



GREAT OPERATIC ARIAS

CHANDOS

OPERA IN
ENGLISH



Cheryl
BARKER
soprano

LONDON PHILHARMONIC
ORCHESTRA

DAVID PARRY

PETER MOORES FOUNDATION



© Keith Saunders

Great Operatic Arias with Cheryl Barker

	Time	Page
Francesco Cilea (1866–1950) <i>from</i> Adriana Lecouvreur Adriana's Aria (Io son l'umile ancella)		
[1] 'See now, I am exhausted...' – 'I am the humble servant of God's immortal art'	3:15	[p.28]
Pyotr Ilyich Tchaikovsky (1740–1893) <i>from</i> The Queen of Spades Lisa's Aria		
[2] 'You need not close the windows just yet' – 'Oh why am I so tearful' with Gillian Keith <i>soprano</i>	4:49	[p.28]
Ruggiero Leoncavallo (1857–1919) <i>from</i> Pagliacci (The Touring Company) Nedda's Aria (Stridono lassu)		
[3] 'His eyes were flashing with anger' – 'Through the air they soar'	4:54	[p.29]

	Time	Page
Nedda and Silvio's Duet (E allor perchè, di', tu m'hai stregato)		
[4] 'Nedda!' – 'My fate is in your hands' – 'Then will you say why you have enslaved me' with William Dazeley <i>baritone</i>	11:34	[p.30]
Arrigo Boito (1842–1918) <i>from</i> Mephistopheles Death of Marguerita		
[5] 'To the moonlit waves they cast him'	5:57	[p.32]
Jake Heggie (b. 1961) <i>from</i> The End of the Affair A Bargain and a Prayer		
[6] 'Nineteen forty-four. March. May. June' with William Dazeley <i>baritone</i>	6:36	[p.32]

	Time	Page
Pyotr Ilyich Tchaikovsky <i>from The Queen of Spades</i> Lisa's Scene and Arioso		
⁷ 'It's nearly midnight now'	5:10	[p.34]
Richard Strauss (1864–1949) <i>from Arabella</i> Arabella and Zdenka's Duet (Aber der richtige)		
⁸ 'He's not the one who is right for me' – 'The one who's right for me with Gillian Keith <i>soprano</i>	6:19	[p.34]
Francesco Cilea <i>from Adriana Lecouvreur</i> Adriana's Aria (Poveri fiori)		
⁹ 'Poor little flowers'	2:23	[p.35]
Malcolm Williamson (1931–2003) <i>from The Violins of Saint-Jacques</i> Berthe's Song		
¹⁰ 'How can I explain to you'	4:12	[p.35]

	Time	Page
Alfredo Catalani (1854–1893) <i>from La Wally</i> Wally's Aria (Ebben? Neandrò lontana)		
¹¹ 'I'll float into the distance'	3:48	[p.36]
Richard Strauss <i>from Arabella</i> Arabella and Mandryka's Duet (Das war sehr gut, Mandryka)		
¹² 'I'm very glad, Mandryka' with William Dazeley <i>baritone</i>	7:41	[p.36]
	TT 67:43	
Cheryl Barker <i>soprano</i> London Philharmonic Orchestra Gareth Hancock <i>assistant conductor</i> David Parry		



