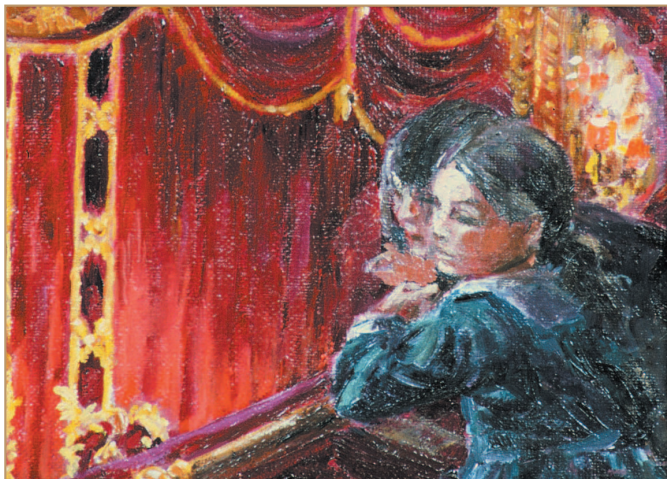


NAXOS

A NIGHT AT THE OPERA

Favourite opera arias, duets and ensembles featuring
Indra Thomas, Soprano • Kristine Jepson, Mezzo-Soprano
Matthew Polenzani, Tenor • Mariusz Kwiecien, Baritone
Valerian Ruminski, Bass

Royal Philharmonic Orchestra • Charles Rosekrans



A Night At The Opera

Based on Victor Hugo's *Le Roi s'amuse*, Verdi's *Rigoletto* centres on the curse of a father on the father of the title, the court jester to the Duke of Mantua. The climax of the action comes in the third act. Gilda, the beloved daughter of Rigoletto, has been abducted by Rigoletto's enemies at court and seduced by the Duke, for whose murder Rigoletto has hired an assassin, Sparafucile. The scene is by the banks of the River Mincio, where Rigoletto and Gilda wait outside a two-storey house. The Duke appears, disguised as an ordinary officer, and enters the house, asking Sparafucile for wine and for a room. He is joined by Sparafucile's sister Maddalena, while Sparafucile leaves them together, going out into the street to ask Rigoletto if this is the man. In the quartet the Duke declares his love for Maddalena, while Gilda, observing the scene from outside, is heart-broken at her lover's faithlessness, to which Rigoletto draws her attention. In what follows Rigoletto tells his daughter to go home and disguise herself in man's clothes, ready to leave the city. Sparafucile is persuaded by Maddalena to spare the Duke, killing instead the first man to enter. In the event this is Gilda, willing to sacrifice herself for her lover. Rigoletto returns, ready to receive the body of his victim, and takes the murdered body in a sack, prepared to throw it into the nearby river. At this moment he hears the voice of the Duke from within the house, and realises he has been tricked. He opens the sack and in a flash of lightning sees the face of his daughter Gilda.

Mozart wrote his opera *La clemenza di Tito* (The Clemency of Titus) in 1791 for the coronation in Prague of Leopold II as King of Bohemia. The libretto was adapted from Metastasio and deals with the beneficence of the Roman Emperor Titus, whose friend Sextus is persuaded by Vitellia, jealous of Titus, to attempt his murder, a plan from which she later relents, when it seems that she herself may marry the Emperor. Sextus makes his attempt, Vitellia admits her complicity, and both are pardoned. In his first-act aria *Parto, parto*,

Sextus agrees to Vitellia's demands, to the accompaniment of a basset clarinet, in the original scoring, a part for the Vienna court clarinetist Anton Stadler, for whom Mozart wrote other works in the last years of his life.

Perhaps the best known operatic transformation of Goethe's drama *Faust* is the 1858 opera by the French composer Charles Gounod. In his third-act Cavatina Faust, left alone outside the house of his beloved Marguerite by his satanic guide Mephistopheles, sings of her innocence, but Mephistopheles is soon to return with a casket of jewels, a temptation for Marguerite. She is later to give way to Faust, in his transformed guise as a young man, and bears a child, which she kills. In the final scenes she is imprisoned, condemned to death. Faust, assisted by Mephistopheles, tries to persuade her to escape with him, but she turns instead to the angels, who will assure her salvation in spite of the machinations of the Devil.

Puccini's popular opera of 1895, *La Bohème*, set in the artists' quarter of Paris, is based on Henri Murger's novel *Scènes de la vie de bohème*. The impoverished young poet Rodolfo falls in love with Mimì, a seamstress, a neighbour. Their love fails and Mimì seeks other protectors, before her poignant death from consumption, united once more with Rodolfo. At Mimì's return Rodolfo's friends try to raise money to help her and Colline, the philosopher of the group, goes out to pawn his old coat, *Vecchia zimarra*, to buy medicine for her.

Mozart's 1787 collaboration with the poet Lorenzo Da Ponte, *Don Giovanni*, was written for Prague, where it was first performed. It deals with the escapades and fate of the ruthless philanderer of the title, eventually dragged down to Hell by the stone statue of the old Commendatore he has killed in his attempt on the honour of the old man's daughter. In *Là ci darem la mano* (Give me your hand) Don Giovanni exercises his powers of seduction on the peasant girl Zerlina, whose

marriage to Masetto is about to be celebrated.

Verdi's 1867 opera *Don Carlo* has a plot of some complexity, derived from Schiller. Written with a French libretto it was revised in an Italian version in 1884. The Infante Don Carlos is in love with Elisabeth de Valois, who, it is decided, shall marry his father, Philip II of Spain. Matters are complicated when Don Carlos declares his love to one he thinks to be Elisabeth, but is in fact the Princess Eboli, who determines on revenge, when she learns of his true feelings. Don Carlos is implicated in disaffection in Flanders and imprisoned, while his friend Rodrigo, also involved, is killed. Don Carlos meets the Queen by the tomb of the old Emperor, whose voice is heard, allowing the young man to escape death and find refuge in the monastery. Rodrigo, in the two arias included, gives his life for his friend Don Carlos, having sought to take the blame for the apparent implication of his friend in treachery.

Offenbach's *Les contes d'Hoffmann* (The Tales of Hoffmann) was completed and staged in 1881, a year after the composer's death. It links separate stories by the German writer of the title. In the fourth act (the third in earlier versions of the opera) Hoffmann's friend Nicklausse is heard approaching by gondola on the Grand Canal in Venice, with the courtesan Giulietta, later to be persuaded to help the villainous Dapertutto in his attempt to acquire Hoffmann's reflection. The *Barcarolle* is one of the best known elements in the opera.

