

PREMIÈRE RECORDINGS

CHANDOS



BERNARD
HERRMANN

SUITE FROM
WUTHERING HEIGHTS
ECHOES FOR STRINGS

Keri Fuge soprano

Roderick Williams baritone

Singapore Symphony Orchestra

Mario Venzago · Joshua Tan



Courtesy of Bernard Herrmann Estate

Bernard Herrmann, c. 1951

Bernard Herrmann (1911 – 1975)

première recordings

Suite from 'Wuthering Heights' (1943 – 51)* 60:13

for Soprano, Baritone, and Orchestra

Adapted 2011 by Hans Sørensen from the Lyric Drama

in Four Acts and a Prologue

Libretto after the Novel of Emily Brontë by Lucille Fletcher

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|---|-----|---|------|
| 1 | I | Prologue. The Snow and Wind. Allegro tumultuoso – Lento. Molto sostenuto e tempestoso (Heathcliff: 'Oh, Cathy! Come in. Oh, come in') – | 6:54 |
| 2 | II | Act I, Scene 1. Allegretto pastorale (molto tranquillo) (Cathy: 'I have been wandering through the green woods') – <i>with</i> Heathcliff | 8:14 |
| 3 | III | Act I, Scene 1. Sunset. Moderato (Cathy: 'Do you remember the day you first came to Wuthering Heights!') – <i>with</i> Heathcliff | 3:21 |
| 4 | | Act 1, Scene 1. Andante con moto (molto moderato) (Heathcliff: 'On the moors, on the moors') – <i>with</i> Cathy | 5:23 |
| 5 | IV | Act I, Scene 1. Lento tranquillo (Cathy: 'Look, the moon') – <i>with</i> Heathcliff | 2:56 |
| 6 | V | Interlude (Nocturne). Lento assai | 3:07 |
| 7 | VI | Act I, Scene 2. Adagio, molto espressivo e triste (Heathcliff: 'I am the only being, whose doom no tongue would ask') – | 3:35 |

8	VII	Act II. Adagio tranquillo (Cathy: 'I have dreamt in my life dreams that have stayed with me for ever') –	2:41
9	VIII	Act IV. Meditation. Andante con malinconia –	2:21
10		Molto lento (Cathy: 'Heathcliff. Heathcliff') – <i>with</i> Heathcliff	3:21
11		Act IV. Allegro molto moderato (agitato e appassionato) (Cathy: 'Will you say so, Heathcliff!') – <i>with</i> Heathcliff	3:41
12		Act IV. Molto moderato ma liberamente (Cathy: 'Open the window. Let me breathe the wind') – <i>with</i> Heathcliff	2:31
13	IX	Act IV. Death of Cathy. Molto moderato e molto tranquillo (Cathy: 'I shall not leave you, you are my soul') –	2:07
14		Act IV. Largo assai (tenebroso) –	0:51
15	X	Act IV. Allegro feroce (Heathcliff: 'May she wake in torment!') –	1:36
16	XI	Act IV. Lento, molto sostenuto e tempestoso –	1:07
17	XII	Act IV. Adagio (tenebroso) (Soprano Voice: 'Heathcliff! Heathcliff! Let me in') –	0:58
18	XIII	Act IV. Lento, molto sostenuto e tempestoso – Molto appassionato (Heathcliff: 'Oh, Cathy! Come in, oh come in!') – <i>with</i> Soprano Voice	4:00
19	XIV	Act IV. Adagio tenebroso	1:18

20

Echoes (1965)[†]

20:22

for String Quartet

Adapted 2011 for String Orchestra by Hans Sørensen

Moderato e mesto -

Valse lente - Moderato -

Lento - Moderato -

Allegro - Moderato -

Adagio - Lento - Moderato -

Molto moderato (tempo di habanera) - Moderato -

Presto - Lento -

Allegro - Lento -

Adagio -

Tranquillo

TT 80:41

Keri Fuge soprano (Cathy, Soprano Voice)^{*}

Roderick Williams baritone (Heathcliff)^{*}

Singapore Symphony Orchestra

Stanislav Pronin^{*} • Chan Yoong-Han[†] leaders

Ng Pei-Sian principal cello

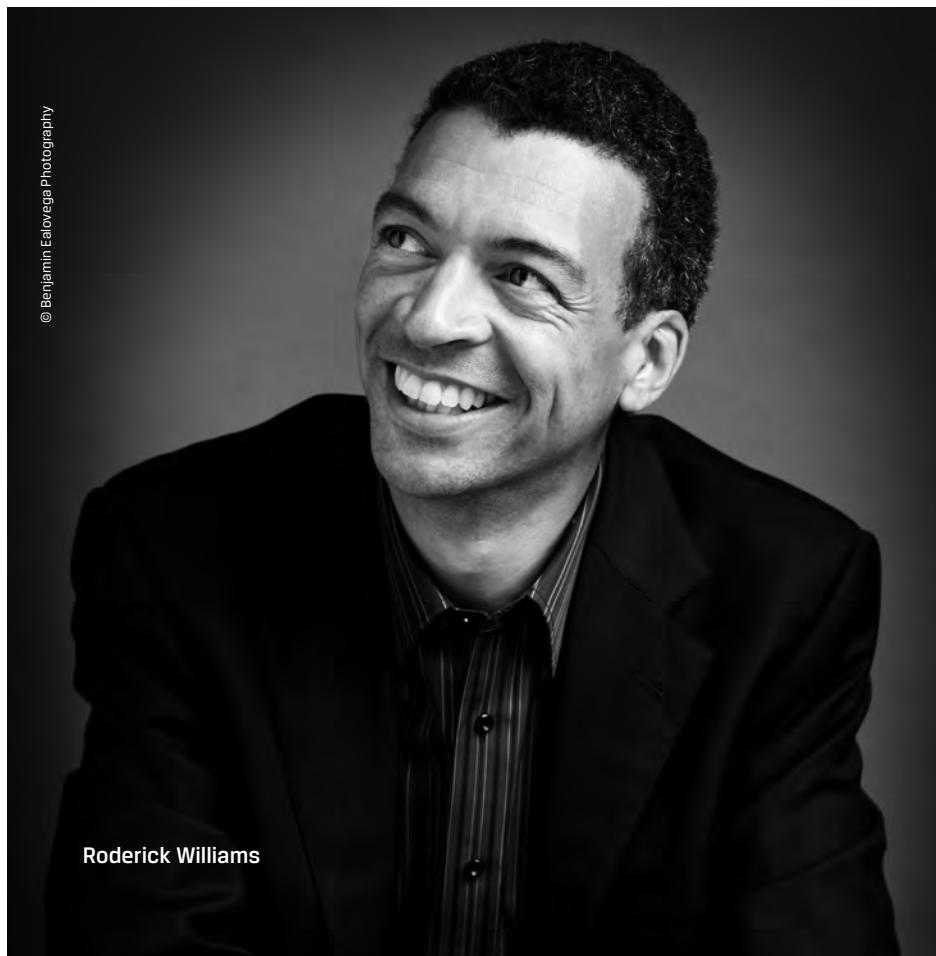
Mario Venzago^{*}

Joshua Tan[†]



Helen Mildmay Photography

Keri Fuge



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Roderick Williams

Herrmann: Suite from 'Wuthering Heights' / Echoes

Suite from 'Wuthering Heights'

No one saw it coming. On 20 January 1978, an unknown eighteen-year-old British singer released her début single, a literary love song. Within weeks it was number one in the charts and, against stiff competition, stayed there for a month. The singer was Kate Bush and the single was *Wuthering Heights*. It was, however, scarcely the first or indeed the last time that Emily Brontë's only novel, published in 1847, proved a winning inspiration.

Since a now-lost silent film version in 1920, there have been twenty-seven other film and TV adaptations, plus stage dramas, a 2001 ballet by Claude-Michel Schönberg, the composer of *Les Misérables*, and even a 1996 staged concert version, *Heathcliff*, conceived by and starring Cliff Richard. Delius tried but failed to turn it into an opera. But the first person to give operatic life to this unique, near-nightmarish novel of torrid love was Bernard Herrmann (1911–1975).

One of the most influential composers in cinema history, Herrmann enjoyed a career that was bookended by marvels. He was Oscar-nominated for his screen début, the 1941 score for Orson Welles's still-startling

Citizen Kane, and he died in the early hours of Christmas Eve 1975 after having finished recording his sax-drenched score for Martin Scorsese's arrestingly savage *Taxi Driver*.

In the 1944 film of Charlotte Brontë's *Jane Eyre*, Welles not only played Rochester, he was also, unofficially, a producer on it and it was he, in tandem with the movie mogul David Selznick, who suggested hiring Herrmann for the score.

Burying himself in all things Brontë in order to fulfil this commission, within three months Herrmann was writing to friends about his desperate desire to make an opera of the novel by Charlotte's sister, *Wuthering Heights*. Like Heathcliff, its central character, he was a man obsessed, and the obsession endured, for having completed the operatic score in 1951, after eight years of work, to a libretto by his wife, Lucille Fletcher (who only used words from the novel and some of Emily Brontë's related poems), he struggled yet failed to see it produced in his lifetime. Although he conducted a recording of the complete score in 1966, the opera was not staged until seven years after his death and even then it was in a cut version.

