

CHANDOS

OPERA IN
ENGLISH

Richard Strauss

Salome

Salome (sweetly)
I want them to bring me now upon a silver platter...
The head of Jokanaan.

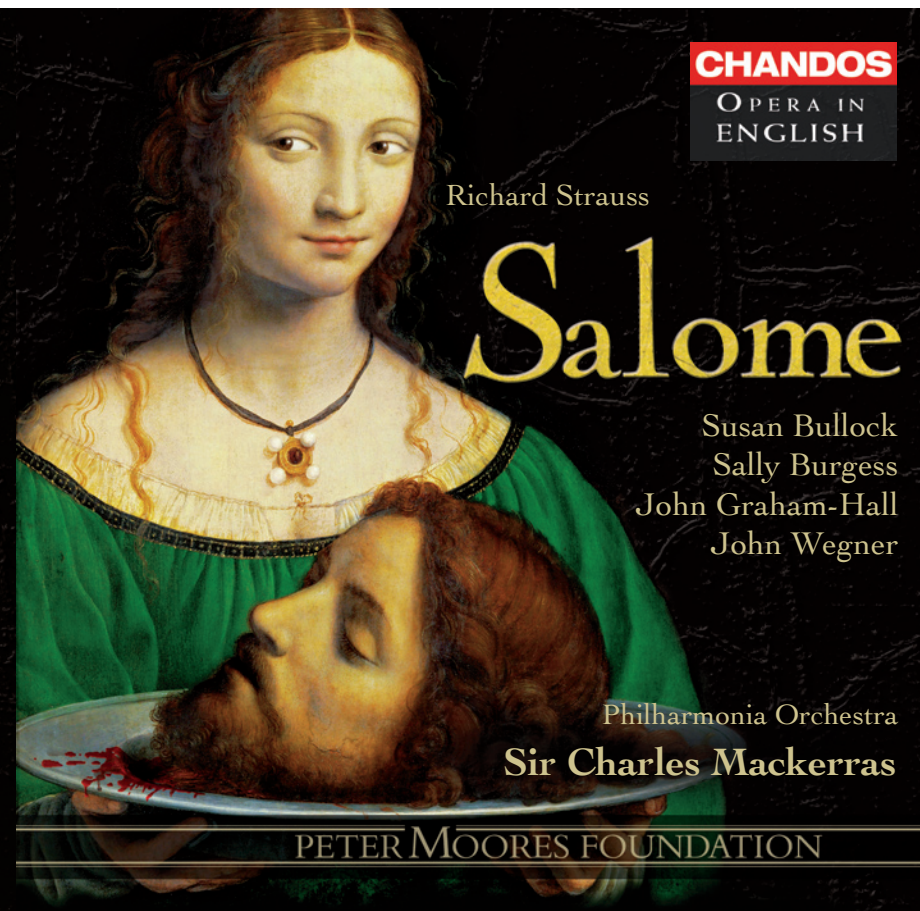
Susan Bullock
Sally Burgess
John Graham-Hall
John Wegner

Philharmonia Orchestra

Sir Charles Mackerras

CHAN 3157(2)

PETER MOORES FOUNDATION





Richard Strauss

Richard Strauss (1864–1949)

Salome

Opera in one act

Libretto by the composer after Hedwig Lachmann's German translation of
Oscar Wilde's play of the same name,
English translation of the German by Tom Hammond

Herod Antipas, Tetrarch of Judea	John Graham-Hall <i>tenor</i>
Herodias, his wife	Sally Burgess <i>mezzo-soprano</i>
Salome, Herod's stepdaughter	Susan Bullock <i>soprano</i>
Jokanaan (John the Baptist)	John Wegner <i>baritone</i>
Narraboth, Captain of the Guard	Andrew Rees <i>tenor</i>
Herodias's page	Rebecca de Pont Davies <i>mezzo-soprano</i>
First Jew	Anton Rich <i>tenor</i>
Second Jew	Wynne Evans <i>tenor</i>
Third Jew	Colin Judson <i>tenor</i>
Fourth Jew	Alasdair Elliott <i>tenor</i>
Fifth Jew	Jeremy White <i>bass</i>
First Nazarene	Michael Druiett <i>bass</i>
Second Nazarene	Robert Parry <i>tenor</i>
First Soldier	Graeme Broadbent <i>bass</i>
Second Soldier	Alan Ewing <i>bass</i>
Cappadocian	Roger Begley <i>bass</i>
Slave	Gerald Strainer <i>tenor</i>