Handel's early reputation rested in good part on his Italian operas, one of which had brought his first introduction to London, where he was to live and work until his death in 1759. His opera *Orlando* was staged there in 1733 and centres on the dilemma of Orlando, torn between love and the glory to which the magician Zoroastro urges him. Love for Angelica drives him mad, but he is finally brought to his senses by Zoroastro, while Angelica is united with her lover Medoro. In his splendid aria *Sorge infausta una procella* (Rise, ill-omened storm) Zoroastro, in the third act, intervenes, in his allotted rôle as *deus ex machina*,

written for the great bass Antonio Montagnana.

In Restoration London it became the fashion to adapt the plays of Shakespeare to suit modern taste, in addition to a further current repertoire of plays with a considerable musical element. *The Tempest* was adapted by various writers and staged in these revised forms. The version with music attributed to Henry Purcell, who died in 1695, is only certainly known to have been staged in 1712, and the greater part of the music is now generally attributed to John Weldon, a contribution that includes the famous aria *Arise ye subterranean winds*, sung by a devil.

Verdi's *Il trovatore* (The Troubadour) was first staged in Rome in 1853. The troubadour of the title, Manrico, is the long-lost son of the old Count di Luna, abducted and brought up by the gypsy Azucena. The plot revolves around the conflict between Manrico and his brother, the young Count di Luna, both in love with Leonora. Manrico and Azucena are eventually taken prisoner by the Count, the former to be released in exchange for Leonora's capitulation to the Count, foiled by her suicide. Manrico is put to death, while Azucena can now reveal to the Count that he has killed his own brother, her revenge for the killing of her own mother. Leonora sings her moving *D'amor sull'ali rosee* (Love, fly on rosy wings) as she hears the *Miserere* from the castle where her beloved Manrico is held prisoner.

Les pêcheurs de perles (The Pearl-Fishers), an opera by Bizet, first staged in Paris in 1863, is set in Ceylon (Sri Lanka), where two fishermen, Zurga and Nadir, are in love with the beautiful Leila, a priestess of Brahma. Threatened with death for sacrilege, Nadir is eventually allowed to escape with Leila, through the intervention of Zurga. In *Au fond du temple saint* (Within the sacred temple) the two men recall the beautiful girl they had once seen.

Richard Strauss's *Ariadne auf Naxos* (Ariadne on Naxos), with a libretto by Hugo von Hofmannsthal, its second version first seen in 1916, combines a serious opera, that of the title, with a *commedia dell'arte* performance, on the apparent instructions of a patron

anxious to display his new wealth. The young composer is at first distressed at the situation, but is persuaded to agree to the suggested compromise. He sings praise of the holy art, before the anticlimax of the comedians, to whose participation he now realises he has agreed.

Gianni Schicchi forms part of Puccini's 1918 trilogy, *Il trittico*. Based on an incident recounted in Dante's *Inferno*, it shows how Gianni Schicchi, brought in by greedy relatives to impersonate a dead man and alter his will in their favour, succeeds in outwitting the whole of the dead man's family, by writing a new will that leaves everything to himself. In *Avete torto!* (You are wrong!) Rinuccio, a young member of the bereaved family, in love with Gianni Schicchi's daughter Lauretta, recommends the employment of Gianni Schicchi in the plot, in music that immediately precedes

the latter's entrance.

First staged in Paris in 1835, Bellini's *I puritani* (The Puritans) is set in the period of the English Civil War, with a gallant cavalier assisting the escape of Queen Henrietta Maria, disguised in his bride Elvira's veil. Elvira enjoys a bout of operatic insanity, before a Puritan victory allows general reconciliation. In *Suoni la tromba* (The trumpet sounds) the retired Puritan colonel Sir Giorgio, Elvira's uncle, has persuaded the younger Puritan, Sir Riccardo Forth, himself in love with Elvira, to do his best to protect her betrothed, the cavalier Lord Arturo Talbo, provided, now having escaped, he does not join the battle against the Puritans. Together they call for freedom.

Keith Anderson



Indra Thomas

The American soprano Indra Thomas has been acclaimed as the next great Verdi soprano. She made her professional début as soprano soloist in Verdi's *Requiem* with the New York Choral Society in Carnegie Hall. She subsequently sang the same work with the Baltimore Symphony, the National Symphony, and with the Utah Symphony, and at the Grand Teton Festival. Other orchestral engagements have included Rossini's *Stabat Mater* with New York's Little Orchestra Society, Mozart's *Requiem* with the Baltimore Symphony and the San Antonio Symphony, Mahler's *Symphony No. 8* in Boston's Symphony Hall and in Carnegie Hall with the Boston Philharmonic and Beethoven's *Ninth Symphony* with the Minnesota Orchestra. With the Jacksonville Symphony she added Strauss's *Four Last Songs* to her repertoire. She made her début with the Philadelphia Orchestra singing Samuel Barber's *Knoxville, Summer of 1915*, a work she has also sung with the Atlanta and the Kalamazoo Symphonies. She made her spectacular New York Philharmonic début singing excerpts from *Porgy and Bess* in Lorin Maazel's first New Year's Eve Pension Fund Gala, which was televised nationwide on *Live from Lincoln Center*.

Indra Thomas is a graduate of Philadelphia's prestigious Academy of Vocal Arts. As part of the programme she appeared in numerous opera productions adding several important new rôles to her repertoire, including the title-rôle of *Suor Angelica*, Gilda in *Rigoletto* and Leonora in *Il trovatore*. She earned a Bachelor of Music degree from Shorter College in Rome, Georgia, and went on to advanced studies at The American Institute of Musical Studies in Graz, Austria, where she took first prize in the Meistersinger Competition. She was awarded a \$10,000.00 study grant by the Olga Farrai Foundation and is a winner of the 1999 Zachary Foundation Award. She has appeared in recitals sponsored by the Astral Artistic Services of Philadelphia and with Dalton Baldwin at the keyboard. Her initial public appearance was at the age of nineteen when she was chosen to sing 'What a friend we have in Jesus' in the funeral scene in the film *Driving Miss Daisy*. She made her European début with the New York Philharmonic in Cagliari, Sardinia, repeating the *Porgy and Bess* Concert of New Year's Eve. She was a soloist in the televised annual 2003 Fourth of July Concert with the Boston Pops. With David Lofton she sang recitals throughout the United States, including such prestigious venues as the Caramoor Festival and Philadelphia's Kimmel Center. With Cincinnati Chamber Orchestra she added the *Wesendonck Lieder* and *Les nuits d'été* to her repertoire. With Atlanta Opera she sang her first performances of the title-rôle of *Aida* and with Jacksonville Symphony she sang Donna Anna in *Don Giovanni*. She made her début in France at the Colmar Festival, where she sang two recitals and *Les nuits d'été* with the orchestra conducted by Vladimir Spivakov, followed by a concert at the Montpellier Festival broadcast on Radio France. Indra Thomas sang Bellini's great bel canto rôle of Imogene in *Il pirata* at the Caramoor Festival, where her success prompted her immediate re-engagement the next season for her first performance of Desdemona in Verdi's *Otello*. Other operatic engagements have included the rôle of Amelia in *Simon Boccanegra* with San Francisco Opera, a production of Verdi's original French *Don Carlos* with Boston Lyric Opera, repeated with Minnesota Opera. In Detroit, with Michigan Opera, she was the featured soprano in a Verdi Centennial concert and returned as Leonora in *Il trovatore*. At the Metropolitan Opera, she sang Liù in *Turandot*.

