

CHAN 3091(2)



CHANDOS

OPERA IN
ENGLISH

Bizet
Carmen

PETER MOORES FOUNDATION



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Georges Bizet

Georges Bizet (1838–1875)

Carmen

Opéra-Comique in four acts

Libretto by Henri Meilhac and Ludovic Halévy based on the novella by Prosper Mérimée

New Urtext Edition by Richard Langham Smith with English translation by David Parry, published by Peters Edition Ltd

Carmen, a gipsy girlPatricia Bardon *mezzo-soprano*
Micaëla, a country girlMary Plazas *soprano*
Frasquita, a gipsy girlMary Hegarty *soprano*
Mercédès, a gipsy girlSally Harrison *soprano*
Don José, a corporalJulian Gavin *tenor*
Escamillo, a bullfighterGarry Magee *baritone*
Dancaire, a smugglerPeter Wedd *tenor*
Remendado, a smugglerMark Le Brocq *tenor*
Zuniga, a lieutenantNicholas Garrett *bass-baritone*
Moralès, a sergeantToby Stafford-Allen *baritone*
An Orange VendorClare McCaldin *mezzo-soprano*
A GipsyPaul Parfitt *bass-baritone*
Officers, Soldiers, Children, Cigarette Girls, Gipsies, Smugglers etc.

Geoffrey Mitchell Choir

New London Children's Choir

Ronald Corp musical director

Philharmonia Orchestra

Stuart Stratford assistant conductor

David Parry

COMPACT DISC ONE

	Time	Page
[1] Prelude	3:22	[p. 100]
 Act I		
[2] 'In the plaza' <i>Soldiers, Moralès</i>	2:05	[p. 100]
[3] 'Just look at that delicious morsel' <i>Moralès, Soldiers, Micaëla</i>	4:09	[p. 100]
[4] 'Here come our new soldier boys' <i>Children</i>	2:27	[p. 102]
[5] 'José! There was a girl here looking for you just now' <i>Moralès, Don José</i>	0:17	[p. 103]
[6] 'Off with you old soldier boys' <i>Children</i>	1:16	[p. 103]
[7] 'Corporal!' 'Sir!' <i>Zuniga, Don José</i>	0:53	[p. 103]
[8] 'We have heard the bell summon us to meet here' <i>Young Men</i>	1:34	[p. 104]
[9] 'Ah, just look!' <i>Soldiers, Cigarette Girls, Young Men</i>	4:01	[p. 104]
[10] 'But why hasn't she come, our Carmencita?' <i>Soldiers, Young Men, Cigarette Girls, Carmen</i>	1:15	[p. 105]
[11] 'Love's a bird wild as any rebel' (Habanera) <i>Carmen, Cigarette Girls, Young Men, Soldiers</i>	4:31	[p. 106]
[12] 'Carmen! We will follow you high and low!' <i>Young Men, Carmen, Don José, Cigarette Girls</i>	1:34	[p. 106]

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[13] 'The cheek of it!' <i>Don José, Micaëla</i>	0:22	[p. 107]
[14] 'Give me news of my mother!' <i>Don José, Micaëla</i>	1:31	[p. 107]
[15] 'Your dear mother and I were leaving church this morning' <i>Micaëla, Don José</i>	2:15	[p. 108]
[16] 'I see my mother's face!' <i>Don José, Micaëla</i>	5:50	[p. 108]
[17] 'Wait a moment – I'm going to read the letter' <i>Don José, Micaëla</i>	0:32	[p. 109]
[18] 'Come and help!' <i>Cigarette Girls, Zuniga, Soldiers</i>	2:58	[p. 110]
[19] 'So, corporal: tell me what happened' <i>Zuniga, Don José</i>	0:11	[p. 111]
[20] 'Well, Carmencita: what do you have to say for yourself?' <i>Zuniga, Carmen</i>	2:28	[p. 112]
[21] 'Where are you taking me?' <i>Carmen, Don José</i>	0:53	[p. 113]
[22] 'There's an old bar in the city' (Seguedilla) <i>Carmen, Don José</i>	4:37	[p. 113]
[23] 'Careful – it's the lieutenant!' <i>Don José, Zuniga, Carmen</i>	2:08	[p. 115]
[24] Entr'acte	1:42	[p. 115]

	Time	Page
Act II		
[25] 'From far away mysterious sounds' (Gipsy Song) <i>Carmen, Frasquita, Mercédès</i>	5:29	[p. 115]
[26] 'Bravo, bravo! More! Keep dancing!' <i>Zuniga, Frasquita, Mercédès, Carmen</i>	0:57	[p. 116]
[27] 'Hurrah! Hurrah! The Torero!' <i>Friends of Escamillo</i>	0:16	[p. 117]
[28] 'Who's that?' 'It's Escamillo, the bullfighter from Granada' <i>Zuniga, Frasquita, Friends of Escamillo</i>	0:12	[p. 117]
[29] 'Hurrah! Hurrah! The Torero!' <i>Zuniga, Officers, Friends of Escamillo, Mercédès, Frasquita, Carmen, Moralès, Escamillo</i>	0:35	[p. 117]
[30] 'You're most kind' (Toreador's aria) <i>Escamillo, Frasquita, Mercédès, Carmen, Moralès, Zuniga, Officers, Friends of Escamillo</i>	5:10	[p. 118]
[31] 'We'll come with you, Señor Torero' <i>Zuniga, Escamillo, Friends of Escamillo, Carmen, Frasquita, Mercédès</i>	1:03	[p. 119]
[32] 'Toreador, be ready!' <i>Friends of Escamillo</i>	1:10	[p. 120]
[33] 'At last!' 'We got rid of them as quickly as we could' <i>Remendado, Frasquita, Dancaïre, Mercédès</i>	0:14	[p. 120]
[34] 'There's a little job that we're starting!' <i>Dancaïre, Mercédès, Frasquita, Remendado, Carmen</i>	4:50	[p. 120]
[35] 'Being in love is not a reason' <i>Dancaïre, Carmen, Frasquita, Mercédès, Don José</i>	2:25	[p. 122]

TT 75:20

COMPACT DISC TWO

	Time	Page
[1] 'To bid you welcome to our bar' <i>Carmen</i>	0:38	[p. 125]
[2] 'La la la la la la la...' <i>Carmen, Don José</i>	2:18	[p. 125]
[3] 'Back to camp!... Go at once!' <i>Carmen, Don José</i>	2:35	[p. 125]
[4] 'That flow'r you threw to me I treasured' (Flower Song) <i>Don José</i>	3:55	[p. 126]
[5] 'No, it's not love at all!' <i>Carmen, Don José</i>	4:14	[p. 127]
[6] 'Hello! Carmen!' <i>Zuniga, Don José, Carmen</i>	1:31	[p. 129]
[7] 'Lieutenant fair, it's true' <i>Carmen, Remendado, Dancaïre, Gipsies, Zuniga, Don José, Frasquita, Mercédès</i>	2:50	[p. 129]
[8] 'The sky above the open road' <i>Gipsies, Frasquita, Mercédès, Carmen, Don José, Remendado, Dancaïre</i>	1:02	[p. 131]
[9] Entr'acte	2:38	[p. 131]

	Time	Page
Act III		
[10] 'Keep going, dear old friend, keep going!' <i>Gipsies, Frasquita, Mercédès, Carmen, Don José, Remendado, Dançaire</i>	4:25	[p. 131]
[11] 'Right! Let's stop for a while' <i>Dançaire, Don José, Carmen</i>	1:03	[p. 131]
[12] 'Shuffle! Cut them!' <i>Frasquita, Mercédès, Carmen</i>	4:05	[p. 132]
[13] 'In vain you would avoid the bitter things they're saying' <i>Carmen, Frasquita, Mercédès</i>	3:12	[p. 133]
[14] 'You're back!' <i>Frasquita, Dançaire, Mercédès, Carmen, Remendado, Don José</i>	0:35	[p. 134]
[15] 'As for that man, it should be easy!' <i>Frasquita, Mercédès, Carmen, Gipsies, Remendado, Dançaire</i>	3:07	[p. 135]
[16] 'Is this the place?' <i>Micaëla, Guide</i>	0:16	[p. 136]
[17] 'I say that there's nothing to fear' <i>Micaëla</i>	5:15	[p. 136]
[18] 'It's him! I'm sure it's him over there!' <i>Micaëla, Escamillo, Don José</i>	0:16	[p. 136]
[19] 'Escamillo is my name, and I come from Granada' <i>Escamillo, Don José</i>	1:01	[p. 137]
[20] 'She had a lover here' <i>Escamillo, Don José</i>	4:24	[p. 137]

	Time	Page
[21] 'Holà! holà! José!' <i>Carmen, Escamillo, Dançaire</i>	2:51	[p. 139]
[22] 'You should take care, Carmen' <i>Don José, Dançaire, Gipsies, Remendado, Carmen, Micaëla, Frasquita, Mercédès</i>	4:00	[p. 140]
[23] 'Alas! José, your mother is ill' <i>Micaëla, Don José, Escamillo</i>	2:04	[p. 142]
[24] Entr'acte	2:12	[p. 142]
Act IV		
[25] 'A few cuartos! A few cuartos!' <i>Merchants, Vendors, Zuniga, An Orange Vendor, A Gipsy</i>	2:12	[p. 142]
[26] 'Here they come! Here they come!' <i>Children, Merchants, Vendors, Crowd</i>	3:46	[p. 143]
[27] 'If you love me, Carmen' <i>Escamillo, Carmen, Cordeliers, Frasquita, Mercédès</i>	3:24	[p. 145]
[28] 'It's you!' 'It's me!' <i>Carmen, Don José</i>	6:06	[p. 146]
[29] 'Viva! Viva! What a corrida!' <i>Crowd, Don José, Carmen</i>	3:53	[p. 147]



Patricia Bardon



Mary Plazas

Bizet: Carmen

Probably the most popular opera of all time, Bizet's *Carmen* has been filmed over eighty times and adapted in at least as many ways: it is one of those works which reveal a few more of their secrets every time they are redone. The overriding fascination of the opera is of course the character of its gipsy heroine. And while Carmen has as many personalities as she has interpreters, she has had no difficulty in changing with the times. Certainly, for nineteenth-, and for many twentieth-century audiences she was the evil woman who led José to destruction. There was no doubt about it: José should have married the innocent Micaëla. Nowadays different views have been put forward. Some might even see Micaëla as a pious prude. And could not Carmen be seen as the liberated woman who has taken charge of her own destiny, free to choose her own sexual partners and to discard them as she wants? Furthermore, she sticks unswervingly to the gipsy morality of her clan, where debts are always repaid, where love must come first, and where it is fine for the rich to be robbed by the poor.

To get to the heart of the opera, it is useful to

know something of the mixed bag of ingredients that went into it and the two principal ways in which it has been produced. The original version was premiered at the Opéra-Comique in Paris in March 1875, and complied with the stipulation that all Opéra-Comique spectacles at this time must combine speech and song. In rehearsal, with the composer in attendance, cuts were made, both in the music and in the spoken dialogue, a procedure continued in productions of the Opéra-Comique version ever since, even though only minimally in the present recording.

Although Bizet died in June 1875, only months after the premiere, there can be little doubt that he would later have adapted the piece himself for the Paris Opéra (and elsewhere) where, contrary to practice at the Opéra-Comique, spoken dialogue was not allowed, and the music of all operas had to run continuously. After Bizet's death, his colleague Ernest Guiraud adapted the piece in the customary way: compressing the spoken dialogue into recitatives. It was in this version that the opera was usually given during the twentieth century.

The trend more recently has been to revert to the format of the 'opéra comique', a term which benefits from a little elucidation, not least because it has four distinct meanings. 'Opéra comique' *can* mean a 'comic opera' but *Carmen* is certainly not that. In a second sense, an 'opéra comique', as has been mentioned, is a stage work in which the performers combine speech, often dialogue, with singing – the word 'comique' being allied to the French word 'comédien', actor. The Opéra-Comique was a company which, apart from requiring a combination of speech and song, had other stipulations built into its statutes. It had, for example, a duty both to encourage new works by French composers, and to bring young French singers into the limelight.

Last but not least there is *the* Opéra-Comique: the name of the building – not forgetting that different opera houses attract different sorts of operagoers. In a nutshell, while the Opéra was for the very posh – the aristocracy and the international set – the Opéra-Comique was for the bourgeoisie. In the case of *Carmen*, the audience for whom it was written was a major shaping force.

There were several Opéra-Comiques in this fourth sense; the latest, the third Salle Favart, is still there in Paris for all to visit. *Carmen*

was written for the second Salle Favart, which was gutted by fire in May 1887. In different ways, the opera was shaped by the last three meanings of the word: it *is* an opéra comique, it adhered to the conditions demanded by the Opéra-Comique, and it was first done *in* the Opéra-Comique.

Carmen's success is in some considerable measure due to its excellent libretto, written by a pair of librettists who had collaborated already. Henri Meilhac was largely responsible for shaping the plot, and for writing the spoken dialogue. Ludovic Halévy produced the rhymed poetry of the songs and arias. But the idea for *Carmen* had come from Bizet himself, who also contributed to the libretto, sometimes replacing the librettists' work with verses of his own. The first part of the Habanera ('Havanaise') is his: a surviving manuscript shows that he replaced Halévy's rather conventional opening with his own first verse, asking Halévy to do the rest and to fit his verse to the popular song on which this number was modelled. Bizet also had a hand in the card scene. But most notable in the shaping of the opera was the intervention of the directorate of the Opéra-Comique itself.

The two directors, de Leuven and du Locle, had two main concerns. First, recent criticism

of another opera had chastised the company for not adhering to the rule that spectacles should include substantial spoken material. Second, the directors wanted works which would please their bourgeois clientele and fill the several boxes which were habitually taken by families eager to introduce their marriageable offspring. De Leuven was horrified at the idea of an opera based on the story of Carmen. ‘Isn’t she killed by her lover?’ he exclaimed to Halévy:

And isn’t it set among thieves, gipsies and cigar-girls!... That, at the Opéra-Comique!... the family theatre!... the theatre where marriages are arranged!... Every night we have five or six boxes reserved for that... The public will desert us... It’s impossible!

The outcome was that composer and librettists agreed to soften the plot by introducing Micaëla: a nice catholic family girl with whom the audience could identify. The librettists also invented an extra bass role, that of Escamillo the toreador. Nowadays we can hardly imagine the opera without these two figures.

Both the spoken dialogue and the texts for the sung numbers are full of riches. Who else but Bizet and his collaborators would have exploited the mix of speech and song so brilliantly as in Zuniga’s interrogation of

Carmen, where the questions are spoken, and the answers merely sung ‘tra la las’? Then there is the dance with which Carmen rewards José for setting her free, her castanets contrasting with the rising strains of the bugles off-stage. These are just two examples of Bizet’s incredible imaginative fertility, and we still marvel at it.

The way Bizet controls the flow between speech and song is also particularly subtle. The opposite of a mere ‘number opera’ with dialogue interspersed, *Carmen* has a real sense of progression, an inexorable drive towards its terrible end. This is achieved in several ways.

Things start relatively lightly, with quite a few nudges and winks in the spoken dialogue and some double-entendre (José’s polishing of his priming-pin, for example, and the obscene insults exchanged between Carmen and Manuela about donkeys and broomsticks being needed to satisfy each other). There is also some decorative and delightful local colour, especially in the three dance-songs through which Carmen introduces herself to the audience. Also contributing to the forward thrust is the gradual adoption of continuous music in the last act where we move dizzily between snatches of the sounds of the bullfight and José and Carmen’s wrangling.

As for complying with the statutes of the company, the opera introduced two display-roles for the sopranos in the characters of Frasquita and Mercédès. In various performances the parts for these two (who usually vie with each other musically, one part however lying higher than the other) were changed around. Sometimes the show-off notes would be shared, no doubt depending not only on the tessituras of the voices, but also on whether the Opéra-Comique wanted to display new talent in the company to its best advantage. The roles of the several soldiers (there was originally one more, called Andrés) gave a chance for young tenors and basses; and there were several opportunities for dancers, poorly paid by the company but often supported by rich, elderly male patrons who waited for them after the show.

The root source of the opera is a short story by the French writer Prosper Mérimée, written after a visit to Spain in 1830, published in 1842 and subsequently expanded to include a fourth chapter entirely about gipsies. The Carmen of the opera absorbs many details from Mérimée’s story, although Carmen’s husband, a one-eyed murderer, is ignored. On one occasion, the libretto tells us that Carmen’s ‘costume and entrance [should be]

exactly as described by Mérimée’, and passages of the spoken dialogue are closely modelled on ones in the short story. Many other features of the libretto are freely adapted – Lillas Pastia’s tavern, for example – though the idea of frequent dancing is found also in Mérimée.

Don José is considerably toned down, to the point, perhaps, where his strength in the opera is his weakness. In the short story he was a bandit, not a soldier, and much more ready to use his gun. In the opera he is a torn man, characterised by indecision.

Much of the rest is the librettists’ invention, although a considerable amount of detail is taken from reality – Meilhac and Halévy were well known for their ‘slice of life’ approach. Not only is the character of Escamillo added, but so are all the details of the *corrida*, the procession to the bullfight being modelled on what actually used to happen. Similarly, the whole idea of pitting the tobacco factory against the guard room – juxtaposing centres of disorder and of order respectively – is a gambit which neatly pits two essential themes of the opera against each other. Seville did indeed have a celebrated tobacco factory (now part of the university) and it did employ only women, often reformed prostitutes and young mothers with illegitimate children. Is the

presence of the children in the opera perhaps a sign that the librettists knew of the factory and its ways – if not directly, then perhaps through the illustrations by Gustave Doré who had brought back to Paris an extensive portfolio of work he had done inside the factory?

Apart from Mérimée, many other writers of the nineteenth century were fascinated by gipsy life and the gipsy character. One study remarked on several features explored in the opera: the refusal of gipsies to budge under threat or torture; their disrespect for Western authority; their love of tobacco and strong drink; their love of sweets and snacks rather than ‘proper meals’; and, of course, the wantonness of their women.

Gipsies were also reputed to have great musical skills, even if these were of an ‘extempore’ nature. But here lay Bizet’s genius. In Carmen’s Habanera, Seguedilla and Gipsy Song (‘Chanson Bohème’) the composer for the first time introduced pastiche of real gipsy music into the opera house, trance-inducing pieces based on rhythm and repetition rather than on sophisticated harmony. These songs introduce Carmen not only by means of words and music but through the visual display of raunchy dance and seductive gestures, the music acutely contrasting with that of Micaëla.

How touchingly, on the other hand, Bizet captures Micaëla’s seventeen-year-old innocence, tingeing her music with the religiosity of harps. And again, how brilliantly he gives us the carefree, machismo swagger of Escamillo the toreador! However much of a melting-pot the opera is, it was launched into existence by three geniuses of stagecraft, and continues to exert an unparalleled power over performers, producers and audiences alike.

A note on the edition

My primary job in preparing an edition for the current recording was to produce a clean, clear text for the musicians to use, based on the Opéra-Comique version. David Parry translated the libretto and retained the essence of the spoken sections: essential for a full understanding of what *Carmen* is about. It soon became apparent that the main problem was to decide which Opéra-Comique version to use, for there were many. Recent criteria for editing have leaned heavily on what is often referred to as ‘composer-intentions’. There is one surviving score mostly in Bizet’s hand. But to have followed this slavishly would have led me down a false trail, and quite possibly not have represented Bizet’s intentions anyway. After all, he surely had one main intention: to

make the opera a success. Consequently, he tampered with the work in rehearsal, and others tampered with it afterwards, sometimes not to its detriment. For example, Carmen’s interrogation number – her ‘tra la las’ – is somewhat overworked in the first edition, and it was, in my opinion, compressed to its benefit during subsequent performances.

I decided that I would base the edition largely on what was done in the early run of Opéra-Comique performances, and in this respect have leaned heavily on the orchestral parts (because they are the best source for what was actually played in the pit) and the first published vocal score (because that is what the singers sang from). There is also an invaluable manuscript score which was used in performances at the Opéra-Comique for many years until a printed orchestral score was published.

The edition, available on hire from Peters Edition Ltd, was made with the help of the musicologist Clair Rowden, whose assistance was kindly supported by the Peter Moores Foundation. I am currently preparing a vocal score for the same publishers, in English and French, which will detail many variants and include substantial descriptive and illustrative material on the early performances. This will be not only a performing edition but also a

study score for interested students and operagoers. An orchestral score will follow.

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Synopsis

COMPACT DISC ONE

1 The Prelude is characterised by busy strings, whistling piccolos and vamping brass. It sounds like outdoor music, a military band perhaps. A second main theme, accompanied by brass ‘oompahs’, turns out to be that of the toreador Escamillo. After a dramatic pause comes music which is much darker. Tremolando strings accompany a twisting motive which will recur several times. Is this Carmen’s theme, imitating a gipsy scale? Or is it fate?

Act I

2 A street scene in Seville. On one side of the plaza is the tobacco factory, on the other the guardroom. Dragoons sit smoking, watching the crowd. 3 A young woman catches the eye of the soldiers. It is Micaëla, looking for Don José. The sergeant Moralès tells her that José will come on duty later, and invites her into the guardroom, an offer she politely declines.

[4] – [6] A fanfare announces the changing of the guard, followed by the fifes and bugles of a military march. Preceding the soldiers are a group of street urchins, imitating their step. Another fanfare is heard as the guard changes.

[7] José and the lieutenant Zuniga discuss the tobacco factory and the girls who work there.

[8] The bell rings in the factory and the square fills with young men. [9] The girls come pouring out, smoking cigarettes, and singing of the forgetfulness which tobacco induces, and of how lovers' vows are nothing but a puff of smoke. The young men entreat them not to be so cold.

[10] The soldiers notice that Carmen has not come out. The sinister motive of the Prelude is heard again, in a high register, and Carmen appears; 'Tell us when you might fall in love', ask the young men. Carmen teases them: certainly not today. [11] Then comes her first dance-song: the celebrated Habanera. 'Love's a bird', she sings, which 'no man on earth has learned to tame'. The chorus echoes her words.

[12] Suddenly the mood darkens as the ominous motive recurs, building up to the moment when Carmen addresses José for the first time, asking him what he is doing. He simply replies that he is busy, but continues polishing his priming-pin; she takes from her

bodice a sprig of cassia flowers, tosses it to him, and runs off as the cigarette girls return to work. [13] José inhales the heady perfume of the flower.

Micaëla returns, and José recognises and welcomes her; she is from his village. As she tells José that it is his mother who has sent her, [14] he breaks into song: 'Give me news of my mother!' Micaëla has brought him money, a letter and something else, much more precious...; 'This something... please explain', asks José. [15] The music turns quasi-religious, with harps and strings accompanying Micaëla as she tells José that she has brought him a kiss from his mother. José is ecstatic. [16] He imagines his mother's face, and he and Micaëla join in a duet as memories flood back. José wonders whether the kiss was meant to drive away imminent danger, meaning Carmen. Micaëla is puzzled, but José changes the subject. [17] José reads his mother's letter which advises him to marry Micaëla.

[18] – [19] A commotion is heard and the cigarette girls call for help. Carmen has been insulted and someone has been attacked. Zuniga orders José to go and investigate. The girls are divided as to who started the fracas. Carmen says she has been provoked and [20] Zuniga interrogates her. To every question

she has only one answer: 'Tra la la la la la la.' Zuniga orders José to tie her hands and take her to prison.

[21] José and Carmen strike up a dialogue before he leads her off. After unsuccessful attempts to get José on her side, she challenges him to acknowledge that he loves her and will do everything she says. He denies this, but is obviously smitten. [22] She launches into her second dance-song, the Seguedilla. The words tell of a bar on the ramparts, run by a certain Lillas Pastia. Carmen says she is in love with a corporal. José understands that she is referring to him and asks whether she will love him if he releases her. They'll drink Manzanilla and dance Seguedillas, she promises. Tra la la la. José loosens the rope round her wrists.

[23] The act ends with Carmen singing a snatch of her Habanera straight into Zuniga's face, and pretending to push José off the bridge as she escapes.

[24] Entr'acte

Act II

Lillas Pastia's tavern. [25] Gipsies mingle with officers, and Carmen dances her third dance-song together with Frasquita and Mercédès, her gipsy friends. The dance rises to a frenzy.

[26] Zuniga asks the girls to go to the theatre with him and the other soldiers, but they refuse.

[27] A chorus signals the imminent arrival of Escamillo. [28] – [29] The officers order drinks to welcome him. [30] He sings his celebrated aria, mingling descriptions of the conquest of women with ones of the bullfight.

[31] – [32] Escamillo shows an interest in Carmen, but she rebuffs him. [33] The gipsies plan a smuggling operation, led by Dancaire and Remendado. [34] – [35] In a Quintet the men entreat Carmen and her friends to help. Carmen, to everyone's surprise, confesses to being in love. The men remind her that her gipsy duty must come first. Carmen protests that, for her, love must take the lead. [36] Don José is heard singing in the distance. Carmen is pleased to see him and repays her debt to him by ordering food and Manzanilla.

COMPACT DISC TWO

[1] She declares that she will dance for him.

[2] During her dance the sound of bugles is heard far away: José's company is on the move. Carmen finds it a fitting accompaniment to her song but José feels the need to return to his company. [3] They argue. Carmen can only regard José's wish to return as a denial of his

love. ^[4] His last plea is the aria in which he sings of the flower she threw to him.

^[5] Carmen tells him that if the two of them are to continue, they must flee to distant lands. A knock at the door is heard, ^[6] Zuniga enters and sees José who is now, in the army's eyes, a deserter. ^[7] – ^[8] The gipsies overpower Zuniga and offer José a way out: he must join their band.

^[9] Entr'acte

Act III

A wild place in the mountains. ^[10] The gipsies are there with a band of smugglers, singing as they march. ^[11] In a tense dialogue José tells Carmen that he is near his mother's house. She taunts him by suggesting that he really belongs there, with his mother. 'Are you the devil, Carmen?' he asks. 'Yes,' she replies, 'I've told you already.'

^[12] Frasquita and Mercédès, who are reading their fortunes in a game of cards, are having some luck: one finds a good lover and the other a rich one. But Carmen's cards spell death: 'first for me, and then for him.' The sinister motive is heard again. ^[13] She sings her first real aria, musing on the truth told by the cards. ^[14] – ^[15] The gipsies plan their

ambush and instruct Carmen and the other two to seduce the customs men. José is jealous.

^[16] Micaëla appears with a guide. ^[17] In her aria, 'I say that there's nothing to fear', she confesses her love for José. ^[18] Retreating out of sight, she watches José as Escamillo arrives. ^[19] – ^[20] Escamillo confesses his love for Carmen unaware that José still considers himself to be her lover. José forces a fight between them (which he quickly loses) but Escamillo refuses to take his life. José insists that they fight on, and when Escamillo slips, José is prevented from killing him by Carmen ^[21] who rushes in. Escamillo thanks her and challenges José to a 'decider'. ^[22] Remendado discovers the hiding Micaëla. She takes up the strains of her beautiful first aria, with harps, once more reminding José of his mother, now sad and lonely. The gipsies join Micaëla in pressing José to return home: 'You will soon be lost forever... unless you leave now', they assure him. After José protests that he cannot leave Carmen, ^[23] Micaëla tells him that his mother is dying. This convinces him that he must leave. But his parting words remind Carmen that they'll meet again. Escamillo prepares for the bullfight by singing snatches of his aria.

^[24] Entr'acte

Act IV

The entr'acte, in a Spanish style, leads us to the streets around the bull-ring. ^[25] Merchants sell fans, ice cream, oranges and cigarettes. Zuniga appears with Frasquita and Mercédès. ^[26] The opening music of the Prelude is heard once more, now with a chorus announcing the arrival of the procession. At last Escamillo appears, with Carmen at his side. ^[27] A duet develops in which he woos her. She declares her love for him amidst the hurly-burly of the parade. Carmen's friends advise her of danger: José has been seen nearby.

^[28] José finally emerges, begging Carmen to revert to her former life with him. He asks if she still loves him. 'No,' she replies, 'I don't love you now.' ^[29] The bullfight chorus is heard again: Escamillo has triumphed and Carmen now confesses her love for him. She throws away the ring José once gave her. This is too much for him. The music veers between the bullfight music and the toreador's aria. José strikes her fatally. As she dies Escamillo emerges at the gates to the arena. 'I'm the one who killed her!' cries José, 'Ah, Carmen, my beloved!'

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The Dublin-born mezzo-soprano **Patricia Bardon** studied with Dr Veronica Dunne at the College of Music in Dublin, and came to prominence as the youngest ever prize winner in the Cardiff Singer of the World Competition. A leading

international operatic performer, she has sung the title roles in *Tancredi* at Teatro la Fenice in Venice, *Carmen* at the Hamburg Staatsoper, *La Cenerentola* at Théâtre de la Monnaie, Brussels, *Tamerlano* in Beaune and *Orlando* in New York, Paris, Lyon and Antwerp. She has also appeared as Penelope (*Il ritorno d'Ulisse in patria*) and Anna (*Les Troyens*) at the Maggio Musicale in Florence, Arsace (*Semiramide*) at Teatro la Fenice, Cornelia (*Giulio Cesare*) and Amastris (*Serse*) at the Munich Staatsoper and in Dresden, Ursule (*Béatrice et Bénédicte*) in Amsterdam, and Smeton (*Anna Bolena*) in San Francisco. She has sung frequently at Opera North, Welsh National Opera, Scottish Opera and Glyndebourne Festival Opera, and at The Royal Opera, Covent Garden has performed roles in *Mosè in Egitto*, *Guillaume Tell*,

Rigoletto, *Mefistofele* and *La fanciulla del West*.

She has sung in concert and recital throughout Europe, in the United States and Japan, and appeared with conductors such as Zubin Mehta, Bernard Haitink, Claudio Abbado, Antonio Pappano and Sir Charles Mackerras. She was also invited to sing at Buckingham Palace during a concert celebrating the fiftieth birthday of HRH Prince Charles. She appears on the Chandos/Peter Moores Foundation recording of *Eugene Onegin*.



Mary Plazas, soprano, studied at the Royal Northern College of Music in Manchester with Ava June. Winner of several awards, including the 1991 Kathleen Ferrier Memorial

Scholarship, she also received major scholarships from the Peter Moores Foundation and the Countess of Munster Musical Trust. She made her operatic debut in 1992 with English National Opera as the Heavenly Voice in *Don Carlos*. She has

sung with all the major British opera companies, as well as with New Israeli Opera and The Metropolitan Opera, New York and at the Bregenz Festival. Her comprehensive repertoire includes Susanna (*Le nozze di Figaro*), Donna Elvira (*Don Giovanni*), Marzelline (*Fidelio*), Adina (*The Elixir of Love*), Oscar (*A Masked Ball*), Mimì (*La bohème*), Anne Trulove (*The Rake's Progress*) and the title role in *The Cunning Little Vixen*. She has sung Donna Elvira for Glyndebourne Touring Opera, for which she also created the role of Tina in Jonathan Dove's *Flight*, repeating it with Glyndebourne Festival Opera.

Mary Plazas has given recitals and concerts, including solo recitals at the Wigmore Hall, Purcell Room and the Karajan Centre in Vienna, and performed at many festivals. Her concert repertoire includes Haydn's *Die Schöpfung*, Tippett's *A Child of Our Time*, Schumann's *Das Paradies und die Peri* and Canteloube's *Songs of the Auvergne*. She appears in Mercadante's *Emma d'Antiochia* and Pacini's *Maria, regina d'Inghilterra* on Opera Rara and for Chandos/Peter Moores Foundation has recorded the roles of Zerlina (*Don Giovanni*), Adina, Marguerite (*Faust*) and Liù (*Turandot*).



Julian Gavin was born and educated in Melbourne, Australia. After completing a postgraduate conducting course, he moved to England and studied at the National Opera Studio. He made his British operatic debut as Alvaro in English National Opera's production of *The Force of Destiny* followed by Laca in Opera North's *Jentifa*.

Julian Gavin's engagements with the ENO include Pinkerton (*Madam Butterfly*), Cavaradossi (*Tosca*), the Duke (*Rigoletto*), and the title roles in new productions of *Ernani* and *The Tales of Hoffmann*. In 1996 Julian Gavin made his debut at The Royal Opera, Covent Garden in the title role of *Don Carlos*, conducted by Bernard Haitink. He repeated the role at the 1998 Edinburgh Festival. Other past engagements include Alfredo (*La traviata*) for Den Norske Opera, Oslo, Opera Australia and ENO; Rodolfo (*La bohème*), Laca, Carlo (*Giovanna d'Arco*) and the title role in *Don Carlos*, all for Opera North; Des Grieux (*Manon Lescaut*) with the Israel Philharmonic

Orchestra; Pollione (*Norma*) in Lucerne; Pinkerton for Deutsche Oper, Berlin; Roméo (*Roméo et Juliette*); Don José for Opera Australia; concert performances of Rodolfo in *Luisa Miller*; Arrigo in *La battaglia di Legnano*; and Ishmaele in *Nabucco* conducted by Sir Edward Downes.

Recordings include Godvino (*Aroldo*), *The Tales of Hoffmann*, Verdi's Requiem and *Rigoletto*, Kodály's *Psalmus Hungaricus*, and Gounod's *Roméo et Juliette*, besides *Ernani* for Chandos/Peter Moores Foundation. He has also appeared in a six-part series for BBC Television, *Top Score*, about the making of an opera based on *La bohème*.

The baritone **Garry Magee**, a graduate of the Guildhall School of Music and Drama and the National Opera Studio, won First Prize in the Kathleen Ferrier Award in 1995 and the following year was a Prize winner in the International Belvedere Competition in Vienna; he is currently studying with Robert



John Baren

Dean. Among the many roles he has performed are Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dr Malatesta (*Don Pasquale*), Figaro (*The Barber of Seville*), Marcello and Schaunard (*La bohème*), Sharpless (*Madama Butterfly*) and Harry Heegan (*The Silver Tassie*) besides the title roles in *Don Giovanni* and *Eugene Onegin*. He has performed with English National Opera, Opera North, The Royal Opera, Covent Garden, Welsh National Opera, Flanders Opera, Opéra de Monte-Carlo, Théâtre de la Monnaie in Brussels, The Netherlands Opera, Deutsche Oper, Berlin and Florida Grand Opera. He has appeared in concert and recital at venues and festivals both in Britain and abroad in a repertoire that includes Bach's *Magnificat* and *St John Passion*, Brahms's *Ein deutsches Requiem*, Rachmaninov's *Spring cantata*, Kurt Weill's *Das Berliner Requiem*, Bernstein's *West Side Story* and Britten's *War Requiem*. His discography includes, for Chandos/Peter Moores Foundation, the title role in *Don Giovanni* and Valentin in *Faust*.

Born in Cork, the soprano **Mary Hegarty** studied at the Cork School of Music and at the National Opera Studio in London.



Winner of the Golden Voice of Ireland, she has represented her country in the Cardiff Singer of the World

Competition. In Britain she has performed with The Royal Opera, Covent Garden, English National Opera, Opera North, Opera Northern Ireland, Glyndebourne Touring Opera and Garsington Opera. Among her many roles are Blonde (*Die Entführung aus dem Serail*), Cherubino and Susanna (*The Marriage of Figaro*), Papagena (*The Magic Flute*), Norina (*Don Pasquale*), Adina (*L'elisir d'amore*), Ninetta (*The Thieving Magpie*), Elvira (*The Italian Girl in Algiers*), Fiorilla (*Il turco in Italia*), Marzelline (*Fidelio*), Micaëla, Pousette (*Manon*), Nanetta (*Falstaff*), Lisette (*La rondine*) and Anne Trulove (*The Rake's Progress*). She has performed at the Royal Albert Hall, the Barbican Centre and the Royal Festival Hall, at the Batignano, Aix-en-Provence and Buxton festivals, at the Flanders Opera, and sung *Messiah* with the Orchestre nationale de Belgique.