Philharmonia Orchestra Gareth Hancock *assistant conductor*
Sir Charles Mackerras

COMPACT DISC ONE

Scene One

- | | Time | Page |
|---|------|---------|
| 1 'How fair the royal Princess Salome looks tonight'
<i>Narraboth, Page, First Soldier, Second Soldier</i> | 2:43 | [p. 94] |
| 2 'After me shall come another'
<i>Jokanaan, Second Soldier, First Soldier, Cappadocian, Narraboth, Page</i> | 2:41 | [p. 95] |

Scene Two

- | | | |
|---|------|---------|
| 3 'I will not stay there. I cannot stay there'
<i>Salome, Page, Jokanaan</i> | 2:09 | [p. 96] |
| 4 'Who spoke then, who was that calling out?'
<i>Salome, Second Soldier, Narraboth, Slave, First Soldier, Jokanaan, Page</i> | 3:51 | [p. 96] |
| 5 'You will do this for me, Narraboth'
<i>Salome, Narraboth</i> | 3:21 | [p. 98] |

Scene Three

- | | | |
|---|------|---------|
| 6 'Where is he, he, whose sins are now without number?'
<i>Jokanaan, Salome, Narraboth</i> | 5:07 | [p. 99] |
| 7 'He is terrible'
<i>Salome, Narraboth, Jokanaan</i> | 4:54 | [p. 99] |

	Time	Page
[8] 'Jokanaan! I am in love with your pale flesh, Jokanaan'	2:59	[p.101]
[9] 'I'm enamoured of your hair, Jokanaan' <i>Salome, Jokanaan</i>	2:43	[p.101]
[10] 'It's your mouth that I desire, Jokanaan' <i>Salome, Jokanaan, Narraboth</i>	11:08	[p.101]
Scene Four		
[11] 'Where is Salome?' <i>Herod, Herodias, First Soldier</i>	4:06	[p.103]
[12] 'Salome, come drink wine with me' <i>Herod, Salome, Herodias</i>	2:47	[p.104]
[13] 'See, the time is upon us' <i>Jokanaan, Herodias, Herod, Jews, First Nazarene</i>	3:38	[p.105]
[14] 'Brothers, the day is near us, the day of the Lord' <i>Jokanaan, Herod, First Nazarene, First Jew, Second Nazarene, Herodias</i>	2:51	[p.107]
[15] 'Men shall soon rebel against this dissolute woman' <i>Jokanaan, Herodias, Herod</i>	2:12	[p.108]
[16] 'Dance for me, Salome' <i>Herod, Herodias, Salome, Jokanaan</i>	4:25	[p.108]

TT 61:39

COMPACT DISC TWO

Scene Four, cont.

	Time	Page
[1] Salome's Dance of the Seven Veils	9:30	[p.111]
[2] 'Ah, heavenly! Wonderful, wonderful!' <i>Herod, Salome, Herodias</i>	7:27	[p.111]
[3] 'Salome, just think what you're doing' <i>Herod, Salome, Jews</i>	3:13	[p.113]
[4] 'Give me the head of Jokanaan!' <i>Salome, Herod, Herodias</i>	2:12	[p.114]
[5] 'I hear no noise from below there'	2:36	[p.114]
[6] 'Ah! You would not let me kiss your mouth, Jokanaan!'	6:47	[p.114]
[7] 'Your body was an ivory column' <i>Salome</i>	5:32	[p.115]
[8] 'You have an evil monster for a daughter' <i>Herod, Herodias, Salome</i>	5:29	[p.115]
[9] Salome's Dance of the Seven Vails (concert version)	9:37	[p.116]