Far left: Indra Thomas Photo: Christian Steiner
Near left: Kristine Jepson Photo: Zemsky / Green

Kristine Jepson

The mezzo-soprano Kristine Jepson is rapidly earning international recognition as one of the finest young artists of our day and has been acclaimed in leading theatres, including the Metropolitan Opera, San Francisco Opera, Théâtre Royale de la Monnaie, Opéra National de Paris, Dallas Opera, Canadian Opera Company, Miami Opera and at the Santa Fe Opera Festival in rôles such as Sesto in Mozart's *La clemenza di Tito*, the Composer in Strauss's *Ariadne auf Naxos* and Sister Helen in *Dead Man Walking*. In December of 2000 she sang her first performances as Octavian in *Der Rosenkavalier* at the Metropolitan Opera and was praised highly for her interpretation of this cornerstone of the mezzo repertoire. She subsequently made her début in this rôle at the Teatro alla Scala, Théâtre de la Monnaie in Brussels and at the Hamburg State Opera. Her career continues with appearances at the the Royal Opera Covent Garden, Bavarian State Opera in Munich, Netherlands Opera, Frankfurt Opera, SemperOper Dresden and at the Gran Teatro del Liceu, Barcelona. Kristine Jepson returned to the Metropolitan Opera in the autumn of 2003 as Ascanio in the new production and Metropolitan Opera première of Berlioz's *Benvenuto Cellini* under James Levine. She added Idamante in *Idomeneo* to her repertoire at the Flemish Opera and made her first appearance in Amsterdam in another rôle début, Erika in Radio Vara's concert performance of Barber's *Vanessa*.

Jepson was born in Iowa and completed her musical studies at the University of Indiana at Bloomington. She made her Metropolitan Opera début in Britten's *Death in Venice* and has since returned to the company for rôles such as Siebel in *Faust*, Stephano in *Roméo et Juliette* and as Cherubino in *Le nozze di Figaro*, a rôle which she has also sung in Washington and Dallas. She has won special acclaim as the Composer in *Ariadne auf Naxos* at the Santa Fe Opera and in Boston and she was singled out for her performance of Sesto in *La clemenza di Tito* with the St. Louis Opera. She has also been heard as Dorabella in *Così fan tutte* in Miami, as Elizabeth Proctor in *The Crucible* in Washington, as Judith in the Vancouver Opera's production of *Bluebeard's Castle*, as Annio in *Tito* in Dallas and Santiago, and as Rosina in *Il barbiere di Siviglia* with the New York City Opera. In the 2000/2001 season she made her début in Paris at the Bastille Opera in *Faust* and with the San Francisco Opera as Sister Helen in the world première production of Jake Heggie's *Dead Man Walking*. Concert appearances have included her début at the Cincinatti May Festival in 2000 in Mozart's *C minor Mass*. She made her Mostly Mozart début in August 2000 in the same work under Gerard Schwarz. Solo appearances have also included performances of Leonard Bernstein's *Jeremiah Symphony*, Handel's *Messiah*, Bach's *St Matthew Passion* and Mahler's *Eighth Symphony*.

Matthew Polenzani

Emerging as one of the most gifted and distinguished lyric tenors of his generation, Matthew Polenzani has been praised for an artistic versatility and fresh lyricism, which he brings to concert and operatic appearances on leading international stages. Recognized as the 2004 Richard Tucker Award winner, he has collaborated with many of the world's most esteemed conductors, including Pierre Boulez, Sir Andrew Davis, Valery Gergiev, James Levine, Lorin Maazel, Wolfgang Sawallisch, Sir Jeffrey Tate, Michael Tilson Thomas, and David Zinman in performances

with the Chicago Symphony Orchestra, Cleveland Orchestra, MET Orchestra, Minnesota Orchestra, Munich Philharmonic, New York Philharmonic, Orchestra di Santa Cecilia, and San Francisco Symphony among others. On the international operatic stage Matthew Polenzani has made his début in leading rôles at the Aix en Provence Festival, Bayerische Staatsoper, Metropolitan Opera, New York City Opera, Opéra de Bordeaux, Rome Opera, Rossini Festival of Pesaro, San Francisco Opera, Seattle Opera, Teatro del Maggio Musicale Fiorentino, and Théâtre Royal de la Monnaie in varied repertoire from Donizetti, Gounod, Mozart, and Rossini to Schoenberg, Strauss, Verdi, and Wagner.

Mariusz Kwiecien

The young Polish baritone Mariusz Kwiecien has won accolades worldwide for his handsome voice, incisive musicianship, and strong stage presence. A native of Krakow, he is a former student of the Metropolitan Opera's Lindemann Young Artist Development Program. His operatic engagements have taken him to the Metropolitan Opera, Lyric Opera of Chicago, Vienna State Opera, Grand Théâtre de Genève, San Francisco Opera, Seattle Opera, and the Glyndebourne Festival, and elsewhere in Europe and the Americas. He has won prestigious awards in several international vocal competitions, including first prize in the 1994 Breslau International Competition, the Vienna State Opera and Hamburg State Opera prizes in the 1996 Hans Gabor/Belvedere Competition in Austria, and the Mozart Interpretation Prize and Audience Choice Award at the 1998 Francisco Viñas Competition in Barcelona. He was also selected to represent his native Poland in the June 1999 Singer of the World Competition in Cardiff. He began his professional career with performances as Aeneas in Purcell's *Dido and Aeneas* at the Krakow Opera in 1993. In 1995 he sang the title-rôle in Mozart's *Le nozze di Figaro* in Luxemburg and in Posen, making his Warsaw Opera début the following year as Stanislaw in Moniuszko's rarely performed *Verbum Nobile*, and also singing Papageno in *Die Zauberflöte*. The same year he appeared as Janusz in Moniuszko's *Halka* in Toronto under the auspices of the Polish-Canadian Society of Music. Since then his career has developed with performances of leading baritone rôles in major opera-houses in Europe and the Americas.

