le Hollandais surprend leur

conversation, et malgré les assurances de Senta, il croit être trahi et avoir perdu son unique chance de rédemption. Il remonte à bord de son vaisseau, et tandis qu'il lève l'ancre, Senta se sacrifie. Ainsi, le Hollandais est sauvé.

Traduction: Francis Marchal

Né dans le Lancashire, **John Tomlinson** obtint un diplôme d'ingénieur civil à l'Université de Manchester avant de remporter une bourse d'études au Royal Manchester College of Music (aujourd'hui rebaptisé Royal Northern College of Music).

John Tomlinson chante régulièrement à l'English National Opera depuis 1974, et au Royal Opera de Covent Garden depuis 1977. Il se produit également à l'Opera North, au Scottish Opera, au Festival de Glyndebourne, avec le Glyndebourne Touring Opera, et au Kent Opera. Depuis 1988, il chante tous les ans au Festival de Bayreuth où il a incarné le rôle de Wotan (*Das Rheingold* et *Die Walküre*), le Voyageur (*Siegfried*), Tituel et Gurnemanz (*Parsifal*), Mark (*Tristan und Isolde*), Heinrich (*Lohengrin*) et Hagen (*Götterdämmerung*).

Il s'est produit à l'étranger à Genève, Lisbonne, New York, Chicago, San Francisco, San Diego, Paris, Amsterdam, Berlin (au

Deutsche Oper et au Deutsche Staatsoper), à Dresde, Munich et Vienne, et aux festivals d'Orange, d'Aix-en-Provence, de Salzburg, d'Édimbourg et au Maggio Musicale de Florence. Son répertoire inclut également le rôle de Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), le rôle titre dans *Der fliegende Holländer*, le Baron Ochs (*Der Rosenkavalier*), Orestes (*Elektra*), Moses (*Moses und Aron*), le Chevalier vert dans la première mondiale de *Gawain and the Green Knight* de Harrison Birtwistle, Rocco (*Fidelio*), le roi Philippe (*Don Carlos*), Sarastro (*Die Zauberflöte*), le Commandeur (*Don Giovanni*), les quatre rôles de Lindorf, Coppélius, Docteur Miracle et Dapertutto dans *Les Contes d'Hoffmann*, Golaud et Arkel (*Pelléas et Mélisande*), Boromeo (*Palestrina*), Dosifey (*Khovantchina*), et les rôles titres dans *Boris Godounov*, *Oberto* et *Attila*.

John Tomlinson possède un vaste répertoire de concert, et a chanté avec tous les grands orchestres britanniques, ainsi qu'en Allemagne, Italie, Belgique, Hollande, France, Espagne, Danemark et aux États-Unis. Sa riche discographie inclut *Gabriella di Vergy* de Donizetti pour Opera Rara, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, les albums d'extraits de *Boris Godounov* et de

Der Rosenkavalier, et deux disques dans la série Great Operatic Arias, tous pour la série Opera in English de Chandos.

John Tomlinson a été fait commandeur de l'ordre de l'empire britannique (CBE) en 1997.

Née à Stockholm, **Nina Stemme** étudia l'alto à l'École de musique Adolf Fredrik. Tout en poursuivant des études de commerce et d'économie à Stockholm, elle suivit également des cours de chant à l'Opéra Studio de Stockholm, puis termina ses études vocales au Collège national d'opéra de Stockholm. Finaliste du Concours international de Cardiff, elle est lauréate du Concours Plácido Domingo.

En 1995, Nina Stemme devint membre de l'Opéra de Cologne où elle chanta des rôles tels que Pamina (*Die Zauberflöte*), la Comtesse (*Le nozze di Figaro*), Mimì (*La Bohème*) et Agathe (*Der Freischütz*). Elle a chanté le rôle d'Elisabeth (*Tannhäuser*) au De Vlaamse Opera; Freia et Gutrunne dans le cycle du *Ring* de Wagner à Hambourg; Tosca à Göteborg; la Comtesse (*Le nozze di Figaro*) à Dresde; Katerina (*Greek Passion*) au Festival de Bregenz; Sœur Angelica (*Il trittico*) à Cologne, et Elsa (*Lohengrin*) à Bâle.

Nina Stemme a également chanté le rôle de Senta au Metropolitan Opera de New York, au Wiener Staatsoper et au Vlaamse Opera; Marguerite (*Faust*) et Elisabeth (*Tannhäuser*) au Festival de Savonlinna; Manon Lescaut à l'English National Opera; Tatiana (*Eugène Onéguine*) au Théâtre de La Monnaie de Bruxelles; Katerina (*La Lady Macbeth de Mtsensk*) à l'Opéra de Genève; Sieglinde (*Die Walküre*) à Cologne; Nyssia (*König Kandaules*) au Festival de Salzburg; Isolde (*Tristan und Isolde*) au Festival de Glyndebourne et à l'Opéra royal de Stockholm; la Maréchale (*Der Rosenkavalier*) à l'Opéra de Göteborg, et Marie (*Wozzeck*) à l'Opéra National de Lyon.

En concert, elle a chanté dans la Neuvième Symphonie de Beethoven, ainsi que les *Vier letzte Lieder* et la scène finale de *Capriccio* de Strauss, sous la direction de chefs tels que Roberto Abbado et Antonio Pappano.

Né dans l'Illinois, la basse **Eric Halfvarson** chante régulièrement dans les plus grands théâtres lyriques et avec les plus grands orchestres symphoniques du monde. Ses interprétations exceptionnelles de rôles aussi variés et aussi difficiles que le Baron Ochs (*Der Rosenkavalier*), Hagen (*Götterdämmerung*), Claggart (*Billy Budd*), Sarastro (*Die Zauberflöte*), le roi Philippe

et l'Inquisiteur (*Don Carlos*), Heinrich (*Lohengrin*), Hunding (*Die Walküre*) et Méphistophélès (*Faust*) ont été entendus dans des théâtres tels que l'Opéra de Paris-Bastille, au Festival de Bayreuth, au Royal Opera de Covent Garden, au Metropolitan Opera de New York, au Lyric Opera de Chicago, au Canadian Opera, à La Fenice de Venise, au Teatro Liceu de Barcelone, au Bayerische Staatsoper de Munich, au Staatsoper de Vienne, au Teatro Colón de Buenos Aires, à San Francisco, Dallas, Houston, Santa Fe et Washington.

Eric Halfvarson s'est produit en concert avec le Chicago Symphony, le San Francisco Symphony, le St Louis Symphony, le National Symphony, le Houston Symphony, le Boston Symphony, le Minnesota Orchestra, le London Philharmonic Orchestra, le Hallé Orchestra, au Concertgebouw d'Amsterdam, au Festival d'Édimbourg, et avec des orchestres à Paris, Séville et Valence.

La discographie d'Eric Halfvarson inclut *Don Carlos*, *Billy Budd*, *Rayok* de Chostakovitch, et *Antony and Cleopatra* de Samuel Barber.

Née à Dublin, **Patricia Bardon** étudia avec Veronica Dunne au College of Music de Dublin, et attira l'attention du public en

devenant la plus jeune lauréate du Concours international de Cardiff. Depuis, elle mène une importante carrière internationale à l'opéra et en concert.

Patricia Bardon a chanté le rôle titre dans Tancredi et Arsace (*Semiramide*) à La Fenice de Venise; le rôle titre dans Carmen au Staatsoper de Hambourg, au Welsh National Opera et au Scottish Opera; le rôle titre dans *La Cenerentola* au Théâtre de La Monnaie de Bruxelles et à Lausanne; le rôle titre dans *Orlando* à New York, Paris, Lyon, et à Anvers; Penelope (*Il ritorno d'Ulisse in patria*) au Maggio Musicale de Florence et à Athènes; Cornelia (*Giulio Cesare*) et Amastris (*Serse*) au Staatsoper de Munich, à Dresde et à Montpellier; Anna (*Les Troyens*) au Maggio Musicale; Smeton (*Anna Bolena*) à San Francisco; le rôle titre dans *Tamerlano* à Beaune; Ursule (*Béatrice and Bénédicte*) à Amsterdam et au Welsh National Opera; Ruggiero (*Alcina*) à Montpellier; Bradamante (*Alcina*) à Drottningholm; Rosmira (*Partenope*) au Lyric Opera de Chicago; des rôles dans *Guillaume Tell*, *Mosè in Egitto*, *Rigoletto*, *Mephistofele*, et *La fanciulla del West* au Royal Opera de Covent Garden, ainsi que de nombreux rôles à l'Opera North, au Welsh National Opera et à Glyndebourne.

Patricia Bardon possède un répertoire de concert vaste et varié, et se produit avec de nombreux grands orchestres dans des salles telles que le Lincoln Center de New York, le Concertgebouw d'Amsterdam, la Scala de Milan, le South Bank de Londres, à Berlin, Madrid, Bruxelles, aux BBC Proms de Londres, et au Festival d'Édimbourg. Elle a également donné des récitals à Tokyo, Aix-en-Provence, Covent Garden, Montreux et Dublin.

La discographie de Patricia Bardon inclut *Orlando*, *Elijah*, *Eugène Onéguine*, *Serse* dans un enregistrement "live" au Staatsoper de Munich, *Rigoletto*, et pour la série Opera in English de Chandos, le rôle titre dans *Carmen*.

Après avoir terminé ses études, le ténor anglais **Kim Begley** devint ténor principal au Royal Opera de Covent Garden, se produisant dans *Kat'a Kabanová*, *Palestrina* de Pfitzner, *Billy Budd* et *Wozzeck*. Il fit également deux débuts wagnériens importants à Covent Garden: Siegmund sous la direction de Bernard Haitink et Erik sous la direction de Simone Young.

Depuis le début de sa carrière, Kim Begley entretient également des liens étroits avec le

Festival de Glyndebourne où il a chanté pour la première fois Florestan (*Fidelio*) ainsi que les grands rôles des opéras de Janáček, et à l'English National Opera où il a chanté des rôles principaux dans des opéras de Britten, Janáček, Moussorgski, et dans *Parsifal* de Wagner.

Il s'est produit à Franckfort (*Lohengrin*), Genève (*Boris Godounov*), Cologne (*Das Rheingold*), Barcelone (*L'Affaire Makropoulos*), Lyon (*Dr Faustus*), Berlin (*Der Freischütz*), Bruxelles (*Khovantchina*), Toulouse (*Die Walküre*, *Peter Grimes*), Amsterdam (*Peter Grimes*), à l'Opéra de Paris-Bastille (*Aufstieg und Fall der Stadt Mahagonny*, *Billy Budd*, *Der fliegende Holländer*) et au Châtelet (*Fidelio*, *Dr Faustus*), à La Scala de Milan (*Der Freischütz*, *Das Rheingold*), et au Staatsoper de Berlin (*Der Freischütz*). Il a chanté au Lyric Opera de Chicago dans *L'Affaire Makropoulos*, *Aufstieg und Fall der Stadt Mahagonny*, *Billy Budd* et *Der fliegende Holländer*, et a fait ses débuts au Metropolitan Opera de New York dans le rôle de Laça (*Jenůfa*). En 2000, Kim Begley fit ses débuts au Festival de Bayreuth dans le rôle de Loge dans le cycle du *Ring* sous la direction du regretté Giuseppe Sinopoli.

Le répertoire de concert de Kim Begley inclut le *War Requiem* de Britten, le *Dream of*

Gerontius d'Elgar, la Neuvième Symphonie et la *Missa Solemnis* de Beethoven, *Das Lied von der Erde* et la Huitième Symphonie de Mahler. Parmi les titres de sa riche discographie, on citera *Falstaff*, *Salome*, *Das Rheingold*, ainsi que *Faustus* de Busoni, qui a obtenu un *Grammy Award*.

Peter Wedd étudia à la Guildhall School of Music and Drama de Londres avec le regretté William McAlpine, puis au National Opera Studio. Il fut "Company Principal" de 1999 à 2001 au Royal Opera de Covent Garden où il chanta Ywain (*Gawain and the Green Knight*) et Kudrjas (*Kat'a Kabanová*). Il est régulièrement invité à se produire au Welsh National Opera dans des rôles tels que Don José (*Carmen*), Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) et Laça (*Jenůfa*).

