



CHAN 3159

GREAT OPERATIC ARIAS

CHANDOS
OPERA IN
ENGLISH

Christine
Brewer
soprano 2

LONDON PHILHARMONIC
ORCHESTRA

DAVID PARRY

PETER MOORES FOUNDATION





Great Operatic Arias
with
Christine Brewer

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Wolfgang Amadeus Mozart (1756 – 1791) <i>from</i> The Marriage of Figaro Countess' Cavatina (Porgi, amor)		
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Countess and Susanna's Recitative and Duetto (Che soave zeffiretto)		
[2] 'That's amazing! How did he react?' – 'The breezes...' with Judith Howarth <i>soprano</i>	3:53	[p. 52]
Christoph Willibald Gluck (1714 – 1787) <i>from</i> Alceste Alceste's Aria (Où suis-je?)		
[3] 'Where am I?'	4:54	[p. 53]
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[6] 'Embroidery in childhood was a luxury of idleness'	4:05	[p. 54]
Ludwig van Beethoven (1770 – 1827) <i>from</i> Fidelio (from CHAN 3123(2)) Leonora's Recitative and Aria (Komm, Hoffnung)		
[6] 'Vile murderer! Sadistic swine!' – 'Come hope, you faint and distant star'	7:10	[p. 55]
Philharmonia Orchestra		
Georg Frederic Handel (1685 – 1759) <i>from</i> Rodelinda Rodelinda's Aria (Se il mio duol non è sì forte)		
[7] 'If my pain, my bitter sighing'	5:54	[p. 55]
Christoph Willibald Gluck <i>from</i> Alceste Alceste's Aria (Grands dieux)		
[8] 'Great Gods! Cruel fortune has cursed me'	3:56	[p. 56]

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Richard Wagner <i>from</i> Lohengrin Elsa's Dream (Einsam in trüben Tagen)		
⁹ 'When all my hopes departed'	7:42	[p. 56]
Gian Carlo Menotti (1911 – 2007) <i>from</i> The Consul Magda's Aria		
¹⁰ 'To this we've come'	7:09	[p. 57]
Erich Wolfgang Korngold (1857 – 1957) <i>from</i> Die tote Stadt (The Dead City) Marietta's Song (Gluck, das mir verblieb)		
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Antonín Dvořák (1841 – 1904) <i>from</i> Gypsy Songs , Op. 55		
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Franz Lehár (1870 – 1948) <i>from</i> The Land of Smiles Lisa and Sou-Chong's Duet (Wer hat die Liebe uns ins Herz geschenkt?)		
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Christine Brewer <i>soprano</i> London Philharmonic Orchestra Gareth Hancock assistant conductor David Parry		



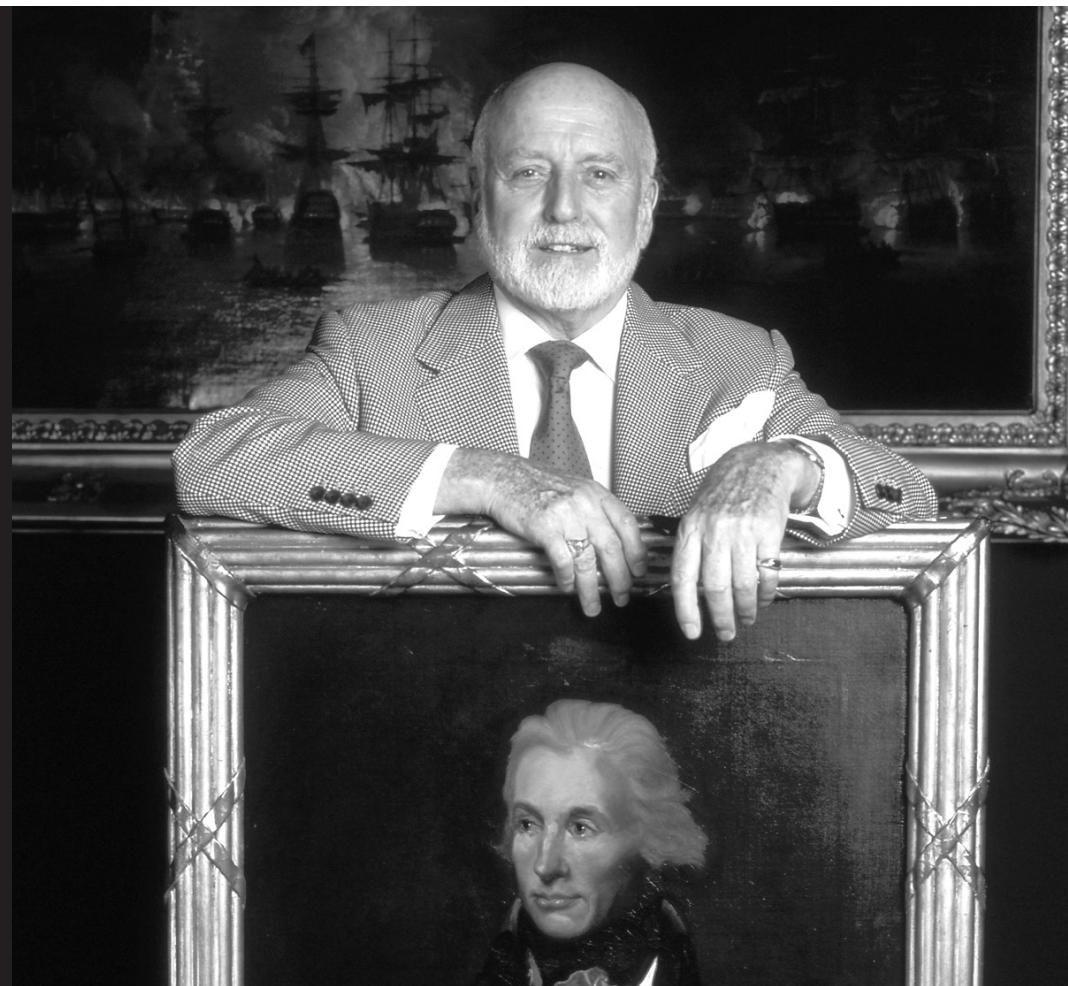
On session: Christine Brewer

We were delighted when Christine Brewer agreed to record some of her favourite pieces of repertoire for her first recital disc for Opera in English in 2005. No surprise that it was a huge success – so we were even more delighted when she returned to record the songs you will hear on this disc – repertoire which you would never hear in a single concert or opera performance, but here capturing her glorious range, wonderfully supported by Judith Howarth, Timothy Robinson and the LPO, conducted by David Parry. Sit back, listen, and enjoy!

Peter Moores

Sir Peter Moores, CBE, DL
March 2009

Sir Peter Moores with a portrait of Admiral Lord Nelson
by Lemuel Francis Abbott, acquired for Compton Verney
© Lyndon Parker



Great Operatic Arias

Christine Brewer's earlier recital (CHAN 3127) introduced into this series the dramatic soprano voice and included in its programme, as does its successor, arias from Gluck's *Alceste* and Wagner's *Tannhäuser*. Both of these are operas which in a previous age were sung by Kirsten Flagstad, by general consent probably the greatest heroic-dramatic soprano of all. Our soprano now adds one of the most formidable challenges in the repertoire, Leonore's solo in Act I of Beethoven's *Fidelio*. Otherwise, the two significant extensions are in time, backward to Handel, forward to Britten and Menotti.

The two 'modern' operas – for we still tend to place them as modern despite their being now more than half a century old – help to sharpen the focus on one essential aspect of a dramatic soprano's vocal identity: that she *is* dramatic. Magda Sorel in *The Consul* is a role conceived on grandly operatic lines, her lineage going back through Aida and Norma to Leonore and indeed to Alceste. First performed in 1950, the opera might have been a powerful vehicle for Maria Callas. Ellen Orford in *Peter Grimes* (1945) is milder in character, the writing more confined and, as represented here in the

'embroidery' aria (track [5]), altogether more suited to the lyric soprano voice. Yet the voice needs power and authority too: it is no weak or passive character who faces the Borough with her challenge 'Let him who is among you without sin cast the first stone'. There and elsewhere Ellen's voice needs breadth of tone and a ready fullness of volume to catch both the warmth and the strength of her character.

In their different situations and despite the differences of personality, the two solos have in common their reflective nature. In both the singer is engaged in the drama of the mind. Ellen, on the seashore with her friend and ally Captain Balstrode, is drawn sadly to take in and accept the implications of the jersey discovered down by the tidemark. It belongs to the boy, Grimes' apprentice, and he should be wearing it. With no sign of the boy or of Peter, it seems that her worst fears may be realised, and that once again a boy apprenticed to Grimes the fisherman will be found dead. The jersey was the one she knitted, and 'Now my broi'dery affords the clue whose meaning we avoid'. It is evening and the seafront is deserted, but they know Grimes cannot be far away; they will wait and,

as Balstrode darkly puts it, be there 'to give him a hand'. He knows that for Grimes this must be the end. The Borough is already incensed against him; come the morning, and the boy found to be missing, they will take the law into their own hands. The advice he will give Grimes when eventually they meet is spoken quietly but very distinctly. It is to take the boat far out to sea and sink her: 'D'you hear? Sink her. Goodbye, Peter.'

It is with this context in mind that the aria should be heard. Unlike Balstrode, Ellen has probably not seen the full 'meaning' of the 'clue': not only that the boy is dead but that Grimes is now a condemned man. But heavy, dead chords in the orchestra weigh ominously, and if the solo began with a certain lyrical sweetness in a mood of regretful nostalgia, it ends starkly, looking ahead into darkness. Now they have to wait, and that in itself is painful.

Waiting in the Consul's office, Magda Sorel shares that pain, but in her situation it is intensified threefold. She is a passionate woman, in temperament and musical character very unlike the schoolmistress Ellen Orford. Her plight concerns her husband's survival and her own future. Added to that is the maddening frustration of continual bureaucratic delay and prevarication. In this police state the best hope for a perceived dissident is emigration, and

while John, the husband, goes into hiding, she has come to the Consulate to obtain a visa. In Act I we have seen her confronted with all the obstacles of procedure, form-filling and refusal to treat her case as urgent or even herself as an individual. In Act II, but now in desperation, and with more grief to bear through the death of her child, she tries again. It is here that the aria occurs (track [6]). Magda has lost self-control and has shouted at the Secretary. She knows this will do her cause no good. Quietly at first, she contemplates the hopelessness of 'the way things are now'. Gradually the voice rises with a parody of the procedures of officialdom and then with a direct appeal to humanity. The stage direction describes the Secretary as 'for the first time moved and disturbed'. She will see whether the Consul is free: but worse is to come.

Here, then, are two women facing tragedy, their own or that of a man close to them. At present they can only wait and think. With Magda, all is intensified, and it is of her – that is, of the singer taking her part – that more is demanded. Ellen's is not really music for the full dramatic soprano. The part was written for Joan Cross, a lyric soprano whose roles included Sieglinde in *Die Walküre* and the Marschallin in *Der Rosenkavalier*, both of which require body in the middle voice and the sheer heft at

climaxes to withstand heavy orchestral forces and association with other powerful voices. When *The Consul* was first given, the Magda was Patricia Neway, whose steely voice survived (for the opera was a great initial success) a year of performances in New York. In Britain it was taken up by Amy Shuard, later a Brünnhilde, Elektra and Turandot. But though Magda's role calls for a tougher stamina and a more penetrative tone, Ellen Orford needs to have a reserve of warmth and womanly fullness, which brings her role (though narrowly) within the ambit of the full dramatic soprano.