The soprano **Sally Harrison** studied at the Royal Northern College of Music, supported by a Peter Moores Foundation Scholarship, and subsequently at the National Opera Studio. With

English National Opera she has sung Despina (*Così fan tutte*), Papagena and Pamina (*The Magic Flute*), Giannetta (*The Elixir of Love*), Lidka (Smetana's *The Two Widows*), Frasquita, Chloë (*The Queen of Spades*) and Yum Yum (*The Mikado*), and she appeared as Musetta (*La bohème*) and Polly Peachum (*The Threepenny Opera*) at Scottish Opera and as the Countess (*The Marriage of Figaro*) at the Opera Theatre Company, Dublin. Other notable British performances have included Poppea (Handel's *Agrippina*) at the Buxton Festival, Galatea (*Acis and Galatea*) at the English Bach Festival and Gilda (*Rigoletto*) at the Bath and Wessex Opera. On the concert platform she has sung Handel's *Esther* and *Messiah*, Mozart's Mass in C minor and *Exsultate, jubilate* and Orff's *Carmina burana*.



The tenor **Peter Wedd** studied at the Guildhall School of Music and Drama with William McAlpine, and at the National Opera Studio where he received support from the Peter Moores Foundation. He has

sung Cascada (*Die lustige Witwe*) at The Royal Opera, Covent Garden, Federico (*L'Arlesiana*) and Pluto (*Orphée aux enfers*) for Opera Holland Park, Don José and Tamino (*Die Zauberflöte*) at Welsh National Opera, his operatic repertoire also including Edgardo (*Lucia di Lammermoor*), Rodolfo (*La bohème*), Eisenstein (*Die Fledermaus*) and Lysander (*A Midsummer Night's Dream*) besides the title role in *Les Contes d'Hoffmann*. From 1999 to 2001 he was a Company Principal with The Royal Opera.

In concert he has performed a wide repertoire ranging from Bach's *St John Passion* and Handel's *Messiah*, through the Requiems of Mozart and Verdi, the *Petite Messe solennelle* by Rossini and Mendelssohn's *Elijah*, to Janáček's *Glagolitic Mass* and Britten's

Les Illuminations and *Serenade for Tenor, Horn and Strings*. He appears on the Chandos/Peter Moores Foundation recordings of *Lucia of Lammermoor*, *Ermani* and *Turandot*.



Mark Le Brocq held a choral scholarship to St Catharine's College, Cambridge where he read English. He won an Entrance Scholarship to the Royal Academy of Music to study with Kenneth Bowen and later continued his

studies at the National Opera Studio. He was a Company Principal with English National Opera, where his many roles included Tamino (*The Magic Flute*), Paris (*King Priam*), Count Almaviva (*The Barber of Seville*), Narraboth (*Salome*), Don Ottavio, Monostatos, Rodriguez (Massenet's *Don Quixote*), Odoardo (*Ariodante*), Doctor Maxwell (*The Silver Tassie*) and Siward (*A Better Place*). Guest appearances have included roles for Opera Northern Ireland, Garsington Opera and the Aix-en-Provence Festival.

Mark Le Brocq has performed as a recital

and oratorio soloist in the USA, France, Germany, Spain and the Middle East, as well as at all the major London venues. He has appeared with the Gabrieli Consort and Paul McCreesh at festivals throughout Europe. His recordings include *Il trovatore* and *Turandot* for Chandos/Peter Moores Foundation, *Samson*, *Judas Maccabaeus*, Purcell's *Hail Bright Cecilia*, Handel's *Utrecht Te Deum* and Boyce's *I Was Glad*.



The baritone **Toby Stafford-Allen** studied under Robert Alderson at the Royal Northern College of Music, where he sang Figaro (*Le nozze di Figaro*), the title role in the baritone version of *Werther*, and the Foreman

of the Mill (*Jenůfa*) among others. On leaving the College he joined English National Opera and with this and other British companies has sung Valletto (*L'incoronazione di Poppea*), Henry (*The Fairy Queen*), Papageno (*Die Zauberflöte*), Fiorello (*The Barber of Seville*), Baron Douphol (*La traviata*) and

Schaunard (*La bohème*). His festival performances have included Guglielmo (*Così fan tutte*) at the Aix-en-Provence Festival, Mars and Euro in Cesti's *Il pomo d'oro* at the Batignano Festival, Schaunard at the Bregenz Festival and Grimbald and Aeolus in Purcell's *King Arthur* at the Kings Lynn Festival in Norfolk. His oratorio repertoire includes the Requiems by Mozart and Fauré, Haydn's *Die Schöpfung* and Bach's Mass in B minor.



Nicholas Garrett, bass-baritone, studied at Trinity College of Music and is the recipient of a Wolfson Foundation Award. He has sung Sourin (*The Queen of Spades*) for Scottish Opera, Sparafucile and Count Monterone (*Rigoletto*),

Figaro (*Le nozze di Figaro*) and Nourabad (*Les Pêcheurs de perles*) with English Touring Opera, and Escamillo, Don Basilio (*Il barbiere di Siviglia*) and the title role of *Don Giovanni* at Opera Holland Park. Recently he sang Escamillo and Dancaire in Opera North's new production of *Carmen*. He made his debut with The Royal

Opera, Covent Garden in performances of Pfitzner's *Palestrina*, and with English National Opera as Baron Douphol in *La traviata*. Abroad he has performed at the Opéra national de Paris-Bastille and Opéra de Nantes. His concert repertoire covers all the major oratorio roles, as well as twentieth-century works such as Berio's *Sinfonia*, performed at the Boulez Festival in Tokyo in 1995.

Geoffrey Mitchell's singing career has encompassed a remarkably wide repertoire from early to contemporary music and has taken him to Scandinavia, Germany, the former Czechoslovakia, Canada and Australasia. Early conducting experience with the BBC led to a wider involvement with his own singers and in turn to the establishment of the **Geoffrey Mitchell Choir**. Early recordings resulted in the Choir's long-term involvement with Opera Rara for which it has made over thirty recordings. The Choir is enjoying a growing reputation with further work from the BBC and international record companies. For Chandos the Geoffrey Mitchell Choir has participated in numerous recordings in the acclaimed Opera in English series sponsored by the Peter Moores Foundation.

The **New London Children's Choir** was launched by its Musical Director Ronald Corp in 1991 with the aim of introducing children to the challenges and fun of singing and performing all types of music. Since then the Choir has appeared in all the major London concert halls, worked with the UK's finest symphony orchestras and conductors, collaborated with opera companies in the UK and abroad, made dozens of recordings and broadcasts, and been invited to appear at many major festivals.

The extensive discography of the New London Children's Choir encompasses recordings of Tchaikovsky's *Nutcracker*, Shostakovich's *Song of the Forests*, Prokofiev's *Ivan the Terrible*, Rutland Boughton's *Bethlehem*, Vaughan Williams's *Hugh the Drover*, Mahler's Symphony No. 3, Holst's *The Planets*, and Britten's *St Nicolas* and *A Midsummer Night's Dream*. It has also made recordings for film and premiered over thirty new works.

From auspicious beginnings in 1945, when it was established by Walter Legge primarily as a recording orchestra, the **Philharmonia Orchestra** went on to attract some of the twentieth century's greatest conductors.

Associated most closely with the Orchestra have been Otto Klemperer (first Principal Conductor), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy and Esa-Pekka Salonen. Under current Principal Conductor Christoph von Dohnányi and with Leonard Slatkin as Principal Guest Conductor the Orchestra has consolidated its central position in British musical life, not only in London where it is Resident Orchestra at the Royal Festival Hall, but also in the wider community through regional residencies.

The Orchestra has received several major awards and won critical acclaim for its vitality and unique warmth of sound. It has been praised as well for its innovative programming, at the heart of which is a commitment to performing and commissioning new music by the world's leading living composers, among them its current Visiting Composer, James MacMillan.

The Orchestra tours frequently abroad and is the world's most recorded symphony orchestra with well over 1000 releases to its credit. Among these are, for Opera Rara, several discs of operatic arias as well as eleven complete operas (Donizetti's *Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*,

L'assedio di Calais, *Rosmonda d'Inghilterra* and *Maria de Rudenz*, Meyerbeer's *Dinorah*, Mayr's *Medea in Corinto*, Mercadante's *Orazi e Curiazi*, Pacini's *Maria, regina d'Inghilterra* and Rossini's *Otello*). The Orchestra has recorded numerous discs for Chandos including, in the Opera in English series sponsored by the Peter Moores Foundation, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Aida*, *La bohème*, *Madam Butterfly*, *Turandot*, the award-winning *Tosca* and solo recital albums of operatic arias with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny and John Tomlinson.

David Parry studied with Sergiu Celibidache and began his career as Sir John Pritchard's assistant. He made his debut with English Music Theatre, then became a staff conductor at Städtische Bühnen, Dortmund and at Opera North. He was Music Director of Opera 80 from 1983 to 1987 and since 1992 has been the founding Music Director of Almeida Opera.

He works extensively in both opera and concert, nationally and internationally. He has conducted several productions at English National Opera and Opera North and appears

regularly with the Philharmonia and London Philharmonic Orchestras. In 1996 he made his debut at the Glyndebourne Festival conducting *Così fan tutte*, following it in 1998 with the world premiere of Jonathan Dove's *Flight*.

He is a frequent visitor to Spain where he has given concerts with most of the major Spanish orchestras. He conducted the Spanish premiere of *Peter Grimes* in Madrid and in 1996 the first Spanish production of *The Rake's Progress*. He has appeared in Germany, Switzerland, and The Netherlands, at the Pesaro Festival in Italy, the Hong Kong International Festival, in Japan with a tour of *Carmen*, and in Mexico with the UNAM Symphony Orchestra. Recent new productions he has conducted include *Fidelio* at the New Zealand Festival, *Lucia di Lammermoor* at New Israeli Opera and *Don Giovanni* at Staatsoper Hannover.

His work in the recording studio includes the BBC Television production of Marschner's *Der Vampyr* and twenty-eight complete opera recordings under the sponsorship of the Peter Moores Foundation. Among these are numerous discs for the Opera Rara label which have won several awards, including the Belgian Prix Cecilia for Donizetti's *Rosmonda*

d'Inghilterra. For Chandos he has conducted a series of recitals of operatic arias – with Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones and Andrew Shore – as well as *Don Giovanni*, *Don Pasquale*, *The Elixir of Love*, *Lucia of Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, the award-winning *Tosca* and highlights from *Der Rosenkavalier*, all in association with the Peter Moores Foundation.



AKG London

Célestine Galli-Marié as Carmen in Act II of the original production, 1875; coloured lithograph by Antonin-Marie Chantinière



Bill Cooper

Patricia Bardon in the title role in Scottish Opera's production of *Carmen*



Julian Gavin



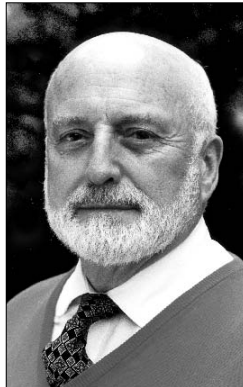
Garry Magee

PETER MOORES, CBE, DL

Peter Moores was born in Lancashire, the son of Sir John Moores, founder of the giant Littlewoods mail order, chain store and football pools group. He was educated at Eton and Christ Church, Oxford, where he read modern languages – he was already fluent in German and Italian. It was opera, however, which was his great love. He had worked at Glyndebourne Festival Opera before going up to university, and after Oxford he became a production student at the Vienna State Opera, combining this with a three-year course at the Vienna Academy of Music and Dramatic Art.

By the end of his third year at the Academy, Moores had produced the Vienna premiere of Britten's *The Rape of Lucretia*, had worked as Assistant Producer at the San Carlo Opera House, Naples, the Geneva Festival and Rome Opera, and seemed set for a successful operatic career. At this point he received a letter from his father asking him to come home as he was needed in the firm. Family loyalty being paramount, he returned to Liverpool.

From 1981 to 1983 he was a Governor of the BBC, and a Trustee of the Tate Gallery from 1978 until 1985; from 1988 to 1992 he was a director of Scottish Opera. He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In May 1992 he became Deputy Lieutenant of Lancashire, and in the New Year's Honours List for 1991, he was made a CBE for his charitable services to the Arts.



Bill Cooper/PMF

Peter Moores, CBE, DL

Whilst still in his early twenties, Peter Moores had started giving financial support to various young artists, several of whom – Joan Sutherland, Colin Davis and the late Geraint Evans amongst them – were to become world-famous. In 1964 he set aside a substantial part of his inheritance to establish the Peter Moores Foundation, a charity designed to support those causes dear to his heart: to make music and the arts more accessible to more people, to give encouragement to the young, and to improve race relations.

PETER MOORES FOUNDATION

In the field of music, the main areas supported by the Peter Moores Foundation are: the recording of operas from the core repertoire sung in English translation; the recording or staging of rare Italian opera from the *bel canto* era of the early nineteenth century (repertoire which would otherwise only be accessible to scholars); the nurturing of promising young opera singers; new operatic work.

The Foundation awards scholarships annually to students and post-graduates for furthering their vocal studies at the Royal Northern College of Music. In addition, project awards may be given to facilitate language tuition in the appropriate country, attendance at master-classes or summer courses, specialised repertoire study with an acknowledged expert in the field, or post-graduate performance training.

The Foundation encourages new operatic work by contributing to recordings, the publication of scores, and stage productions.

Since 1964 the Foundation has supported the recording of more than forty operas, many of these sung in English, in translation. It has always been Peter Moores's belief that to enjoy opera to the full, there must be no language barrier, for newcomers especially, and particularly in the popular repertoire – hence the Opera in English series launched with Chandos in 1995. This includes many of the English language recordings funded by the Foundation in the 1970s and 1980s, and is now the largest recorded collection of operas sung in English.

Bizet: Carmen

Mit über achtzig Verfilmungen und unzähligen Adaptionen ist Bizets *Carmen* wohl die populärste Oper aller Zeiten. Sie gehört zu jenen Werken, die mit jeder Neubearbeitung immer mehr von sich preisgeben. Die stärkste Faszination geht natürlich von der Gestalt der Zigeunerheldin aus. Carmen scheint mit jeder Interpretin eine neue Persönlichkeit zu gewinnen und problemlos mit der Zeit zu gehen. Bis weit in das zwanzigste Jahrhundert hinein betrachtete man sie als üble Verführerin, die José in ein verhängnisvolles Schicksal treibt. Für alle stand fest: José hätte die unschuldige Micaëla heiraten sollen. Inzwischen haben sich andere Perspektiven aufgetan. Macht Micaëla nicht einen scheinheilig prüden Eindruck? Ist Carmen nicht vielleicht eine emanzipierte Frau, die über ihr eigenes Schicksal bestimmt, die ihre sexuellen Beziehungen selbst wählen und nach Belieben beenden kann? Auch zeigt sie ein stark ausgeprägtes Moralbewusstsein im Rahmens ihres Clans, wo Schulden immer abgerechnet werden, wo die Liebe immer Vorrang haben muss und wo es selbstverständlich ist, dass die Reichen von den Armen bestohlen werden.

Um zum Kern der Oper zu kommen, sollte man etwas mehr über seine bunt zusammengewürfelten Elemente und die beiden Hauptansätze zur Inszenierung des Werkes wissen. Die Uraufführung fand im März 1875 an der Opéra-Comique in Paris statt und folgte der stilistischen Konvention des Hauses, die seinerzeit eine Verbindung von Musiknummern durch gesprochene Dialoge verlangte. Im Laufe der Proben, denen der Komponist beiwohnte, wurden sowohl der Dialog als auch die Musik gekürzt – eine Tradition, der man bei der Opéra-Comique-Version seitdem stets gefolgt ist, wenn auch in der vorliegenden Aufnahme nur in bescheidenem Maße.

Bizet starb überraschend im Juni 1875, drei Monate nach der Premiere, sonst hätte er sicherlich eigenhändig das Werk für die Pariser Opéra (und andere Häuser), wo im Gegensatz zur Opéra-Comique kein gesprochener Dialog geduldet wurde und alle Opern durchkomponiert sein mussten, einer Neubearbeitung unterzogen. Nach dem Tode Bizets nahm sein Kollege Ernest Guiraud die üblichen Anpassungen vor, indem er den

gesprochenen Dialog in Rezitativen komprimierte. In dieser Fassung wurde die Oper während des zwanzigsten Jahrhunderts normalerweise gegeben.

Seit einiger Zeit wendet man sich jedoch wieder verstärkt dem Format der “opéra comique” zu. Diesen Begriff sollte man vielleicht etwas näher erläutern, da er vier unterschiedliche Bedeutungen hat. Die “opéra comique” kann eine “komische Oper” sein, doch auf *Carmen* trifft dies gewiss nicht zu. Die zweite Bedeutung ist, wie erwähnt, die eines Singspiels, also eigentlich eines Sprechstücks mit Musikeinlagen, wobei “comique” auf das französische Wort für Schauspieler (“comédiens”) zurückzuführen ist. Die Opéra-Comique war aber auch ein Ensemble, das den verschiedensten Zwängen unterworfen war – neben der bereits erwähnten Inszenierungsform bestanden weitere Auflagen darin, neue Werke französischer Komponisten zu fördern und französische Nachwuchssänger hervortreten zu lassen.

Nicht zu vergessen ist auch *die* Opéra-Comique: die Bühne selbst. Als Bauwerk existierte die Opéra-Comique über die Jahre hinweg in verschiedener Form. Das letzte Gebäude, der dritte Salle Favart, ist heute

noch in Paris zu sehen; *Carmen* entstand für den zweiten Salle Favart, der im Mai 1887 einem Großbrand zum Opfer fiel. Der Punkt ist wichtig, weil bestimmte Opernhäuser sehr unterschiedliche Opernbesucher anziehen. Während die Opéra mit ihrem aristokratischen und international orientierten Publikum einen gesellschaftlichen Exklusivitätsanspruch erhob, wandte sich die Opéra-Comique an die Bourgeoisie. Bei der Konzipierung von *Carmen* war das Zielpublikum ein entscheidender, prägender Faktor.

Das Werk entsprach also der Begriffsbestimmung in dreifacher Weise: Es entstand als Singspiel, es erfüllte die Inszenierungsansprüche des Hauses, und es wurde in der Opéra-Comique uraufgeführt.

Der Triumphzug von *Carmen* ist in hohem Maße dem ausgezeichneten Libretto einer eingespielten Partnerschaft zu verdanken: Henri Meilhac war weitgehend für die Handlung und den gesprochenen Dialog verantwortlich, während Ludovic Halévy die Lyrik der Lieder und Arien schuf. Die Idee für *Carmen* stammte allerdings von Bizet selbst, der auch das Libretto mitverfasste und häufig die Arbeit der Librettisten durch eigene Verse ersetzte. Der erste Teil der Habanera

(“Havanaise”) stammt von ihm; ein uns erhaltenes Manuskript zeigt, dass er Halévy eher konventionelle Einleitung strich, einen eigenen ersten Vers vorlegte und dann Halévy darum bat, den Rest umzuschreiben und an das populäre Lied anzupassen, auf dem diese Nummer basierte. Auch in die Kartenleseszene ließ Bizet eigene Vorstellungen einfließen. Noch bedeutender waren jedoch die Eingriffe der Direktion.

Die beiden Direktoren der Opéra-Comique, de Leuven und du Locle, hatten zwei wichtige Anliegen. Erstens war gerade an einer anderen Inszenierung heftig bemängelt worden, die festgeschriebene Forderung nach viel gesprochenem Dialog wäre nicht erfüllt worden. Zweitens war den Direktoren an Werken gelegen, die dem bürgerlichen Publikum gefallen sollten – denn so ließen sich die Logen füllen, in denen statusbewusste Familien traditionell ihren heiratsfähigen Nachwuchs zur Schau stellten. Der Gedanke an eine Oper über Carmen brachte de Leuven in arge Verlegenheit. “Wird sie nicht von ihrem Liebhaber umgebracht?” fragte er Halévy entsetzt:

Und spielt die Geschichte nicht in einem Milieu von Strauchdieben, Zigeunern und Zigarrenmädchen! ... So etwas an der Opéra-

Comique! ... dem Familientheater! ... dem Theater, wo Ehen arrangiert werden! ... Dafür haben wir jeden Abend fünf oder sechs Logen reserviert ... Unser Publikum wird die Flucht ergreifen ... Ganz unmöglich!

Der Komponist und die Librettisten willigten infolgedessen ein, die gewagte Handlung durch Erfindung einer weiteren Person zu entschärfen: Mit Micaëla, einem guten katholischen Bauernmädchen, sollte sich das Publikum identifizieren können. Außerdem brachten die Librettisten mit dem Stierkämpfer Escamillo einen zusätzlichen Bass ins Spiel. Ohne diese beiden Charaktere wäre die Oper heute kaum vorstellbar.

Sowohl der gesprochene Dialog als auch die Gesangsnummern sind voller Kleinode. Beispielsweise Zunigas Verhör von Carmen, bei dem die Fragen gesprochen und die Antworten nur als “Tralalas” gesungen werden – wer sonst hätte diese Elemente so blendend miteinander verschmelzen können wie Bizet und seine Texte? Oder der Tanz, mit dem Carmen sich bei José für die Befreiung bedankt, während ihre Kastagnetten mit den Signalhörnern aus den Kulissen kontrastieren. Das sind nur zwei Beispiele für die unglaublich fruchtbare Phantasie Bizets, die uns selbst heute noch Bewunderung abverlangt.

Auch die Art und Weise, wie Bizet das Wechselspiel von Sprache und Gesang steuert, ist ausgesprochen subtil. In deutlichem Gegensatz zu einer Nummernoper mit ihren eingestreuten Dialogen vermittelt *Carmen* sehr lebhaft das Gefühl einer dramatischen Entwicklung, die unausweichlich ihrem schrecklichen Ende zutreibt. Dazu bedient sich Bizet verschiedener Mittel.

Die Geschichte beginnt recht munter, mit Zweideutigkeiten und sexuellen Anspielungen im gesprochenen Dialog (José putzt sein Gewehr, die Zigarettenarbeiterinnen erzählen von dem obszönen Streit zwischen Carmen und Manuela über den Nutzen von Eseln und Besenstielen u.ä.). Reizvolle Lokalcouleur wird erzeugt, besonders durch die drei Tanzlieder, mit denen Carmen sich dem Publikum vorstellt. Ein dynamisches Element ist auch der allmähliche Übergang zur durchkomponierten Musik im Schlussakt, bei dem wir durch Klangfetzen schwindelerregend zwischen dem Stierkampf und Josés Streit mit Carmen hin und hergerissen werden.

Im Hinblick auf die verlangte Nachwuchsförderung wartete die Oper mit zwei Debütrollen für Sopran auf: Frasquita und Mercédès. In verschiedenen Darbietungen wurden diese beiden Rollen, die normalerweise

musikalisch miteinander wetteifern und stimmlich differenziert sind, immer wieder abwechselnd. Manchmal teilten sich die Sängerinnen die Bravournoten, was sicherlich nicht nur von der Tessitura der betreffenden Stimmen abhängig war, sondern auch von dem Wunsch der Direktion, neue Talente im Ensemble von ihrer besten Seite zu zeigen. Die Soldatenrollen (zunächst war auch noch ein André vorgesehen) gaben jungen Tenören und Bässen die Gelegenheit, auf sich aufmerksam zu machen; ähnliche Chancen boten sich auch Tänzerinnen, die zwar dafür schlecht bezahlt wurden, oft aber Unterstützung durch wohlhabende, ältere Gönner fanden, die nach der Vorstellung auf sie warteten.

Als literarische Vorlage diente der Oper eine Novelle, die der französische Schriftsteller Prosper Mérimée 1830 nach einem Spanienbesuch geschrieben hatte; der Text war 1842 veröffentlicht und später durch ein viertes, ganz den Zigeunern gewidmetes Kapitel erweitert worden. Als Opernfigur übernimmt Carmen zahlreiche Attribute aus der Geschichte Mérimées, nicht jedoch ihren Ehemann, einen einäugigen Mörder. An einer Stelle schreibt das Libretto für das Kostüm und den Auftritt Carmens “genauso wie von Mérimée beschrieben” vor, und der

gesprochene Dialog hält sich oft eng an die Vorlage. In vielerlei anderer Hinsicht – man denke an die Schenke des Lillas Pastia – entfaltet sich das Libretto freier, obwohl das tänzerische Element auch bei Mérimée immer wieder eine prononcierte Rolle spielt.

Don José verblasst geradezu bis auf den Punkt, wo seine Stärke als Operngestalt vielleicht gerade in seiner Schwäche liegt. In der Novelle ist er kein Soldat, sondern ein Bandit, der von der Waffe durchaus Gebrauch zu machen bereit ist. Die Oper präsentiert ihn als einen innerlich zerrissenen, ratlosen Mann.

Im übrigen erfanden die Librettisten viel hinzu, allerdings durchaus in realistischem Rahmen – Meilhac und Halévy waren für ihre „Lebensnähe“ bekannt. So ist uns nicht nur Escamillo gegeben, sondern auch die *Corrida*, der traditionsreiche Aufmarsch zum Stierkampf. Auch die Idee, die Wachstube einer Kaserne und das Tor einer Zigarettenfabrik gegenüberzustellen und somit Pole der Ordnung und der Unordnung zu schaffen, ist dramaturgisch genial. In Sevilla, dem Schauplatz der Handlung, gab es tatsächlich eine berühmte Zigarettenfabrik (heute Teil der Universität), die nur Frauen beschäftigte – viele von ihnen resozialisierte Dirnen und junge, uneheliche Mütter.

Bedeutet die Präsenz der Kinder in der Oper vielleicht, dass die Librettisten von der Fabrik und ihrer Personalpolitik wussten? Wenn nicht aus eigener Erfahrung, so vielleicht durch die vielen Zeichnungen, mit denen der Illustrator Gustave Doré nach Paris zurückgekehrt war?

Neben Mérimée waren im neunzehnten Jahrhundert auch viele andere Schriftsteller vom Leben und Wesen der Zigeuner fasziniert. In einer solchen Studie wurden mehrere von der Oper aufgegriffene Aspekte angesprochen: der Widerstand von Zigeunern gegen Drohungen und Folter, ihre Respektlosigkeit gegenüber abendländischer Autorität, ihre Liebe zum Tabak und zum Alkohol, zum Naschen von Leckereien und Kleinigkeiten anstelle von „richtigen Mahlzeiten“ und natürlich die Liederlichkeit ihrer Frauen.

Zigeuner galten außerdem als ungewöhnlich begabte, wenn auch improvisierende Musiker, und hier stellte Bizet wieder sein Genie unter Beweis. Mit der Habanera, der Seguidilla und dem Zigeunerlied („Chanson Bohème“) Carmens brachte der Komponist dem Opernpublikum zum erstenmal das Wesen der Zigeunermusik nahe – imitative aber hypnotische Stücke, eher rhythmisch und repetitiv als harmonisch anspruchsvoll. Diese

Lieder charakterisieren Carmen nicht nur in Wort und Ton, sondern auch optisch durch vulgären Tanz und betörende Körpersprache. Der musikalische Kontrast zu Micaëla könnte nicht schärfer sein.

Wie rührend Bizet hingegen die Unschuld des siebzehnjährigen Bauernmädchens darstellt, die Musik mit dem religiösen Beiklang von Harfen koloriert. Und wie glänzend er uns wiederum den Stierkämpfer Escamillo in all seinem Machismo gibt! So widersprüchlich die Oper auch schillern mag, wurde sie doch von drei Meistern des Musiktheaters geschaffen, und weder die Interpreten noch die Intendanten oder die Zuschauer haben sich je ihrem Bann entziehen können.

Anmerkungen zur Ausgabe

Meine Hauptaufgabe bei der Vorbereitung einer Edition für diese Aufnahme bestand darin, von der Version für die Opéra-Comique ausgehend den Musikern einen sauberen, klaren Text vorzulegen. David Parry übertrug das Libretto ins Englische und bewahrte die Essenz der gesprochenen Dialoge, die für ein gründliches Verständnis dessen, worum es *Carmen* geht, unerlässlich sind. Das eigentliche Problem ergab sich schon bald: Welche Version für die Opéra-Comique sollte

benutzt werden? Denn es gab so viele. Editoren richteten sich seit einiger Zeit stark an den „Absichten des Komponisten“ aus. Eine überwiegend in der Handschrift Bizets verfasste Partitur ist uns erhalten, doch hätte mich deren blindgläubige Beachtung auf die falsche Spur geführt und ohnehin wahrscheinlich den Absichten des Komponisten selbst nicht entsprochen. Schließlich hatte dieser nur ein Hauptziel: Die Oper sollte ein Erfolg werden. Infolgedessen nahm Bizet während der Proben immer wieder Änderungen vor; später folgten andere seinem Beispiel, und dies nicht unbedingt zum Nachteil des Werkes. Für meine Begriffe war beispielsweise das Verhör Carmens mit ihren „Tralalas“ in der ersten Ausgabe zu breit ausgewalzt, so dass es von späteren Straffungen profitierte.

Mir schien, dass die frühen Aufführungen an der Opéra-Comique den besten Orientierungsrahmen bilden würden, und stützte mich stark auf die Orchesterstimmen (die zuverlässigste Quelle für das, was tatsächlich im Orchestergraben gespielt wurde) und die erste veröffentlichte Vokalpartitur (denn von diesen Seiten sangen die Sänger). Außerdem gibt es eine unverzichtbare Partitur in Manuskriptform, die viele Jahre lang für die

Aufführungen an der Opéra-Comique benutzt wurde, bevor eine Orchesterpartitur im Druck erschien.

Das Resultat steht nun im Verleih der Peters Edition Ltd. zur Verfügung. Die Ausgabe entstand mit Unterstützung der Musikwissenschaftlerin Clair Rowden, deren Tätigkeit freundlicherweise von der Peter Moores Foundation gefördert wurde. Derzeit arbeite ich für den gleichen Verlag an einer englisch-französischen Vokalpartitur, die zahlreiche Varianten aufzeigen und viel deskriptives und illustratives Material über die frühen Aufführungen enthalten wird. Hierbei ist nicht nur an eine Aufführungsedition gedacht, sondern auch an eine Studienausgabe für interessierte Opernbesucher und Studenten. Eine Orchesterpartitur soll folgen.

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Übersetzung: Andreas Klatt

Die Handlung

CD 1

^[1] Lebhaftere Streicher, kecke Pikkolos und herzhaftere Blechbläser setzen das Vorspiel stimmungsvoll in Szene. Es klingt wie ein

Platzkonzert, vielleicht von einer Militärkapelle. Ein zweites Hauptthema, begleitet vom "Wumtata" der Blechbläser, erweist sich als Motiv des Stierkämpfers Escamillo. Auf eine dramatische Pause folgen düstere Töne. Tremolierende Streicher begleiten ein verwundenes, wiederholt auftretendes Thema. Ist dies das Motiv Carmens, eine Art Ziganeuerweise? Oder spricht hier das Schicksal?

Erster Akt

^[2] Eine Straßenszene in Sevilla. Auf einer Seite des Platzes steht die Zigarettenfabrik, auf der anderen die Wachstube der Kaserne. Rauchend beobachten einige Dragoner die Passanten. ^[3] Eine junge Frau zieht die Aufmerksamkeit der Soldaten auf sich: Es ist Micaëla, die Don José sucht. Sergeant Moralès lässt sie wissen, José werde mit der Wachablösung kommen, und lädt sie in die Wachstube ein, doch Micaëla lehnt dankend ab.

^[4] – ^[6] Eine Trompetenfanfare, gefolgt von den Querpfeifen und Trompeten eines Militärmarsches, kündigt die aufziehende Wache an. Den Soldaten laufen wetteifernd Gassenjungen voraus. Eine weitere Fanfare ertönt zur Wachablösung. ^[7] José und

Leutnant Zuniga unterhalten sich über die Zigarettenfabrik und deren Arbeiterinnen.

^[8] In der Fabrik läutet die Glocke, und der Platz füllt sich mit jungen Männern. ^[9] Die Arbeiterinnen strömen zu einer Zigarettenpause heraus und singen davon, wie einem der Rauch zu Kopf steigt und Liebesschwüre sich in Rauch auflösen. Die jungen Männer flehen sie an, nicht so grausam zu sein.

^[10] Den Soldaten fällt auf, dass Carmen noch nicht erschienen ist. Das düstere Motiv aus dem Vorspiel klingt wieder an, diesmal höher, und Carmen tritt auf. "Sag uns, an welchem Tage du uns lieben wirst", bitten die jungen Männer. Carmen neckt sie: gewiss nicht heute. ^[11] Dann kommt ihr erstes Tanzlied: die berühmte Habanera. "Die Liebe ist ein widerspenstiger Vogel," singt sie, "den noch keiner zähmen kann." Der Chor stimmt ein.

^[12] Plötzlich verdüstert sich die Stimmung: Das Schicksalsmotiv kehrt zurück und gewinnt an Kraft, bis Carmen zum erstenmal José anspricht und ihn fragt, was er da macht. Er erwidert nur, er sei beschäftigt, und putzt weiter sein Gewehr; Carmen zieht eine Kassienblüte aus ihrem Mieder und wirft sie ihm zu, bevor sie mit den anderen Zigarettenarbeiterinnen wieder in die Fabrik

geht. ^[13] José atmet den schweren Duft der Blüte ein.

Micaëla kehrt zurück. José erkennt und begrüßt sie; sie stammt aus seinem Dorf. Als sie José erklärt, seine Mutter habe sie geschickt, ^[14] beginnt er zu singen: "Erzähl mir von meiner Mutter!" Micaëla hat ihm Geld, einen Brief und noch etwas anderes, viel wertvolleres gebracht...; "Dieses andere ... sprich doch", bittet José. ^[15] Die Musik nimmt religiöse Züge an: Harfen und Streicher begleiten Micaëla bei ihrer Erklärung, seine Mutter schicke ihm einen Kuss. José ist zutiefst bewegt. ^[16] Er sieht das Gesicht seiner Mutter vor sich und stimmt in ein Duett mit Micaëla ein, in dem Erinnerungen wach werden. An Carmen denkend überlegt José, ob dieser Kuss vielleicht eine Gefahr abwenden soll. Micaëla versteht nicht, was er meint, doch José wechselt das Thema. ^[17] José liest den Brief seiner Mutter, die ihn bittet, Micaëla zu heiraten.

^[18] – ^[19] In der Fabrik wird es plötzlich laut, und die Zigarettenarbeiterinnen rufen die Soldaten um Hilfe. Carmen hat sich beleidigt gefühlt, und jemand ist verwundet worden. Zuniga weist José an, die Sache zu untersuchen. Die Arbeiterinnen sind uneins darüber, wer den Streit begonnen hat.

Carmen erklärt, man habe sie provoziert, und ^[20] Zuniga verhört sie. Auf jede seiner Fragen erwidert sie nur: “Tralalalalalala.” Zuniga befiehlt José, ihr die Hände zu fesseln und sie abzuführen.

^[21] José und Carmen kommen auf dem Weg zur Zelle ins Gespräch. Nachdem es ihr auf verschiedene Weise nicht gelungen ist, ihn auf ihre Seite zu bringen, behauptet sie, er werde alles für sie tun, weil er sie liebe. José will davon nichts hören, aber es mangelt ihm an Überzeugungskraft. ^[22] Sie singt ihr zweites Tanzlied, die Seguidilla. Darin geht es um eine Schenke an den Stadtmauern, die einem gewissen Lillas Pastia gehört. Dort will Carmen sich mit ihrem neuen Liebhaber treffen, einem Grenadier. José bezieht die Anspielung auf sich und fragt, ob sie ihn lieben werde, falls er sie freilasse. Manzanilla werden sie trinken, verspricht sie, und die Seguidilla tanzen. Tralalalala. José löst ihr die Fesseln.

^[23] Im Finale des Ersten Aktes singt Carmen dem Leutnant Zuniga etwas von ihrer Habanera ins Gesicht und ergreift nach einem mit José vorgetäuschten Gerangel die Flucht.