Parmi ses autres prestations en Grande-Bretagne et en Irlande, on citera Federico (*L'Arlesiana*) et Pluto (*Orphée aux enfers*) à l'Opera Holland Park, Kyska (*Šarkatán*) et Julius (*I cavalieri di Ekebi*) au Festival de Wexford, Satyavan (*Savitri*) au Festival d'Aldeburgh. Il remporta un très vif succès dans le rôle de Rodolfo dans la nouvelle production de *La Bohème* au Royal Albert Hall de Londres. Peter Wedd a chanté Tamino et

Eisenstein (*Die Fledermaus*) avec l'Orchestre de chambre européen, ainsi que Lysander (*A Midsummer Night's Dream*) au Lyric Theatre de Singapour.

Très demandé en concert, il a travaillé avec des orchestres tels que le London Philharmonic, le Royal Scottish National, le City of London Sinfonia, le Northern Sinfonia et le Bournemouth Symphony. Peter Wedd s'est produit au Festival de Covent Garden et au Festival d'Édimbourg, en Slovénie au Festival de Maribor, et en Suisse au Festival de Cernier.

Peter Wedd a enregistré *Turandot* et *Jenůfa* pour la série Opera in English de Chandos.

Durant sa carrière de chanteur, Geoffrey Mitchell aborda un répertoire remarquablement varié, depuis la musique ancienne jusqu'à la musique contemporaine, se produisant en Scandinavie, en Allemagne, dans l'ancienne Tchécoslovaquie, au Canada et en Australasie. Après avoir fait ses premières armes de chef d'orchestre avec la BBC, il décida de prendre une part active dans ce domaine avec ses propres chanteurs et fonda le **Geoffrey Mitchell Choir**. Par suite de ses premiers enregistrements l'ensemble travaille depuis longtemps avec Opera Rara pour qui il

a réalisé plus de trente enregistrements. Ce Chœur ne cesse d'élargir sa réputation, travaillant avec la BBC et plusieurs maisons de disques internationales. Pour Chandos, le Geoffrey Mitchell Choir a participé à plusieurs enregistrements pour Opera in English, une série de disques très prisés financée par la Peter Moores Foundation.

Le **London Philharmonic Orchestra** est depuis longtemps réputé pour la multiplicité de ses talents et son excellence en matière artistique. Ces qualités se manifestent dans la salle de concert comme sur la scène lyrique, dans ses nombreux enregistrements primés, ses tournées internationales innovatrices et son travail d'avant-garde dans le domaine éducatif. Kurt Masur est chef principal de l'Orchestre depuis septembre 2000. Parmi ses prédécesseurs, depuis la fondation de l'Orchestre en 1932 par Sir Thomas Beecham, notons Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt et Franz Welser-Möst. Depuis 1992, le London Philharmonic Orchestra est orchestre symphonique en résidence au Royal Festival Hall. Il est également orchestre symphonique en résidence au Glyndebourne Festival Opera depuis trente-huit ans.

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

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

Il séjourne fréquemment en Espagne où il a dirigé en concert la plupart des grands orchestres espagnols. C'est lui qui dirigea la première espagnole de *Peter Grimes* à Madrid et en 1996 la première production espagnole de *The Rake's Progress*. Il a dirigé en Allemagne, en Suisse, aux Pays-Bas, au Festival de Pesaro en Italie, au Festival international de Hong-

Kong, au Japon pour une tournée de *Carmen* et au Mexique avec l'Orchestre symphonique d'UNAM. Il a récemment dirigé plusieurs nouvelles productions dont *Fidelio* au Festival de Nouvelle-Zélande, *Lucia di Lammermoor* avec le New Israeli Opera et *Don Giovanni* à l'Opéra d'état de Hannover.

En studio, il a participé entre autres à la production de la BBC Television de *Der Vampyr* de Marschner, dirigeant aussi vingt-huit intégrales d'opéras financées par la Peter Moores Foundation. Plusieurs de ces intégrales furent enregistrées pour Opera Rara et primées, *Rosmonda d'Inghilterra* de Donizetti recevant en Belgique le Prix Cecilia. Pour Chandos, David Parry a dirigé une série d'enregistrements d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones et Andrew Shore) de même que *The Marriage of Figaro*, *A Masked Ball*, *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, l'enregistrement primé de *Tosca* et des extraits de *Der Rosenkavalier*, tous ces enregistrements étant réalisés en collaboration avec la Peter Moores Foundation.

Come Wagner scoprì l'Olandese volante

Nel dicembre del 1842 un giornale d'arte locale riferiva dei preparativi per una nuova opera presso l'Opera della Corte sassone di Dresda. "Si svolgono alacramente le prove per l'allestimento della seconda opera di Richard Wagner, che è diventato famoso da un giorno all'altro con il suo *Rienzi*... si intitola *L'Olandese volante*, e Wagner ha utilizzato la storia fantastica di Heine, abbinandola alla narrativa inglese e ad alcune aggiunte proprie."

La "storia fantastica" era stata creata dal poeta tedesco Heinrich Heine, chi aveva un'affezionato ossessionato da tutto quello che era olandese. Nell'opera di Heine *Dalle memorie di Herr von Schnabelewopski* (1834) il viaggiatore protagonista scopre la leggenda dell'Olandese in un lavoro teatrale ad Amsterdam: "Tutti conosceranno la storia di quella nave segnata dal destino che non può mai entrare nel riparo di un porto e che vaga sui mari da tempo immemorabile. Quella terribile nave portava il nome del suo capitano, un Olandese che un tempo aveva giurato per tutti i diavoli che avrebbe doppiato un capo o l'altro, a dispetto della violentissima tempesta che infuriava, anche se avesse dovuto

continuare a navigare fino al Giorno del Giudizio."

Se la leggenda dell'Olandese Volante ha una base nei fatti, sicuramente si sviluppò dagli eventi nella rivalità commerciale anglo-olandese e nelle guerre del XVII e XVIII secolo, periodo durante il quale i mercanti olandesi doppiavano regolarmente il Capo di Buona Speranza del Sudafrica. (Recentemente un documentario televisivo olandese si è addirittura chiesto se l'espressione "Vliegende Hollaender" fosse la corruzione del nome "Vergulde Vlamingh" ("Fiammingo dorato"), un inflessibile capitano di mare olandese di quell'epoca.) E nella letteratura inglese e americana il decennio del 1790 vide la comparsa di un fiume di poesie e storie sul tema di un marinaio maledetto in un viaggio eterno. *The Rhyme of the Ancient Mariner* di Samuel Coleridge Taylor, *Rokeby* di Sir Walter Scott, *The Red Rover* di James Fenimore Cooper e *The Narrative of Arthur Gordon Pym* di Edgar Allan Poe sono forse i migliori esempi di quello che il corrispondente di Dresda aveva giustamente definito le "storie inglesi" della leggenda.

All'inizio il dramma a cui assiste l'eroe di Heine sembra una diretta narrazione della leggenda, ma poi fornisce una via di uscita per l'Olandese maledetto: "Il diavolo prese in parola il capitano della nave che è costretto a vagare sui mari fino al giorno del giudizio, a meno che non venga salvato dalla devozione di una donna. Nella sua stupidità il diavolo non crede nella devozione della donna e così concesse al capitano maledetto di sbarcare sulla terraferma una volta ogni sette anni, per sposarsi e in quel modo cercare la propria salvezza." Così lo Schnabelewopski di Heine può vedere la "moglie" dell'Olandese Volante buttarsi da uno scoglio e in conseguenza di ciò "la maledizione viene annullata, l'Olandese è salvo e vediamo la nave spettrale affondare nelle profondità dell'oceano".

Heine desiderava che questo nuovo colpo di scena nella conclusione fosse un'interpretazione-burla di quella che considerava una storia di fantasmi sentimentale e romantica. "La morale di questo lavoro, per quanto riguarda le donne", conclude, "è che devono guardarsi bene dallo sposare un Olandese Volante; e noi uomini dovremmo trarre da questo la lezione che nel migliore dei casi le donne saranno la nostra rovina." Ma Wagner prese la possibilità della

salvezza dell'Olandese molto sul serio e scrisse in un appunto autobiografico: "Il trattamento drammatico di Heine è di sua invenzione – della redenzione del suo Ahasuerus (l'Ebreo errante) del mare mi ha dato tutto quello che mi serviva per utilizzare la leggenda per un soggetto operistico. Sono arrivato a un accordo con lo stesso Heine..."

Wagner aveva conosciuto Heine a Parigi; era un altro intellettuale tedesco esiliato che gli fu brevemente amico durante il periodo in cui, a corto di quattrini, (nonostante una lettera di presentazione del potente e affermato Meyerbeer) il compositore non riuscì a farsi un nome nella capitale francese. Dopo la loro conversazione un amico comune disse di Wagner: "Da un individuo così pieno di cultura moderna è possibile attendersi lo sviluppo di una solida e potente musica moderna." Le prime note di una "solida e potente musica moderna" si fecero certamente udire nella partitura dell'*Olandese*, dove Wagner per la prima volta introdusse l'arte della caratterizzazione attraverso il linguaggio armonico oltre che attraverso il colore, il ritmo e il tempo; un cromatismo drammatico, moderno per l'Olandese, Senta, sua tormentata salvatrice futura, e un diatonismo di vecchio stile, da *grand opéra*, per la

domesticità borghese di Daland, Mary e le filatrici. Quando Wagner avviò la composizione della nuova opera a Parigi, sperava di poter avere una buona audizione con alcuni dei suoi brani alla famosa Opéra. Alla fine sarebbe riuscito a ottenere solo un magro compenso vendendo il canovaccio dell'opera alla direzione del teatro.

La storia di Heine, il suo incontro con l'autore e la vita di un artista in difficoltà economiche a Parigi furono sproni importanti per il progetto wagneriano dell'*Olandese*, ma un elemento autobiografico della storia si collega anche alla località in cui si svolge la storia. Se Wagner lesse la storia di Heine durante il periodo in cui fu direttore musicale a Riga, avrà avuto fresco nella memoria il viaggio interrotto per mare che fece dalla Russia alla Francia nell'estate del 1839. Questo viaggio lo aveva portato quasi letteralmente sulla riva della costa norvegese meridionale proprio nel punto in cui avrebbe finalmente ambientato la sua storia (Sandvika sull'isola di Borøya). Sebbene la ricerca locale norvegese si sia successivamente affannata a rintracciare ogni particolare dei due giorni del soggiorno di Wagner e a trovare i suoi equivalenti nel libretto dell'*Olandese*, attualmente si può dire con sicurezza solo che la *Thetis* (la sua nave) fu

costretta a fare appunto tappa a Borøya a causa di una feroce tempesta quello giuglio e che le scogliere di granito dell'isola creano una parete di echi che potrebbe avere ispirato i richiami del coro dei marinai nella prima scena dell'opera.

Tuttavia l'importanza della Norvegia per l'opera andava ben oltre le influenze letterali. Ancora a poche settimane di distanza dalla prima dell'*Olandese*, nel gennaio 1843, la vicenda era ambientata in Scozia (l'Atto I si svolgeva a "Holystrand", Senta si chiamava Anna, suo padre era Donald o solo "lo scozzese", ed Erik era Georg). Questo nasceva presumibilmente dal fatto che non solo la storia di Heine, ma anche una storia d'orrore tedesca di successo dell'epoca nota a Wagner, intitolata *The Cave at Steenfoll* e un popolare musical contemporaneo (probabilmente noto a Heine) dal titolo *L'Olandese volante*, o *Il Vascello fantasma* erano tutti ambientati in Scozia, la remota e mitica terra di grotte, relitti e spettri marini. Poi (sembra) Wagner cambiò idea all'improvviso e trasferì la storia in Norvegia. Perché? Forse perché venne a sapere che a Parigi aveva appena aperto un'opera, ispirata (non molto da vicino) al canovaccio dell'*Olandese* da lui venduto all'Opéra e voleva prendere le distanze da quel progetto

con il suo originale. O forse voleva annacquare la questione del suo debito con Heine. (Trent'anni dopo, quando riscrisse le sue memorie, Wagner avrebbe sostenuto che "il trattamento di Heine era preso a prestito da una commedia olandese con lo stesso titolo", dimenticando la redenzione conclusiva che era stata un'invenzione originale del poeta). O forse perché concordava con l'idea che stava prendendo forma nella sua mente, secondo cui nella vita di un vero artista la creazione di un'opera deve essere sempre collegata ad eventi "reali". In seguito Wagner sostenne che la sua "opera romantica" del 1843 era il vero punto di inizio della propria carriera di poeta e drammaturgo musicale, una convenzione sposata dal Festival di Bayreuth che ha sempre declinato di allestire le sue prime opere.