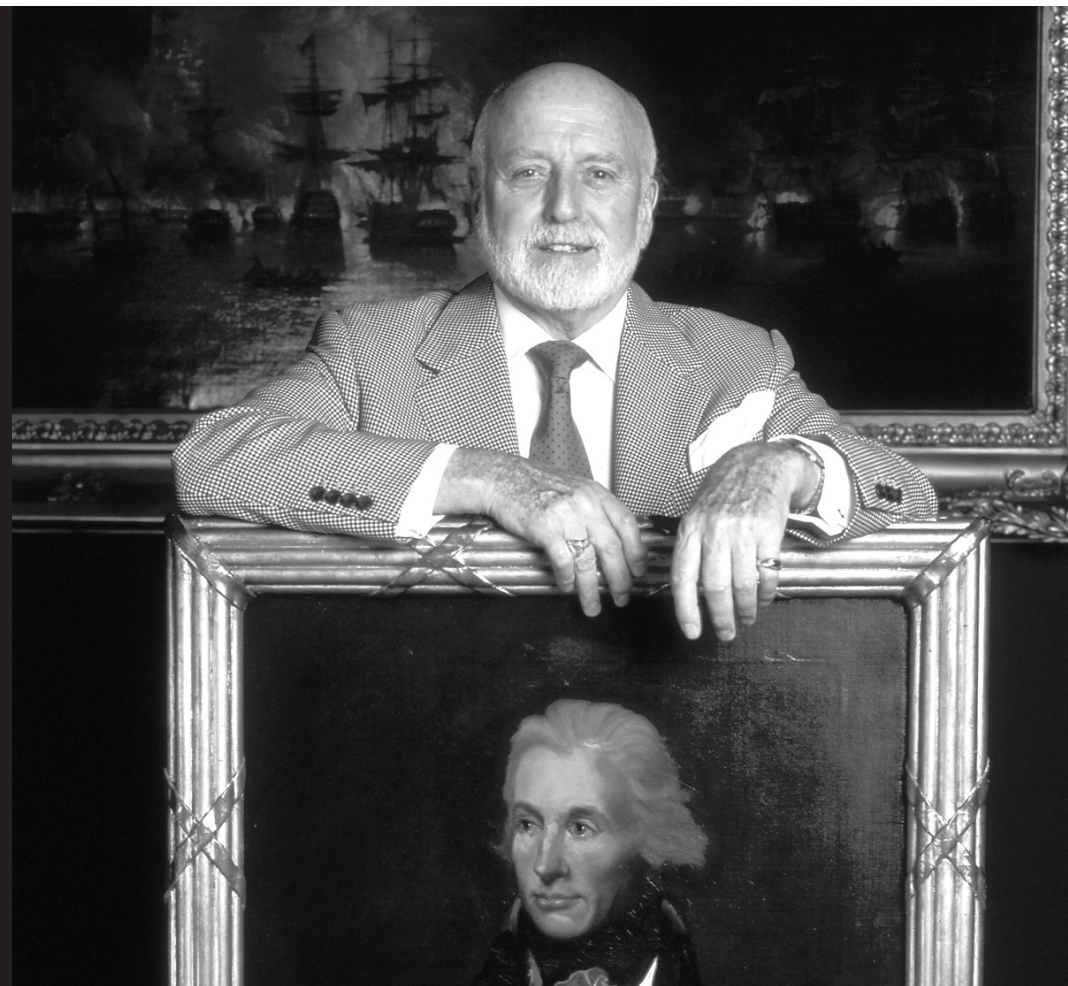
On session: Cheryl Barker

Following her superb Katya in *Katya Kabanova*, her Emilia Marty in *The Makropulos Case*, recorded live at the London Coliseum, and her Butterfly for Chandos Opera in English, we are delighted to have enticed Cheryl Barker into our studios to record these thrilling samples of her dramatic artistry in music both familiar and fresh. Dip in and savour for yourself!

Peter Moores

Sir Peter Moores, CBE, DL
September 2009

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



Great Operatic Arias

Every opera composer would probably agree that the single greatest problem is finding the right subject and, just as important, a sympathetic librettist. Turning to an existing drama or novel has proved to be the best solution for many, although there are notable exceptions, as in the case of Richard Strauss and his favourite writer, Hugo von Hofmannsthal. The operas from which Cheryl Barker has chosen extracts range over nearly a century and a half, from Boito's *Mephistopheles* in 1868 to Jake Heggie's *The End of the Affair* in 2004. If they have one thing in common, it is the depiction of each female character as independent, and not bound by conventional morality. The heroines of late nineteenth-century operas were often more complicated, sometimes neurotic, characters than those wilting, pathetic figures of the early Victorian era, who were prone to swooning, mad scenes and the sudden shifts of mood beloved of the librettists and composers of the age of *bel canto*.

Arrigo Boito (1842–1918) was still in his teens when he began work on his adaptation of Goethe's *Faust*. Boito was essentially a poet,

and later provided Verdi with the librettos for *Otello* and *Falstaff*. The story of Faust and his pact with the devil – **Mephistopheles** – had already attracted a number of composers, including Berlioz and Gounod in France. Boito attempted something very ambitious, including an epilogue set in Hell. The most famous scene in the opera, though, is this one (track [5]), in which Gretchen (or Margherita as she is in Italian), is in prison, accused of murdering her own mother and drowning her illegitimate child. The orchestral prelude depicts her agony, but in the aria she confronts her own predicament, only in death will she find absolution. Faust can only offer to share his own destiny with her – damnation. At La Scala in 1868, Mélanie-Charlotte Reboux was the first Margherita.

At some point, nearly every Russian composer turns to the work of Alexander Pushkin, the greatest poet of the early nineteenth century. His novel **The Queen of Spades** provided Tchaikovsky (1840–1893) with a subject as dark and gloomy as any St Petersburg winter night. The compulsive gambler Hermann has heard the story that the old Countess knows the secret of

a three-card sequence that will bring wealth to any player. In order to gain access to her house, he courts her granddaughter, Lisa. The young woman soon falls for his deception, and in an aria (track [2]) she dreams of the possibility of love, gazing out of the window. Hermann's obsession leads him to hide in the Countess's room, where his appearance so frightens her that she has a heart attack and dies, without divulging her secret. In the third act, Lisa waits for Hermann, but as midnight strikes, she fears that she has been betrayed (track [7]). When he appears, Hermann is deranged, and in despair, she hurls herself into the canal. The role of Lisa was created by Medea Mei-Figner.

With their choice of more modern dramas, often depicting what would then have been called low-life, the Italian composers of the young school – soon dubbed *verismo* (realism) – led by Puccini, Mascagni, Giordano and Leoncavallo (1857–1919), ushered in a new age of Italian opera in the 1890s. It was Mascagni's *Cavalleria rusticana* (*Rustic Chivalry*, 1890) that really launched the new style. In 1893 it was first paired with Leoncavallo's **Pagliacci**, and these two works became known as the terrible twins of opera, always affectionately referred to as 'Cav and Pag'. Leoncavallo himself wrote the

libretto, partly based on a notorious murder case that had been tried by his own father, who was a magistrate in Cosenza. Nedda is the leading lady in a travelling theatre group, run by her jealous husband Canio. She longs for some other, freer life, and in her aria (track [3]), she watches the flight of the birds, and dreams of escape. This is a possibility, for the villager Silvio is in love with her, and comes to beg her to run away with him. In her heart, Nedda knows this is impossible, but for one moment they sing an ecstatic duet (track [4]). **Pagliacci** was first performed in Milan at the Teatro dal Verme in 1892, when Adeline Stehle was Nedda.

Alfredo Catalani (1854–1893) although a contemporary of the young school verismo masters, does not fit into any group. It was only in the last year of his short life that Catalani found his best form, and in **La Wally** he composed an opera that, although it has never achieved a place in the international repertory, has remained popular in Italy, partly because of its most famous aria, 'Ebben? Ne antrò lontana' ('I'll float into the distance', track [11]). The story is an unhappy love triangle. Gellner loves Wally, the heroine, but she is attracted to Hagenbach. When Hagenbach rejects her, Wally asks Gellner to kill him. Overcome by remorse, she saves him,

and for a moment it seems as if their love will endure, but they are both killed in an avalanche. It is perhaps the necessity for this spectacular stage effect that has discouraged many opera houses from attempting to stage *La Wally*. The libretto, based on a story by Wilhelmine von Hillern, is by Luigi Illica who was later to collaborate with Giacosa and provide Puccini with *La Bobème*, *Tosca* and *Madama Butterfly*. At La Scala in 1892, La Wally was Hariclea Darclée, later to be the first Tosca.