Valerian Ruminski

Valerian Ruminski is a well-regarded bass baritone with sterling credentials. He is a native of Buffalo NY and a graduate of the prestigious Academy of Vocal Arts in Philadelphia, and has studied with William Schuman and Louis Quilico. He has sung major rôles at the Metropolitan Opera, New York City Opera, the Opéra de Monte Carlo, New Israeli Opera (Tel Aviv), Dallas Opera, Opéra de Montreal and Santa Fe Opera. His repertoire includes Ferrando in *Il trovatore*, Figaro in *Le nozze di Figaro*, Sarastro in *Die Zauberflöte*, Sparafucile in *Rigoletto*, Fenicio in *Ermione*, Colline in *La bohème* and Superintendent Budd in *Albert Herring*, among other rôles. His Carnegie Hall début was as Albert in *La juive* with the Opera Orchestra of New York. His concert work includes engagements with the Bard Festival, Festival Lyrique de Belle Île en Mer in France, Amherst College in Massachusetts, the Buffalo Philharmonic Orchestra, Birmingham Opera, St Joseph's College in Pennsylvania, the

Verdi Festival in Bologna Italy and the Trois Rivières Symphony in Quebec, including works such as Verdi's *Requiem*, *Songs of the Forest* and *Anti-Formalist Rayok* by Shostakovich, *Messiah*, *The Creation*, *The Death of Victor Hartmann*, and Beethoven's *Symphony No. 9*.

Valerian Ruminski is the recipient of a 2004 Gerda Lissner Foundation Grant, a special Lincoln Center Martin Segal Award nominated by the New York City Opera for outstanding young artist in 1999, a 2000 Richard Tucker Career Grant, a five-year William Matteus Sullivan Grant, first prize in the NYSTA Coloratura Competition and first prize in the 2000 MacAllister Singers Competition in Indianapolis, as well as other major awards and grants. Recordings also include *Babes in Toyland* by Victor Herbert and *Have a Heart* by Jerome Kern released on a private label in association with the Packard Humanities Institute in New York City.

Royal Philharmonic Orchestra

The Royal Philharmonic Orchestra was established by Sir Thomas Beecham, who set about creating a world-class ensemble from the finest musicians in Britain in 1946. Since his death in 1961 the orchestra has continued under a number of very distinguished conductors, including Rudolf Kempe, Antal Dorati, André Previn and Vladimir Ashkenazy, followed in 1996 by the present Music Director, Daniele Gatti. Based in London, with a new base at Cadogan Hall, the orchestra also continues its original function in a comprehensive regional touring programme, in addition to concert tours abroad, which have included playing for Pope John Paul II at the Vatican, for the President of China in Tiananmen Square and at the tenth anniversary celebration of Kazakhstan's independence, in addition to touring regularly throughout Europe. The orchestra has made many recordings and has a commitment to community and education projects, as well as to contemporary composers.

Charles Rosekrans

The internationally noted conductor Charles Rosekrans has established a reputation for vivid performances of both traditional and modern operatic works. Active in the recording studio, his releases include a disc entitled *Schubert & Dvořák*, featuring Mahler's arrangement for string orchestra of Schubert's *Death and the Maiden Quartet* and his own scoring for string orchestra of Dvořák's *American Quartet*, performed under his baton by the Royal Philharmonic Orchestra. Other recordings with the Royal Philharmonic Orchestra include *Royal Strings*, featuring string arrangements of music by Mendelssohn, Vaughan Williams, Dvořák, Albinoni, Tchaikovsky, Purcell, Brahms, Schubert, and Beethoven, three of the works arranged by him for string orchestra. Charles Rosekrans has been particularly praised for his recordings of two Italian operas, Cilea's *l'Arlesiana* and Mascagni's *Lodoletta*. He made his recording début with soprano Renata Scotto in two discs devoted to French arias, while another collaboration resulted in the release of *Dolora Zajick. The Art of the Mezzo-Soprano*. Several years ago he made a world première recording of Puccini's *Madama Butterfly*, with the Hungarian State Orchestra, in three programmable versions, those of La Scala (1904), Brescia, and Paris.

Born in San Francisco, Charles Rosekrans started a seventeen-year association with the Houston Grand Opera by first becoming assistant to the noted conductor Walter Herbert. Eventually named Music Director of the Houston Grand Opera and during his five-year tenure in that position, he led the world première of Thomas Pasatieri's *The Seagull* and the United States professional première of Vaughan Williams's *Hugh the Drover*. For more than 27 years he was associated with Opera Carolina in Charlotte, North Carolina, conducting performances as varied as *Der fliegende Holländer*, *Samson et Dalila*, *Aida*, *Manon Lescaut*, *Turandot*, *Otello*, *L'elisir d'amore*, *Costa fan tutte*, *Manon*, *L'italiana in Algeri*, as well as a double bill of *Il tabarro* and *Cavalleria rusticana*. He has also led acclaimed productions of *La Traviata* with Anna Moffo and *La fille du régiment* with Beverly Sills, and, as Music Director of the Westchester Hudson Opera, he has conducted highly praised performances of *Il trovatore* and *Tosca*. Equally at home in the symphonic and operatic repertoire, he has conducted numerous American orchestras, and, while in Houston, founded the Houston Chamber Orchestra, where he served as Music Director for twelve seasons. In addition to the 63 operas he includes in his repertoire, he has conducted 34 musicals, and nine operettas.



Matthew Polenzani
Photo: Christian Steiner



Mariusz Kwiecien
Photo: Lisa Kohler

1 VERDI: Rigoletto - Act III

DUCA

Un dì, se ben rammentomi,
o bella, t'incontrai...
Mi piacque di te chiedere,
e intesi che qui stai.
Or sappi, che d'allora
sol te quest'alma adora.

GILDA

Iniquo!...

MADDALENA

Ah, ah!... e vent'altre appresso
le scorda forse adesso?
Ha un'aria il signorino da vero libertino...

DUCA

Si... un mostro son...

GILDA

Ah padre mio!...

MADDALENA

Lasciatemi, stordito.

DUCA

Ih, che fracasso!

MADDALENA

Stia saggio.

DUCA

E tu sii docile,
non farmi tanto chiasso.
Ogni saggezza chiudesi
nel gaudio e nell'amore...
La bella mano candida!...

DUKE

If I remember well, pretty one,
I met you once before...
I wanted to know more about you
and I found out you live here.
Now I must tell you that since then
my heart has been yours alone.

GILDA

Wicked man!

MADDALENA

Ha ha!... And another twenty or so
girls have slipped your mind perhaps?
You seem quite free with your feelings, young sir!

DUKE

Yes... I'm a monster...

GILDA

Ah, father!

MADDALENA

Leave me alone, foolish man.

DUKE

What a fuss!

MADDALENA

Behave yourself.

DUKE

Only if you'll be good,
and stop making such a noise.
Good behaviour vanishes
in the face of love and pleasure...
What a pretty white hand!

MADDALENA
Scherzate voi, signore.

DUCA
No, no.

MADDALENA
Son brutta.

DUCA
Abbracciami.

GILDA
Iniquo!

MADDALENA
Ebbro!...

DUCA
D'amor ardente.