But, as with the earlier of Christine Brewer's recitals, we are still not entering the repertoire at that point where the dramatic becomes the *heroic* soprano. Again the Wagnerian roles represented are not Brünnhilde, Isolde or Kundry, but *Tannhäuser's* Elisabeth and *Lohengrin's* Elsa (track [9]). Both of these are 'big' operas, and it is certainly no use having a heroine who, however distinguished in other respects, will be vocally dwarfed by those around her. Yet Geraldine Farrar, the beautiful young American of Caruso's time, counted Elisabeth among her most successful roles, and hers was a lyric soprano voice of not more than average power; and Elsa was a favourite of Nellie Melba, who was spectacularly defeated when

she attempted the *Siegfried* Brünnhilde. The previous recital included Elisabeth's Greeting, which in its opening and closing sections does welcome the more cleaving shine and thrust of a dramatic-heroic voice, but here it is the Prayer (track [4]), where again there must be some nobility of tone but where the style is gentler and the mood more intimate.

There is opportunity for intimacy and gentleness in the solo from *Fidelio* (track [6]), but first comes anger. The cry of 'Abscheulicher', or, here 'Vile murderer!', must blaze with fury and contempt. The singer's notes are not high-lying, and Beethoven does not endow the outburst with the flashy brilliance of *coloratura*. The full voice in its middle register has to take the pressure of declamation against the orchestra's *fortissimo*, and that calls for a dramatic soprano of the kind later identified with Wagner's Isolde and Brünnhilde. Indeed, in this opening passage the vocal range is a mezzo-soprano's: there are no high As to help enforce the moral outrage as in Donna Anna's Vengeance aria in *Don Giovanni*. But after this release, the mood changes. The invocation to Hope follows quietly, and now the voice ascends into the high soprano register in passages of awesome technical difficulty. The excited *allegro*, 'Ich folg' dem inner'n Triebe' ('My inner voices

fire me') summons up all this heroic woman's resolution, pointing towards the battle to be joined in Act II.

Mozart's Countess in *The Marriage of Figaro* also sings an invocation (track [1]), but hers is to the god of Love. And the husband she wishes to see restored to her is not lying in a dungeon at the mercy of a deadly foe but is simply slave to his own philandering disposition. She sings in long phrases, elegantly poised and aristocratic in reserve. The uppermost note is a modest A flat, though its placing, to be gained scale-wise step by step, makes it seem higher. For the singer, the aria is as testing in its way as Leonore's, and whereas the turbulence of Beethoven's music can act as a kind of cover for his soprano, Mozart's leaves the Countess, as she feels herself to be in life, on her own. Poised precariously, she has to tread, without support, a line of noble assurance and grace.

These are all generous women, possessed of a love that opens the heart in thoughtfulness and devotion. The two remaining heroines are also of this kind. Gluck's Alceste and Handel's Rodelinda in fact (odd as the connection is) lead us back to the starting-point in Menotti's Magda Sorel, for as she is driven to desperation in the effort to protect her husband so they devote their lives to save the man they love. Alceste,

wife of the stricken king of Thessaly, finds that the gods have decreed he can be spared only in exchange for the willing sacrifice of another. Rodelinda, Queen of Lombardy, has believed her husband to be dead but discovers that he is alive and in mortal peril (track [7]). Both are noble, heroic women, and their music matches their greatness of soul.

Alceste's arias included in this second volume (tracks [3] and [8]) precede the more famous prayer ('Divinités du Styx', 'Almighty gods of death') heard in the first. Both are from Act I, begging the gods for help, then responding to the cruelty of the terms they impose. Janet Baker has described the role as 'the most taxing, vocally and physically' in her experience. The fact that she, a mezzo-soprano, should be singing it at all draws attention to another feature of the role and of the voice-type. Although it requires the high B flat, the part lies generally within the central range, and this ('the fat of the voice' in Kathleen Ferrier's phrase) is where the voice can expand most freely, putting its weight behind the dramatic expression. Alceste was also a part sung, in later years, by Kirsten Flagstad, most renowned of dramatic-heroic sopranos. Her type of voice has often been found to have an affinity with the mezzo in the warmth and depth of its humanity.

After these responsibilities, the others – the duets from Korngold's opera *Die tote Stadt* (*The Dead City*, track [11]) and Lehar's operetta *Das Land des Lächelns* (*The Land of Smiles*, track [13]) – come as a lightening and might even serve as a happy ending. Both are love duets, the first ecstatic in the manner of this extraordinary opera caught between dream and reality. The soprano role was a favourite with Lotte Lehmann and Maria Jeritza who wrote of her fascination with the role which offered her 'psychological range, passionate outbursts, even a dance'. Completed in 1920, the opera had several revivals but, because of its great length and heavy demands upon the two leading singers, has rarely been given complete. *The Land of Smiles* was one of Lehar's last operettas, produced in 1929 and forever associated with the tenor Richard Tauber. As for Dvořák's 'Songs my mother taught me' (track [12]), that really is an encore-song: pleasing the audience with its tunefulness, warmth and familiarity, and pleasing the singer (one wouldn't be at all surprised to learn) by affectionate personal associations.

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American soprano **Christine Brewer** was born in Illinois and began her professional career with

Ken Howard



City Opera and the Royal Opera, Covent Garden), and Donna Anna (Edinburgh Festival under Sir Charles Mackerras and in London, New York and Florida). She has sung Gluck's *Iphigenie en Tauride* in Madrid, Leonora (*Fidelio*) in San Francisco, Weber's *Oberon* with Richard Hickox in London, Strauss' *Die Aegyptische Helena* in Santa Fe, Britten's *Gloriana* with Richard Hickox at the Aldeburgh Festival, and Chrysothemis (*Elektra*) with the Cleveland Orchestra and Frans Welser-Möst. She has sung Isolde with Donald Runnicles in both London and San Francisco, with Jonathan Nott in Edinburgh and with Esa-Pekka Salonen in Los Angeles; Strauss' *Ariadne auf Naxos* for English National Opera, Opéra de Lyon (in Lyon and Paris), the Santa Fe Festival and in her debut at the Metropolitan Opera under James Levine, and Strauss' *Die Frau ohne Schatten* in Chicago and Paris.

Opera Theatre of Saint Louis, with whom she has performed Ellen Orford, Donna Anna and the title roles in *Ariadne auf Naxos* and Haydn's *Armida*. Other appearances have included Countess Almaviva (New York

In concert Christine Brewer appears with the major American and British Orchestras under Sir Roger Norrington, Michael Tilson-Thomas, Kurt Masur, John Adams, Christoph von Dohnányi, Raymond Leppard, Mark Wigglesworth, Andrew Litton, John Nelson, Sir Neville Marriner, Wolfgang Sawallisch and Ivan Fischer. Her recordings include the title role in *Fidelio* as part of Chandos' Opera in English series, Janáček's *Glagolitic Mass* and Dvořák's *Te Deum* with Robert Shaw, *Don Giovanni* under Sir Charles Mackerras, Barber's *Vanessa* under Leonard Slatkin, and she appears in Graham Johnson's complete Schubert Edition.

Notable concert engagements have included gala concerts at the Royal Opera House, Covent Garden (under Bernard Haitink), Dallapiccola's *Il Prigioniero* at the Monnaie, Brussels (under Antonio Pappano), and she has forged strong links with the BBC Proms, with performances including Wagner's *Die Walküre* and *Götterdämmerung*, Schönberg's *Gurrelieder* under Donald Runnicles, and Mahler's Eighth Symphony under Sir Simon Rattle.

The 2007/08 season saw the **London Philharmonic Orchestra** celebrate its seventy-fifth birthday. It also inaugurated Vladimir Jurowski as its new Principal Conductor and

moved back into its splendidly restored Royal Festival Hall home.

With its performances in the concert hall and opera house, its many award-winning recordings, its trail-blazing international tours and pioneering education work, the London Philharmonic Orchestra has long since earned a high reputation for versatility and artistic excellence. Distinguished musicians who have held positions with the Orchestra since its foundation in 1932 by Sir Thomas Beecham have included Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst and Kurt Masur. Resident symphony orchestra at the Royal Festival Hall since 1992, presenting its main series of concerts there between September and May each year, the London Philharmonic Orchestra has also been the resident symphony orchestra at Glyndebourne Festival Opera for more than forty years; it performs besides at venues around the UK, has made numerous tours across Europe, to America and Japan, and visited India, Hong Kong, China, Australia and South Africa.

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 more than thirty 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 Sir Thomas Allen, Jennifer Larmore, Bruce Ford, Alan Opie, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Barry Banks, Della Jones and Andrew Shore – as well as *Nabucco*, *Fidelio*, *The Flying Dutchman*, *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.

On session: David Parry and Christine Brewer



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 millions of pounds 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 I 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 at the same time was an assistant producer with the Vienna State Opera, working 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.

Große Opernarien

Mit Christine Brewers erster Sammlung (CHAN 3127) wurde die dramatische Sopranstimme in diese Reihe eingeführt, und zwar, wie auch in der hier vorliegenden Nachfolgesammlung, mit Arien aus Glucks *Alceste* und Wagners *Tannhäuser*. Dies sind beides Opern, die in früheren Zeiten von Kirsten Flagstad, einer Sängerin, die allgemein als größte hochdramatische Sopranistin aller Zeiten gilt, gesungen wurden. Zusätzlich nimmt Christine Brewer hier noch eine der größten Herausforderungen des gesamten Repertoires an: die Arie der Leonore aus dem ersten Akt von Beethovens *Fidelio*. Ansonsten erweitert sie ihre Bandbreite eher zeitlich, nämlich zurück zu Händel und vorwärts zu Britten und Menotti.

Diese beiden "modernen" Opern (die wir meist immer noch als modern bezeichnen, obwohl sie inzwischen mehr als ein halbes Jahrhundert alt sind) helfen, einen wesentlichen Aspekt im Profil des dramatischen Soprans zu schärfen, nämlich, dass er wirklich dramatisch ist. Magda Sorel in *The Consul* ist eine Rolle, die auf großem Opernmaßstab angelegt ist und deren Ahnenreihe über Aida und Norma bis zu Leonore und sogar Alceste zurückgeht. Die

1950 uraufgeführte Oper hätte ein großartiges Vehikel für Maria Callas sein können. Bei Ellen Orford aus *Peter Grimes* (1945) dagegen handelt es sich um eine Frau milderer Charakters, deren Musik sich in engeren Grenzen bewegt und, wie in der hier vorliegenden "Embroidery"-Arie, (Band 5) im Großen und Ganzen besser zu einer lyrischen Sopranstimme passt. Und doch braucht die Stimme auch Kraft und Autorität: Die Frau, die den Dorfbewohnern mit der Forderung "Wer unter euch ohne Sünde ist, der werfe den ersten Stein" gegenübertritt, ist kein schwacher oder passiver Mensch. Dort wie auch anderswo benötigt Ellens Stimme tonliche Breite und mühelose Klangfülle, um sowohl die Wärme als auch die Stärke ihres Charakters zu transportieren.

Trotz unterschiedlicher Lebenslagen und verschiedener Persönlichkeiten teilen die beiden Szenen doch den nachdenklichen Charakter. In beiden trägt die Sängerin ein inneres Drama aus. Ellen, am Meeresufer mit ihrem Freund und Verbündeten Captain Balstrode, muss sich traurig damit abfinden, die Bedeutung des an der Gezeitenmarke gefundenen Pullovers zu verstehen und zu akzeptieren. Er gehört

dem Jungen, Grimes' Lehrling, und der sollte ihn eigentlich tragen. Da es weder von dem Jungen noch von Peter ein Lebenszeichen gibt, scheint es, als würden sich ihre schlimmsten Befürchtungen bestätigen, und zwar, dass wieder einmal ein Lehrjunge des Fischers Grimes tot aufgefunden würde. Sie selbst hatte den Pullover gestrickt, und "nun gibt mein Nadelwerk jenen Hinweis, dessen Bedeutung wir meiden". Es ist Abend, und die Meeresfront ist menschenleer, aber sie wissen, dass Grimes nicht weit weg sein kann; sie werden warten und, wie Balstrode es düster formuliert, da sein, "um mit Hand anzulegen". Er weiß, dass dies für Grimes das Ende bedeuten muss. Die Dorfbewohner sind sowieso schon gegen ihn aufgebracht – wenn erst der Morgen kommt und es sich herausstellt, dass der Junge vermisst wird, werden sie selbst das Gesetz in die Hand nehmen. Den Rat, den er Grimes geben wird, wenn sie schließlich aufeinander treffen, spricht er leise, aber sehr deutlich. Er soll das Boot weit aufs Meer hinaus fahren und versenken: "Hörst du? Versenke sie. Leb wohl, Peter."