The great French actress Adrienne Lecouvreur (1692–1730) was the model for the central character in the drama by Scribe and Legouvé, which was the basis for Francesco Cilea's (1866–1950) most popular work, **Adriana Lecouvreur**, first performed in Milan in 1902. In the opening scene, backstage at the Comédie Française, Adriana is preparing for her entrance, and she explains her philosophy of life and art, declaring that she is just the humble servant of the poets whose work she interprets. The melody of this aria (track [1]) becomes Adriana's theme as the story unfolds. Adriana's lover, Maurice, Count of Saxony, is also involved in an adulterous relationship with the Princesse de Bouillon. In the final act, Adriana believing herself to have been deserted by Maurice, sings a lament,

looking at the faded bouquet of violets that had once been the symbol of their affection (track [9]). Little does she realise, but the princess has poisoned the flowers, anticipating that Adriana will kiss them, and only on her death-bed does Maurice return to avow his love. The first Adriana was Angelica Pandolfini.

Richard Strauss (1864–1949) found in Hugo von Hofmannsthal his ideal librettist and collaborator. Most of their work was achieved when the two were living in separate towns, Strauss in Garmisch, and von Hofmannsthal in Rodaun. Their correspondence is one of the great operatic documents, in which one can follow the creations of their works, from *Elektra* in 1909 to *Arabella*, completed by Strauss after Hofmannsthal's death in 1929. This, their final opera, was intended as a return to the atmosphere of *Der Rosenkavalier*, which has always remained their most popular work. The setting is once again Vienna, but instead of the age of Maria-Theresa, we are in the nineteenth century, and the time of Franz Josef. The heroine, Arabella, in Hofmannsthal's words, is 'a young girl, thoroughly mature, wide awake... conscious of her strength and of the hazards she runs'. One of these proves to be the secret love that her sister, Zdenka, feels for one of the

young men seeking Arabella's hand in marriage. His name is Matteo, and when Zdenka suggests that he loves Arabella, she replies no, he's not the right one for me. This duet (track [8]) is rendered all the more poignant since, for complicated plot reasons, Zdenka is disguised as a boy.

The man who sweeps Arabella off her feet is the country landowner Mandryka. Hoffmannsthal called him a character, 'Steeped in his world of unspoiled villages... with him the wide open spaces of the vast half-Slav Austria enter Viennese comedy'. People outside Austria seldom understand Viennese jokes, and *Arabella* has become a favourite opera, not for its obscure humour, but for its romantic duets. At the end, when all misunderstandings have been sorted out and Zdenka and Matteo are betrothed, Arabella descends the staircase, a symbolic glass of water in her hand (track [12]). She gives it to Mandryka, who drains the glass and smashes it. Their love will endure, and in the orchestral finale Strauss bids farewell to his beloved poet, and to the great years of his life. *Arabella* was first performed in Dresden in 1933, when the title-role was sung by Viorica Ursuleac.

Malcolm Williamson (1931–2003), although born in Australia, spent most of his working

life in England, where he was appointed Master of the Queen's Music in 1975. Williamson was attracted by often very complex literary subjects, and composed operas based on stories by Oscar Wilde (*The Happy Prince*), Edith Sitwell (*English Eccentrics*), Graham Greene (*Our Man in Havana*) and Strindberg (*The Growing Castle*). Perhaps his most successful work, **The Violins of Saint-Jacques** (track [10]), has a libretto by William Chappell, derived from a short novel by the great travel writer, linguist and war hero, Patrick Leigh Fermor. The story concerns the confused emotions and romantic complications in a small tropical-island community. The sultry heat, and the threat of an imminent volcanic disaster, adds to the tension. In the last scene, all but one of the characters are killed by the eruption which obliterates the island. Ghostly violins are heard over the ocean, at the spot where the island once was. In Leigh Fermor's novel *Berthe*, the lone survivor, narrates the story many years later, remembering it as 'an insane and wicked interruption... which drowned the world we had lived in'. At Sadler's Wells in 1966, the role of *Berthe* was sung by April Cantelo.

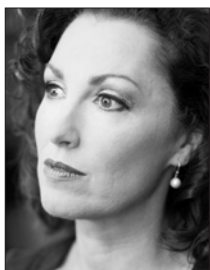
Jake Heggie (born 1961) achieved early celebrity with his opera *Dead Man Walking* (2000), based

on the experiences of Sister Helen Prejean. The libretto of **The End of the Affair**, by Heather McDonald, is taken from the 1951 novel by Graham Greene, set in wartime London. Here the main female character, Sarah, is torn between her love for the writer Maurice Bendrix, and her loyalty to her husband, Henry Miles. When Bendrix's house is hit by a bomb, Sarah prays that he will survive (track 6). He survives, and, convinced that she has been given a divine message, Sarah turns away from adultery and gives herself up to good works, before dying of pneumonia. One of Graham Greene's strangest books, the claustrophobic atmosphere lends itself well to a chamber-opera format. Greene describes Sarah as someone who 'never played that game of make-believe, and then suddenly, unexpectedly, she would shatter my reserve with a statement of such sweetness and amplitude'. At the premiere of *The End of the Affair*, in San Francisco in 2004, the role of Sarah was sung by Cheryl Barker.

© 2009 Patrick O'Connor

Australian born **Cheryl Barker** studied in Melbourne with Dame Joan Hammond and in London with David Harper, and pursues an active opera and concert career. In Australia, she appears regularly with Opera Australia, where

Keith Saunders



her roles have included Nedda (*Pagliacci*), the Countess (*Le nozze di Figaro*), Mimì (*La Bohème*), Violetta (*La traviata*), Donna Elvira (*Don Giovanni*), Tatyana (*Eugene Onegin*), all three soprano roles in

Il tritico, Desdemona (*Otello*) and the title roles in *Madama Butterfly*, *Tosca*, *Jenůfa*, *Rusalka* and *Arabella*. She has also sung with Victoria State Opera, Opera Queensland and New Zealand Opera.