Following the example of the 1939 film version with Laurence Olivier and Merle Oberon, Herrmann and Fletcher performed radical surgery on the original. As uniquely and intensely passionate and poetic as the novel is, it is structurally awkward, employing as many as six narrators over a complicated sequence of extended time periods. In an attempt to increase dramatic drive and clarity, Herrmann excises from the opera almost all of the later action to focus more completely on the impossible relationship between the doomed lovers.

Although the opera features eight solo roles, Cathy and Heathcliff dominate the action and are the only singers in Hans Sørensen's Suite of excerpts that otherwise reflects Herrmann's vast orchestral demand of twelve woodwind, eleven brass, an array of percussion, forty-seven strings, two harps, and an organ.

The hour-long Suite adheres not only to the opera's chronology but involves no rewriting of Herrmann's ardent, unfashionably romantic music.

I. Prologue

Its opening marked *tumultuosa*, the Prologue sets up the opera's underlying motifs, alternating between the initial five-bar drama spanning thunderous timpani and the shriek of a piccolo, and the baleful rising and

falling of three low clarinets that follow it. The latter illustrate Cathy's fatal love and are immediately followed by a four-note phrase in the double-basses depicting the house Wuthering Heights. Wind swirls the snow outside and Heathcliff cries passionately for the ghost of his love: 'Oh, Cathy! Come in.'

II. Act I, Scene I. Allegretto pastorale
Cutting back twenty years, to 1840, we hear the orchestra convey the moors glowing in the warmth of late afternoon summer light. Cathy and Heathcliff sing, 'I have been wandering through the green woods'.

III. Moderato. Sunset
Expressive woodwind give way to ever more lush writing as the sunset turns gold. As the lovers look out, the music rises to a climax and Heathcliff observes 'the whole world awake and wild with joy'. The lovers sing to each other of their memories and, in the most rhapsodic expression of their love, join in duet against woodwinds painting the landscape; the music builds in richness and intensity, the glowing, full orchestra topped off by glorious horn writing.

IV. Lento tranquillo
Night falls and they look out again; accompanied by the clarinet, Cathy sings, 'Look, the moon. How it smiles with love and light'.

V. Interlude (Nocturne)
Between the scenes, Herrmann develops the

orchestral colours, gracing everything with harp writing and a singing solo violin.

VI. Act I, Scene 2. Adagio, molto espressivo e triste

Introduced by predominantly low string writing, Heathcliff's 'I am the only being, whose doom no tongue would ask' gives voice to an ache that is accentuated by solo cello and sad woodwind.

VII. Act II. Adagio tranquillo
The sky darkens, a thunderstorm is coming. Cathy tells of her passion for home and her beloved Wuthering Heights: 'I have dreamt in my life dreams that have stayed with me for ever.'

VIII. Act IV. Meditation. Andante con malinconia
A light snow begins to fall. With two harps in contrary motion plus strings, the texture grows ever richer. Cathy knows she is dying. She wonders: 'How many years do you mean to live after I'm gone?' Singing in the style of plainchant over a sustained cello chord, she imagines his words after her death, restating the two-note falling phrase expressing the pain at losing each other.

IX. Molto moderato e molto tranquillo
At Cathy's death, rich romanticism recedes to a thinning orchestral sound ending on her last words, 'I shall never let you go'.

X. Allegro feroce
Heathcliff struggles with his rage at her

death: 'May she wake in torment!' The section climaxes with his cries, 'Haunt me, then! Be with me always!'

XI. Lento, molto sostenuto e tempestoso
As Heathcliff gazes at Cathy's body, a storm breaks outside the house and Herrmann unleashes the power of the full orchestra, reprising music from the Prologue.

XII. Adagio (tenebroso)
Darkness engulfs everything except the figures of Heathcliff and Cathy, the latter illuminated by a strange glow from the windows. Organ chords support the echoing ghost of Cathy, who calls out with her motif, crying, 'Heathcliff! Heathcliff! Let me in'.

XIII. Lento, molto sostenuto e tempestoso – Molto appassionato
In the eye of the storm, Heathcliff cries, 'Oh, Cathy! Come in, oh come in!'

XIV. Adagio tenebroso
His eyes hopelessly searching out into the storm, Heathcliff sinks, broken and desperate. Now drained of its rich colour, the orchestra reprises the opening.

Echoes, arranged for String Orchestra

His music often stalked by shimmering disquiet, Herrmann was cinema's master of anxiety. That quality is apparent not just in the seven scores that he wrote for Alfred Hitchcock (plus the score for *Torn Curtain*,

which Hitchcock rejected) but in his concert works, not least his string quartet, *Echoes*, written in 1965.

The power that Herrmann possessed as a composer stems not just from his melodic and harmonic skills but from his rare imagination as an orchestrator. An ability to capture and vividly convey an incredibly wide range of dramatic moods via choice of instrumentation is one of his hallmarks. For an underwater sequence in the 1953 score for *Beneath the 12-Mile Reef*, he chose a thrillingly evocative nine harps with no doubling. Although *Echoes* was his only quartet, Herrmann fully understood string writing, having played the violin from the age of six before abandoning it at thirteen in favour of the piano. As early as 1935 he wrote a haunted Sinfonietta for Strings. That included a desolate 'Interlude', the theme of which re-appears in his most audacious score, the one for *Psycho* (1960), famously written solely for strings. They play throughout with mutes, which cunningly adds to the air of suppression and the tension coursing through the starkly black-and-white film. The sole exception is the celebrated cue for terrifying, shrieking violins that accompanies the indirectly shown but, thanks to Herrmann, utterly vivid and frightening stabbing of Janet Leigh in the shower.

Although such extreme horror is absent from *Echoes*, elements of *Psycho* and other Herrmann scores painting portraits of personal difficulty are laced through the piece. This makes emotional sense as it was written during a notably strained and unhappy time for the typically abrasive, easily unimpressed composer. Because Herrmann had been demanding ever higher fees and had spent years loudly complaining about and arguing with directors, his screen work was drying up. He was also depressed and living alone following his divorce, his second wife having finally left him.

Herrmann finding himself released from having to write to suit a scene, *Echoes* offered him a way of composing that did not need to respond to any outside impetus. This music was inspired by and descriptive of nothing but his private thoughts and personal choices. And it is immediately clear that it reflects his brooding state of mind.

The single span comprises ten sections which are linked by a doleful ten-note *Moderato* theme, based around a minor third that suggests yearning and self-doubt. And in this première recording of Hans Sørensen's expanded but otherwise unchanged version for string orchestra, of 2011, an underlying air of nostalgia is brought into focus.

Sadness pervades the question-and-answer opening theme, introduced by the first violins, the first two notes immediately answered by the seconds. Violas and cellos then lead a *Valse lente* against an accompaniment figure high in the violins, like a melancholic version of the 'Memory Waltz' from Herrmann's 1952 score for *The Snows of Kilimanjaro*.

The return of the *Moderato* theme ushers in the drooping cello phrases of the *Lento*, which echo the creeping unease of *Psycho*. The *Allegro* section introduces the first long melodic line in a piece mostly devoted to short, gestural phrases. Against that line come typically neurotic phrases from the violins. That builds into an uneasy *Adagio* dominated by the second violins and violas.

The taut Spanish rhythm of the *Molto moderato* section is a quote from the score for Hitchcock's *Vertigo*, specifically the rhythmic figure against chords that Herrmann wrote for James Stewart, obsessively spying upon Kim Novak in the art museum as she stares at the portrait of Carlotta.

The scurrying *Presto*, marked *sul ponticello*, shimmers with agitated, feathery violin figures that brim with tension until everything is brought up short by a sudden A minor *sforzando* chord. The linking *Moderato* theme is then developed into the most soulful section of

the piece, the cellos singing its opening melody. It is here that the enlarged orchestration really comes into its own, the originally more translucent texture now emotionally enriched by the increased body of sound.

The following *Allegro* directly echoes the driving – in every sense – theme from *Psycho* heard as fearful, guilt-ridden Janet Leigh drives away with the stolen money. After four bars of anguished chords in the upper parts against *pizzicato* cellos, the final *Adagio* restates the linking *Moderato* theme before the concluding seven bars, marked *Tranquillo*, offer a patient degree of hard-won resolution.

