

OPUS ARTE



JESSICA PRATT

*Serenade*

VINCENZO SCALERA



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**Jessica Pratt** *soprano*

**Vincenzo Scalera** *piano*

## Jessica Pratt

Hailed by the *New York Times* as a soprano of 'gleaming sound, free and easy high notes, agile coloratura runs and lyrical grace', Jessica Pratt is considered one of today's foremost interpreters of some of bel canto's most challenging repertoire. British-born and raised in Australia, she currently resides in Como, Italy. She completed her vocal studies in Italy, working with Gianluigi Gelmetti at Rome Opera as well as with Renata Scotto, and currently studies with Lella Cuberli.

Since her European debut in 2007, singing the title-role in *Lucia di Lammermoor*, her schedule has included performances at opera theatres and festivals such as the Vienna State Opera, La Scala, Milan, Zurich Opera and the Royal Opera, Covent Garden, and she has worked with conductors such as Sir Colin Davis, Antonino Fogliani, Wayne Marshall, Pier Giorgio Morandi, Kent Nagano, Daniel Oren, David Parry, Donato Renzetti, Carlo Rizzi, Nello Santi and Christian Thielemann.

Jessica Pratt's discography includes CD recordings of Rossini's *Otello* and Vaccai's *La sposa di Messina*, and DVD/Blu-ray recordings of Rossini's *Adelaide di Borgogna*, *Ciro in Babilonia* and *Aureliano in Palmira* from the Rossini Opera Festival, the 2012 New Year Gala from La Fenice, Venice, Donizetti's *Viva la mamma* from La Scala and Bellini's *La Sonnambula* from La Fenice.

In May 2013 she was awarded the prestigious international prize for coloratura sopranos La Siola d'Oro – Lina Pagliughi.

## Jessica Pratt

Saluée par le *New York Times* comme une soprano « à la sonorité rayonnante, aux aigus libres et faciles, à la voix agile, à la grâce lyrique », Jessica Pratt est considérée comme l'une des plus grandes interprètes actuelles de certaines des pages les plus difficiles du bel canto. Née en Grande-Bretagne et élevée en Australie, elle vit actuellement à Côme, en Italie. Elle a terminé ses études vocales en Italie, avec Gianluigi Gelmetti à l'Opéra de Rome ainsi qu'avec Renata Scotto, et travaille à présent avec Lella Cuberli.

Depuis ses débuts européens en 2007, dans le rôle-titre de *Lucia di Lammermoor*, elle s'est produite dans des théâtres lyriques comme l'Opéra de Vienne, La Scala de Milan, l'Opéra de Zurich et le Royal Opera de Covent Garden, et a travaillé avec des chefs comme Sir Colin Davis, Antonino Fogliani, Wayne Marshall, Pier Giorgio Morandi, Kent Nagano, Daniel Oren, David Parry, Donato Renzetti, Carlo Rizzi, Nello Santi et Christian Thielemann.

La discographie de Jessica Pratt comprend des enregistrements en CD d'*Otello* de Rossini et de *La sposa di Messina* de Vaccai, et des enregistrements en DVD/Blu-Ray d'*Adelaide di Borgogna*, *Ciro in Babilonia* et *Aureliano in Palmira* de Rossini (Rossini Opera Festival), le Gala du Nouvel An 2012 de La Fenice de Venise, *Viva la mamma* de Donizetti (La Scala) et *La Sonnambula* de Bellini (La Fenice).

En mai 2013 elle a reçu La Siola d'Oro – Lina Pagliughi, prestigieux prix international décerné aux sopranos coloratures.

## Jessica Pratt

Die Sopranistin Jessica Pratt wurde von der *New York Times* für ihren „schimmernden Klang, [ihre] frei fließenden und mühelosen hohen Töne, agilen Koloraturläufe und [ihre] lyrische Anmut“ gepriesen und gilt als eine der heute führenden Interpretinnen einiger der anspruchsvollsten Werke im Belcanto-Repertoire. Sie stammt aus Großbritannien, wuchs in Australien auf und lebt zurzeit im italienischen Como. Sie schloss ihre Gesangsausbildung in Italien ab, wobei sie bei Gianluigi Gelmetti an der römischen Oper sowie bei Renata Scotto studierte. Augenblicklich wird sie von Lella Cuberli unterrichtet.



Seit ihrem europäischen Debütauftritt 2007, bei dem sie die Titelrolle in *Lucia di Lammermoor* sang, kann sie auf Auftritte bei Festivals sowie in Opernhäusern wie der Wiener Staatsoper, der Mailänder Scala, dem Opernhaus Zürich und der Royal Opera, Covent Garden, zurückblicken. Sie hat mit Dirigenten wie Sir Colin Davis, Antonino Fogliani, Wayne Marshall, Pier Giorgio Morandi, Kent Nagano, Daniel Oren, David Parry, Donato Renzetti, Carlo Rizzi, Nello Santi und Christian Thielemann zusammengearbeitet.

Jessica Pratts Diskographie umfasst CD-Aufnahmen von Rossinis *Otello* und Vaccais *La sposa di Messina* sowie DVD/Blu-Ray-Aufzeichnungen von Rossinis *Adelaide di Borgogna*, *Ciro in Babilonia* und *Aureliano in Palmira* beim Rossini Opera Festival, die Aufzeichnung der Neujahrgala 2012 des venezianischen Opernhauses La Fenice sowie von Donizettis *Viva la mamma* (La Scala) und von Bellinis *La Sonnambula* (La Fenice).