Diesen Zusammenhang darf man beim Hören der Arie nicht vergessen. Im Gegensatz zu Balstrode hat Ellen wahrscheinlich noch nicht die gesamte "Bedeutung" des "Hinweises" erkannt, nämlich nicht nur dass der Junge tot ist,

sondern dass Grimes jetzt ein verurteilter Mann ist. Doch schwere, tote Orchesterakkorde lassen nichts Gutes ahnen, und wenn die Szene auch mit einer gewissen lyrischen Süße und in einer Stimmung der bedauernden Nostalgie begann, so endet sie doch schonungslos, den Blick ins Dunkel gerichtet. Sie müssen nun warten, und das allein ist schmerzvoll.

Magda Sorel teilt diesen Schmerz, während sie im Büro des Konsuls wartet, doch in ihrer Situation ist er noch um ein Vielfaches verstärkt. Sie ist eine leidenschaftliche Frau und, was ihr Temperament und ihren musikalischen Charakter angeht, der Lehrerin Ellen Orford gar nicht ähnlich. Ihre Notlage entsteht aus dem Versuch, das Überleben ihres Mannes und ihre eigene Zukunft zu sichern. Dazu kommt unerträgliche Frustration angesichts ständiger bürokratischer Verzögerungen und Ausflüchte. In diesem Polizeistaat besteht die beste Überlebenschance für einen vermeintlichen Dissidenten in der Auswanderung, und während John, der Ehemann, sich versteckt hält, ist Magda ins Konsulat gekommen, um ein Visum zu beantragen. Im ersten Akt haben wir gesehen, wie sie sich mit all den Hindernissen des Prozederes, des Ausfüllens von Anträgen und der Weigerung, ihren Fall als dringend oder sogar sie selbst als Individuum zu behandeln,

auseinandersetzen musste. Im zweiten Akt versucht sie es erneut, aber inzwischen voller Verzweiflung und durch den Tod ihres Kindes noch größeres Leid tragend. In diesem Zusammenhang steht die Arie (Band [10]). Magda hat die Beherrschung verloren und die Sekretärin angeschrien. Sie weiß, dass dies ihren Fall nicht befördern wird. Leise beginnend, sinnt sie über die Hoffnungslosigkeit “der Dinge, wie sie jetzt sind” nach. Langsam erhebt sich ihre Stimme in einer Parodie der bürokratischen Verfahrensweisen und schließlich in einem direkten Appell an die Menschlichkeit. Laut Regieanweisung ist die Sekretärin “zum ersten Mal berührt und beunruhigt”. Sie will nachsehen, ob der Konsul Zeit hat: Doch es soll noch schlimmer kommen.

Hier haben wir es also mit zwei Frauen zu tun, die sich einer Tragödie gegenüber sehen, sei es der eigenen oder der eines Mannes, der ihnen nahe steht. In diesem Moment können sie nur abwarten und nachdenken. Bei Magda ist alles besonders intensiv, und an sie – bzw. an die Sängerin, die ihre Rolle übernimmt – werden höhere Ansprüche gestellt. Ellens Musik dagegen entspricht nicht ganz und gar der eines wirklichen dramatischen Soprans. Die Partie wurde für Joan Cross geschrieben, eine lyrische Sopranistin, zu deren Rollen auch

Sieglinde in der *Walküre* und die Marschallin im *Rosenkavalier* gehörten; in beiden Fällen wird im mittleren Bereich der Stimme Körper verlangt und an Höhepunkten die reine Kraft, es mit der schweren Orchestermacht und dem Zusammenklang anderer kraftvoller Stimmen aufzunehmen. Bei der Uraufführung von *The Consul* sang Patricia Neway die Magda, und bestritt mit ihrer metallisch glanzvollen Stimme ein ganzes Jahr lang Aufführungen in New York – denn die Oper war sofort ein großer Erfolg. In Großbritannien wurde die Partie von Amy Shuard, die später auch Brünnhilde, Elektra und Turandot singen sollte, übernommen. Doch obwohl diese Rolle der Sängerin größeres Stamina und einen durchdringenderen Ton abverlangt, braucht sie für Ellen Orford einen unbegrenzten Vorrat an Wärme und weiblicher Klangfülle, welcher die Partie (wenn auch nur gerade eben) in den Dunstkreis eines wirklichen dramatischen Soprans rückt.

Doch wie bereits in Christine Brewers früheren Aufnahmen übertreten wir auch hier immer noch nicht die Grenze vom dramatischen zum hochdramatische Sopran. Auch diesmal handelt es sich bei den Wagnerpartien nicht um Brünnhilde, Isolde oder Kundry sondern um die Elisabeth aus *Tannhäuser* und die Elsa aus *Lohengrin* (Band [9]). Dies sind beides

“große” Opern, und es ist sicherlich nicht sinnvoll, eine Heldin zu engagieren, die sich zwar in anderer Beziehung hervorhebt, jedoch von denen, die sie auf der Bühne umgeben, stimmlich in den Schatten gestellt wird. Und doch zählte Geraldine Farrar, die wunderbare junge amerikanische Sopranistin aus der Ära Carusos, die Elisabeth zu ihren erfolgreichsten Partien – und ihr lyrischer Sopran war von nicht mehr als durchschnittlicher Kraft. Und die Elsa war eine Lieblingsrolle von Nellie Melba, die jedoch spektakulär scheiterte, als sie sich an der Brünnhilde aus *Siegfried* versuchte. In ihrer vorhergehenden Sammlung wählte Christine Brewer Elisabeths Hallenarie, die zu Beginn und Ende die durchschlagendere Strahlkraft und Wucht einer hochdramatischen Stimme durchaus vertragen kann. Hier singt sie jedoch das Gebet (Band [4]), in dem der Klang zwar wiederum edel, die stilistische Tongebung jedoch sanfter und die Stimmung intimer sein muss.

Auch die Arie aus *Fidelio* (Band [6]) bietet eine Gelegenheit für Intimität und Sanftheit, doch zunächst kommt Zorn. Der Ausruf “Abscheulicher” muss vor Wut und Verachtung geradezu lodern. Er liegt für die Sängerin nicht besonders hoch, und Beethoven versieht den Ausbruch auch nicht mit der auffälligen Brillanz von Koloraturen. Die volle Stimme muss sich im

mittleren Register mit ihrer Deklamation gegen das fortissimo des Orchesters durchsetzen, und dazu ist ein dramatischer Sopran, wie er später für Wagners Isolde oder Brünnhilde typisch sein sollte, vonnöten. Tatsächlich ist der Umfang dieser Anfangspassage der eines Mezzosoprans: Es gibt keine hohen As um, wie in Donna Annas Rachearie aus dem *Don Giovanni*, das Gefühl moralischer Entrüstung zu unterstützen. Doch nach diesem Ausbruch ändert sich die Stimmung. Leise folgt die Beschwörung der Hoffnung, und nun schwingt sich die Stimme in Passagen von atemberaubender technischer Schwierigkeit in das hohe Sopranregister hinauf. In dem aufgeregten *Allegro* “Ich folg’ dem inner’n Triebe” nimmt die heroische Frau ihren ganzen Mut zusammen, womit bereits auf den im zweiten Akt stattfindenden Kampf hingewiesen wird.

Auch die Gräfin in Mozarts *Hochzeit des Figaro* singt eine Beschwörung (Band [1]), doch die ihre ist an den Gott der Liebe gerichtet. Und der Ehemann, den sie wieder an ihrer Seite haben möchte, liegt nicht, der Willkür eines Todfeindes ausgeliefert, in irgendeinem Kerker, sondern ist einfach ein Sklave seiner eigenen wankelmütigen Veranlagung. Sie singt lange Phrasen, voll eleganter Selbstsicherheit und aristokratischer Zurückhaltung. Der

höchste Ton ist ein bescheidenes As, obwohl seine Platzierung, tonleiterartig und Schritt für Schritt zu erreichen, ihn höher erscheinen lässt. Für die Sängerin ist diese Arie auf ihre eigene Art genauso anspruchsvoll wie die der Leonore, und hinter den Turbulenzen von Beethovens Musik kann sich sein Sopran sogar gewissermaßen verstecken. Mozart jedoch überlässt die Gräfin ganz sich selbst, genauso wie sie sich auch in ihrem Leben fühlt, in unsicherer Balance und ohne Unterstützung den Grad nobler Selbstsicherheit und Anmut wandelnd.

Dies sind alles großzügige Frauen, erfüllt von einer Liebe, welche ihre Herzen in Nachdenklichkeit und Hingabe bewegt. Die beiden verbleibenden Heldinnen sind ebenfalls solche Frauen. Die Verbindung mag seltsam scheinen, aber Glucks Alceste und Handels Rodelinda bringen uns doch zu unserem Anfangspunkt und damit zu Menottis Magda Sorel zurück, denn so wie diese in dem Versuch, ihren Ehemann zu schützen, zur Verzweiflung getrieben wird, so setzen auch sie für den Mann, den sie lieben, ihr Leben aufs Spiel. Alceste, die Ehefrau des schwerkranken Königs von Thessalien, erfährt, dass sein Leben nach dem Willen der Götter nur im Tausch gegen ein willentlich hinggegebenes anderes gerettet werden kann. Rodelinda, Königin der

Lombardei, glaubte, ihr Mann sei tot, doch sie entdeckt, dass er zwar noch lebt aber in Lebensgefahr schwebt (Band [7]). Beides sind noble, heroische Frauen, und ihre Musik trägt der Größe ihrer Seelen Rechenschaft.

Die für dieses zweite Album ausgewählten Arien der Alceste (Bände [3] und [8]) gehen dem bekannteren Gebet ("Divinités du Styx", "Allmächtige Götter des Todes") voraus, welches in der ersten Einspielung zu hören ist. Sie entstammen beide dem ersten Akt: Zunächst fleht sie die Götter um Hilfe an und antwortet dann auf die Grausamkeit der von ihnen auferlegten Bedingungen. Janet Baker hat diese Partie als "die anspruchsvollste, sowohl stimmlich als auch körperlich" in ihrer Laufbahn beschrieben. Die Tatsache, dass sie, als Mezzosopranistin, sie überhaupt gesungen hat, lenkt die Aufmerksamkeit auf einen weiteren Aspekt der Rolle und des Stimmtypus. Obwohl das hohe B verlangt wird, liegt die Partie doch im Großen und Ganzen im zentralen Stimmbereich, und hier ("das Fett der Stimme" wie Kathleen Ferrier es nannte) kann sich die Stimme am freiesten entfalten und dem dramatischen Ausdruck ihr Gewicht verleihen. Auch Kirsten Flagstad, die wohl bekannteste Vertreterin des hochdramatischen Sopranfachs, sang in späteren Jahren die Partie der Alceste.

In der Wärme und Tiefe ihrer Menschlichkeit haben viele in ihrer Stimme eine Verwandtschaft zum Mezzo zu erkennen geglaubt.