^[24] Zwischenaktmusik

Zweiter Akt

In der Schenke von Lillas Pastia ^[25] sitzen Zigeuner und Offiziere, und Carmen tanzt zusammen mit Frasquita und Mercédès, zwei befreundeten Zigeunerinnen, ihr drittes Tanzlied. Das Stück steigert sich zu atemloser Hektik. ^[26] Zuniga lädt die drei Frauen ein, ihn und die anderen Soldaten ins Theater zu begleiten, doch sie lehnen ab.

^[27] Ein Chor kündigt den Auftritt von Escamillo an. ^[28] – ^[29] Die Offiziere bestellen zu seinen Ehren etwas zu trinken. ^[30] Er singt sein berühmtes Trinklied über den Stierkampf und den Lohn der Liebe, der jeden Torero erwartet. ^[31] – ^[32] Escamillo bekundet Interesse an Carmen, doch sie gibt sich abweisend. ^[33] Die Schmuggler Dancaire und Remedado planen mit den Zigeunern ein neues Unternehmen. ^[34] – ^[35] In einem Quintett bitten die beiden Männer Carmen und ihre Freundinnen um Hilfe. Zur allgemeinen Überraschung bekennt Carmen, verliebt zu sein. Die Männer erinnern sie an ihre Pflicht als Zigeunerin, doch Carmen erklärt, diesmal müsse die Liebe vor der Pflicht rangieren. ^[36] Von Ferne singend trifft Don José ein. Carmen begrüßt ihn erfreut und macht sich sogleich daran, ihre Schuld bei ihm abzutragen. Zunächst bestellt sie reichlich zu essen und zu trinken.

CD 2

^[1] Dann wiederholt sie ihr Versprechen, für ihn zu tanzen. ^[2] Während des Tanzes hört man, wie in der Ferne der Zapfenstreich geblasen wird. Carmen amüsiert die musikalische Begleitung zu ihrem Lied, doch José weiß, dass er ins Quartier zurück muss. ^[3] Sie streiten sich. Carmen kann im Pflichtbewusstsein José nur eine Verweigerung seiner Liebe sehen. ^[4] Mit einer Arie über die Kassienblüte, die sie ihm zugeworfen hat, bemüht er sich ein letztesmal um ihr Verständnis. ^[5] Wenn er sie wirklich liebt, erwidert Carmen, würde er mit ihr in die Berge fliehen. Es klopft an der Tür, ^[6] Zuniga tritt ein und erblickt José, der nun als Deserteur gelten muss. ^[7] – ^[8] Die Zigeuner überwältigen Zuniga und bieten José einen Ausweg: Er muss sich ihnen anschließen.

^[9] Zwischenaktmusik

Dritter Akt

Eine wilde Berglandschaft. ^[10] Die Zigeuner marschieren singend mit den Schmugglern heran. ^[11] In einem gespannten Dialog hört Carmen von José, seine Mutter lebe in einem Dorf nicht weit von hier. Dann sollte er seiner

Mutter Schutz suchen, verhöhnt sie ihn. “Bist du der Teufel, Carmen?” fragt er. “Aber ja. Ich habe es dir schon gesagt”, kommt die Antwort.

^[12] Frasquita und Mercédès lesen sich die Karten und sind guter Dinge: Die eine findet einen guten Verliebten und die andere einen reichen Alten. Doch für Carmen sprechen die Karten vom Tod: “Zuerst ich und dann er.” Erneut erklingt das Schicksalsmotiv. ^[13] Sie singt ihre erste echte Arie, eine Besinnung über das vorhergesagte Schicksal. ^[14] – ^[15] Die Schmuggler planen ihren Überfall und weisen Carmen, Frasquita und Mercédès an, die Zöllner zu verführen. José ist eifersüchtig.

^[16] Micaëla erscheint mit einem Bergführer. ^[17] In ihrer Arie “Ich sagte, mich kann nichts erschrecken” gesteht sie ihre Liebe zu José ein. ^[18] Sie zieht sich in ein Versteck zurück und beobachtet José, während Escamillo eintrifft. ^[19] – ^[20] Escamillo offenbart seine Liebe zu Carmen, ohne zu ahnen, dass José sich noch mit ihr verbunden fühlt. José erzwingt einen Messerkampf, in dem er schnell unterlegen ist, doch Escamillo erspart ihm den Tod. José besteht darauf, den Kampf fortzusetzen, und als Escamillo das Gleichgewicht verliert, verhindert die ^[21] herbei eilende Carmen, dass José ihm den Todesstoß versetzt. Escamillo

bedankt sich bei ihr und fordert José zu einer “Entscheidung” heraus. ^[22] Remendado entdeckt Micaëla in ihrem Versteck. Sie stimmt erneut ihre schöne erste Arie mit Harfenbegleitung an und erinnert José einmal mehr an seine Mutter, die nun ihrer Einsamkeit weint. Selbst die Zigeuner stimmen ein und drängen José heimzukehren: “Es wird dich das Leben kosten, wenn du nicht gehst.” Als José erklärt, er könne Carmen nicht verlassen, ^[23] eröffnet Micaëla ihm, dass seine Mutter im Sterben liegt. Das überzeugt auch ihn, doch zu Carmen sagt er: “Wir sehen uns wieder.” Escamillo denkt an seinen nächsten Stierkampf und den winkenden Lohn, indem er ein Stück aus seiner Arie singt.

^[24] Zwischenaktmusik

Vierter Akt

Die Zwischenaktmusik im spanischen Stil führt uns in die Straßen um die Stierkampfarena. ^[25] Straßenhändler bieten Fächer, Eiskrem, Orangen, Zigaretten usw. feil. Zuniga erscheint mit Frasquita und Mercédès. ^[26] Es erklingt wieder die Anfangsmusik aus dem Vorspiel, diesmal mit einem Chor, der den Aufzug zum Stierkampf

ankündigt. Zuletzt kommt Escamillo, begleitet von Carmen. ^[27] In einem Duett erklären sie inmitten des Trubels ihre Liebe zueinander. Frasquita und Mercédès warnen Carmen: José ist offenbar in der Nähe.

^[28] José tritt aus der Menge hervor und fleht Carmen an, mit ihm ein neues Leben zu beginnen. Liebt sie ihn nicht mehr? “Nein, ich liebe dich nicht mehr”, erwidert sie. ^[29] In der Arena jubiliert wieder der Chor: Escamillo ist dem Stier überlegen, und Carmen gesteht, dass sie den Torero liebt. Den Ring, den José ihr einst gegeben hat, wirft sie ihm nun vor die Füße. Er verliert die Selbstbeherrschung. Während die Musik dramatisch zwischen dem Chor und der Arie des Toreros wechselt, schlägt José die Geliebte tödlich nieder. Ihr Leben zerrinnt, als der siegreiche Escamillo aus der Arena tritt. “Ich habe sie getötet!” bekennt José, “Ach, Carmen! Meine geliebte Carmen!”

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Übersetzung: Andreas Klatt

Die in Dublin geborene Mezzosopranistin **Patricia Bardon** studierte bei Veronica Dunne am College of Music in Dublin und machte auf sich aufmerksam, als sie aus dem internationalen Sängerwettbewerb “Singer of

the World” in Cardiff als jüngste Siegerin hervorging. Inzwischen gilt sie international als führende Operninterpretin. Sie hat die Titelrollen in *Tancredi* am Teatro la Fenice in Venedig, *Carmen* an der Hamburger Staatsoper, *La Cenerentola* am Théâtre de la Monnaie in Brüssel, *Tamerlano* in Beaune und *Orlando* in New York, Paris, Lyon und Antwerpen gesungen. Außerdem hat sie Penelope (*Il ritorno d’Ulisse in patria*) und Anna (*Les Troyens*) beim Maggio Musicale in Florenz, Arsace (*Semiramide*) am Teatro la Fenice, Cornelia (*Giulio Cesare*) und Amastris (*Serse*) an der Münchner Staatsoper und in Dresden, Ursule (*Béatrice et Bénédicte*) in Amsterdam, und Smeton (*Anna Bolena*) in San Francisco verkörpert. Man hat sie auch an der Opera North, Welsh National Opera, Scottish Opera und Glyndebourne Festival Opera erlebt und an der Royal Opera Covent Garden hat sie u.a. in *Mosè in Egitto*, *Guillaume Tell*, *Rigoletto*, *Mefistofele* und *La fanciulla del West* gesungen.

Sie hat Konzerte und Solokonzerte in ganz Europa, in den Vereinigten Staaten und in Japan gegeben und ist mit Dirigenten wie Zubin Mehta, Bernard Haitink, Claudio Abbado, Antonio Pappano und Sir Charles Mackerras aufgetreten. Bei einem Festkonzert

aus Anlass des fünfzigsten Geburtstags von Prinz Charles sang sie im Buckingham Palace. Für Chandos/Peter Moores Foundation hat sie *Eugen Onegin* aufgenommen.

Die Sopranistin **Mary Plazas** studierte am Royal Northern College of Music in Manchester bei Ava June. Sie wurde mit mehreren Preisen ausgezeichnet, wie dem Kathleen Ferrier Memorial Scholarship 1991, und erhielt Stipendien auch von der Peter Moores Foundation und dem Countess of Munster Musical Trust. 1992 gab sie ihr Operndebüt an der English National Opera als Stimme vom Himmel in *Don Carlos*. Sie hat mit allen großen britischen Opernensembles, an der New Israeli Opera und der Metropolitan Opera New York sowie bei den Bregenzer Festspielen gesungen. Zu ihrem umfangreichen Repertoire gehören Susanna (*Le nozze di Figaro*), Donna Elvira (*Don Giovanni*), Marzelline (*Fidelio*), Adina (*L’elisir d’amore*), Oscar (*Un ballo in maschera*), Mimi (*La bohème*), Anne Trulove (*The Rake’s Progress*) und die Titelrolle in *Das schlaue Fuchslein*. Sie hat Donna Elvira mit der Glyndebourne Touring Opera gesungen und für dieses Ensemble auch die Rolle der Tina in Jonathan Doves *Flight* geschaffen, die sie dann

auch an der Glyndebourne Festival Opera verkörperte.

Mary Plazas hat Konzerte und Solokonzerte u.a. in der Wigmore Hall, im Purcell Room und im Karajan-Zentrum in Wien gegeben und ist bei vielen Festspielen aufgetreten. Im konzertanten Rahmen hat sie Haydns *Schöpfung*, Tippetts *A Child of Our Time*, Schumanns *Das Paradies und die Peri* und Canteloubes *Lieder aus der Auvergne* gesungen. Ihre Schallplattenaufnahmen umfassen Mercadantes *Emma d'Antiochia* und Pacinis *Maria, regina d'Inghilterra* auf Opera Rara, und für Chandos/Peter Moores Foundation hat sie Zerlina (*Don Giovanni*), Adina, Marguerite (*Faust*) und Liù (*Turandot*) aufgenommen.

Julian Gavin kam in Melbourne, Australien, zur Welt und wurde dort ausgebildet. Nachdem er einen postgraduellen Dirigentenkurs absolviert hatte, zog er nach England, um sich am National Opera Studio zu perfektionieren. Er machte sein britisches Operndebüt an der English National Opera in der Rolle des Alvaro (*La forza del destino*); dann trat er als Laca in der Opera North-Inszenierung von *Jenůfa* auf.

Zu Julian Gavins Partien an der English

National Opera zählen Pinkerton (*Madama Butterfly*), Cavaradossi (*Tosca*), der Herzog (*Rigoletto*) und die Titelrollen in Neuinszenierungen von *Ernani* und *Les Contes d'Hoffmann*. 1996 debütierte Gavin an der Royal Opera Covent Garden mit der Titelrolle der Oper *Don Carlos* unter der Stabführung von Bernard Haitink. Diese Partie sang er auch bei dem Edinburgh Festival 1998. Andere Rollen, die er bereits interpretiert hat, sind Alfredo (*La traviata*) für Den Norske Opera Oslo, Opera Australia und die ENO; Rodolfo (*La bohème*), Laca, Carlo (*Giovanna d'Arco*) und die Titelrolle in *Don Carlos* an der Opera North; Des Grieux (*Manon Lescaut*) mit den Israel Philharmonikern; Pollione (*Norma*) in Luzern; Pinkerton an der Deutschen Oper Berlin; Roméo (*Roméo et Juliette*); Don José für Opera Australia; Rodolfo in konzertanten Aufführungen von *Luisa Miller*; Arrigo in *La battaglia di Legnano*; und Ishmaele in *Nabucco* unter Sir Edward Downes.

Julian Gavin hat u.a. die folgenden Partien auf CD aufgenommen: Godvino (*Aroldo*), *Les Contes d'Hoffmann*, das Verdi-Requiem und *Rigoletto*, den *Psalmus Hungaricus* von Kodály, und Gounods *Roméo et Juliette*, sowie *Ernani* für Chandos/Peter Moores Foundation.

Ferner wirkte er bei einer sechsteiligen Dokumentation für das Fernsehprogramm *Top Score* der BBC über die Gestaltung einer Oper, die auf *La bohème* basiert.

Der Bariton **Garry Magee**, ein Absolvent der Guildhall School of Music and Drama und des National Opera Studio, wurde 1995 mit dem 1. Preis der Kathleen Ferrier Awards ausgezeichnet und gehörte im Jahr darauf zu den Preisträgern beim Internationalen Belvedere-Wettbewerb in Wien; zur Zeit setzt er seine Studien bei Robert Dean fort. Zu seinen vielen Rollen gehören Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dr. Malatesta (*Don Pasquale*), Figaro (*Il barbiere di Siviglia*), Marcello und Schaunard (*La bohème*), Sharpless (*Madama Butterfly*) und Harry Heegan (*The Silver Tassie*) sowie die Titelrollen in *Don Giovanni* und *Eugen Onegin*. Er hat an der English National Opera, Opera North, Royal Opera Covent Garden, Welsh National Opera, Vlaamse Opera, Opéra de Monte-Carlo, am Théâtre de la Monnaie in Brüssel, an der Nederlandse Opera, der Deutschen Oper Berlin und der Florida Grand Opera gastiert. Er ist bei Konzerten, Festspielen und Solokonzerten im In- und Ausland aufgetreten, wobei sein

Repertoire vom *Magnificat* und der *Johannes-Passion* Bachs über das *Deutsche Requiem* von Brahms, Rachmaninows *Der Frühling*, Kurt Weills *Berliner Requiem*, Bernsteins *West Side Story* und Britten's *War Requiem* reicht. Für Chandos/Peter Moores Foundation hat er die Titelrolle in *Don Giovanni* und Valentin in *Faust* aufgenommen.

Die in Cork geborene Sopranistin **Mary Hegarty** studierte an der Cork School of Music und am National Opera Studio in London. Sie errang den Titel "Golden Voice of Ireland" und vertrat ihr Land bei dem internationalen Sängerwettbewerb "Singer of the World" in Cardiff. In Großbritannien ist sie an der Royal Opera Covent Garden, English National Opera, Opera North, Opera Northern Ireland, Glyndebourne Touring Opera und Garsington Opera aufgetreten. Zu ihren vielen Rollen gehören Blondchen (*Die Entführung aus dem Serail*), Cherubino und Susanna (*Le nozze di Figaro*), Papagena (*Die Zauberflöte*), Norina (*Don Pasquale*), Adina (*L'elisir d'amore*), Ninetta (*La gazza ladra*), Elvira (*L'italiana in Algeri*), Fiorilla (*Il turco in Italia*), Marzelline (*Fidelio*), Micaëla, Pousette (*Manon*), Nanetta (*Falstaff*), Lisette (*La rondine*) und Anne Trulove

(*The Rake's Progress*). Sie hat in der Royal Albert Hall, im Barbican Centre und in der Royal Festival Hall, bei den Festspielen von Batignano, Aix-en-Provence und Buxton und an der Vlaamse Opera gastiert und den *Messiah* mit dem Orchestre nationale de Belgique gesungen.

Die Sopranistin **Sally Harrison** studierte am Royal Northern College of Music mit Unterstützung eines Stipendiums der Peter Moores Foundation und später am National Opera Studio. An der English National Opera hat sie Despina (*Così fan tutte*), Papagena und Pamina (*Die Zauberflöte*), Giannetta (*L'elisir d'amore*), Lidka (Smetanas *Zwei Witwen*), Frasquita, Chloë (*Pique Dame*) und Yum Yum (*The Mikado*) gesungen; außerdem hat man sie als Musetta (*La bohème*) und Polly Peachum (*Die Dreigroschenoper*) an der Scottish Opera und als Gräfin Almaviva (*Le nozze di Figaro*) mit der Opera Theatre Company in Dublin erlebt. Weitere vielbeachtete britische Auftritte kamen als Poppea (Händels *Agrippina*) beim Buxton Festival, Galatea (*Acis and Galatea*) beim English Bach Festival und Gilda (*Rigoletto*) an der Bath and Wessex Opera. Auf der Konzertbühne hat sie Händels *Esther* und

Messiah, Mozarts Messe c-Moll und *Exsultate, jubilate* sowie Orffs *Carmina burana* gesungen.

Der Tenor **Peter Wedd** studierte an der Guildhall School of Music and Drama bei William McAlpine und am National Opera Studio mit Unterstützung der Peter Moores Foundation. Er hat Cascada (*Die lustige Witwe*) an der Royal Opera Covent Garden, Federico (*L'Arlesiana*) und Pluto (*Orphée aux enfers*) an der Opera Holland Park, Don José und Tamino (*Die Zauberflöte*) an der Welsh National Opera gesungen; außerdem umfasst sein Opernrepertoire die Rollen von Edgardo (*Lucia di Lammermoor*), Rodolfo (*La bohème*), Eisenstein (*Die Fledermaus*) und Lysander (*A Midsummer Night's Dream*) sowie die Titelrolle in *Les Contes d'Hoffmann*. Von 1999 bis 2001 war er erster Tenor der Royal Opera.

Sein breit gefächertes Konzertrepertoire reicht von Bachs *Johannes-Passion* und Händels *Messiah*, über die Requiems von Mozart und Verdi, die *Petite Messe solennelle* von Rossini und Mendelssohns *Elijah* bis zu Janáčeks *Glagolitischer Messe* und Brittners *Les Illuminations* und *Serenade for Tenor, Horn and Strings*. Für Chandos/Peter Moores Foundation hat er *Lucia di Lammermoor*, *Ernani* und *Turandot* aufgenommen.

Mark Le Brocq war Chorstipendiat am St. Catharines College in Cambridge, wo er Anglistik studierte. Mit einem Entrance-Stipendium ging er an die Royal Academy of Music, um bei Kenneth Bowen zu studieren, bevor er seine Ausbildung am National Opera Studio fortsetzte.

Als Hauptsänger an der English National Opera sang er u.a. Tamino (*Die Zauberflöte*), Paris (*King Priam*), Almaviva (*Il barbiere di Siviglia*), Narraboth (*Salome*), Don Ottavio, Monostatos, Rodriguez (Massenets *Don Quixote*), Odoardo (*Ariodante*), Doctor Maxwell (*The Silver Tassie*) und Siward (*A Better Place*). Außerdem gastierte er an der Opera Northern Ireland, Garsington Opera und bei den Festspielen von Aix-en-Provence.

Mark Le Brocq ist mit Recitals und als Oratoriumssolist in den USA, Frankreich, Deutschland, Spanien und Nahost sowie in allen namhaften Konzertsälen Londons aufgetreten. Mit dem Gabrieli Consort unter der Leitung von Paul McCreech hat man ihn bei Festspielen in ganz Europa erlebt. Seine Diskografie umfasst *Il trovatore* und *Turandot* für Chandos/Peter Moores Foundation, *Samson, Judas Maccabaeus*, Purcells *Hail Bright Cecilia*, Händels *Utrecht Te Deum* und Boyces *I Was Glad*.

Der Bariton **Toby Stafford-Allen** studierte bei Robert Alderson am Royal Northern College of Music, wo er u.a. Figaro (*Le nozze di Figaro*), die Titelrolle in der Baritonfassung von *Werther* und den Altgesellen (*Jenůfa*) sang. Anschließend trat er der English National Opera bei und sang mit diesem und anderen britischen Ensembles Valletto (*L'incoronazione di Poppea*), Henry (*The Fairy Queen*), Papageno (*Die Zauberflöte*), Fiorello (*Il barbiere di Siviglia*), Barone Douphol (*La traviata*) und Schaunard (*La bohème*). Zu seinen Festspielrollen gehören Guglielmo (*Così fan tutte*) in Aix-en-Provence, Mars und Euro in Cestis *Il pomo d'oro* in Batignano, Schaunard in Bregenz und Grimbald und Aeolos in Purcells *King Arthur* in Kings Lynn Norfolk. Sein Oratorienrepertoire umfasst die Requiems von Mozart und Fauré, Haydns *Schöpfung* und Bachs Messe h-Moll.

Der Bassbariton **Nicholas Garrett** studierte am Trinity College of Music und wurde mit dem Wolfson Foundation Award ausgezeichnet. Er hat Sourin (*Pique Dame*) an der Scottish Opera, Sparafucile und Conte di Monterone (*Rigoletto*), Figaro (*Le nozze di Figaro*) und Nourabad (*Les Pêcheurs de perles*) mit der English Touring Opera und Escamillo, Don

Basilio (*Il barbiere di Siviglia*) und die Titelrolle von *Don Giovanni* an der Opera Holland Park gesungen. In der Neuinszenierung von *Carmen* an der Opera North sang er vor kurzem Escamillo und Dancaïre. Er debütierte an der Royal Opera Covent Garden in Pfitzners *Palestrina* und an der English National Opera als Barone Douphol in *La traviata*.

Auslandsverpflichtungen haben ihn an die Opéra national de Paris-Bastille und die Opéra de Nantes geführt. Sein Konzertrepertoire umfasst alle großen Oratorienrollen sowie moderne Werke wie Berios *Sinfonia*, an deren Aufführung bei den Boulez-Festspielen in Tokio er 1995 mitwirkte.

Geoffrey Mitchells Gesangskarriere hat ihm ein bemerkenswert breitgefächertes Repertoire von der alten bis zur neuen Musik beschert und ihn nach Skandinavien, Deutschland, in die ehemalige Tschechoslowakei, nach Kanada und Australasien geführt. Nachdem er bei der BBC erste Dirigiererfahrungen gesammelt hatte, begann er mit eigenen Sängern zu arbeiten und gründete den **Geoffrey Mitchell Choir**. Aus ersten Aufnahmen entwickelte sich eine langfristige Zusammenarbeit des Chors mit Opera Rara, für die er über dreißig Tonträger aufgenommen hat. Der Chor

genießt wachsendes Ansehen und ist bei der BBC und internationalen Plattenfirmen gefragt. Für Chandos hat der Geoffrey Mitchell Choir an zahlreichen Aufnahmen der hervorragend kritisierten Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation teilgenommen.

Der **New London Children's Choir** wurde 1991 von seinem musikalischen Leiter Ronald Corp gegründet, um Kindern die Herausforderungen und die Freuden des Singens und der Darbietung von Musik in jeder Form zu vermitteln. Dies führte zu Auftritten in allen wichtigen Konzertsälen Londons, der Zusammenarbeit mit den besten Sinfonieorchestern und Dirigenten Großbritanniens sowie Opernensembles im In- und Ausland, zahlreichen Schallplatten-aufnahmen und Rundfunkkonzerten sowie Einladungen zu vielen wichtigen Festivals.

Die umfangreiche Diskografie des Chors umfasst Tchaikowskis *Nussknacker*, Schostakowitschs *Lied von den Wäldern*, Prokofjews *Iwan der Schreckliche*, Rutland Boughtons *Bethlehem* und *Hugh the Drover* von Vaughan Williams, Mahlers Sinfonie Nr. 3, *The Planets* von Holst und Brittens *St. Nicolas* und *A Midsummer Night's Dream*.

Außerdem hat der Chor Filmmusik aufgenommen und über dreißig neue Werke zur Aufführung gebracht.

Seit seinen vielversprechenden Anfängen 1945, als es von Walter Legge hauptsächlich für Schallplattenaufnahmen gegründet wurde, hat das **Philharmonia Orchestra** einige der bedeutendsten Dirigenten des zwanzigsten Jahrhunderts für sich gewonnen. Besonders enge Beziehungen zu dem Orchester haben Otto Klemperer (der erste Chefdirigent), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy und Esa-Pekka Salonen unterhalten. Unter seinem derzeitigen Chefdirigenten Christoph von Dohnányi und mit Leonard Slatkin als Erstem Gastdirigenten hat das Orchester seine zentrale Position im britischen Musikleben gefestigt, und zwar nicht nur in London, wo es als Hausorchester der Royal Festival Hall fungiert, sondern mit Hilfe regionaler Gastspiele auch für ein breiteres Publikum.

Das Orchester hat mehrere bedeutende Preise gewonnen und mit seiner Vitalität und seinem einzigartig warmen Klang den Beifall der Kritik gefunden. Außerdem wurde es für seine innovative Programmgestaltung

gepriesen, in deren Kern die Zielsetzung steht, neue Stücke der weltweit führenden lebenden Komponisten, zum Beispiel seines derzeitigen Gastkomponisten James MacMillan, zu spielen und in Auftrag zu geben.

Das Orchester unternimmt oft Auslandstourneen und kann als das am häufigsten aufgenommene Sinfonieorchester der Welt über tausend Einspielungen für sich verbuchen. Darunter befinden sich (für die Reihe Opera Rara) mehrere Aufnahmen mit Opernarien und elf vollständige Opernaufzeichnungen (Donizettis *Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* und *Maria de Rudenz*, Meyerbeers *Dinorah*, Mayrs *Medea in Corinto*, Mercadantes *Orazi e Curiazi*, Pacinis *Maria, regina d'Inghilterra* und Rossinis *Otello*). Das Orchester hat für Chandos zahlreiche Aufnahmen auf Tonträger vorgenommen, beispielsweise für die Reihe Opera in English unter der Schirmherrschaft der Peter Moores Foundation *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, die preisgekrönte *Tosca* und Soloalben mit Opernarien mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny und John Tomlinson.

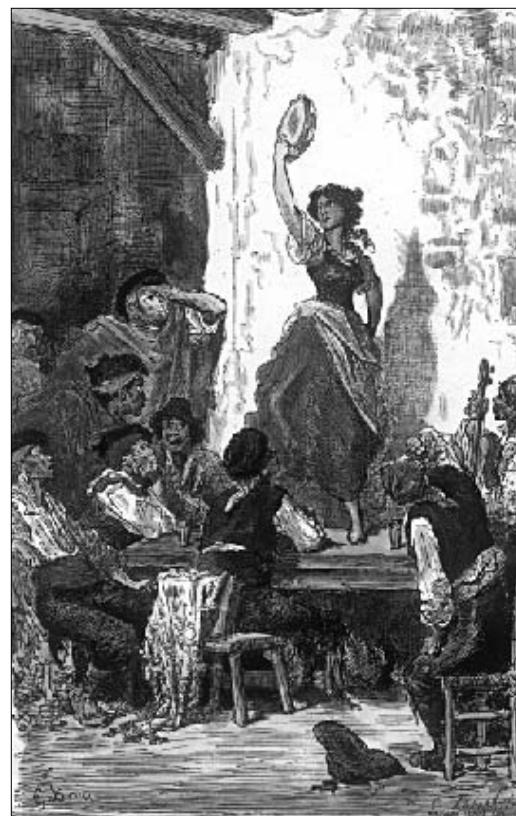
David Parry hat bei Sergiu Celibidache studiert und seine berufliche Laufbahn als Assistent von Sir John Pritchard begonnen. Er hat am English Music Theatre debütiert und wurde dann Dirigent mit Festvertrag an den Städtischen Bühnen Dortmund und an der Opera North. Von 1983 bis 1987 war er Musikdirektor der Opera 80 und seit 1992 Gründungsmitglied und Direktor der Almeida Opera.

Er übt in Großbritannien und international eine weitgespannte Tätigkeit in den Bereichen Oper und Konzert aus, hat mehrere Produktionen der English National Opera und der Opera North dirigiert und tritt regelmäßig mit dem Philharmonia Orchestra und dem London Philharmonic Orchestra auf. 1996 gab er sein Debüt beim Glyndebourne Festival mit *Così fan tutte* und hat dort 1998 die Uraufführung von Jonathan Doves *Flight* geleitet.

Er ist häufig in Spanien zu Gast und hat mit den meisten bedeutenden spanischen Orchestern Konzerte gegeben. In Madrid hat er die spanische Uraufführung von *Peter Grimes* dirigiert, und 1996 die erste spanische Inszenierung von *The Rake's Progress*. Er ist in Deutschland, der Schweiz und den Niederlanden aufgetreten, bei den Festspielen in Pesaro, beim Hong Kong International Festival,

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

Seine Tätigkeit im Aufnahmestudio umfasst die Produktion von Marschners *Der Vampyr* fürs BBC-Fernsehen und achtundzwanzig vollständige Opernaufzeichnungen unter der Schirmherrschaft der Peter Moores Foundation. Darunter befinden sich zahlreiche Aufnahmen der Reihe Opera Rara, die mehrere Preise gewonnen haben, beispielsweise den belgischen Prix Cecilia für Donizettis *Rosmonda d'Inghilterra*. Für Chandos hat er die Aufzeichnung einer Serie von Programmen mit Opernarien geleitet (mit Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones und Andrew Shore), außerdem *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, die preisgekrönte *Tosca* und Highlights aus dem *Rosenkavalier*, jeweils in Zusammenarbeit mit der Peter Moores Foundation.



AKG London

Gipsy dancing near Seville; woodcut after Gustave Doré



Mary Hegarty



Sally Harrison

Bizet: Carmen

Carmen de Bizet est sans doute l'opéra le plus populaire de tous les temps. Il a été filmé plus de quatre-vingt fois et a donné lieu à au moins autant d'adaptations différentes: il fait partie de ces œuvres qui révèlent de nouveaux secrets chaque fois qu'elles sont abordées. Ce qui fascine avant tout dans l'opéra, c'est bien naturellement l'héroïne bohémienne. Et si Carmen a eu autant de personnalités que d'interprètes, elle n'a eu aucun mal à rester à la page. Il est certain que pour le public du dix-neuvième siècle – et souvent pour celui du vingtième siècle – elle n'était qu'une femme malfaisante poussant José à se détruire. José aurait dû épouser l'innocente Micaëla, cela allait sans dire. Depuis, d'autres opinions ont émergé. Certains estiment même que Micaëla n'est qu'une sainte nitouche. Et ne peut-on voir en Carmen le symbole de la femme libérée qui prend en charge sa propre destinée, qui est libre de choisir ses partenaires sexuels et de les rejeter à son gré? Qui plus est, Carmen reste totalement fidèle à la morale bohémienne des siens, selon laquelle les dettes doivent être remboursées, l'amour passe avant tout et voler les riches pour donner aux pauvres est tout à fait acceptable.

Pour toucher au fond de l'opéra, il est utile d'avoir une idée des ingrédients très variés qui entrèrent dans sa confection et des deux grands types de mises en scène qu'il a suscitées. Créée à l'Opéra-Comique à Paris en mars 1875, la version originale respectait le règlement de l'époque selon lequel tous les spectacles à l'Opéra-Comique se devaient d'associer le parlé et le chanté. Durant les répétitions, en présence du compositeur, certaines coupures furent faites, aussi bien dans la musique que dans le dialogue parlé, et cela reste à ce jour la norme des mises en scène de cette version Opéra-Comique, même dans l'enregistrement que voici, bien que les changements soient ici minimaux.

Bizet mourut en juin 1875, quelques mois seulement après la première, mais il ne fait guère de doute qu'il aurait plus tard adapté lui-même cette œuvre pour l'Opéra de Paris (entre autres) où, contrairement aux traditions de l'Opéra-Comique, les dialogues parlés n'étaient pas autorisés et où la musique de tous les opéras devait se dérouler sans interruption. Après la mort de Bizet, son collègue Ernest Guiraud adapta l'œuvre selon la coutume: en

condensant les dialogues parlés en récitatifs. Et c'est cette version-là de l'opéra qui fut le plus souvent donnée au vingtième siècle.

La tendance plus récemment a été de revenir au format de l'"opéra comique", une expression qui nécessite quelques explications, entre autres à cause des quatre sens différents qu'on peut lui attribuer. "Opéra comique" peut être une référence au côté comique de l'opéra, mais ce ne saurait être le cas de *Carmen*. Le deuxième sens est celui auquel on a déjà fait allusion: un "opéra comique" est une œuvre pour la scène dans laquelle les interprètes associent le parlé, souvent sous forme de dialogue, et le chanté – le mot "comique" étant de la même famille que le mot "comédien". La compagnie de l'Opéra-Comique avait inscrit plusieurs conditions expresses à son code de loi. Ainsi, outre l'obligation d'associer le parlé et le chanté, elle se devait de promouvoir les œuvres nouvelles de compositeurs français et de donner la vedette aux jeunes chanteurs français.

Enfin, il y a le bâtiment lui-même, l'Opéra-Comique – et n'oublions pas que différents théâtres lyriques attirent différents publics. En un mot, si l'Opéra était pour les gens de la haute – la noblesse et les milieux étrangers –

l'Opéra-Comique était pour la bourgeoisie. Dans le cas de *Carmen*, le public auquel cette œuvre était destinée en influença fortement la conception.

Il y avait plusieurs Opéra-Comique dans ce quatrième sens du terme; le dernier en date, la troisième Salle Favart, se dresse aujourd'hui encore à Paris. *Carmen* fut écrit pour la seconde Salle Favart qu'un feu détruisit entièrement en mai 1887. L'opéra fut donc façonné par les trois derniers sens de l'expression: il s'agit bel et bien d'un "opéra comique", il adhère aux conditions requises par l'Opéra-Comique et il fut créé à l'Opéra-Comique même.

Le succès de *Carmen* est dû en très grande partie à son excellent livret, l'œuvre de deux librettistes qui n'en étaient pas à leur première collaboration. Henri Meilhac se chargea de formuler l'intrigue et d'écrire le dialogue parlé, Ludovic Halévy fournit la poésie rimée des chansons et arias. Mais c'est Bizet lui-même qui avait eu l'idée de *Carmen* et il contribua également au livret, remplaçant parfois le travail des librettistes par ses propres vers. On lui doit ainsi la première partie de la Havanaise: un manuscrit révèle qu'il remplaça l'ouverture, trop conventionnelle, de Halévy par une première strophe de son cru,

demandant alors à Halévy de reprendre le flambeau en intégrant sa strophe à la chanson populaire sur laquelle ce numéro est modelé. Bizet intervint aussi dans la scène des cartes. Mais l'influence la plus déterminante pour l'opéra fut l'intervention du conseil d'administration de l'Opéra-Comique lui-même.

Les deux directeurs, de Leuven et du Locle, avaient deux préoccupations principales. Tout d'abord, dans une récente critique d'un autre opéra, la compagnie avait été accusée d'avoir manqué à la règle selon laquelle les spectacles se devaient d'incorporer une proportion substantielle d'éléments parlés. Ensuite, les directeurs voulaient des œuvres qui plairaient à leur clientèle bourgeoise et rempliraient les quelques loges que se disputaient les familles soucieuses de présenter leurs enfants en âge de se marier. De Leuven fut horrifié à l'idée d'un opéra basé sur l'histoire de Carmen. "Est-ce qu'elle n'est pas assassinée par son amour?" lança-t-il, indigné, à Halévy:

Et ce milieu de voleurs, de bohémiennes, de cigarières!... À l'Opéra-Comique!... le Théâtre des familles!... le Théâtre des entrevues de mariages!... Nous avons, tous les soirs, cinq ou six loges louées pour ces entrevues... Vous allez mettre notre public en fuite... C'est impossible!

Finalement, compositeur et librettistes acceptèrent d'adoucir l'intrigue en y introduisant Micaëla: une gentille jeune fille, de bonne famille catholique, à laquelle le public pouvait s'identifier. Les librettistes inventèrent également un nouveau rôle de basse, celui d'Escamillo le toréador. On a bien du mal de nos jours à imaginer l'opéra sans ces deux personnages!