Im Mai 2013 wurde sie mit La Siola d'Oro – Lina Pagliughi ausgezeichnet, dem prestigeträchtigen internationalen Preis für Koloratursopranistinnen.

## The Music

Most of the composers featured on this recording were admired for their operas, but all of them prospered, too, in the genre of the art song. Jules Massenet, for instance, wrote innumerable examples – one of the most memorable being 'Ouvre tes yeux bleus', a setting of Paul Robiquet's amorous dialogue (indeed originally a duet), contained in the composer's song cycle for two singers, *Poème d'Amour* (1879).

Massenet's works show the influence of Gounod. Setting a love song by Victor Hugo, Gounod's *Sérénade* dates from 1855 but was later revised several times by its composer. Much less well known than either of these is the French composer and conductor Alfred Bachelet (1864–1944), who in *Chère nuit* (1897) sets a hymn to the night by Eugène Adenis. The Belgian Eva Dell'Acqua (1856–1930) wrote several famous songs, most notably *Villanelle* (1893) to words by Frédéric van der Elst, in which the poet longs to fly, like a swallow, to a distant land. Delibes's most celebrated solo vocal piece, 'Les Filles de Cadix' (1874), is a bolero setting a poem by Alfred de Musset in which the singer revels in her status as one of the flirtatious girls of Cádiz.

Rossini was the most influential figure working in opera during the second and third decades of the 19th century. At the height of his fame in 1822 he won huge success with a season of his operas in Vienna, where he wrote, upon leaving, his flattering *Addio ai viennesi*. Following the production of *Guillaume Tell* in 1829, however, Rossini abandoned the operatic stage, never to return; but he continued to compose sporadically and in the main for his own entertainment. *La separazione* was published in 1857 to a poem by Fabio Uccelli that describes the pain of emotional loss, though originally it set a completely different text, 'Mi lagnerò tacendo', in which a lover says he will complain in silence about his rejection. Rossini seems to have had something of an obsession with this short extract from Metastasio's libretto to *Siroe, rè di Persia* (1726), setting it in all nearly 50 times – one example from Volume 13 of his *Péchés de vieillesse* (Sins of Old Age) being included here; the ironic composer dubbed this small collection (which dates to 1857) *Musique anodine*. The arietta *La fioraia fiorentina* comes from the first volume of *Péchés de vieillesse* – though once again the text (thought to be by Giuseppe Torre) may have replaced yet another outing for 'Mi lagnerò tacendo'; it describes a Florentine flower girl trying to sell roses to keep her poor mother alive.

Rossini's younger colleague Bellini produced operas at a much slower rate than his contemporaries. His output also includes numerous songs, many of them undateable and some whose poet remains unknown. 'Per pietà, bell'idol mio', though, is another Metastasio setting, this time from his 1730 libretto *Artaserse*; in it the lover insists on his fidelity.

'Malinconia, ninfa gentile' sets a text by Ippolito Pindemonte in which the poet welcomes solitude and melancholy, while the 1834 *La ricordanza* sets a sonnet by Carlo Pepoli (who also wrote the libretto of *I puritani*) in which the poet remembers his dead lover; a similar emotional impulse lies behind 'Dolente immagine di Fille mia', published in Naples in 1824. In the posthumously published 'Vaga luna che inargenti', the poet asks the moon to tell his beloved of his love.

Four years older than Bellini, Donizetti was unusually prolific even by the standards of his day. Published in 1842 in the collection *Ispirazioni viennesi*, the ballata *La zingara* (text by Carlo Guaita) describes a gypsy girl and her fortune-telling. In the text (by Leopoldo Tarantini) of the barcarolle *Il barcaiolo*, the poet describes being happily rowed over the water by a sailor; the song comes from the collection *Nuits d'été à Pausilippe* (alias Posillipo, a suburb of Naples), published in 1836. As with Bellini and other composers of this period, the texts Donizetti set are sometimes anonymous. In *Pregghiera* (also known as 'Una lagrima') from the collection *Matinée musicale* (1841), the poet asks God to end his suffering, and for a single tear to melt the frost in his heart.

**George Hall**

## La Musique

La plupart des compositeurs représentés sur cet album étaient admirés pour leurs opéras, mais tous prospérèrent aussi dans le genre de la mélodie. Jules Massenet en écrivit ainsi d'innombrables spécimens – l'un des plus remarquables étant « Ouvre tes yeux bleus », sur un dialogue amoureux de Paul Robiquet (à l'origine un duo, du reste), qui figure dans le cycle de mélodies à deux voix *Poème d'amour* (1879).