Nach all diesen verantwortungsvollen Pflichten wirken die anderen Stücke – Duette aus Korngolds Oper *Die tote Stadt* (Band [11]) und Lehárs Operette *Das Land des Lächelns* (Band [13]) – wie eine Erleichterung und könnten vielleicht sogar als Happy End dienen. Beides sind Liebesduette, das erste voller Ekstase und ganz in der Manier dieser außergewöhnlichen, zwischen Traum und Wirklichkeit gefangenen Oper. Die Sopranpartie gehörte zu den Lieblingsrollen von Lotte Lehmann und Maria Jeritza. Letztere beschrieb ihre Faszination für diese Rolle, die ihr "psychologische Bandbreite, leidenschaftliche Ausbrüche und sogar einen Tanz" bot. Die Oper wurde 1920 fertiggestellt und seitdem mehrfach wieder ins Repertoire genommen, doch wegen ihrer beträchtlichen Länge und den großen Anforderungen an die beiden Hauptfiguren wurde sie selten in ihrem vollen Umfang aufgeführt. *Das Land des Lächelns* war eine von Lehárs letzten Operetten, 1929 uraufgeführt und für immer mit der Erinnerung an den Tenor Richard Tauber verbunden. Was Dvořáks *Als die alte Mutter mich noch lehrte singen* (Band [12]) angeht, so handelt es sich hier wirklich um

ein Zugabenlied: in seinem melodischen Reichtum, seiner Wärme und Vertrautheit für das Publikum angenehm zu hören und (wie man sich durchaus vorstellen kann) aufgrund von lieben persönlichen Erinnerungen für die Sängerin auch angenehm zu singen.

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Übersetzung: Bettina Reinke-Welsh

Die amerikanische Sopranistin **Christine Brewer** stammt aus Illinois und begann ihre künstlerische Laufbahn am Opera Theatre von Saint Louis, wo sie die Ellen Orford und Donna Anna sowie die Titelrollen in *Ariadne auf Naxos* und Haydns *Armida* gesungen hat. Weitere Auftritte hatte sie als Gräfin Almaviva an der New York City Opera und der Royal Opera in Covent Garden sowie als Donna Anna auf dem Edinburgh Festival unter Sir Charles Mackerras und in London, New York und Florida. Sie hat Glucks *Iphigenie en Tauride* in Madrid gesungen, Leonore (*Fidelio*) in San Francisco, Webers *Oberon* unter Richard Hickox in London, Strauss' *Die Ägyptische Helena* in Santa Fe, Brittens *Gloriana* unter Richard Hickox auf dem Aldeburgh Festival und Chrysothemis (*Elektra*) mit dem Cleveland Orchestra unter Frans Welser-Möst. Sie hat Isolde unter Donald

Runnicles in London und San Francisco sowie unter Jonathan Nott in Edinburgh und Esa-Pekka Salonen in Los Angeles gesungen; auch hat sie Strauss' *Ariadne auf Naxos* an der English National Opera, der Opéra de Lyon (in Lyon und Paris), auf dem Santa Fe Festival und bei ihrem Debüt an der Metropolitan Opera unter James Levine, und *Die Frau ohne Schatten* in Chicago und Paris gesungen.

Auf dem Konzertpodium tritt Christine Brewer mit den großen amerikanischen und britischen Orchestern unter Sir Roger Norrington, Michael Tilson-Thomas, Kurt Masur, John Adams, Christoph von Dohnányi, Raymond Leppard, Mark Wigglesworth, Andrew Litton, John Nelson, Sir Neville Marriner, Wolfgang Sawallisch und Ivan Fischer auf. Ihre Diskographie umfaßt die Titelrolle in *Fidelio* für die Chandos-Reihe "Opera in English", Janáček's *Glagolitische Messe* und Dvořák's *Tě Deum* mit Robert Shaw, *Don Giovanni* unter Sir Charles Mackerras und Barbers *Vanessa* unter Leonard Slatkin; außerdem wirkt sie an Graham Johnsons Schubert-Gesamteinspielung mit.

Konzertverpflichtungen umfaßten in jüngerer Zeit die Galakonzerte am Royal Opera House in Covent Garden (unter Bernard Haitink) und Dallapiccolas *Il Prigioniero* an La Monnaie in

Brüssel (unter Antonio Pappano); außerdem hat sie enge Verbindungen zu den BBC Proms geknüpft, mit Aufführungen unter anderem von Wagners *Walküre* und *Götterdämmerung*, Schönbergs *Gurreliedern* unter Donald Runnicles sowie Mahlers Achter Sinfonie unter Sir Simon Rattle.

In der Spielzeit 2007/2008 feierte das **London Philharmonic Orchestra** seinen 75sten Geburtstag. Zudem wurde Vladimir Jurowski als neuer Chefdirigent eingeführt und das Orchester kehrte in sein Stammhaus, die prachtvoll restaurierte Royal Festival Hall, zurück.

Mit seinen Aufführungen im Konzertsaal und im Opernhaus, seinen zahlreichen preisgekrönten Einspielungen, den bahnbrechenden internationalen Tourneen und seiner Pionierarbeit im Erziehungsbereich hat sich das London Philharmonic Orchestra längst einen hervorragenden Ruf für Vielseitigkeit und hohen künstlerischen Rang erworben. Zu die Reihe renommierter Musiker, die seit der Gründung des Orchesters durch Sir Thomas Beecham im Jahre 1932 mit ihm verbunden waren gehören Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst und Kurt

Masur. Als fest ansässiges Sinfonieorchester der Royal Festival Hall seit 1992 stellt das London Philharmonic Orchestra dort jedes Jahr zwischen September und Mai seine Hauptkonzertreihe vor; außerdem ist es seit über vierzig Jahren Hausorchester der Glyndebourne Festival Opera. Daneben tritt es an Veranstaltungsorten in ganz Großbritannien auf, hat zahlreiche Konzertreisen durch Europa, Amerika und Japan unternommen und Indien, Hongkong, China, Australien und Südafrika besucht.

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*-Tournee und in Mexiko mit dem UNAM Symphony Orchestra. Zu den Neuproduktionen, die er in letzter Zeit dirigiert hat, zählen *Fidelio* beim New Zealand Festival, *Lucia di Lammermoor* an der New Israeli Opera und *Don Giovanni* an der Staatsoper Hannover.

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

die Aufzeichnung einer Serie von Programmen mit Opernarien geleitet (mit Sir Thomas Allen, Jennifer Larmore, Bruce Ford, Alan Opie, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Barry Banks, Della Jones und Andrew Shore), außerdem *Nabucco*, *Fidelio*, *The Flying Dutchman*, *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.

On session: Christine Brewer and Timothy Robinson



Grands airs d'opéra

Le précédent récital de Christine Brewer (CHAN 3127) a introduit dans cette série la voix de soprano dramatique en incluant, comme le fait son successeur, des arias extraites d'*Alceste* de Gluck et de *Tannhäuser* de Wagner. Dans le passé, ces deux opéras ont été chantés par Kirsten Flagstad, unanimement considérée comme étant probablement la plus grande de toutes les sopranos héroïco-dramatiques. Notre soprano ajoute maintenant l'un des plus redoutables défis du répertoire: le solo de Leonore extrait de l'Acte I de *Fidelio* de Beethoven. Pour le reste, les deux extensions significatives sont d'ordre temporel, remontant à Haendel d'une part, et allant jusqu'à Britten et Menotti, d'autre part.

Les deux opéras "modernes" – car nous avons encore tendance à les qualifier de modernes en dépit du fait qu'ils ont été composés il y a plus d'un demi-siècle – nous aident à préciser l'accent sur un aspect essentiel de l'identité vocale de la soprano dramatique: le fait qu'elle est dramatique. Magda Sorel dans *The Consul* est un rôle conçu sur de grandes lignes lyriques, son lignage allant de Aida et Norma jusqu'à Leonore et même Alceste. Créé en 1950,

l'ouvrage aurait pu servir de puissant moyen d'expression à Maria Callas. Ellen Orford dans *Peter Grimes* (1945) est d'un caractère plus modéré, et son écriture vocale plus restreinte est représentée ici par l'aria du "tricot" (page 5) convenant bien davantage à la voix de soprano lyrique. Et pourtant, la voix a aussi besoin de puissance et d'autorité: ce n'est pas un personnage faible ni passif qui défie le Borough (le Conseil municipal) en déclarant: "Que celui qui n'a jamais pêché jette la première pierre". Ici et ailleurs, la voix d'Ellen requiert une richesse de timbre et une puissance de volume pour saisir à la fois la nature chaleureuse et la force de son caractère.

Dans leurs situations différentes et malgré les différences de personnalité, les deux solos ont en commun leur nature pensive. Dans les deux cas, la chanteuse est engagée dans le drame de l'esprit. Ellen, sur la plage avec son ami et allié le Capitaine Balstrode, est tristement amenée à comprendre et à accepter les implications de la découverte du tricot près de la ligne de marée haute. Il appartient à l'apprenti de Peter Grimes, et il devrait le porter. Sans le moindre signe du garçon ou de Peter, il semble que les

pires craintes d'Ellen se soient réalisées, et qu'une fois de plus, un apprenti de Grimes le pêcheur va être découvert mort. Le tricot est celui qu'elle avait fait, et "Maintenant, ma broderie procure l'indice dont nous ne voulons pas comprendre le sens". C'est le soir et le front de mer est désert, mais ils savent que Grimes ne peut pas être bien loin; ils vont attendre et comme le dit sombrement Balstrode, ils seront là pour "lui donner un coup de main". Il sait que pour Grimes ceci doit être la fin. Le Borough est déjà furieux contre lui; si l'on découvre au lever du jour que le garçon a disparu, il fera justice lui-même. Quand Balstrode finit par rencontrer Grimes, il lui donne un conseil d'une voix douce mais très distincte. C'est de prendre le bateau loin en mer et de le couler: "Tu entends? Coule-le. Au revoir, Peter."

C'est avec ce contexte à l'esprit que cette aria doit être entendue. Au contraire de Balstrode, Ellen n'a probablement pas vu la pleine "signification" de l'"indice": non seulement le garçon est mort, mais Grimes est maintenant un homme condamné. Dans l'orchestre des accords lourds et morts pèsent de façon menaçante, et si le solo commence avec une certaine tendresse lyrique dans un climat de nostalgie pleine de regrets, il s'achève violemment, regardant vers les ténèbres. Ils

doivent maintenant attendre, et cette attente est en elle-même douloureuse.

Magda Sorel partage cette douleur pendant qu'elle attend dans le bureau du consul, mais dans sa situation elle est triplement intensifiée. C'est une femme passionnée, d'un tempérament et d'un caractère musical tout à fait différent de celui de la maîtresse d'école Ellen Orford. Sa détresse concerne la survie de son mari et son propre futur. S'ajoute à cela l'exaspérante frustration causée par les continuels retards et tergiversations de la bureaucratie. Dans cet état policier, le meilleur espoir pour un dissident perçu comme tel est l'émigration, et tandis que John, son époux, se cache, elle vient au consulat pour demander un visa. À l'Acte I, nous l'avons vue se confronter à tous les obstacles de la procédure, des papiers à remplir et du refus de traiter son dossier comme un cas d'urgence, ou même de la traiter comme une personne. À l'Acte II, maintenant en désespoir de cause et avec encore plus de chagrin à porter à cause de la mort de son enfant, elle essaye de nouveau. C'est à ce point que se situe l'aria (page 10). Magda a perdu son sang-froid et s'en est pris violemment à la secrétaire. Elle sait que cette attitude ne va pas l'aider. Calmement d'abord, elle contemple combien sans espoir est "la manière dont les choses sont maintenant". Peu

à peu, la voix s'élève en faisant une parodie des procédures officielles puis avec un appel direct aux sentiments humains. L'indication scénique décrit la secrétaire comme étant "pour la première fois émue et troublée". Elle va voir si le consul est libre: mais il y a pire est à venir.