Le dialogue parlé comme les textes des passages chantés abondent en richesses. Qui d'autre que Bizet et ses collaborateurs aurait su exploiter avec un tel brio le mélange de discours et de chant dans l'interrogation de Carmen par Zuniga, lorsque les questions sont posées et les réponses de simples "tra la la" chantés? Et puis il y a la danse avec laquelle Carmen remercie José de l'avoir libérée et où ses castagnettes s'opposent aux accents des clairons qui montent des coulisses. Ce ne sont là que deux exemples de l'imagination incroyablement fertile de Bizet qui continue aujourd'hui à nous émerveiller.

Bizet fait également preuve d'une grande subtilité dans l'alternance du parlé et du chanté. Contrairement aux simples "opéras à chansons" émaillés de dialogue, *Carmen* donne véritablement l'impression d'une progression, d'une poussée inexorable vers une fin tragique. Plusieurs facteurs y contribuent.

L'atmosphère dans un premier temps est relativement légère, avec de nombreux clins d'œil dans les dialogues parlés et des phrases ambiguës (comme lorsque José fait briller son épinglette ou encore les insultes obscènes qu'échangent Carmen et Manuela à propos d'ânes ou de manches à balais dont elles auraient besoin pour leur plaisir.) Il y a également certaines touches de couleur locale tout à fait charmantes et fort décoratives, en particulier dans les trois airs de danses qui présentent Carmen au public. Un autre facteur contribuant à la poussée vers l'avant est l'adoption progressive de musique ininterrompue au dernier acte dans le va-et-vient étourdissant entre les fragments sonores de la corrida et la dispute de José et Carmen.

Pour satisfaire au règlement de la compagnie, l'opéra offre deux rôles de parade pour les sopranos sous les traits de Frasquita et Mercédès. Dans différentes interprétations, les rôles de ces deux chanteuses (deux rivales musicales, bien qu'un des rôles exige une tessiture plus élevée que l'autre) étaient inversés. Parfois, elles partageaient les passages virtuoses, certainement en fonction de la tessiture de chacune, mais aussi suivant que l'Opéra-Comique voulait faire briller de tous ses feux un nouveau talent dans la compagnie.

Grâce aux rôles assez nombreux de soldats (il y en avait un de plus à l'origine, un certain André) les jeunes ténors et basses pouvaient saisir leur chance; et les occasions de briller ne manquaient pas non plus pour les danseurs qui étaient mal payés par la compagnie, mais qui gagnaient souvent le soutien financier de riches mécènes, des hommes assez âgés qui les attendaient après le spectacle.

La source originale de l'opéra est une nouvelle de Prosper Mérimée, écrite après un séjour de l'écrivain en Espagne en 1830 et publiée en 1842; un quatrième chapitre entièrement consacré aux bohémiens fut ajouté par la suite. La Carmen de l'opéra conserve de nombreux détails de l'histoire de Mérimée, mais son époux, un meurtrier borgne, est passé sous silence. À un certain moment, le livret précise qu'il faut pour Carmen "Absolument le costume et l'entrée indiqués par Mérimée" et les passages de dialogue parlé imitent de près ceux de la nouvelle. Bien d'autres aspects du livret sont des adaptations totalement libres – comme la taverne de Lillas Pastia –, mais le rôle important des danses est déjà évident chez Mérimée.

Le personnage de Don José est extrêmement adouci, peut-être même au point que, dans l'opéra, sa faiblesse devient sa force. Dans la

nouvelle, ce n'est pas un soldat mais un bandit, toujours prêt à appuyer sur la gachette. Dans l'opéra, c'est un homme déchiré, un symbole même d'indécision.

Le reste est en grosse partie l'invention des librettistes, mais de très nombreux détails sont fidèles à la réalité – Meilhac et Halévy étaient célèbres pour leur amour du réalisme. Non seulement ajoutent-ils le personnage d'Escamillo, mais aussi tous les détails de la corrida, et le défilé vers l'arène est modelé sur ce qui se passait dans la réalité. De même, l'idée d'opposer la fabrique de cigares au poste de garde – et donc de juxtaposer respectivement un centre de désordre et un centre d'ordre – est un stratagème qui oppose adroitement deux thèmes essentiels de l'opéra. Séville était en effet célèbre pour sa fabrique de cigares (aujourd'hui occupée par l'université) qui n'employait que des femmes, souvent des prostituées assagies et de jeunes mères d'enfants illégitimes. La présence d'enfants dans l'opéra prouve-t-elle que les librettistes connaissaient la réputation de cette fabrique – sinon directement, du moins peut-être à travers les illustrations de Gustave Doré qui avait ramené à Paris un large dossier de dessins faits à l'intérieur de la fabrique?

Mérimée ne fut pas le seul auteur du dix-neuvième siècle à être fasciné par la vie bohémienne et le tempérament bohémien. Dans son étude, l'un de ces auteurs fit allusion à plusieurs caractéristiques explorées dans l'opéra: le refus des gitans de broncher sous la menace ou la torture, leur manque de respect envers les autorités occidentales, leur amour du tabac et des boissons fortes, leur amour des bonbons et des casse-croûte plutôt que des "vrais" repas et, bien entendu, les caprices de leurs femmes.

Les bohémiens étaient également réputés pour leur talent musical, même s'il s'agissait avant tout de talent d'improvisation. Mais c'est bien là que réside le génie de Bizet. Dans la Havanaise, la Séguedille et la "Chanson Bohème" de Carmen, le compositeur introduit pour la première fois à l'opéra un pastiche de l'authentique musique bohémienne, créant des pièces à vous mettre en transe, basées sur le rythme et la répétition plutôt que sur des accords raffinés. Ces chansons nous présentent Carmen non seulement à l'aide de paroles et de musique, une musique diamétralement opposée à celle de Micaëla, mais aussi grâce à un déploiement visuel de danses sensuelles et de mouvements aguichants.

Par contre, Bizet ne saurait être plus

touchant dans son portrait de l'innocente Micaëla de dix-sept ans, teintant sa musique du son religieux des harpes. Et quel éclat dans son portrait du toréador Escamillo, fanfaron désinvolte et machiste! Si cet opéra est un véritable melting-pot, il fut néanmoins créé par trois génies de la scène et continue à exercer une fascination sans égale sur les interprètes et les metteurs en scène comme sur le public.

Note sur l'édition

Ma première tâche dans la préparation d'une édition pour l'enregistrement que voici était de produire un texte propre et clair pour les musiciens, basé sur la version de l'Opéra-Comique. David Parry se chargea de traduire le livret et conserva l'essence des sections parlées: elles sont essentielles pour comprendre pleinement *Carmen*. Une question cruciale ne tarda pas à surgir: parmi les nombreuses versions de l'Opéra-Comique, laquelle fallait-il utiliser? Les éditions les plus récentes s'appuient surtout sur ce qu'on appelle souvent les "intentions de l'auteur". Il existe à ce jour une partition pour l'essentiel de la main de Bizet. Mais si nous l'avions suivie aveuglément, nous aurions fini sur une mauvaise piste, probablement sans rendre justice aux

intentions de Bizet. Après tout, il avait certainement un seul but principal: d'assurer le succès de son opéra. À ces fins, il retoucha l'œuvre en répétition, puis d'autres en firent de même, parfois au bénéfice de l'opéra. Ainsi, la scène de l'interrogation de Carmen – ses "tra la la" – est un peu trop travaillée dans la première édition et la version plus condensée qui suivit est, à mon avis, nettement meilleure.

J'ai décidé de baser l'édition sur les premières représentations qui eurent lieu à l'Opéra-Comique, et à cet égard je me suis appuyé essentiellement sur les parties orchestrales (car ce sont les meilleures sources pour savoir ce qui se passait véritablement dans la fosse d'orchestre) ainsi que sur la première partition vocale à avoir été publiée (car c'est celle dont se servait les chanteurs). Il existe également une précieuse partition manuscrite qui servit de nombreuses années durant à l'Opéra-Comique avant la publication d'une partition orchestrale imprimée.

Cette édition, qu'il est possible de louer auprès de Peters Edition Ltd, fut réalisée avec l'aide de la musicologue Clair Rowden, dont la participation fut aimablement financée par la Peter Moores Foundation. Une partition vocale est en cours de préparation pour cette même maison d'édition, partition en anglais et

en français dans laquelle je propose plusieurs variantes ainsi qu'une documentation copieuse sur les premières représentations, sous forme de descriptions et d'illustrations. Il s'agira non seulement d'une édition pour la scène, mais aussi d'une partition de travail pour les étudiants et les amateurs d'opéra. Une partition orchestrale est également prévue.

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Traduction: Nicole Valencia

Synopsis

DISQUE COMPACT UN

[1] Le Prélude se caractérise par une grande animation aux cordes, les sifflements des piccolos et des cuivres improvisateurs. On dirait une musique de plein air, une fanfare militaire peut-être. Un second thème principal, rythmé par les cuivres, s'avère être celui du toréador Escamillo. Après une pause fort dramatique, la musique se fait nettement plus sombre. Des cordes *tremolando* accompagnent un motif sinueux qui reviendra à plusieurs reprises. S'agit-il du thème de Carmen, imitant une gamme bohémienne? Ou bien s'agit-il du destin?

Acte I

[2] Une scène de rue à Séville. D'un côté de la place se dresse la manufacture de tabac, de l'autre côté le corps de garde. Assis, des dragons fument en regardant la foule. [3] Une jeune femme attire le regard des soldats. C'est Micaëla, à la recherche de Don José. Moralès, un officier, lui dit que José ne sera de garde que plus tard et il lui suggère d'entrer au corps de garde, une invitation qu'elle refuse poliment.

[4] – [6] Une fanfare annonce le changement de la garde, puis l'on entend les fifres et les clairons d'une marche militaire. La garde montante arrive, précédée d'un groupe de gamins qui imitent le pas des dragons. Une autre fanfare retentit durant le changement de la garde. [7] José et le capitaine Zuniga discutent de la manufacture de tabac et des filles qui y travaillent.

[8] La cloche sonne dans la manufacture et la place s'emplit de jeunes gens. [9] Les filles sortent en masse de la manufacture, cigarette aux lèvres, et déclarent en chantant que le tabac fait oublier et que les serments des amants ne sont que fumée. Les jeunes gens les supplient d'être moins froides.

[10] Les soldats s'aperçoivent que Carmen n'est pas sortie. Alors que le motif sinistre du

Prélude retentit à nouveau, dans un registre aigu, Carmen apparaît. "Et dis-nous quel jour tu nous aimeras!" demandent les jeunes gens. Carmen les taquine: pas aujourd'hui, c'est certain. [11] C'est alors qu'elle entonne sa première mélodie sur un air de danse, la célèbre Havanaise: "L'amour est un oiseau rebelle que nul ne peut apprivoiser." Le chœur se fait l'écho de ses paroles.

[12] Soudain l'atmosphère s'assombrit avec le retour du motif menaçant, et la tension monte jusqu'au moment où Carmen parle pour la première fois à José pour lui demander ce qu'il fait. Il lui répond simplement qu'il est occupé, mais continue à briller son épinglette; elle prend de son corsage une fleur de cassie, la lui lance et s'enfuit tandis que les cigarières retournent au travail. [13] José respire le parfum entêtant de la fleur.

Micaëla revient et José l'accueille avec joie; elle est de son village. Lorsqu'elle lui apprend qu'elle vient de la part de sa mère, [14] José se met à chanter: "Parle-moi de ma mère!" Micaëla lui a apporté de l'argent, une lettre et puis une autre chose qui a bien plus de prix...; "Cette autre chose, quelle est-elle? Parle donc..." demande José. [15] La musique prend une teinte quasiment religieuse, harpes et cordes accompagnant Micaëla tandis qu'elle

apprend à José qu'elle lui a apporté un baiser de sa mère. José est au comble de la joie. [16] Il voit le visage de sa mère et se lance dans un duo avec Micaëla tandis que les souvenirs resurgissent. José se demande si ce baiser a pour but d'écarter un péril imminent, à savoir Carmen. Micaëla est perplexe, mais José change de sujet. [17] José lit la lettre de sa mère qui lui conseille d'épouser Micaëla.

[18] – [19] On entend une grande rumeur et les cigarières appellent au secours. Carmen a été insultée et une fille a été attaquée. Zuniga donne l'ordre à José d'aller enquêter. Les filles sont divisées quand on leur demande qui a commencé la querelle. Carmen dit qu'elle a été provoquée et [20] Zuniga l'interroge. À chacune de ses questions, elle lui répond "Tra la la la la la la". Zuniga ordonne à José de lui lier les mains et de l'emmener en prison.

[21] José et Carmen se mettent à parler avant de partir pour la prison. Après avoir essayé plus d'une fois, mais en vain, de gagner José à sa cause, elle le défie de reconnaître qu'il l'aime et qu'il est prêt à faire tout ce qu'elle voudra. Il nie bien sûr, mais, de toute évidence, il est amoureux. [22] Elle entonne sa deuxième mélodie sur un air de danse, la Séguedille. Elle y parle d'une auberge sur les remparts tenue par un certain Lillas Pastia. Carmen dit qu'elle

est amoureuse d'un brigadier. José comprend qu'elle parle de lui et lui demande si elle promet de l'aimer en échange de sa liberté. Ils boiront du Manzanilla et danseront des séguedilles, lui promet-elle. Tra la la la. José délie la corde autour des poignets de Carmen.

^[23] L'acte s'achève tandis que Carmen fredonne un extrait de sa Havanaise au nez de Zuniga, puis s'enfuit, ayant fait semblant de pousser José qui s'est laissé renverser.

^[24] Entr'acte

Acte II

L'auberge de Lillas Pastia. ^[25] Des bohémiens y côtoient des officiers et Carmen danse son troisième air de danse avec Frasquita et Mercédès, ses amies bohémiennes. La danse devient de plus en plus frénétique. ^[26] Zuniga demande aux filles d'aller au théâtre en sa compagnie et celle des autres soldats, mais elles refusent.

^[27] Un chœur signale l'arrivée imminente d'Escamillo. ^[28] – ^[29] Les officiers commandent à boire pour l'accueillir. ^[30] Il chante ses fameux Couplets où se mêlent les descriptions de ses conquêtes féminines et de celles dans l'arène. ^[31] – ^[32] Escamillo s'intéresse à Carmen, mais cette dernière le repousse.

^[33] Les bohémiens mettent au point une affaire de contrebande, sous la direction de Dancaïre et Remendado. ^[34] – ^[35] Dans un Quintette, les hommes supplient Carmen et ses amies de les aider. Carmen, à la surprise générale, avoue être amoureuse. Les hommes lui rappellent que son devoir de bohémienne passe en premier. Carmen n'est pas d'accord: pour elle, c'est l'amour qui passe avant tout. ^[36] On entend José chanter au loin. Carmen est contente de le voir et paie ses dettes en lui commandant à manger et du Manzanilla.

DISQUE COMPACT DEUX

^[1] Elle annonce aussi qu'elle va danser pour lui. ^[2] Durant la danse, les clairons de la retraite retentissent au loin. Carmen trouve qu'ils accompagnent parfaitement sa chanson, mais José déclare qu'il doit rentrer à la caserne. ^[3] Ils se disputent. Carmen ne voit dans le souhait de José de retourner au camp qu'un démenti de l'amour qu'il lui porte. ^[4] En ultime gage de sa passion, il chante une tendre aria sur la fleur qu'elle lui avait jetée. ^[5] Carmen lui déclare que leur amour ne survivra que s'ils s'enfuient dans un pays lointain. Quelqu'un frappe à la porte: ^[6] Zuniga entre et aperçoit José qui est

maintenant un déserteur aux yeux de l'armée. ^[7] – ^[8] Les bohémiens maîtrisent Zuniga et proposent à José un moyen de s'en sortir: il devra se joindre à leur bande.

^[9] Entr'acte

Acte III

Un coin sauvage dans la montagne. ^[10] Des bohémiens et une troupe de contrebandiers marchent tout en chantant. ^[11] Dans un dialogue particulièrement tendu, José révèle à Carmen que la maison de sa mère n'est pas loin. Elle le raille en suggérant que sa place véritable est auprès de sa mère. "Tu es le diable, Carmen?" lui demande-t-elle. "Mais oui, je te l'ai déjà dit", rétorque-t-elle.

^[12] Frasquita et Mercédès lisent leur avenir dans des cartes et la chance semble leur sourire: la première trouve un bon amoureux, la seconde un riche amant. Mais les cartes de Carmen annoncent la mort: "moi d'abord, ensuite lui". Le motif funeste retentit à nouveau. ^[13] Carmen chante sa première aria véritable, une méditation sur la sincérité des cartes qui ne mentent jamais. ^[14] – ^[15] Les bohémiens préparent leur embuscade et demandent à Carmen et aux deux autres bohémiennes de séduire les douaniers. José est jaloux.

^[16] Micaëla apparaît, accompagnée d'un guide. ^[17] Dans son aria, "Je dis que rien ne m'épouvante", elle avoue aimer José. ^[18] Se cachant derrière un rocher, elle observe José tandis qu'Escamillo fait son entrée. ^[19] – ^[20] Escamillo avoue son amour pour Carmen, ignorant que José se considère encore comme son amant. José le force à se battre, une bagarre qu'il a tôt fait de perdre, mais Escamillo refuse de le tuer. José insiste pour qu'ils continuent à se battre et lorsqu'Escamillo glisse, José s'apprête à le tuer lorsque ^[21] Carmen, entrée précipitamment, l'en empêche. Escamillo la remercie et propose à José une "belle". ^[22] Remendado découvre Micaëla dans sa cachette. Elle entonne à nouveau sa très belle première aria, sur fond de harpes, rappelant une fois encore à José sa mère, maintenant triste et solitaire. Les bohémiens s'unissent à Micaëla pour convaincre José de rentrer chez lui: "Il t'en coûtera la vie... si tu ne pars pas", lui affirment-ils. Alors que José proteste qu'il ne saurait quitter Carmen, ^[23] Micaëla lui apprend que sa mère est mourante. Cela le décide à partir. Mais dans son adieu à Carmen il promet qu'ils se reverront. Escamillo se prépare pour la corrida en chantant des bribes de son aria.

24 Entr'acte

Acte IV

L'entr'acte, de style espagnol, nous amène sur une place de Séville, non loin de l'arène.

25 Des marchands y vendent des éventails, des glaces, des oranges et des cigarettes. Zuniga entre, accompagné de Frasquita et Mercédès. 26 La musique qui ouvre le Prélude retentit une fois encore, cette fois-ci avec un chœur annonçant l'arrivée de la procession. Escamillo apparaît enfin, Carmen à ses côtés. 27 Ils chantent un duo dans lequel il la courtise. Elle lui déclare son amour dans le tumulte du défilé. Les amies de Carmen la préviennent qu'un danger la menace: José se cache dans les parages.

28 Don José émerge de la foule, suppliant Carmen de reprendre la vie à ses côtés. Il lui demande si elle l'aime encore. "Non! je ne t'aime plus", répond-elle. 29 On entend à nouveau le chœur de la corrido: Escamillo a triomphé et Carmen avoue alors l'aimer. Elle jette la bague que José lui avait jadis donnée. C'en est trop pour José. La musique passe de celle de la corrido à l'air du toréador. José frappe Carmen. Comme elle meurt, Escamillo émerge aux portes de l'arène. "C'est moi qui

l'ai tuée!" s'écrie José. "Ah! Carmen! ma Carmen adorée!"

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Traduction: Nicole Valencia

Originaire de Dublin, la mezzo-soprano **Patricia Bardon** fit ses études avec le Dr Veronica Dunne au College of Music de Dublin et attira l'attention lorsqu'elle devint la plus jeune lauréate du Concours du Cardiff Singer of the World. Chanteuse lyrique de stature internationale, elle a tenu le rôle-titre de *Tancredi* au Teatro la Fenice à Venise, de *Carmen* à l'Opéra de Hambourg, de *La Cenerentola* au Théâtre de la Monnaie à Bruxelles, de *Tamerlano* à Beaune et d'*Orlando* à New York, Paris, Lyon et Anvers. Elle a également été Penelope (*Il ritorno d'Ulisse in patria*) et Anna (*Les Troyens*) au Mai Musical de Florence, Arsace (*Semiramide*) au Teatro la Fenice, Cornelia (*Giulio Cesare*) et Amastris (*Serse*) à l'Opéra de Munich et à Dresde, Ursule (*Béatrice et Bénédicte*) à Amsterdam et Smeton (*Anna Bolena*) à San Francisco. Elle a fréquemment chanté avec Opera North, le Welsh National Opera, Scottish Opera et le Glyndebourne Festival Opera; au Royal Opera

de Covent Garden, elle a chanté dans *Mosè in Egitto*, *Guillaume Tell*, *Rigoletto*, *Mefistofele* et *La fanciulla del West*.

Elle s'est produite en concert et en récital dans l'Europe entière, aux États-Unis et au Japon, aux côtés de chefs d'orchestre tels Zubin Mehta, Bernard Haitink, Claudio Abbado, Antonio Pappano et Sir Charles Mackerras. Elle fut aussi invitée à chanter à Buckingham Palace dans le cadre d'un concert en l'honneur des cinquante ans du prince Charles. Elle figure sur l'enregistrement d'*Eugène Onéguine* réalisé par Chandos en collaboration avec la Peter Moores Foundation.

La soprano **Mary Plazas** fit ses études au Royal Northern College of Music à Manchester avec Ava June. Lauréate de plusieurs prix, dont le Kathleen Ferrier Memorial Scholarship en 1991, elle a également bénéficié d'importantes bourses de la Peter Moores Foundation et du Countess of Munster Musical Trust. Elle a fait ses débuts lyriques en 1992 avec l'English National Opera, interprétant la Voix Céleste dans *Don Carlos*. Elle a chanté avec les plus grandes compagnies lyriques britanniques, avec le New Israeli Opera et le Metropolitan Opera de New York ainsi que dans le cadre

du Festival de Bregenz. Son vaste répertoire comprend les rôles de Susanna (*Le nozze di Figaro*), Donna Elvira (*Don Giovanni*), Marzelline (*Fidelio*), Adina (*L'elisir d'amore*), Oscar (*Un ballo in maschera*), Mimì (*La bohème*), Anne Trulove (*The Rake's Progress*) et le rôle-titre de *La Petite Renarde rusée*. Elle a chanté Donna Elvira pour le Glyndebourne Touring Opera, créant également pour cette compagnie le rôle de Tina dans *Flight* de Jonathan Dove, rôle qu'elle a repris avec le Glyndebourne Festival Opera.

Mary Plazas a donné concerts et récitals, entre autres des récitals en soliste au Wigmore Hall, à la Purcell Room et au Centre Karajan à Vienne; elle s'est aussi produite dans le cadre de nombreux festivals. Son répertoire de concert comprend *Die Schöpfung* de Haydn, *A Child of Our Time* de Tippett, *Das Paradies und die Peri* de Schumann et *Chants d'Auvergne* de Canteloube. Elle figure sur les enregistrements d'*Emma d'Antiochia* de Mercadante et de *Maria, regina d'Inghilterra* de Pacini pour Opera Rara et a enregistré les rôles de Zerlina (*Don Giovanni*), Adina, Marguerite (*Faust*) et Liù (*Turandot*) pour Chandos en collaboration avec la Peter Moores Foundation.

Julian Gavin naquit à Melbourne en Australie et fit ses études dans sa ville natale. Après avoir obtenu un diplôme supérieur de direction, il partit s'installer en Angleterre et poursuivit sa formation au National Opera Studio. Il fit ses débuts sur la scène lyrique britannique dans le rôle d'Alvaro dans la mise en scène de l'English National Opera de *La forza del destino*, enchaînant avec le rôle de Laca dans *Jenůfa* avec Opera North.

Pour l'English National Opera, Julian Gavin a été entre autres Pinkerton (*Madama Butterfly*), Cavaradossi (*Tosca*), le duc (*Rigoletto*), tenant également le rôle-titre dans de nouvelles mises en scène de *Ernani* et des *Contes d'Hoffmann*. En 1996, Julian Gavin fit ses débuts au Royal Opera de Covent Garden dans le rôle-titre de *Don Carlos* sous la direction de Bernard Haitink, reprenant ce rôle dans le cadre du Festival d'Edimbourg de 1998. Il a aussi interprété Alfredo (*La traviata*) pour Den Norske Opera à Oslo, Opera Australia et l'English National Opera ainsi que Rodolfo (*La bohème*), Laca, Carlo (*Giovanna d'Arco*) et le rôle-titre de *Don Carlos* pour Opera North; Des Grieux (*Manon Lescaut*) avec l'Orchestre philharmonique d'Israël; Pollione (*Norma*) à Lucerne; Pinkerton pour Deutsche Oper à Berlin; Roméo (*Roméo et*

Juliette); et Don José pour Opera Australia. Il a chanté en concert Rodolfo (*Luisa Miller*), Arrigo (*La battaglia di Legnano*) ainsi qu'Ismaël (*Nabucco*) sous la direction de Sir Edward Downes.

Parmi ses enregistrements, notons Godvino (*Aroldo*), *Les Contes d'Hoffmann*, le Requiem et *Rigoletto* de Verdi, *Psalmus Hungaricus* de Kodály et *Roméo et Juliette* de Gounod, ainsi que *Ernani* pour Chandos en collaboration avec la Peter Moores Foundation. Il a également participé à une série télévisée de la BBC en six épisodes, *Top Score*, sur la création d'un opéra inspiré de *La bohème*.

Le baryton **Garry Magee**, diplômé de la Guildhall School of Music and Drama et du National Opera Studio, remporta le Premier Prix du Concours Kathleen Ferrier en 1995 et fut l'année suivante l'un des lauréats du Concours international Belvedere à Vienne; il étudia à l'heure actuelle avec Robert Dean. Il a été entre autres Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), le Docteur Malatesta (*Don Pasquale*), Figaro (*Il barbiere di Siviglia*), Marcello et Schaunard (*La bohème*), Sharpless (*Madama Butterfly*) et Harry Heegan (*The Silver Tassie*), tenant par ailleurs le rôle-titre de *Don Giovanni* et de *Eugène Onéguine*.

Il a chanté avec l'English National Opera, l'Opera North, le Royal Opera de Covent Garden, le Welsh National Opera, l'Opéra des Flandres, l'Opéra de Monte-Carlo, le Théâtre de la Monnaie à Bruxelles, l'Opéra Néerlandais, le Deutsche Oper Berlin ainsi que le Florida Grand Opera. Il s'est produit en concert et en récital ainsi que dans le cadre de festivals aussi bien en Grande-Bretagne qu'à l'étranger dans un répertoire où figurent entre autres le *Magnificat* et la *Passion selon saint Jean* de Bach, *Ein deutsches Requiem* de Brahms, la cantate *Printemps* de Rachmaninov, *Das Berliner Requiem* de Kurt Weill, *West Side Story* de Bernstein et le *War Requiem* de Britten. Sa discographie comprend le rôle-titre de *Don Giovanni* ainsi que Valentin dans *Faust*, deux enregistrements réalisés par Chandos en collaboration avec la Peter Moores Foundation.

Née à Cork, la soprano **Mary Hegarty** fit ses études à la Cork School of Music, puis au National Opera Studio à Londres. Lauréate du Golden Voice of Ireland, elle représenta son pays natal au Concours du Cardiff Singer of the World. En Grande-Bretagne, elle a chanté avec le Royal Opera de Covent Garden, l'English National Opera, Opera North,

Opera Northern Ireland, le Glyndebourne Touring Opera et Garsington Opera. Elle a été entre autres Blonde (*Die Entführung aus dem Serail*), Cherubino et Susanna (*Le nozze di Figaro*), Papagena (*Die Zauberflöte*), Norina (*Don Pasquale*), Adina (*L'elisir d'amore*), Ninetta (*La gazza ladra*), Elvira (*L'italiana in Algeri*), Fiorilla (*Il turco in Italia*), Marzelline (*Fidelio*), Micaëla, Poussette (*Manon*), Nanetta (*Falstaff*), Lisette (*La rondine*) et Anne Trulove (*The Rake's Progress*). Elle s'est produite au Royal Albert Hall, au Barbican Centre et au Royal Festival Hall, dans le cadre des Festivals de Batignano, Aix-en-Provence et Buxton, à l'Opéra des Flandres; elle a également chanté le *Messiah* avec l'Orchestre national de Belgique.

La soprano **Sally Harrison** fit ses études au Royal Northern College of Music avec l'aide d'une bourse de la Peter Moores Foundation, puis au National Opera Studio. Avec l'English National Opera, elle a été Despina (*Così fan tutte*), Papagena et Pamina (*Die Zauberflöte*), Giannetta (*L'elisir d'amore*), Lidka (*Les Deux Veuves* de Smetana), Frasquita, Chloë (*La Dame de Pique*) et Yum Yum (*The Mikado*); elle a chanté Musetta (*La bohème*) et Polly Peachum (*Die Dreigroschenoper*) à

Scottish Opera et la Comtesse (*Le nozze di Figaro*) avec l'Opera Theatre Company à Dublin. Parmi ses autres interprétations sur le sol britannique, notons Poppea (*Agrippina* de Haendel) au Festival de Buxton, Galatea (*Acis and Galatea*) à l'English Bach Festival et Gilda (*Rigoletto*) au Bath and Wessex Opera. En concert, elle a chanté *Esther* et le *Messiah* de Haendel, la Messe en ut mineur et *Exsultate, jubilate* de Mozart ainsi que *Carmina burana* de Carl Orff.

Le ténor Peter Wedd fit ses études à la Guildhall School of Music and Drama avec William McAlpine ainsi qu'au National Opera Studio grâce au soutien financier de la Peter Moores Foundation. Il a été Cascada (*Die lustige Witwe*) au Royal Opera de Covent Garden, Federico (*L'Arlesiana*) et Pluton (*Orphée aux enfers*) pour Opera Holland Park, Don José et Tamino (*Die Zauberflöte*) au Welsh National Opera. Son répertoire comprend aussi les rôles d'Edgard (*Lucia di Lammermoor*), de Rodolphe (*La bohème*), d'Eisenstein (*Die Fledermaus*) et de Lysander (*A Midsummer Night's Dream*) ainsi que le rôle-titre des *Contes d'Hoffmann*. De 1999 à 2001 il fut l'un des chanteurs vedettes du Royal Opera.

Il a également interprété un vaste répertoire de concert allant de la *Passion selon saint Jean* de Bach et le *Messiah* de Haendel, en passant par les Requiem de Mozart et Verdi, la *Petite Messe solennelle* de Rossini et *Elijah* de Mendelssohn, jusqu'à la *Messe glagolithique* de Janáček ainsi que *Les Illuminations* et la *Sérénade pour ténor, cor et cordes* de Britten. Il figure sur les enregistrements de *Lucia di Lammermoor*, *Ernani* et *Turandot* réalisés par Chandos en collaboration avec la Peter Moores Foundation.

Mark Le Brocq a été boursier en chant choral au St Catharine's College de Cambridge où il a étudié la littérature anglaise. Il a obtenu une bourse d'entrée à la Royal Academy of Music de Londres pour y étudier avec Kenneth Bowen, puis a poursuivi sa formation au National Opera Studio de Londres.

Il a été "Company Principal" à l'English National Opera où il a incarné de nombreux rôles, notamment Tamino (*Die Zauberflöte*), Paris (*King Priam*), le comte Almaviva (*Il barbiere di Siviglia*), Narraboth (*Salome*), Don Ottavio, Monostatos, Rodriguez (dans *Don Quixote* de Massenet), Odoardo (*Ariodante*), le Docteur Maxwell (*The Silver Tassie*), et Seward (*A Better Place*). Il s'est

également produit à l'Opera Northern Ireland, au Garsington Opera et au Festival d'Aix-en-Provence.

Mark Le Brocq s'est produit en récital et dans des oratorios aux États-Unis, en France, en Allemagne, en Espagne, au Proche-Orient, et dans toutes les grandes salles de Londres. Il a chanté avec le Gabrieli Consort sous la direction de Paul McCreesh dans des festivals à travers l'Europe. Parmi ses enregistrements, on citera *Il trovatore* et *Turandot* pour Chandos et la Peter Moores Foundation, *Samson*, *Judas Maccabaeus*, *Hail Bright Cecilia* de Purcell, *Utrecht Te Deum* de Haendel et *I Was Glad* de Boyce.

Le baryton Toby Stafford-Allen fit ses études avec Robert Alderson au Royal Northern College of Music où il chanta entre autres le rôle de Figaro (*Le nozze di Figaro*), le rôle-titre dans la version pour baryton de *Werther* ainsi que le Contremaître du moulin (*Jenîfa*). À sa sortie du College, il devint membre de l'English National Opera; avec cette compagnie et d'autres troupes britanniques, il a été Valletto (*L'incoronazione di Poppea*), Henry (*The Fairy Queen*), Papageno (*Die Zauberflöte*), Fiorello (*Il barbiere di Siviglia*), le baron Douphol (*La traviata*) et

Schaunard (*La bohème*). Il a chanté Guglielmo (*Così fan tutte*) au Festival d'Aix-en-Provence, Mars et Euro dans *Il pomo d'oro* de Cesti au Festival de Batignano, Schaunard au Festival de Bregenz ainsi que Grimbald et Aeolos dans *King Arthur* de Purcell au Festival de Kings Lynn dans le Norfolk. Son répertoire d'oratorio comprend les Requiem de Mozart et Fauré, *Die Schöpfung* de Haydn et la Messe en si mineur de Bach.

Le baryton-basse Nicholas Garrett fit ses études au Trinity College of Music et bénéficia d'une bourse de la Wolfson Foundation. Il a été Sourin (*La Dame de Pique*) pour Scottish Opera, Sparafucile et le comte Monterone (*Rigoletto*), Figaro (*Le nozze di Figaro*) et Nourabad (*Les Pêcheurs de perles*) avec l'English Touring Opera, Escamillo, Don Basilio (*Il barbiere di Siviglia*) et le rôle-titre de *Don Giovanni* avec Opera Holland Park. Il a récemment chanté Escamillo et Dancaïre dans la nouvelle mise en scène de *Carmen* par Opera North. Il a fait ses débuts au Royal Opera de Covent Garden dans des représentations de *Palestrina* de Pfitzner et à l'English National Opera dans le rôle du baron Douphol dans *La traviata*. Il s'est produit en dehors de la Grande-Bretagne,

à l'Opéra national de Paris-Bastille et à l'Opéra de Nantes. Son répertoire de concert comprend tous les grands oratorios ainsi que des œuvres du vingtième siècle comme *Sinfonia* de Berio qu'il interpréta dans le cadre du Festival Boulez à Tokyo en 1995.

Durant sa carrière de chanteur, Geoffrey Mitchell aborda un répertoire remarquablement varié, depuis la musique ancienne jusqu'à la musique contemporaine, se produisant en Scandinavie, en Allemagne, dans l'ancienne Tchécoslovaquie, au Canada et en Australasie. Après avoir fait ses premières armes de chef d'orchestre avec la BBC, il décida de prendre une part active dans ce domaine avec ses propres chanteurs et fonda le **Geoffrey Mitchell Choir**. Par suite de ses premiers enregistrements l'ensemble travaille depuis longtemps avec Opera Rara pour qui il a réalisé plus de trente enregistrements. Ce Chœur ne cesse d'élargir sa réputation, travaillant avec la BBC et plusieurs maisons de disques internationales. Pour Chandos, le Geoffrey Mitchell Choir a participé à plusieurs enregistrements pour Opera in English, une série de disques très prisés financée par la Peter Moores Foundation.

Le **New London Children's Choir** a été fondé en 1991 par son directeur musical Ronald Corp dans le but de permettre à des enfants de chanter tous les genres de musique, et ainsi leur faire découvrir les exigences et les joies du chant. Depuis, le Chœur s'est produit dans toutes les grandes salles de concert de Londres, il a travaillé avec les plus importants chefs et orchestres symphoniques de Grande-Bretagne, et a collaboré avec des théâtres lyriques en Grande-Bretagne et à l'étranger. Il a réalisé de très nombreux enregistrements et s'est produit fréquemment à la radio et dans de nombreux festivals importants.