Sebbene alla sua prima di Dresda l'*Olandese* lasciasse un segno più debole rispetto al successo precedente, il lungo, vistoso e più convenzionale *Rienzi*, la riuscita della nuova opera fu garantita dal fatto che Wagner finalmente aveva messo le mani su un argomento veramente popolare. Al di là delle opere degli autori citati sopra, nei primi decenni del diciottesimo secolo esistevano due romanzi inglesi che ebbero vasta diffusione (e

furono tradotti): *Vanderdecken's Message Home* di John Howison (il primo testo che avrebbe dato il nome allo spettrale capitano) e *The Phantom Ship* di Frederick Marryat (che contiene una redenzione finale e lanciò una mini mania dell'*Olandese volante* in Olanda) – e una serie di lavori teatrali olandesi originali o tradotti (che Heine potrebbe aver visto durante le sue regolari visite in quell'Paese). Non è un caso inoltre che i primi racconti di vampiri di Polidori e Byron, e *Frankenstein* di Mary Shelley siano esatti contemporanei di queste storie di spettri marittimi dell'Olandese. Entrambi i filoni utilizzano l'idea del non-morto o di personaggi che non possono morire finché qualche delitto o peccato commesso nel passato non venga formalmente espiato. Come scrisse nelle sue memorie Edward Fitzball, autore del musical *Phantom Ship*: "Questo tipo di dramma allora era molto in voga e l'*Olandese volante* non era da meno di *Frankenstein* o *Der Freischütz* per quanto riguarda orrori e luci spettrali."

Il libretto scritto dallo stesso Wagner attingeva a caratteristiche comuni a molte versioni della storia del vascello fantasma: il tentativo da parte dell'equipaggio di spettri di fare recapitare a casa lettere indirizzate a destinatari che si rivelano morti da tempo

(deriso dai marinai norvegesi nella scena del molo), le magiche proprietà di navigazione della nave stregata dell'Olandese (sottolineate dallo stesso Olandese nella scena di Sandwike), e il vecchio ritratto di famiglia dell'Olandese stesso (sempre presente durante l'azione in casa di Daland). Con una svolta significativa nella sua creazione di una forma operistica parallela all'utilizzo di diverse lingue armoniche per sottolineare la caratterizzazione, Wagner riuscì ad abbinare e mescolare le influenze e i riferimenti delle sue letture con un intuito da romanziere. Gli esperimenti scientifici quasi contemporanei di Mesmer con il magnetismo e il fascino romantico dell'epoca per i sogni e le trance, trovano un posto nel suo libretto nell'ossessione di Senta per il ritratto dell'Olandese e la sua immediata identificazione per il sogno in cui Erik predice lo svolgimento successivo dell'opera. Andando ben oltre la semplice idea del dono di una vita per salvarne un'altra proposta dal momento culminante della storia di Heine, Wagner giunse a una percezione psicoanalitica del nucleo centrale della leggenda dell'Olandese. La sua storia diventa un processo di reintegrazione in cui il sognatore (il marinaio maledetto) deve essere riportato al suo originale, "giusto" stato mentale precedente il

suo folle atto di arroganza (il giuramento di doppiare il capo a tutti i costi). Questo si può ottenere solo quando un essere umano della vita "normale" riesce a comprendere pienamente e provare compassione per l'azione e la sofferenza del sognatore.

Wagner introduce inoltre influenze da fonti meno specifiche. I tentativi frustrati di suicidio di Ahasuerus nei poemi epici di Nicholas Lenau sull'Ebreo errante suggerivano il fallimento dell'Olandese (come si narra nel monologo di apertura) di fare incagliare la propria nave o farsi uccidere dai pirati. La collocazione e il contenuto della Ballata di Senta – parte della prima musica per l'opera composta a Parigi – devono molto alla Ballata dell'eroina de *La dama bianca* di Boieldieu, il cui secondo atto addirittura inizia con una scena di tessitura. Marschner, un contemporaneo di cui Wagner conobbe e diresse le partiture, ambientò il suo *Vampiro* in Scozia. Include una ballata cantata da una ragazza del posto sulla leggenda del vampiro che descrive l'antieroe con la stessa frase utilizzata da Senta per l'Olandese, "den bleichen Mann" ("l'uomo pallido", che normalmente contrassegna il non-morto oggetto di desiderio sessuale nella letteratura dell'Ottocento).

Utilizzando fino in fondo le sue vaste letture e le sue conoscenze musicali, Wagner riuscì non solo a fare del suo *Olandese* un classico di quello che divenne noto come genere *Schauerromantik* ("romantico dell'orrore") ma a superare i suoi rivali, come l'*Amleto* di Shakespeare aveva fatto per la tragedia giacobita e la *Tosca* di Puccini avrebbe fatto per l'opera del verismo. Con il progredire della sua carriera, Wagner fece affettuosamente ritorno alla partitura dell'*Olandese* ma, quando ne dirigeva personalmente le esecuzioni, mai senza apportare qualche cambiamento. Prima addolcì la chiassosità di alcune sezioni della partitura originale, soprattutto per gli ottoni. (Hector Berlioz, in una recensione generalmente favorevole di una delle prime esecuzioni a Dresda aveva criticato la dipendenza dagli effetti di tremolo e dalle settime diminuite.) Poi modificò la conclusione sia dell'ouverture sia dell'opera alla luce della sua "nuova" musica di trasformazione nello stile del *Tristano*, presentando una illustrazione musicale più chiara della conclusione redentrice della storia. Infine, mentre lavorava a un allestimento "modello" per re Ludwig II a Monaco, pensò di riscrivere completamente la Ballata di Senta, senza riuscire però ad andare oltre a un primo abbozzo.

Lo stesso Wagner non riuscì mai a realizzare quello che sembra fosse il suo ideale di presentare l'opera in un solo atto. Viene eseguita così nella presente registrazione, che include inoltre tutte le modifiche completate dal compositore per la partitura durante tutta la sua vita.

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La leggenda dell'Olandese volante

Il capitano di mare olandese di una nave mercantile, colto da una terribile tempesta mentre cercava di doppiare il capo di Buona Speranza, giurò che ci sarebbe riuscito anche se avesse dovuto farlo fino al giorno del Giudizio. Ucita la bestemmia, Satana condannò lui e il suo equipaggio a navigare per l'eternità. All'Olandese fu concessa una possibilità di redenzione: avrebbe potuto lasciare la sua nave una volta ogni sette anni per cercare una donna che lo amasse e gli rimanesse fedele fino alla morte. Solo questa fedeltà avrebbe potuto vincere la maledizione. Sono passati altri sette anni e l'Olandese ritorna sulla terraferma per cercare ancora una volta una donna che lo salvi dal suo destino infinito.

Argomento**COMPACT DISC ONE**

L'azione è ambientata sulla costa norvegese.

Scena 1

[1] – [2] La nave di Daland, ormai quasi in porto, è costretta a gettare l'ancora a sette miglia di distanza lungo la costa per ripararsi da una violenta tempesta. L'uomo pensa alla figlia, Senta. L'equipaggio sfinito ben presto si addormenta, compreso il Timoniere che Daland ha messo di sentinella.

[3] Compare una seconda nave, quella dell'Olandese volante. L'Olandese racconta di aver cercato di porre fine alla sua vita di eterno tormento annegandosi, incagliando la sua nave e combattendo con i pirati. Tutto è stato vano.

[4] Riappare Daland sul ponte e rimprovera il Timoniere che non ha fatto da sentinella. Vedono la nave dell'Olandese e Daland si offre di ospitarlo. L'Olandese sale sulla nave di Daland e gli offre molte ricchezze in cambio di una notte di ospitalità e anche la possibilità di un matrimonio con Senta, la figlia di Daland. Il vento cambia ed entrambe le navi possono procedere verso il porto della patria di Daland.

Scena 2

[5] Sotto la supervisione della governante di Daland, Mary, le donne lavorano nella casa di Daland mentre gli uomini sono in mare

COMPACT DISC TWO

[1] Senta è turbata dal leggendario Olandese e racconta la sua storia alle sue compagne; annuncia che proprio lei è la donna che lo salverà con il suo amore.

Senta è promessa al cacciatore Erik, che l'ama dall'infanzia. [2] Entra Erik, profondamente turbato dall'ossessione di Senta per la leggenda dell'Olandese; le racconta un suo sogno in cui ha visto Daland tornare a casa accompagnato dall'Olandese, dopo di che lei era partita in mare con lui. Questo serve solo a intensificare le preoccupazioni della donna ed Erik esce disperato.

[3] – [4] Arriva Daland con l'Olandese. Senta lo riconosce subito e, [5] – [6] rimasta sola con lui, gli rivela che è lei la donna tanto cercata che lo salverà.

Scena 3

[7] Mentre l'equipaggio di Daland festeggia il ritorno a casa, quello dell'Olandese rimane silenzioso e addirittura rifiuta l'offerta di cibo

e bevande. I Norvegesi rimangono a disagio di fronte al silenzio dell'altro equipaggio. Quando gli altri finalmente reagiscono, lo fanno con un canto che fa fuggire i Norvegesi, terrorizzati.

[8] – [9] Erik supplica Senta di mantenere le promesse della loro infanzia. [10] L'Olandese per caso ascolta la conversazione e, nonostante le assicurazioni di Senta, pensa di essere stato tradito: la sua unica speranza di redenzione è perduta. Si avvia verso la sua nave e mentre si allontana, Senta si sacrifica. L'Olandese è così redento.

Traduzione: Emanuela Guastella

John Tomlinson è nato nel Lancashire. Ha conseguito la laurea in Ingegneria civile presso l'Università di Manchester prima di vincere una borsa di studio per il Royal Manchester College of Music (oggi Royal Northern College of Music).

John Tomlinson canta regolarmente con la English National Opera dal 1974, e con la Royal Opera, Covent Garden, dal 1977. Inoltre è comparso con Opera North, Scottish Opera, Glyndebourne Festival Opera e Glyndebourne Touring Opera e Kent Opera. Dal 1988 partecipa ogni anno al festival di

Bayreuth, dove è stato applaudito nelle vesti di Wotan (*Das Rheingold* e *Die Walküre*), il Viandante (*Siegfried*), Tituel e Gurnemanz (*Parsifal*), Mark (*Tristan und Isolde*), Heinrich (*Lohengrin*) e Hagen (*Götterdämmerung*).

Gli impegni all'estero lo hanno portato a Ginevra, Lisbona, New York, Chicago, San Francisco, San Diego, Parigi, Amsterdam, Berlino (Deutsche Oper e Deutsche Staatsoper), Dresda, Monaco e Vienna, ai festival di Orange, Aix-en-Provence, Salisburgo, Edimburgo e al Maggio Musicale fiorentino. Il suo repertorio inoltre include Hans Sachs (*Die Meistersinger von Nürnberg*), Landgraf (*Tannhäuser*), il ruolo di protagonista in *Der fliegende Holländer* (*L'Olandese volante*), il Barone Ochs (*Der Rosenkavalier*), Orestes (*Elektra*), Moses (*Moses und Aron*), Green Knight nella prima mondiale di *Gawain and the Green Knight* di Harrison Birtwistle, Rocco (*Fidelio*), re Filippo (*Don Carlos*), Sarastro (*Die Zauberflöte*), il Commendatore (*Don Giovanni*), i quattro ruoli di Lindorf, Coppélius, Dr Miracle e Dapertutto nei Contes d'Hoffmann, Golaud e Arkel (*Pelléas et Mélisande*), Boromeo (*Palestrina*), Dosifey (*Kovanchina*) e i ruoli di protagonista in Boris Godunov, Oberto e Attila.

John Tomlinson ha un ricco repertorio

concertistico e ha cantato con le principali orchestre britanniche oltre che in Germania, Italia, Belgio, Olanda, Francia, Spagna, Danimarca e USA. La sua ricca discografia comprende *Gabriella di Vergy* di Donizetti per Opera Rara, e per la serie Opera in English di Chandos, *Julius Caesar*, *Mary Stuart*, *Rigoletto*, *Werther*, dischi di momenti salienti da *Boris Godunov* e *Der Rosenkavalier*, e due dischi di arie (Great Operatic Arias).

John Tomlinson ha ricevuto l'onorificenza di Commander of the British Empire (CBE) nel 1997.

Nata a Stoccolma, **Nina Stemme** ha studiato viola presso la Scuola musicale Adolf Fredrik. Ha studiato amministrazione aziendale ed economia a Stoccolma, frequentando allo stesso tempo un corso presso l'Opera Studio di Stoccolma e completando gli studi di canto al National College of Opera di Stoccolma. È stata finalista al concorso Cardiff Singer of the World e vincitrice dei concorsi di Plácido Domingo.