Les œuvres de Massenet trahissent l'influence de Gounod. Écrite sur un chant d'amour de Victor Hugo, la « Sérénade » de Gounod date de 1855, mais fut ensuite révisée plusieurs fois par le compositeur. Le compositeur et chef français Alfred Bachelet (1864–1944), beaucoup moins connu, mit en musique un hymne à la nuit d'Eugène Adenis dans « Chère nuit » (1897). La Belge Eva Dell'Acqua (1856–1930) composa plusieurs mélodies célèbres, notamment « Villanelle » (1893) sur un texte de Frédéric van der Elst, dans lequel le poète aspire à voler, telle une hirondelle, jusqu'à un pays lointain. La mélodie la plus célèbre de Delibes, *Les Filles de Cadix* (1874), est un boléro sur un poème d'Alfred de Musset dans lequel la chanteuse se révèle être l'une des jeunes filles charmeuses de Cadix.

Rossini était la personnalité la plus importante de la scène lyrique dans les années 1810 et 1820. Au faîte de sa renommée, en 1822, il remporta un immense succès avec une saison de ses opéras à Vienne, où il écrivit en partant son flatteur *Addio ai Viennesi*. Après la production de *Guillaume Tell* en 1829, toutefois, il abandonna l'opéra pour ne jamais y revenir ; mais il continua de composer sporadiquement, surtout pour son propre plaisir. *La separazione* fut publié en 1857 sur un poème de Fabio Uccelli qui décrit la douleur de la séparation, bien que la musique ait été composée à l'origine sur un texte complètement différent, « Mi lagnerò tacendo », dans lequel un amant dit qu'il se plaindra en silence d'avoir été rejeté. Rossini semble avoir été obsédé par ce bref extrait du livret de Métastase *Siroe, rè di Persia* (1726), le mettant en musique en tout près de cinquante fois ; un exemple du volume 13 de ses *Péchés de vieillesse* est inclus ici ; le compositeur ironique sous-titra ce petit recueil (qui date de 1857) *Musique anodine*. L'ariette *La fioraia fiorentina* provient du premier volume des *Péchés de vieillesse* – encore que le texte (attribué à Giuseppe Torre) puisse avoir remplacé

une fois encore « Mi lagnerò tacendo » ; il décrit une fleuriste florentine qui essaie de vendre des roses pour permettre à sa pauvre mère de survivre.

Bellini, cadet de Rossini, écrivit ses opéras à un rythme beaucoup plus lent que ses contemporains. Son œuvre comprend également de nombreuses mélodies, dont on ignore pour beaucoup le nom du poète. « Per pietà, bell'idol mio » est cependant écrit aussi sur un texte de Métastase, tiré cette fois de son livret de 1730 *Artaserse* ; l'amant y souligne avec insistance sa fidélité.

« Malinconia, ninfa gentile » est composé sur un texte d'Ippolito Pindemonte dans lequel le poète s'ouvre à la solitude et à la mélancolie, tandis que « La ricordanza » (1834) met en musique un sonnet de Carlo Pepoli (qui écrivit également le livret des *Puritains*), dans lequel le poète se souvient de sa bien-aimée disparue ; un élan émotionnel similaire sous-tend « Dolente imagine di Fille mia », publié à Naples en 1824. Dans « Vaga luna che inargenti », publié à titre posthume, le poète demande à la lune de déclarer son amour à celle qu'il aime.

De quatre ans l'aîné de Bellini, Donizetti fut un compositeur étonnamment fécond, même pour son époque. Publiée en 1842 dans le recueil *Ispirazioni viennesi*, la ballade *La zingara* (sur un texte de Carlo Guaita) décrit une bohémienne diseuse de bonne aventure. Dans le texte (de Leopoldo Tarantini) de la barcarolle *Il barcaiuolo*, le poète évoque le marin qui lui fait traverser paisiblement les eaux à la rame ; la mélodie provient du recueil *Nuits d'été à Pausilippe* (faubourg de Naples), publié en 1836. Comme pour Bellini et d'autres compositeurs de cette époque, les textes que Donizetti mit en musique sont parfois anonymes. Dans *Preghiera* (également connu sous le titre « Una lagrima ») du recueil *Matinée musicale* (1841), le poète demande à Dieu de mettre fin à ses souffrances, et de lui donner une larme unique pour faire fondre la glace dans son cœur.

**George Hall**

## Die Musik

Die meisten der auf diesem Album vertretenen Komponisten sind für ihre Opern bekannt, doch sie alle brillierten auch im Genre des Kunstliedes. Jules Massenet beispielsweise schrieb unzählige Exemplare – eines der einprägsamsten ist „Ouvre tes yeux bleus“, die Vertonung eines amourösen Dialogs von Paul Robiquet (bereits im Original als Duett konzipiert), welche in *Poème d'Amour* (1879), Massenets Liedzyklus für zwei Sänger, enthalten ist.

Deutlich zeigt sich in Massenets Werken der Einfluss Gounods. Gounod vertonte mit „Sérénade“ ein Liebeslied von Victor Hugo. Das Lied stammt von 1855, wurde jedoch später noch mehrmals vom Komponisten überarbeitet. Wesentlich unbekannter als diese beiden Künstler ist der französische Komponist und Dirigent Alfred Bachelet (1864–1944), der mit „Chère nuit“ (1897) eine von Eugène Adenis verfasste Hymne an die Nacht vertonte. Die Belgierin Eva Dell'Acqua (1856–1930) komponierte mehrere bekannte Lieder, allen voran „Villanelle“ (1893). Der Text, in dem der Dichter sich danach sehnt, wie eine Schwalbe in ein fernes Land zu fliegen, stammt von Frédéric van der Elst. Delibes' berühmtestes solistisches Gesangsstück „Les Filles de Cadix“ (1874) ist eine Bolero-Vertonung eines Gedichtes von Alfred de Musset, in der die Sängerin schwelgend von ihrem Leben als eines der koketten Mädchen von Cádiz berichtet.