La vaste discographie du New London Children's Choir compte entre autres *Casse-Noisette* de Tchaïkovski, les *Chants de les forêts* de Chostakovitch, *Ivan le Terrible* de Prokofiev, *Bethlehem* de Rutland Boughton, *Hugh the Drover* de Vaughan Williams, la Troisième Symphonie de Mahler, *The Planets* de Holst, *St Nicolas* et *A Midsummer Night's Dream* de Britten. Il a également enregistré pour le cinéma et assuré la création de plus de trente partitions contemporaines.

Depuis ses excellents débuts en 1945, lorsqu'il fut fondé par Walter Legge essentiellement pour jouer dans des enregistrements, le

Philharmonia Orchestra n'a cessé d'attirer certains des plus grands chefs d'orchestre du vingtième siècle. Certains furent associés de près à l'Orchestre: Otto Klemperer (son tout premier chef principal), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy et Esa-Pekka Salonen. Sous la direction de leur chef principal actuel, Christoph von Dohnányi, et celle de Leonard Slatkin, leur chef principal invité, l'Orchestre s'est fermement installé au cœur de la vie musicale britannique, non seulement à Londres puisqu'il est orchestre en résidence au Royal Festival Hall, mais aussi en province où il se produit régulièrement.

Le Philharmonia Orchestra a remporté plusieurs prix importants et soulevé l'enthousiasme des critiques pour la vitalité et la chaleur exceptionnelle de son jeu. On a aussi fait l'éloge de ses programmes novateurs dans lesquels l'ensemble s'engage à interpréter et commander des œuvres nouvelles par les plus grands compositeurs contemporains, comme James MacMillan, son actuel compositeur en résidence.

L'Orchestre fait souvent des tournées internationales; aucun autre orchestre symphonique dans le monde ne possède une

discographie aussi importante, avec plus de mille disques à son actif. Notons entre autres plusieurs disques d'airs d'opéra pour Opera Rara ainsi que onze intégrales d'opéras (*Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* et *Maria de Rudenz* de Donizetti, *Dinorah* de Meyerbeer, *Medea in Corinto* de Mayr, *Orazi e Curiazi* de Mercadante, *Maria, regina d'Inghilterra* de Pacini et *Otello* de Rossini). L'Orchestre a fait de nombreux disques pour Chandos, en particulier, dans la série Opera in English financée par la Peter Moores Foundation, tels *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, la version primée de *Tosca* et des récitals solistes d'airs d'opéra avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny et John Tomlinson.

Après avoir étudié avec Sergiu Celibidache, **David Parry** commença sa carrière comme assistant de Sir John Pritchard. Il fit ses débuts avec l'English Music Theatre avant de devenir l'un des chefs d'orchestre au Städtische Bühnen à Dortmund et à Opera North. Directeur musical d'Opera 80 de 1983 à 1987,

il est directeur musical d'Almeida Opera depuis sa fondation en 1992.

Sa carrière, nationale et internationale, est extrêmement remplie, aussi bien sur la scène lyrique qu'en concert. Il a dirigé plusieurs productions de l'English National Opera et de l'Opera North et collabore régulièrement avec le Philharmonia Orchestra et le London Philharmonic Orchestra. C'est avec *Così fan tutte* qu'il fit ses débuts au Festival de Glyndebourne en 1996, une scène qu'il retrouva en 1998 pour diriger la création mondiale de *Flight* de Jonathan Dove.

Il séjourne fréquemment en Espagne où il a dirigé en concert la plupart des grands orchestres espagnols. C'est lui qui dirigea la première espagnole de *Peter Grimes* à Madrid et en 1996 la première production espagnole de *The Rake's Progress*. Il a dirigé en Allemagne, en Suisse, aux Pays-Bas, au Festival de Pesaro en Italie, au Festival international de Hong-Kong, au Japon pour une tournée de *Carmen* et au Mexique avec l'Orchestre symphonique d'UNAM. Il a récemment dirigé plusieurs

nouvelles productions dont *Fidelio* au Festival de Nouvelle-Zélande, *Lucia di Lammermoor* avec le New Israeli Opera et *Don Giovanni* à l'Opéra d'état de Hannover.

En studio, il a participé entre autres à la production de la BBC Television de *Der Vampyr* de Marschner, dirigeant aussi vingt-huit intégrales d'opéras financées par la Peter Moores Foundation. Plusieurs de ces intégrales furent enregistrées pour Opera Rara et primées, *Rosmonda d'Inghilterra* de Donizetti recevant en Belgique le Prix Cecilia. Pour Chandos, David Parry a dirigé une série d'enregistrements d'airs d'opéra (avec Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones et Andrew Shore) de même que *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, l'enregistrement primé de *Tosca* et des extraits de *Der Rosenkavalier*, tous ces enregistrements étant réalisés en collaboration avec la Peter Moores Foundation.



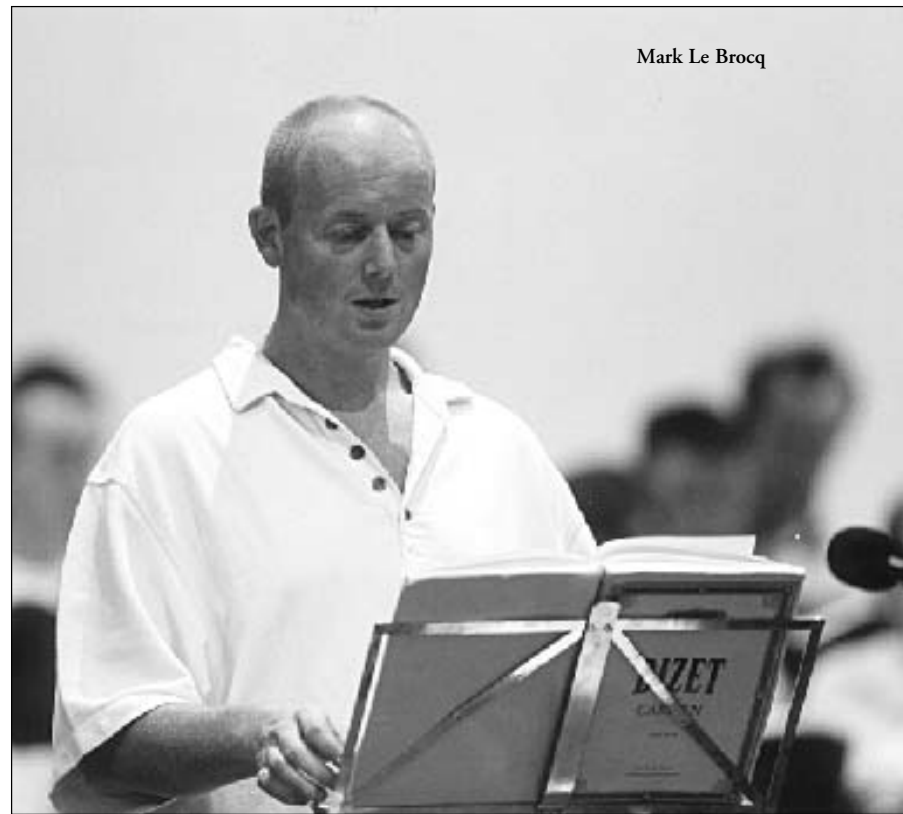
Julian Gavin as Don José in Zürich Opera's 2002 production of *Carmen*

Suzanne Schwietrz

Peter Wedd



Mark Le Brocq



Bizet: Carmen

Carmen di Bizet è forse l'opera più famosa di tutti i tempi. Ne esistono più di ottanta versioni per lo schermo e almeno altrettanti adattamenti diversi: è uno di quei capolavori che svelano nuovi segreti ogni volta che vengono riproposti. Il fascino principale dell'opera sta naturalmente nel personaggio della zingara protagonista. E nonostante Carmen abbia avuto tante personalità quante interpreti, è riuscita a cambiare senza difficoltà con i tempi. Per il pubblico dell'Ottocento e per molti spettatori del Ventesimo secolo era la maliarda che travolge e distrugge don José, il quale indubbiamente avrebbe dovuto invece sposare l'innocente Micaëla. Oggi esistono opinioni diverse. Per alcuni Micaëla è addirittura una bigotta puritana, mentre Carmen potrebbe essere una donna moderna, in grado di controllare il proprio destino, libera di scegliere i propri partner sessuali e di abbandonarli a proprio piacimento. Inoltre manifesta una fedeltà inflessibile alla morale zingana del suo clan, dove i debiti devono sempre essere ripagati, dove l'amore deve avere sempre il primo posto e dove è accettabile che i poveri rubino ai ricchi.

Per una lettura approfondita dell'opera, è utile sapere qualcosa del miscuglio di ingredienti disparati che la costituiscono e delle due modalità diverse adottate per il suo allestimento. La prima della versione originale si svolse presso l'Opéra-Comique di Parigi nel marzo del 1875, e rispettava la condizione che tutti gli spettacoli di questo teatro abbinassero dialoghi e canto. Durante le prove, a cui fu presente il compositore, vennero apportati alcuni tagli sia nella musica sia nel dialogo e il procedimento si è poi sempre ripetuto per gli allestimenti di questa versione dell'Opéra-Comique e anche in questa registrazione, per quanto in maniera minima.

Bizet moriva nel giugno del 1875, a pochi mesi dalla prima, ma quasi certamente avrebbe adattato personalmente l'opera in seguito per l'Opéra di Parigi (e per altri teatri) dove, contrariamente alla pratica dell'Opéra-Comique, il dialogo parlato non era ammesso e la musica di tutte le opere doveva proseguire ininterrotta. Dopo la morte di Bizet, il suo collega Ernest Guiraud adattò il brano nella modalità consueta, comprimendo il parlato in alcuni recitativi. L'opera fu rappresentata

normalmente in questa versione durante il Ventesimo secolo.

Di recente, la tendenza prevalente è stata il ritorno al formato dell'"opéra comique", un termine che merita di essere illustrato, soprattutto perché ha quattro significati diversi. "Opéra comique" può essere inteso letteralmente, ma *Carmen* chiaramente non ha nulla di comico. Nel secondo senso, si tratta di un lavoro teatrale in cui gli attori abbinano il discorso, spesso il dialogo, con il canto. Il termine "comique" deriva da "comédien" (attore). Oltre a richiedere un abbinamento di discorso e canto, lo statuto dell'Opéra-Comique includeva anche altre disposizioni. Per esempio, doveva incoraggiare nuove opere di compositori francesi e portare alla ribalta i giovani cantanti francesi.

E infine c'è l'Opéra-Comique come edificio, senza dimenticare che diversi teatri lirici richiamano tipi diversi di pubblico. L'Opéra si rivolgeva a un pubblico più raffinato – l'aristocrazia e il pubblico internazionale – mentre l'Opéra-Comique si rivolgeva alla borghesia. Nel caso della *Carmen*, il pubblico per cui venne composta fu una forza importante che le diede forma.

In questo quarto senso esistevano diverse Opéra-Comique; l'ultima, la terza Salle Favart,

esiste ancora a Parigi ed è possibile visitarla. *Carmen* fu composta per la seconda Salle Favart, che sarebbe stata distrutta da un incendio nel maggio del 1887. Per molti versi, l'opera rispecchia gli ultimi tre significati della parola: è un'"opéra comique", rispetta le condizioni richieste dall'Opéra-Comique e fu rappresentata per la prima volta all'Opéra-Comique.

Il successo di *Carmen* è legato in gran parte al suo eccellente libretto, creato da due autori che avevano già alle spalle alcune collaborazioni. Henri Meilhac fu in gran parte responsabile della struttura della vicenda e del dialogo scritto. Ludovic Halévy produsse le canzoni e le arie in versi. Ma l'idea della *Carmen* era venuta dallo stesso Bizet che aveva contribuito anche al libretto, talvolta sostituendo versi propri a quelli dei librettisti. La prima parte della *Havanaise* è sua: un manoscritto rimasto dimostra che sostituì l'esordio alquanto convenzionale di Halévy con una strofa composta da lui, quindi chiese a Halévy di fare il resto e adattare i suoi versi al motivo popolare su cui questo brano era modellato. Bizet intervenne anche nella scena delle carte. Ma la creazione dell'opera risentì anche dell'influenza della direzione dell'Opéra-Comique.

I direttori, de Leuven e du Locle, avevano due preoccupazioni principali. Primo, un'opera precedente aveva causato aspre critiche alla compagnia, colpevole di non aver rispettato la regola di includere abbondante materiale parlato negli spettacoli. Secondo, i direttori desideravano opere che piacessero alla clientela borghese e riempissero i numerosi palchi normalmente occupati da famiglie desiderose di presentare le proprie figlie in età da marito. De Leuven rimase sconvolto all'idea di un'opera ispirata alla vicenda di Carmen. "Ma non viene uccisa dall'amante?" disse a Halévy:

Ma è una storia ambientata tra ladri, zingari e sigaraie!... E questo all'Opéra-Comique!... il teatro delle famiglie!... il teatro dove si preparano i matrimoni!... Ogni sera abbiamo cinque o sei palchi riservati per questo... Il pubblico ci abbandonerà... È impossibile!

Alla fine il compositore e i librettisti accettarono di rimaneggiare la trama introducendo Micaëla, una brava ragazza cattolica con cui il pubblico potesse identificarsi. I librettisti inventarono anche un altro ruolo per basso, quello del torero Escamillo. Oggi è difficile immaginare l'opera senza queste due figure.

Sia il dialogo parlato sia i testi dei brani cantati sono pieni di vere e proprie gemme.

Chi se non Bizet e i suoi collaboratori avrebbero sfruttato l'accostamento di parlato e cantato in maniera così brillante nell'interrogatorio di Carmen, a cui Zuniga rivolge domande parlate e riceve per tutta risposta solo dei "trallallà" cantati? Poi c'è la danza con cui Carmen premia José per averla liberata; le nacchere fanno contrasto con le melodie delle trombe fuori scena, con un'incredibile fertilità creativa che ci riempie ancora di meraviglia.

Bizet controlla con grande precisione e discrezione l'equilibrio tra parlato e cantato. *Carmen* non si limita a riunire arie inframmezzate da brani di dialogo; è un'opera che progredisce, spinta inesorabilmente verso la sua terribile conclusione. A questo si giunge in diversi modi.

Le cose iniziano in maniera relativamente leggera, con diversi ammiccamenti e allusioni nel dialogo parlato e alcuni doppi sensi (mentre José si lucida uno spillo, per esempio, o mentre Carmen e Manuela si scambiano osceni insulti su asini e scope). Non mancano deliziosi tocchi di colore locale, specialmente nelle tre canzoni di danza con cui Carmen si presenta al pubblico. Un altro contributo al progresso della vicenda è l'adozione graduale di una musica continua nell'ultimo atto, dove

ci spostiamo vertiginosamente tra brani di suoni della corrida e la lite tra José e Carmen.

Per quanto riguarda il rispetto degli statuti della compagnia, l'opera introduceva due ruoli d'effetto per i soprani nei personaggi di Frasquita e Mercédès. In vari allestimenti le parti di questi due personaggi (che in genere gareggiano a vicenda dal punto di vista musicale, con una parte più alta dell'altra) furono scambiati. Talvolta le note d'effetto venivano condivise, non solo per adeguarle alla tessitura delle voci, ma anche per dare il miglior rilievo possibile ai nuovi talenti della compagnia. I ruoli dei diversi soldati (originariamente ce n'era uno in più chiamato Andrés) offrivano una possibilità a giovani tenori e bassi; e c'erano diverse opportunità per le ballerine, mal pagate dalla compagnia, ma spesso appoggiate da anziani e ricchi protettori che le attendevano dopo lo spettacolo.

La fonte primaria dell'opera è una novella del romanziere Prosper Mérimée, scritta dopo una visita in Spagna nel 1830, pubblicata nel 1842 e successivamente ampliata con l'aggiunta di un quarto capitolo interamente dedicato agli zingari. La Carmen dell'opera contiene numerosi particolari della storia di Mérimée, sebbene il marito di Carmen, un

guercio assassino, venga ignorato. A un certo punto a proposito di Carmen il libretto ci dice che il "costume e l'ingresso [devono essere] esattamente come nella storia di Mérimée", e alcuni brani del dialogo parlato sono molto vicini a quelli della novella. Molte altre caratteristiche del libretto sono liberi adattamenti, come per esempio l'osteria di Lillas Pastia, anche se l'idea delle frequenti danze si ritrova anche in Mérimée.

Don José è notevolmente ridimensionato, fino al punto forse in cui la sua forza nell'opera sta nella sua debolezza. Nella novella non è un soldato, ma un bandito con il grilletto molto facile. Nell'opera è un uomo combattuto e caratterizzato dall'indecisione.

Per gran parte il resto è invenzione dei librettisti, anche se molti dettagli sono ricavati dal vero: Meilhac e Halévy erano famosi per il loro approccio realistico. Vengono aggiunti non solo il personaggio di Escamillo, ma anche tutti i particolari della corrida; la processione verso l'arena è basata su quanto accadeva realmente all'epoca. Analogamente, l'idea di contrapporre l'azienda di tabacco e la sala delle guardie, giustapponendo il disordine e l'ordine, è uno stratagemma che offre il giusto risalto a due temi essenziali dell'opera. A Siviglia esisteva davvero una famosa fabbrica

di tabacco (che oggi fa parte dell'università) ed è vero che dava lavoro solo alle donne, spesso ex prostitute e ragazze madri. La presenza dei bambini nell'opera è forse un indizio del fatto che i librettisti sapevano della fabbrica e delle sue abitudini – se non direttamente, forse dalle illustrazioni di Gustave Doré, che era tornato a Parigi con una ricca collezione di lavori eseguiti nella fabbrica.

Oltre a Mérimée, molti altri scrittori dell'Ottocento furono affascinati dalla vita e dai personaggi degli zingari. Uno studio su di essi sottolineava diverse caratteristiche esplorate nell'opera: il rifiuto di cedere anche in presenza di minacce o torture, la mancanza di rispetto per l'autorità occidentale, la predilezione per il tabacco e l'alcool, la preferenza per dolci e spuntini rispetto ai "pasti regolari" e, naturalmente, l'impudicizia delle donne.

Si credeva inoltre che gli zingari avessero grandi capacità musicali, anche se di natura "estemporanea". Ma qui emerge il genio di Bizet. Nella *Havanaise*, *Seguidilla* e *Chanson Bohème* di *Carmen*, il compositore per la prima volta introdusse una pastiche di vera musica zingara nel teatro lirico, brani di qualità ipnotica basati sul ritmo e la ripetizione piuttosto che su armonie

complesse. Questi brani presentano *Carmen* non solo attraverso le parole e la musica, ma attraverso una danza provocante e gesti seducenti, con una musica che è in acuto contrasto rispetto a quella di Micaëla.

D'altro canto, Bizet riesce a catturare in maniera profondamente commovente l'innocenza della diciassettenne Micaëla, con la religiosità delle arpe. E ci regala anche in maniera brillante il maschilismo spensierato e spavaldo del torero Escamillo! Per quanto l'opera rappresenti un crogiuolo di elementi diversi, è nata dal genio di tre maestri dell'arte teatrale e continua ad esercitare un potere senza eguali su interpreti, produttori e pubblico.

Nota sull'edizione

Il mio compito principale nel preparare un'edizione per la presente registrazione è stato quello di realizzare un testo pulito e chiaro per uso dei musicisti, basato sulla versione dell'Opéra-Comique. David Parry ha tradotto il libretto e ha conservato l'essenza dei brani parlati, indispensabile per comprendere fino in fondo il significato della *Carmen*. Ben presto si è visto che il problema principale era quello di decidere quale versione dell'Opéra-Comique utilizzare, perché ne esistevano molte. Gli

ultimi criteri di redazione si sono basati prevalentemente su quelle che spesso si definiscono "le intenzioni del compositore". Sopravvive una partitura per lo più di pugno di Bizet. Ma seguirla pedissequamente mi avrebbe portato lungo un sentiero falso e forse non avrebbe comunque rappresentato le intenzioni di Bizet. Dopo tutto, sicuramente l'intenzione principale era quella di creare un'opera di successo. Per questo venne modificata dal compositore durante le prove e da altri in seguito, talvolta per migliorarla. Per esempio, il brano dell'interrogatorio di *Carmen*, con i suoi "trallallà", è piuttosto sovraccarico nella prima edizione e secondo me fu un bene che venisse concentrato durante gli allestimenti successivi.

Ho deciso di basare l'edizione soprattutto sui primi allestimenti dell'Opéra-Comique e da questo punto di vista ho fatto leva soprattutto sulle parti orchestrali (la fonte migliore per sapere quello che veniva effettivamente eseguito nella buca) e la prima partitura vocale pubblicata (che venne utilizzata dai cantanti). Esiste anche una preziosissima partitura manoscritta che fu utilizzata negli spettacoli dell'Opéra-Comique per molti anni finché non fu pubblicata una partitura orchestrale stampata.

L'edizione, che si può noleggiare presso la Peters Edition Ltd è stata realizzata con l'aiuto del musicologo Clair Rowden, gentilmente appoggiato dalla Peter Moores Foundation. Attualmente sto preparando una partitura vocale per la stessa casa editrice, in inglese e francese, che conterrà molte variazioni e includerà parecchio materiale descrittivo e illustrativo sulle prime esecuzioni. Questa non sarà solo un'edizione per interpreti ma anche una partitura di studio per studenti e appassionati. Seguirà una partitura orchestrale.

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Traduzione: Emanuela Guastella

La trama

PRIMO COMPACT DISC

Il ricco Preludio è caratterizzato dalle sonorità diverse degli archi, degli ottavini e degli ottoni, come nella musica all'aperto spesso eseguita dalle bande militari. In seguito emerge un secondo motivo principale, accompagnato dagli ottoni, quello del torero Escamillo. Dopo una drammatica pausa ecco una musica molto più tenebrosa. Il tremolo degli archi sottolinea un motivo serpeggiante

che ritornerà diverse volte. È il tema di Carmen, a imitazione di una scala zigana? O è il richiamo del fato?

Atto I

[2] Una piazza di Siviglia. Su un lato della piazza si trova la fabbrica di tabacco, dall'altra parte il corpo di guardia. Alcuni dragoni seduti a fumare osservano l'andirivieni della gente. [3] La loro attenzione viene richiamata da una giovane donna. Si tratta di Micaëla, in cerca di don José. Il sergente Moralès le dice che il turno di José inizia più tardi e la invita a entrare, ma la fanciulla declina educatamente.

[4] – [6] Una fanfara annuncia il cambio della guardia, seguita dai pifferi e dalle trombe di una marcia militare. Precede i soldati un gruppo di monelli di strada che imitano il passo militare. Al suono di un'altra fanfara cambia la guardia. [7] José e il luogotenente Zuniga parlano della fabbrica di tabacco e delle ragazze che lavorano qui.

[8] Suona la campana della fabbrica e la piazza si riempie di giovanotti. [9] Le ragazze escono fumando, parlano dell'effetto distensivo delle sigarette e dichiarano che le promesse degli innamorati sono fumo. I giovani le supplicano di non essere così fredde.

[10] I soldati notano che Carmen non è

uscita. Al suono ricorrente del motivo sinistro del Preludio in un registro più alto, compare Carmen. “Dicci quando ci amerai”, chiedono i giovani. Carmen li prende in giro: certo non oggi. [11] Poi viene la sua prima canzone-danza, la famosa Havanaisa. “L'amore è un uccello ribelle e nessuno può addomesticarlo.” Il coro fa eco alle sue parole.

[12] Improvvisamente l'atmosfera si fa più minacciosa mentre ritorna il motivo fatale, con un crescendo fino al momento in cui Carmen si rivolge per la prima volta a José e gli chiede cosa stia facendo. L'uomo risponde semplicemente che ha da fare e continua a caricare il suo spillo; la donna si toglie dal corsetto un rametto di fiori di cassia, glielo lancia e corre via mentre le sigaraie tornano a lavorare. [13] José annusa il profumo inebriante del fiore.

Ritorna Micaëla e José la riconosce e la saluta con calore; è una ragazza del suo villaggio. Mentre lei dice a José che è stata inviata dalla madre di lui, [14] l'uomo canta “Parlami di mia madre!” Micaëla gli ha portato del denaro, una lettera e qualcosa di molto più prezioso...; “Questo qualcosa... spiegati”, chiede José. [15] La musica assume un tono quasi religioso con l'accompagnamento di arpe e archi mentre Micaëla rivela di aver portato

un bacio della madre. José è fuori di sé dalla gioia. [16] Rievoca il viso della madre e, preso dai ricordi, intona un duetto con Micaëla. José si chiede se il bacio possa riuscire ad allontanare un pericolo imminente, alludendo a Carmen. Micaëla non capisce, ma l'uomo cambia discorso. [17] José legge la lettera di sua madre che gli consiglia di sposare Micaëla.

[18] – [19] All'improvviso dalla fabbrica provengono delle invocazioni di aiuto delle sigaraie. Carmen è stata insultata e qualcuno è stato aggredito. Zuniga ordina a José di andare a investigare. Le ragazze non sono d'accordo su chi ha iniziato la lite. Carmen dice di essere stata provocata e [20] Zuniga la interroga. A ogni domanda la donna ha solo una risposta: “Trallallallallallallà.” Zuniga ordina a José di legarle le mani e portarla in prigione.

[21] Prima di venire condotta via, Carmen inizia a parlare con José. Dopo alcuni tentativi falliti per metterlo dalla sua parte, lo provoca dichiarando che è innamorato di lei e che farà tutto quello che lei dice. L'uomo nega, ma è profondamente colpito. [22] Carmen intona la sua seconda canzone-danza, la Seguidilla, in cui parla di una taverna sui bastioni, gestita da un certo Lillas Pastia e rivela di essere innamorata di un caporale. José capisce che si

riferisce a lui e le chiede se è disposta ad amarlo. Lei promette bevute di manzanilla e danze di seguidilla. Trallallallallà. José le allenta la corda intorno ai polsi.

[23] In conclusione, Carmen canta un brano della sua Havanaisa direttamente davanti a Zuniga e finge di buttare José giù dal ponte, poi fugge via.

[24] Intermezzo

Atto II

La taverna di Lillas Pastia. [25] Gli zingari si mescolano agli ufficiali e Carmen danza per la terza volta con due amiche zingare, Frasquita e Mercédès. La danza culmina in un ritmo frenetico. [26] Zuniga chiede alle ragazze di andare a teatro con lui e gli altri soldati, ma le donne rifiutano.

[27] Un coro annuncia l'imminente arrivo di Escamillo. [28] – [29] Gli ufficiali ordinano da bere per accoglierlo. [30] Il torero canta la sua famosa aria, paragonando le sue conquiste ai successi della corrida. [31] – [32] Escamillo manifesta interesse per Carmen, che lo respinge. [33] Gli zingari preparano un'operazione di contrabbando, guidata da Dancaire e Remendado. [34] – [35] In un Quintetto, gli uomini chiedono a Carmen e

alle sue amiche di aiutarli. Tra la sorpresa generale, Carmen dichiara di essere innamorata. Gli uomini le ricordano che il suo dovere di zingara deve avere la precedenza. Carmen protesta che, per lei, l'amore viene per primo. ^[38] Da lontano si sente don José cantare. Carmen è contenta di vederlo e ripaga il suo debito con lui ordinando cibo e manzanilla.

SECONDO COMPACT DISC

^[1] Carmen dichiara che danzerà per José.
^[2] Durante la danza si sente in lontananza il suono delle trombe provenienti dall'accampamento: il reparto di José si sposta. Secondo Carmen è l'accompagnamento giusto per la sua canzone, ma José vuole fare ritorno alla sua compagnia. ^[3] I due litigano. Per Carmen il suo desiderio di ritornare all'esercito non è altro che un rifiuto del suo amore.
^[4] L'uomo protesta ricordandole il fiore che lei gli aveva lanciato. ^[5] Carmen lo esorta a fuggire lontano con lei. Qualcuno bussa alla porta; ^[6] entra Zuniga e scopre José, che adesso è un disertore per l'esercito. ^[7] – ^[8] Gli zingari riescono ad avere la meglio su Zuniga e offrono a José una via di scampo: deve unirsi alla loro banda.

^[9] Intermezzo

Atto III

Una località selvaggia sulle montagne. ^[10] Gli zingari con una banda di contrabbandieri marciano cantando. ^[11] In un teso dialogo, José rivela a Carmen che si trova vicino alla casa di sua madre. Lei lo schernisce insinuando che forse è proprio con lei che dovrebbe restare. “Sei il demonio, Carmen?” le chiede lui. “Sì, te l'ho già detto”, è la risposta.

^[12] Frasquita e Mercédès dispongono le carte per leggere la propria sorte. Sono fortunate: una troverà un amante sincero e l'altra uno spasimante ricco. Ma le carte di Carmen parlano di morte: “prima per me e poi per lui”. Ritorna il motivo fatale. ^[13] Carmen canta la sua prima vera aria, riflettendo sulla verità rivelata dalle carte. ^[14] – ^[15] Gli zingari preparano l'agguato e danno istruzioni a Carmen e alle altre due di sedurre i doganieri. José è geloso.

^[16] Compare Micaëla con una guida.
^[17] Nella sua aria, “Mi dico che non c'è nulla da temere”, confessa il proprio amore per José.
^[18] Si nasconde e osserva José mentre arriva Escamillo. ^[19] – ^[20] Escamillo confessa di essere innamorato di Carmen, senza sapere che José si considera ancora l'amante della donna. José

lo incita a una lotta e ben presto ha la peggio, ma Escamillo rifiuta di ucciderlo. José insiste per continuare il combattimento ma, quando Escamillo scivola, non riesce a ucciderlo perché ^[21] Carmen si precipita a salvarlo. Escamillo la ringrazia e sfida José a uno scontro decisivo. ^[22] Remendado scopre Micaëla nascosta. La fanciulla riprende il motivo della sua bella aria iniziale con le arpe, ricordando ancora una volta a José sua madre, ormai triste e sola. Gli zingari danno man forte a Micaëla e insistono perché José torni a casa: “Ben presto sarai perduto per sempre... se non parti subito”, lo assicurano. Quando José protesta che non può lasciare Carmen, ^[23] Micaëla gli dice che sua madre sta per morire. La partenza è dunque irrevocabile. Ma con le sue parole d'addio, l'uomo ricorda a Carmen che si rivedranno. Escamillo si prepara per la corrida cantando brani della sua aria.

^[24] Intermezzo

Atto IV

Con l'intermezzo, in stile spagnolo, siamo trasportati nei dintorni dell'arena della corrida. ^[25] Alcuni mercanti vendono ventagli, gelati, arance e sigarette. Entra Zuniga con Frasquita

e Mercédès. ^[26] Ritorna la musica del Preludio iniziale, questa volta con un coro che annuncia l'arrivo del corteo. Finalmente entra Escamillo: Carmen è al suo fianco. ^[27] I due iniziano un duetto e il torero corteggia la donna, che gli dichiara il proprio amore tra il clamore della folla. Gli amici di Carmen l'avvertono che è in pericolo: nelle vicinanze è stato visto José.

^[28] Finalmente José esce allo scoperto e supplica Carmen di ritornare con lui come prima. Le chiede se l'ama ancora. “No, non ti amo più”, è la risposta. ^[29] Si sente ancora una volta il coro della corrida: è il trionfo di Escamillo. Carmen confessa che adesso ama il torero e scaglia via sdegnosamente l'anello che José le aveva donato prima. La misura è colma. Mentre il tema della corrida e l'aria del torero si alternano, José colpisce Carmen. Escamillo esce dall'arena e la trova morta. “Sono io che l'ho uccisa, la mia Carmen adorata!” esclama José.

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Traduzione: Emanuela Guastella

Patricia Bardon, mezzosoprano, nata a Dublino, ha studiato con Veronica Dunne presso il College of Music di Dublino e si è messa in luce al concorso Cardiff Singer of the

World, di cui è la più giovane vincitrice. Importante interprete lirica a livello internazionale, ha cantato i ruoli di protagonista in *Tancredi* al Teatro la Fenice di Venezia, *Carmen* presso la Staatsoper di Amburgo, *La Cenerentola* al Théâtre de la Mannaie di Bruxelles, *Tamerlano* a Beaune e *Orlando* a New York, Parigi, Lione e Anversa. È comparsa inoltre nelle vesti di Penelope (*Il ritorno d'Ulisse in patria*) e Anna (*Les Troyens*) al Maggio Musicale fiorentino, in quelle di Arsace (*Seminamide*) alla Fenice; è stata Cornelia (*Giulio Cesare*) e Amastris (*Serse*) alla Staatsoper di Monaco e a Dresda, Ursula (*Béatrice et Bénédicte*) ad Amsterdam e Smeton (*Anna Bolena*) a San Francisco. Ha lavorato spesso per Opera North, Welsh National Opera, Scottish Opera e Glyndebourne Festival Opera, e ha interpretato alcuni ruoli in *Mosè in Egitto*, *Guillaume Tell*, *Rigoletto*, *Mefistofele* e *La fanciulla del West* alla Royal Opera, Covent Garden.

Ha svolto concerti e recital in tutta Europa, negli Stati Uniti e in Giappone, ed è apparsa con direttori del calibro di Zubin Mehta, Bernard Haitink, Claudio Abbado, Antonio Pappano e Sir Charles Mackerras. È stata invitata a cantare a Buckingham Palace durante un concerto organizzato per il

cinquantesimo compleanno del principe Carlo. Ha partecipato alla registrazione Chandos/Peter Moores Foundation di *Eugenio Onieghin*.

Mary Plazas, soprano, ha studiato presso il Royal Northern College of Music di Manchester con Ava June. Vincitrice di numerosi riconoscimenti, tra cui la Kathleen Ferrier Memorial Scholarship nel 1991, ha ricevuto anche importanti borse di studio della Peter Moores Foundation e del Countess of Munster Musical Trust. Ha esordito in teatro nel 1992 con English National Opera nel *Don Carlos* (Voce dal cielo). Ha cantato con tutte le principali compagnie liriche britanniche, oltre che con la New Israeli Opera, la Metropolitan Opera di New York e al Festival di Bregenz. Il suo ricco repertorio comprende Susanna (*Le nozze di Figaro*), Donna Elvira (*Don Giovanni*), Marzelline (*Fidelio*), Adina (*L'elisir d'amore*), Oscar (*Un ballo in maschera*), Mimì (*La bohème*), Anne Trulove (*The Rake's Progress*) e il ruolo di protagonista nella *Piccola volpe astuta*. Ha cantato Donna Elvira per la Glyndebourne Touring Opera e per la stessa compagnia ha creato il ruolo di Tina in *Flight* di Jonathan Dove, riproponendolo con la Glyndebourne Festival Opera.

Mary Plazas ha svolto numerosi recital e concerti, tra cui recital solistici presso la Wigmore Hall, la Purcell Room e il Centro Karajan di Vienna, e ha partecipato a numerosi festival. Il suo repertorio concertistico comprende *Die Schöpfung* di Haydn, *A Child of Our Time* di Tippett, *Das Paradies und die Peri* di Schumann e *Chants d'Auvergne* di Canteloube. Compare in *Emma d'Antiochia* di Mercadante e *Maria, regina d'Inghilterra* di Pacini per l'etichetta Opera Rara. Per Chandos/Peter Moores Foundation ha registrato i ruoli di Zerlina (*Don Giovanni*), Adina, Marguerite (*Faust*) e Liù (*Turandot*).

Julian Gavin è nato a Melbourne, in Australia, dove ha studiato. Dopo il diploma ha frequentato un corso di direzione d'orchestra, quindi si è trasferito in Inghilterra e ha studiato presso il National Opera Studio. Il suo esordio operistico britannico è stato nelle vesti di Alvaro, nell'allestimento di *La forza del destino* della English National Opera, seguito da Laca in *Jenůfa* per Opera North.