Internationally, Cheryl Barker is particularly noted for her performances of *Madama Butterfly*, singing this role for English National Opera, De Vlaamse Opera, Hamburg State Opera, Paris Opera, Deutsche Oper, Berlin and most recently for The Netherlands Opera. Her other international appearances include Jenifer (*A Midsummer Marriage*) for The Royal Opera, Covent Garden; Tatyana and Adina (*L'elisir d'amore*) for Scottish Opera; Oksana (*Christmas Eve*), Foreign Princess (*Rusalka*), both the Governess and Miss Jessel (*The Turn of the Screw*), Musetta (*La Bohème*), Donna Elvira (*Don Giovanni*) for English National Opera; the

title role in *Maria Stuarda* for ReisOper; Violetta for Hamburg State Opera and the Deutsche Oper; and the title role in *Suor Angelica* and *Liù* (*Turandot*) for De Vlaamse Opera.

She appears regularly on the recital and concert platform and her many recordings for Chandos include Dyson's *Quo Vadis* and Dvořák's *Rusalka*, and, as part of the Opera in English series, Emilia Marty (*The Makropulos Case*), and the title roles in *Madam Butterfly* and *Katya Kabanova*.

Her recent engagements include the title role in *Manon Lescaut* for Opera Australia, Giorgetta and Suor Angelica (*Il tritico*), *Tosca*, *Salome* and Emilia Marty for English National Opera, Emilia Marty for Netherlands Opera, Mimì and Desdemona (*Otello*) for De Vlaamse Opera, the title role in *Katya Kabanova* in Geneva and for Welsh National Opera, Sarah in the world premiere of Jake Heggie's *The End of the Affair* and *Madama Butterfly* for Houston Grand Opera.

In the 2007/08 season the **London Philharmonic Orchestra** celebrated its seventy-fifth birthday, inaugurated Vladimir Jurowski as its new Principal Conductor and moved back into its splendidly restored Royal Festival Hall home. In 2008/09 the Orchestra welcomed

Yannick Nézet-Séguin as its Principal Guest conductor.

The London Philharmonic Orchestra is recognised as one of the world's great orchestras, and following Sir Thomas Beecham's founding tenure the ensemble's Principal Conductorship has been passed from one celebrated musician to another. It is the only symphony orchestra in the UK to combine an annual subscription concert season with regular work in the opera house – resident at both the Royal Festival Hall and Glyndebourne Festival Opera (also performing regularly in the nearby south coast towns of Brighton and Eastbourne). Touring forms a significant part of the Orchestra's performing schedule, and it regularly appears in North America, Europe and the Far East.

The London Philharmonic Orchestra has long been embraced by the recording, broadcasting and film industries, and it has made a number of recordings for Chandos including *Don Pasquale*, *Pagliacci*, *The Magic Flute*, *The Flying Dutchman* and numerous recital discs, all as part of the Opera in English series. The Orchestra has broadcast regularly on domestic and international television and radio from both the concert hall and the opera house, and has worked extensively with both the Hollywood and UK film industries.



David Parry studied with Sergiu Celibidache and began his career as a répétiteur at Glyndebourne Festival Opera, later becoming Sir John Pritchard's assistant. He made his debut with English

Music Theatre, then became a staff conductor at the Dortmund City Opera. He was Music Director of Opera 80 from 1983 to 1987 and Music Director of Almeida Opera from 1992 to 2004. He was appointed Artistic Advisor to Opera Rara in 2005 and Artistic Associate of the Norfolk and Norwich Festival in 2009.

David Parry appears regularly as a guest conductor at English National Opera (most recently collaborating with Anthony Minghella on the award-winning production of *Madam Butterfly*), Opera North (where he premiered Jonathan Dove's *The Adventures of Pinocchio*), Garsington Opera and Glyndebourne Festival Opera. Other festival appearances include Aldeburgh, Cheltenham, Newbury and Salisbury. He also guests at many foreign opera houses, including Staatsoper Stuttgart, Staatstheater Hannover, Teatro Lirico Nacional

Madrid (where he conducted the Spanish premiere of *Peter Grimes*), Basel Opera, Lithuanian National Opera, Stockholm Royal Opera, Nationale Reisopera Netherlands, Greek National Opera (giving the Greek premiere of *Nixon in China*), Portland Opera USA and at festivals including Hong Kong, New Zealand, Oviedo and San Sebastián. In concert he appears frequently with the Philharmonia, London Philharmonic, English Chamber Orchestra and with orchestras across Europe.

David Parry has made numerous opera recordings for Opera Rara, and for Chandos' Opera in English series he has recorded *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*, as well as a series of solo recitals of operatic arias – with Jennifer Larmore, Christine Brewer, Yvonne Kenny, Diana Montague, Della Jones, Barry Banks, Bruce Ford, Dennis O'Neill, Sir Thomas Allen, Andrew Shore, Alan Opie, Alastair Miles and John Tomlinson – all in association with the Peter Moores Foundation.

On session: David Parry, Cheryl Barker and William Dazeley





On session: Cheryl Barker and Gillian Keith

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.