Ici donc, les deux femmes se trouvent confrontées à une tragédie: la leur ou celle d'un l'homme qui leur est proche. Pour le moment, elles peuvent seulement attendre et penser. Avec Magda, tout est intensifié, et – du point de vue de l'interprète – son rôle est plus exigeant. Celui d'Ellen n'est pas vraiment pour la pleine voix de soprano dramatique. Sa partie fut composée pour Joan Cross, une soprano lyrique dont le répertoire incluait Sieglinde dans *Die Walküre* et la Maréchale dans *Der Rosenkavalier*, deux rôles demandant du corps dans le registre médium et de la puissance dans les points culminants pour pouvoir faire face à un orchestre écrasant et à son association à d'autres voix puissantes. Lors de la création de *The Consul*, le rôle de Magda fut tenu par Patricia Neway, dont la voix d'acier survécut (car l'opéra connut au départ un grand succès) à un an de représentations à New York. En Angleterre, le rôle fut repris par Amy Shuard, plus tard une interprète de Brünnhilde, d'Elektra et de Turandot. Mais bien que ce rôle

nécessite une plus grande endurance physique et un timbre plus pénétrant, Ellen Orford a besoin d'une pleine réserve de chaleur et de plénitude féminine qui situent son rôle (bien que de justesse) dans la catégorie de la véritable soprano dramatique.

Mais, comme dans le précédent récital de Christine Brewer, nous n'entrons pas encore dans le répertoire au moment où la soprano dramatique devient soprano *héroïque*. Une fois encore, les rôles wagnériens entendus ici ne sont pas ceux de Brünnhilde, Isolde ou Kundry, mais ceux d'Elisabeth de *Tannhäuser* et Elsa de *Lohengrin* (page 9). Ces deux ouvrages sont de "gros" opéras, et il est certainement inutile d'avoir une héroïne qui, quoiqu'elle fût remarquable dans d'autres domaines, serait vocalement éclipsée par ceux qui l'entourent. Cependant, Geraldine Farrar, la belle et jeune américaine de l'époque de Caruso, comptait Elisabeth parmi les rôles qui lui valurent les plus grands succès, et sa voix de soprano lyrique était d'une puissance seulement moyenne; et Elsa était l'un des rôles préférés de Nellie Melba qui fut spectaculairement vaincue quand elle tenta de chanter la Brünnhilde de *Siegfried*. Le récital précédent incluait la Salutation d'Elisabeth, qui dans ses sections d'ouverture et de conclusion gagne à être servie par l'éclat tranchant et la

portée d'une voix héroïco-dramatique. Ici, nous entendons la Prière (page 4) qui de nouveau demande une certaine noblesse de timbre, mais dont le style est plus tendre et le caractère plus intime.

Si l'intimité et la tendresse sont possibles dans le solo extrait de *Fidelio* (page 6), elles doivent d'abord faire place à la colère. Le cri de "Abscheulicher, wo eilst du hin?" doit éclater avec fureur et mépris. Les notes de la chanteuses ne sont pas dans le registre élevé, et Beethoven ne donne pas à cette éruption le brillant extraverti du *coloratura*. La pleine voix doit soutenir dans son registre moyen la pression de la déclamation contre le *fortissimo* de l'orchestre, et ceci exige une soprano dramatique d'un genre par la suite identifié avec l'Isolde et la Brünnhilde de Wagner. En effet, dans ce passage du début, le registre vocal est celui d'une mezzo-soprano: il n'y a aucun la aigu pour aider à souligner l'indignation morale comme dans l'air de la vengeance de Donna Anna dans *Don Giovanni*. Mais une fois cette colère libérée, l'humeur change. L'invocation à l'Espoir suit calmement, et maintenant la voix s'élève dans le registre de haut soprano dans des passages d'une redoutable difficulté technique. Le très animé *allegro*, "Ich folg' den innere Triebe", rassemble toute la résolution de cette

femme héroïque, pointant vers la bataille de l'Acte II.

La Comtesse dans *Le nozze di Figaro* de Mozart chante aussi une invocation (page 1), mais la sienne est dirigée vers le dieu de l'Amour. Et l'époux qu'elle espère voir revenir à elle ne se trouve pas dans un donjon à la merci d'un ennemi mortel, mais est simplement l'esclave de sa propre tendance à courir le jupon. Elle chante en longues phrases, d'une élégante assurance et d'une réserve aristocratique. Sa note la plus élevée n'est qu'un modeste la bémol, mais sa position, obtenue par degrés successifs comme une gamme, la fait paraître plus aiguë. Pour l'exécutante, cette aria est à sa manière d'une difficulté aussi grande que celle de Leonore, mais la turbulence de la musique de Beethoven peut servir de couverture à l'interprète. En revanche, Mozart laisse seule la Comtesse, comme elle le ressent dans la vie, suspendue de manière précaire et contrainte de tenir, sans soutien, une ligne gracieuse et de noble assurance.

Ces femmes sont toutes généreuses, possédées d'un amour qui ouvre le cœur à la prévenance et la dévotion. Les deux héroïnes restantes sont du même genre. L'Alceste de Gluck et la Rodelinda de Haendel en fait (aussi curieux que cela paraisse) nous ramènent au point de départ

à la Magda Sorel de Menotti, car tout comme elle est portée au désespoir par ses efforts pour protéger son époux de même elles dévouent leurs vies pour sauver l'homme qu'elles aiment. Alceste, l'épouse du roi battu de Thessalie, découvre que les dieux ont décrété qu'il ne peut être sauvé qu'en échange du sacrifice volontaire de quelqu'un d'autre. Rodelinda, reine de Lombardie, a cru que son époux était mort mais découvre qu'il est vivant et en péril mortel (page [7]). Ces deux femmes sont nobles et héroïques, et leur musique égale leur grandeur d'âme.

L'aria d'Alceste entendue dans ce deuxième volume (pages [3] et [8]) précède la prière plus célèbre ("Divinités du Styx") figurant dans le premier. Elles proviennent toutes deux de l'Acte I, implorant l'aide des dieux, puis répondant à la cruauté des conditions qu'ils imposent. Janet Baker a décrit ce rôle comme étant "le plus épuisant, vocalement et physiquement" dont elle ait fait l'expérience. Le fait qu'elle, une mezzo-soprano, puisse le chanter attire l'attention sur un autre aspect du rôle et de son type de voix. Bien qu'elle fasse appel à un contre si bémol, la partie se cantonne la plupart du temps dans le registre central, et celui-ci ("le gras de la voix" pour reprendre les termes de Kathleen Ferrier) est l'endroit où la voix

peut se déployer le plus librement, plaçant son poids derrière l'expression dramatique. Alceste fut également un rôle chanté tard dans sa carrière par Kirsten Flagstad, la plus célèbre des sopranos dramatico-héroïques. Son type de voix a souvent révélé une affinité avec le mezzo dans la chaleur et la profondeur de son humanité.

Après de telles responsabilités, les autres pièces – les duos de l'opéra de Korngold *Die tote Stadt* (*La Ville morte*, page [11]) et de l'opérette de Lehár *Das Land des Lächelns* (*Le Pays des sourires*, page [13]) – offrent un contraste léger et peuvent même servir de fin heureuse. Tous deux sont des duos d'amour, le premier extatique dans la manière de cet opéra extraordinaire se situant entre le rêve et la réalité. Le rôle de soprano était l'un des préférés de Lotte Lehmann et de Maria Jeritza qui écrivit combien elle était fascinée par ce rôle qui lui offrait "profondeur psychologique, des explosions et même une danse." Achievé en 1920, l'ouvrage connut plusieurs reprises, mais en raison de sa longueur et des lourdes exigences qu'il impose aux deux chanteurs principaux, il a rarement été donné dans son intégralité. *Das Land des Lächelns* est l'une des dernières opérettes de Lehár, produite en 1929 et pour toujours associée au ténor Richard Tauber. Quant à *Chansons que ma mère m'a apprises* de

Dvorák (page [12]), cette chanson *est* réellement un bis: plaisant à l'auditoire par son caractère mélodieux, chaleureux et familial, et plaisant à l'interprète (ce qui ne surprendra pas) par des associations personnelles affectueuses.

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Traduction: Francis Marchal

Née dans l'Illinois, la soprano américaine **Christine Brewer** commença sa carrière professionnelle avec l'Opera Theatre of Saint Louis, avec qui elle a chanté Ellen Orford, Donna Anna et les rôles-titres d'*Ariadne auf Naxos* et d'*Armida* de Haydn. Parmi ses autres prestations, notons la comtesse Almaviva (New York City Opera et The Royal Opera, Covent Garden), Donna Anna (au Festival d'Edimbourg sous la baguette de Sir Charles Mackerras et à Londres, New York ainsi qu'en Floride). Elle a chanté *Iphigénie en Tauride* de Gluck à Madrid, Leonore (*Fidelio*) à San Francisco, *Oberon* de Weber avec Richard Hickox à Londres, *Die Aegyptische Helena* de Strauss à Santa Fe, *Gloriana* de Britten avec Richard Hickox au Festival d'Aldeburgh et fut Chrysothemis (*Elektra*) avec le Cleveland Orchestra et Frans Welser-Möst. Elle a chanté le rôle d'Isolde sous la baguette de Donald Runnicles à Londres et

San Francisco, ainsi qu'avec Jonathan Nott à Edimbourg et Esa-Pekka Salonen à Los Angeles; *Ariadne auf Naxos* de Strauss pour l'English National Opera, l'Opéra de Lyon (à Lyon et à Paris), le Festival de Santa Fe ainsi que pour ses débuts au Metropolitan Opera sous la baguette de James Levine, et *Die Frau ohne Schatten* à Chicago et Paris.

En concert, Christine Brewer a chanté avec les principaux orchestres britanniques et américains sous la baguette de chefs tels Sir Roger Norrington, Michael Tilson-Thomas, Kurt Masur, John Adams, Christoph von Dohnányi, Raymond Leppard, Mark Wigglesworth, Andrew Litton, John Nelson, Sir Neville Marriner, Wolfgang Sawallisch et Ivan Fischer. Elle a enregistré entre autres le rôle-titre dans *Fidelio* pour le serie de Chandos "Opera in English", la *Messe glagolitique* de Janáček et le *Te Deum* de Dvořák avec Robert Shaw, *Don Giovanni* avec Sir Charles Mackerras, *Vanessa* de Barber sous la baguette de Leonard Slatkin et elle a participé à l'Edition intégrale de Schubert par Graham Johnson.

Récemment, elle a pris part aux concerts de gala du Royal Opera House, Covent Garden (sous la baguette de Bernard Haitink), chanté *Il Prigioniero* de Dallapiccola au Théâtre de la Monnaie à Bruxelles (avec Antonio Pappano)

et forgé des liens solides avec les Promenade Concerts de la BBC, chantant entre autres *Die Walküre* et *Götterdämmerung* de Wagner, les *Gurrelieder* de Schoenberg sous Donald Runnicles ainsi que la Huitième symphonie de Mahler sous Sir Simon Rattle.

Au cours de la saison 2007/2008, le **London Philharmonic Orchestra** a célébré son soixante-quinzième anniversaire. Il a aussi accueilli son nouveau chef d'orchestre permanent, Vladimir Jurowski, et s'est réinstallé au Royal Festival Hall magnifiquement rénové.

Avec ses interprétations en concert ou à l'opéra, ses nombreux enregistrements primés, ses tournées internationales originales et son travail pédagogique novateur, le London Philharmonic Orchestra mérite depuis longtemps sa renommée pour son excellent niveau artistique et les multiples facettes de son talent. Des musiciens éminents qui ont joué un rôle au sein de l'Orchestre depuis sa fondation en 1932 par Sir Thomas Beecham incluent, entre autres, Sir Adrian Boult, Sir John Pritchard, Bernard Haitink, Sir Georg Solti, Klaus Tennstedt, Franz Welser-Möst et Kurt Masur. Orchestre symphonique résident du Royal Festival Hall depuis 1992, il présente

dans cette salle ses grandes séries de concerts entre septembre et mai chaque année. Il est également orchestre symphonique résident du Glyndebourne Festival Opera depuis plus de quarante ans. Il se produit par ailleurs sur l'ensemble du Royaume-Uni et a fait de nombreuses tournées en Europe, en Amérique et au Japon, visitant aussi l'Inde, Hong-Kong, la Chine, l'Australie et l'Afrique du Sud.