Per English National Opera, Julian Gavin ha interpretato, tra l'altro, i ruoli di Pinkerton (*Madama Butterfly*), Cavaradossi (*Tosca*), il duca (*Rigoletto*) ed è stato protagonista di

alcuni nuovi allestimenti di *Ernani* e *Les Contes d'Hoffmann*. Nel 1996, il tenore ha esordito alla Royal Opera, Covent Garden nel ruolo di protagonista del *Don Carlos*, diretto da Bernard Haitink, che ha riproposto al Festival di Edimburgo nel 1998. Altre interpretazioni comprendono Alfredo (*La traviata*) per la Norske Opera di Oslo, Opera Australia e ENO, Rodolfo (*La bohème*), Laca, Carlo (*Giovanna d'Arco*) e il ruolo principale del *Don Carlos* per Opera North; Des Grieux (*Manon Lescaut*) con l'Orchestra Filarmonica di Israele; Pollione (*Norma*) a Lucerna; Pinkerton per la Deutsche Oper di Berlino; Roméo (*Roméo et Juliette*); Don José per Opera Australia; interpretazioni in concerto del ruolo di Rodolfo in *Luisa Miller*; Arrigo ne *La battaglia di Legnano*, e Ismaele nel *Nabucco* diretto da Sir Edward Downes.

La discografia comprende Godvino (*Aroldo*), *Les Contes d'Hoffmann*, il Requiem e *Rigoletto* di Verdi, *Psalmus Hungaricus* di Kodály e *Roméo et Juliette* di Gounod, oltre a *Ernani* per Chandos/Peter Moores Foundation. Il tenore è comparso in una serie televisiva in sei puntate per la BBC, *Top Score*, sull'allestimento di un'opera ispirata alla *Bohème*.

Il baritono **Garry Magee**, che ha conseguito il diploma della Guildhall School of Music and Drama e del National Opera Studio, ha vinto il primo premio del concorso dedicato a Kathleen Ferrier nel 1995 e l'anno dopo ha vinto un premio al concorso internazionale Belvedere di Vienna. Attualmente studia con Robert Dean. Tra i numerosi ruoli da lui interpretati vanno ricordati Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*), Dr Malatesta (*Don Pasquale*), Figaro (*Il barbiere di Siviglia*), Marcello e Schaunard (*La bobème*), Sharpless (*Madama Butterfly*) e Harry Heegan (*The Silver Tassie*) oltre ai ruoli di protagonista nel *Don Giovanni* ed *Eugenio Onieghin*. Si è esibito con la English National Opera, Opera North, la Royal Opera, Covent Garden, Welsh National Opera, Flanders Opera, Opéra de Monte-Carlo, Théâtre de la Monnaie di Bruxelles, Opera dei Paesi Bassi, Deutsche Oper di Berlino e Florida Grand Opera. Ha svolto concerti e recital in Gran Bretagna e all'estero in un repertorio che comprende il *Magnificat* e la *Passione secondo San Giovanni* di Bach, e la *Passione secondo San Giovanni* di Bach, *Ein deutsches Requiem* di Brahms, la cantata *Primavera* di Rachmaninov, *Das Berliner Requiem* di Kurt Weill, *West Side Story* di Bernstein e *War Requiem* di Britten. La sua discografia

comprende, per Chandos/Peter Moores Foundation, il ruolo di protagonista in *Don Giovanni* e Valentin in *Faust*.

Il soprano **Mary Hegarty**, di Cork, ha studiato presso la Cork School of Music e presso il National Opera Studio di Londra. Vincitrice del premio "Golden Voice of Ireland", ha rappresentato il proprio paese al concorso Cardiff Singer of the World. In Gran Bretagna si è esibita con la Royal Opera, Covent Garden, English National Opera, Opera North, Opera Northern Ireland, Glyndebourne Touring Opera e Garsington Opera. Tra i suoi numerosi ruoli vanno ricordati Blonde (*Die Entführung aus dem Serail*), Cherubino e Susanna (*Le nozze di Figaro*), Papageno (*Die Zauberflöte*), Norina (*Don Pasquale*), Adina (*L'elisir d'amore*), Ninetta (*La gazza ladra*), Elvira (*L'italiana in Algeri*), Fiorilla (*Il turco in Italia*), Marzelline (*Fidelio*), Micaëla, Pousette (*Manon*), Nanetta (*Falstaff*), Lisette (*La rondine*) e Anne Trulove (*The Rake's Progress*). Si è esibita presso la Royal Albert Hall, il Barbican Centre e la Royal Festival Hall, ha partecipato ai festival di Batignano, Aix-en-Provence e Buxton, ha lavorato con la Flanders Opera e ha cantato il *Messiah* con l'Orchestre nationale de Belgique.

Il soprano **Sally Harrison** ha studiato presso il Royal Northern College of Music, con il sostegno di una borsa di studio della Peter Moores Foundation, e successivamente presso il National Opera Studio. Con la English National Opera ha cantato Despina (*Così fan tutte*), Papagena e Pamina (*Die Zauberflöte*), Giannetta (*L'elisir d'amore*), Lidka (*Le due vedove* di Smetana), Frasquita, Chloë (*La dama di picche*) e Yum Yum (*The Mikado*), ed è comparsa nelle vesti di Musetta (*La bobème*) e Polly Peachum (*Die Dreigroschenoper*) presso la Scottish Opera e in quelle della contessa (*Le nozze di Figaro*) presso l'Opera Theatre Company di Dublino. Altre interpretazioni di rilievo in Gran Bretagna comprendono Poppea (*Agrippina* di Handel) al Buxton Festival, Galatea (*Acis and Galatea*) all'English Bach Festival e Gilda (*Rigoletto*) presso la Bath and Wessex Opera. In concerto ha interpretato *Esther* e il *Messiah* di Handel, la Messa in do minore ed *Exsultate, jubilate* di Mozart e i *Carmina burana* di Orff.

Il tenore **Peter Wedd** ha studiato presso la Guildhall School of Music and Drama con William McAlpine, e presso il National Opera Studio, con l'appoggio della Peter Moores Foundation. Ha interpretato i ruoli di Cascada

(*Die lustige Witwe*) alla Royal Opera, Covent Garden, Federico (*L'Arlesiana*) e Plutone (*Orphée aux enfers*) per Opera Holland Park, Don José e Tamino (*Die Zauberflöte*) alla Welsh National Opera. Il suo repertorio operistico comprende inoltre Edgardo (*Lucia di Lammermoor*), Rodolfo (*La bobème*), Eisenstein (*Die Fledermaus*) e Lysander (*A Midsummer Night's Dream*) oltre al ruolo di protagonista in titre di *Les Contes d'Hoffmann*. Dal 1999 al 2001 è stato solista presso la Royal Opera.

Il suo vasto repertorio concertistico comprende la *Passione secondo San Giovanni* di Bach e il *Messiah* di Handel, le messe da Requiem di Mozart e Verdi, la *Petite Messe solennelle* di Rossini e *Elijah* di Mendelssohn, la *Messa glagolitica* di Janáček, *Les Illuminations* e *Serenade for Tenor, Horn and Strings* di Britten. Ha partecipato alle registrazioni Chandos/Peter Moores Foundation di *Lucia di Lammermoor*, *Ernani* e *Turandot*.

Mark Le Brocq è stato borsista nel coro del St Catharine's College di Cambridge, dove ha studiato Letteratura Inglese. Ha vinto una borsa di studio per accesso alla Royal Academy of Music, dove ha studiato con Kenneth

Bowen, e in seguito ha continuato i suoi studi presso il National Opera Studio.

È stato tra le voci principali della English National Opera, con ruoli come Tamino (*Die Zauberflöte*), Paris (*King Priam*), conte Almaviva (*Il barbiere di Siviglia*), Narraboth (*Salome*), Don Ottavio, Monostatos, Rodriguez (*Don Quixote* di Massenet), Odoardo (*Ariodante*), Doctor Maxwell (*The Silver Tassie*), e Siward (*A Better Place*). Altre esibizioni hanno incluso ruoli per la Opera Northern Ireland, la Garsington Opera e il Festival di Aix-en-Provence.

Mark Le Brocq si è esibito come solista in recital e oratori negli Stati Uniti, in Francia, Germania, Spagna e nei paesi del Medio Oriente, così come nei principali teatri di Londra. È apparso con il Gabrieli Consort e Paul McCreesh nei festival di tutta Europa. Le sue incisioni comprendono *Il trovatore* e *Turandot* per la Chandos/Peter Moores Foundation, *Samson, Judas Maccabaeus*, *Hail Bright Cecilia* di Purcell, *Utrecht Te Deum* di Handel e *I Was Glad* di Boyce.

Il baritono **Toby Stafford-Allen** ha studiato con Robert Alderson presso il Royal Northern College of Music, dove ha interpretato i ruoli di Figaro (*Le nozze di Figaro*), di protagonista

nella versione per baritono del *Werther*, e di mugnaio (*Jenůfa*) tra gli altri. Dopo aver conseguito il diploma è entrato alla English National Opera e con questa e altre compagnie inglesi ha interpretato i ruoli di Valletto (*L'incoronazione di Poppea*), Henry (*The Fairy Queen*), Papageno (*Die Zauberflöte*), Fiorello (*Il barbiere di Siviglia*), barone Douphol (*La traviata*) e Schaunard (*La bohème*). Le sue partecipazioni ai festival musicali lo hanno visto interpretare il ruolo di Guglielmo (*Così fan tutte*) al Festival di Aix-en-Provence, quelli di Marte ed Euro in *Il pomo d'oro* di Cesti al Festival di Batignano, quello di Schaunard al Festival di Bregenz e quelli di Grimbald e Aeolos nel *King Arthur* di Purcell al Kings Lynn Festival nel Norfolk. Il suo repertorio di opere da oratorio comprende le messe da Requiem di Mozart e Fauré, *Die Schöpfung* di Haydn e la Messa in si minore di Bach.

Nicholas Garrett, basso baritono, ha frequentato il Trinity College of Music e ha ricevuto un premio della Wolfson Foundation. Ha interpretato Sourin (*La dama di picche*) per la Scottish Opera, Sparafucile e Monterone (*Rigoletto*), Figaro (*Le nozze di Figaro*) e Nourabad (*Les Pêcheurs de perles*) con la

English Touring Opera, ed Escamillo, Don Basilio (*Il barbiere di Siviglia*) e il ruolo di protagonista nel *Don Giovanni* presso Opera Holland Park. Di recente ha cantato Escamillo e Dancaire in un nuovo allestimento della *Carmen* di Opera North. Ha esordito con la Royal Opera, Covent Garden in alcune rappresentazioni del *Palestrina* di Pfitzner e con la English National Opera nelle vesti del barone Douphol nella *Traviata*. Si è esibito presso l'Opéra national de Paris-Bastille e presso l'Opéra de Nantes. Il suo repertorio concertistico comprende tutti i principali ruoli da oratorio oltre a opere del Ventesimo secolo come la *Sinfonia* di Berio, interpretata al Boulez Festival di Tokyo nel 1995.

La carriera di cantante di Geoffrey Mitchell racchiude un repertorio notevole che spazia dalla musica antica a quella contemporanea e che l'ha portato in Scandinavia, Germania, nella ex Cecoslovacchia, in Canada e Australasia. L'esperienza di direzione degli inizi con la BBC lo ha condotto ad un maggiore coinvolgimento con i suoi stessi cantanti e inoltre alla creazione del **Geoffrey Mitchell Choir**. Le prime registrazioni sono sfociate nel coinvolgimento a lungo termine del Coro con Opera Rara, per la quale ha inciso più di

trenta registrazioni. Il Coro gode di una fama sempre maggiore con ulteriore lavoro dalla BBC e da case discografiche internazionali. Per la Chandos il Geoffrey Mitchell Choir ha partecipato a numerose registrazioni nelle applaudite serie di Opera in English con il patrocinio della Peter Moores Foundation.

Il **New London Children's Choir** è stato fondato dal suo Direttore Musicale Ronald Corp nel 1991 con lo scopo di permettere ai bambini di conoscere gli elementi di sfida e divertimento insiti nel canto e nell'esibizione per quanto riguarda tutti i tipi di musica. Da allora il Coro si è esibito nei principali auditori di Londra; ha cantato con le orchestre sinfoniche e i direttori più importanti del Regno Unito; ha collaborato con varie compagnie operistiche in Gran Bretagna e all'estero; ha partecipato a numerose incisioni e trasmissioni radio-televisive, ed è stato invitato dai festival più prestigiosi.

La vasta discografia del New London Children's Choir include incisioni dello *Schiaccianoci* di Chaikovsky, *Canzone delle foreste* di Shostakovich, *Ivan il terribile* di Prokofiev, *Bethlehem* di Rutland Boughton, *Hugh the Drover* di Vaughan Williams, la Sinfonia n. 3 di Mahler, *The Planets* di Holst,

e *St Nicolas* e *A Midsummer Night's Dream* di Britten. Ha inciso anche per il cinema e ha presentato in anteprima oltre trenta opere nuove.

Dai buoni auspici degli inizi nel 1945, quando fu creata da Walter Legge principalmente come orchestra di registrazione, la **Philharmonia Orchestra** ha continuato ad attirare alcuni fra i direttori più importanti del Ventesimo secolo. Hanno collaborato più frequentemente con l'Orchestra Otto Klemperer (primo Direttore Principale), Lorin Maazel, Riccardo Muti, Giuseppe Sinopoli, Carlo Maria Giulini, Sir Andrew Davis, Vladimir Ashkenazy e Esa-Pekka Salonen. Attualmente diretta dal Direttore Principale Christoph von Dohnányi e con Leonard Slatkin in qualità di Direttore Ospite Principale, l'Orchestra ha consolidato la sua posizione centrale nella vita musicale britannica, non solo a Londra dove è Orchestra Residente al Royal Festival Hall, ma anche nella società in senso più ampio attraverso soggiorni sul territorio.

L'Orchestra ha ricevuto diversi premi importanti ed ha conquistato il plauso della critica grazie alla sua vitalità e al calore unico

del suono. È stata lodata sia per la sua programmazione innovativa, al centro della quale vi è un impegno ad interpretare e commissionare una musica nuova dei principali compositori viventi al mondo, tra i quali l'attuale Compositore in Visita James MacMillan.

L'Orchestra si reca frequentemente all'estero in tournée ed è l'orchestra sinfonica più registrata al mondo con ben più di 1000 incisioni all'attivo. Tra queste vi sono, per Opera Rara, parecchi dischi di arie d'opera nonché undici opere complete (*Ugo, conte di Parigi*, *Ne m'oubliez pas*, *Emilia di Liverpool*, *L'assedio di Calais*, *Rosmonda d'Inghilterra* e *Maria de Rudenz* di Donizetti, *Dinorah* di Meyerbeer, *Medea in Corinto* di Mayr, *Orazi e Curiazi* di Mercadante, *Maria, regina d'Inghilterra* di Pacini e l'*Otello* di Rossini). L'Orchestra ha registrato numerosi dischi per la Chandos, tra cui, nelle serie di Opera in English con il patrocinio della Peter Moores Foundation, *Don Giovanni*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Faust*, *Aida*, *La bohème*, *Madama Butterfly*, *Turandot*, *Tosca* vincitrice di un premio e album con recital da solista di arie d'opera con Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny e John Tomlinson.

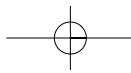
David Parry ha studiato con Sergiu Celibidache ed ha cominciato la sua carriera come assistente di Sir John Pritchard. Ha debuttato all'English Music Theatre, quindi è diventato direttore d'orchestra presso la Städtische Bühnen di Dortmund e la Opera North. È stato Direttore Musicale di Opera 80 dal 1983 al 1987 e dal 1992 è stato Direttore Musicale fondatore dell'Opera di Almeida.

Lavora copiosamente in opere e concerti, a livello nazionale ed internazionale. Ha diretto diverse produzioni presso la English National Opera e la Opera North e appare regolarmente con la Philharmonia Orchestra e la London Philharmonic Orchestra. Nel 1996 ha debuttato con *Così fan tutte* al Glyndebourne Festival, dove nel 1998 ha diretto la prima mondiale di *Flight* di Jonathan Dove.

È un frequente visitatore della Spagna dove si è esibito in concerto con la maggior parte delle maggiori orchestre spagnole. Ha diretto la prima spagnola di *Peter Grimes* a Madrid e nel 1996 la prima produzione spagnola di *The Rake's Progress*. È apparso in Germania, Svizzera, Paesi Bassi, al Festival di Pesaro in Italia, al Festival Internazionale di Hong Kong,

in Giappone con una tournée della *Carmen* e in Messico con la UNAM Symphony Orchestra. Recenti nuove produzioni da lui dirette comprendono il *Fidelio* al Festival della Nuova Zelanda, *Lucia di Lammermoor* alla New Israeli Opera e *Don Giovanni* alla Staatsoper di Hannover.

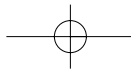
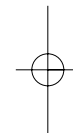
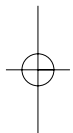
Il suo lavoro in studio di registrazione comprende la produzione della BBC di *Der Vampyr* di Marschner nonché ventotto registrazioni operistiche complete con il patrocinio della Peter Moores Foundation. Tra questi vi sono numerosi dischi per l'etichetta Opera Rara che hanno vinti parecchi premi, tra cui il belga Prix Cecilia per la *Rosmonda d'Inghilterra* di Donizetti. Per Chandos ha diretto una serie di registrazioni di arie d'opera (con Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny, John Tomlinson, Della Jones e Andrew Shore), nonché *Don Giovanni*, *Don Pasquale*, *L'elisir d'amore*, *Lucia di Lammermoor*, *Ernani*, *Il trovatore*, *Aida*, *Faust*, *Cavalleria rusticana*, *Pagliacci*, *La bohème*, *Turandot*, *Tosca* (vincitrice di un premio) e brani scelti da *Der Rosenkavalier*, tutte in collaborazione con la Peter Moores Foundation.



Toby Stafford-Allen



Stuart Stratford with David Parry



COMPACT DISC ONE

1 Prelude

Act I

Scene 1

A square in Seville. On the right, the door of the tobacco factory. In the centre of the square, a fountain. In the background, facing the audience, a practicable bridge extending right across the stage. The bridge is reached by a spiral staircase turning to the right above the door of the tobacco factory. The lower part of the bridge is practicable. On the left, in the foreground, the guardroom. In front of the guardroom, a small covered gallery, raised, reached by two or three steps; near the guardroom, in a rack, the soldiers' lances with yellow and red pennons.

No. 1 Introduction and Chorus

(The curtain rises to reveal about fifteen soldiers – dragoons of the Almanza regiment – gathered in front of the guardroom. Some are seated while smoking, others lean their elbows on the balustrade of the gallery. People go about their business in the square, exchanging greetings, jostling etc.)

Soldiers

- 2 In the plaza
 People pass us,
 Here and there,
 To and fro;
 Funny to watch their constant show!

Moralès (*nonchalantly*)

Killing time is a guard's vocation
 When he's standing by:
 We smoke and watch with concentration
 Passersby pass by.
 In the plaza
 People pass us,
 Here and there,
 To and fro.

Soldiers

In the plaza *etc.*

Moralès

Funny to watch!

*(Enter Micaëla.)
 (Hesitant and uneasy, she watches as the soldiers step forward, back etc.)*

Moralès

- 3 Just look at that delicious morsel
 Who seems to have something to say...
 You see, you see!...
 She's so nervous...
 She's in torment...

Soldiers

She needs our help without delay!

Moralès (*to Micaëla, seriously*)

My sweet, how can I help you?...

Micaëla (*simply*)

Me... There's someone I must find.

Moralès (*with emphasis*)

Here you are...
 I'm yours!
 Micaëla
 I'm looking for a certain corp'ral, Don José: do
 you know his name?

Moralès

Don José?
 We know him and his name.

Micaëla (*joyfully*)

You do!
 Is he with you now, thank you kindly?

Moralès (*elegantly*)

You'll find him in another company entirely.

Micaëla (*desolate*)

You mean he isn't there?

Moralès

No, little charmer, he isn't there;
 But very soon he will be here.

Moralès and Soldiers

He will be here
 Now his patrol's returning
 Because our watch
 Is over for the morning.

Moralès

But while you are waiting for him,
 Would you like, my sweetest child,
 To avoid the heat and boredom
 And rest inside for a while?

Micaëla (*afraid*)

With you?

Moralès and Soldiers

With us!

Micaëla

With you?

Moralès and Soldiers

With us!

Micaëla (*shrewdly*)

Oh no, oh no, you're too kind, brave soldiers
 and true.

Moralès

Come inside and don't be nervous:
 By my sword, I promise you
 We shall treat your little person
 With every care that is due.

Micaëla

I'm quite sure of that, nonetheless I'll go away,
 I'll go away, that would be best.
 I'll go away
 Till his patrol's returning
 Because your watch
 Is over for the morning.

Moralès and Soldiers

Better to stay
 Now his patrol's returning
 Because our watch
 Is over for the morning.

Moralès (*holding Micaëla back*)

You'd better stay!

Micaëla (*attempting to free herself*)

Oh no, oh no!

Moralès and Soldiers

You'd better stay!

Micaëla

Oh no, oh no!

(*escaping*)

So for now, brave soldiers, good-bye!

(*She runs away.*)

Moralès

Our bird has flown...

We're left alone...

We should do what we always do:

Just watch the passersby pass through.

Soldiers

In the plaza *etc.*

Moralès

Funny to watch!

Scene 2

No. 2 March and Chorus of Children

(*From far off comes the sound of a military march, with fifes and bugles. The new watch is arriving.*)

(*An officer leaves the guardroom. The soldiers of the watch take their lances and line up in front of the guardroom. The passers-by on the right gather to*

watch the parade. The marching comes nearer and nearer... The incoming watch finally emerges from the left and crosses the bridge. Two bugles and two fifes come first, followed by a group of small children taking huge steps to try to keep up with the soldiers. Children as small as possible. Behind them, Lieutenant Zuniga and Corporal Don José, followed by dragoons carrying lances.)

Children

[4] Here come our new soldier boys,

Here they come and here we are,

Making our trumpetty noises!

Ta ra ta ta ta ra ta ta.

We can march like soldiers can,

Heads and noses in the air,

And keep in step like the man says:

Left, right and call me sir!

What a dreadful lot you are!

Stick those chests out, shoulders back!

Straighten those arms and try harder!

God Almighty, just my luck!

Come along you soldier boys,

You come here 'cause here we are,

Making our trumpetty noises!

Ta ra ta ta ta ra ta ta.

We can march like soldiers can,

Heads and noses in the air,

Jumping when we hear the man:

Left, right and call me sir!

What a dreadful lot you are!

Stick out those chests, shoulders back!

Straighten out those arms: try harder!

God Almighty, just my luck!

You come along! Here we are!

Ta ra ta ta ra ta ta ra ta ta ta ta ta ta.

(*The incoming watch forms a line on the right, facing the outgoing watch. The small children have stopped on the right, in front of curious onlookers, and when they finish singing, the officers give a salute with their swords, and begin to talk quietly amongst one another. The guards are relieved.*)

Moralès (*to Don José*)

[5] José! There was a girl here looking for you just now. She said she'd come back...

Don José

A girl?

Moralès

Yes – very pretty too, blue skirt, pigtails...

Don José

It must have been Micaëla... Micaëla...

Moralès

She didn't give her name.

(*The guards have been replaced. Bugle calls. The outgoing watch passes before the incoming watch. The children in formation resume the position behind the bugles and fifes of the outgoing watch which they occupied behind the bugles and fifes of the incoming watch. The outgoing watch departs.*)

Children

[6] Off with you old soldier boys,

Off you go 'cause here we are,

Making our trumpetty noises!

Ta ra ta ta ta ra ta ta.

We can march like soldiers can,

Heads and noses in the air,

And keep in step like the man says:

Left, right and call me sir!

Ta ra ta ta ra ta ta.

(*Soldiers, children and onlookers move into the background as the fifes and bugles fade away. The officer of the incoming watch meanwhile inspects his men in silence. The soldiers all place their lances in the rack and go inside the guardroom. Don José and Lieutenant Zuniga are left alone on stage.*)

Scene 3

Zuniga

[7] Corporal!

Don José (*rising*)

Sir!

Zuniga

I'm new here. Tell me, what's that building?

Don José

It's the tobacco factory, sir. About four or five hundred girls work there, sir, and men aren't allowed in. No one's there at the moment – the

girls are just having their lunch break; but they'll be back any minute. There'll be quite a lot of men here watching them too...

Zuniga

There are some pretty girls, then?

Don José

So they say, but I don't really notice...

Zuniga

You only have eyes for blue skirts and pigtailed?...

Don José

You heard what Morales was telling me, sir.

Zuniga

I did!

Don José

Well, it's true. She's a girl from Navarra – that's where I come from – but she and my mother are living not far from Seville, to be near me... Little Micaëla...

Zuniga

And how old is little Micaëla?

Don José

Seventeen, sir.

Zuniga

Now I understand why you don't notice the girls...

(The factory bell is heard.)

Don José

That's the factory bell, sir – you can see for yourself...

Scene 4

No. 3 Chorus of Cigarette Girls

(The square fills with young men who take up position to watch the cigarette girls pass by. The soldiers come out of the guardroom. Don José is seated on a chair, quite indifferent to all the commotion, working on his priming-pin.)

Young Men

- 8 We have heard the bell summon us to meet here;
Now we lie in wait till the girls come out.
We can only gaze at such lovely creatures,
Murmuring sweet words from a lover's heart.

(At this moment the cigarette girls appear, each with a cigarette in her lips. They cross the bridge and move down slowly onto the stage.)

Soldiers

- 9 Ah, just look!
So eager and bold!
Young and coquettish!
In her lovely mouth each one holds
A cigarette.

Chorus of Cigarette Girls

Watch them in the air above:
Smoke rings curling,

Snake-like and slow,
Rising, rising and unfurling.
That intoxicating scent
Makes you dizzy,
And in a while
All the cares of life seem easy.
Sweet whispers on lovers' lips...
Puff of smoke!
Vows counted on fingertips...
Puff of smoke!
All vanish like a puff of smoke!
Watch them in the air above *etc.*
Cigarette!

Young Men *(to the cigarette girls)*

Do not spurn us when we tell you
Of our suff'ring, we beg you,
You lovely creatures we adore
And worship from afar!
Do not spurn us when we tell you *etc.*

Chorus of Cigarette Girls

Sweet whispers on lovers' lips
And vows counted just to perish...
Watch them rising up and unfurling
So snake-like and slow!

Young Men

Here what we say, we beg!

Chorus of Cigarette Girls

Cigarette!

Scene 5

Soldiers

- 10 But why hasn't she come, our Carmencita?

(Enter Carmen. The costume and entrance exactly as described by Mérimée. She has a posy of cassia flowers on her blouse and a cassia flower at the corner of her mouth. Three or four young men enter with Carmen, encircling her and speaking with her. She flirts and simpers. Don José looks up. He glances at Carmen, then returns calmly to his priming-pin.)

Young Men

Here she is!

Soldiers

Here she is!

Cigarette Girls, Young Men and Soldiers

Here she is!
Here is our Carmencita!

Young Men *(surrounding Carmen)*

Carmen!
We will follow you high and low!
Carmen!
Won't you answer us, yes or no?
At least tell us when you might fall in love.
Carmen, please tell us when you might fall in love.

Carmen *(gaily, after having looked quickly at Don José)*

When I might fall in love?

My God, I've no idea...
The moment will come... or pass, who can say?
(resolutely)
But one thing is sure: not today.

No. 4 Habanera

Carmen

¹¹ Love's a bird wild as any rebel
No man on earth has learned to tame;
You can call as loud as you're able:
If love won't come, it's all the same.
Threats or pray'rs, you should never bother:
One talks a lot, the other sighs;
And in truth I prefer the other:
He may be dumb – I like his eyes.
Ah love! Ah love!

Cigarette Girls, Young Men and Soldiers
Love's a bird wild as any rebel *etc.*

Carmen

Love is a child of gipsy blood
Who cannot see what rules are all about;
If you don't love me now, I'll love you:
If I love you, then just watch out!

Cigarette Girls, Young Men and Soldiers
Then just watch out!
Love is a child of gipsy blood *etc.*

Carmen

If you don't love me now, I'll love you!

Cigarette Girls, Young Men and Soldiers
Then just watch out!

Carmen

But if I love you, then just watch out!

Cigarette Girls, Young Men and Soldiers
Watch out!

Carmen

When you thought you had caught him sleeping
Your bird took wing and flew away;
Love is never there when you need him,
But when you don't he comes to stay!
All around you he's swirling, swirling,
He's here, he's there, he's never gone;
You think you've caught him, off he's whirling;
You think you're free, he's holding on!
Ah love! Ah love!

Cigarette Girls, Young Men and Soldiers
All around you he's swirling, swirling *etc.*

Carmen

Love is a child of gipsy blood *etc.*

Cigarette Girls, Young Men and Soldiers
Then just watch out!
Love is a child of gipsy blood *etc.*

No. 5 Scene

Young Men

¹² Carmen!
We will follow you high and low!
Carmen!
Won't you answer us, yes or no!

(The young men once more encircle Carmen. She looks at them one by one, then moves right, towards Don José. He raises his eyes and sees Carmen in front of him.)

Carmen

Hey, you!... What are you doing?

Don José

I'm busy...

Carmen

Why don't you try busying yourself with me?
(She seizes a cassia flower from the posy on her blouse and throws it at him.)
You like this flower? It's yours.
(She hurries away.)

Cigarette Girls *(laughing among themselves)*
Love is a child of gipsy blood *etc.*

(The factory bell sounds again. Carmen runs off first into the tobacco factory. The young men leave to the left and right.)
(The lieutenant, who has been sharing a joke with some workmen during this scene, leaves them and enters the guardroom after the soldiers.)

Scene 6

Don José

¹³ The cheek of it! *(smiling)* All that fuss because I wouldn't pay her any attention. *(He looks at the cassia flower lying at his feet, picks it up, and smells its fragrance.)* The flower has an intoxicating scent – it smells of witchcraft...

(Enter Micaëla.)

Scene 7

Micaëla

Corporal José?

Don José *(quickly hiding the cassia flower)*
What is it? Micaëla – it's you!

Micaëla

It's me!

Don José

You've come to see me!

Micaëla

Yes, your mother sent me.

No. 6 Duet

Don José *(moved)*

¹⁴ Give me news of my mother!

Micaëla *(simply)*

I come on her behalf just as the humble bearer
Of a letter...

Don José *(joyously, looking at the letter)*
Of a letter!

Micaëla

And then some money, too...
(She gives him a small envelope.)
...That you can add to what they're paying you.
(hesitantly)
And then...

Don José

And then?...

Micaëla

And then...

It makes me tremble!...

And then... and then she gave me something simple

Which money cannot buy, and which a faithful son
Would value more than anyone.

Don José

This something simple that she gave you,
Please explain...

Micaëla

Yes, I shall explain.

And what she gave to me

I shall give you in turn.

¹⁵ Your dear mother and I were leaving church this
morning,

When all at once she hugged me tight.
My dear, she said to me, you must go to the city:
It isn't far to travel, and when you reach Seville
You find my only son, my José, my dear child!
And from his old mother you tell him
That she thinks of him night and day,
That she is sad, that she is waiting,
And that she loves him come what may.
Every word I have said, my darling,
You repeat to him without fail;
And as I kiss you when we're parting
From my heart, you kiss him as well.

Don José (*deeply moved*)

You've a kiss from my mother!

Micaëla

Yes, a kiss for her child!

Don José

You've a kiss from my mother!

Micaëla

Yes, a kiss for her child!

José, I kiss you now just as I said I would.

(*Micaëla raises herself a little on her toes and gives
Don José a simple, motherly kiss.*)

Don José (*continuing to look at Micaëla*)

¹⁶ I see my mother's face!...

I see her there in our village!

Another time, another place,

Oh mem'ry so dear and sweet!

I never can forget!

Micaëla

He sees his mother's face! *etc.*

Don José and Micaëla

You shall renew my/his heart and soul with
strength and courage!...

Oh mem'ry dear and sweet! *etc.*

Don José (*to himself; eyes fixed on the factory*)

What demon might have taken my soul as its prey?
(*collects himself*)

From far away my mother sends her aid,

And sends a kiss this very day

To drive away the danger that besets her child.

Micaëla

What demon? What danger? I do not
understand...

What is all this about?

Don José

Nothing! No!

Let's speak of you and of your message;
Quite soon you'll be going back home...

Micaëla

Yes, in the evening: tomorrow I'll see your dear
mother.

Don José

You'll see her then! Ah well!

You say these words:

Your son still loves you very dearly...

He's sorry he left you alone...

And don't judge him too severely,

But be proud of your son.

Ev'ry word I have said, my darling,

You repeat to her without fail;

And as I kiss you when we're parting

From my heart, you kiss her as well.

(*He hugs Micaëla.*)

Micaëla (*simply*)

I promise I shall say that her son loves her still,
And then give her the kiss just as I say I will.

Don José

I see my mother's face! *etc.*

Micaëla

He sees his mother's face! *etc.*

Don José

¹⁷ Wait a moment – I'm going to read the letter.
(*He presses the letter to his chest before he begins to
read it.*) 'Be on your best behaviour son: soon
you can leave the army and be with me and dear
little Micaëla...'

Micaëla (*interrupting him*)

It's better if I go – you read it by yourself.

Don José

But what about the reply?

Micaëla

I'll come back for it later.

Don José

Micaëla!...

Micaëla

I'll come back.

(*She leaves.*)

Scene 8

Don José (*reads*)

'...little Micaëla. She would be the perfect wife
for you, she's kind, she's wise...' Yes, mother, I
shall do what you say. I shall marry Micaëla. As
for that gipsy...

(At the moment he moves to tear the flower from his shirt, loud noises can be heard from inside the tobacco factory. Entry of Lieutenant Zuniga followed by his soldiers)

No. 7 Chorus

Cigarette Girls *(off-stage)*

¹⁸ Come and help! Come and help!

Zuniga *(shouting)*

What's going on in there?

(The cigarette girls exit the factory rapidly and in confusion.)

Cigarette Girls *(onstage)*

Come and help! Come and help!

Can't you hear the noise?

Come and help! Come and help!

Come on, soldier boys!

It's Carmencita's fault!

No, no she didn't start it!

It's Carmencita's fault!

No, no, she didn't start it!

She did!

It's not true!

She did, she really did!

She was the one who first hit out!

(surrounding the lieutenant)

(to Zuniga)

Don't listen to their lies!

Listen to us!

No, sir!

Yes, sir!

Second Group of Cigarette Girls *(pulling the officer to their side)*

Manuelita carried on,

So that the whole world could hear her,

That this donkey was a treasure

And she meant to buy it soon.

First Group of Cigarette Girls

That made Carmencita laugh

And then, sarcastic as usual,

She said: 'Will a donkey suit you?

Won't a broomstick be enough?'

Second Group

Manuelita in a flash

Replied, screaming like a fishwife:

'If you want to have a nice ride

I'll send you my lovely ass!

First Group

Then you'll get something at last,

Something big you can be proud of,

And we'll cheer our little mouths off

As we watch you sweeping past...'

Both Groups

Then we saw both of the girls

Pulling at each other's curls.

Zuniga *(with humour)*

To hell with all this idle chatter!

(to Don José)

You go, José, and take two other men:

Find out just what has caused all this uproar
inside there!

(Don José takes two men with him, the soldiers go into the factory. At the same time the women crowd round, arguing among themselves.)

First Group of Cigarette Girls

It's Carmencita's fault! *etc.*

Second Group of Cigarette Girls

No, no, she didn't start it! *etc.*

Zuniga *(to the soldiers, loudly)*

Hey there!

Get all these women away from me now!

Cigarette Girls

Oh sir! Oh sir!

Soldiers *(trying to push the women back)*

Calm down!

Just get away and stop your noise!

(The cigarette girls evade the soldiers who are trying to move them away. They rush towards the lieutenant and resume their chorus.)

Cigarette Girls

Don't listen to their lies! *etc.*

First Group

It's Carmencita's fault:

She was the one who hit first!

Second Group

It's Manuelita's fault:

She was the one who hit first!