In den 1810er und 1820er Jahren war Rossini die einflussreichste Figur in der Opernwelt. 1822, auf dem Höhepunkt seines Ruhmes, feierte er mit seinen Opern einen riesigen Erfolg in Wien; am Ende der Saison schrieb er zum Abschied das charmante „Addio ai viennesi“. Nach der Uraufführung von *Guillaume Tell* im Jahre 1829 kehrte Rossini allerdings der Opernbühne endgültig den Rücken zu. Er komponierte weiterhin sporadisch, hauptsächlich jedoch zu seinem eigenen Vergnügen. 1857 erschien „La separazione“, die Vertonung eines Gedichtes von Fabio Uccelli, welches den Schmerz emotionalen Verlustes beschreibt. Ursprünglich diente allerdings „Mi lagnerò tacendo“ als Grundlage für die Musik, ein ganz anderer Text, in dem ein Liebender davon spricht, die erlebte Zurückweisung in Stille zu beklagen. Rossini scheint geradezu besessen von diesem kurzen Ausschnitt aus Metastasios Libretto zu *Siroe, rè di Persia* (1726) gewesen zu sein, vertonte er ihn doch annähernd 50 Mal – ein Beispiel aus Band 13 seiner *Péchés de vieillesse* (Alterssünden) ist hier enthalten. Der mit Ironie begabte Komponist nannte diese kleine von 1857 stammende Sammlung *Musique anodine*. Die Arietta „La fioraia fiorentina“ stammt aus dem ersten Band von *Péchés de vieillesse* – es ist jedoch durchaus möglich, dass es sich hier ursprünglich um eine der vielen Inkarnationen von „Mi lagnerò tacendo“ handelte und dass Rossini den endgültigen Text (vermutlich von Giuseppe Torre) nachträglich einsetzte; er handelt von einem Blumenmädchen aus Florenz, das Rosen verkauft, um seine arme Mutter am Leben zu halten.

Rossinis jüngerer Kollege Bellini schrieb seine Opern in wesentlich langsamerem Tempo als seine Zeitgenossen. Sein Oeuvre umfasst ebenfalls eine Vielzahl von Liedern, von denen viele nicht datierbar sind, und bei manchen der Verfasser der Texte unbekannt ist. „Per pietà, bell'idol mio“, ein Lied, in dem der Liebhaber auf seiner Treue beharrt, ist allerdings eine weitere Metastasio-Vertonung, diesmal aus seinem Libretto zu *Artaserse*.

Mit „Malinconia, ninfa gentile“ vertonte Bellini ein Gedicht von Ippolito Pindemonte, in dem der Dichter Einsamkeit und Melancholie begrüßt, während „La ricordanza“ von 1834 auf einem Sonett von Carlo Pepoli basiert (der auch das Libretto zu *I puritani* schrieb), in dem der Dichter seiner toten Liebsten gedenkt. Ähnliche Gefühle liegen „Dolente immagine di Fille mia“ zugrunde, das 1824 in Neapel veröffentlicht wurde. Im posthum veröffentlichten „Vaga luna che inargenti“ bittet der Dichter den Mond darum, seiner Angebeteten von seiner zu Liebe zu ihr zu berichten.

Donizetti war vier Jahre älter als Bellini und, selbst gemessen an den zu seiner Zeit üblichen Standards, außergewöhnlich produktiv. Die 1842 in der Sammlung *Ispirazioni viennesi* erschienene *ballata* „La zingara“ (der Text stammt von Carlo Guaita) handelt von einem Zigeunermädchen und ihren Weissagungen. Im von Leopoldo Tarantini verfassten Text der *barcarolle* „Il barcaiuolo“ beschreibt der Dichter voller Freude, wie ihn ein Schiffer übers Wasser rudert; das Lied stammt aus der 1836 veröffentlichten Sammlung *Nuits d'été à Pausilippe* (alias Posillipo, ein Vorort von Neapel). Ebenso wie bei Bellini und anderen Komponisten aus jener Zeit sind die Verfasser der von Donizetti vertonten Texte teils anonym. In „Preghiera“ (auch bekannt als „Una lagrima“) aus der Sammlung *Matinée musicale* (1841) bittet das lyrische Ich Gott darum, seine Qualen zu beenden und mit einer einzelnen Träne das Eis in seinem Herzen zum Schmelzen zu bringen.

**George Hall**





Vincenzo Scalera  
Photo: Courtesy of Vincenzo Scalera

## Vincenzo Scalera

Vincenzo Scalera was born in New Jersey, USA, of Italian-American parents, and began piano studies at the age of five. He graduated from the Manhattan School of Music and worked as an assistant conductor with the New Jersey State Opera. He continued his studies in Italy and in 1980 joined the musical staff of Milan's Teatro alla Scala as coach and pianist, assisting conductors Claudio Abbado, Riccardo Chailly, Gianandrea Gavazzeni and Carlos Kleiber, among others.