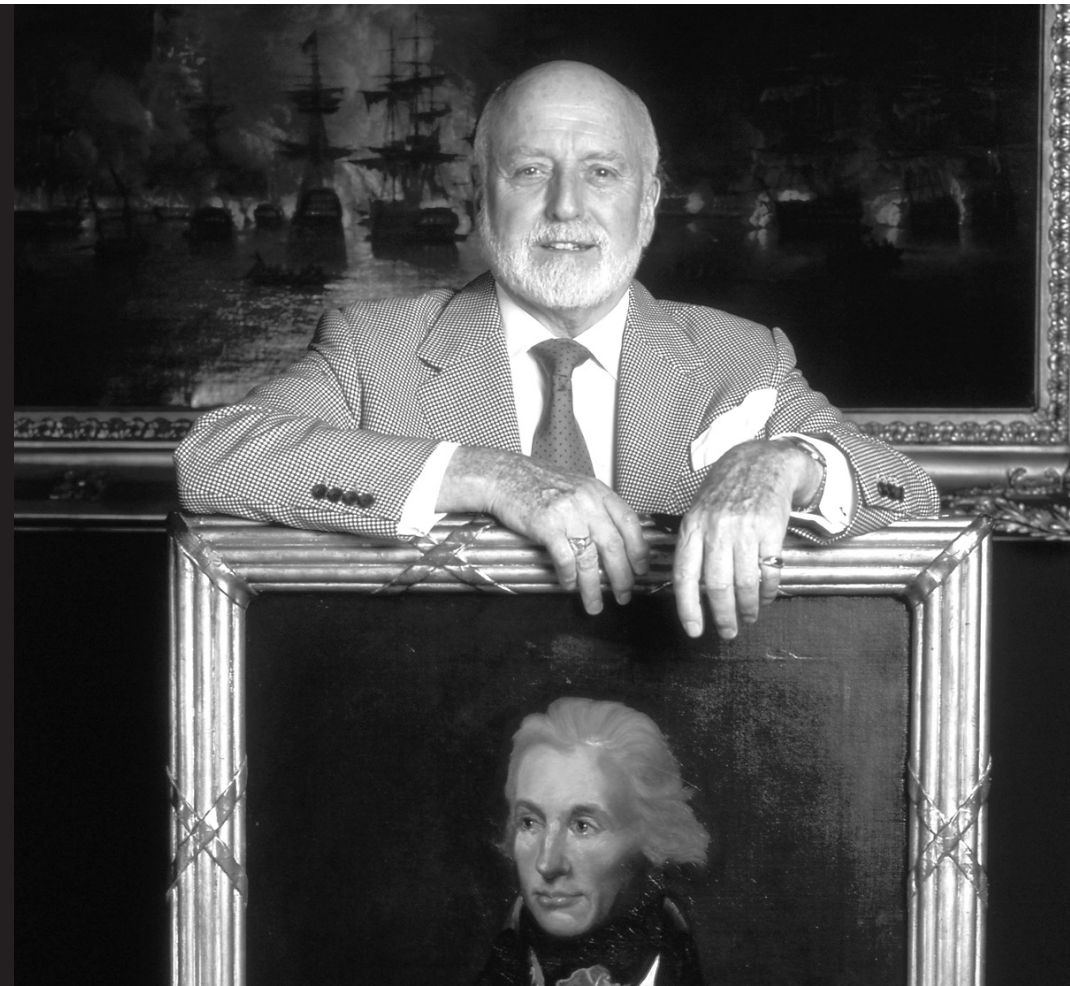
TT 52:40

Salome is a shocking story which still resonates today. Nowhere is its depiction of obsession, lust, innocence and depravity more powerfully portrayed than in Richard Strauss's fabulous opera. Unbelievably, this is the first time that Charles Mackerras has recorded this visceral work and we are thrilled that he chose to do so for Opera in English. Listen to him unleashing its maelstrom of human emotions with a superb cast led by Susan Bullock as Salome and the musicians of the Philharmonia Orchestra. Fasten your seat belts, switch on, and enjoy the ride!