Nel 1995 entrava all'Opera di Colonia dove ha interpretato, tra l'altro, Pamina (*Die Zauberflöte*), la Contessa (*Le nozze di Figaro*), Mimì (*La Bohème*) e Agathe (*Der Freischütz*). È stata ospite all'Opera De Vlaamse nelle vesti

di Elisabeth (*Tannhäuser*); ad Amburgo in quelle di Freia e Gutrun nel ciclo del *Ring* wagneriano; a Göteborg nelle vesti di Tosca; ha cantato la Contessa (*Le nozze di Figaro*) a Dresda; Katerina (*Greek Passion*) al Festival di Bregenz; Suor Angelica (*Il trittico*) a Colonia ed Elsa (*Lohengrin*) a Basilea.

Altri ruoli importanti comprendono Senta alla Metropolitan Opera, alla Wiener Staatsoper e all'Opera De Vlaamse; Marguerite (*Faust*) ed Elisabeth (*Tannhäuser*) al Festival di Savonlinna; Manon Lescaut alla English National Opera; Tatjana (*Eugenio Onieghin*) al Teatro La Monnaie di Bruxelles; Katerina (*Lady Macbeth del distretto di Mzensk*) all'Opera di Ginevra; Sieglinde (*Die Walküre*) a Colonia; Nyssia (*König Kandaules*) al Festival di Salisburgo; Isolde (*Tristan und Isolde*) al Festival di Glyndebourne e alla Royal Opera di Stoccolma; la Marescialla (*Der Rosenkavalier*) all'Opera di Göteborg, e Marie (*Wozzeck*) all'Opéra National de Lyon.

Le apparizioni in concerto comprendono la nona Sinfonia di Beethoven, *Vier letzte Lieder* di Strauss e la scena finale dal *Capriccio* di Strauss con direttori come Roberto Abbado e Antonio Pappano.

Il basso **Eric Halfvarson**, nato nell'Illinois,

canta regolarmente con le compagnie operistiche e le orchestre sinfoniche più prestigiose del mondo. Ha proposto interpretazioni formidabili di ruoli diversi e difficili quali il barone Ochs (*Der Rosenkavalier*), Hagen (*Götterdämmerung*), Claggart (*Billy Budd*), Sarastro (*Die Zauberflöte*), re Filippo e l'Inquisitore (*Don Carlos*), Heinrich (*Lohengrin*), Hunding (*Die Walküre*) e Mefistofele (*Faust*) con compagnie quali l'Opéra de Paris-Bastille, il Festival di Bayreuth, la Royal Opera, la Metropolitan Opera di New York, la Lyric Opera di Chicago, la Canadian Opera, La Fenice di Venezia, il Teatro del Liceu di Barcellona, l'Opera di Monaco, la Staatsoper di Vienna e il Teatro Colón di Buenos Aires, oltre che nei teatri lirici di San Francisco, Dallas, Houston, Santa Fe e Washington.

È comparso in concerto con le orchestre sinfoniche di Chicago, San Francisco, St Louis, Houston, Boston, la National Symphony, l'Orchestra del Minnesota, la London Philharmonic Orchestra, la Halle Orchestra, al Concertgebouw di Amsterdam e al Festival di Edimburgo oltre che con orchestre di Parigi, Siviglia e Valencia.

La discografia di Eric Halfvarson comprende *Don Carlos*, *Billy Budd*, *Rayok* di Šostakovič e *Antony and Cleopatra* di

Barber.

Nata a Dublino, **Patricia Bardon** ha studiato con la Dássa Veronica Dunne presso il College of Music e si è messa in luce come al concorso Cardiff Singer of the World, di cui è stata la più giovane vincitrice. Da allora si è affermata a livello internazionale per le sue interpretazioni in teatro e in concerto.

Le sue numerose apparizioni teatrali comprendono il ruolo di protagonista in *Tancredi* e Arsace (*Semiramide*) alla Fenice di Venezia, il ruolo di protagonista in *Carmen* alla Staatsoper di Amburgo, Welsh National Opera e Scottish Opera; il ruolo di protagonista nella *Cenerentola* al Teatro La Monnaie e a Losanna; il ruolo di protagonista in *Orlando* a New York, Parigi, Lione e Anversa; Penelope (*Il ritorno d'Ulisse in patria*) al Maggio Musicale e ad Atene; Cornelia (*Giulio Cesare*) e Amastri (*Serse*) alla Staatsoper di Monaco, a Dresda e Montpellier; Anna (*Les Troyens*) al Maggio Musicale; Smeton (*Anna Bolena*) a San Francisco; il ruolo principale nel Tamerlano a Beaune; Ursule (*Beatrice and Benedict*) ad Amsterdam e per la Welsh National Opera; Ruggiero (*Alcina*) a Montpellier; Bradamante (*Alcina*) a Drottningholm; Rosmira (*Partenope*) con la Lyric Opera di Chicago; ha cantato nel

Guillaume Tell, *Mosè in Egitto*, *Rigoletto*, *Mefistofele* e *La fanciulla del West* alla Royal Opera House, oltre a interpretare numerosi ruoli per Opera North, Welsh National Opera e Glyndebourne.

Patricia Bardon ha un ampio e vario repertorio concertistico e lavora con molte orchestre importanti in auditori tra cui il Lincoln Center, il Concertgebouw, La Scala, il complesso londinese del South Bank, Berlino, Madrid, Bruxelles, i Prom, il Festival di Edimburgo. Inoltre ha dato recital a Tokyo, Aix-en-Provence, Covent Garden, Montreux, Dublino.

La discografia comprende *Orlando*, *Elijah*, *Eugenio Onieghin*, *Serse* in una registrazione dal vivo dalla Staatsoper di Monaco, *Rigoletto* e, nell'ambito della serie Opera in English di Chandos, il ruolo di protagonista in *Carmen*.

Dopo aver completato gli studi, il tenore britannico **Kim Begley** entrava alla Royal Opera House, Covent Garden come tenore solista e qui compariva in *Katá Kabanova*, *Palestrina* di Pfitzner, *Billy Budd* e *Wozzeck*. Il Covent Garden è stato anche il teatro di due dei suoi principali debutti wagneriani: Siegmund diretto da Bernard Haitink, ed Erik

diretto da Simone Young.

Durante tutta la sua carriera, Kim Begley ha avuto un rapporto continuo con il Glyndebourne Festival e la English National Opera. I principali ruoli operistici di Janáček, molto importanti nella sua carriera, sono stati eseguiti per la prima volta a Glyndebourne, che ha visto anche il suo primo Florestano (*Fidelio*). Per English National Opera ha interpretato importanti ruoli di Britten, Janáček e Mussorgsky oltre al *Parsifal* di Wagner.

Si è esibito nei teatri lirici di Francoforte (*Lohengrin*), Ginevra (*Boris Godunov*), Colonia (*Das Rheingold*), Barcellona (*L'Affaire Makropoulos*), Lione (*Dr Faustus*), Berlino (*Der Freischütz*), Bruxelles (*Khovanchina*), Toulouse (*Die Walküre*, *Peter Grimes*), oltre che ad Amsterdam (*Peter Grimes*), a Parigi nei teatri Bastille (*Mahagonny*, *Billy Budd*, *L'Olandese volante*) e Châtelet (*Fidelio*, *Dr Faustus*), alla Scala di Milano (*Der Freischütz*, *Das Rheingold*) e all'la Staatsoper di Berlino (*Der Freischütz*). Alla Lyric Opera di Chicago ha interpretato *L'Affaire Makropoulos*, *Mahagonny*, *Billy Budd* e *L'Olandese Volante*, e ha esordito alla Metropolitan Opera nelle vesti di Lača (*Jenůfa*). Nel 2000 Kim Begley esordiva al Festival di Bayreuth nel ruolo di Loge nel ciclo del *Ring*, diretto dal compianto

Giuseppe Sinopoli.

Versatile interprete concertistico, Kim Begley ha un repertorio che comprende il *War Requiem* di Britten, *The Dream of Gerontius* di Elgar, la Sinfonia N. 9 e *Missa Solemnis* di Beethoven, e *Das Lied von der Erde* e la Sinfonia N. 8 di Mahler. La sua ricca discografia comprende *Falstaff*, *Salome*, *Das Rheingold* e il *Dr Faustus* di Busoni che ha ricevuto un premio *Grammy*.

Peter Wedd ha studiato presso la Guildhall School of Music and Drama con il compianto William McAlpine e successivamente presso il National Opera Studio. È stato solista della Royal Opera, Covent Garden dal 1999 al 2001 ed è regolarmente ospite della Welsh National Opera. Come solista della Royal Opera ha cantato Ywain (*Gawain and the Green Knight*) e Kudrjas (*Katá Kabanová*). Alla Welsh National Opera i suoi ruoli hann compreso Don José (*Carmen*), Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*) e Lača (*Jenůfa*).

Altre apparizioni nel Regno Unito e in Irlanda hanno compreso Federico (*L'Arlesiana*) e Pluto (*Orphée aux enfers*) per Opera Holland Park, Kyska (*Šarkatán*) e Julius (*I cavalieri di Ekeby*) al Wexford Festival, e Satyavan (*Savitri*) al Festival di Aldeburgh e ha riscosso grande

successo nel ruolo di Rodolfo in un nuovo allestimento della *Bohème* alla Royal Albert Hall di Londra. Peter Wedd ha cantato Tamino e Eisenstein (*Die Fledermaus*) per la European Chamber Opera oltre a Lysander (*A Midsummer Night's Dream*) per il Lyric Theatre di Singapore.

È molto richiesto nei concerti e ha lavorato tra l'altro con la London Philharmonic, la Royal Scottish National, City of London Sinfonia, la Northern Sinfonia e la Bournemouth Symphony. Peter Wedd ha partecipato ai Festival del Covent Garden e di Edimburgo e all'estero al Maribor Festival in Slovenia e al Cernier Festival in Svizzera.

La discografia per la serie Opera in English di Chandos comprende *Turandot* e *Jenůfa*.

La carriera di cantante di Geoffrey Mitchell racchiude un repertorio notevole che spazia dalla musica antica a quella contemporanea e che l'ha portato in Scandinavia, Germania, nella ex Cecoslovacchia, in Canada e Australasia. L'esperienza di direzione degli inizi con la BBC lo ha condotto ad un maggiore coinvolgimento con i suoi stessi cantanti e inoltre alla creazione del **Geoffrey Mitchell Choir**. Le prime registrazioni sono sfociate nel coinvolgimento a lungo termine del Coro con

Opera Rara, per la quale ha inciso più di trenta registrazioni. Il Coro gode di una fama sempre maggiore con ulteriore lavoro dalla BBC e da case discografiche internazionali. Per la Chandos il Geoffrey Mitchell Choir ha partecipato a numerose registrazioni nelle applaudite serie di Opera in English con il patrocinio della Peter Moores Foundation.

La **London Philharmonic Orchestra** è da tempo apprezzata per la sua versatilità e l'altissima levatura artistica. Queste qualità sono evidenti nelle sale da concerto e nei teatri, nella ricca discografia pluripremiata, nelle brillanti tournée internazionali e nelle iniziative avanzate svolte nel settore dell'istruzione. Kurt Masur è Direttore stabile dell'orchestra dal settembre del 2000. Tra i suoi predecessori dal 1932, anno in cui sir Thomas Beecham fondava l'orchestra, vanno ricordati sir Adrian Boult, sir John Pritchard, Bernard Haitink, sir Georg Solti, Klaus Tennstedt e Franz Welser-Möst. Dal 1992 la London Philharmonic è l'orchestra residente della Royal Festival Hall. Inoltre è l'orchestra sinfonica residente della Glyndebourne Festival Opera da 38 anni.

David Parry ha studiato con Sergiu Celibidache ed ha cominciato la sua carriera

come assistente di Sir John Pritchard. Ha debuttato all'English Music Theatre, quindi è diventato direttore d'orchestra presso la Städtische Bühnen di Dortmund e la Opera North. È stato Direttore Musicale di Opera 80 dal 1983 al 1987 e dal 1992 è stato Direttore Musicale fondatore dell'Opera di Almeida.