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The soprano **Keri Fuge** attended the Guildhall School of Music and Drama from 2008 to 2010, receiving a Master of Music in Vocal Studies and Performance with Marilyn Rees, and is an alumna of the National Opera Studio (2012–13), where she was sponsored by the Glyndebourne New Generation Programme. She won the Michael Oliver Prize at the Handel Singing Competition in 2011, and was a Britten Pears Young Artist Scholar in 2011 and a semi-finalist for the Kathleen Ferrier Award in 2013. Operatic roles have included Philidell, Nymph, and Honour (*King Arthur*) and Créuse (*Médée*) at Grand Théâtre de Genève, Zerlina

(*Don Giovanni*) and Noémie (*Cendrillon*) at Stadttheater Klagenfurt, Sorceress (*Dido and Aeneas*) at Grand Théâtre de Luxembourg, Cupid (Rossi's *Orfeo*) at The Royal Opera, Covent Garden, and the Globe Theatre, Poppea (*Agrippina*) at the festival Brisbane Baroque, Flavia (Handel's *Lucio Cornelio Silla*) at the Internationale Händel-Festspiele Göttingen, Amore (*Orfeo ed Euridice*) at Vorarlberger Landestheater Bregenz, Venus (Blow's *Venus and Adonis*) and Atalanta (Handel's *Serse*) with the Early Opera Company, Clio (*Parnasso in festa*) at the London Handel Festival, Angel (*It's a Wonderful Life*) at English National Opera, and Barbarina (*Le nozze di Figaro*) with Glyndebourne Tour. Working with leading European orchestras, she has been heard in concert in Mendelssohn's *A Midsummer Night's Dream* and *Elijah* with the City of Birmingham Symphony Orchestra, Mahler's Symphony No. 8 with the Bournemouth Symphony Orchestra, *Acis and Galatea* with the Internationale Bachakademie Stuttgart as well as the Royal Concertgebouw Orchestra, and Mozart's Requiem, Fauré's Requiem, and *Messiah* at the Royal Festival Hall. A keen recitalist, Keri Fuge has performed at various venues, including Wigmore Hall.

One of the most sought-after baritones of his generation, **Roderick Williams** OBE performs

worldwide in opera, concert, and recital, his wide repertoire ranging from baroque to contemporary music. He enjoys relationships with all the major UK opera houses and has sung the world premières of operas by David Sawer, Sally Beamish, Michel van der Aa, Robert Saxton, and Alexander Knaifel. Recent operatic roles include Eugene Onegin at Garsington Opera, Billy Budd at Opera North, Papageno (*Die Zauberflöte*) at The Royal Opera, Covent Garden, Don Alfonso (*Così fan tutte*) at English National Opera, and Father (Michel van der Aa's new opera, *Upload*) at Oper der Stadt Köln, De Nationale Opera, The Netherlands, Bregenzer Festspiele, and Park Avenue Armory, New York. He sings regularly with major orchestras around the world, including the Berliner Philharmoniker, London Philharmonic Orchestra, New York Philharmonic, Deutsches Symphonie-Orchester Berlin, Orchestre philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, in Rome, Cincinnati Symphony Orchestra, London Symphony Orchestra, BBC Philharmonic, BBC Symphony Orchestra, and Bach Collegium Japan. He has made numerous appearances at festivals such as the BBC Proms (including the Last Night in 2014), Edinburgh International Festival, Cheltenham Music Festival, Bath Festival, Aldeburgh Festival, and Melbourne

Festival. Having accumulated an extensive discography, he recently completed a three-year odyssey of Schubert's song cycles, which culminated in performances at Wigmore Hall, and he subsequently recorded them for Chandos Records. He was Artistic Director of the festival Leeds Lieder in April 2016, Artist in Residence of the Royal Liverpool Philharmonic Orchestra for two seasons from 2020/21, and Co-Artistic Director of the St Endellion Summer Festival in 2023. Roderick Williams is also a composer, whose works have been premièred at Wigmore Hall, the Barbican, the Purcell Room, and live on national radio. At the British Composer Awards in December 2016 he won the prize for Best Choral Composition. From the 2022/23 season he has taken the position of Composer in Association of the BBC Singers, and he has been commissioned to write a piece for the coronation of HM King Charles, in 2023.

Since its founding, in 1979, the **Singapore Symphony Orchestra** has been the country's flagship orchestra, touching lives through classical music and providing the heartbeat of the cultural scene with its forty-four-week calendar of events. The current Music Director of the Orchestra is the Austrian conductor Hans Graf, who succeeded Choo

Hoey (1979–96) and Lan Shui (1997–2019). In addition to its subscription series concerts, the Orchestra is well-loved for its outdoor and community appearances and its significant role educating the young people of Singapore. It has also earned an international reputation for its orchestral virtuosity, having garnered sterling reviews for its concerts during tours across Asia, the United States, and Europe (appearing both at the BBC Proms and, twice, at the Berliner Philharmonie), and for its more than fifty recordings, placing third among the finalists for the prestigious *Gramophone* Orchestra of the Year Award in 2021. In 2022, the magazine *BBC Music* named it one of the twenty-one best orchestras in the world. It performs more than sixty concerts a year at such venues as the 1800-seat Esplanade Concert Hall and 673-seat Victoria Concert Hall, in Singapore. It has collaborated with such great artists as Martha Argerich, Vladimir Ashkenazy, Ray Chen, Diana Damrau, Gustavo Dudamel, Charles Dutoit, Joe Hisaishi, Stephen Hough, Janine Jansen, Neeme Järvi, Okko Kamu, Leonidas Kavakos, Lang Lang, Hannu Lintu, Andrew Litton, Yo-Yo Ma, Lorin Maazel, Gil Shaham, and Krystian Zimerman. Bridging the musical traditions of East and West, it regularly showcases Singaporean and Asian musicians and composers in its

concert seasons. Its versatile repertoire encompasses all-time favourites and orchestral masterpieces as well as exciting cutting-edge premières. The Singapore Symphony Orchestra launched its digital concert hall, SSOLOUNGE, in 2021. It is part of the Singapore Symphony Group, which also manages the Singapore Symphony Choruses, Singapore National Youth Orchestra, chamber music series VCHpresents, Singapore International Piano Festival, and biennial National Piano and Violin Competition.

Principal Conductor and Artistic Director of Berner Symphonie-Orchester for eleven years until summer 2021, **Mario Venzago** had previously served as Principal Conductor or General Music Director of the Indianapolis Symphony Orchestra, Gothenburg Symphony Orchestra, Basque National Orchestra, Sinfonieorchester Basel, Oper Graz and Grazer Philharmonische Orchester, Deutsche Kammerphilharmonie Frankfurt (now Bremen), Theater Orchester and Philharmonisches Orchester Heidelberg, and Musikkollegium Winterthur. During the 2021 / 22 season, he guest-conducted the Yomiuri Nippon Symphony Orchestra, Oregon Symphony, Copenhagen Phil, Tampere Filharmonia, Tapiola Sinfonietta, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern,

Staatskapelle Halle, and Deutsche Staatsphilharmonie Rheinland-Pfalz, among many others. His recordings have won international prizes, including the Grand Prix du Disque, Diapason d'or, and Edison Award. His recordings of works by Othmar Schoeck – the operas *Venus* and *Penthesilea* and all the choral works – with the MDR Rundfunkchor and MDR-Sinfonieorchester received wide international recognition, as did the documentary *Mein Bruder der Dirigent* (My Brother the Conductor), by Alberto Venzago, shown in cinemas across Europe and released on DVD, and his survey of the ten symphonies of Anton Bruckner. Other noteworthy recordings in the discography of Mario Venzago have been devoted to his completion of Schubert's 'Unfinished' Symphony, with Kammerorchester Basel, and to the serenades and symphonies of Brahms, as well as Othmar Schoeck's opera *Das Schloss Dürande*, in a new version with Berner Symphonie-Orchester, and the dramatic cantata *Vom Fischer un syner Fru*, with Musikkollegium Winterthur.

A graduate of The Juilliard School and the Eastman School of Music, **Joshua Tan** won Second Prize at the Dimitri Mitropoulos International Music Competition, has received numerous scholarships and

awards, including the Young Artist Award in Singapore, the Bruno Walter Memorial Foundation Award, the Shell-NAC Scholarship, and the SSO / MOE Scholarship, and was the first conductor to receive the Charles Schiff Prize, of The Juilliard School. *The Straits Times* declared his performances of Bernstein's *Mass* and Donizetti's opera *Don Pasquale* as the best classical concerts of the year in 2018 and 2019. He has studied with eminent conductors such as James DePreist, Charles Dutoit, George Manahan, Kurt Masur, Ingo Metzmacher, Michael Tilson Thomas, and David Zinman. The master of a wide-ranging symphonic repertoire, he has also appeared in opera houses all over the world, leading

productions of *Don Giovanni*, *Così fan tutte*, *Der fliegende Holländer*, *Lohengrin*, *Rigoletto*, *La traviata*, *Carmen*, *Madama Butterfly*, and *Turandot*, among others. He is equally adept with music for ballet, film, and multimedia, having collaborated with Pixar and on Disney's *Fantasia*, the BBC series *Blue Planet*, *West Side Story*, *Jurassic Park*, and more. Currently Principal Conductor of the Singapore National Youth Orchestra and Director of the Asia Virtuosi, Joshua Tan has served successful stints as Resident Conductor of the China National Center for the Performing Arts Orchestra, Principal Conductor of the Guiyang Symphony Orchestra, and Associate Conductor of the Singapore Symphony Orchestra.