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 Sir Thomas Allen, Jennifer Larmore, Bruce Ford, Alan Opie, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Barry Banks, Della Jones et Andrew Shore) de même que *Nabucco*, *Fidelio*, *The Flying Dutchman*, *The Marriage of Figaro*, *A Masked Ball*, *Idomeneo*, *Carmen*, *The Thieving Magpie*, *Don Giovanni*, *Don Pasquale*, *The Elixir of Love*, *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.

On session: David Parry



On session: Judith Howarth



Grandi arie operistiche

Il precedente recital di Christine Brewer (CHAN 3127) ha introdotto in questa serie la voce del soprano drammatico. Lo stesso vale per il suo successore, che riunisce arie tratte dall'*Alceste* di Gluck e dal *Tannhäuser* di Wagner. Entrambe le opere furono interpretate da Kirsten Flagstad, forse il più grande soprano drammatico-eroico in assoluto per opinione generale. Il nostro soprano oggi aggiunge una delle più formidabili sfide del repertorio: l'assolo di Leonore nell'Atto I del *Fidelio* di Beethoven. Altre due aggiunte significative la proiettano nel tempo, verso il passato con Handel e verso il futuro con Britten e Menotti..

Le due opere "moderne" – perché tali vengono considerate tuttora, sebbene abbiamo ormai più di mezzo secolo – ci aiutano a mettere meglio a fuoco uno degli aspetti essenziali dell'identità vocale del soprano drammatico: il suo carattere *drammatico*, appunto. Il ruolo di Magda Sorel in *The Consul* è concepito su linee operistiche grandiose, con un linguaggio che ricorda eroine del passato come Aida, Norma e Leonore e perfino Alceste. Eseguita per la prima volta nel 1950, l'opera sembrò potenzialmente ideale per Maria Callas. Ellen Orford nel *Peter*

Grimes (1945), più dolce di carattere, è un ruolo con una scrittura più limitata e, come illustrato qui nell'aria del "ricamo" (traccia [5]), più adatto alla voce del soprano lirico. Ma la vocalità richiede anche potenza e autorità. Non è una personalità debole o passiva quella che apostrofa il borgo con la sfida: "chi è senza peccato scagli la prima pietra" ["Let him who is among you without sin cast the first stone"]. Qui e altrove la voce di Ellen deve avere un tono ampio e volume pieno e robusto per rendere giustizia al calore e alla forza del personaggio.

Nelle loro diverse situazioni e a dispetto delle differenze di personalità i due assolo hanno in comune la stessa natura riflessiva. In entrambi la cantante è impegnata a interpretare un conflitto psicologico. Ellen, sulla spiaggia con il suo amico e alleato capitano Balstrode, è spinta tristemente a comprendere e accettare fino il significato completo dell'indizio rappresentato da un maglione lasciato dalla marea sulla spiaggia. Appartiene a un ragazzo, l'apprendista di Grimes, e dovrebbe essere indosso a lui. Nell'assenza di qualunque indizio di vita da parte del ragazzo o di Peter, i peggiori presagi sembrano sul punto di avverarsi: un

altro giovane apprendista del pescatore Grimes forse ha perso la vita. Il maglione, che la stessa Ellen aveva lavorato ai ferri, adesso preannuncia un cupo destino: "Now my broidery affords the clue whose meaning we avoid". È sera e il lungomare è deserto, ma entrambi sanno che Grimes non può essere lontano; sono decisi ad attendere e, come dice cupamente Balstrode, essere a disposizione "to give him a hand". Il capitano sa che per Grimes questa sarà la fine. Il borgo è già contro di lui; il mattino dopo, quando si scoprirà la scomparsa del ragazzo, si farà giustizia da sé. Il consiglio che dà Grimes quando si incontrano, pronunciato sotto voce, ma ben scandito, è quello di portare la barca in alto mare e affondarla: "D'you hear? Sink her. Goodbye, Peter."

Bisogna ascoltare l'aria tenendo presente questo contesto. A differenza di Balstrode, Ellen probabilmente non ha compreso fino in fondo il "significato" dell' "indizio": il ragazzo è morto, e Grimes adesso è condannato. Ma gli accordi mortalmente pesanti dell'orchestra suonano sinistri e, se l'assolo inizia con una certa dolcezza lirica in uno stato d'animo di nostalgia carica di rimpianti, si conclude in piena desolazione, con uno sguardo in lontananza nell'oscurità. È necessario attendere, e questo in sé è doloroso.

Mentre aspetta nell'ufficio del Console, Magda Sorel condivide la stessa angoscia, ma l'intensità di questo stato d'animo è triplicata, nella sua situazione. Magda è una donna appassionata, molto diversa dalla maestra elementare Ellen Orford per temperamento e personalità musicale. La sua situazione riguarda la sopravvivenza di suo marito e il proprio futuro. A questo si aggiunge la frustrazione esasperante per le lungaggini e le prevaricazioni burocratiche. In questo stato di polizia la migliore speranza per chi viene considerato dissidente è l'emigrazione; per questo John, suo marito, è fuggito, mentre lei è venuta al Consolato per ottenere un visto. Nell'Atto I l'abbiamo vista affrontare tutti gli ostacoli della procedura, il riempimento dei moduli e il rifiuto di considerare urgente il suo caso o addirittura di essere trattata come una persona. Nell'Atto II, ma questa volta in preda alla disperazione e allo strazio per la morte del figlio, la donna fa un nuovo tentativo, ed è qui che interpreta l'aria (traccia [10]). Magda ha perso le staffe e se l'è presa con la segretaria. Sa che questo non agevolerà la sua causa. Silenziosamente all'inizio, riflette sulla sua situazione disperata – "the way things are now". Gradualmente la voce si innalza in una parodia delle procedure burocratiche, per finire

con un appello diretto all'umanità. Secondo le istruzioni di scena, per la prima volta la segretaria rimane scossa e turbata [“for the first time moved and disturbed”]. Vedrà se il Console è libero: ma il peggio deve ancora venire.

Ecco, dunque, due donne che affrontano una tragedia, la propria e quella di un uomo a loro caro. Nel presente possono solo aspettare e riflettere. Per Magda tutto è intensificato ed è da lei – cioè dalla cantante che interpreta la sua parte – che si pretende di più. Quella di Ellen non è veramente musica per un soprano lirico-drammatico. La parte fu composta per Joan Cross, un soprano lirico che aveva interpretato, tra l'altro, Sieglinde in *Die Walküre* e la Marescialla in *Der Rosenkavalier*; entrambi i ruoli richiedono corpo nel registro vocale medio e forza pura nei punti culminanti per emergere sulla pesante sonorità dell'orchestra e nell'accostamento con altre voci potenti. Alle prime rappresentazioni di *The Consul*, il ruolo di Magda fu interpretato da Patricia Neway, la cui voce d'acciaio sopravvisse (perché l'opera fu un grande successo inizialmente) a un anno di rappresentazioni a New York. In Gran Bretagna la parte fu ripresa da Amy Shuard, che in seguito avrebbe cantato Brünnhilde, Elektra e Turandot. Ma sebbene quel ruolo richieda una resistenza maggiore e un tono più penetrante,

Ellen Orford deve avere una riserva completa di calore e ricchezza femminile, che porta il suo ruolo (anche se di poco) nell'ambito del soprano drammatico.

Come nel precedente recital di Christine Brewer, non si sconfina ancora nel repertorio che vede il soprano drammatico diventare *eroico*. Anche in questo caso i ruoli wagneriani inclusi non sono Brünnhilde, Isolde o Kundry, ma Elisabeth del *Tannhäuser* ed Elsa del *Lohengrin* (traccia [2]). Entrambe sono “grandi” opere, e certamente non serve a nulla avere un'eroina che, per quanto brillante sotto altri punti di vista, sia sminuita vocalmente da quelli che le stanno intorno. Eppure il repertorio di Geraldine Farrar, la bella e giovane americana dell'epoca di Caruso, annoverava Elisabeth tra i suoi ruoli di maggior successo, e il suo soprano lirico era di potenza media; ed Elsa fu una delle eroine preferite di Nellie Melba, spettacolarmente sconfitta quando affrontò il ruolo di Brünnhilde nel *Siegfried*. Il recital precedente comprendeva il Saluto di Elisabeth che nelle sue sezioni di esordio e conclusione è più adatto alla brillantezza e alla potenza di una voce lirico-drammatica, ma qui è inclusa la Preghiera (traccia [3]), che richiede ancora una volta una certa nobiltà di tono, ma ha uno stile più delicato e uno stato d'animo più intimo.

C'è una possibilità di intimità e delicatezza nell'assolo dal *Fidelio* (traccia [8]), ma prima viene l'ira. L'esclamazione “Abscheulicher”, (“Scellerato!...”) o, qui “Vile murderer!” deve accendersi di ira e disprezzo. Le note della cantante non sono alte, e Beethoven non aggiunge al brano la brillantezza abbagliante della coloratura. La voce piena nel registro medio deve sostenere la pressione della declamazione contro il fortissimo dell'orchestra, e per questo è necessario un tipo di soprano drammatico successivamente identificato con i ruoli wagneriani di Isolde e Brünnhilde. Anzi, in questo brano di apertura, la gamma vocale è quella di un mezzosoprano: non ci sono le alti a sottolineare lo sdegno come nell'aria della Vendetta di Donna Anna nel *Don Giovanni*. Ma dopo questo sfogo lo stato d'animo cambia. L'invocazione alla Speranza segue sottovoce e poi la voce sale fino al registro alto del soprano in passaggi di incredibile difficoltà tecnica. L'animato *allegro*, “Ich folg' den innere Triebe” (“Seguo l'interno impulso” / (“My inner voices fire me”) fa appello a tutta la risoluzione di questa donna eroica, preannunciando la battaglia che si svolgerà nell'Atto II.

La Contessa mozartiana delle *Nozze di Figaro* canta anche lei un'invocazione (traccia [1]), ma questa volta al dio dell'Amore. E il marito

che desidera ritrovare non giace in una segreta alla mercé di un mortale nemico, ma ha semplicemente il difetto di essere un donnaioolo. La donna canta in lunghe frasi, con elegante serenità e controllo aristocratico. La nota più alta è appena un la bemolle, ma sembra più alta perché raggiunta attraverso una scala a gradi congiunti. Per la cantante, l'aria è difficile come quella di Leonora. Ma, mentre la musica turbolenta di Beethoven può fungere come una sorta di copertura per il suo soprano, quella di Mozart lascia la Contessa sola come lei si sente nella vita, in precario equilibrio, costretta a seguire, senza appoggio, una linea di nobile sicurezza e grazia.

Queste sono tutte donne generose, profondamente innamorate e piene di sollecitudine e devozione. Anche le altre due eroine sono dello stesso tipo. L'Alceste di Gluck e la Rodelinda di Handel infatti (per quanto strano sia il collegamento) ci riportano al personaggio da cui siamo partiti: la Magda Sorel di Menotti. Come lei sono spinte fino alla disperazione per lo sforzo di proteggere il marito, e come lei danno la vita per salvare l'uomo amato. Alceste, moglie dell'infelice re della Tessaglia, scopre che gli dei lo risparmianno solo in cambio del sacrificio volontario di un'altra persona. Rodelina, regina

di Lombardia, scopre che il marito da lei creduto morto è vivo e in mortale pericolo (traccia [7]). Entrambe sono donne nobili, eroiche; la musica composta per loro è pari alla loro grandezza d'animo.

Le arie di Alceste incluse in questo secondo volume (tracce [9] e [8]) precedono la più famosa preghiera ("Divinités du Styx", "Almighty gods of death") registrata nel primo. Entrambe sono tratte dall'Atto I, la richiesta di aiuto agli dei, poi la reazione alla crudeltà delle regole che impongono. Janet Baker ha definito questo ruolo "il più gravoso dal punto di vista vocale e fisico" per esperienza personale. Il fatto che possa cantarlo un mezzosoprano come lei richiama l'attenzione su un'altra caratteristica del ruolo e della vocalità. Sebbene richieda un si bemolle alto, la parte generalmente rientra nella gamma centrale, ("la ricchezza della voce" per dirla con Kathleen Ferrier) dove la voce può espandersi con la massima libertà, accentuando l'espressione drammatica. Il ruolo di Alceste fu interpretato negli ultimi anni anche da Kirsten Flagstad, il più famoso soprano lirico-drammatico. Spesso si è visto che il suo tipo di voce ha un'affinità con il mezzosoprano per la sua umanità calda e profonda.