MADDALENA
Signor l'indifferente,
vi piace canzonar?

DUCA
No, no, ti vo' sposar.

MADDALENA
Ne voglio la parola...

DUCA
Amabile figliuola!

RIGOLETTO
E non ti basta ancor?

GILDA
Iniquo traditor!

MADDALENA
You're joking, sir.

DUKE
No, no.

MADDALENA
I'm ugly.

DUKE
Kiss me.

GILDA
Wicked man!

MADDALENA
You're drunk!

DUKE
On passion.

MADDALENA
Are you making fun of me,
unfeeling man?

DUKE
No, no, I want to marry you.

MADDALENA
I want your word on that...

DUKE
Sweet girl!

RIGOLETTO
Have you heard enough?

GILDA
Wicked, treacherous man!

DUCA

Bella figlia dell'amore,
 schiavo son de'vezzi tuoi;
 con un detto sol tu puoi
 le mie pene consolar.
 Vieni e senti del mio core
 il frequente palpitar.
 Con un detto sol tu puoi
 le mie pene consolar.

MADDALENA

Ah! Ah! Rido ben di core,
 chè tal baje costan poco,
 quanto valga il vostro gioco,
 mel credete so apprezzar.
 Sono avvezza, bel signore
 Ad un simile scherzar.

GILDA

Ah così parlar d'amore
 a me pur l'infame ho udito!
 Infelice cor tradito,
 per angoscia non scoppiar,
 Perché o credulo mio core,
 un tal uomo dovevi amar!

RIGOLETTO

Taci, il piangere non vale;
 Ch'ei mentiva or sei sicura...
 Taci, e mia sarà la cura
 la vendetta d'affrettar.
 Pronta fia sarà fatale,
 io sproprio fulminar.

2 MOZART: La clemenza di Tito - Act II**SESTO**

Parto, parto, ma tu ben mio,
 meco ritorna in pace;

DUKE

Fair daughter of love,
 I am a slave to your charms;
 a single word from you
 would ease my pain.
 Come here and feel
 how my heart is racing.
 A single word from you
 would ease my pain.

MADDALENA

Ha, ha! What a laugh,
 words are cheap,
 as nonsensical as your play-acting,
 believe me, I know just what it's worth.
 I'm quite accustomed
 to jokes like this, fine sir.

GILDA

Ah, once I listened as this evil man
 spoke such words of love to me!
 Poor deceived heart,
 do not break from sorrow.
 Why, o trusting heart,
 did you have to love such a man?

RIGOLETTO

Quiet now, tears will do no good;
 now you know he was lying...
 Quiet now, and I shall see
 that we are soon avenged.
 Vengeance shall be quick and fatal,
 I shall deal the blow.

SEXTUS

I go, I go, but, my beloved,
 make peace with me once more;

sarò qual più ti piace;
quel che vorrai farò.
Guardami, e tutto oblio,
e a vendicarti io volo;
a questo sguardo solo
da me si penserà.
Ah qual poter, oh Dei!
donaste alla beltà.

3 GOUNOD: Faust - Act III

FAUST

Quel trouble inconnu me pénètre?
Je sens l'amour s'emparer de mon être!
O Marguerite! à tes pieds me voici!
Salut! demeure chaste et pure
où se devine la présence
d'une âme innocente et divine!
Que de richesse en cette pauvreté!
En ce réduit, que de félicité!
O Nature, c'est là que tu la fis si belle!
C'est là que cette enfant a dormi sous ton aile,
a grandi sous tes yeux.
Là que ton haleine enveloppant son âme,
tu fis avec amour épanouir la femme
en cet ange des cieux!
C'est là... oui... C'est là!
Salut! demeure chaste et pure!
Où se devine la présence
d'une âme innocente et divine!...

4 GOUNOD: Faust - Act V

MÉPHISTOPHÉLÈS

Alerte, alerte, ou vous êtes perdus!
Si vous tardez encor, je ne m'en mêle plus!

I shall be what most pleases you,
shall do whatever you ask.
Look at me, and oblivious to all else,
I fly to avenge you;
I shall think only
of your regard.
Oh gods, what power
you have granted, alas, to beauty!

FAUST

With what unfamiliar emotion am I filled?
I feel love taking possession of me!
O Marguerite! I lie at your feet!
Hail, chaste and pure dwelling
wherein the presence
of a divine, innocent soul can be sensed!
What riches amidst such poverty!
In this tiny retreat, what happiness!
O Nature, it was here you made her so fair!
Here that this child slept beneath your wing,
grew up beneath your gaze.
Here that, enveloping her soul with your breath,
you lovingly nurtured the woman
till she blossomed into this heavenly angel!
Here... yes... Here!
Hail, chaste and pure dwelling
wherein the presence
of a divine, innocent soul can be sensed!

MEPHISTOPHELES

Beware, beware, or you are lost!
Delay longer and I shall not help you!

MARGUERITE

Le démon ! le démon! le vois-tu, là, dans l'ombre,

fixant sur nous son œil de feu?

Que nous veut-il? Chasse-le du saint-lieu!

MÉPHISTOPHÉLÈS

Quittons ce lieu sombre!

Le jour est levé;

de leur pied sonore

j'entends nos chevaux frapper le pavé.

Viens! Sauvons-la!

Peut-être, il en est temps encore!

MARGUERITE

Mon Dieu, protégez-moi!

FAUST

Viens!

MARGUERITE

Mon Dieu, je vous implore!

FAUST

Fuyons! Peut-être, en est-il temps encore!

MARGUERITE

Anges purs, anges radieux,

portez mon âme au sein des cieux!

Dieu juste, à toi je m'abandonne!

Dieu bon, je suis à toi, pardonne!

FAUST

Viens, suis-moi, je le veux!

MARGUERITE

Anges pur, anges radieux,

portez mon âme au sein des cieux!

MARGUERITE

The demon, the demon! Can you see him, in the shadows,

fixing us with his fiery gaze?

What does he want from us? Drive him from this holy place!

MEPHISTOPHELES

Let us leave this gloomy place!

The sun has risen;

I hear the sound

of our horses pawing the cobbles.

Come! Let us save her!

There may still be time!

MARGUERITE

Dear God, protect me!

FAUST

Come!

MARGUERITE

Dear God, I beg you!

FAUST

Let us flee! There may still be time!

MARGUERITE

Pure angels, radiant angels,

bear my soul to heaven!

God who is just, I yield to you!

God who is good, I am yours, forgive me!

FAUST

Come, follow me, please!

MARGUERITE

Pure angels, radiant angels,

bear my soul to heaven!

MÉPHISTOPHÉLÈS

Hâtons-nous!

MARGUERITE

Dieu juste, à toi je m'abandonne!

FAUST

Viens! suis-moi ...

MÉPHISTOPHÉLÈS

L'heure sonne!