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Joshua Tan

Herrmann: Suite aus "Wuthering Heights" / Echoes

Suite aus "Wuthering Heights"

Niemand hatte es kommen gesehen. Am 20. Januar 1978 veröffentlichte eine achtzehnjährige Unbekannte ihre Debütsingle, ein literarisches Liebeslied. Innerhalb weniger Wochen eroberte die junge Britin die Charts und hielt sich einen Monat lang gegen starke Konkurrenz an der Spitze. Die Sängerin war Kate Bush, und die Single war *Wuthering Heights*. Wieder einmal hatte sich der 1847 veröffentlichte einzige Roman Emily Brontës als gelungene Inspiration erwiesen.

Seit einer heute verschollenen Stummfilmversion von 1920 hat es siebenundzwanzig weitere Film- und Fernsehbearbeitungen gegeben, dazu Bühnendramen, ein Ballett von Claude-Michel Schönberg (dem Komponisten von *Les Misérables*) aus dem Jahr 2001 und sogar ein 1996 als *Heathcliff* inszeniertes Musical von und mit Cliff Richard. Frederick Delius nahm eine Oper in Angriff, streckte aber die Waffen. Der erste, der dieser einzigartigen Geschichte von alptraumhaft sengender Liebe dann ein Opernleben schenkte, war Bernard Herrmann (1911 – 1975).

Herrmann, einer der einflussreichsten Komponisten der Filmgeschichte, hatte eine Karriere voller Wunder. Für sein Leinwanddebüt, die Musik zu dem immer noch erstaunlichen *Citizen Kane* (1941) von Orson Welles, wurde er für den Oscar nominiert, und er starb in den frühen Morgenstunden des Weihnachtsabends 1975, nachdem er die Aufnahmen seiner saxophonergefüllten Musik zu Martin Scorseses schockierendem *Taxi Driver* abgeschlossen hatte.

In *Jane Eyre* (1944), einem Film nach dem Roman von Emilys Schwester Charlotte, spielte Welles nicht nur die Hauptrolle des Edward Rochester, sondern wirkte auch inoffiziell als Koproduzent, und er war es, zusammen mit dem Filmzaren David Selznick, der Herrmann für die Filmmusik vorschlug.

Herrmann vergrub sich in alles, was über die Brontës zu erfahren war, um diesen Auftrag zu erfüllen, und keine drei Monate waren vergangen, da äußerte Herrmann bereits gegenüber Freunden seinen verzweifelten Wunsch, aus *Wuthering Heights*, dem Roman von Charlottes Schwester, eine Oper zu machen. Er war besessen, ganz so wie Emilys Hauptfigur

Heathcliff, und eine Erlösung blieb ihm versagt: Obwohl er 1951 nach achtjähriger Arbeit die Opernpartitur fertiggestellt hatte (nach einem von seiner Frau Lucille Fletcher erstellten Libretto, das nur aus dem Roman und einigen von Emily Brontës verwandten Gedichten zitierte), gelang es ihm trotz aller Bemühungen nicht, eine Inszenierung des Werkes zu erreichen. Obwohl er 1966 eine Gesamteinspielung der Partitur dirigierte, wurde die Oper erst sieben Jahre nach seinem Tod aufgeführt, und auch dann nur in einer gekürzten Fassung.

Dem Beispiel der Verfilmung von 1939 mit Laurence Olivier und Merle Oberon folgend griffen auch Herrmann und Fletcher radikal in die Vorlage ein. So einzigartig und höchst leidenschaftlich und poetisch der Roman auch ist, erweist er sich strukturell als problematisch, mit sechs Erzählern über eine komplizierte Abfolge von längeren Zeiträumen hinweg. Im Bemühen um eine Erhöhung der dramatischen Kraft und Klarheit streicht Herrmann für die Oper fast die gesamte spätere Handlung, um sich besser auf die ausweglose Beziehung zwischen den todgeweihten Liebenden konzentrieren zu können.

Obwohl die Oper acht Solorollen enthält, dominieren Cathy und Heathcliff das Geschehen und treten als einzige Sänger

in Hans Sørensens Suite auf, die ansonsten auf Herrmanns gewaltige Instrumentierung Rücksicht nimmt: zwölf Holzbläser, elf Blechbläser, eine Schlagzeugbatterie, siebenundvierzig Streicher, zwei Harfen und eine Orgel.

Die einstündige, aus Auszügen erstellte Suite bleibt der Oper nicht nur in ihrer Chronologie treu, sondern auch in Herrmanns feuriger, romantischer Musik aus einer anderen Zeit.

I. Prolog

Unter der Anweisung *tumultuoso* beginnt der Prolog damit, die zugrunde liegenden Motive der Oper darzulegen. Dies geschieht im Wechsel zwischen dem anfänglichen fünftaktigen Drama, das donnernde Pauken und das Kreischen einer Piccoloflöte überspannt, und dem unheilvollen Auf und Ab von drei tiefen Klarinetten, die darauf folgen. Letztere vermitteln Cathys fatale Liebe und leiten direkt zu einer Vier-Noten-Phrase in den Kontrabässen, die das Haus Wuthering Heights darstellt. Wind wirbelt draußen den Schnee auf, und Heathcliff jammert leidenschaftlich nach dem Geist seiner Liebe: "Ach, Cathy! Komm herein."

II. Akt I, Szene I. Allegretto pastorale

Wenn wir zwanzig Jahre zurückgehen, in das Jahr 1840, hören wir, wie das Orchester die Moorlandschaften malt, die in der Wärme

des Spätsommerlichts leuchtet. Cathy und Heathcliff singen: "Ich bin durch die grünen Wälder gewandert."

III. Moderato. Sonnenuntergang

Ausdrucksstarke Holzbläser weichen einer immer opulenteren Musik, als der goldene Sonnenuntergang anbricht. Während die Liebenden hinausblicken, steigt die Musik auf einen Höhepunkt, und Heathcliff bemerkt, "dass die ganze Welt wach und wild vor Freude ist". Die Liebenden singen sich gegenseitig ihre Erinnerungen vor und treten im ekstatischen Ausdruck ihrer Liebe im Duett gegen Holzbläser auf, die das ländliche Idyll darstellen; die Musik baut sich an Fülle und Intensität auf, und das glühende, volle Orchester wird von einem glorreichen Hornsatz gekrönt.

IV. Lento tranquillo

Es wird Nacht, und die beiden blicken wieder hinaus; begleitet von der Klarinette singt Cathy: "Schau, der Mond. Wie er mit Liebe und Licht lächelt."

V. Zwischenspiel (Nocturne)

Zwischen den Szenen entwickelt Herrmann die Orchesterfarben und schmückt alles mit Harfensatz und einer singenden Solovioline.

VI. Akt I, Szene 2. Adagio, molto espressivo e triste

Eingeleitet von überwiegend tiefen Streichern verleiht Heathcliffs "Ich bin das einzige

Wesen, dessen Verhängnis kein Mensch erfragen würde" einem Schmerz Ausdruck, der von Solocello und tristen Holzbläsern akzentuiert wird.

VII. Akt II. Adagio tranquillo

Der Himmel verdunkelt sich, ein Gewitter zieht auf. Cathy erzählt von ihrer Leidenschaft für ihr Zuhause und ihr geliebtes Wuthering Heights: "Ich habe in meinem Leben Träume geträumt, die mir für immer geblieben sind."

VIII. Akt IV. Meditation. Andante con malinconia

Ein leichter Schneefall setzt ein. Mit zwei gegenläufigen Harfen sowie Streichern wird das Stimmengeflecht immer reichhaltiger. Cathy weiß, dass sie stirbt. Sie fragt: "Wie viele Jahre willst du noch leben, nachdem ich gegangen bin?" Sie singt choraliter über einem ausgehaltenen Cello-Akkord und stellt sich seine Worte nach ihrem Tod vor, wobei sie die fallende Zwei-Ton-Phrase wiederholt, die den Schmerz des gegenseitigen Verlustes ausdrückt.

IX. Molto moderato e molto tranquillo

Bei Cathys Tod verflüchtigt sich die üppige Romantik zu einem dünner werdenden Orchesterklang, der mit ihren letzten Worten endet: "Ich werde dich nie loslassen."

X. Allegro feroce

Heathcliff wütet über ihren Tod: "Auf dass sie in Qual erwache!" Der Abschnitt kulminiert

in seinen Schreien: "So verfolge mich! Bleibe immer bei mir!"

XI. Lento, molto sostenuto e tempestoso
Während Heathcliff auf Cathys Leiche starrt, bricht draußen ein Sturm los, und Herrmann entfesselt die Kraft des gesamten Orchesters mit Musik aus dem Prolog.

XII. Adagio (tenebroso)
Dunkelheit verschlingt alles außer den Figuren von Heathcliff und Cathy, die von einem seltsamen Schein aus den Fenstern beleuchtet wird. Orgelakkorde bekräftigen Cathys widerhallenden Geist, der mit ihrem Motiv jammert: "Heathcliff! Heathcliff! Lasse mich ein."