Mr Scalera has participated in many important music festivals, including Edinburgh, Martina Franca, Jerusalem, Istanbul, Les Chorégies d'Orange, Carinthischer Sommer Ossiach, Salzburger Festspiele, and the Rossini Opera Festival in Pesaro.

Accompanying such celebrated singers as Carlo Bergonzi, Andrea Bocelli, Montserrat Caballé, José Carreras, Juan Diego Flórez, Leyla Gencer, Vittorio Grigolo, Sumi Jo, Raina Kabaivanska, Katia Ricciarelli, Renata Scotto, Cesare Siepi and Lucia Valentini Terrani, he has been heard in all the major music centres of the world. His discography includes the following recitals: Sumi Jo's *La Promessa*, Renata Scotto in the *Complete Songs of Verdi*, *Carlo Bergonzi in Concerto*, Carlo Bergonzi in *The Art of Bel Canto-Canzone*, and *The Comeback Concerts of José Carreras*. He has also recorded three recitals on video with José Carreras: *In Vienna, In Concert*, and *Carreras's Comeback Concert in Spain*. Documenting Mr Scalera's extensive collaboration with Carlo Bergonzi is a video concert entitled *Bergonzi Celebrates Gigli*, featuring the programme they performed together in a highly acclaimed 1985 Carnegie Hall recital. As harpsichordist, he recorded the soundtrack for the video of Rossini's *La Cenerentola* under the direction of Claudio Abbado, and the world premiere recording of Rossini's *Il viaggio a Reims*, also with Abbado.

Mr Scalera is a Steinway Artist and is currently on the staff of Milan's Accademia d'Arti e Mestieri of the Teatro alla Scala.

## Rosenblatt Recitals

*Rosenblatt Recitals* is the only major operatic recital series in the world. Since its foundation by Ian Rosenblatt in 2000, it has presented over 130 concerts, featuring many of the leading opera singers of our times. It has also given debuts to many artists who have gone on to enjoy acclaimed international careers. *Rosenblatt Recitals* was conceived to celebrate the art of singing, and to give singers an opportunity to demonstrate their skills – to move, thrill and amaze – and also to explore rarely-heard repertoire or music not normally associated with them in their operatic careers.

Outside the formal presentation of lieder and song, and apart from the occasional 'celebrity concert', there was, until *Rosenblatt Recitals*, no permanent platform for the great opera singers of today to present their art directly to an audience, other than in costume and make-up on the operatic stage. *Rosenblatt Recitals* created such a platform, exploiting the immediacy and intimacy of renowned London concert halls.

In the course of the series, *Rosenblatt Recitals* has presented singers from all over the globe – from the majority of European countries, from China and Japan in the East to Finland and Russia in the North, from the African continent, and, of course, from the USA. Many recitalists have been or become world superstars, and some have now retired – but all of them, in their *Rosenblatt Recital*, whether in concert or in the studio, have given something unique and unrepeatable, and this essence is surely captured in these recordings, available for the first time on Opus Arte.

### 1 Ouvre tes yeux bleus

(Lui)

Ouvre tes yeux bleus, ma mignonne:  
Voici le jour.  
Déjà la fauvette fredonne  
Un chant d'amour.  
L'aurore épanouit la rose:  
Viens avec moi.  
Cueillir la marguerite éclose !  
Réveille toi !  
Ouvre tes yeux bleus, ma mignonne:  
Voici le jour.

(Elle)

À quoi bon contempler la terre  
Et sa beauté ?  
L'amour est un plus doux mystère  
Qu'un jour d'été.  
C'est en moi que l'oiseau module  
Un chant vainqueur,  
Et le grand soleil qui nous brûle  
Est dans mon cœur !

Paul Robiquet (1848–1928)

### 2 Sérénade

Quand tu chantes, bercée  
Le soir entre mes bras,  
Entends-tu ma pensée  
Qui te répond tout bas ?  
Ton doux chant me rappelle  
Les plus beaux de mes jours.  
Chantez, ma belle  
Chantez toujours !

Quand tu ris, sur ta bouche  
L'amour s'épanouit,  
Et soudain le farouche  
Soupçon s'évanouit.  
Ah ! le rire fidèle  
Prouve un cœur sans détours !  
Riez, ma belle  
Riez toujours !  
Quand tu dors calme et pure  
Dans l'ombre sous mes yeux,  
Ton haleine murmure  
Des mots harmonieux.  
Ton beau corps se révèle  
Sans voile et sans atours.  
Dormez, ma belle,  
Dormez toujours !

Victor Hugo (1802–1885)

### 3 Chère nuit

Voici l'heure bientôt.  
Derrière la colline  
Je vois le soleil qui décline  
Et cache ses rayons jaloux...  
J'entends chanter l'âme des choses  
Et les narcisses et les roses  
M'apportent des parfums plus doux !  
Chère nuit aux clartés sereines,  
Toi que ramène le tendre amant,  
Ah ! descends et voile la terre  
De ton mystère calme et charmant.  
Mon bonheur renaît sous ton aile  
Ô nuit plus belle que les beaux jours:  
Ah ! lève-toi pour faire encore  
Briller l'aurore de mes amours !