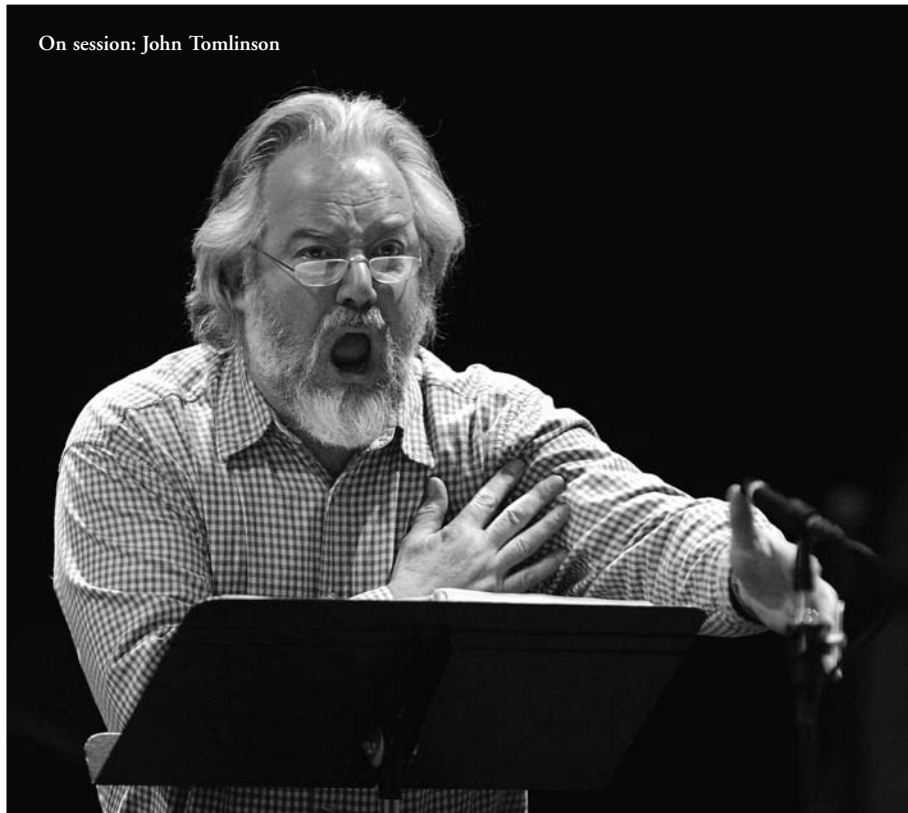
Lavora copiosamente in opere e concerti, a livello nazionale ed internazionale. Ha diretto diverse produzioni presso la English National Opera e la Opera North e appare regolarmente con la Philharmonia Orchestra e la London Philharmonic Orchestra. Nel 1996 ha debuttato con *Così fan tutte* al Glyndebourne Festival, dove nel 1998 ha diretto la prima mondiale di *Flight* di Jonathan Dove.

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

Nuova Zelanda, *Lucia di Lammermoor* alla New Israeli Opera e *Don Giovanni* alla Staatsoper di Hannover.

Il suo lavoro in studio di registrazione comprende la produzione della BBC di *Der Vampyr* di Marschner nonché ventotto registrazioni operistiche complete con il patrocinio della Peter Moores Foundation. Tra questi vi sono numerosi dischi per l'etichetta Opera Rara che hanno vinti parecchi premi, tra cui il belga Prix Cecilia per la *Rosmonda d'Inghilterra* di Donizetti. Per Chandos ha

diretto una serie di registrazioni di arie d'opera (con Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones e Andrew Shore), nonché *The Marriage of Figaro*, *A Masked Ball*, *Idomeneo*, *Carmen*, *The Thieving Magpie*, *Don Giovanni*, *Don Pasquale*, *The Elixir of Love*, *Lucia of Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, *Tosca* (vincitrice di un premio) e brani scelti da *Der Rosenkavalier*, tutte in collaborazione con la Peter Moores Foundation.



Bill Cooper



Bill Cooper



On session: Eric Halfvarson

Bill Cooper



On session: Kim Begley

Bill Cooper



Bill Cooper



Bill Cooper

COMPACT DISC ONE

1 Overture

Scene 1

A steep rocky shore. The greater part of the stage is taken up by a wide expanse of sea. Terrible weather with a violent storm. Daland's ship has just dropped anchor close to the shore; the sailors are calling to each other at their work of furling the sails, throwing out the ropes, etc. Daland has gone ashore. He is climbing onto a rock from where he can look inland and establish his location.

No. 1: Introduction

Sailors (*as they work*)

- 2 Hoyohey! Halloyo! Ho! Hey! Hey! Ya!
Hallohey!

Daland (*coming down from the rock*)

I thought so! Seven miles at most
the storm has dragged us down the coast.
And when we thought the worst was past,
Fate saved one blow until the last!

Steersman (*from the deck, calling through cupped hands*)

Ho! Captain!

Daland

Is all secure on board?

Steersman

Yes, all is well! The anchor's holding fast.

Daland

I know this bay; I've sailed here all my life. I'm
cursed!

There stands the house I know so well,
Senta, my child, looks out for my arrival;
then up this blows from out the pit of hell!
To trust a wind is to trust in the Devil!

(*going on board*)

We'll rest... and wait. Just let it blow.
Such savage fury can't endure.

(*on board*)

Hey, sailors! Take yourselves below
and get some rest. All's well I'm sure.

(*The sailors go below.*)

Now, Steersman, you'll have to keep awake and
watch.

The danger's past, but stay here just in case.

Steersman

I'll do my best! Sleep soundly down below!

(*Daland goes down into the cabin. The steersman remains alone on deck. The storm has somewhat subsided and returns only at intervals; out at sea the waves are tossing high. The steersman walks round the deck once, and then sits down near the wheel. He yawns, then rouses himself as he is.*)

Song

Steersman

Through the rumble and roar of southern storms
my true love, I am near.

Over towering seas my ship is borne,

my true love, I am here.

But should the south wind blow no more,
I'll never come home to you:

oh, gentle south wind, find that shore
where my love is ever true!

Ho, hoyo! Hallohoho, yoloho, ho, ho!

(*A wave strikes and shakes the ship violently. The Steersman starts up, and looks about him. Satisfied that no harm has been done, he sits down again and sings, while drowsiness gradually overpowers him.*)

On those southerly shores in distant lands,
my love, I thought of you!

Through the thundering waves of Moorish
strands,

a gift I brought for you!

My true love, sing the south wind's song;
it brings you a golden band.

Oh, south wind, carry me along,

to place it upon her hand! Hohoyeh! Hollaho!

(*He struggles against fatigue, and at last falls asleep. The storm again begins to rage violently,*

and it grows darker. In the distance appears the ship of the Flying Dutchman, with blood-red sails and black masts. She quickly nears the shore, over against the ship of the Norwegian. With a fearful crash the anchor plunges into the water. The Steersman springs up out of sleep; without leaving his place he gives a nasty look at the wheel, and, satisfied that no harm has been done, he hums the beginning of his song.)

Should the south wind blow no more...

(*He falls asleep again. Silently the Dutchman's ghostly crew berth their ship. The Dutchman comes ashore.*)

No. 2: Recitative and Aria

Dutchman

- 3 The time has come, the seven years have reached
their appointed end.

The fickle sea casts me ashore again. Ha!
Proud and mighty sea! It won't be long before
you must reclaim me.

Your rage soon passes; not so my endless pain!

The grace for which my soul is searching
always shall elude me!

You, unbounded ocean hold me in thrall,

until your tide refuses to turn,
until your watery depths run dry!

I begged the deep to drag me down,
down to the caverns far beneath:

but, ah, my death was not to be!

Towards the sea cliffs' jagged teeth
I followed the cries of the drowned.

But ah! That grave was not for me!

I dared the pirates to subdue me,
in hope of dying by their swords.

'Come, sea wolves, send your fiercest to me!

My treasure here is your reward.'

But ah, the ruthless buccaneer
just crossed himself and fled in fear.

I begged the deep to drag me down,
down to the caverns far beneath:

Onto the sea cliffs' jagged teeth
among the cries of those who drowned!
Nowhere a grave! Never to die!
This my unholy destiny!
Answer me this, God's angel up in Heaven,
when you decreed the terms for my release,
was it your joke, this task that I was given,
when there's no earthly chance of finding peace?
Forget delusions! Never hope again!
The search for love unending is in vain!
One hope alone preserves my reason,
one hope is with me first and last:
this earth, renewed with every season,
must one day crumble into dust!
Dread day of Judgement! Free me soon!
When will I hear your mighty crash,
the thunder and the crack of doom
that pounds the world to dust and ash!
When all the dead rise up again,
and only nothingness remains!
When all the dead rise up again
eternal night shall end my pain!
When worlds and stars are all destroyed,
then I shall perish in the void!

Dutchman's Crew (*from the ship's hold*)
Then we shall perish in the void!

(*He leans in brooding silence against a rock in the foreground.*)

No. 3: Scene, Duet and Chorus
Daland comes out of the cabin; he looks round at

the storm and observes the strange ship.

Daland (*looking at the steersman*)

4 Hey! Holla! Steersman!

Steersman (*half rousing himself from sleep*)

All's well, all's well!
Ah, gentle south wind
find that shore where my love...

Daland (*shaking him violently*)

Are you sure?
Damn! Wake up and use your eyes!
Look, there's a ship. Have you been sleeping
long?

Steersman (*starting up*)

I must have been! You won't catch me again!
(*He seizes the speaking trumpet and calls through it.*)
Ahoy!
(*A long pause, the echo repeats the call twice.*)
Ahoy!

(*A long pause, renewed echo.*)

Daland

I think they're even lazier than you.

Steersman (*as before*)

Ahoy there! Ship and country?

Daland (*noticing the Dutchman on land*)

Give up! I see the skipper there, I think!
(*calling out to the Dutchman*)
Hey! Hallo! Captain!
Name your ship and country!

(*a long silence*)

Dutchman (*without changing his position*)

Long have I sailed; would you refuse a stranger
anchorage in stormy seas?

Daland (*going ashore*)

No, God forbid! We welcome any sailors.
Who are you?

Dutchman

A Dutchman.

Daland

Be our guest! The stormy weather drove you up
against this rocky shore?
I did no better: just a mile or two from here
my home is waiting; almost there,
and I was forced to look for shelter.
Where do you come from? What damage have
you suffered?

Dutchman

My ship's unharmed. She never suffers damage.
I've sailed through ice, through gale, through
thunder,
crossing the ocean to and fro
for years now, decades without number,
I ceased to count them long ago.
To north and south my ship was driven,
to ev'ry land from east to west,
but how I've longed for home or haven,
where I might find true peace and rest!
I never found the home or haven
waiting for me with peace and rest!

If you could give me lodging for one night,
you won't regret the friendliness you show;
with treasure I've amassed from every country,
my ship is heavily laden.
If you'll barter, then rest assured,
the loss will not be yours.

Daland

I'm lost for words! Can I believe your story?
Your lucky star has proved a worthless guide.
I'd like to help you; tell me what you need...
But, may I ask you what your ship contains?

Dutchman (*gives a sign to the watch on his ship;
they bring a chest ashore*)

I'll show you things beyond your wildest dreams,
sapphires and emeralds, pearls and diamond
rings.

(*He opens the box.*)

Look in, you'll soon convince yourself I'm not
merely boasting.
This is how your grateful guest will pay you.

Daland (*looking at the contents of the chest with
wonder*)

What? I'm dreaming! All these riches!
Who could afford the price of such a fortune?

Dutchman

The price? I've told you what the price will be;
all this is yours for just a single night!
And what you see is just a tiny part
of all that lies enclosed within the hold.
What's this to me? I have no wife, I have no child,

and I have never found a home.
I'll gladly give you all my wealth
if you and yours will offer me your friendly home.

Daland

What are you saying?

Dutchman

Do you have a daughter?

Daland

I do, a loving child.

Dutchman

She'll be my wife!

Daland (*joyful, yet perplexed*)

What? Is this true? If it's marriage he means
and seems a serious bidder,
if I don't strike while his appetite's keen
I fear that he'll reconsider!
Who knows if I'm dreaming or waking,
but he seems almost perfect to me.
Such luck comes but once for the taking,
with a happy heart I agree; truly happy!
He seems a serious bidder,
he seems quite sincere.

Dutchman

I am alone without child or wife,
I have no ties to bind me.
Fate drags me on through this wretched life
and torments follow behind me.
My hopes of a home have been buried,
this boundless wealth is more than I need.
Once I and your daughter are married,

take my treasure, it's useless to me!