XIII. Lento, molto sostenuto e tempestoso – Molto appassionato
Im Auge des Sturms ruft Heathcliff: "Ach Cathy! Komm herein, ach komm herein!"

XIV. Adagio tenebroso
Seine Augen suchen hoffnungslos in den finsternen Sturm hinaus. Heathcliff sinkt nieder, gebrochen und verzweifelt. Das Orchester wiederholt die Einleitung, nunmehr seiner satten Farben beraubt.

Echoes, arrangiert für Streichorchester
Herrmann war mit seiner oft von schimmernder Unruhe durchzogenen Filmmusik der Meister der Angst. Diese Qualität zeigt sich nicht nur in den sieben Partituren, die er für Alfred

Hitchcock schrieb (nicht zu vergessen auch die Partitur für *Torn Curtain*, die Hitchcock ablehnte), sondern auch in seinen Konzertwerken, nicht zuletzt in seinem 1965 entstandenen Streichquartett *Echoes*.

Die Kräfte, die Herrmann als Komponist besaß, beruhen nicht nur auf seinen melodischen und harmonischen Fähigkeiten, sondern auch auf seiner seltenen Vorstellungskraft bei der Gestaltung des Klangkörpers. Die Fähigkeit, durch die Wahl der Instrumentierung ein unglaublich breites Spektrum dramatischer Stimmungen einzufangen und lebendig zu vermitteln, ist eines seiner Kennzeichen. Für eine Unterwassersequenz in der Partitur für *Beneath the 12-Mile Reef* (1953) wählte er aufregend eindrucksvolle neun Harfen ohne Verdopplung. Obwohl *Echoes* sein einziges Quartett war, war Herrmann mit dem Streichersatz gründlich vertraut, da er seit seinem sechsten Lebensjahr Geige gespielt hatte, bevor er das Instrument mit dreizehn Jahren zugunsten des Klaviers aufgab. Bereits 1935 schrieb er eine gespenstische Sinfonietta für Streicher. Das Werk enthielt ein desolates "Interlude", dessen Thema in seiner gewagtesten und ebenfalls nur für Streicher gesetzten Partitur, für *Psycho* (1960), wieder auftaucht. Die Musik wird durchgängig mit Dämpfern gespielt, was die Atmosphäre

der Unterdrückung und die Spannung, die den nüchternen Schwarzweißfilm erfüllt, geschickt verstärkt. Die einzige Ausnahme ist der berühmte Einsatz der erschreckend kreischenden Violinen zur Begleitung der indirekt gezeigten, aber dank Herrmann hautnahen und äußerst beängstigenden Erstechung von Janet Leigh unter der Dusche.

Obwohl solch extremer Horror in *Echoes* fehlt, sind Elemente von *Psycho* und anderen Herrmann-Partituren, die Porträts persönlicher Schwierigkeiten malen, in das Werk verflochten. Dies lässt sich emotional dadurch erklären, dass es in einer für den typisch aggressiven, leicht unbeeindruckten Komponisten besonders angespannten und unglücklichen Zeit geschrieben wurde. Weil Herrmann immer höhere Gagen verlangt und sich jahrelang lautstark über Regisseure beklagt und sich mit ihnen angelegt hatte, versiegten seine Filmaufträge. Außerdem war er schwermütig und lebte nach der Scheidung von seiner zweiten Frau alleine.

Befreit von der Notwendigkeit, szenengerecht zu schreiben, bot *Echoes* Herrmann eine Möglichkeit, seine Kompositionsarbeit nicht auf Impulse von außen abstimmen zu müssen. Diese Musik wurde einzig und alleine von seinen privaten Gedanken und persönlichen Entscheidungen inspiriert und beschrieben. Und man spürt

sofort, dass sich darin seine brütende Gemütsverfassung widerspiegelt.

Das einsätzige Werk besteht aus zehn Abschnitten, die ein trauriges *Moderato*-Zehn-Noten-Thema verbindet, basierend auf einer kleinen Terz, die Sehnsucht und Selbstzweifel nahelegt. In dieser Erstaufnahme von Hans Sørensens erweiterter, aber ansonsten unveränderter Fassung für Streichorchester aus dem Jahr 2011 wird eine unterschwellige Nostalgie entwickelt.

Schwermut durchdringt das von den ersten Violinen eingeleitete Frage-und-Antwort-Eröffnungsthema, wobei die ersten beiden Noten sofort von den zweiten Violinen beantwortet werden. Bratschen und Cellos führen dann einen *Valse lente* gegen eine Begleitfigur hoch in den Violinen, wie eine melancholische Version des "Memory Waltz" aus Herrmanns Partitur für *The Snows of Kilimanjaro* (1952).

Die Rückkehr des *Moderato*-Themas leitet die hängenden Cello-Phrasen des *Lento* ein, die das schleichende Unbehagen von *Psycho* widerspiegeln. Der *Allegro*-Abschnitt bringt die erste lange melodische Linie in einem Stück hervor, das hauptsächlich kurzen, gestischen Phrasen gewidmet ist. Hinzu treten typisch neurotische Violinphrasen. Darauf baut sich ein unruhiges *Adagio* auf,

das von den zweiten Violinen und Bratschen dominiert wird.

Der straffe spanische Rhythmus des *Molto moderato*-Abschnitts ist ein Zitat aus der Partitur von Hitchcocks *Vertigo*, insbesondere die rhythmische Figur zu Akkorden für James Stewart, wie er Kim Novak zwanghaft nachspioniert, als sie im Kunstmuseum das Porträt von Carlotta anstarrt.

Das huschende *Presto*, unter der Anweisung *sul ponticello*, schimmert mit aufgeregten, federleichten Violinfiguren, die vor Spannung bersten, bis alles durch einen plötzlichen *Sforzando*-Akkord in a-Moll abgebrochen wird. Das verbindende *Moderato*-Thema wird dann zum gefühlvollsten Abschnitt des Stücks entwickelt, wobei die Cellos die Eröffnungsmelodie singen. Hier kommt die

erweiterte Orchestrierung wirklich zur Geltung, wenn die ursprünglich transparentere Struktur nun durch den vergrößerten Klangkörper emotional bereichert wird.

Das folgende *Allegro* echot direkt das Triebthema von *Psycho*, das die ängstliche, von Schuldgefühlen geplagte Janet Leigh begleitet, als sie mit dem gestohlenen Geld davonfährt. Nach vier Takten gequälter Akkorde in den Oberstimmen zu *Pizzicato*-Cellos wiederholt das abschließende *Adagio* das verbindende *Moderato*-Thema, bevor die abschließenden sieben Takte mit der Bezeichnung *Tranquillo* ein geduldiges Maß an hart erkämpfter Auflösung bieten.

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Übersetzung: Andreas Klatt



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The artists, at a performance of the Suite from 'Wuthering Heights'

Herrmann: Suite de "Wuthering Heights" / Echoes

Suite de "Wuthering Heights"

Personne ne le vit venir. Le 20 janvier 1978, une cantatrice anglaise de dix-huit ans, inconnue, sortit son premier single, une chanson d'amour d'inspiration littéraire. Quelques semaines plus tard, elle était au sommet des classements, et en dépit d'une solide concurrence, elle conserva cette place pendant un mois. La cantatrice était Kate Bush et son premier single était *Wuthering Heights*. Mais ce ne fut pas la première fois, ni sûrement la dernière que le seul roman d'Emily Brontë, publié en 1847, servit avec succès de source d'inspiration.

Depuis la version réalisée sous forme de film muet en 1920, à présent perdue, il y a eu vingt-sept autres adaptations pour le cinéma ou la télévision, auxquelles se sont ajoutées des pièces de théâtre, un ballet (2001) de Claude-Michel Schönberg qui composa *Les Misérables*, et même une version de concert portée à la scène, *Heathcliff*, conçue par Cliff Richard qui en jouait le rôle principal. Delius tenta, sans y réussir, d'en faire un opéra. Mais le premier à avoir donné une existence opératique à ce roman unique et

cauchemardesque, un roman d'amour torride, fut Bernard Herrmann (1911 – 1975).

Herrmann qui fut l'un des compositeurs les plus éminents de l'histoire du cinéma eut le bonheur d'avoir une carrière entamée et clôturée par des créations de premier plan. Ses débuts au cinéma avec la partition de *Citizen Kane* composée en 1941 pour le film d'Orson Welles, resté étonnant, lui valurent une nomination aux Oscars, et il mourut aux premières heures de la nuit de Noël en 1975 après avoir terminé d'enregistrer la partition – imprégnée du son du saxophone – pour *Taxi Driver* de Martin Scorsese d'une brutalité saisissante.

Dans le film *Jane Eyre*, après le roman de Charlotte Brontë, datant de 1844, Welles joua non seulement le rôle de Rochester, mais fut aussi, non officiellement, le producteur et c'est lui qui avec David Selznick, le magnat du cinéma, suggéra de demander à Herrmann d'en composer la musique.