Eugène Adenis (1854–1923)

### Open your blue eyes

(He)

Open your blue eyes now, my darling,  
it's the dawn of day.  
On the leafy bough the starling trills  
his amorous song.  
The dawn opens up the rose,  
come with me.  
Come to pick the opened daisy!  
Wake up!  
Open your blue eyes now, my darling,  
it's the dawn of day.

(She)

What point is there in contemplating  
the earth and its beauty?  
No summer day bestows such joy  
as love's sweet mystery.  
In my breast the songbird sings  
its captivating song,  
and the sun that shines upon us  
burns in my heart!

### Serenade

When you sing in the evening  
cradled in my arms,  
do you hear my thoughts  
which softly respond to you?  
Your sweet song recalls  
the happiest days I've known.  
Sing, my fair one  
Sing on forever!

When you laugh, love  
blossoms upon your lips  
and suddenly  
cruel suspicion vanishes.  
Ah! faithful laughter  
shows an honest heart!  
Laugh, my beautiful one  
Laugh, always!  
When you sleep calm and pure  
in the shadow, beneath my gaze,  
your breathing murmurs  
harmonious words.  
Your lovely form is revealed  
without veil or finery.  
Sleep, my fair one,  
Sleep on always!

### Beloved night

Soon the hour will be here.  
Behind the hill  
I see the sun setting  
and hiding its jealous rays...  
I hear the soul of things singing,  
and the daffodils and roses  
send me the sweetest perfumes!  
Beloved night of serene radiance,  
you that my tender lover brings back,  
ah, come down and veil the earth  
with your calm and charming mystery.  
My happiness is reborn under your wing,  
o night more beautiful than any day,  
ah, arise and make the dawn  
of my love shine forth again!

### 4 Villanelle

J'ai vu passer l'hirondelle  
Dans le ciel pur du matin.  
Elle allait, à tire-d'aile,  
Vers le pays où l'appelle  
Le soleil et le jasmin.

J'ai longtemps suivi des yeux  
Le vol de la voyageuse...  
Depuis, mon âme rêveuse  
L'accompagne par les cieus.  
Ah ! au pays mystérieux !

Et j'aurais voulu comme elle  
Suivre le même chemin...

Frédéric van der Elst

### 5 Les Filles de Cadix

Nous venons de voir le taureau.  
Trois garçons, trois fillettes.  
Sur la pelouse il faisait beau  
Et nous dansions un boléro  
Au son des castagnettes.  
« Dites-moi, voisin,  
Si j'ai bonne mine,  
Et si ma basquine  
Va bien, ce matin.  
Vous me trouvez la taille fine ?  
Ah ! Ah !  
Les filles de Cadix aiment assez cela ».

Et nous dansions un boléro,  
Un soir, c'était dimanche.  
Vers nous s'en vint un hidalgo  
Cousu d'or, la plume au chapeau  
Et le poing sur la hanche:  
« Si tu veux de moi,  
Brune au doux sourire,  
Tu n'as qu'à le dire,  
Cet or est à toi. »  
« Passez votre chemin, beau sire...  
Ah ! Ah !  
Les filles de Cadix n'entendent pas cela ».

Alfred de Musset (1810–1857)

### 6 La separazione

Muto rimase il labbro  
il di che ti perdei,  
ma degli affetti miei  
non si cambiò la fé.

Spario i sogni lieti,  
parver tormenti l'ore  
quando l'afflito core  
si sovenia di te.

Tentai lenir la pena  
e d'altro amor fui vago,  
ma la tua bella immagine  
ovunque mi seguì.

Ah! Sì! per te, mio bene  
lasciai la patria terra  
che un mesto sol rischiara.  
Forse lontano, o cara,  
non soffrirò così. No no!

Fabio Uccelli (1828–1874)

### With the swallow

I have seen the swallow fly over  
in the clear morning sky.  
She was flying on the wing  
to the land to which she is called  
by the sun and the jasmine.

I have long followed the flight  
of the traveller with my eyes...  
Since then, my dreaming soul  
accompanies her through the skies.  
Ah! to the mysterious land!

And I would have wished like her  
to follow the same path...

### The girls of Cadiz

We had just seen the bullfight.  
Three boys, three girls.  
The sun was shining on the lawn  
and we were dancing a bolero  
to the sound of castanets.  
'Tell me, neighbour,  
am I looking good,  
and does my Basque skirt  
look good on me this morning?  
Do you think I have a slender waist?  
Ah! Ah!  
The girls of Cadiz quite like such things'.

And we were dancing a bolero  
one Sunday evening.  
A dashing young Spaniard came towards us  
rolling in money, a feather in his hat  
And hand on hip he said:  
'If you want me,  
brunette with the sweet smile,  
you have only to say so,  
and this gold is yours.'  
'On your way, good sir...  
Ah! Ah!  
The girls of Cadiz won't listen to such things'.

### The separation

I had no words to say  
the day that I lost you,  
but I remain faithful  
in my affection towards you.

The happy dreams vanished,  
the hours seemed like torment,  
when my afflicted heart  
remembered you.

I tried to lessen my anguish  
and looked for another love,  
but your beautiful image  
followed me everywhere.

Ah! Yes! for you my darling  
I left my native land  
lit by a sorrowful sun.  
Perhaps if I go far enough away, my darling,  
I shall not suffer this way. No no!