Daland

Yes, stranger, yes, I have a lovely daughter,
who loves me as a loyal daughter should.
She is my pride, the best of my possessions,
my constant comfort and my greatest joy.

Dutchman

The love she has for you will never weaken,
faithful as daughter, faithful, too, as wife.

Daland

You give me diamonds, pearls and other treasures,
but dearer still than these, a faithful wife.

Dutchman

You give to me?

Daland

My word should be enough!
I feel for you; you have a generous heart.
It shows me your nobility of soul.
But rich or poor alike
you're still the man that I would choose
to be my daughter's husband!

Dutchman

You're kind! And shall I see the girl today?

Daland

The next fair wind will bring us into port;
Then you will see, and if she suits your taste...

Dutchman

She will be mine!

(*aside*)

Will she fulfill my prayer?

Now, as my yearning heart sees Heaven
through blinding veils of black despair,
Can I still hope or am I never to find
the love that leads me there?
Can I still hope or am I never to find
the love that takes me there?
Is this my angel, come to find me?
Is this my dream to final peace?
And from the heavy chains that bind me,
can I believe I've found release?
Ah! All the hopes I had are gone
and yet new hope still drives me on!

Daland

I thank the storm, those powers of Nature
who drove us here, that I might clasp
with just one further, timely gesture,
what almost lies within my grasp.
My blessings on the wind and water
that made him shelter on this shore!
A wealthy husband for my daughter,
a father could not ask for more!
Yes, a kindly man who'd pay his way
could have my house and child today!

(*The storm is quite over and the wind has changed.*)

Steersman (*on board*)

South wind! South wind!
'Ah, gentle South wind, find that shore!'

Sailors (*waving their caps*)

Halloho! Yohohey! Halloho!

Daland

You see, now Fortune takes your side,
the wind has turned. It's calm at last.
So weigh the anchor, catch the tide!
And sail for home! The storm is past!

Dutchman

If you are willing then why not take the lead?
The wind is brisk, but after many a mile
my weary crew must have the rest they need.

Steersman and Sailors (*raising the anchor and
hoisting sail*)

Ho, ho, ho! Hallohey! Halloho!

Daland

Don't miss the wind!

Dutchman

It's set to blow awhile.
My ship is fast, she'll soon catch up with you.

Daland

All right, you're sure? Then that is what we'll do.
Farewell. I hope you'll meet my child today!

Dutchman

Indeed.

Daland (*going on board his ship*)

Hey! Now the tide has turned our way!
Hallo! Hallo!
(*He gives a signal on the whistle.*)

Come, lads, prepare to sail!

Chorus

Sailors (*setting sail*)

Through the rumble and roar of southern storms,
my true love, I am near! Hurrah!

Over towering seas my ship is borne,
my true love, I am here! Hurrah!

But should the south wind blow no more,
I'll never come home to you.

Oh, gentle south wind find that shore
where my love is ever true.

Ho, ho, ho! Yoloho!

(*The Dutchman boards his ship. The curtain falls.*)

Scene 2

A large room in Daland's house. On the side walls, pictures of sea objects, charts etc. On the back wall the portrait of a pale man with a dark beard, wearing a black Spanish costume. Mary and the girls are sitting round the fireplace, spinning. Senta, leaning back in a large armchair, is absorbed in dreamy contemplation of the portrait on the wall.

No. 4: Song, Scene, Ballad and Chorus

Girls

- [5] Whirr and whirl as morning passes,
little wheel sing softly as you twirl!
Spinning threads in coiling masses
set the little wheel awhirl!

My love sails out across the sea,
he dreams of me he left behind;
turn little wheel, run fast and free

and help him find a homeward wind!

Spin! Spin! Spin!

Bonny lasses!

Curl, twirl,
coiling masses!

Tralara, la la la la la!

Mary

Keep working! Husbands tend to favour
a wife who's used to heavy labour!

Girls

Come, Mary, hush! You surely know
we've other verses still to go!

Mary

Then sing! But move the work along.
(*to Senta*)

Speak to me, Senta; why no song?

Girls

Whirr and whirl as morning passes
little wheel sing softly as you twirl!
Spinning threads in coiling masses,
set the little wheel awhirl!

In seven years before the mast
my love has earned a chest of gold.
Turn, little wheel, run free and fast
to win the gold, spin brave and bold!

Spin! Spin!

Bonny lasses,
curl, twirl,
coiling masses!

Tralara, la la la la la!

Mary (*to Senta*)

You lazy thing! if you don't spin
your love will bring no golden ring!

Girls

She takes her ease because she can;
her lover's not a sailor man.

Instead of gold he brings her food;
that's how a huntsman's girl is wooed!

Ha ha ha ha !

(*They laugh. Senta sings softly to herself.*)

Mary

That picture rules her ev'ry mood!
(*to Senta*)

How long do you intend to languish
in childish dreams and fantasies?

Senta (*without moving*)

Why did you tell me of his anguish?
Why did you tell me who he is?

(*She sighs.*)

The wretched man!

Mary

God help you, girl!

Girls

Aha! Aha! What's that we heard?
She sighs for him hour after hour!

Mary

Her muddled wits have gone astray.

Girls

Who'd guess that paint could have such power!

Mary

It makes no diff'rence what I say!

Come, Senta! Tear yourself away!

Girls

She does not hear! Love's deaf and blind! Ay! Ay!

She'd better bear in mind

that Erik is a fiery lad

and jealousy might drive him mad!

So hush! Or, crazed with jealous pangs

he'll shoot his rival where he hangs!

(*They laugh.*)

Senta (*starting up angrily*)

Be quiet! You'll make me lose my temper
if you don't stop this mindless banter!

Girls (*They sing as loudly as possible and spin their wheels with a great clatter so that Senta has no chance to chide them.*)

Whirr and whirl as morning passes,

little wheel sing softly as you twirl!

Spinning threads in coiling masses,

set the little wheel awhirl!

Senta

Oh, stop that endless droning chorus!

It hums and drums inside my ear!

If you must positively bore us,

then sing a song I want to hear!

Girls

Fine! Sing yourself!

Senta

Here's my proposal;
let Mary sing my favourite ballad.

Mary

Good God forbid! I must decline!
That Flying Dutchman, leave him be!

Senta

I've heard you sing it many times.
I'll sing myself! Listen to me.
If there is any pity in you,
his wretched fate will surely move you!

Girls

Go right ahead!

Senta

All of it's true!

Girls

We'll take a rest!

Mary (*stays by the fireplace and continues to spin*)
I've work to do!

(*The girls move their seats nearer to the armchair,
after they have put aside their spinning wheels, and
group themselves round Senta. Mary remains
sitting
where she was, and goes on spinning.*)

COMPACT DISC TWO

Ballad

I.

Senta (*in the big armchair*)

¹ Yohohoe!

I see a ship, as black as night,
with blood-red sails to trap the breeze.
Her captain, pale as winter light,
keeps endless watch on boundless seas!
Hui! The howling wind! Yohohey!
Hui! It shrieks aloft! Yohohey!
Hui! Like an arrow the gale
has no aim, has no end, has no rest!
Yet might this pallid wand'rer
still save his soul from damnation.
One woman faithful even to death
could be his salvation!
How many years will it take you to find her?
Pray God to make her faithful in life, true unto
death!

(*Towards the end of the verse Senta turns towards
the picture. The girls listen with interest. Mary has
stopped spinning.*)

II.

Senta

He sailed due west, against the tide,
through stormy waters running free.
'I'll give my soul,' the captain cried,
'to round the Cape and rule the sea!'

Hui! And Satan heard! Yohohey!

Hui! And took his word! Yohohey!

Hui! And condemned him to sail ever on,
without end, without rest!

Yet, that this wretched man might not
lose the way to salvation,
Heav'n's angel showed him how he might
save his soul from damnation:
pale captain, pray, pray to God that you'll find her!
Beg Him to make her faithful in life, true unto
death!

Girls (*deeply moved*)

Pale captain, pray, pray to God that you'll find
her!
Beg Him to help you!

III.

Senta (*with growing excitement*)

At anchor every seventh year
he seeks a bride to share his life.
He sought her every seventh year,
but never found a faithful wife.
Hui! 'Unfurl the sails!' Yohohey!
Hui! 'Cast off the ropes!' Yohohey!
Hui! Fickle love, fickle vows!
Sail away, without end, without rest!

(*Senta, exhausted, sinks back into the chair. After a
deep pause, the girls go on singing.*)

Girls

Where can she be, the one who was chosen for
you by Heaven?

Where will you find one true unto death and
constant forever?
Chosen for you alone, chosen by Heaven.

Senta (*carried away by a sudden inspiration, and
springing up from the chair*)
I'll be the one who by her love will save you!
God's angel hosts will help you find me!
Through me then, you shall find salvation!

Mary and Girls (*jumping up, terrified*)
God help us! Senta! Senta!

Erik (*who has come through the door and
overheard Senta's outcry*)
Senta! Senta! Do you want to kill me?

Girls
Help, Erik, help! She's lost her senses!

Mary
My blood runs cold to hear this madness!
Destroy that wretched picture now.
Wait till her father's in the house.

Erik (*sadly*)
Her father's here.

Senta (*who has remained still and absorbed,
springs up as if awaking*)
My father's here?

Erik
I saw his ship across the bay.

Girls (*joyfully*)
They're home at last! They're home at last!

Mary (*bustling around*)
Now look how idle we'll appear;
we've hardly done a stroke all day!

Girls
No time to waste!

Mary (*calling the girls together*)
Stop! And no one leave their place!
Now follow my precise directions!

Girls
I have so many burning questions!

Mary
To the kitchen and the cellar first!

Girls
That I must ask before I burst!

Mary
And hold your tongues, that's my suggestion;
Till they've had food and quenched their thirst!
I think you'd better feed them first!

Girls
All right! We'll see to their digestion,
but pleasure's last and duty's first!

(*Mary drives the girls out and follows them.*)

No. 5: Duet
(*Senta also wants to leave but Erik restrains her.*)

Erik
[2] Stay, Senta! Stay awhile and talk with me;

and set me free from all my pain!
Or will you tear out my living heart!

Senta (*lingering*)
What's real? What now?

Erik
Oh, Senta, say, what's to become of me?
Your father's here, before he leaves again
he needs to realise one of his ambitions.

Senta
What can you mean?

Erik
He wants you married safely!
My heart is yours till death divides us;
my worldly goods, my steady hand,
what wealth my hunter's skill provides us;
these would not suit your father's plan!
Then, if my heart is torn in two,
speak, Senta, will your heart be true?

Senta
Ah! Erik, that's enough!
Father is here, he'll count on me to meet him.
He won't forgive a duty not fulfilled,
if I'm not there to greet him.

Erik
You leave me now?

Senta
He's there, I know.

Erik
Is this the end?

Senta
Ah, let me go!

Erik
Do you not see the wounds you gave me?
Can you ignore a heart in pain?
Ah, hear me, Senta, you alone can save me.
Answer my question once again.
When this, my heart, is torn in two,
speak, Senta, will your heart be true?
Who'll speak for me, will it be you?

Senta (*despairingly*)
What! Can you doubt my true affection?
And question if my love is real?
Why must you wallow in affliction?
Or is this jealousy you feel?

Erik
Your father sees the riches you will gain.
And, Senta, you, how could I ever trust you?
When all my prayers have gone without an answer,
day after day, my heart is torn.

Senta
Your heart?

Erik
You know the reason... It's that face!

Senta
That face?

Erik
Will you forget this childish dream of love?

Senta

Can I prevent sympathy and compassion?

Erik

You sang the ballad once again today!

Senta

I am a child. I don't know what I'm singing!
But wait... What? Do you fear a song? A face?

Erik

You are so pale, speak; are my fears all groundless?

Senta

Should such a tragic destiny not move me?

Erik

My suff'ring, Senta, does not move you too?

Senta

Ah, face the truth! What is your pain to his?
You know the story of that wretched man.
(She leads Erik close to the picture and points at it.)
Do you feel the pain, the weight of grief,
that calls to me, if not to you?
Think how his torment has known no relief.
How could my heart not suffer too?

Erik

Alas! It brings back my ill-omened dream!
God keep you safe! Satan has set a trap!

Senta

What is frightening you?

Erik

Senta, this is my dream...

My nightmare... Hear what the warning says...
(Senta sinks exhausted into the armchair. When Erik begins his story she appears to fall into a magnetic trance so that she seems to dream the dream Erik relates to her. He stands by the chair. In a subdued voice.)