S'immergeant dans tout ce qui touchait les Brontë pour répondre à la commande qu'il avait reçue, il ne fallut que trois mois pour qu'Herrmann écrive à des amis exprimant son envie désespérée de faire un opéra

s'inspirant du roman de la sœur de Charlotte, *Wuthering Heights* (Les Hauts de Hurlevent). Comme Heathcliff, le personnage principal du roman, Herrmann était un homme obsédé, et son obsession persista, car ayant achevé la partition de l'opéra en 1951, après avoir travaillé huit ans sur le livret dont l'auteur était son épouse, Lucille Fletcher (qui se contenta de reprendre des passages du roman et quelques poèmes d'Emily Brontë qui y étaient liés), il lutta, mais ne réussit pas, à voir son œuvre produite de son vivant. Il dirigea un enregistrement de la partition complète en 1966, mais l'opéra ne fut mis en scène que sept ans après son décès et ce ne fut même pas, alors, en version intégrale.

Suivant l'exemple de la version cinématographique de 1939 avec Laurence Olivier et Merle Oberon, Herrmann et Fletcher eurent une approche radicalement chirurgicale de l'œuvre originale. Ce roman unique par son caractère intensément passionné et poétique est néanmoins structurellement étrange du fait qu'il fait appel à non moins de six narrateurs sur l'étendue d'une série complexes de périodes de longue durée. Essayant d'en intensifier l'élan dramatique et la clarté, Herrmann retira de l'opéra pratiquement toute l'action ultérieure pour se focaliser davantage sur la relation impossible entre les amants maudits.

Bien qu'il y ait dans l'opéra huit rôles solos, Cathy et Heathcliff dominent l'action et sont les seuls chanteurs aussi dans la Suite d'extraits de Hans Sørensen qui reflètent la vaste demande orchestrale: douze bois, onze cuivres, un éventail de percussions, quarante-sept cordes, deux harpes et un orgue.

La Suite d'une durée d'une heure adhère non seulement à la chronologie de l'opéra, mais ne comporte aucun passage qui soit une réécriture de la musique ardente et d'un romantisme désuet de Herrmann.

I. Prologue

Le Prologue dont le début annoté *tumultuoso* présente les motifs sous-jacents de l'opéra, alternant entre les timbales orageuses initiales et le cri d'un piccolo couvrant cinq mesures de ce drame, et la ligne ascendante et descendante de trois clarinettes basses ensuite. Ces dernières illustrent l'amour fatal de Cathy, puis une phrase de quatre notes aux contrebasses prend immédiatement le relais, dépeignant la maison des Hauts de Hurlevent. Le vent fait tourbillonner la neige et Heathcliff lance un appel passionné au fantôme de son amour: "Oh, Cathy! Rentre."

II. Acte I, scène 1. Allegretto pastorale
Revenant vingt ans en arrière, à l'année 1840, on entend l'orchestre évoquer les landes resplendissant sous le soleil d'une

fin d'après-midi d'été. Cathy et Heathcliff chantent: "J'ai erré dans les bois verdoyants."

III. Moderato. Coucher de soleil

Les sonorités expressives des bois cèdent la place à une écriture toujours plus luxuriante tandis que le soleil couchant dore le ciel. Lorsque les amants jettent un regard au dehors, la musique s'oriente vers un climax et Heathcliff fait remarquer que "le monde entier est éveillé et explose de joie". Les amants chantent l'un pour l'autre leurs souvenirs et, exprimant leur amour de la manière la plus rhapsodique qui soit, joignent leur voix avec les bois en toile de fond dépeignant le paysage. La musique gagne en richesse et en intensité, et un passage magnifique aux cors vient couronner la rutilance de l'orchestre.

IV. Lento tranquillo

La nuit s'installe et le regard des amants se tournent une fois encore vers l'extérieur; accompagnée par la clarinette, Cathy chante: "Regarde la lune, regarde son sourire lumineux et plein d'amour."

V. Interlude (Nocturne)

Entre les scènes, Herrmann développe les couleurs orchestrales et agrmente le tout des sonorités de la harpe et d'un solo de violon chantant.

VI. Acte I, scène 2. Adagio, molto espressivo e triste

Ce sont principalement les cordes graves qui introduisent cet épisode dans lequel Heathcliff en chantant "Je suis la seule créature dont personne ne revendiquerait le destin" exprime une douleur que viennent accentuer le violoncelle solo et le chant triste des bois.

VII. Acte II. Adagio tranquillo

Le ciel s'assombrit, l'orage est proche. Cathy exprime sa passion pour sa maison et pour les Hauts de Hurlevent: "J'ai fait tout au long de ma vie des rêves qui ne m'ont jamais quittée."

VIII. Acte IV. Méditation. Andante con malinconia

Quelques légers flocons de neige commencent à tomber. Avec le mouvement contraire de deux harpes et la contribution des cordes, le tissu s'enrichit plus encore. Cathy sait qu'elle est en train de mourir. Elle songe: "Combien d'années penses-tu vivre après mon départ?" Chantant dans le style du plain-chant sur un accord soutenu au violoncelle, elle imagine les paroles de son bien-aimé après son décès et reprend la phrase descendante de deux notes qui exprime la douleur que leur causera à chacun la séparation.

IX. Molto moderato e molto tranquillo
À la mort de Cathy, la richesse romantique de la musique faiblit et laisse la place à des

sonorités orchestrales qui s'estompent et s'évanouissent sur ses dernières paroles: "Je ne te laisserai jamais partir."

X. Allegro feroce

Heathcliff lutte contre sa colère face à son décès: "Puisse-t-elle se réveiller dans les tourments!" La section culmine avec ses cris: "Hante-moi alors! Sois avec moi pour toujours!"

XI. Lento, molto sostenuto e tempestoso
Un orage éclate au moment où Heathcliff regarde la dépouille de Cathy. Herrmann déploie ici toute la puissance de l'orchestre, reprenant des passages du Prologue.

XII. Adagio (tenebroso)

Tout a sombré dans les ténèbres sauf les silhouettes de Heathcliff et de Cathy, éclairée elle, par une étrange lueur traversant les vitres. Des accords à l'orgue viennent soutenir l'écho du fantôme de Cathy qui lance un appel avec son motif: "Heathcliff! Heathcliff! Laisse-moi rentrer!"

XIII. Lento, molto sostenuto e tempestoso – Molto appassionato
Au cœur de la tempête, Heathcliff crie: "Oh, Cathy! Rentre, rentre!"

XIV. Adagio tenebroso

Scrutant désespérément les ténèbres, Heathcliff s'écroule, brisé, inconsolable. L'orchestre, dépouillé de la richesse de ses coloris, reprend l'introduction.

Echoes, arrangé pour orchestre à cordes

Herrmann dont la musique est souvent pénétrée d'une lancinante inquiétude était dans le cinéma le maître de l'angoisse. Ce trait est non seulement apparent dans les sept partitions qu'il composa pour Alfred Hitchcock (ainsi que dans la partition pour *Torn Curtain* qu'Hitchcock refusa), mais aussi dans ses œuvres concertantes, et certainement dans son quatuor à cordes, *Echoes*, écrit 1965.

La puissance d'Herrmann en tant que compositeur vient non seulement de son génie mélodique et harmonique, mais aussi de son imagination extraordinaire en tant qu'orchestrateur. Son habileté à capturer et rendre de manière vivante un éventail incroyablement large d'atmosphères dramatiques par son choix d'instruments est l'une de ses qualités distinctives. Pour un épisode sous-marin dans la partition de *Beneath the 12-Mile Reef*, en 1953, il choisit neuf harpes, sans doublement, avec une force évocatrice fascinante. Bien qu'*Echoes* fût son seul quatuor, Herrmann avait une compréhension parfaite de l'écriture pour cordes car il avait commencé le violon à l'âge de six ans, puis l'avait abandonné à treize ans en faveur du piano. En 1935 déjà, il composa une Sinfonietta pour cordes lancinante qui comprenait un "Interlude" ourmenté dont

le thème réapparaît dans la partition la plus audacieuse qu'il ait composée, celle pour le film *Psycho* (Psychose) en 1960, écrite pour cordes seulement comme on le sait. Elles jouent avec sourdine pendant toute la durée de l'œuvre ce qui contribue astucieusement à renforcer l'impression de menace et la tension qui imprègnent ce film austère en noir et blanc. La seule exception est le célèbre cue pour les violons hurlants et terrifiants accompagnant l'attaque au couteau de Janet Leigh sous la douche, qui bien que n'étant pas montrée est suggérée avec réalisme par Herrmann et suscite l'effroi.

Malgré qu'il n'y ait pas dans *Echoes* de tels extrêmes dans l'horreur, des éléments de *Psycho* et d'autres partitions de Herrmann dépeignant des difficultés personnelles sont entrelacés dans cette pièce. Ceci s'explique du point de vue émotionnel car elle fut écrite pendant une période particulièrement tourmentée et malheureuse pour le compositeur typiquement arrogant, facilement mécontent. Parce qu'Herrmann avait demandé des honoraires toujours plus élevés et avait passé des années à se plaindre ouvertement auprès de différents directeurs et à discuter avec eux, sa production pour le cinéma tarissait. Il était déprimé aussi et vivait seul depuis son divorce, sa seconde épouse l'ayant finalement quitté.