Peter Moores

Sir Peter Moores, CBE, DL
November 2008

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



Strauss's active volcano

There is no mention of the name Salome in the New Testament. In the gospels of St Matthew and St Mark we read merely of 'the daughter of Herodias' by her first husband Herod Philippos. He was deserted by Herodias for his half-brother Herod Antipas, son of Herod the Great, and this second marriage was denounced as 'incestuous' by John the Baptist who claimed to be preparing the way for the Messiah. This was enough for Herod Antipas to imprison him in a dungeon (or cistern) at Machaerus, east of the Dead Sea. After a banquet on Herod's birthday, Herodias's daughter danced for the guests and pleased Herod so much that he promised her whatever she wanted. Egged on by her mother, she asked for the head of John the Baptist. Herod, say both gospels, was 'sorry', but kept his promise.

Herodias's daughter became Salome some time in the nineteenth century when there was a vogue for the story. It chimed in with the obsession for the *femme fatale*, the sexually aware woman be she Salome, Judith or Hanna Glawari of *The Merry Widow*. Think only of Wedekind's *Erdgeist*, Zola's *Nana* and the paintings of Klimt and Schiele. Besides Wilde's

Salomé, written in French and illustrated by Aubrey Beardsley, there were paintings by Gustave Moreau and Lovis Corinth, a short story (*Hérodiade*, 1877) by Flaubert, and the opera *Hérodiade* by Massenet (1881). But it was Wilde who added Salome's obsession for John and Herod's for Salome, and had Salome killed on Herod's orders. His interest in the subject was a response to Moreau's paintings. His play was a failure in Paris and was banned in England, but was a success in 1901 in Breslau in a German translation. In Berlin the following year, produced by Max Reinhardt, it had 200 performances in another German translation by Hedwig Lachmann.

Richard Strauss had been living in Berlin, where he was court conductor for Kaiser Wilhelm II, since 1898. A young Viennese writer, Anton Lindner, one of whose poems Strauss had set in 1898, offered to write an opera libretto on Salome and sent him some sample scenes. Strauss was unimpressed and preferred the Lachmann translation. Its first line, 'Wie schön ist die Prinzessin Salome heute Nacht!' ('How beautiful the Princess Salome is tonight!') immediately suggested

to him a musical idea – and key, C sharp minor – which he scribbled in the margin of his copy. The same occurred with other crucial lines. So when he went to see the play in November 1902 and a friend remarked to him 'Surely there's an opera in this for you?' he could truthfully reply 'I'm already composing it'. But it was not until July 1903, on holiday in Marquartstein, that he began serious work on it, composing on an upright piano in the 'ironing room' and writing at the ironing table. He continued work while on a tour of America in 1904 when he conducted the first performance of his *Symphonia domestica* and completed the full score in Berlin on 20 June 1905, three weeks after the death of his father to whom he had played some of the opera. The old man had remarked 'My God, what nervous music. I feel as if my trousers were full of insects'. As soon as Strauss had finished this version he adapted Wilde's French text for a second version of the opera which he completed in September 1905. He modified the rhythm and melody of the score 'to fit the character of the French language'. The two versions differ in several subtle respects and the second does sound like a French opera. It was while working on the French version that he composed the Dance of the Seven Veils. This

disposes of Mahler's fear that Strauss had left the Dance until he was out of the mood.

The performance on these discs is sung in the English translation by Tom Hammond. In effect the libretto of the German version is Strauss's own work. He cut Wilde's play by nearly half, eliminated some secondary characters and many of Wilde's flowery phrases, shortened the religious debates and, anticipating censorship trouble, deleted Salome's line in her final speech when she says 'I was a virgin and you deflowered me. I was chaste and you filled my veins with fire'. In the first scene when Salome leaves the banquet because she is bored by the religious discussions and doesn't like the way her stepfather Herod is looking at her, Strauss omitted the next line in Wilde ('I know not what it means. In truth, yes, I know it') because he viewed his heroine as an innocent virgin. It is a pungent libretto, but Strauss wrote to his friend Romain Rolland: 'You are right. The text of *Salome* is not good. I took it because I hadn't anything else and because I had something to say. What was I to do? I can't write my libretti like Wagner'.