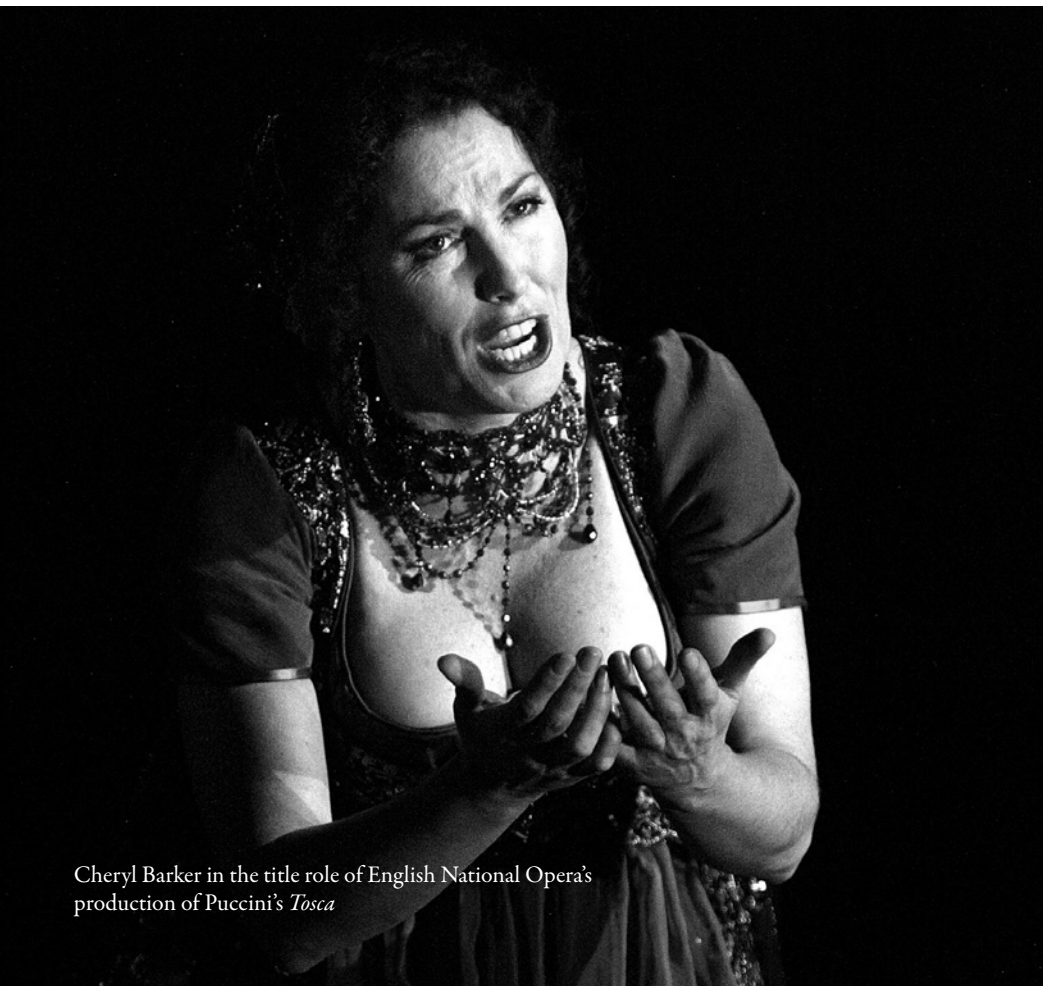
Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment of

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. In July 2009 he received the Stauffer Medal, the highest award of Germany's Baden-Württemberg Province.



Cheryl Barker in the title role of English National Opera's production of Puccini's *Tosca*



Cheryl Barker as Sister Angelica in English National Opera's production of Poulenc's *The Carmelites*

On session: Cheryl Barker, and William Dazeley



Cheryl Barker in the title role of Opera Australia's production of Dvořák's *Rusalka*



from **Adriana Lecouvreur**
Adriana's Aria

Adriana

- [1] See now, I am exhausted...
I am the humble servant of God's immortal art
whose light, noble and fervent,
shines out thro' me on every heart.
I am the voice of inspiration,
mirror of human joy and pain,
frail vessel of creation
in poetry's domain.
Gentle, beguiling or tragic,
my simple voice can never speak a lie:
a breath of fragile magic,
that lives one day and dies.

Colautti after Scribe and Legouv  s play
Adrienne Lecouvreur, English translation
by Christopher Cowell

from **The Queen of Spades**
Lisa's Aria

Lisa

- [2] You need not close the windows just yet.

Masha

You might catch cold if they're open, miss!

Lisa

No, Masha, the night is so lovely and so warm!

Masha

Then shall I help you dress for bed?

Lisa

No, there's no need: please leave me now!

Masha

It's late already, miss!

Lisa

Don't worry, Masha, good night!
(*Masha goes out. Lisa stands lost in thought, then*
begins to cry softly.)

Oh why am I so tearful, what can this be?
Romantic dreams of childhood, have you
misguided me?

Hopes and ideals must now be put aside!

Today I gave my promise to Yeletsy,
the man whom I have chosen, one whose noble
mind,
whose rare intelligence and fortune
are worthy of a woman more renown'd than I.
He's handsome, warm of heart, and honoured by
all.

And yet, why is it, why, on such a day, should I be
sad?

Why do I tremble?

Oh, why am I so tearful, what can this be?
Romantic dreams of childhood, have you
misguided me?

I'm so confused and frightened!

But why need I hide what's in my heart?

I'm all alone, and everyone's asleep...

(*passionately and ecstatically*)

Oh, hear me, night! To you I can reveal
the hidden secret that thrills my heart.
It's veiled and dark, like you,
and haunts me like the misery
of those eyes that rob me of my peace and
comfort...

Oh, hear me, night! My love's as handsome as a
fallen angel.

His eyes devour me with the fire of his consuming
passion.

Like some bright dream he lures me on...

I feel as if my soul is held in his spell!

Oh, night! Oh, night!

Modest Tchaikovsky and the composer after Pushkin's
novella, English translation by David Lloyd Jones

from **Pagliacci**
Nedda's Aria

Nedda

- [3] His eyes were flashing with anger!
I lowered my eyes for fear that he might read there
the secret thoughts that I'm hiding...
Oh! If he should discover! So violent when he's
roused...
Enough now! It's better
that I should put such foolish fears behind me...
Oh! Let me bask in the summer sunlight!
I feel life pulsing through me,

so full of secret longing,
of desires that I feel but never dreamt of...
Oh! A flock of birds gathering...
They sing so loudly!
What about? Will they fly? Perhaps...
My mother knew when the future would bring us
good fortune,
and she knew what the birds said.
When I was little, she'd sing just like them!
Ah! Ah!