Ne devant plus écrire pour illustrer une scène particulière, Herrmann, avec *Echoes*, put composer sans avoir à répondre à une sollicitation extérieure. Sa musique, ici, ne fut inspirée par rien d'autre que ses pensées et ses choix personnels, et ne décrivait que cela. Il est clair, d'emblée, qu'elle reflète sa mélancolie.

Le morceau comprend dix sections liées par un thème sombre *Moderato* de dix notes, élaboré à partir d'une tierce mineure exprimant la nostalgie et le manque de confiance en soi. Et dans ce premier enregistrement de la version de Hans Sørensen pour orchestre à cordes, plus ample, mais inchangée, datant de 2011, des accents nostalgiques sous-jacents sont mis en lumière.

La tristesse imprègne le thème introductif sous forme de questions-et-réponses présenté par les premiers violons, les deux premières notes recevant immédiatement une réponse des seconds violons. Les altos et les violoncelles mènent alors une *Valse lente* sur un motif d'accompagnement dans les aiguës au violon, comme s'il s'agissait d'une version mélancolique de la "Memory Waltz" de la musique composée par Herrmann en 1952 pour le film *The Snows of Kilimanjaro* (Les Neiges du Kilimandjaro).

Le retour du thème *Moderato* conduit aux phrases descendantes au violoncelle du *Lento* qui font écho au malaise insidieux de *Psycho*. La section *Allegro* introduit la première longue ligne mélodique dans une pièce principalement conçue en phrases brèves, gestuelles. Et sur cette ligne se dessine le discours typiquement névrotique aux violons. Ceci construit un *Adagio* inquiet dominé par les seconds violons et les altos.

Le rythme espagnol rigide de la section *Molto moderato* est une citation de la partition écrite pour *Vertigo* d'Hitchcock, et spécifiquement le motif rythmique sur la toile de fond d'accords qu'Herrmann écrivit pour James Stewart qui épie obsessionnellement Kim Novak au musée lorsqu'elle regarde fixement le portrait de Carlotta.

Le *Presto* alerte, annoté *sul ponticello*, est chatoyant avec ses motifs effervescents et légers au violon, chargés de tension, jusqu'à ce qu'un accord de la mineur *sforzando* vienne soudain y mettre un terme. Le thème

Moderato qui fait office de lien est alors développé pour devenir la section la plus expressive de la pièce, les violoncelles chantant sa mélodie introductive. C'est ici que l'orchestration, amplifiée, joue son rôle à part entière, le tissu originellement plus translucide étant à présent enrichi émotionnellement par ces sonorités plus fournies.

L'*Allegro* qui suit fait directement écho au thème conducteur – dans tous les sens du terme – de *Psycho* que l'on entend lorsque Janet Leigh, craintive et culpabilisée, s'éloigne en voiture avec l'argent volé. Après quatre mesures d'accords angoissants dans les aiguës sur les *pizzicati* des violoncelles, l'*Adagio* final reprend le thème unificateur *Moderato* avant que les sept mesures conclusives, annotées *Tranquillo*, offrent une persévérante résolution durement obtenue.

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Traduction: Marie-Françoise de Meeüs

Suite from 'Wuthering Heights'

I

1 Prologue

(Snow and wind hurl in.)

Heathcliff *(calling out into the storm)*

Oh, Cathy! Come in. Oh, come in.

Oh, Cathy, do come, oh, do, oh, once more.

Oh, my heart's darling, hear me this time.

Oh, Cathy! Cathy! Come to me, it is I,

Heathcliff!

Oh! Cathy, at last.

Oh! Cathy, come in. Oh, come in. Oh, come in.

(crying out into the storm)

Cathy! Cathy!

(sobbing)

Oh, Cathy!

(The wind and snow hurl in.)

(Heathcliff, holding the lantern aloft, vainly searches out into the storm.)

(The lantern light is blown out. Darkness engulfs the room, except for the window which remains constantly radiant with its whirling snow. Only Heathcliff's silhouette is seen, as he desperately searches out into the storm.)

II

Act I

Scene I

(Slow curtain)

(Time: Twenty years earlier – 1840. Scene: The main hall of Wuthering Heights. It is late afternoon in midsummer. Through the open casement windows, the moors are seen glowing in all the beauty of their summer colours. An early sunset sky is overhead.)
(Enter Cathy, her arms full of heather, followed by Heathcliff.)

Cathy *(singing quietly, arranges the flowers about the room)*

2 I have been wandering through the green woods,
and 'mid the flow'ry smiling plains.
I have been list'ning to the dark floods,
to the thrush's thrilling strains. Ah!
I have gather'd the pale primrose and the purple violet sweet.

I've been where the asphodel grows and where lives the red deer fleet. Ah!
I've seen the purple heather bell look out from many a storm-worn stone.
And oh! I've seen such music swell, such wild notes wake these passes lone. Ah!
Ah! Ah!

Heathcliff *(stands at the open casement window)*

Look, Cathy, how the sunset has turned all to gold,

and how the shadows lie upon the hills.
See how the distant moors are broken into
dusky dells.
And how splendid the heather. Proud
heather.
It shines and lowers and swells and dies.
It changes forever from midnight to noon.
It's like the evening sky come down to
earth.

Cathy (*going toward Heathcliff*)
What a wonderful day this has been for us!
(*Cathy takes Heathcliff by the arm and they
both look out over the moors.*)
Oh! Heathcliff, how beautiful it was today,
on a bank of heath in the middle of the
moors,
with the bees humming dreamily among
the bloom,
and the lark singing high overhead and the
blue sky and bright sun shining.

Heathcliff
Yes! And with a west wind blowing and
bright white clouds flitting rapidly above.
And not only larks, but throstles and
blackbirds pouring out music on ev'ry side.
And close by great swells of long grass
undulate in waves to the breeze,
and woods, and sounding water; and the
whole world awake and wild with joy.

Cathy (*tenderly*)
Heathcliff, you're very dear to me.

Heathcliff
Dear Cathy.

(*The sunset has now turned to purple,
vermillion, and gold.*)

Cathy (*pensively*)
It's growing dark.
The sun is setting, and the wild bird flies
from its stone, seeking some warm nook.

III
Do you remember the day you first came
to Wuthering Heights!
You were a homeless waif father found in
Liverpool.
And he said that we must all take you as a
gift of God and he called you Heathcliff.

Heathcliff
That is why Hindley hates me so.

Cathy
You must stand up and defy him. Defy
them all.
(*tenderly*)
You're fit for a prince in disguise.
(*teasingly*)
Who knows but your father was the
Emperor of China,

your mother an Indian Queen?
(*parlando, in a mock mysterious manner*)
And you were kidnapped by wicked sailors,
and brought to England.

Heathcliff

I know not whence I came, or who I am,
but I was born to rule, to be fierce and free.
The hawks that wheel, the wind that blows,
all proclaim my kinship with the proud.
I'm one with them.
I'm the gaunt crags. I'm the radiant sky!

Cathy

Oh, Heathcliff. I too am one with them. I
too! I too!
(*rapturously*)
Ah, the moors, and the long wild days we
spend there together.

Heathcliff

Aye! We are happy there.
Always together. Always free.

4 On the moors, on the moors, where the
short grass
like velvet beneath us doth lie.
On the moors, on the moors, where each
high pass
rises sunny against the clear sky.

Cathy

On the moors, where the linnet is trilling
its song on the old granite stone.
Where the lark, the wild sky lark is filling
ev'ry breast with delight like it's own.

Heathcliff

Forests of heather, dark and long,
waving their branching arms above.

Cathy (*completely in reverie*)

How they do soothe us with their song.
How they do shield our youthful love.

Heathcliff

Methinks the very breath I breathe
is full of sparks divine.

Cathy

And all our heather couch is wreath
by a celestial shine.

Heathcliff

On the moors...

Cathy

On the moors...

Heathcliff

Where the short grass
like velvet beneath us doth lie.

Cathy

On the moors... Ah!

Heathcliff

On the moors... On the moors...

Cathy

Where each high pass
rises sunny against the clear sky.

Heathcliff

Where each high pass
rises sunny against the clear sky.
On the moors...

Cathy

Where the linnet is trilling
its song on the old granite stone.

Heathcliff

Where the linnet is trilling
its song on the old granite stone.
On the moors... On the moors...

Cathy

Where the lark, the wild sky lark is filling
ev'ry breast with song.

Heathcliff

Where the lark is filling
ev'ry breast with song.

*(The sunset breaks forth in its final expiring
splendour.)*

*(They go to the casement windows and
enraptured watch the sunset.)*

(The sunset fades away.)

*(The clouds beyond the casements part,
and the full moon shines through.)*

IV

Cathy *(whispering)*

Look, the moon.

How it smiles with love and light.

Heathcliff

How quietly the earth looks back in its
dazzling brightness.