Following the successful premiere in Dresden of his second opera, the one-act *Feuersnot*, Strauss offered *Salome*, also in one

act, to Dresden and warned the conductor Ernst von Schuch that the singers of the three principal roles – Salome, John (Jokanaan) and Herod – should give themselves three months to learn their parts. The Wagnerian soprano Marie Wittich allowed only one month and when she studied Salome's part could scarcely believe her eyes and poured out her woes to Cosima Wagner. At the first piano rehearsal, Wittich and all the other singers except the Czech tenor Karel Burian (the Herod) who already knew his part by heart queued to hand their scores to Schuch. Later, Wittich objected to the simulated 'perversity' demanded of her by the producer and told Strauss 'I won't do it. I'm a decent woman'. Strauss was so annoyed by her attitude that he threatened to take the premiere from Dresden and give it to Leipzig or Vienna. But in spite of 'Auntie Wittich', as he called her, all went well. After the dress rehearsal there was a stunned silence and Strauss was heard to say: 'Well, I really enjoyed that!' At the premiere on 9 December 1905 there were thirty-eight curtain-calls, but almost all the German critics poured abuse on the opera. After all, Strauss's series of tone-poems composed in the 1890s were still regarded by critics, if not by the public, as the embodiment of cacophony and decadence. After attending

two performances of *Salome* within a week in Berlin in January 1907 with Emmy Destinn in the title-role, Gustav Mahler wrote: 'I am firmly convinced that it is one of the greatest masterpieces of our time... emphatically a work of genius and very powerful. An active volcano is at work under a heap of slag, a subterranean fire – not merely a firework!'

After Dresden *Salome* was staged in Breslau and, within two years, in fifty other towns and cities. The public was eager to experience this 'blasphemous shocker', but the opera encountered censorship problems. Mahler could not get it past the court censor for the Vienna Opera where he was director and threatened to resign, but Strauss dissuaded him, saying 'For heaven's sake don't let *Salome* give rise to a question of confidence! We need an artist of your determination, your genius and your outlook too badly for you to put anything at stake on *Salome's* account. In the end we shall attain our ends without this!' They were not attained in that particular opera house until 1918, but the Austrian premiere was in Graz in 1906 attended, it is said by, Adolf Hitler, and the Breslau company performed it in another Vienna theatre in 1907. London banned it in 1907 but relented four years later provided Sir Thomas Beecham

made some ludicrous modifications to the German text which were ignored by the singers and nobody noticed. Berlin waited a year to perform it because of objections from the Empress and her family. The solution there was the anachronistic display of the Star of Bethlehem on the backcloth. The Kaiser never attended a performance, but remarked that *Salome* would do Strauss a great deal of harm, to which Strauss retorted that the harm it did him enabled him to build his villa in Garmisch. After the first of two performances scheduled for the Metropolitan Opera in New York in 1907, the daughter of the financier J. Pierpont Morgan had the opera removed from its repertory and it was not performed there until 1934. Arriving in New York at that time to conduct his oratorios was Sir Edward Elgar who was amazed to be asked to lead a public prayer meeting to deliver the city from the scourge of *Salome*. He refused, pointing out that Strauss was 'the greatest genius of the age'. A lot of the trouble with the censors was caused by Salome's Dance of the Seven Veils. Strauss was very clear about how this should be done and objected to 'dramatics' imported into it – 'no flirting with Herod, no playing to Jokanaan's cistern, only a moment's pause beside the cistern on the final trill. The

dance should be purely oriental, as serious and measured as possible, and thoroughly decent as though it were being done on a prayer-mat'. Heaven knows what he would think of what we often see on the stage today.

Not many in the twenty-first century are shocked by *Salome*. They are more likely to dismiss it as *Kitsch*. The vast majority, though, are likely to be excited and astounded by the sheer audacity and colour of this revolutionary score, the opera which paved the way for not only Strauss's own *Elektra* but Berg's *Marie* and Lulu, Korngold's *Marietta* and Shostakovich's *Katerina Ismailova*, among many others. He put pathological obsession on the opera stage. He depicts the depravity of the main characters but the music remains predominantly lyrical. Although scored for 105 instrumentalists, it sounds best when conducted, as Strauss recommended, with a light touch. 'It is a scherzo with a fatal conclusion', he said. With the first notes of the clarinet which open the opera we are transported into that strange Mediterranean night of two thousand years ago with its full moon, sultriness and atmosphere of impending violence which Herod senses on his entrance. Strauss grabs us by the throat at the outset and for the next hundred minutes never lets us go.