Upon the cliff I lay there dreaming
watching the breakers swell below.
The rocks destroyed them, dark and gleaming
in noisy clouds of salty foam.
I saw a ship across the water,
forbidding, foreign, black as night.
Your father came to meet his daughter,
but not alone, for at his side...

Senta *(her eyes closed)*

Another?

Erik

Not unknown, I fear,
the ashen face, the sombre clothes...

Senta *(as before)*

The brooding eyes.....

Erik *(pointing to the picture)*

Your captain here!

Senta

And I?

Erik

You came towards them both,
and ran at once to greet your father.
But even as you kissed, you saw him

then threw himself upon the stranger
and saw you on your knees before him...

Senta *(in increasing excitement)*

He took my hand...

Erik

Closer you came;
until, your lips pressed on his lips,
you kiss'd, with one desire aflame...

Senta

And then?

Erik *(watching her with uneasy amazement)*

You left to join his ship.

Senta *(rapidly awakening and in the highest excitement)*

He called my name! I heard his voice!
I'll die for him, that is my choice!

Erik

I knew it! All is revealed!
My love is lost! The dream was real!

(He rushes away, full of horror and despair. After her passionate outburst, Senta falls back into contemplation of the picture.)

Senta *(softly, but deeply moved)*

Pale captain, pray, pray to God that you'll find
her!
Beg Him to make her faithful in life, true unto...
(The door opens and the Dutchman and Daland appear. The Dutchman enters immediately; Senta's

gaze turns from the picture to him, and she gives a violent cry of surprise, after which she remains transfixed without taking her eyes off him.)
Ha!

No. 6: Aria, Duet and Trio

The Dutchman walks slowly forward, his eyes fixed on Senta, and stops. Daland waits at the door, expecting Senta to come to him.

Daland *(gradually approaching Senta)*

[3] My child, your father's on the threshold;
what, not a greeting, not a kiss?
You've taken root! Now what's the matter?
I'm owed a little more than this!

Senta *(grasps Daland's hand, as he reaches her)*

You're welcome home!
(pulling him closer to her)
But who is this? Who is the stranger?

Daland *(smiling)*

Patience child.

Aria

Daland

[4] Senta, my child, extend a welcome to this stranger:
fresh from the cruel sea, I bring him as a guest.
Sailing in search of wealth on journeys fraught
with danger,
success rewards him, and his credit's of the best.
But banished from his home forever,
he'll pay us well if you'll be kind.

So, Senta, come now, tell me, truly,
 were he to live here would you mind?
(to the Dutchman)
 Well, were her virtues as I stated?
 Just say the word, she's in your hands.
 Her worth could not be overrated;
 confess, she's perfect as she stands!
*(The Dutchman makes an affirmative gesture.
 Daland returns to Senta.)*
 Senta, my child, I think that you could grow to
 like him;
 he's asked me for your hand, and will not be
 denied.
 Give him your heart and make a new life here
 beside him.
 Take my advice, say 'yes' and soon you'll be his
 bride!
*(Senta makes a quick and painful movement but
 retains her composed demeanour. Daland produces
 some jewels and shows them to Senta.)*
 Look at these jewels, don't you adore them!
 Each smallest pearl fit for a king.
 Think what you'd feel like if you wore them!
 They're yours if you will take his ring!
*(Senta keeps her gaze fixed on the Dutchman and
 does not look at Daland; neither does the
 Dutchman listen, but is lost in contemplation of
 the
 girl. Daland, noticing this, glances at them both.)*
 What? Both struck dumb! I think I'm in the way!
 I see! I'll leave him here to have his say.
(He looks searchingly at the Dutchman and Senta,

and then turns to the latter.)
 He is the one; you'll not find better!
 Make this a choice you won't regret!
(to the Dutchman)
 Speak to her now... alone together.
 Trust me, she's yours and true till death!

*(He leaves the room slowly, curious to see whether
 they will approach one another. He finally goes out
 in vexed astonishment.)*

Duet
*The Dutchman and Senta are alone. They remain
 transfixed, gazing at one another.*

Dutchman *(deeply moved)*
 [5] As from the distant dawn of my creation,
 this lovely face calls out to me.
 All through the years of endless subjugation
 I've dreamed of her and now I see.
 In my despair this wondrous image haunts me
 from deepest night, I see a light above:
 by Satan's wish my heart still beats and taunts me,
 racked by the pain of never knowing love.
 A smould'ring heat that smothers and entombs
 me
 makes me believe at last that love consumes me.
 Ah, no! This yearning is for my release;
 could this enchanting angel bring me peace?

Senta
 Am I submerged within some bright illusion?
 Is this a vision which I see?
 Until today my life has been delusion;

is this the hour that sets me free?
 Here stands a man whose face is lined with
 sorrow.
 His silent grief speaks softly to my heart.
 Can he be real, or will I wake tomorrow?
 He who was in my dreams is here with me.
 This burning pain that stirs such ardent passion,
 what can I call it, rapture or compassion?
 Your heart is longing for its last release.
 I hope that I may bring your soul to peace.

Dutchman *(approaching Senta)*
 Your father's wish should be respected.
 What he proposed, you won't reject it?
 Could you be mine, and mine alone, forever,
 give me your hand, a stranger though I be?
 From endless pain, from all-consuming fever,
 your constant love at last could set me free?

Senta
 I'm sure of this; whatever Fate has bound you,
 whatever name you bear or what you do,
 my chosen course is clear, now I have found you;
 be true to you and to my father too!

Dutchman *(moved)*
 Such simple trust! Your innocence has told you
 how deep the anguish of my endless night!

Senta *(aside)*
 Such desprate anguish! Let my love console you!

Dutchman *(having heard Senta's exclamation)*
 Sweet voice that changes darkness into light!

(enraptured)
 You are an angel, bringing consolation
 that makes the fettered spirit free!
 If one must come whose life is my salvation,
 Almighty God, let this be she!

Senta
 If one must come, whose life is his salvation,
 Almighty God, let it be me!

Dutchman
 Ah! If you knew the fate that's waiting
 should you commit yourself to me,
 and if you knew the price you're paying
 and what the sacrifice will be.
 Your soul would tremble if I told you
 the sentence Fate would have in store
 if such a promise could not hold you,
 if you renounce the vows you swore!

Senta
 I know the weight of obligation.
 Calm all your fears, I shall defy
 Destiny's will and my damnation.
 That cannot frighten such as I!
 What little I may have of virtue
 knows what it means to keep my faith.
 If I were yours, I could not hurt you;
 I'd love you unto death!

Dutchman *(with emotion)*
 A healing balm that soothes my fever,
 her words drop coolly on my brow.
 Hear this! My soul is free forever!

Powers of Heaven!
 You must accept me now!
 Hear this, immortals!
 You must accept me now!
 Ill-fated star, no longer guide me!
 Hope in my darkness shine anew!
 Bright angels, you who once denied me,
 strengthen her heart and keep it true!

Senta

I'll battle even till I perish
 to free him from the Devil's grasp.
 Here is a home that he may cherish.
 Here he may lay his head at last!
 Here he may rest his head at last.
 What is this strength whose virtues fire me?
 What is this magic locked here inside?
 Almighty God, your love will inspire me,
 you will be with me as my guide!
 Let your selfless love inspire me,
 you will be with me as my guide,
 you'll be at my side, my constant guide!

Trio

Daland (*enters*)

- [6] My crew are bored with this delay;
 our late arrival earns a drink at least.
 To make it special, can we celebrate
 your happy union later at the feast?
 (*to the Dutchman*)
 I think you've wooed her to your heart's content.
 (*to Senta*)

Senta, my child, will you give your consent?

Senta (*with solemn determination*)

Freely this hand I give to you,
 I shall remain forever true.

Dutchman

She gives her hand, I'll conquer you,
 vile pow'rs of Hell, if she be true!

Daland

This match will suit both her and you.
 Let's feast! We will be happy too!

(*They leave, the curtain falls.*)

Scene 3

A bay with rocky shores. In the foreground, to one side, is Daland's house; in the background, near together, are the ships of Daland and the Dutchman. The night is clear. The Norwegian ship is lit up, and the sailors are on deck, feasting and singing. The Dutchman's ship presents a strange contrast; an unnatural darkness broods over it, and a death-like silence reigns.

Introduction

No. 7: Chorus and Ensemble

Norwegian Sailors (*aboard their ship*)

- [7] Steersman, leave your watch!
 Steersman, join your friends!
 Ho! Hey! Yay! Ha!
 Haul the canvas in, anchor fast,
 Steersman, hey!

Fearing neither storm nor rocky shore
 we prefer to pass the time away
 with a pretty girl in ev'ry port,
 smoking half the night and drinking all the day!
 Hussassa hey!
 Shipwreck and storm, Halloho hey!
 Treat them with scorn! Hussassa hey!
 Furl the sails! Anchor fast!
 Rock and storm, laugh them to scorn!
 Steersman, leave your watch!
 Steersman, join your friends!
 Ho! Hey! Hey! Ha!
 Steersman hey! Drink with us!
 Rock and storm, hey!
 Never fear, hey!
 Come and drink with us!

(*They dance on the deck marking each measure with loud stamps of their feet. The girls come out of the house carrying baskets of food and drink.*)

Girls

Come, take a look! How well they dance!
 It looks like we girls won't stand a chance!

(*They go towards the Dutchman's ship.*)

Sailors

Ho! Ladies, stop! You're just in time!

Girls

How would you like to try some wine?
 But don't your friends need invitations?

We ought to serve your neighbours first.

Steersman

Of course! You're right; we've obligations!
 They must be dropping dead of thirst.

Sailors

They can't be seen.

Steersman

They're silent too! No lights and no vestige of a crew!

Girls (*about to go aboard the Dutchman's ship*)

Ho! Sailors! Hey! We'll lend you light.
 Where have you gone? Don't waste the night!

Sailors (*laughing*)

Don't wake them up! They've turned them out!

Girls (*going close to the water and calling to the crew of the Dutchman's ship*)

Ho! Sailors! Hey! Give us a shout!

(*A deep silence.*)

Sailors (*mocking, with affected sorrow*)

Ha ha! Most likely they are dead;
 they have no need of wine or bread!
 They don't need food or drink!

Girls (*calling to the Dutchman's ship*)

Ay, Sailors, just answer, we'll leave you in peace;
 or are you too proud to join us in our feast?

Sailors (*as before*)

They hide below, within the hold

like dragons watching over their gold.

Girls

Hey! Sailors, you're welcome to food and to wine.
Surely you're thirsty and will not decline!

Sailors

They won't sing songs or drink a jar;
their lightless decks are black as tar.

Girls

Though you have no sweetheart to keep you away
if you come and dance you may find one today!

Sailors

Their hair is grey, their cheeks are wan,
and all their sweethearts dead and gone!

Girls (*calling ever louder and more anxiously*)

Hey! Sailors! Sailors! Come ashore!
We'll eat, drink and sing then drink some more!

All

Sailors! Sailors!
Come ashore! Come ashore!

(*Long silence.*)

Girls (*astonished and afraid*)

Most likely, yes! They must be dead!
They have no need of wine or bread.

Sailors (*with increasing high spirits*)

You've heard of the Flying Dutchman's crew;
That must be their ship and its company too!

Girls (*as before*)

For God's sake, leave the men to rest;

we would not welcome phantom guests!

Sailors

For how many years have you been under sail?
Immune to the dangers of shipwreck and gale?

Girls

They won't sing songs or drink a jar,
their lightless decks are black as tar.

Sailors

If you have a letter for someone on land,
we will see that it reaches great grandfather's hand!

Girls

Their hair is grey, their cheeks are wan,
and all their sweethearts dead and gone!

Sailors (*noisily*)

Hey! Sailors, hoist all of your canvas on high,
let's see how the mythical Dutchman can fly!

Girls (*moving fearfully away from the Dutchman's ship*)

They don't respond! Fear makes us shake!
We've called enough for Heaven's sake!

Sailors

Then let them drink a toast with death!
You drink with us who still draw breath!

Girls (*handing their baskets to the sailors over the side of the ship*)

All yours! Your neighbours still refuse!

Steersman and Sailors

What! Won't you come and join the fun?

Girls

Not right away! We may later on!
Don't wait for us. Start on the booze!
Dance if you want to, you know best,
just don't disturb your neighbours' rest!
Let them rest!

(*They leave.*)

Sailors (*emptying the baskets*)

Juch hey! The wine is flowing!
Good neighbours, thanks to you!