Through the air they soar, free and unfettered.
Singing for joy, like arrows they launch into flight.
They fly, careless of storm clouds or dazzling
sunlight,
they're diving, swooping, till they're out of sight.
They fly so far above, wand'ring the heavens,
thirsty for the splendour of wide open azure skies.
Like us, they follow a dream, a sacred illusion:
like gods they vanish in a golden haze.
Gales may be howling and tempests lashing round
them,
they are defiant, their wings ever spanned.
No rain, no lightning, nothing can prevent them:
they fly, they fly still over sea and land.
Onward they soar towards an unknown country
that they have dreamt of but never can find;
and like gypsies of air following blindly
a power they cannot fathom, they fly.
They fly. They fly. They fly.

Libretto by the composer, English translation
by David Parry

from Pagliacci
Nedda and Silvio's Duet

Silvio
[4] Nedda!

Nedda
Silvio! Here so early... This is madness!

Silvio
Come on! I knew that there was no risk in coming.
Canio and Peppe are drinking with the others:
I saw them now at the tavern.
So I stole here by the path through the forest:
no one saw me...

Nedda
A moment earlier and Tonio would have seen
you...

Silvio
Oh! Tonio the hunchback!

Nedda
Be wary of that hunchback! He loves me.

Silvio
Ah!

Nedda
He stood there and told me.
Then when I laughed he lost control
and tried to kiss me, tried to take me by force.

Silvio
My God!

Nedda
But when I whipped him,
the filthy mongrel forgot that he loved me...

Silvio
And you'd accept this for the rest of your life?
Nedda! Nedda!
My fate is in your hands...
Nedda! Nedda! Forget them...
Tomorrow they move on:
stay with me then, I beg you...
Nedda! Nedda!
And if you go away with them and leave me,
what will become of me?
What shall I live for?

Nedda
Silvio!

Silvio
Nedda, Nedda, please answer me:
you married Canio, but you never loved him?
You hate every performance?
Life on the road with your husband is stifling?

If this great love is genuine and not false as you say,
then tonight fly with me somewhere far, far away.

Nedda
Don't speak like that!
Should I throw my whole life away?
Stop it Silvio! Such words are mere folly and
delusion.
I put myself in your hands,
gave you my heart and soul:
don't take advantage now when I am weak with
love.
Don't speak like that!
I beg of you, don't speak like that!
Or else perhaps I ought to go...
We are fated to part whatever we may say;
but now my suff'ring heart will long for you
forever,
and the love you awoke will be all that I live for.

Silvio
Ah! Nedda! Be mine!
Nedda, forget them...
You go away with them:
what will become of me then?
Stay here, Nedda!
Tonight! Be mine!
Ah! Stay and be mine, yes mine!

Nedda
Ah! Don't speak like that!
Should I throw my whole life away?

Stop it Silvio! Such words are mere folly and
delusion!
I put myself in your hands,
gave you my heart and soul:
don't take advantage now when I am weak with
love.
Don't speak like that!
I beg of you, don't speak like that!

Silvio
No, you don't love me!

Nedda
What?

Silvio
You don't love me!

Nedda
I love you! Love you!

Silvio
Tomorrow you will leave me!
Then will you say why you have enslaved me
if you'd abandon me in the end?
What were they for, the first kiss you gave me,
your first caresses that almost burned?
All that has happened, you may forget it...
I simply cannot and ache for more...
Those lips I tasted, those hands, that body,
have made me tremble, set me on fire!

Nedda

I forget nothing! The force of your passion
that shines so bright in your eyes
has pierced my being!
We could live bound together by that sweet
passion
in a haven of love, and calm and peaceful!
Ah, take me! Hold me!
Rule my heart forever!
Bind me in fetters no man on earth can sever!
Yours evermore!
Let me bask in your passion!
Ah, take me, take me now!
Nothing else matters!

Silvio

Yours evermore!
Nothing else matters but passion!
I take you! Nothing else matters!
You'll come?

Nedda

Yes, kiss me!

Nedda and Silvio

Yes, I love you for ever! Love you!
*Libretto by the composer, English translation
by David Parry*

from Mephistopheles
Death of Marguerita

Marguerita

- [5] To the moonlit waves they cast him,
frail and helpless, the child I cherished,
and they taunt me now I have lost him,
saying I left him to perish.
In my prison the light is dying
and my reason wanders astray
like a tiny sparrow flying, flying far, so far, so far
away.
Ah! What hope is left?
Through the night I watched my mother,
age and tiredness had overcome her.
Yet, to add to all I suffer
they said I poisoned her slumber.

*Libretto by the composer after Goethe's Faust,
English translation by Christopher Cowell*

from The End of the Affair
A Bargain and a Prayer

*Maurice is alone with Sarah's journal.
He immediately starts looking for an entry for the
day of the explosion.*

Maurice

- [6] Nineteen forty-four. March. May. June.
Sixteenth of June.

Sarah and Maurice

...So happy...
We made love through the sirens...
I love the way that he/she says my name...
An explosion near by...
Maurice said we should go to the cellar.
And I knew something terrible was going to
happen.

Sarah

Maurice?

*The present day. Maurice continues to read the
journal while the flashback scene behind him is
illuminated. We re-experience the explosion, which
knocks Sarah off her feet. She calls out to Maurice
from the room. The air raid siren starts again, but
softer, as though in a different world.*

Sarah

Maurice? Maurice, can you hear me?
*(Slowly she descends the staircase to where the dead
Maurice's arm sticks out from under a door, and
masses of debris.)*

Maurice,
*(She struggles to free him from the debris, but it is all
too heavy.)*
please say something. Dead.
You can't be dead, Maurice.
I don't know what to do.
(She turns and walks back upstairs.)
God. God. Ah.

(Sarah drops to her knees.)