(They gaze at the moon.)

Cathy

Joseph has fallen asleep. Blow out the
candle.

Heathcliff

Aye.

(He goes quietly and blows it out.)

(silence)

(Radiant moonlight fills the stage.)

Dark world, adieu.

Grim world, go hide thee till the day.

Cathy

Come, for the woods and wolds are flashing
in the light.

Heathcliff

The crags are gleaming.

Cathy

The moor is arched over with stars.

Heathcliff

Come. We'll taste the magic of the wind.

Cathy

And wander on through worlds of silver
light.

Heathcliff

Heaven itself is calling us tonight.
(He goes toward the casement windows.)
Come, Cathy. Come.

*(Silently they leave through the casement
windows.)*

V

Interlude (Nocturne)

*(The stage is flooded with moonlight.
Joseph sleeps over his Bible.)
(The curtain slowly descends.)*

End of Act I, Scene 1

VI

Act I

Scene 2

Heathcliff

7 I am the only being, whose doom
no tongue would ask, no eye would
mourn.

I never caused a thought of gloom,
a smile of joy, since I was born.
In secret pleasure, secret tears.
This changeful life has slipped away.
As friendless after eighteen years,
as lone as on my natal day.

I'm happiest when most away
I can bear my soul from its home of clay.
On a windy night, when the moon is bright,
And the eye can wander through worlds
of light.

When I am not, and none beside
Nor earth nor sea nor cloudless sky.
But only spirit wandering wide
through infinite immensity.

*(He goes to the fireside where he stands
lost in reverie. Nelly continues with her
tasks.)*

VII

Act II

*(Throughout the following, the sky darkens,
a thunderstorm is coming up.)*

Cathy

⁸ I have dreamt in my life dreams that have stayed with me for ever, and have gone through and through me, like wine through water, and have altered the colour of my mind. I dreamt once that I was in heaven, and that heav'n did not seem to be my home. And I broke my heart with weeping to see the heath again. And the angels flung me back to earth, and Wuthering Heights, where I awoke sobbing... sobbing... for joy.

VIII

Act IV

⁹ **Meditation**

*(Heathcliff stands at the casement window lost in reverie.)
(A light snow begins to fall.)*

¹⁰ *(Enter Cathy. Her whole manner portrays her long illness.)*

Cathy *(whispering)*
Heathcliff. Heathcliff.

Heathcliff *(seeing her)*
Cathy. Cathy. Oh, my love, how can I bear it.

(He tries to embrace her – she pulls away.)

Cathy *(weeping)*

Oh! Heathcliff.

(She puts her head in her hands and weeps.)

Heathcliff *(trying to comfort her)*

Cathy. Cathy.

Cathy

You have broken my heart.

Heathcliff

Cathy. Oh, my love...

Cathy *(weeping)*

I am going to die. I am dying now.

(tenderly)

Come to me, Heathcliff.

Come into my arms again.

Heathcliff

Oh, Cathy.

(He goes to her. She embraces him.)

Cathy

I wish I could hold you till we both were dead.

(She holds him closely.)

How strong you are.

(bitterly)

How many years do you mean to live after
I'm gone?

Will you be happy when I am in the earth?

Will you say twenty years hence...?

(sung in the manner of a plainchant)

'That's the grave of Catherine Earnshaw.
I loved her long ago, and was wretched to
lose her, but it is past.

I've loved many others since, my children
are dearer to me, than she was.

And at death, I shall not rejoice, that I am
going to her.

I shall be sorry that I must leave them, my
children.'

(in sudden anguish)

Will you say so, Heathcliff!

Heathcliff *(fiercely)*

Don't torture me till I'm as mad as yourself.
(He pulls away from her in a rage.)

Do you know that all these words will be
branded in my memory,
and eating deeper eternally after you have
left me?

You know you lie to say I have killed you!

And that while you are at peace,
I shall writhe in the torments of hell.

Cathy *(in great agony)*

I shall not be at peace.

I'll not lie there by myself.

I won't rest till you are with me.

I never shall. I never will.

I only wish us never to be parted,
and for my own sake forgive me.

(growing calmer)

Come here, and stay with me.

You never harmed me in your life.

(pleading)

Won't you come here?

Do. Do.

Heathcliff

Oh, Cathy.

Cathy, how cruel you've been, how cruel
and false.

Why did you despise me?

Why did you betray your heart?

You loved me, you loved me, then what
right had you to leave me?

Nothing could have parted us.

I have not broken your heart.

You have broken it, and in breaking it you
have broken mine.

Cathy *(in great agitation)*

Let me alone! Let me alone.

If I've done wrong, I'm dying for it. It is
enough.

I forgive you, forgive... me.

Heathcliff

It is hard to forgive, and to look at those eyes.

Kiss me, and don't let me see your eyes.
I forgive what you have done to me.

(They embrace.)

(It is now twilight, and the snow is now heavily falling. A wild and bitter snowstorm is in the making.)

Cathy

¹² Open the window. Let me breathe the wind.
It comes straight from the moors.

(Heathcliff goes, and opens a casement window. The wind and snow rush in.)
(ecstatically)

Ah, how cold it is. It is from the north.
It raves down from the wild glens.

(She goes to the window.)
(with rapture)

It is beautiful. It calls me.
Soon I shall be one with it, for ever.
And, Heathcliff, I shall not leave you and
nothing shall ever part us.

(She opens the window wider.)

I'm tired of being enclosed here, in this
shattered prison.

I'm weary to escape into that glorious world
and to be always there...

(sadly)

Not seeing it dimly through tears, and
yearning for it through the walls of an
aching heart.

(triumphantly)

But really with it, and in it, incomparably
beyond and above you all.

(Wildly the snow and wind blow in.)

Heathcliff *(fiercely)*

No! No! I will not let you go.

IX

Cathy *(in rapturous tranquillity)*

¹³ I shall not leave you, you are my soul.
I shall be with you always.

I shall be with you on the moors, and in
summer we shall walk together under the
sky.

We shall listen to the soft wind,
and when the weather is wild and wet and
the snow falls.

I shall be there. I shall wait for you.
I shall wait. I shall never let you go. Ah!

¹⁴ *(She dies in Heathcliff's arms. Heathcliff carries her body, and places it upon a couch near the windows. He gazes intently at her face, as though unable to realise that she is dead.)*

X

Heathcliff (*in a torrent of violence*)

¹⁵ May she wake in torment!
Why, she's a liar to the end!
Where is she?
Not there, not in heaven, not perished.
Where?
(*Wildly the wind and snow blow in.*)
I pray one prayer, I repeat it till my tongue
stiffens.
(*slowly and sombrely*)
Catherine Earnshaw, may you not rest as
long as I am living.
You said I killed you.
Haunt me, then!
Be with me always! Take any form! Drive
me mad!
Only do not leave me in this abyss, where I
cannot find you!
(*with great intensity*)
Oh God! Oh God!
I cannot live without my life. I cannot live
without my soul!

XI

¹⁶ (*The storm now breaks forth in full fury.
Gales of snow and wind command the
room. Heathcliff stands and gazes at
Cathy's body.*)
(*Slowly the scene darkens, only the
casement windows, with their whirling
snow, remain constantly radiant. Darkness*

*has now engulfed the hall, except for the
figures of Heathcliff and Cathy, who are
illuminated by the strange glow from the
windows.*)

XII

Soprano Voice (*off stage; slowly*)

¹⁷ Heathcliff! Heathcliff! Let me in.

XIII

(*The wind and snow hurl through the
windows.*)
(*Heathcliff rushes to the windows and
searches out into the storm.*)

Heathcliff (*calling out into the storm*)

¹⁸ Oh, Cathy! Come in, oh come in!
Oh, Cathy, do come. Oh, do! Oh, once more.

Soprano Voice (*off stage; slowly*)

Heathcliff, let me in. Let me in.

Heathcliff

Oh, my heart's darling, hear me this time.
Oh, Cathy! Cathy! Come to me, it is I,
Heathcliff!

Soprano Voice (*off stage; slowly*)

Heathcliff, I have lost my way on the moor.

Heathcliff

Oh, Cathy, at last! Oh, Cathy, my love!

Oh! Come in. Oh, come in.
(crying out into the storm)
Cathy! Cathy! Oh, come in.

Soprano Voice *(off stage; slowly)*
Let me in. Let me in.

Heathcliff
Oh! My heart's darling! Hear me this time!
Oh, Cathy, come in. Come in, Cathy.

Soprano Voice *(off stage; slowly)*
Heathcliff. Heathcliff.

Heathcliff *(sobbing)*
Cathy. Cathy.

Soprano Voice *(off stage; fading away)*
Heathcliff. Heathcliff.

XIV

19 *(Heathcliff sinks, broken and desperate, beside the windows, hopelessly searching out into the storm. Only the windows remain radiantly white with swirling snow.)*

End of Opera

Lucille Fletcher (1912–2000)
after the novel (1847)
by Emily Brontë (1818–1848)



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HERRMANN: SUITE FROM 'WUTHERING HEIGHTS', ETC.

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