Strauss admired many of the singers of Salome but was always searching for his ideal. Perhaps he found her at the end of his life in Maria Cebotari and Ljuba Welitsch. At one time he toyed with the idea of Elisabeth Schumann, one of Nature's Zerlinas, as Salome and offered to 'damp down' the orchestra for her. She fulfilled his idea of a light capricious Salome instead of 'the 16-year-old princess with the voice of Isolde' he had formerly prescribed. Wisely perhaps, she never agreed to try the experiment. But Herbert von Karajan remembered Strauss saying to him: 'Nowadays all the heavy voices are singing Salome. It's all gone out of control. I don't want that'. His brilliance at characterisation as demonstrated in his tone-poems carried over into *Salome*. He had the utmost contempt for religion and despised John the Baptist as an 'imbecile'. But he still wrote fine music for him, whatever his feelings, and captured the prophet's obsessions as acutely as he captured Herod's and Herodias's and those of members of the religious groups like the Jews who are interminably arguing among themselves.

It is Salome herself, however, who rightly dominates her opera. The genius of the music is nowhere more powerfully illustrated than in Salome's final crazed *Liebestod* as she drools

over the severed head. The scene is hair-raising in its horror still, yet it is monstrously beautiful as music. Strauss wins our grudging sympathy for Salome as he weaves all the principal themes of the score into a vocal and instrumental orgasm of erotic longing. For all the monumental glories of *Elektra*, it is in *Salome* that Strauss is at his most innovative, daring and varied. With it, it can safely be said, he changed the face of opera.

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Synopsis

COMPACT DISC ONE

[1] Narraboth, the young Captain of the Guard, stands on the terrace of Herod's great palace and is entranced by Salome who is in the banquetting hall. [2] From a cistern comes the voice of Jokanaan (John the Baptist) who has been imprisoned for defaming the Tetrarch and his wife. He is guarded by soldiers and watched by a small group of Nazarenes.

[3]-[5] Herod has ordered that no one should be allowed to speak to the prisoner, but when Salome appears and hears Jokanaan she urges Narraboth to let her see him. At first, he

refuses, but finally gives in. [6] Freed from the cistern, Jokanaan continues to denounce Herod and Herodias. Salome is fascinated by him. [7] When Jokanaan realizes who she is, he turns on her too, urging her to repent. [8]-[10] Salome tells him of her desire for his body, his hair and his mouth. Narraboth, appalled at what he is seeing, kills himself. Cursing Salome, Jokanaan returns to the cistern.

[11]-[15] Herod and Herodias emerge from the feast. Herod has become increasingly obsessed by his stepdaughter Salome, and his advances are interrupted by Jokanaan's voice. Herodias urges Herod to give the prisoner up to the Jews but the Tetrarch refuses. [16] As a diversion, he asks Salome to dance for him. She refuses. Herod promises to give her anything she wants if only she will dance. Only after he swears an oath does she agree.

COMPACT DISC TWO

[1] Dance of the Seven Veils. [2]-[5] After she has finished the dance Herod calls her over and asks what her reward will be. She asks for the head of Jokanaan. Horrified, Herod tries to persuade her to choose something else, offering her jewels, his white peacocks and even the

Veil of the Temple. She refuses all of these and Herod is forced to relent.

[6]-[7] Jokanaan's head is presented to Salome on a silver charger and she finally kisses his lips. [8] Revolted, Herod orders his soldiers to kill her.