MARGUERITE

Dieu juste, à toi je m'abandonne!
Dieu bon, je suis à toi, pardonne!

FAUST

Viens! suis-moi, je le veux!
Viens! Quittons ces lieux!
Déjà le jour envahit les cieux!
Viens! C'est moi que te l'ordonne!
Déjà le jour envahit les cieux!

MÉPHISTOPHÉLÈS

Hâtons-nous de quitter ces lieux!
Déjà le jour envahit, envahit les cieux!
Suis nos pas ou je t'abandonne!
Hâtons-nous de quitter ces lieux!

5 PUCCHINI: La bohème - Act IV**COLLINE**

Vecchia zimarra, senti,
io resto al pian, tu ascende
il sacro monte or devi.
Le mie grazie ricevi.
Mai non curvasti il logoro
dorso ai ricchi ed ai potenti.
Passâr nelle tue tasche

MEPHISTOPHELES

We must make haste!

MARGUERITE

God who is just, I yield to you!

FAUST

Come, follow me...

MEPHISTOPHELES

The clock is striking!

MARGUERITE

God who is just, I yield to you!
God who is good, I am yours, forgive me!

FAUST

Come, follow me, please!
Come! We must flee this place!
Dawn already fills the sky!
Come! I'm ordering you!
Dawn already fills the sky!

MEPHISTOPHELES

We must make haste and leave!
Dawn already fills, fills the sky!
Follow us or I shall leave you here!
We must make haste and leave!

COLLINE

Faithful old coat, listen,
I'm staying down here, but you now
must climb the mount of piety.
Accept my grateful thanks.
Your threadbare back
never bowed to the rich and powerful.
Philosophers and poets

come in antri tranquilli
filosofi e poeti.
Ora che i giorni lieti
fuggîr, ti dico: farewell,
fedele amico mio.
Addio, addio.

took refuge in your pockets
as in tranquil caverns.
Now those happy days
have gone, I say: farewell,
my faithful friend.
Farewell, farewell.

6 MOZART: Don Giovanni - Act I

DON GIOVANNI

Là ci darem la mano,
là mi dirai di sì.
Vedi, non è lontano;
partiam, ben mio, da qui.

ZERLINA

Vorrei e non vorrei,
mi trema un poco il cor.
Felice, è ver, sarei,
ma può burlarmi ancor.

DON GIOVANNI

Vieni, mio bel diletto!

ZERLINA

Mi fa pietà Masetto.

DON GIOVANNI

Io cangerò tua sorte.

ZERLINA

Presto... non son più forte.

DON GIOVANNI

Andiam!

ZERLINA

Andiam!

DON GIOVANNI

There we'll join hands,
there you'll say yes to me.
See, it isn't far;
let's go, my love, away from here.

ZERLINA

I want to but I don't,
my heart trembles a little.
I'd be happy, it's true,
but he may still be trying to fool me.

DON GIOVANNI

Come, my sweet beloved!

ZERLINA

I feel sorry for Masetto.

DON GIOVANNI

I shall change your life.

ZERLINA

Quickly... I can no longer resist.

DON GIOVANNI

Let's go!

ZERLINA

Let's go!

DON GIOVANNI e ZERLINA

Andiam, andiam, mio bene.
a ristorar le pene
d'un innocente amor.

7 VERDI: Don Carlo - Act III**RODRIGO**

Son io, mio Carlo.
Uscir tu dei da quest'orrendo avel.
Felice ancora son se abbracciar te poss'io!
Io ti salvai!
Convien qui dirci addio!
O mio Carlo,
per me giunto è il dì supremo,
no, mai più ci rivedremo;
ci congiunga Iddio nel ciel,
Ei che premia i suoi fedel.
Sul tuo ciglio il pianto io miro;
lagrimar così, perché?
No, fa cor, l'estremo spiro
lieto è a chi morrà per te.

8 VERDI: Don Carlo - Act III**RODRIGO**

O Carlo, ascolta, la madre t'aspetta
a San Giusto doman; tutto ella sa...
Ah, la terra mi manca... Carlo mio,
a me porgi la man!...
Io morrò, ma lieto in core,
ché potei così serbar
alla Spagna un salvatore!
Ah!... di me... non... ti scordar!...
Regnare tu dovevi ed io morir per te...
Ah, la terra mi manca... la mano a me!
Ah, salva la Fiandra...
Carlo, addio... Ah!

DON GIOVANNI and ZERLINA

Let's go, let's go, my love.
and ease the torments
of an innocent love.

RODRIGO

It is I, Carlos.
You must leave this dreadful cell.
I am still happy if I can embrace you!
I have saved you!
Here we now must take leave of each other!
O Carlos,
my final day has come,
no, we shall never see one another again;
may God reunite us in heaven,
he who rewards his faithful subjects.
I see tears in your eyes;
why weep thus?
No, take heart, he who dies for you
happily breathes his last.

RODRIGO

O Carlos, listen, your mother will be waiting
for you at San Yuste tomorrow; she knows the truth...
Ah, I cannot stand... Dear Carlos,
give me your hand!...
I shall die, but with a happy heart,
for thus I have given
Spain her saviour!
Ah!... do... not... forget me!...
You must reign and I must die for you...
Ah, I cannot stand... give me your hand!
Ah, save Flanders...
Carlos, farewell... Ah!

9 **OFFENBACH: Les contes d'Hoffmann - Act III**

NICKLAUSSE

Belle nuit, ô nuit d'amour,
souris à nos ivresses,
nuit plus douce que le jour,
ô belle nuit d'amour!

GIULIETTA et NICKLAUSSE

Le temps fuit
et sans retour emporte nos tendresses!
Loin de cet heureux séjour,
le temps fuit sans retour.
Zéphyr embrasés,
versez-nous vos caresses;
zéphyr embrasés,
versez-nous vos baisers, ah!
Belle nuit, ô nuit d'amour,
souris à nos ivresses,
nuit plus douce que le jour,
ô belle nuit d'amour! Ah!

10 **HANDEL: Orlando - Act III**

ZOROASTRO

Sorge infausta una procella
che oscurar fa il cielo, e il mare;
splende fausta poi una stella
che ogni cor ne fa goder.
Può talor il forte errare,
ma risorto dall'errore
quel che pria gli diè dolore
causa immenso il suo piacer.

NICKLAUSSE

Beautiful night, o night of love,
smile on our heady feelings,
night sweeter than the day,
o beautiful night of love!

GIULIETTA and NICKLAUSSE

Time flies and
carries away our affection, never to return!
Far from this happy retreat,
time flies, never to return.
Fiery zephyrs,
give us your caresses;
fiery zephyrs,
give us your kisses, ah!
Beautiful night, o night of love,
smile on our heady feelings,
night sweeter than the day,
o beautiful night of love! Ah!