First Group

Carmencita did!

Second Group

Manuelita did!

First Group

Carmencita did!

Second Group

Manuelita did!

First Group

Yes!

Second Group

No!

First Group

Yes! She was the one who first hit out! *etc.*

Second Group

No! She was the one who first hit out! *etc.*

Soldiers

Calm down!

Just get away and stop your noise! *etc.*

(The square is finally cleared.)

(The cigarette girls scream as they are being chased away.)

(Carmen appears at the factory gate, led by Don José and followed by two soldiers.)

Scene 9

Zuniga

¹⁹ So, corporal: tell me what happened.

Don José

There was a fight, sir, and one of the women was wounded.

Zuniga

And who was responsible?

Don José (*hesitating*)

This woman, sir.

(*After throwing a glance at Don José, Carmen gives her shoulders a light shrug and sits impassively.*)

Zuniga

Carmencita?

Don José

Yes, sir.

(*Carmen turns abruptly to Don José and throws him another glance.*)

Zuniga

^[20] Well, Carmencita: what do you have to say for yourself?

No. 8 Song and Melodrama

(*Instead of replying, Carmen begins to hum.*)

Carmen

Tra la la la la la la,

You can beat me and burn me, I've nothing to say!

Tra la la la la la la,

I'll brave fire and the sword, even heaven above.

Zuniga (*spoken*)

I don't want a song; I want an answer!

Carmen (*looking brazenly at Zuniga*)

Tra la la la la la la,

I've a secret to keep and won't give it away!

Tra la la la la la la,

I love someone, but you'll never know who

I love.

Zuniga (*spoken*)

If that's the way you want it, you can sing to your heart's content – in prison!

(*At this point, five or six women on the right manage to break through the line of guards and rush forward. One of the women is next to Carmen, who raises her hand and tries to throw herself at her. Don José stops Carmen. Soldiers move the women back, this time pushing them off the stage completely. A few sentries are still to be seen, guarding the approaches to the square.*)

My God, you're ready with your fists,

Carmencita!

Carmen (*humming impertinently as she looks at Zuniga*)

Tra la la la la la la

etc.

Zuniga

It's a pity, a great pity: you're a real charmer. But you'll have to learn your lesson. Corporal! Tie those pretty little wrists! You can take her to the cell later.

(*Carmen, attempting no resistance, smilingly holds out her two hands to Don José.*)

Scene 10

(*A moment of silence. Carmen looks up at Don José. He turns away, takes a few paces back, then moves forwards towards Carmen, who is still looking at him.*)

Carmen

^[21] Where are you taking me?

Don José

To prison.

Carmen

Oh please, mister corporal sir, have pity on me! The rope is so tight, it's hurting my wrists.

Don José (*approaching her*)

I suppose I can loosen it a bit...

Carmen (*whispering to him*)

Set me free and I'll give you a charm that will make all the women love you...

Don José (*moving away from her*)

Don't be ridiculous! You're going to prison and there's nothing to be done about it.

Carmen

You can't fool me! You will do everything I ask; you'll do it because you love me.

Don José

I... love you!

Carmen

Yes, you love me. There's no point in denying it:

I know. The way you look at me, the way you speak to me, the flower you've kept in your

breast pocket – the one I threw... You don't need it any more, by the way: it's already cast its spell...

Don José (*angrily*)

Don't speak to me, do you hear! I forbid you to speak...

Carmen

Very well, mister corporal: you forbid me to speak, I won't say another word...

(*She looks at Don José, who retreats.*)

No. 9 Song and Duet

Carmen (*frequently looking intently at Don José, who little by little draws nearer*)

^[22] There's an old bar in the city,

Run by my friend Lillas Pastia;

I go there to dance Seguedillas

And drink cool Manzanilla...

In the bar of my friend Lillas Pastia.

Yes, but if I'm alone I'm lonely:

Life's pleasures are for two to share;

So, for my own amusement only

I'll have my sweetheart with me there!

(*smiling*)

My sweetheart, no...

That story's over...

I sent him packing yesterday!

So my poor heart pines for a lover,

My heart is free as air today!

I have admirers, two a penny,
 But none of them will really do.
 The weekend's here and I am ready:
 Do you want love? I want it too!
 You want my soul?
 Yours for the taking!
 You've come in time to join the ride!
 In a moment I shall be racing,
 With a new lover at my side,
 To that old bar in the city,
 Run by my friend Lillas Pastia;
 I go there to dance Seguedillas
 And drink cool Manzanilla...
 Yes, in the bar of my friend Lillas Pastia!

Don José (*hard*)

Be quiet, I have told you before not to speak to me here!

Carmen (*simply*)

I'm not speaking to you:
 I'm singing to myself now!
 And I'm thinking!
 It's surely not forbidden to think.
 To think of a soldier I've seen
 Who loves me and who in turn,
 Yes, who in turn could waken love in me.

Don José (*moved*)

Carmen!

Carmen (*intently*)

He's not a high ranking officer, though,
 Not a captain at all:

He's only a corp'ral,
 But that's enough for a poor gipsy girl,
 So I think I'll make do with him.

Don José

Carmen, it's as if I've been drinking!
 If it happens, if I release you,
 Do you promise that you'll be true?
 Ah! If I love you, Carmen,
 Carmen, you'll love me, too!

Carmen

Yes.

Don José (*loosens the rope that binds Carmen's hands*)

At Lillas Pastias...

Carmen

We'll soon be dancing Seguedillas...

Don José

You promise me!
 Carmen...

Carmen

And drinking cool Manzanilla... Ah!

Don José

You promise me!...

Carmen

There's an old bar in the city,
 Run by my friend Lillas Pastia;
 We'll go there to dance Seguedillas
 And drink cool Manzanilla...
 Tra la la la la la la la la etc.

Don José (*spoken*)

²³ Careful – it's the lieutenant!

(*Carmen returns to her stool, hands behind her back. Enter the lieutenant.*)

Scene 11

No. 10 Finale

(*Zuniga leaves the guardroom.*)

Zuniga (*to Don José*)

Take the order and go!

Be careful with your pris'ner.

Carmen (*in a low voice, to Don José*)

At the door I'll push you away,

I'll push you away

Just as hard as a woman can.

You fall over and curse:

The rest is up to me.

(*She places herself between the two soldiers, Don José beside her. Meanwhile, the women and townspeople have entered, still kept at a distance by soldiers... Carmen crosses the stage from left to right towards the bridge... humming, and smiling into the face of Zuniga.*)

Love is a child of gipsy blood

Who cannot see what rules are all about;

If you don't love me now, I'll love you:

If I love you, then just watch out!

(*She begins to march with Don José and his soldiers. On reaching the entrance to the bridge on the right,*

Carmen pushes José, knocking him over. Confusion and disorder. Carmen runs off. In the middle of the bridge, she stops a moment, tosses the rope over the parapet and escapes, while below the cigarette girls encircle the lieutenant, laughing loudly.)

(*jostle*)

(*widespread laughter*)

Curtain as Carmen tosses the rope

²⁴ **Entr'acte**

Act II

Scene 1

Curtain rises on Lillas Pastia's bar. Tables to the right and left. Carmen, Mercédès, Frasquita, Lieutenant Zuniga, Morales and a lieutenant. Dinner is over. The table is cluttered. The officers and the gipsies are smoking cigarettes. Two gipsies strum a guitar in a corner while in the middle of the stage another two dance. Carmen is seated watching the dancers. The lieutenant is talking to her in a low voice, but she takes no notice of him. Suddenly, she stands and begins to sing.

No. 11 Gipsy Song

(*The dancing ceases.*)

Carmen

²⁵ From far away mysterious sounds,

Like bells that echo ever sweeter,

Would sing a strange refrain to greet her,

The gipsy girl from distant lands.

And tambourines would join the game
With passionate guitars, unleashing
Their rhythms distant but unceasing,
Ever this song, ever the same!
Tra la la la, tra la la la.

(The dancing resumes.)

Frasquita, Mercédès and Carmen
Tra la la la, tra la la la.

(The dancing ceases.)

Carmen

And bangles of silver and brass
Would glisten in the sultry evening,
Reflected in eyes dark and gleaming,
As the gipsies began their dance.
And soon the song and dance were one,
At first a slow and gentle beating,
But quicker then, the tune repeating
And driving on and on and on and on!
Tra la la la, tra la la la.

(The dancing resumes.)

Frasquita, Mercédès and Carmen
Tra la la la, tra la la la.

(The dancing ceases.)

Carmen

The men, with devils in their hands,
Would play a dazzling invocation
That filled with wild intoxication
Those gipsy girls from distant lands.

The pounding rhythm of that song
Created madness, fury, fever,
And the girls were lost, lost for ever,
In the storm sweeping them along!
Tra la la la, tra la la la.

(The dancing resumes.)

Frasquita, Mercédès and Carmen
Tra la la la, tra la la la.

(Mercédès, Frasquita and Carmen take part in the dance.)

Zuniga

^[26] Bravo, bravo! More! Keep dancing!

Frasquita

It's closing-time and you know how strict Lillas
Pastia is about closing...

Zuniga

Of course: so as not to keep your smuggler
friends waiting...

Mercédès

How can you say that? It's the regulations.

Zuniga *(laughing)*

All right, all right... But it's hours before roll-
call: would you beautiful girls care to accompany
us to the theatre?

*(Lillas Pastia gives a sign to the gipsies that they
should refuse the offer.)*

Frasquita

No, we'd better stay here...

Zuniga

Oh Frasquita! What about you, Mercédès?

Mercédès

I have to stay, too.

Zuniga

Surely you'll come, Carmen?

Carmen

Certainly not!

Zuniga *(privately to Carmen)*

Do you still hate me for being so cruel and
sending you to prison?

Carmen

Prison? I don't remember going to prison...

Zuniga

No, but the corporal – the ex-corporal – who
helped you escape went to prison in your
place...

Carmen

Oh!

Zuniga

Yes, a month in prison...

Carmen

But he's been released?

Zuniga

Today.

Carmen *(suddenly vivacious)*

Then everything's all right!

Zuniga

You're very easy to please.

*(The scene is interrupted by a chorus sung off-
stage.)*

No. 12 Chorus and Ensemble

Friends of Escamillo *(off-stage)*

^[27] Hurrah! Hurrah! The Torero!

Hurrah! Hurrah! Escamillo!

Hurrah! Hurrah! Hurrah!

Zuniga

^[28] Who's that?

Frasquita

It's Escamillo, the bullfighter from Granada.

Zuniga

Invite him in.

(calling out of the window)

Señor Torero, would you like to join us for a
drink?

Friends of Escamillo *(off-stage)*

Hurrah!

(Escamillo's entrance)

**Zuniga, Officers, Friends of Escamillo,
Mercédès, Frasquita, Carmen and Moralès**
(onstage)

^[29] Hurrah! Hurrah! The Torero!

Hurrah! Hurrah! Escamillo!

Hurrah! Hurrah! Hurrah!

Scene 2

No. 13 Couplets

Escamillo

³⁰ You're most kind and in return I toast you,
Señors, señors, for we are allies.
Yes, the Toreros and you brave soldiers
Have a bond, such a bond!
We fight for our lives!
The ring is full, is full to bursting!
A holiday for everyone!
And through the crowd madness is raging:
Men, women, children all shout as loud as they
can!
Someone curses, the shouts redouble,
Rising to fury in reply!
They know today's a day for courage!
And a day when a man may die!
Come on! Be ready!
Come on! Come on! Ah!
Toreador, be ready!
Toreador! Toreador!
Dream of a single voice among the roars,
Dream of two flashing eyes,
Dream that her love is yours, Toreador!
Her love, her love is yours!

Frasquita, Mercédès, Carmen, Moralès,
Escamillo, Zuniga, Officers and Friends of
Escamillo
Toreador, be ready! *etc.*

Escamillo

All at once a deathly silence...
A deathly silence... the crowd completely still...
No shouting! Here he comes!
No shouting! Here he comes!
It's the moment they release the bull from the
Toril!
Out he dashes! He's there, he's charging!...
A horse falls over, dragging down a Picador.
'Ah! Bravo! Toro!' people are yelling.
Back turns the bull... and then... and then...
charges once more!
He shakes his horn in angry triumph,
He runs about, he leaps: his blood is everywhere!
Our man's gone and the ring is empty!
Now it's your turn out there!
Come on! Be ready!
Come on! Come on! Ah!
Toreador, be ready!
Toreador! Toreador!
Dream of a single voice among the roars,
Dream of two flashing eyes,
Dream that her love is yours, Toreador!
Her love, her love is yours!

Frasquita, Mercédès, Carmen, Moralès,
Escamillo, Zuniga, Officers and Friends of
Escamillo
Toreador, be ready! *etc.*

*(Frasquita observes Escamillo; Escamillo observes
Carmen.)
(All drink and shake hands with the bullfighter.)*

Zuniga

³¹ We'll come with you, Señor Torero, we'll join
your procession.

Escamillo

It would be an honour!

*(The officers prepare to leave. Escamillo has moved
closer to Carmen.)*

Friends of Escamillo

Hurrah!

Escamillo *(to Carmen)*

Tell me your name and I shall whisper it under
my breath the next time I kill a bull.

Carmen

Carmencita.

Escamillo

Carmencita?

Carmen

Carmencita, Carmen, whichever you prefer.

Escamillo

Well, Carmencita or Carmen, if I were to think
of loving you and of you loving me back, what
would you say?

Carmen

I would say that you can love me as much as you
like but, as for me loving you back... at the
moment... don't even dream about it!

Escamillo

Ah!

Carmen

That's how it is.

Escamillo

I'll wait then – and hope...

Carmen

There's no law against waiting and it's always
pleasant to hope.

Zuniga *(to Frasquita and Mercédès)*

So, you're not coming?

Frasquita and Mercédès *(at another sign from
Lillas Pastia)*

No.

Zuniga *(privately to Carmen)*

I'll be back in an hour...

Carmen

Here?

Zuniga

After the roll-call...

Carmen

I'd rather you didn't.

Zuniga

Nonetheless, I shall.
(out loud)
Time to go, men!

No. 13 Chorus Encored

Friends of Escamillo

³² Toreador, be ready! *etc.*

(All leave except Carmen, Frasquita, Mercédès and Lillas Pastia.)

Scene 3

(Enter Dancaïre and Remendado. Lillas Pastia closes doors and shutters.)

Scene 4

Remendado

³³ At last!

Frasquita

We got rid of them as quickly as we could. So, you pair of scoundrels, what's the news?

Dancaïre

We're just back from arranging a 'shipment'. And that's why we've come to see you.

Frasquita

Really?

Mercédès

Really?

No. 14 Quintet

Dancaïre

³⁴ There's a little job that we're starting!

Mercédès and Frasquita

You're sure it will go well for you?

Dancaïre

Absolutely certain, my darling...
We need you, though, to help us through!

Remendado

We need you, though, to help us through!

Carmen, Frasquita and Mercédès

You do?

Dancaïre and Remendado

We do!

Frasquita, Mercédès and Carmen

What! Need us all to help you through?
You do?

Dancaïre and Remendado

We do!
With great respect we have to say,
And in a deeply humble way,
Yes, with respect we have to say:
When it's a question of deceit,
Working a beat,
Playing a cheat,
You can be sure there's no disgrace
In having women on the case.
And without you there is no doubt,
We men cannot begin to win!

Frasquita, Mercédès and Carmen

What! Without us there is no doubt
You men cannot begin to win!

Remendado and Dancaïre

But, surely now, you must agree?

Frasquita, Mercédès and Carmen

Undoubtedly we must agree.

Dancaïre and Remendado

But, surely now, you really must agree?

Frasquita, Mercédès and Carmen

Of course, undoubtedly we must agree.

Frasquita, Mercédès, Carmen, Remendado and Dancaïre

When it's a question of deceit
Working a beat,
Playing a cheat,
You can be sure there's no disgrace
In having women on the case.
And without us/you there is no doubt,
You/we men cannot begin to win!
Yes, when it's a question of deceit,
A tricky beat,
A subtle cheat,
You can be sure there's no disgrace
In having women on the case.

Dancaïre

That's it: we're off!
You're coming, then?

Frasquita and Mercédès

You just say when.

Dancaïre

Now... Straight away!

Carmen

Ah! Just hold on... just hold on!
(to Mercédès and Frasquita)
If you all want to go, be gone!
But I shan't be one of the party.
I'm staying here... I'm staying here!

Remendado and Dancaïre

Carmen, we need you too, my dear,
And surely you don't have the heart
To let us down and not to care?

Carmen

I'm staying here, I'm staying here!

Frasquita and Mercédès

Ah! My Carmen, you must be there!

Dancaïre

But at least tell us why, Carmen, that's only fair!

Mercédès and Frasquita

Tell us why, tell us why!

Remendado and Dancaïre

Tell us why, tell us why!

Carmen

Well, all that I can say is this...

Dancaïre, Remendado, Frasquita and Mercédès

Go on! Go on!

Carmen

The reason, put quite simply, is...

Remendado, Dançaïre, Frasquita and Mercédès
Is what? Is what?

Carmen

...that I am in love!

Remendado and Dançaïre (*in amazement*)
What did she say? What did she say?

Frasquita and Mercédès

She's telling us that she's in love!

Remendado, Dançaïre, Frasquita and Mercédès
She's in love! She's in love!

Carmen

Yes, I'm in love!

Dançaïre

Talk sense, Carmen!
Heavens above!

Carmen

I'm in love, head over heels!

Remendado and Dançaïre (*with irony*)

Your news has put us in a whirl;
But this is yet another chance
To show us that you know, my darling,
Only too well that duty comes first, duty first,
then romance.
You have no choice: duty first, then romance.

Carmen

My friends, at any other time
I'd come along to help you out;
But just this once I can't oblige you;
Duty shall give way to love: love comes first for
tonight...

I have no choice: love comes first for tonight!

Dançaïre

That cannot be your final word?

Carmen

Oh, but it can!

Remendado

It really would be better to give in!

Frasquita, Mercédès, Remendado and Dançaïre

You think again, Carmen, you think again!
You must take part in the job we're starting
For as you know...

Carmen

I know all that and I admit it's true:...

Frasquita, Mercédès, Carmen, Remendado and Dançaïre

When it's a question of deceit *etc.*

Dançaïre

³⁵ Being in love is not a reason.

Carmen

You're wasting your breath.

Dançaïre

I'm the boss and you'll do as I say.

Carmen

What makes you think that?

Dançaïre (*furious*)
Carmen!

Carmen (*very calm*)

Well! (*pause*) You can go ahead without me; I'll
join you tomorrow. But... this evening I'm
staying here.

Frasquita

I've never seen you like this. Who is he?

Carmen

A poor young soldier who helped me out.

Mercédès

The one who was in prison?

Carmen

Yes.

Dançaïre

He'll never turn up: I'd bet good money on it.

(*Don José is heard singing off-stage.*)

Carmen

How much would you like to lose?...

No. 15 Song

Don José (*in the far distance*)

Stop! beware!
Who goes there?
I'm from Alcalá!

What are you doing here,
Man from Alcalá?
Here I have a rival
And I shan't be going
Till his blood is flowing.
If it's as you say,
Friend, be on your way:
Honour and love
Are all that we have
When we travel far,
Far from Alcalá!

(*He can be heard approaching.*)

Mercédès

Look – he's handsome!

Frasquita

He's very handsome!

Dançaïre

Well, since you refuse to come tonight, you
know what you have to do tomorrow?

Carmen

What?

Dançaïre

Make him come with you.

Carmen

If only I could! But there's no point: he's too silly.

Dançaïre

Then why are you in love with him?

Carmen

Because he's good-looking and I like him.

Dancaïre

But there are plenty...

Carmen

Get out, all of you. Lillas! Ham, olives, oranges, sweets, Manzanilla!

(Remendado exits. Dancaïre follows, leading Mercédès and Frasquita who try to calm him. Don José enters.)

Scene 5

(During the scene, Lillas Pastia brings a tray with food and drink, then leaves.)

Carmen

At last!

Don José

They only let me out of prison two hours ago...

Carmen

So you came straight here... You don't regret being thrown into a cell because of my pretty face?

Don José

No.

Carmen

Really?

Don José

I was stripped of my rank, too, but none of that matters to me...

Carmen

Because you love me?

Don José

Because I love you, because I adore you.

Carmen

Some of your officers were here just now and we danced for them... The lieutenant said he adores me, too...

Don José

Carmen!

Carmen

What's this? Are you jealous?

Don José

But of course I'm jealous!

Carmen

You really are a silly boy! You're jealous because I danced for those other soldiers... Very well! Where are my castanets?

Don José

I love you so much!

Carmen

I should hope so, too.

COMPACT DISC TWO

No. 16 Duet

Carmen *(with comical seriousness)*

1 To bid you welcome to our bar

I mean to dance, Señor;
And, since there is no music,
I myself shall play it!
(She makes Don José sit.)

Sit over there, Don José,
And enjoy it!

(She dances and hums, accompanying herself with the castanets. Don José looks at her ecstatically.)

2 La la la la la la la la...

(Bugles sound from afar.)

Don José *(taking Carmen by the arm and forcing her to stop)*

Did you hear that, Carmen?
Stop for a moment. Just listen...

Carmen *(surprised)*

And what for, may I ask?

Don José

I was sure that... out there...
Yes, those bugles are ours: they're sounding the
retreat.
Don't tell me you can't hear!

Carmen *(spiritedly)*

Bravo! Bravo! I tried my hardest: but still, it's
rather dreary
When the orchestra's missing...

This music's very cheery:

Let them play! I shall dance.

(Don José resumes looking at Carmen, who dances and plays the castanets.)

La la la la la la la la...

(The bugles sounding the retreat draw nearer, pass, then slowly fade into the distance.)

(Don José attempts once more to rouse himself from contemplation of her.)

Don José *(forcing her to stop)*

You still don't understand, Carmen... what the
retreat means:

I must go back to camp for the roll-call at once!

(The sound of the retreat stops suddenly.)

Carmen *(stupefied, looking at Don José who puts on his belt and cartridge strap)*

3 Back to camp!... Go at once!...

Ah! I really have been stupid!

I took a lot of trouble and paid good money, too,
Yes, paid good money, too, to entertain my lord.
And I sang! And I danced!

I thought, may God forgive me,
That it might have been love!
Ta ra ta ta...

He thought he heard a bugle!
Ta ra ta ta...

Oh dear, he'd better go!

Run along!

Don't be shy!

(furiously as she flings his cap after him)

Wait!
 You'll need your cap and sword, try to catch them!
 And be off, little boy, be off!
 Scurry back to your barracks!

Don José (*tenderly*)
 It is not right, Carmen, for you to taunt me so!
 I cannot bear to leave:
 I never met before, before I was with you,
 No, never, no, before I was with you,
 I never met a girl who moved me so profoundly.

Carmen
 Ta ra ta ta...
 My God! The bugle's calling!
 Ta ra ta ta...
 I'm late for the retreat!
 Oh my God!
 Oh my God! The bugle's calling!
 The retreat! I'll be late!
 His head is spinning!
 He's off! He knows just how to love!

Don José
 You mean you don't believe my love is true?

Carmen
 I don't!

Don José
 You must! Hear what I say!

Carmen
 I've heard it all before!

Don José
 Hear what I say!

Carmen
 You'll be keeping them waiting!

Don José
 Hear what I say!

Carmen
 You'll be keeping them waiting!

Don José
 Yes, hear what I say!

Carmen
 No! No! No! No!

Don José (*violently*)
 I insist, Carmen!
 Hear what I say!
(With the left hand he has seized Carmen brusquely by the arm. With the right he searches within his uniform jacket for the cassia flower which she had thrown to him in Act I. He shows it to Carmen.)

[4] That flow'r you threw to me I treasured
 And by its bloom my days were measured.
 It dried and withered, yet my cell
 Filled with its sweet and haunting smell.
 I would pass the hours of waking,
 Eyelids closed, that perfume inhaling,
 Until its pow'r was hard to bear;
 Then night would fall and you were there!
 I took to cursing our first meeting,
 And then cursing you, and repeating:

How can it be the will of Fate
 That I descend to such a state?
 Then I cursed myself for blaspheming;
 For, within the depths of my being,
 I knew there lay one secret joy,
 One secret joy, one secret pain:
 To see you, oh Carmen, you once again!
 Just that first sight of you inspired me,
 Just the way that you met my gaze:
 You have possessed my soul entirely,
 Oh my Carmen!
 And I'm a plaything in your eyes!
 Carmen, I love you!

Carmen
 [5] No, it's not love at all!

Don José
 Don't say that!

Carmen
 No, it's not love at all!
 No!
 For you would decide...
 Away... Away we both would ride!

Don José
 Carmen!

Carmen
 Yes!
 Far and away to distant lands...

Don José
 Carmen!

Carmen
 Far and away we both would ride!
 And you would follow me with pride,
 Onto your horse you'd sweep me up and
 gallop...
 You'd always keep me at your side!
 Far and away to distant lands...

Don José
 Carmen!

Carmen
 Far and away we both would ride!
 We both would ride,
 If you decide!
 Out there you must answer to no one:
 No little men who try to tell you what to do,
 And no bugles calling to summon
 The poor young man in love when it's time he
 should go!
 The sky above, the open road,
 All Creation is yours;
 Be the man you want to be,
 And rejoice, for you have discovered
 That we are free!

Don José
 My God!

Carmen
 Far and away to distant lands...

Don José (*quite shaken*)
 Carmen!

Carmen

Far and away, if you decide...

Don José

Be quiet!

Carmen

Far and away we both would ride,
And you would follow me with pride...

Don José (*almost defeated*)

Ah! Carmen, I'm lost!
Be quiet! Be quiet! My God!

Carmen

You'd always have me at your side,
You'd sweep me up onto your horse and gallop...
Away we both would ride,
If you decide!

Don José

I'm lost! I'm lost! No more, Carmen, no more!
Oh my God! I'm lost!

Carmen

Ah yes, you're right!
Your heart is mine...
And now you're lost!
Far and away we both shall ride...
You love me: keep me at your side...
Away, away we both shall ride!

Don José

Ah! Be quiet! Be quiet!
(*brusquely grabbing Carmen's arms*)
No! I'll hear no more of such words!

To run away now... to desert...
That is shameful... that is a crime!...
No, I shall not!

Carmen (*in a hard tone*)

All right! Go!

Don José (*imploringly*)

Carmen, won't you listen?

Carmen

No! I've heard quite enough!

Don José

I beg you!

Carmen

Go! You're a bore!

Don José

Carmen!

Carmen

Farewell!
And farewell to our love!

Don José (*with pain*)

It's done, past... Farewell!
Farewell to our love!

Carmen

Be off!

Don José

Carmen! Farewell!
Farewell to our love!

Carmen

Farewell!

(*Don José runs towards the door. At the moment he reaches it, someone knocks. Don José stops. Silence*)

Scene 6

No. 17 Finale

Zuniga (*outside*)

6 Hello! Carmen!
Hello! Hello!

Don José

Who's knocking! Who's out there?

Carmen

Be quiet... Be quiet!

Zuniga (*entering after having forced the door open*)

I pushed it open... I'm in now...
(*He sees Don José.*)
(*to Carmen*)

What's this! What's this, my lovely!

That's not a happy choice!

To take the soldier boy

Betrays a lack of class when the officer's nearby.

(*to Don José*)

Clear off!... and quickly!

Don José (*calm but resolute*)

No!

Zuniga (*severely*)

Be gone! Do what you're told!

Don José

I'm staying where I am!

Zuniga (*striking Don José*)

Idiot!

Don José

God help me! I'll beat you black and blue!

(*The lieutenant half unsheathes his sword.*)

Carmen (*throwing herself between Don José and Zuniga*)

You're crazy both of you!

(*calling*)

Come out! Come out!

(*Dancaire, Remendado, Mercèdes, Frasquita and gipsies appear from all sides. Carmen indicates the lieutenant to the gipsies; Dancaire and Remendado throw themselves at him and disarm him.*)

(*to Zuniga in a mocking tone*)

7 Lieutenant fair, it's true

That Love has played a rather dirty trick on you!

Your timing was so bad,

Alas! And I regret to say,

Since you might give the game away,

That we must tie you up... just for an hour!

Remendado and Dancaire (*to Zuniga, pistol in hand; amiably*)

My dear young sir!

Begging your pardon, but we have to leave this bar now;

So will you come with us?

Carmen (*smiling*)

An outing would be splendid!

Remendado and Dançaïre

Don't make a fuss!

Remendado, Dançaïre and Gipsies

Come on, we're all so friendly!

Zuniga (*handling his predicament cheerfully*)

Of course I shall!

(*with irony*)

You should know that I'd hardly dare

Turn down an invitation that's so very pressing.

(*changing his tone*)

But later on... beware!

Dançaïre (*philosophically*)

That battle's never over!

But for the time being we've won:

So may we ask you to hurry along?

Remendado and Gipsies

So may we ask you to hurry along?

(*Zuniga exits in the company of four gipsies holding their pistols.*)

Carmen (*to Don José*)

You're one of us now, I presume?

Don José (*sighing*)

I have no choice!

Carmen

Ah! That wasn't nicely put.

But, you're coming!

So... you'll be all right

When you find out

How you can live beneath the sky:

All Creation shall be yours;

Be the man you want to be,

And rejoice, for you have discovered

That we are free!

Frasquita, Mercédès, Carmen and Gipsies

(*to Don José*)

Come ride with us over the plains:

Find a new life up in the mountains;

Come on, and you'll be all right

When you find out about

How you can live beneath the sky:

All Creation shall be yours;

Be the man you want to be,

And rejoice, for you have discovered

That we are free!

Remendado, Dançaïre and Gipsies (*to Don José*)

Friend, ride with us over the plains:

Find a new life up in the hills;

You'll be all right

When you find out

What it's about,...

How you can live under the sky:

All Creation is yours;

And rejoice, for you have discovered

Yes! that we are free!

Don José (*carried along with them*)

Ah!

All

8 The sky above the open road,

The open road, the sky above,

All Creation shall be yours;

Be what you want to be,...

Yes, all Creation shall be yours,

Do what you want,

Be what you want to be,

And then rejoice, for you've discovered...

That we are free!

Curtain

9 Entr'acte

Act III

Curtain rises on a wild place in the mountains.

Scene 1

No. 18 Introduction: Sextet and Chorus

(*The gipsies enter.*)

Gipsies

10 Keep going, dear old friend, keep going!

There's a fortune to be made out there;

But be careful, look what you're doing:

You'll stumble if you don't take care!

Keep going, dear old friend, you must keep

going etc.

Frasquita, Mercédès, Carmen, Don José, Remendado and Dançaïre

We have a job, we have a job to do:

The life is good, the life is hard,

You need a will of iron!

And dangers lurk, they lurk at every turn:

There's one in front, there's one behind,

Look anywhere, you'll find one!

We press on to our goal, casting danger aside!

We press on through the storms, through the thunder and lightning!

There are soldiers out there, but we shan't be afraid,

Though they're ready and waiting to join in the fighting:

We press on casting danger aside!

Keep going, dear old friend, keep going! etc.

Gipsies

My friend, a fortune's to be made:

You must keep going, dear old friend;

Be careful, look what you're doing:

You'll stumble if you don't take care!

All

Be careful! Be careful!

Dançaïre

11 Right! Let's stop for a while: if you're tired, rest.

We'll go ahead and see how we can smuggle this stuff in.

Scene 2

Don José

Listen, Carmen... I'm sorry if I spoke harshly.
Let's make up...

Carmen

No.

Don José

You don't love me any more, then?

Carmen

I certainly don't love you as much as I used to
and, if you carry on, I will end up not loving
you at all.

Don José

Are you the devil, Carmen!

Carmen

Yes. *(pause)* What are you thinking?

Don José

I'm thinking that there's a village not far from
here where a good old woman lives who believes
that I am still an honest man...

Carmen

What good old woman?

Don José

My mother.

Carmen

Your mother. Well, go back to her... This life
doesn't suit you.

Don José

If you keep talking like that, if you won't do
what I say...

Carmen

You'll kill me, perhaps? *(pause)* I've seen it in the
cards: we're fated to die together. Well, what
happens, happens.

Don José

Are you the devil, Carmen?

Carmen

Yes. I've told you already.

*(She turns her back to Don José and walks away.
After a moment's hesitation Don José too walks off,
and lies down on some rocks.)*

No. 19 Trio

*(Carmen is seated by the fire. Mercédès and
Frasquita, squatting on the ground, spread out a
pack of cards in the firelight.)*

Frasquita and Mercédès

¹² Shuffle!

Cut them!

Yes! that's all right!

First three and then four: deal them out!

We read the cards and let them tell us

Of every joy and pain that may befall us.

They know just who the traitors are!

They know who our true lovers are!

They know, they know!

Frasquita

Well, a bold young lover I see
Who swears that he'll always be constant...

Mercédès

A rich older man here for me,
And he marries me in an instant!

Frasquita *(proudly)*

...Then he sweeps me up on his horse
And carries me off to the mountains.

Mercédès

I live in a castle, of course,
With turrets and gardens and fountains.

Frasquita

He is passionate to a fault:
Every day he says how he'll love me!

Mercédès

He shows me with silver and gold,
Diamonds and pearls, all he can give me!

Frasquita

My lover becomes a great chief:
A hundred men march in his shadow!

Mercédès

And mine... And mine... This is hard to
believe...

Yes...

(joyously)

He dies!

(eagerly)

Ah! I am rich and a widow!

Frasquita

Ah!

Frasquita and Mercédès

Now deal again and let them tell us
Of every joy and pain that may befall us.
They know just who the traitors are!
They know who our true lovers are!
They know, they know!

Mercédès *(resumes consulting the cards)*

My fortune!

Frasquita

My love!

Carmen *(who follows the card game of Mercédès
and Frasquita with her eyes)*

Come on,... let me see what I have.
(All three begin to turn cards.)

Diamonds! Spades!

That's death! It's quite clear...

First for me,...

(pointing to the sleeping Don José)

...And then for him...

There's no escape: we die!

(in a low voice, as she continues to shuffle the cards)

¹³ In vain you would avoid the bitter things they're
saying,

You deal again and try!

You only waste your time, the cards remain
unchanging,

And they can never lie!

If Destiny has spared you suffering and fury,

Then deal and have no fear,
 The cards that you turn up will tell a happy
 story
 Of life without a care!
 But if your death is near, if Destiny has written
 The words none shall deny,
 You may deal twenty times, the cards cannot be
 beaten,
 They always say: you die!
 Yes, if your death is near,
 You may deal twenty times,
 The cards cannot be beaten,
 They always say: you die!
 (*turning cards*)
 Again!... Again!... Always: you die!

Frasquita and Mercédès
 Now deal again and let them tell us
 Of every joy and pain that may befall us.
 They know just who the traitors are!

Carmen
 Again!

Frasquita and Mercédès
 They know who our true lovers are!

Carmen
 Again!
 They bring despair!

Frasquita and Mercédès
 Again they know!
 They know just who the traitors are!
 They know who our true lovers are!

Carmen
 You die! You die!
 Again... You die!

Mercédès
 My fortune!

Frasquita
 My love!

Carmen
 Once more: you die!

Frasquita, Mercédès and Carmen
 They know! They know!

(*Dancaïre and Remendado return.*)

Scene 3

Frasquita
¹⁴ You're back!

Dancaïre
 We found where the town wall has fallen down;
 but it's guarded by a customs officer.

Mercédès
 Did you find out his name?

Dancaïre
 Bartolomé...

Carmen (*laughing*)
 Then there's no problem...

Remendado
 You know him?

Carmen
 I certainly do!

Don José (*furiously*)
 Carmen!...

Dancaïre
 That's enough of your jealous tantrums! We're
 going ahead. José, stay here. Stand guard and
 make sure we're not being followed... I give you
 permission to take your bad temper out on
 anyone you don't like the look of... Are we
 ready?

Remendado (*to the women*)
 And are you ready for that customs officer of
 yours?...