**7 Mi lagnerò tacendo**

Mi lagnerò tacendo  
della mia sorte amara, ah!  
Ma ch'io non t'ami, o cara,  
non lo sperar da me.

Cruel, in che t'offesi?  
Farmi penar, perché?

*Pietro Metastasio (1698–1782)*

**8 Addio ai viennesi**

Da voi parto, amate sponde,  
ma da voi non parte il cor.  
Troppo a me foste seconde,  
troppo prodighe d'amor.  
Ah! dov'è quell'alma ingrata  
che d'un popolo si altero,  
così nobile e sincero  
obbliar possa il favor?  
Quando l'aure intorno  
sussurar dolci udirete,  
o d'amor la notte e il giorno  
l'usignuolo favellar,  
dite pur: questo è Rossini  
che dispiega i suoi desiri,  
e un crescendo di sospiri  
fa sull'Istro risuonar.

*Anon.*

**9 La fioraia fiorentina**

I più bei fior comprate,  
fanciulle, amanti e spose,  
son fresche le mie rose,  
non spiran che l'amor.

Ahimè! Soccorso implora  
mia madre, poveretta  
e da me sola aspetta  
del pan e non dell'or.

*?Giuseppe Torre*

**10 Per pietà, bell'idol mio**

Per pietà, bell'idol mio,  
non mi dir ch'io sono ingrata,  
infelice e sventurata  
abbastanza il Ciel mi fa.

Se fedele a te son io,  
se mi struggo ai tuoi bei lumi,  
sallo Amor, lo sanno i Numi,  
il mio core, il tuo lo sa.

*Pietro Metastasio*

**11 Malinconia, ninfa gentile**

Malinconia,  
ninfa gentile,  
la vita mia  
consacro a te.  
I tuoi piaceri  
chi tiene a vile,  
ai piacer veri  
nato non è.

Fonti e colline  
chiesi agli Dei  
m'udiro alfine,  
pago io vivrò,  
né mai quel fonte  
co' desir miei,  
né mai quel monte  
trapasserò.

*Ippolito Pindemonte (1753–1828)*

**I silence I shall mourn**

In silence I shall mourn  
my bitter destiny, ah!  
But, my dear, do not expect me  
to stop loving you.

Cruel one, how did I offend you?  
Why do you hurt me so?

**Farewell to the Viennese**

I am leaving you, beloved shores,  
but my heart will not forsake you.  
Too warm has been your welcome,  
too generous your love.  
Ah! where is the thankless soul  
who could possibly forget the favour  
of a people so proud,  
so noble and sincere?  
When you hear the breeze  
gently whispering around you,  
or the nightingale singing  
of love, night and day,  
then say: that sound is Rossini  
expressing his yearning,  
and building a crescendo of sighs  
to echo across the Danube.

**The Florentine flower girl**

Buy my most beautiful flowers,  
young girls, lovers and spouses,  
my roses are fresh,  
they do not die like love.

Alas! My mother is pleading for help  
poor thing,  
and from me she only hopes  
for bread and not gold.

**For pity's sake, my beautiful treasure**

For pity's sake, my beautiful treasure  
do not tell me that I am ungrateful,  
Heaven has already made me  
unhappy and unfortunate enough.

Whether I am faithful to you,  
whether I languish in the gaze of your bright eyes,  
Love knows, the gods know,  
my heart knows, and so does yours.

**Melancholy, gentle nymph**

Melancholy,  
gentle nymph,  
I devote  
my life to you.  
One who despises  
your pleasures  
is not born  
to true pleasures.

I asked the gods  
for fountains and hills,  
they eventually heard me,  
and I will live satisfied  
even though,  
despite my desires,  
I will never go  
beyond that fountain and mountain.

**12 La ricordanza**

Era la notte, e presso di Colei  
che sola al cor mi giunse e vi sta sola,  
con quel pianger che rompe la parola,  
io pregava mercede a martir miei.

Quand'Ella, chinando gli occhi bei,  
disse (e il membrarlo sol me, da me involò):  
ponmi al cor la tua destra, e ti consola:  
ch'io amo e te sol' amo intender dei.

Poi fatta, per amor, tremante e bianca,  
in atto soavissimo mi pose  
la bella faccia sulla spalla manca.

Se dopo il dolce assai più duol l'amaro;  
se per me nullo istante a quel rispose,  
ah! quant' era in quell'ora il morir caro!  
*Conte Carlo Pepoli (1796–1881)*

**13 Dolente immagine di Fille mia**

Dolente immagine di Fille mia,  
perché si squallida mi siedi accanto?  
Che più desideri? Dirotto pianto  
lo sul tuo cenere versai finor.

Temi che immemore de' sacri giuri  
lo possa accendermi ad altra face?  
Ombra di Fillide, riposa in pace;  
è inestinguibile l'antico ardor.

*Anon.*

**14 Vaga luna che inargenti**

Vaga luna, che inargenti  
queste rive e questi fiori  
ed ispiri agli elementi  
il linguaggio dell'amor;

testimonio or sei tu sola  
del mio fervido desir,  
ed a lei che m'innamora  
conta i palpiti e i sospir.

Dille pur che lontananza  
il mio duol non può lenir,  
che se nutro una speranza,  
ella è sol nell'avvenir.