ZOROASTER

An inauspicious tempest swells
and darkens sky and sea;
then a propitious star shines forth
and brings joy to every heart.
Sometimes a brave man may stray,
but once returned to his senses,
that which earlier caused him pain
shall now bring him great pleasure.

11 PURCELL: The Tempest - Act II

FIRST DEVIL

Arise, arise ye subterranean winds,
More to distract their guilty minds.
Arise, ye minds whose rapid force can make
All but the fix'd and solid centre shake;
Come drive these wretches to that part o'th'Isle
Where Nature never yet did smile.
Come fogs and damps, whirlwinds and earthquakes
there,
There let them howl and languish in despair
Rise and obey the pow'rful prince o'th'air.

12 VERDI: Il trovatore - Act IV

LEONORA

Vanne,
lasciami, né timor di me ti prenda...
Salvarlo io potrò forse.
Timor di me?... Sicura,
presta è la mia difesa.
In quest'oscura notte
ravvolta, presso a te son io,
e tu nol sai... Gemente
aura che intorno spiri,
deh, pietosa gli areca i miei sospiri...
D'amor sull'ali rosee
vanne, sospir dolente:
del prigioniero misero
conforta l'egra mente...
Com'aura di speranza
aleggia in quella stanza:
lo desta alle memorie,
ai sogni dell'amor!
Ma deh! non dirgli, improvvido,
le pene del mio cor!

LEONORA

Go now,
leave me, and fear not...
I may perhaps be able to save him.
Am I afraid?... My defences
are sure and well-prepared.
Enveloped by the night's
darkness, I am close to you,
yet you know not... Wailing
breeze, swirling around me,
ah, take pity and carry my sighs to him ...
Fly, sorrowful sigh
on the rosy wings of love:
console the unhappy mind
of the wretched prisoner...
Like a breath of hope,
float up and fill that room:
remind him of his memories,
his dreams of love!
But ah, be prudent, and do not
tell him how my heart grieves!

NADIR

Au fond du temple saint
paré de fleurs et d'or,
une femme apparaît!
Je crois la voir encore!

ZURGA

Une femme apparaît!
Je crois la voir encore!

NADIR

La foule prosternée
la regarde, étonnée,
et murmure tous bas:
voyez, c'est la déesse!
Qui dans l'ombre se dresse
et vers nous tend les bras!

ZURGA

Son voile se soulève!
Ô vision! ô rêve!
La foule est à genoux!

NADIR et ZURGA

Oui, c'est elle!
C'est la déesse plus charmante et plus belle!
Oui, c'est elle!
C'est la déesse qui descend parmi nous!
Son voile se soulève et la foule est à genoux!

NADIR

Mais à travers la foule
elle s'ouvre un passage!

ZURGA

Son long voile déjà
nous cache son visage!

NADIR

In the heart of the holy temple
decked with flowers and gold
a woman appeared.
I think I still see her.

ZURGA

A woman appeared.
I think I see her still.

NADIR

The crowd, bowing down,
look at her in astonishment
and murmur in low voices:
See, it is the goddess,
who in the darkness rises up
and stretches her arms towards us.

ZURGA

Her veil is lifted.
Oh vision! Oh dream!
The crowd kneels.

NADIR

Yes, it is she!
It is the most charming and most beautiful goddess!
Yes, it is she!
It is the goddess who comes down among us!
Her veil is lifted and the crowd kneels.

NADIR

But through the crowd
she makes her way!

ZURGA

Her long veil already
hides her face from us!

NADIR

Mon regard, hélas!
La recherche en vain!

ZURGA

Elle fuit!

NADIR

Elle fuit!
Mais dans mon âme soudain
quelle étrange ardeur s'allume!

ZURGA

Quel feu nouveau me consume!

NADIR

Ta main repousse ma main!

ZURGA

Ta main repousse ma main!

NADIR

De nos cœurs l'amour s'empare
et nous change en ennemis!

ZURGA

Non, que rien ne nous sépare!

NADIR

Non, rien!

ZURGA et NADIR

Jurons de rester amis!
Oh oui, jurons de rester amis!
Oui, c'est elle! C'est la déesse!
En ce jour qui vient nous unir,
et fidèle à ma promesse,
comme un frère je veux te chérir!
C'est elle, c'est la déesse
qui vient en ce jour nous unir!

NADIR

In vain, alas,
do I look for her!

ZURGA

She flies!

NADIR

She flies!
But in my soul suddenly
what strange ardour burns!

ZURGA

What new fire consumes me!

NADIR

Your hand pushes away my hand!

ZURGA

Your hand pushes away my hand!

NADIR

Love seizes our hearts
and changes us into enemies!

ZURGA

No, let nothing separate us!

NADIR

No, nothing!

ZURGA and NADIR

Let us swear to remain friends!
Oh yes, let us swear to remain friends!
Yes, it is she! It is the goddess
who on this day comes to bring us together,
and faithful to my promise,
as a brother I will cherish you!
It is she, it is the goddess
who comes this day to bring us together!

Oui, partageons le même sort,
soyons unis jusqu'à la mort!

Yes, let us share the same fate,
let us be together even until death!

14 STRAUSS: Ariadne auf Naxos - Prologue

KOMPONIST

Seien wir wieder gut! Ich sehe jetzt alles mit
anderen Augen!
Die Tiefen des Daseins sind unermesslich! - Mein
lieber Freund,
es gibt manches auf der Welt, das lässt sich nicht
sagen.
Die Dichter unterlegen ja recht gute Worte, recht
gute -
Jedoch, jedoch, jedoch, jedoch, jedoch! -
Mut ist in mir, Freund. - Die Welt ist lieblich
und nicht fürchterlich dem Mutigen - und was ist
denn Musik?
Musik ist eine heilige Kunst, zu versammeln alle
Arten
von Mut wie Cherubim um einen strahlenden
Thron,
und darum ist sie die heilige unter den Künsten,
die heilige Musik!

THE COMPOSER

Let us be friends! I already see it all differently!
The depths of existence cannot be measured! - My
dear
friend, there is much in the world that cannot be put
into words.
Poets put down very good words, very good -
yet, yet, yet, yet, yet! -
I have courage, my friend. - The world is lovely
and not fearful to the brave - and what then is music?
Music is a holy art, bringing together all men of
courage,
like cherubim about a shining throne,
and therefore it is the holiest of the arts,
holy music!

15 PUCCINI: Gianni Schicchi

RINUCCIO

Avete torto! È fine! astuto...
Ogni malizia di leggi e codici conosce e sa.
Motteggiatore!... Beffeggiatore!...
C'è da fare una beffa nuova e rara?
È Gianni Schicchi che la prepara!
Gli occhi furbi gli illuminan di riso lo strano viso,

ombreggiato da quel suo gran nasone
che pare un torrachione per così!
Vien dal contado? Ebbene?
Che vuol dire?