Oh, God, make him alive again.
Dear God, I would do anything.
My God, I'd give my life for him.
Give me a miracle.
What do You want?
What kind of sacrifice do You need?
I have never loved a man as I have loved him.
I had never been alive until I found him.
But, if you let him live, I will give him up.
Please, let him live, and I'll promise not to see him.
I will leave him and believe in You.
Only let him live.
Amen.
(Sarah remains deeply engaged in prayer.)
This is my vow.

*The present day. Maurice turns and ascends the
stairs, stepping over his own corpse and the wreckage
at the bottom of the staircase.*

Maurice

Sarah. Sarah.

Sarah

You? You? Oh God. Maurice. You're alive.
*Libretto by Heather McDonald, revised libretto
by Heather McDonald, Leonard Foglia and
Jake Heggie*

from The Queen of Spades
Lisa's Scene and Arioso

Lisa

- [7] It's nearly midnight now, and Hermann is still not here.
I'm certain he will come and banish my suspicions.
It was an accident...
I know that Hermann could never, no, never, take a life.
I'm so exhausted and distraught with grief.

Ah, I am weary with sorrow...
Such is my plight, morning and night.
He is my only true love. I vow...
Past days of happiness, O where are you now?
Ah, I am weary and all alone!
Just when our hearts had been plighted
storm clouds draw near, dark and austere,
crushing the hopes that I cherish'd!
Dreams and illusions have perish'd!
Ah, I am weary with sorrow.
Such is my plight, morning and night.
Ah, he is my only true love, I vow...
Past days of gladness, where are you now?
Storm clouds have crushed all the hopes that I
cherished,
dreams and illusions have perished!
My heart is heavy! And I am weary!
All hope of happiness has perished...

*Libretto by Modest Tchaikovsky and the composer after
Pushkin's novella, English translation by David Lloyd Jones*

from Arabella
Arabella and Zdenka's Duet

Arabella

- [8] He's not the one who is right for me.
I'm serious now, I only tell you what is true!
It's really not my fault, that's how I am.
A man may soon mean much to me,
but suddenly he means no longer anything.
It happens right in here and soon, I don't know
how,
something begins to ask and I, I do not know what
the answer is!
I try by day and night but quite without my will
my heart begins to turn; it turns away from him.
There's nothing I can do.
The one who's right for me if there is one for me in
all this world,
he will stand before me, there he'll be, his eyes
upon me, mine on him,
and no more doubting will remain,
and no more asking, and happy, so happy, I shall be
and obey him like a child.

Zdenka

I do not know your heart, you may be right or
wrong,
but I am much too fond of you to know!
I want you to be happy with someone who is good!
And let me give my help to you.
For that is what the fortune teller said,
'She, bathed in light and I in utter darkness.'

Arabella

The one who's right for me if there is one for me in
all this world,
he will stand before me, there he'll be, his eyes
upon me, mine on him,
and no more doubting will remain,
and no more asking, and happy, so happy, I shall be
and obey him like a child.

Zdenka

She is so lovely and so sweet.
I'll go away and still in parting I will bless you,
yes I will bless you dearest sister.

*Libretto by Hugo von Hofmannsthal, English translation by
John Gutman/© Hawkes & Son (London) Ltd. Reprinted
by permission of Boosey & Hawkes Music Publishers Ltd*

from Adriana Lecouvreur
Adriana's Aria

Adriana

- [9] Poor little flowers, meadow jewels born to live for
a morning:
soon they will perish, like vows I cherished and he
forswore.
First kiss and last kiss, passionate and tender, here
my lips remember
the deep embraces, dying caresses, love that once
he bore.
Now it is over: as their scent is fading anger is
waning.

To pain and error, farewell forever: they are no
more, for all is over!

*Libretto by Colautti after Scribe and Legouvé's play
Adrienne Lecouvreur, English translation
by Christopher Cowell*

from The Violins of Saint-Jacques
Berthe's Aria

Berthe

- [10] How can I explain to you something I do not
understand myself?
A love that is not love, yet fills my entire being.
Josephine is my sacred charge.
Our friendship is an idyll;
and like an idyll possesses ev'rything primitive and
innocent.
Each afternoon when the cooling breezes swoon
and die
in the golden heat of the siesta hour,
there we meet in our room beneath the roof of
Beauséjour;
and there we live in a magic world, a bubble of
bright air.
One side the sea where the white bright sun
burns like a phoenix on the far horizon;
the other side, the woods, the tangled green of the
jungle,
and the cone of the volcano trailing his plume of
smoke on the blue air.
We are quite alone when the cooling breezes

swoon and die
 in the golden indolence of the siesta hour;
 each precious moment like the falling petals of a
 summer flower
 bestows benediction on the hours we share.

A bubble of bright air.

*Libretto by William Chappell, reprinted by kind permission
 of Josef Weinberger Ltd., London as the copyright holder*

from La Wally
Wally's Aria

Wally

¹¹ I'll float into the distance
 like the sad echo of a bell at nightfall,
 there, 'mid the snowy vastness,
 there, 'mid the clouds of gold,
 where hope is lost forever:
 only torment and regret.

Far from my mother's house of joy and gladness
 poor Wally must pass her days,
 so far away, so lonely.
 The home I love! The home I love!
 You were mine to love and cherish,
 shall I be banished from you?
 My home! My home!

I go alone, abandoned,
 like the echo of a bell at nightfall,
 there, 'mid the snowy vastness...

I go alone, abandoned,
 amid the clouds of gold.

*Libretto by Luigi Illica after von Hillern's story
 Die Geyer-Wally, English translation by David Parry*

from Arabella
Arabella and Mandryka's Duet

Arabella

¹² I'm very glad, Mandryka,
 that you've stayed and have not gone away.
 This glass here I intended to empty all alone
 and while I'm drinking forget the evil that has been
 today...
 and then to go to bed
 and no longer think of you and me,
 until a radiant day once more were shining over us.
 But later when I felt that you were standing in the
 dark
 I knew a higher might had touched my heart and
 touched it to the core,
 so I need not refresh myself with any drink:
 no, I'm refreshed because I feel that love is mine.
 And thus this drink that none has touched
 I offer to my friend this evening
 when I'm parting from the girl that I had been.