Dille pur che giorno e sera  
conto l'ore del dolor,  
che una speme lusinghiera  
mi conforta nell'amor.

*Anon.*

**15 La zingara**

La zingara, la zingara!

Fra l'erbe cospare di rorido gelo,  
coverta del solo gran manto del cielo,  
mia madre esultando la vita me diè.

Fanciulla, sui greppi le capre emulai,  
per ville e cittadi, cresciuta, danzai,  
le dame lor palme distesero a me.

**Recollection**

It was night, and beside Her  
who alone reached my heart and there  
remains alone,  
with those tears that impede words  
I pleaded for pity on my anguish.

When She, lowering her lovely eyes,  
said (the mere memory of it makes my head whirl):  
'Place your hand on my heart, and be consoled:  
you should know that I love you and you alone'.

This said from love, pale and trembling,  
in the sweetest of acts she leaned  
her lovely face on my left shoulder.

Even if, after this bliss, grief was far more bitter,  
even if, for me, no moment matched this,  
ah! how dear was dying in that hour!

**Sorrowful image of my Phillis**

Sorrowful image of my Phillis,  
why do you sit so desolate beside me?  
What more do you wish for? Streams of tears  
have I poured on your ashes.

Do you fear that, forgetful of sacred vows,  
I could turn to another?  
Shade of Phillis, rest peacefully;  
the old flame of love cannot be extinguished.

*Anon.*

**Lovely moon, you who shed silver light**

Lovely moon, you who shed silver light  
on these shores and on these flowers  
and breathe the language  
of love to the elements,

you are now the sole witness  
of my ardent longing,  
recount my throbs and sighs  
to her who fills me with love.

Tell her too that distance  
cannot assuage my grief,  
that if I cherish a hope,  
it is only for the future.

Tell her that, day and night,  
I count the hours of sorrow,  
that a flattering hope  
comforts me in my love.

**The gypsy girl**

The gypsy girl, the gypsy girl

On grass sprinkled with frozen dew  
covered only by the sky's huge mantle  
my mother, rejoicing, brought me to life.

As a young girl, I lived and imitated the goats,  
grown up, I danced through towns and cities,  
ladies stretched out their palms to me.

La ra la. Ah! la zingara.

Io loro predissi le cose non nate,  
ne feci dolenti, ne feci beate,  
segreti conobbi di sdegno, d'amor.

La ra la. Ah! la zingara.

Un giorno la mano mi porse un donzello  
mai visto non fummi garzone più bello!  
Oh! s'ei nella destra leggessemi il cor!

La zingara. Ah! la zingara.

*Carlo Guaita (1813–1846)*

#### 16 Il barcaio

Voga, voga, il vento tace,  
pura è l'onda, il ciel sereno,  
solo un alito di pace  
par che allegri e cielo e mar:  
Voga, voga, o marinar.

Or che tutto a noi sorride  
in sì tenero momento,  
all'ebbrezza del contento  
voglio l'alme abbandonar,  
Voga, voga, o marinar.

Ché se infiera la tempesta,  
ambidue ne tragge a morte,  
sarà lieta la mia sorte,  
al tuo fianco io vuo' spirar,  
Voga, voga, o marinar.

*Leopoldo Tarantini (1811–1882)*

La ra la. Ah! the gypsy girl.

I foretold things for them,  
sometimes they were sad, sometimes happy  
and I learned many secrets, some contemptuous,  
others of love.

La ra la. Ah! the gypsy girl.

One day, a young page offered me his palm  
I had never seen a boy as handsome as he  
Oh! If only he could read in his right hand what is in  
my heart!

The gypsy girl. Ah! the gypsy girl.

#### The boatman

Row, row, the wind has stilled,  
the waves are clear, the sky serene,  
it seems that only a peaceful breeze  
stirs the sky and sea:  
Row, row, o boatman.

Now that everything smiles on us  
at this tender moment,  
I wish to abandon our souls  
to a joyful ecstasy,  
row, row, o boatman.

For if the tempest roars,  
and both of us are dragged down to death,  
my fate will be a happy one,  
for by your side I wish to die,  
row, row, o boatman.

#### 17 Una lagrima (Preghiera)

Dio! Dio! che col cenno moderi  
l'ira d'un mar che freme  
Dio! che col cenno agli uomini  
porgi costanza e speme,  
stendi la man benefica  
sul lungo mio dolor.

Non chieggo a te la tenera  
gioia del cor felice  
non la speranza provvida  
d'affanno incantatrice,  
ti chieggo sol la lagrima  
che scioglie il gelo al cor.

*Anon.*

#### A tear (Prayer)

God, God! who with a gesture  
can control the anger of a raging sea  
God! who with a gesture to men  
offers constancy and hope,  
extend your kindly hand  
to ease my sorrow.

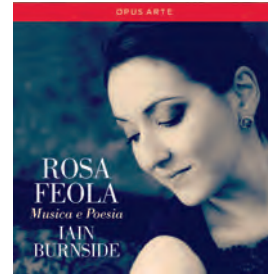
I do not ask you for the tender  
joy of a happy heart,  
nor for the enchanting hope  
provided by anguish,  
I only ask you for the tear  
that may melt the ice in my heart.



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