Dopo questi pezzi forti, gli altri brani – duetti tratti dall'opera *Die tote Stadt* di

Korngold (traccia [11]) e dall'operetta di Lehár *Das Land des Lächelns* (*Il paese dei sorrisi*, traccia [13]) – sono più leggeri e potrebbero persino essere considerati come un lieto fine. Entrambi sono duetti d'amore, il primo sognante, alla maniera di questa straordinaria opera, tra l'onirico e il reale. La parte del soprano fu uno dei ruoli preferiti di Lotte Lehmann e Maria Jeritza che scrisse di esserne affascinata perché le offriva "una gamma psicologica, esclamazioni appassionate, persino una danza". Completata nel 1920, l'opera ebbe diversi revival ma, a causa della sua lunghezza e del pesante carico per i due cantanti protagonisti, è stata raramente allestita in versione integrale. *Il paese dei sorrisi* fu una delle ultime operette di Lehár: risale al 1929 ed è eternamente legata al tenore Richard Tauber. Come *Quando la mia vecchia madre* di Dvořák (traccia [12], questa è veramente una canzone da bis: il suo caldo e affettuoso motivo piace al pubblico e al cantante (naturalmente) per le affettuose associazioni personali.

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Traduzione: Emanuela Guastella

Christine Brewer, soprano americano, è nata nell'Illinois. La sua carriera professionale è

iniziata con l'Opera Theatre di Saint Louis, con cui ha interpretato Ellen Orford, Donna Anna e i ruoli di protagonista in *Ariadne auf Naxos* di Strauss e *Armida* di Haydn. Altre apparizioni hanno compreso la Contessa Almaviva (New York City Opera e Royal Opera, Covent Garden), Donna Anna (Festival di Edimburgo per la direzione di sir Charles Mackerras e Londra, New York e Florida). Ha cantato *Iphigenie en Tauride* di Gluck a Madrid, Leonora (*Fidelio*) a San Francisco, *Oberon* di Weber con Richard Hickox a Londra, *Die Aegyptische Helena* di Strauss a Santa Fe, *Gloriana* di Britten con Richard Hickox al festival di Aldeburgh e Chrysothemis (*Elektra*) con l'Orchestra di Cleveland e Frans Welser-Möst. Ha cantata anche Isolde con Donald Runnicles in Londra e San Francisco, con Jonathan Nott in Edimburgo, e con Esa-Pekka Salonen in Los Angeles; *Ariadne auf Naxos* di Strauss per English National Opera, Opéra de Lyon (a Lione e Parigi), il Festival di Santa Fe e al debutto alla Metropolitan Opera con James Levine, und Strauss' *Die Frau ohne Schatten* con James Levine in Chicago e Parigi.

Christine Brewer si è esibita in concerto con le più importanti orchestre americane e britanniche e direttori quali sir Roger Norrington, Michael Tilson-Thomas, Kurt

Masur, John Adams, Christoph von Dohnányi, Raymond Leppard, Mark Wigglesworth, Andrew Litton, John Nelson, sir Neville Marriner, Wolfgang Sawallisch e Ivan Fischer. La discografia include il ruolo di protagonista nel *Fidelio* per la serie Opera in English da Chandos, la *Messa Glagolitica* di Janáček e il *Te Deum* di Dvořák con Robert Shaw, *Don Giovanni* diretto da sir Charles Mackerras, *Vanessa* di Barber con Leonard Slatkin, oltre alla partecipazione all'Edizione Schubert integrale di Graham Johnson.

Gli impegni concertistici più recenti hanno compreso serate di gala alla Royal Opera House, Covent Garden (con Bernard Haitink), *Il Prigioniero* di Dallapiccola al teatro La Monnaie di Bruxelles (diretta da Antonio Pappano), e un solido impegno nella serie dei BBC Proms, in cui ha interpretato, tra l'altro, *Die Walküre* e *Götterdämmerung* di Wagner, i *Gurrelieder* di Schönberg diretti da Donald Runnicles, e l'ottava Sinfonia di Mahler diretta da sir Simon Rattle.

Durante la stagione 2007/08 la **London Philharmonic Orchestra** ha festeggiato il settantacinquesimo anniversario, ha dato il benvenuto a un nuovo Direttore stabile, Vladimir Jurowski ed è ritornata nella propria

sede, la Royal Festival Hall, oggi splendidamente ristrutturata.

Grazie alle sue esibizioni nelle sale da concerto e nei teatri lirici, alle numerose registrazioni premiate, alle tournée internazionali di straordinario successo e al pionieristico lavoro didattico, la London Philharmonic Orchestra ha tempo conquistato un'altissima reputazione di versatilità ed eccellenza artistica. I collaboratori illustri dell'Orchestra dal 1932, anno della sua fondazione ad opera di sir Thomas Beecham, sono sir Adrian Boult, sir John Pritchard, Bernard Haitink, sir Georg Solti, Klaus Tennstedt e Franz Welser-Möst e Kurt Masur. Orchestra sinfonica residente dal 1992 presso la Royal Festival Hall, dove presenta ogni anno la sua principale serie di concerti tra settembre e maggio, la London Philharmonic Orchestra è anche l'orchestra sinfonica residente della Glyndebourne Festival Opera da oltre quarant'anni; in più si esibisce in tutto il Regno Unito, ha svolto numerose tournée in Europa, America e Giappone, raggiungendo l'India, Hong Kong, la Cina, l'Australia e il Sudafrica.

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 Sir Thomas Allen, Jennifer Larmore, Bruce Ford, Alan Opie, Diana Montague, Dennis

O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Barry Banks, Della Jones e Andrew Shore), *Nabucco*, *Fidelio*, *The Flying Dutchman*, *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.

On session: Judith Howarth, David Parry and Timothy Robinson



from The Marriage of Figaro

Countess' Cavatina

Countess

- [1] Hear my prayer, I humbly beg you,
soothe my sorrow, my lonely sigh.
May his love be reawakened
or forsaken let me die.
Hear my prayer, I humbly beg you,
soothe my sorrow, heed my cry.
May his love be reawakened
or forsaken let me die.

*Lorenzo da Ponte, English version by Jeremy Sams,
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from The Marriage of Figaro

Countess and Susanna's Recitative and Duettino

Countess

- [2] That's amazing! How did he react?

Susanna

His face was a picture and the varnish was cracked!

Countess

Careful! If we enrage him, we may not defeat
him. Now what have you arranged? Where are
you going to meet him?

Susanna

In the garden.

Countess

Let's fix a place. Write to him.

Susanna

My lady, I wouldn't dare.

Countess

I'll take the blame. Yes, we'll disguise it as a
poem. Let's say, a song to the breezes.
(*Susanna sits down and writes.*)

Duettino

Susanna

...the breezes...

Countess (*dictating*)

Would you feel the gentle breezes...

Susanna

...feel the gentle breezes...

Countess

...blowing through the trees tonight.

Susanna

...blowing through the trees tonight.

Countess

You can feel them in the pinewood.

Susanna

You can feel them in the pinewood.

Countess

That is all we need to write.

Susanna

That is all we need to write.

Susanna and Countess

That is all we need to write.

Recitative

Susanna (*folds the letter*)

That should do the trick! What's the best way to
seal it?

Countess

I know, let's use this pin. It will do for a seal. I
have it. We can write on the back: 'return seal to
sender'.

Susanna

Yes, that's ideal, that makes it sound mysterious.

Countess

Someone's coming: things are getting serious!
(*Susanna puts the note in her bosom.*)

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from Alceste

Alceste's Aria

Alceste

- [3] Where am I?
How could I be more wretched?
Is this my answered prayer?
This, all the help you grant, Gods above!
You have taken the husband I cherish.
Hope is dead, and my love will perish
if no other is willing to forfeit his life.
There is no more hope, no more pity...
Alas!
I am adrift upon a sea of strife.
There is no debt of friendship or of duty
that should be paid with such a grim and fatal
price.
Only my love can bear this burden;
you will live through my love;
take back your life through me!
Although remorseless Fate decreed your death was
certain,
let my selfless love set you free!
No, I make no sacrifice in my dying!
How could I survive all alone, without you,
beloved?
I would know a life of bitter tears and sighing.
The choice is hard! Ah, I despair!
It is time to forsake any tender emotion,
never more to delight in your trust and devotion,
in the rapture of love, in the joy that we share.

No, I make no sacrifice in dying!
 How could I survive all alone?
 My dearest children!
 Ah, what futile remorse!
 My heart is full with all a mother's yearning.
 I see his soul in you, like a flame brightly burning.
 Oh, my sons, my dear sons, I will see you no more!
 My dear sons, I will see you no more!
 No, I make no sacrifice in dying!
 How could I survive all alone, without you,
 beloved?
 I would know a life of bitter tears and sighing.
*Roulet after Calzabigi, English translation by
 Christopher Cowell*

from Tannhäuser

Elisabeth's Prayer

Elisabeth (*with great solemnity, falling on her knees*)

- [4] Almighty Virgin, I implore you to show
 me mercy,
 grant my prayer, let me be turned to dust before
 you.
 O take me from this vale of care.
 Let me in death be purified,
 rise as an angel to your side.
 If ever once I felt temptation
 or once against thy laws transgressed,
 if ever sinful inclination
 or worldly longing filled my breast,

I fought with them in pain and terror,
 to cleanse my soul of human error.
 But if my sins are not forgiven
 just as I am, please take me still,
 that I might kneel to you in heaven
 to beg one favour if you will:
 for him I loved once hear me pray
 Let all his sins be washed away.
Richard Wagner, English translation by Rodney Blumer

from Peter Grimes

Embroidery Aria

Ellen Orford

- [5] Embroidery in childhood was a luxury of
 idleness.
 A coil of silken thread giving dreams... of a silk and
 satin life.
 Now my broidery affords the clue whose meaning
 we avoid!
 My hands remembered its old skill
 Those stitches tell a curious tale.
 I remember I was brooding
 On the fantasies of children...
 And dreamt that only by wishing
 I could bring some silk into their lives...
 Now... my broidery affords the clue... whose
 meaning we avoid.

*Montagu Slater after Crabbe, copyright
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from Fidelio

Leonora's Recitative and Aria

Leonora

- [6] Vile murderer! Sadistic swine!
 What is this plan?
 What base, perverted act is brewing?
 No cry for help, no plea for mercy,
 does nothing touch your evil mind?
 I know your heart's a sea of hatred,
 raging and anger there I find.
 I see a glorious rainbow arching.
 It sheds its rays on all mankind.
 Its light is calm, serenely falling,
 nostalgic memories recalling
 of long-forgotten peaceful time.

Come hope, you faint and distant star,
 last ray of light for those in fear and anguish.
 Oh, come, make bright my way, be it so far,
 the pow'r of love will surely vanquish.
 Come, oh come, star of hope,
 distant star of hope.
 For all who must live in fear and anguish,
 make bright my way, be it so far,
 that love, will surely vanquish.
 My inner voices fire me,
 I will not bend nor ever yield:
 duty and love inspire me
 I will not yield,
 for duty and undying love inspire me.
 Oh you, for whom I can bear all,

if only I could trace you
 where evil holds you in its thrall,
 and in my arms embrace you.
(She exits into the garden.)
*Joseph von Sonnleithner, English translation by
 David Pountney*

from Rodelinda

Rodelinda's Aria

Rodelinda

- [7] If my pain, my bitter sighing will not kill me,
 oh, heaven, in pity who will pierce my aching
 heart?
 Who will kill me, who will pierce my aching heart?
 If my pain, my bitter sighing will not kill me,
 heav'n, in pity, say who will pierce my aching heart,
 oh, God, in pity, who will pierce my aching heart?
 Worse! Far worse my grief than dying!
 Gentler death's a sleep most fitting!
 Only sleep a realm apart.
 Worse! Far worse than death my sorrow:
 only sleep, gentle death's a realm apart.