No. 20 Ensemble Piece

Frasquita, Mercédès and Carmen
¹⁵ As for that man, it should be easy!
 Like all the rest he'll want to please,
 He'll flirt and try to play the lad.
 Ah! Why don't you send us on ahead?
 He'll want to please!
 He'll play the lad!

Frasquita, Mercédès, Carmen and Gipsies
 As for that man it should be easy! *etc.*

**Frasquita, Mercédès, Carmen, Remendado,
 Dancaïre and Gipsies**
 He'll want to please!

Mercédès
 What a very lenient man!

**Frasquita, Mercédès, Carmen, Remendado,
 Dancaïre and Gipsies**
 He'll play the lad!

Carmen
 What a very charming man!

**Frasquita, Mercédès, Carmen, Remendado,
 Dancaïre and Gipsies**
 He'll want to please!

Frasquita
 What a very gallant man!

Mercédès
 And we might find he's an enterprising man!

Frasquita, Mercédès and Carmen
 Yes, he's a man, it should be easy!
 Like all the rest he'll want to please *etc.*
 Why don't you send us on ahead?

Remendado, Dancaïre and Gipsies
 As for that man, they'll cope with ease!
 Like all the rest he'll want to please *etc.*

Gipsies
 Why don't you send them on ahead?

Frasquita, Mercédès and Carmen
 It doesn't mean we'll go too far;
 No, all it means is, in a word,
 We'll let him put his arms around us,

We'll let him say something absurd,
And if we must give him a smile,
Then, come what may, we'll have to try;
And I'd say that, in a while,
Our contraband's sure to get by!

Gipsies

And I tell you that, in a while now,
Our contraband's sure to get by!

Frasquita, Mercédès and Carmen

Forward march! Come on! Straight ahead!
He's a man, it should be easy! *etc.*

Remendado, Dancaïre and Gipsies

Straight ahead!
He's a man, it should be easy! *etc.*

(The gipsies exit followed by Don José who examines his rifle.)

Scene 4

(A guide advances cautiously, then gives a sign to Micaëla, still off-stage. Micaëla enters.)

Micaëla

¹⁶ Is this the place?

Guide

Yes. Not very inviting, is it?

Micaëla

I'm sure there's nothing to fear.

Guide

Will you be all right? I'll go back to the inn.

Micaëla

Yes, you go back. I'll be quite all right.

Scene 5

No. 21 Aria

Micaëla

¹⁷ I say that there's nothing to fear,
I say, alas, that I'll be quite all right;
But, brave and calm though I appear,
Deep down I know I'll die of fright!
Here, in this desolate place,
All alone, I'm afraid, but wrong to be afraid!
Oh God in Heaven, help me face it,
Protect me in my need, oh Lord!
I shall meet that woman at last
Whose wicked female wives have drawn
To a life of crime and of lust
The man whom I have loved so long!
A dangerous woman... and a beauty!...
But I don't mean to be afraid!
No, no, I don't mean to be afraid!...
I'll speak out for honour and duty... Ah!
Protect me, Lord, I beg of you,
Yes, Lord, protect me in my need! Ah!
I say that there's nothing to fear *etc.*
I beg of you, answer me!
God in Heav'n, help me face it!
I beg of you, answer me!
Protect me now, oh Lord!

Micaëla

¹⁸ It's him! I'm sure it's him over there! *(calling)* José!

José! He's looking the other way – *(frightened)*
what's he doing? *(A gun shot is heard.)* Oh my
God...

(She disappears behind the rocks. At the same time Escamillo enters, holding his hat in his hand.)

Scene 6

Escamillo *(looking at his hat)*

A few inches lower, and no more bullfighting
for me...

(Don José enters.)

Don José *(carrying his coat)*
Who are you?

Escamillo *(very calm)*
Hey, hey! Calm down!

No. 22 Duet

Escamillo

¹⁹ Escamillo is my name, and I come from Granada.

Don José *(replacing his dagger in his belt)*
Escamillo!

Escamillo
That's right!

Don José

It's a name that I know.
You're very welcome here.
And listen... if you'd rather,
Do stay with us a while.

Escamillo *(unconcerned)*

I don't think I'll say no.
But I've fallen in love, my dear, madly and
deeply!
(cheerfully)

And any man who's worthy to be called a man
Would risk his life to find the girl he loved so
deeply!

Don José

So the girl that you love must be here.

Escamillo

You're quite right.
And it's a gipsy girl, my dear...

Don José

What is her name?

Escamillo

Carmen.

Don José *(aside)*

Carmen!

Escamillo

Carmen!

Yes, my dear.

²⁰ She had a lover here,
A soldier who deserted one fine day for her
sake...

Don José *(aside)*

Carmen!

Escamillo

It was intense!
But now I hear it's past:
After six months, Carmen's affairs will never last.

Don José

And you love her like that!...

Escamillo

I love her!

Don José

And you love her like that!...

Escamillo

I love her, yes, my dear, I love her,
I love her very deeply!

Don José

But if you were to take a gipsy woman from us,
There is a price that must be paid...

Escamillo (*cheerfully*)

Fine! I can pay.

Don José (*ominously*)

...A price that must be paid by means of a
dagger!

Escamillo (*surprised*)

By means of a dagger!

Don José

You understand?

Escamillo (*with irony*)

What you say is quite clear.

(*with a light touch of irony*)

The one who fled, the soldier who's her lover,
Or at least used to be, must be you?

Don José

Yes, I'm her lover!

Escamillo

I'm glad to know, my dear!
I'm glad to know, my dear: what a charming
surprise!

(*Both men, dagger in hand, pull on their coats.*)

Don José

At last all my fury
Can relieve its pains:
For blood, yes, blood will end the story,
Pumping from his veins!
At last all my fury *etc.*
Here I come! Get ready,
Beware, I say!
The man who is steady
Shall win the day.

Escamillo

That was rather churlish,
But it made me laugh:
I came for the girl
And I found her former love!
That was rather churlish *etc.*
Here I come! Get ready,
Beware, I say!
The man who is steady
Shall win the day!

(*Keeping a certain distance, they prepare to fight each other.*)

I know the way you fight in Navarra,
And I tell you now, as a friend,
That it will not work.
(*Without answering, Don José moves towards the bullfighter.*)

There you are:
You can't say you haven't been warned.

(*Combat: the bullfighter, remaining very calm, seeks only to defend himself.*)

Don José

You're not fighting, you dog!

Escamillo

I'm far too strong to play these little games with
you!

Don José

We shall find out!

(*A quick fight man to man. Don José finds himself at the mercy of the bullfighter who does not strike him.*)

Escamillo

You see! Your life's in my hands.
(*nobly*)
But I cannot:
My role in life is to slaughter the bull,
Not cut the heart of a man out.

Don José

Kill me or you die!
You see, this is no game!

Escamillo

Fine!
But let's rest and then resume.

Don José

Get ready!

Escamillo

Get ready!

Don José and Escamillo

Here I come! Get ready,
Beware I say!
The man who is steady
Shall win the day!

(*The fight resumes. The bullfighter slips and falls to the ground. Carmen and Dancaire rush in; Remendado and gipsies follow.*)

No. 23 Finale

Carmen (*restraining Don José's arm*)

[21] Holà! holà! José!

Escamillo (*rising again; gallantly to Carmen*)

Well! You've charmed me completely
By stepping in, Carmen, to save my life so
sweetly!

Carmen

Escamillo!

Escamillo (*to Don José, pleasant but proud*)
 As for you, soldier boy,
 It's one game all between us, so we'll play our
 decider
 As soon as you would like to have another try.

Dancaïre (*intervening*)
 All right, all right!
 That's enough fighting!
 We must hurry away,
 (*to Escamillo*)
 And so... and so, my friend, good night.

Escamillo
 Before I go, I'd like to suggest, if I might,
 That you all come to see the bullfight in
 Seville;
 I'm confident that I shall be seen at my best.
 (*intently*)
 If you love me, you'll come!
 (*looking at Carmen*)
 If you love me, you'll come!
 (*to Don José who coldly makes a threatening
 gesture*)
 My friend, don't take it ill!
 That is all,...
 (*looking at Carmen*)
 ...Yes, that is all!
 Then let me say farewell to you and all the rest.

(*Don José is about to attack the bullfighter, but is
 held back by Dancaïre and Remendado; Escamillo
 exits with great calm.*)

Don José (*to Carmen, with suppressed menace*)
 You should take care, Carmen:
 Heaven knows what I'll do!

(*Carmen responds to Don José with a light shrug of
 the shoulders and moves away from him.*)

Dancaïre and Gipsies
 Get moving, get moving, it's time to go!

Remendado
 Stop! There's someone here who's trying to hide!

(*He brings forth Micaëla.*)

Carmen
 It's a woman!

Dancaïre
 My God!
 That's a pleasant surprise!

Don José (*recognising Micaëla*)
 Micaëla!

Micaëla (*joyfully*)
 Don José!

Don José
 Tell me why...
 Why have you come out here?

Micaëla
 Why? I've come here for you!
 Back home there lives another,
 Better woman who prays;
 And that woman, your mother,

When she prays, alas, she cries:
 Cries for you, her one and only,
 Cries for you, calling out your name.
 Picture her, sad and lonely!
 José, ah! José, you must come home!

Carmen (*to Don José, labouring*)
 Go on, go on, give up the fight:
 For you this life was never right!

Don José (*to Carmen*)
 Are you saying go with her?

Carmen
 Yes, leave us while you can.

Don José
 You are saying go with her
 So that you... you're free then to run
 Into your new lover's arms!
 No! No more games!
 (*resolutely*)
 Though I may be lost for ever,
 No, Carmen, I cannot leave you now.
 We are bound as one together,
 Bound until the day we die!...
 Though I may be lost for ever,
 No, no, no, I cannot leave you now!

Micaëla (*to Don José*)
 I beg you, listen to me:
 Your mother needs you now.
 Nothing binds you, don't you see?
 José, you must come away!

**Frasquita, Mercédès, Remendado, Dancaïre and
 Gipsies** (*to Don José*)
 You will soon be lost for ever,
 José, unless you leave now.
 While you're bound as one together
 It is sure that you will die!

Don José (*to Micaëla*)
 Let me be!

Micaëla
 Alas! José!

Don José (*angrily seizing Carmen*)
 I am sentenced to death!

**Frasquita, Mercédès, Remendado, Dancaïre and
 Gipsies**
 José! Be careful!

Don José
 Ah! You are mine: now it's too late!
 You are mine, and you'll learn, daughter of hell,
 To accept the will of Fate:
 My sentence is yours as well!
 Though I may be lost for ever,
 No, no, no, I cannot leave you now!

**Frasquita, Mercédès, Remendado, Dancaïre and
 Gipsies**
 Ah! Be careful, be careful, Don José!

Micaëla (*firmly*)
 Then you must hear these words:
 (*sadly*)

They're the last I shall say.

(to Don José)

^[23] Alas! José, your mother is ill...

She is dying,

And longs to have the chance of forgiving her son.

Don José

My mother! Dying you say!

Micaëla

Yes, Don José!

Don José

Come on! Ah, come on!

(He takes a few steps, then stops in front of Carmen.)

As you wanted, I go... but... we shall meet again!

(Don José follows Micaëla. Hearing the voice of Escamillo, he stops hesitatingly.)

Escamillo (off-stage)

Toreador, be ready!

Toreador! Toreador!

Dream of a single voice among the roars,

Dream of two flashing eyes,

Dream that her love is yours, Toreador!

Her love is yours!

(Don José halts in the background, among the rocks; Carmen listens and leans against the rocks. The gipsies have taken up their bundles and are heading off.)

Curtain falls rapidly.

^[24] **Entr'acte**

Act IV

A square in Seville. In the background, the walls of an ancient bullring. The entrance to the arena is closed by a long canopy. It is the day of a bullfight. The square is very busy. There are merchants selling water, oranges, fans etc.

Scene 1

Curtain rises.

No. 24 Chorus

Chorus of Merchants and Vendors

^[25] A few cuartos! A few cuartos!

(During the chorus, Zuniga and an officer appear with Mercédès and Frasquita.)

Women

Think of the heat and buy a fan!

Oranges for a thirsty man!

Men

Programmes with the details inside!

Red wine!

Ice cream!

Some cigarettes!

Women

Think of the heat and buy a fan!

Oranges for a thirsty man!

Men

Programmes with the details inside!

Red wine!

Ice cream!

Some cigarettes!

Merchants and Vendors

A few cuartos! A few cuartos!

Just for a few cuartos,

Señoras and Caballeros!

Zuniga

We need oranges...

Quickly!

Women (to Frasquita and Mercédès, eagerly)

Here you are!

Just help yourselves, dear Señoritas!

An Orange Vendor (to Zuniga who pays her)

My thanks!

You're very kind, Señor.

Women (to Zuniga)

These ones here are really much sweeter!

Think of the heat and buy a fan!

Oranges for a thirsty man!

Men

Programmes with the details inside!

Red wine!

Ice cream!

Some cigarettes!

Zuniga

Hey there!

We need some fans!

A Gipsy (to Zuniga who pushes him away)

Would you like binoculars too?

Merchants and Vendors

A few cuartos! A few cuartos!

Just for a few cuartos,

Señoras and Caballeros!

A few cuartos! A few cuartos!

Come on and buy!

(Great cries are heard from off-stage. The procession is arriving.)

No. 25 March and Chorus

Children (off-stage)

^[26] Here they come! Here they come!

Here comes the procession!

Merchants and Vendors

Here they come! Yes, here they come!

Here comes the procession!

Children and Crowd

Here they come!

Here comes the procession!

Here they are, our brave Toreros!

See the sunlight glint on their weapons!

Olé! Olé! Olé!

The air's filled with our sombreros!

Here they come!

Here comes the procession!
 Here they are, our brave Toreros!
 Here they are, here they are, here they are!
(The procession passes by. The Alguazil enter.)

Children
 Now look who are taking their places!
 It's the Alguazil right enough,
 It's the Alguazil right enough,
 You know them by their ugly faces.
 Get off! Get off! Get off! Get off!

Crowd
 Down with the Alguazil! Get off!

Children
 Get off! Get off! Get off! Get off!

Crowd
 Yes! Get off! Get off! Get off! Get Off!
(The Chulos and Banderilleros enter.)
 Now let's raise a cheer for the lads!
 Yes, the Chulos are brave as well!
 Bravo! Viva! You're not a bad lot!
 Go on, Chulos, you give them hell!
 You see the Banderilleros there!
 Look how they strut about so proudly!
 You see? You see?

Children
 You see?

Crowd
 You see the costume that they wear to fight
 Is covered with such fine embroid'ry.
 You see? You see?

Children
 You see?
Crowd
 It glitters as they move about.

Children and Crowd
 The Banderilleros get a cheer!
(The Picadors enter.)

Children
 The others are coming along!

Crowd
 The others are coming along!
 The Picadors are here!

Children
 The Picadors are here!

Crowd and Children
 They look so fine!
 Ah! They look so fine!
 They torment the bull in the ring
 With their flashing blades later on!
 They will torment the poor old bull
 With all those blades much later on!

Crowd
 Th' Espada! Th' Espada!

Children and Crowd
 Escamillo! Escamillo!
*(Escamillo appears, with Carmen close by, radiant
 and dressed very well.)*
 Here's the Espada, sharp and unbending,

He'll wield the sword and blood will flow;
 He appears when the drama's ending
 And delivers the final blow!
 Our Escamillo! Our Escamillo!
 Ah! Bravo! They're all here!
 It's here, the procession!
 They're all here, our brave Toreros!
 See the sunlight glint on their weapons!
 Olé! Olé! Olé!
 The air's filled with our sombreros!
 They're all here! It's here, the procession!
 They're all here, our brave Toreros!
 And Escamillo! Ah!

Escamillo
²⁷ If you love me, Carmen, if you love me, Carmen,
 You might find very soon
 That you're proud I am yours.
 If you love me, if you love me.

Carmen
 Escamillo, I love you and may I be struck down
 If I have ever known
 Love as pow'rful as yours.

Carmen and Escamillo
 Ah! I love you, yes, I love you!

Cordeliers
 Way there! Way there! Way for my lord Alcalde!

*(The Alcalde appears in the background,
 accompanied by the Alguazil, and approaches the
 arena with the rest of the procession and the crowd.)*

Frasquita
 Carmen! take my advice...
 You'd better not stay here.

Carmen
 And why not, may I ask?

Mercédès
 He is here.

Carmen
 Who is?

Mercédès
 Him! Don José!
 Trying to hide in the crowd.
 Just look...

Carmen
 Yes, I can see him.

Frasquita
 Be careful!

Carmen
 I'm not the sort of woman who's frightened of
 him...
 I shall stay; I must talk to him now.

Mercédès
 Carmen, she's right...
 Be careful!

Carmen
 I'm not afraid!

Frasquita

Be careful!

*(The Alcalde, after a pause, enters the arena, and behind him the procession resumes its march.)
(People disperse. As the crowd retreats, Carmen is left to face Don José.)*

Scene 2

No. 26 Duet and Final Chorus

Carmen

²⁸ It's you!

Don José

It's me!

Carmen

I have just been informed
That you are not far from here, that you would
come to me;
I have even been warned to fear for my safety;
But I am brave and I don't run away.

Don José

I shall not threaten you...
I beg you... I beseech you!...
Our former life, Carmen,
Our former life is behind us!...
Yes, we'll go hand in hand,
Go where no one else can find us,
Start again in distant lands...

Carmen

What you ask cannot be given!

And Carmen has never lied:
She cannot change her opinion.
It's past and done:
(Don José moves.)
Our love is dead.
No, never have I lied!
It is done: our love is dead.

Don José

Carmen, it cannot be over...
No, it cannot be over...
Oh my Carmen, I come to
Save your soul, your humble lover.
Yes! I have come to save your soul,
And save my own as well.

Carmen

No! I know this is the moment,
And I know you'll murder me here,
But, live or die, it doesn't matter,
No, no, no, I shan't give way to your prayers!

Don José

Carmen! It cannot be over,
No, it cannot be over...
Oh my Carmen, I come to
Save your soul, your humble lover *etc.*

Carmen

But why can't you see it's over?
My heart is no longer yours,
No, my heart's no longer yours.
In vain you say: 'I'm your lover!'
It has no effect, no, nothing will,

You plead it in vain...
It has no effect, nothing will!

Don José *(anxiously)*

So you don't love me now?
(Carmen is silent.)
(desperately)
So you don't love me now?

Carmen *(simply)*

No, I don't love you now.

Don José *(passionately)*

But look, Carmen, I still adore you...
Carmen, please help me, I implore you!

Carmen

What is the point of this?
You are just wasting words!

Don José

Carmen, I love you, I adore you!
All right, if it will make you happy,
I'll be a bandit still... all that you want of me...
All, do you hear?... All!
But don't abandon me, oh my Carmen!
You can't forget the past and that we loved each
other!
(desperately)
Ah, don't abandon me, Carmen, ah, don't
abandon me!

Carmen

Carmen has never given way!
Free she was born and free she will die!

(Chorus and fanfares in the arena)

Crowd *(in the arena)*

²⁹ Viva! Viva! What a corrida!
Viva! Look, the bull is bleeding,
But he's sure to charge once again now!
You see? You see? You see?
You see how our hero torments him?
He can hardly move now, you see?
Very soon the creature will fall!
You see? You see? You see?
Victoria!

(During the chorus, Carmen and Don José have remained silent, both listening. On hearing the cry of 'Victory', Carmen makes a gesture of pride and joy. Don José never lets her out of his sight. The chorus ended, Carmen takes a step towards the arena.)

Don José *(stepping in front of Carmen)*
Stay with me!

Carmen

Let me be!

Don José

That man is your new lover,
The one that they all cheer!

Carmen *(wanting to pass)*

Let me be... Let me be...

Don José

Never, never!

I shall not let you go, Carmen: you have to come with me!

Carmen

Let me be, Don José!... I will not go with you!

Don José

You mean to go with him... so...

(in a rage)

D'you love him, then?

Carmen

I love him!

And though death stares me in the face,

I will say again that I love him!

(Fanfares and repeat of chorus in the arena.)

(Carmen makes another attempt at entering the arena. Don José stops her again.)

Crowd (in the arena)

Viva! Viva! What a corrida! etc.

Don José (violently)

I see! I have learned to be evil

And perjured my soul so that you...

So that you can dally, you devil,

There in his arms, laughing at me!...

No, by my life, you shall not go,

Carmen, you have to come with me!

Carmen

No, no, I shan't!

Don José

I am tired of making threats!

Carmen (angrily)

All right!

Stab me to death or get out of my way.

Crowd (in the arena)

Victoria!

Don José (deeply distraught)

For the very last time, devil, will you come with me?

Carmen (in a rage)

No, no!

(pulling a ring off her finger and throwing it away)

Once you gave me this ring as a token of passion...

There!

Don José

All right!

Be damned...

(He rushes at Carmen. Carmen wants to escape, but Don José reaches her by the arena. He strikes her; she falls and dies. Don José, overcome, sinks to his knees by her side.)

Crowd (in the arena)

Toreador, be ready!

Toreador! Toreador!

Dream of a single voice among the roars,

Dream of two flashing eyes,

Dream that her love is yours, Toreador!

Her love is yours!

Don José

Put me under arrest...

(Escamillo appears on the steps of the arena; Don José throws himself on Carmen's body.)

For I'm the one who killed her!

Ah! Carmen! Ah, Carmen, my beloved!

Curtain

English translation: David Parry

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Patricia Bardon in the title role
in Scottish Opera's production
of *Carmen*

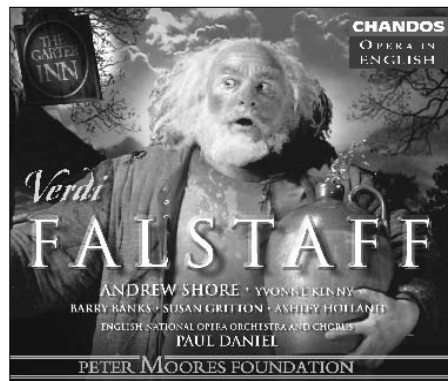
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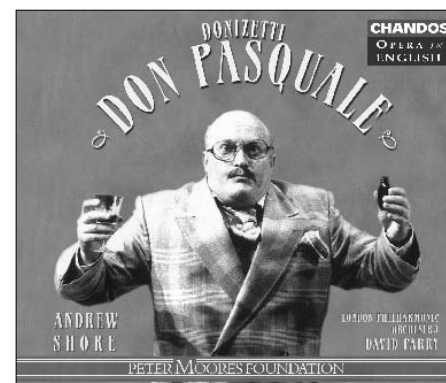


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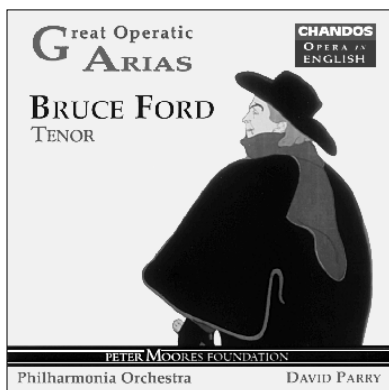


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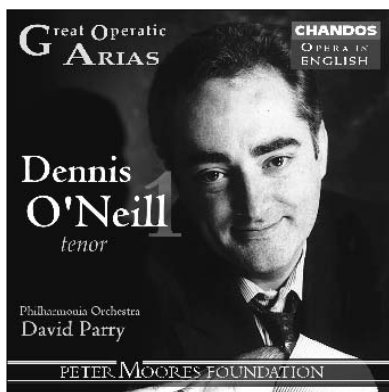


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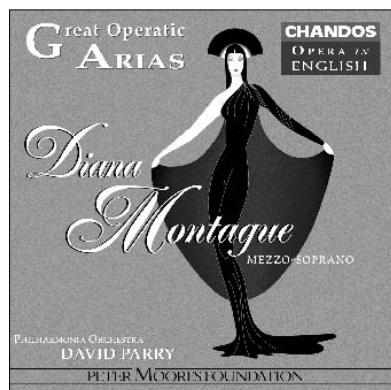
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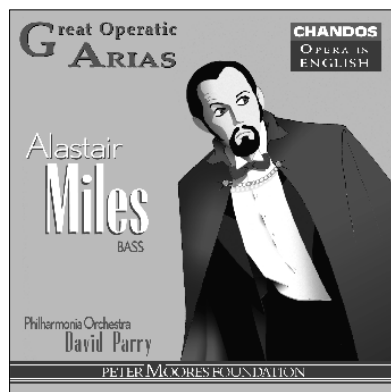
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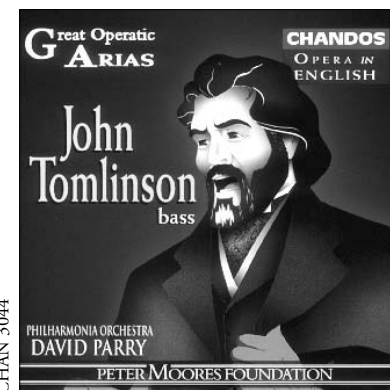


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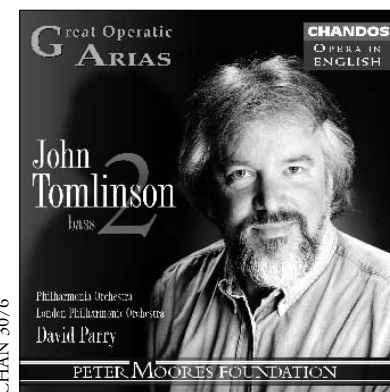


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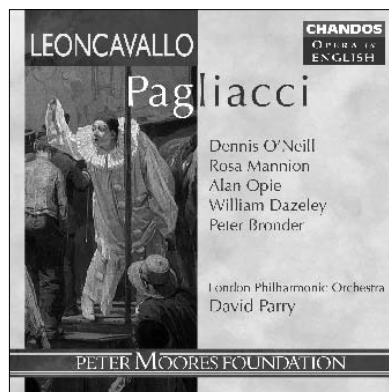


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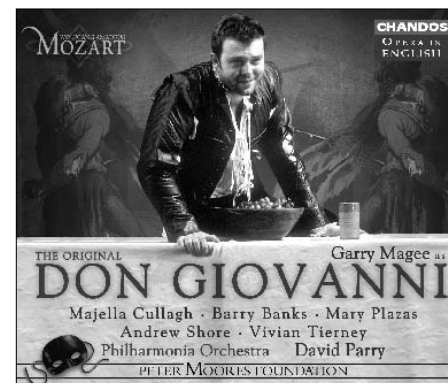
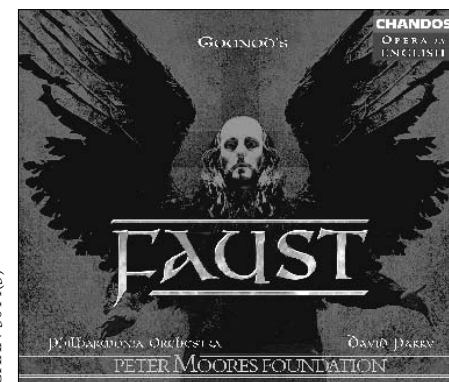
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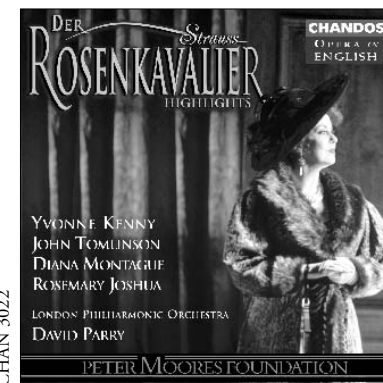
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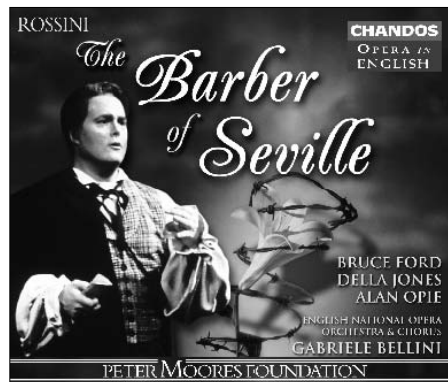


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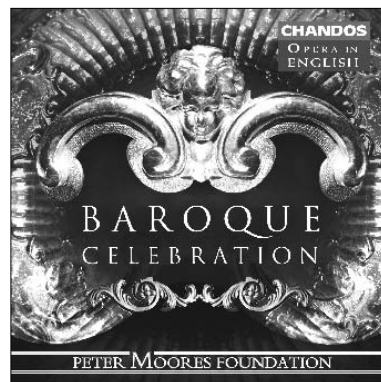
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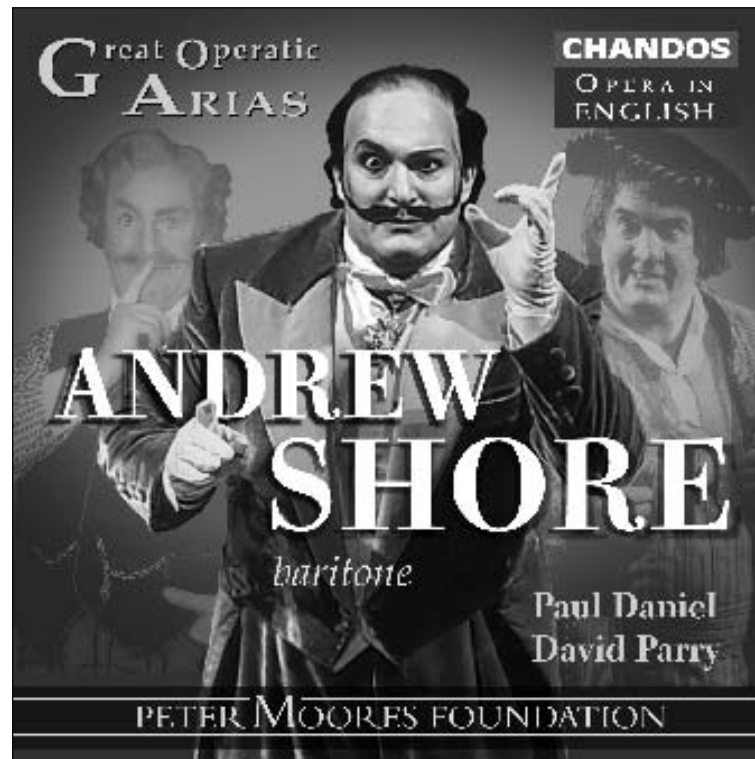


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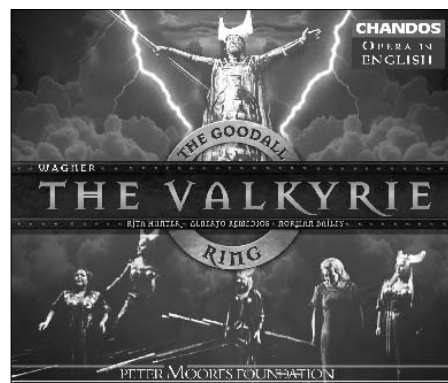


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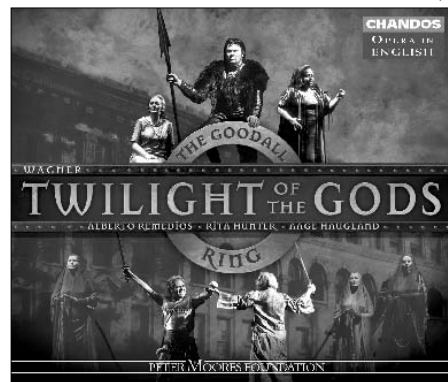
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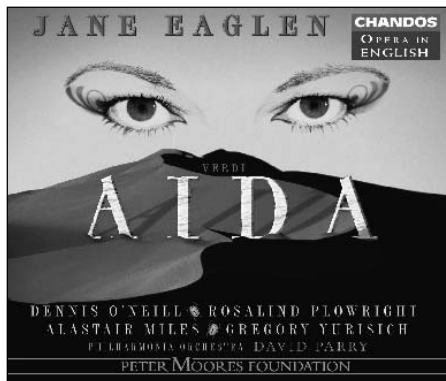
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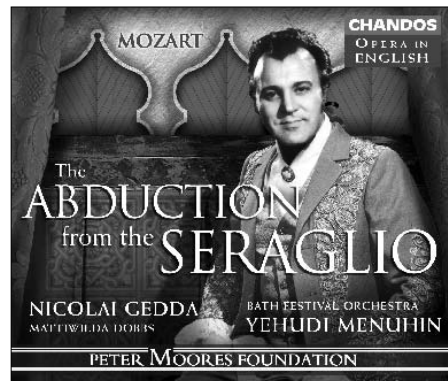
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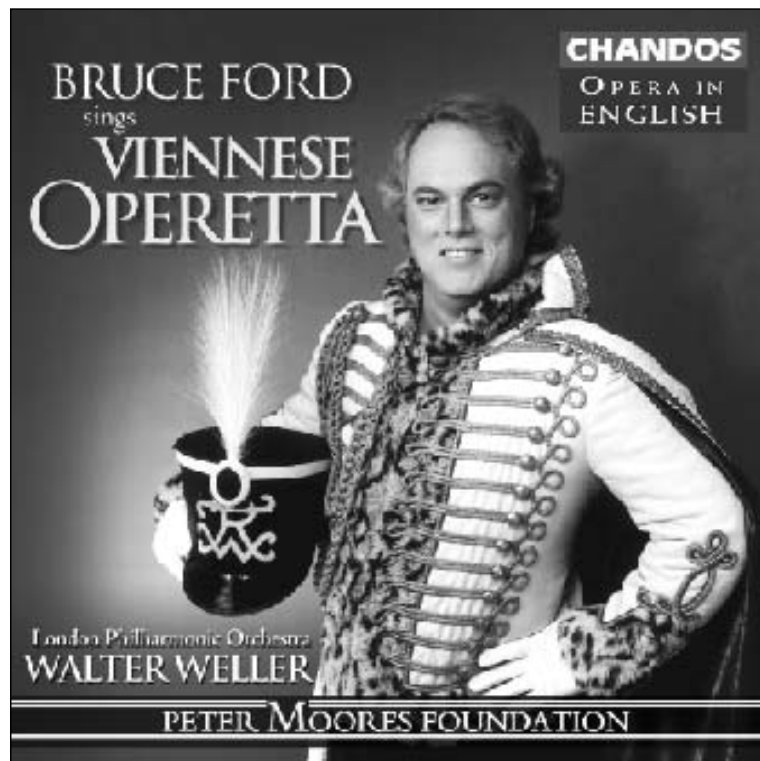
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BIZET: CARMEN

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CHANDOS DIGITAL 2-disc set **CHAN 3091(2)**

Georges Bizet (1838–1875)

Carmen

Opéra-Comique in four acts

Libretto by Henri Meilhac and Ludovic Halévy based on the novella by Prosper Mérimée

New Urtext Edition by Richard Langham Smith with English translation by David Parry, published by Peters Edition Ltd

Carmen, a gipsy girlPatricia Bardon *mezzo-soprano*
 Micaëla, a country girlMary Plazas *soprano*
 Frasquita, a gipsy girlMary Hegarty *soprano*
 Mercédès, a gipsy girlSally Harrison *soprano*
 Don José, a corporalJulian Gavin *tenor*
 Escamillo, a bullfighterGarry Magee *baritone*
 Dancaïre, a smugglerPeter Wedd *tenor*
 Remendado, a smugglerMark Le Brocq *tenor*
 Zuniga, a lieutenantNicholas Garrett *bass-baritone*
 Moralès, a sergeantToby Stafford-Allen *baritone*
 An Orange Vendor.....Clare McCaldin *mezzo-soprano*
 A GipsyPaul Parfitt *bass-baritone*
 Officers, Soldiers, Children, Cigarette Girls, Gipsies, Smugglers etc.

COMPACT DISC ONE
TT 75:20

COMPACT DISC TWO
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Geoffrey Mitchell Choir
New London Children's Choir
Philharmonia Orchestra
David Parry

CHANDOS

CHAN 3091(2)

SOLOISTS/PHILHARMONIA ORCHESTRA/PARRY

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