Steersman

We'll really get the party going!
Now each man has enough for two!

Sailors

Hallohohoho!
Dear friends, there's time to change your mind;
speak up, and come and share the wine!
(*From now on, there is movement on the Dutchman's ship.*)

Show a leg! Show a leg!

Come! Join us here!

(*They drink and clank their mugs.*)

Hussa!

Steersman, leave your watch!

Steersman, join your friends!

Ho! Hey! Hey! Ha!

Haul the canvas in! Anchor fast!

Steersman, hey!

Often in the savage tempest's roar

we have had to drink the salty brine;
then we dream of nights upon the shore,
kisses from a lass and good Madeira wine!
Hussassahey! Shipwreck and storm
Yololohay! Treat them with scorn!
Hussassahey! Furl the sails! Anchor fast!
Rock and storm, laugh them to scorn!
Steersman! Leave your watch!
Steersman, join your friends!
Ho, hey, hey! Ha!
Steersman, come!
Drink with us!
Ho! Hey! Hey! Ha! Ho!
Come and drink with us!

(*The sea, whilst remaining calm everywhere else, begins to seethe around the Dutchman's ship; a dark blue flame flares up as a watch fire. A fierce storm wind blows through the rigging; the crew, who had previously been unseen, seem to be raised to life by the light of the flame.*)

Dutchman's Crew

Yo ho hoey! Yo ho hoey! Hoey! Hoey! Hoey!
Huissa! Let the storm drive us home.
Huissa! Reef the sails, anchor down!
Huissa! Hurry into the bay!
Sombre captain, scour the land
now that seven years have passed.
Seek a blonde-haired maiden's hand,
who'll be yours and yours alone!
Hey for the bride! Hey for the groom!

Storms for the bridal march,
waves dance a wedding dance!
Hui! Hear it call!
How it wails! Come back aboard!
Hui! Set the sails!
And your bride, where is your bride?
Hui! Set a course!
Journey on till you find a more fortunate tide!
Hahaha! Storm clouds, blow your fiercest gales!
You will not destroy our sails!
Satan made them good and strong;
they will last for ages long!

(During the Dutch crew's song, their ship is tossed to and fro on raging waves; a furious gale howls and whistles through the bare rigging. Elsewhere, the sky and sea remain as calm as before.)

Norwegian Sailors *(having listened, first with amazement, then with horror)*
What a song! Are they ghosts? I'm afraid!
We must sing! Do your best! Make it strong!
Steersman, leave your watch!
Steersman, join your friends!
Ho! Hey! Hey! Ha!
Make it strong!
Fearing neither storm nor rocky shore
Make it strong! Louder!

Dutchman's Crew
Huissa! Yohohoe! Yohohoe!
Storm clouds blow your fiercest gales!
You will not destroy our sails!

Satan made them good and strong,
they will last for ages long.
(The Norwegian sailors are silenced by the storm and the ever louder and wilder song of the ghostly crew. They leave their deck, terrified, making the sign of the cross, which is greeted with loud laughs of scorn. The deathly stillness returns to the Dutchman's ship immediately, and it is shrouded in darkness. The sky and sea become calm again.)

No. 8: Duet, Cavatina and Finale
Senta hurries out of the house, followed by Erik, who is greatly agitated.

Erik
[8] What is this madness? God, what do I see?
Deception? Falsehood? Or the truth?

Senta *(turning away, painfully moved)*
Don't ask me this!
I dare not answer your questions!

Erik
Almighty God! I'm certain it is true!
What diabolic pow'r brought you to this?
What kind of force corrupted you,
what kind of force could drag you down so low?
Low enough to tear my faithful heart in two!
Your father, ha, he's brought your bridegroom here;
I knew his mind, I guessed what he had planned!
But you, how could you...
offered him your hand!
A man whom you had known for just a day!

Senta *(in a turmoil)*
Don't press me! Stop! I must! I must!
Erik
Oh, blind obedience leads you blindly on!
Your loving father hardly had to force you!
A single blow destroys my trusting heart!

Senta *(as before)*
Enough! Enough! We'll never meet again.
I must forget you;
higher duty calls!

Erik
What higher call? How could you break your
promise
to trust me and to love me, now and forever?

Senta *(greatly shocked)*
What! Did I promise love for evermore?

Erik *(sorrowfully)*
Senta! O Senta, don't turn away!

Cavatina

Erik
[9] Could you forget those carefree happy hours;
you called my name, I answered from the hill.
Down from the peaks I brought you mountain
flowers,
far from your touch, their scent is with me still.
Remember standing on the cliff together,
to watch your father setting out to sea?
Sails in the wind, like drifting snow-white feathers,
he sped away, far away, entrusting you to me.

Think how we sat, your hand against my cheek.
You gave your heart, I trusted it was true,
I understood, you had no need to speak,
with your caress that you pledged your love anew.
With your caress it seemed you pledged your
love anew.
Although you did not speak,
I thought I knew your heart;
was that caress not a promise
that you pledged your love anew?

Finale

Dutchman *(has overheard the previous scene and now rushes forward in wild and terrifying excitement)*

[10] It's hopeless! Ah! It's hopeless!
Never shall I be saved!

Erik *(stepping back, dismayed)*
What is this? God!

Dutchman
Senta, farewell!

Senta *(barring his way)*
Don't go! Poor wand'rer

Erik *(to Senta)*
What is happ'ning?

Dutchman
To sea! To sea! To sea I'll sail forever!
(to Senta)
You can forget the vows you swore.

You can forget them, I am lost!
Farewell, no, I will not destroy you!
Erik
He's raving! He's insane!

Senta (*throwing herself in front of the Dutchman*)
Stay here, and never go to sea again!

Dutchman (*gives a shrill blast on his whistle and shouts to his crew*)
Set the sails! Loose the ropes!
Anchors away, we leave the land forever!
Hoist the sail!
Once more to sea, outcast I'm driven.
Betrayed by God! I am despised!
Your broken vows, so lightly given,
nothing but worthless, shallow lies!
Nothing but vile and empty lies!
Love that you promised, worthless lies!
No hope! No faith! All is now lost!

Senta
Ah, do you think my trust has faltered?
What have you seen, what have you heard?
Stay here! My promise has not altered!
I could not break my solemn word!
Poor wand'rer, what have you seen, what have
you heard?

Erik
What is this? God! What are they doing?
She cannot see, he has her in his claws!
Senta! Do not embrace your ruin!

Come here! Come here! Escape from Satan's jaws!
She cannot see his hungry claws!
Dutchman
Now learn the dreadful truth, the fate you have
been spared!
I am condemned to bear the curse of Satan,
I long to die, to close this living hell!
A woman's love alone can end my suff'ring,
a love that's true and faithful unto death.
You may have sworn eternal love,
but not before almighty God!
You're safe and free!
You're free, but hear what terror lies in wait
for those who break their promise to be
faithful:
endless damnation, endless night!
Numberless victims met this cursed end through
me!
You, Senta, have escaped their doom. Farewell!
(*turning to go*)
Farewell! All hope is lost, for evermore!

Erik (*calling in wild anxiety to the house and the Norwegian ship*)
She needs us! Help her, rescue her!

Senta (*holding the Dutchman back*)
I know you well, know you and know your fate;
when first we met, I'd seen your face before!
Your suff'ring has reached its end!
My love, my love alone will bring your soul's
release!

(*At Erik's cry for help, Daland, Mary, the girls
from
the house, and the sailors from the ship, run on.*)
Erik
She's lost! Can no one save her?

Daland
What is happ'ning? God!

Mary, Girls and Sailors
What is happ'ning?

Dutchman (*to Senta*)
You do not know the truth of who I am!
(*He points to his ship, whose blood-red sails are
being set, and whose crew, with ghost-like activity,
are preparing for departure.*)
But ask the waves of ev'ry ocean,
ask any sailor, he will tell you of my fame:
when I appear his fearful heart is frozen;
the Flying Dutchman is my name!

Dutchman's Crew
Yohohoe! Yohoe! Hoey!

(*The Dutchman, with the speed of lightning,
boards his ship, which instantly heads out to sea.
Senta tries to follow him but is held back by
Daland, Erik and Mary.*)

Daland, Mary, Erik, Girls and Sailors
Senta, Senta, what can you mean?

Senta (*She frees herself with the strength of anger*)

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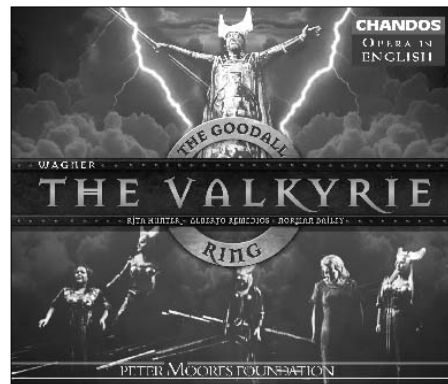
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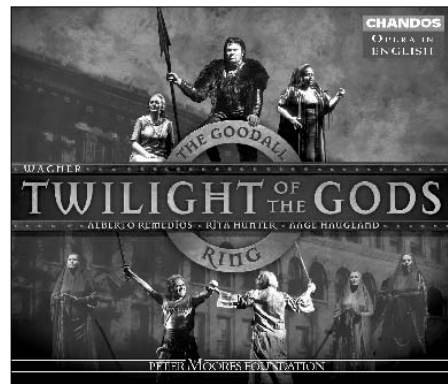
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 CHAN 3067 A Verdi Celebration
 CHAN 3091(2) Bizet: Carmen
 CHAN 3014(3) Gounod: Faust
 CHAN 3089(2) Gounod: Faust (abridged)
 CHAN 3033(2) Massenet: Werther
 CHAN 3094(2) Berg: Wozzeck
 CHAN 3019(2) Handel: Julius Caesar
 CHAN 3072 Janet Baker sings scenes from Julius Caesar
 CHAN 3081(2) Mozart: The Abduction from the Seraglio

CHAN 3057(3) Mozart: Don Giovanni
 CHAN 3103(2) Mozart: Idomeneo
 CHAN 3113(3) Mozart: The Marriage of Figaro
 CHAN 3022 Strauss: Der Rosenkavalier (The Knight of the Rose, highlights)
 CHAN 3054(3) Wagner: The Rhinegold
 CHAN 3038(4) Wagner: The Valkyrie
 CHAN 3045(4) Wagner: Siegfried
 CHAN 3060(5) Wagner: Twilight of the Gods
 CHAN 3065(16) Wagner: Complete Ring Cycle
 CHAN 3101(2) Janáček: The Cunning Little Vixen
 CHAN 3029(2) Janáček: Osud (Fate)
 CHAN 3106(2) Janáček: Jenůfa
 CHAN 3007 Mussorgsky: Boris Godunov (highlights)
 CHAN 3042(2) Tchaikovsky: Eugene Onegin

Great Operatic Arias

CHAN 3096 Elizabeth Futral
 CHAN 3035 Yvonne Kenny
 CHAN 3099 Yvonne Kenny 2
 CHAN 3049 Della Jones
 CHAN 3010 Diana Montague
 CHAN 3093 Diana Montague 2
 CHAN 3112 Barry Banks
 CHAN 3006 Bruce Ford
 CHAN 3100 Bruce Ford 2
 CHAN 3088 Bruce Ford sings Viennese Operetta
 CHAN 3013 Dennis O'Neill
 CHAN 3105 Dennis O'Neill 2
 CHAN 3085 Alan Opie
 CHAN 3077 Andrew Shore
 CHAN 3032 Alastair Miles
 CHAN 3044 John Tomlinson
 CHAN 3076 John Tomlinson 2
 CHAN 3078 Baroque Celebration

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WAGNER: THE FLYING DUTCHMAN

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2-disc set **CHAN 3119(2)**

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Richard Wagner (1813–1883)

The Flying Dutchman

Romantic opera in one act

Libretto by the composer after Heine's *Aus den Memoiren des Herren von Schnabelewopski*,
English translation by Christopher Cowell

Daland, a Norwegian sailor.....Eric Halfvarson *bass*
Senta, his daughter.....Nina Stemme *soprano*
Erik, a huntsman.....Kim Begley *tenor*
Mary, Senta's nurse.....Patricia Bardon *mezzo-soprano*
Daland's Steersman.....Peter Wedd *tenor*
The Dutchman.....John Tomlinson *bass*

Geoffrey Mitchell Choir
London Philharmonic Orchestra
David Parry

COMPACT DISC ONE
TT 64:36

COMPACT DISC TWO
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