*Haym adapted from A Salvi,
 English translation by James Conway*

from Alceste

Alceste's Aria

Alceste

- [8] Great Gods!
Cruel fortune has cursed me;
I am prey to cold-hearted Fate!
Can you not ease my wretched state
and temper this harshness with mercy?
Can you not ease my wretched state with mercy?
No despair is greater than this,
than the grief and the hurt I suffer:
one but a faithful wife and mother
could know the depth of my distress.
I see in each innocent face
a reflection that seems to taunt me;
their father's eyes look back to haunt me.
Ah, come, to a mother's embrace!
And when I press you to my heart,
my dear sons, my soul is in torment!
What pain I will feel at the moment
cruel fortune tears us apart!
No despair is greater than this,
than the grief and the hurt I suffer.
None but a faithful wife and mother
could know the depth of my distress.

Roulet after Calzabigi,

English translation by Christopher Cowell

from Lohengrin

Elsa's Dream

Elsa

- [9] When all my hopes departed God kept me from
despair;
alone and broken hearted, I turned to Him in
pray'r:
and from my groans of anguish a cry of pain did rise,
surging with mighty power, soaring above to the
skies.
I heard a distant echo and ceased at once to weep;
I closed my weary eyelids and drifted into sleep.
A knight in shining armour appeared before my
eyes.
I never saw such virtue, he looked so fair and wise:
a golden horn beside him, he leant upon a sword.
Thus he appeared from heaven, my faithful warrior
lord.
The comfort that he gave me has eased my fear and
shame;
I know that he will save me, he shall defend my
name!
My knight will be my champion, he will fight for
me!
Hear what reward I offer the man whom God will
send:
for in my father's country the throne he shall ascend;
it is my fond ambition to offer him my life;
if he will come to save me, I'll gladly be his wife!

Richard Wagner,

English translation by Amanda Holden

from The Consul

Magda's Aria

Magda

- [10] To this we've come:
that men withhold the world from men.
No ship nor shore for him who drowns at sea.
No home nor grave for him who dies on land.
To this we've come:
that man be born a stranger upon God's earth,
that he be chosen without a chance for choice,
that he be hunted without the hope of refuge.
To this we've come;
(*to the Secretary*)
and you, you, too, shall weep.
If to men, not to God, we now must pray,
tell me Secretary, tell me, who are these men?
If to them, not to God, we now must pray,
tell me, Secretary, tell me.
Who are these dark archangels?
Will they be conquered? Will they be doomed?
Is there one – anyone behind those doors
to whom the heart can still be explained?
Is there one – anyone who still may care?
Tell me, Secretary, tell me.
(*She questions the Secretary in desperate earnestness,*
with almost a touch of madness in her voice.)
Have you ever seen the Consul?
Does he speak, does he breathe?
Have you ever spoken to him?
(*Magda snatches the paper from her hand.*)
Papers! Papers! Papers!

But don't you understand?

What shall I tell you to make you understand?

My child is dead... John's mother is dying...

My own life is in danger. I ask you for help.

And all you give me is... papers

What is your name? Magda Sorel.

Age? Thirty-three.

Colour of eyes? Colour of hair?

Single or married? Religion and race?

Place of birth, Father's name, Mother's name?

(*Tearing the paper she holds in her hand, Magda*
rushes to the desk, takes up a great stack of paper from
there, and begins to hurl them about the room.)

Papers! Papers, papers, papers!

(*She hurls the last batch into the air.*)

Papers, papers, papers!

Look at my eyes, they are afraid to sleep.

Look at my hands, at these old woman's hands.

(*after a very long pause, to the Secretary*)

Why don't you say something?

Aren't you secretaries human beings like us?...

(*with mounting anguish*)

What is your name? Magda Sorel.

Age? Thirty-three.

What will your papers do?

They cannot stop the clock.

They are too thin an armour against a bullet.

What is your name? Magda Sorel.

Age? Thirty-three.

What does that matter?

All that matters is that the time is late,

that I'm afraid and I need your help.

What is your name? What is your name?
 What is your name?
(with great dignity and simplicity)
 This is my answer:
 my name is woman.
 Age: still young.
 Colour of hair: gray.
 Colour of eyes: the colour of tears.
 Occupation: waiting.
 Waiting, waiting, waiting.
 Waiting, waiting, waiting.
 Oh, the day will come, I know,
 when our hearts aflame
 will burn your paper chains.
 Warn the Consul, Secretary, warn him.
 That day neither ink nor seal
 shall cage our souls.
 That day will come!
(She stumbles back to her place on the bench.)
Gian Carlo Menotti, copyright 1950 G Schirmer Inc

from Die tote Stadt (The Dead City)

Marietta's Song

- Marietta**
 [11] My joy lives in you.
 Constant heart, stay close and true!
 Darkness dims the sun, your light blazes on...
 Though our hearts may fear to fly,
 hope will bear them to the sky.

Paul
 It's true, this mournful song...

Marietta
 A song of constant love that has to die.
 What troubles you?

Paul
 A mem'ry of love...
 I knew this song in younger and brighter summers.
 I know that it continues... How does it go?
 Joy may melt away;
 constant heart, be true and stay.

Marietta and Paul
 Lost in wild embrace
 Death can not efface.
 When we part, a moment's pain,
 till our love can rise again!
*Paul Schott after Georges Rodenbach, English
 translation by Christopher Cowell*

from Gypsy Songs

- Songs My Mother Taught Me**
 [12] Songs my mother taught me in the days long
 vanish'd;
 seldom from her eyelids were the tear-drops
 banish'd.
 Now I teach my children each melodious measure:
 oft the tears are flowing, oft they flow from my
 mem'ry's treasure.
English translation by Natalia Macfarren

from The Land of Smiles

Lisa and Sou-Chong's Duet

- Sou-Chong**
 [13] Love! What has given you this magic pow'r?
 As the sun above
 Wakens ev'ry budding passion-flow'r.
 In a moment's bliss
 You can stir desire,
 With a single kiss
 Set two hearts on fire!

Lisa
 Ah! We have found an earthly paradise,
 In this land afar!
 All the world for love we sacrifice!
 We have all we need,
 You and I!

Sou-Chong
 For the moon indeed,
 We no longer sigh!

Lisa and Sou-Chong
 We have all we need,
 You and I!

Lisa
 Best Beloved!
 All the world to me!
 My Beloved you shall ever be!

Till the earth no more endures,
 And the sun has ceased to shine.
 I am now for ever yours,
 And I know that you are mine!

Sou-Chong
 Best Beloved!
 All the world to me!
 My Beloved you shall ever be!
 Tell me that, where'er you go,
 You'll be true, your whole life through!

Lisa
 There's no need to tell you so...

Lisa and Sou-Chong
 For you know I love but you!
 Love! What has given you this magic pow'r?
 As the sun above
 Wakens ev'ry budding passion-flow'r,
 In a moment's bliss,
 You can stir desire,
 With a single kiss,
 Set two hearts on fire!
 Ah! We have found an earthly paradise
 In this land afar!
 All the world for love we sacrifice!
 For the moon indeed,
 We no longer sigh!
 We have all we need,
 You and I!

Sou-Chong

Tell me that, where'er you go,
You'll be true, your whole life through!

Lisa

There's no need to tell you so,
For you know...

Lisa and Sou-Chong

I love but you!

*Ludwig Herzer and Fritz Löhner, English version
by Harry Graham, reprinted by kind permission of
Glocken Verlag Ltd, London*

from The Sound of Music

Maria's Song

Maria

- 14 Climb ev'ry mountain, search high and low
follow ev'ry byway, every path you know.
Climb ev'ry mountain, ford ev'ry stream,
follow ev'ry rainbow, 'til you find your dream!

A dream that will need
all the love you can give,
ev'ry day of your life
for as long as you live.

Climb ev'ry mountain, ford ev'ry stream,
follow ev'ry rainbow, 'til you find your dream!

*Music by Richard Rodgers, lyrics by
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On session: Christine Brewer



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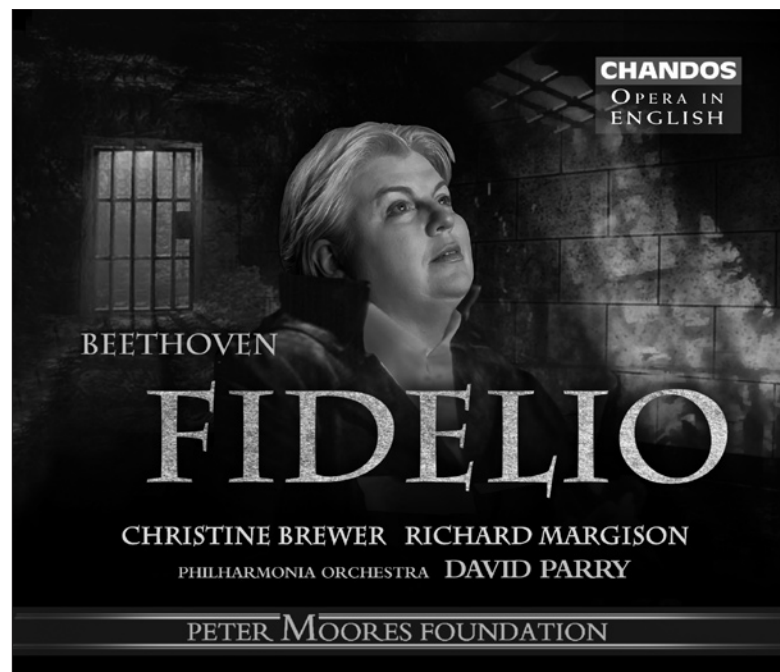
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On session: Christine Brewer



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GREAT OPERATIC ARIAS

CHANDOS DIGITAL

CHAN 3159

Christine Brewer Volume 2

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|---|--|------|----|--|----------|
| 1 | from Mozart's <i>The Marriage of Figaro</i>
'Hear my prayer, I humbly beg you' | 3:49 | 9 | from Wagner's <i>Lohengrin</i>
'When all my hopes departed' | 7:42 |
| 2 | 'That's amazing! How did he react?' –
'The breezes...'
with Judith Howarth <i>soprano</i> | 3:53 | 10 | from Menotti's <i>The Consul</i>
'To this we've come' | 7:09 |
| 3 | from Gluck's <i>Alceste</i>
'Where am I?' | 4:54 | 11 | from Korngold's <i>Die tote Stadt</i>
(The Dead City)
'My joy lives in you'
with Timothy Robinson <i>tenor</i> | 5:12 |
| 4 | from Wagner's <i>Tannhäuser</i>
'Almighty Virgin' | 4:34 | 12 | from Dvořák's <i>Gypsy Songs</i> , Op. 55
'Songs my mother taught me' | 2:17 |
| 5 | from Britten's <i>Peter Grimes</i>
Embroidery Aria | 4:05 | 13 | from Lehár's <i>The Land of Smiles</i>
'Love, what has given you this magic pow'r?'
with Timothy Robinson <i>tenor</i> | 4:35 |
| 6 | from Beethoven's <i>Fidelio</i>
'Vile murderer! Sadistic swine!' –
'Come hope, you faint and distant star'
Philharmonia Orchestra | 7:10 | 14 | from Rodgers' <i>The Sound of Music</i>
'Climb ev'ry mountain'
Philharmonia Orchestra | 3:10 |
| 7 | from Handel's <i>Rodelinda</i>
'If my pain, my bitter sighing' | 5:54 | | | TT 69:30 |
| 8 | from Gluck's <i>Alceste</i>
'Great Gods! Cruel fortune has cursed me' | 3:56 | | London Philharmonic Orchestra
David Parry | |