Mandryka

As true as from this glass no one shall ever drink again,
 thus you are mine and yours am I for time without
 end!

Arabella

And so we are betrothed as lovers evermore
 in grief, in joy, to hurt and to forgive!

Mandryka

Forever you, my angel, and to all that yet may come
 to us!

Arabella

You will believe me?

Mandryka

And you'll be always as you are?

Arabella

I cannot be another, take me as I am!

*Libretto by Hugo von Hofmannsthal, English translation by
 John Gutman/© Hawkes & Son (London) Ltd. Reprinted
 by permission of Boosey & Hawkes Music Publishers Ltd*



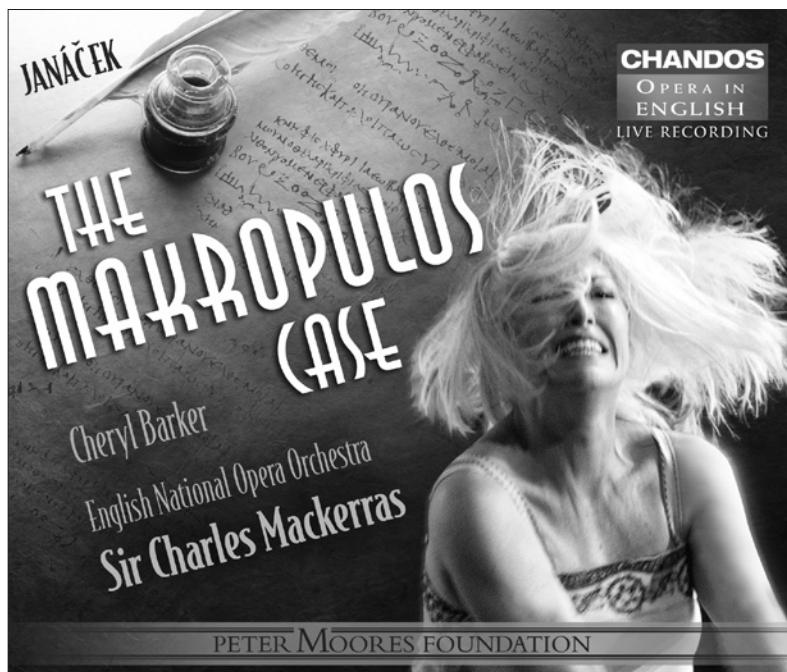
Cheryl Barker in the title role of
English National Opera's
production of Strauss's *Salome*

© Arena Pal



On session: David Parry and Cheryl Barker

Also Available



CHAN 3138(2)

Also Available



CHAN 3145(2)

On session: Cheryl Barker



Vocal and language consultant: Ludmilla Andrew
Staging director: Charles Kilpatrick
Music librarian: Stephen J Hogger
Picture research: Helen Anderson
Translation research: Henrietta Bredin

Session photos by Bill Cooper

Executive producer Brian Couzens
Producer Brian Pidgeon
Sound engineer Ralph Couzens
Assistant engineer and editor Jonathan Cooper
Operas administrator Sue Shortridge
Recording venue Blackheath Halls; 5–8 April 2009
Front Photo of Cheryl Barker by Keith Saunders
Back cover Photo of David Parry by Russell Duncan
Design Cassidy Rayne Creative
Booklet editor Kara Reed
Publisher Casa Musicale Sonzogno SA (tracks [1] & [9]), Casa Musicale Sonzogno di Piero Ostali, Milan (tracks [3] & [4]), Universal Music Publishing Ricordi SRL (tracks [5] & [11]), Bent Pen Music, Inc. (track [6]), A J Benjamin GmbH (track [7]), Boosey & Hawkes Music Publishers Ltd (tracks [8] & [12]), Josef Weinberger Limited (track [10])
Copyright Casa Musicale Sonzogno S A (tracks [1] & [9]), © 2005 Jake Heggie and Heather McDonald (track [6]), Josef Weinberger Ltd (track [10]), Editions Hengel (track [11])
© 2009 Chandos Records Ltd
© 2009 Chandos Records Ltd

Cheryl BARKER

- | | |
|--|---|
| 1 from Cilea's <i>Adriana Lecouvreur</i>
'I am the humble servant of God's immortal art' 3:15 | 7 from Tchaikovsky's <i>The Queen of Spades</i>
'It's nearly midnight now' 5:10 |
| 2 from Tchaikovsky's <i>The Queen of Spades</i>
'Oh why am I so tearful' 4:49
with Gillian Keith soprano | 8 from Strauss's <i>Arabella</i>
'The one who's right for me' 6:19
with Gillian Keith soprano |
| 3 from Leoncavallo's <i>Pagliacci</i> (The Touring Company)
'Through the air they soar' 4:54 | 9 from Cilea's <i>Adriana Lecouvreur</i>
'Poor little flowers' 2:23 |
| 4 'My fate is in your hands' –
'Then will you say why you have enslaved me' 11:34
with William Dazeley baritone | from Malcolm Williamson's
<i>The Violins of Saint-Jacques</i>
10 'How can I explain to you' 4:12 |
| 5 from Boito's <i>Mephistopheles</i>
'To the moonlit waves they cast him' 5:57 | from Catalani's <i>La Wally</i>
11 'I'll float into the distance' 3:48 |
| 6 from Jake Heggie's <i>The End of the Affair</i>
A Bargain and a Prayer 6:36
with William Dazeley baritone | from Strauss's <i>Arabella</i>
12 'I'm very glad, Mandryka' 7:41
with William Dazeley baritone |

TT 67:43

London Philharmonic Orchestra
 David Parry

© 2009 Chandos Records Ltd

© 2009 Chandos Records Ltd

Chandos Records Ltd • Colchester • Essex • England