RINUCCIO

You're wrong! He's a good, sharp man...
He knows all the ins and outs of the law.
He's funny!... A practical joker!...
Is there a great new joke doing the rounds?
You can bet Gianni Schicchi's behind it!
The light in his eyes brings laughter
to his strange face,
overshadowed by an enormous nose,
just like a great tower!
He comes from the country? So?
What difference does that make?

Basta con queste ubbie... grette e piccine!
Firenze è come un albero fiorito
che in piazza dei Signori ha tronco e fronde,
ma le radici forze nuove apportano
dalle convalli limpide e feconde!
E Firenze germoglia ed alle stelle
salgon palagi saldi e torri snelle!
L'Arno, prima di correre alla foce,
canta baciando piazza Santa Croce,
e il suo canto è sì dolce e sì sonoro
che a lui son scesi i ruscelletti in coro!
Così scendanvi dotti in arti e scienze
a far più ricca e splendida Firenze!
E di val d'Elsa giù dalle castella
ben venga Arnolfo a far la torre bella!
E venga Giotto dal Mugel selvoso,
e il Medici mercante coraggioso!
Basta con gli odi gretti e coi ripicchi!
Viva la gente nova e Gianni Schicchi!

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16 BELLINI: I puritani - Act II

GIORGIO

Suoni la tromba, e intrepido
io pugnerò da forte;
bello è affrontar la morte
gridando: libertà!
Amor di patria impavido
mieta i sanguigni allori,
poi terga i bei sudori
e i pianti la pietà.

RICCARDO e GIORGIO

All'alba!

RICCARDO

Suoni la tromba, e intrepido
tu pugnerai da forte;

Enough of this small-minded prejudice!
Florence is like a tree in blossom,
its trunk and branches stand in the piazza dei Signori,
but its spreading roots bring new life
from the limpid, fertile valleys!
Florence puts forth shoots and
great palaces and fine towers climb up to the stars!
The Arno, on its way to the sea,
sings as it kisses the piazza Santa Croce,
and so sweet and tuneful is its song
that brooks join in as they flow down to the river!
Let men of art and science come therefore
to increase Florence's wealth and splendour!
Let Arnolfo come from the castle of Val d'Elsa
to build his beautiful tower!
And let Giotto come from the leafy Mugello,
and the courageous merchant Medici!
No more hatred and malice!
Long live new blood and Gianni Schicchi!

GEORGE

Let the trumpet sound, and bravely
I shall fight with all my strength;
it is good to face death
crying: liberty!
Let fearless patriotic love
win bloody laurels,
then let mercy wipe away
our sweat and tears.

RICHARD and GEORGE

At dawn!

RICHARD

Let the trumpet sound, and bravely
you will fight with all your strength;

bello è affrontar la morte
gridando: libertà!
Amor di patria impavido
mieta i sanguigni allori,
poi terga i bei sudori
e i pianti la pietà.

RICCARDO e GIORGIO

All'alba!

it is good to face death
crying: liberty!
Let fearless patriotic love
win bloody laurels,
then may mercy wipe away
our sweat and tears.

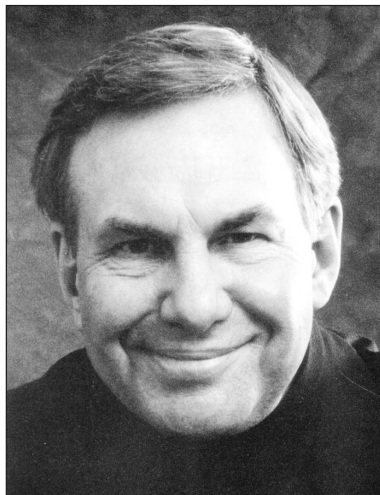
RICHARD and GEORGE

At dawn!

*English translation by Susannah Howe
and Keith Anderson (tracks 13-14)*



Valerian Ruminski
Photo: Harry Heleotis



Charles Rosekran
Photo: Erich Hartmann / Magnum Photos

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A Night At The Opera features five young singers who have already made considerable names for themselves. The soprano Indra Thomas has been acclaimed as the next great Verdi soprano, while the mezzo-soprano Kristine Jepson has enjoyed great success in the key rôle of Octavian at the New York Met, in addition to other rôles there and throughout Europe and America. The lyric tenor Matthew Polenzani's international career also includes appearances at the Met in a varied and challenging repertoire. The Polish baritone Mariusz Kwiecien's operatic appearances have included the Met and the Vienna State Opera, with a number of distinguished awards, and the prize-winning bass-baritone Valerian Ruminski boasts a particularly wide repertoire in a career of growing distinction.

A NIGHT AT THE OPERA

- | | | |
|----|---|------|
| 1 | VERDI: RIGOLETTO: Un dì, se ben rammentomi (IT, KJ, MP, MK) | 6:02 |
| 2 | MOZART: LA CLEMENZA DI TITO: Parto, parto (KJ) | 7:07 |
| 3 | GOUNOD: FAUST: Quel trouble inconnu me pénètre? (MP) | 6:18 |
| 4 | GOUNOD: FAUST: Alerte, alerte! (IT, KJ, VR) | 2:58 |
| 5 | PUCCINI: LA BOHÈME: Vecchia zimarra (VR) | 1:58 |
| 6 | MOZART: DON GIOVANNI: Là ci darem la mano (KJ, MK) | 3:38 |
| 7 | VERDI: DON CARLO: Son io, mio Carlo (MK) | 5:23 |
| 8 | VERDI: DON CARLO: O Carlo, ascolta, la madre t'aspetta (MK) | 3:47 |
| 9 | OFFENBACH: LES CONTES D'HOFFMANN: Barcarolle (IT, KJ) | 4:00 |
| 10 | HANDEL: ORLANDO: Sorge infausta una procella (VR) | 4:32 |
| 11 | PURCELL: THE TEMPEST: Arise, arise ye subterranean winds (VR) | 3:03 |
| 12 | VERDI: IL TROVATORE: Vanne... D'amor sull'ali rosee (IT) | 6:42 |
| 13 | BIZET: LES PÊCHEURS DE PERLES: Au fond du temple saint (MP, MK) | 5:51 |
| 14 | STRAUSS: ARIADNE AUF NAXOS: Seien wir wieder gut! (KJ) | 2:45 |
| 15 | PUCCINI: GIANNI SCHICCHI: Avete torto!* (MP) | 3:30 |
| 16 | BELLINI: I PURITANI: Suoni la tromba (MK, VR) | 3:25 |

Indra Thomas, Soprano • Kristine Jepson, Mezzo-Soprano
 Matthew Polenzani, Tenor • Mariusz Kwiecien, Baritone • Valerian Ruminski, Bass
 Royal Philharmonic Orchestra • Charles Rosekrans

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