© Stu Williamson



John Graham-Hall (Herod) studied at King's College, Cambridge and the Royal College of Music. He has sung with all the major British opera companies where roles include Albert

Herring at the Royal Opera House, Covent Garden; Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flute (*A Midsummer Night's Dream*) and Bob Boles (*Peter Grimes*) for Glyndebourne Festival Opera; Valzacchi (*Der Rosenkavalier*), Don Basilio, Monostatos, Lysander (*A Midsummer Night's Dream*) and Herod for English National Opera; Cassio (*Otello*) for Welsh National Opera; Eisenstein and Schoolmaster (*The Cunning Little Vixen*) for Scottish Opera; and Aschenbach (*Death in Venice*), Lysander, Albert Herring and Ferrando

(*Così fan tutte*) for Glyndebourne Touring Opera.

As one of Britain's leading international singers his operatic engagements abroad have included the Dancing Master (*Ariadne auf Naxos*), Cassio and Basilio at La Monnaie in Brussels; and two roles in *Moses and Aaron* for Netherlands Opera and at the Salzburg Festival. He sang Shapkin (*From the House of the Dead*) for Nice Opera; Lysander in Paris, Lyon, Caen, Montpellier, Rome, at the Ravenna Festival; Lensky (*Eugene Onegin*) in Lyon and Toronto; Ferrando in Vancouver; Cassio and Telemachus (*Il ritorno d'Ulisse in Patria*) in Lisbon; Achilles (*King Priam*) and Painter (*Lulu*) in Antwerp; and Basilio and Spoletta (*Tosca*) for Netherlands Opera. He was until recently a member of English National Opera where roles include Eisenstein (*The Merry Widow*), Mime (*The Ring Cycle*), Herod, Valzacchi, Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugene Onegin*), Monostatos (*The Magic Flute*), Shabby Peasant (*Lady Macbeth of Mtsensk*) and Alwa (*Lulu*).

Recordings for Chandos include Hob (Vaughan Williams' *The Poisoned Kiss*), and, for the Opera in English series Alwa (*Lulu*), the Idiot (*Wozzeck*), Vitek (*The Makropulos*

Case), Monostatos (*The Magic Flute*) and Isacco (*The Thieving Magpie*).



© Sian Trenberth

Sally Burgess

(Herodias) has been particularly acclaimed for her portrayal of Bizet's *Carmen*, a role she has performed for the Metropolitan Opera in New York, the Opéra de Paris-Bastille, in Munich,

London, Zurich, Berlin, Bregenz, New Zealand and Portland. She has sung with English National Opera, Welsh National Opera, Opera North, Scottish Opera, the Bavarian State Opera and De Nederlandse Opera. Other roles in her repertoire include Azucena (*Il trovatore*), Mistress Quickly (*Falstaff*), Baba the Turk (*The Rake's Progress*), Hanna Glawari (*The Merry Widow*), Dalila (*Samson et Dalila*), Fricka (*The Ring Cycle*), Judith (*Bluebeard's Castle*), Kabanicha (*Katya Kabanova*), and Herodias (*Salome*) to name but a few, and have taken her worldwide.

In concert and recital Sally Burgess has performed in New York with Jane Glover, in London with Richard Hickox, in Washington

DC with Leonard Slatkin, in Seattle with Gerard Schwarz, in Houston and Bordeaux with Hans Graf, in San Diego with Jahja Ling, and throughout Europe with other acclaimed maestros in performances recorded for national TV and radio networks. For her performance in the Royal Shakespeare Company/Opera North co-production of *Showboat* in London's West End she was nominated for an Olivier Award for best actress in a musical. Sally Burgess' many recordings include, for Chandos, Judith (*Bluebeard's Castle*, as part of the Opera in English series) and Florence Pike (*Albert Herring*), as well as *West Side Story*, *The King and I*, *Sally Burgess Sings Jazz*, *The Other Me* and *Happy Talk* all of which have further expanded her reputation as an artist of limitless talent.



© Susie Ahlburg

Susan Bullock

(Salome) is now one of the world's most sought after dramatic sopranos and in recent seasons she has appeared as Brünnhilde at the New National Theatre in Tokyo, with the Canadian

Opera Company, at the Teatro Nacional de Sao Carlos in Lisbon and at La Fenice. She has performed the role of Isolde in London, Frankfurt, Verona, Leeds and Rouen. The role of Richard Strauss's *Elektra* has brought Susan Bullock particular international acclaim.

Other recent roles have included Marie in *Wozzeck* at Covent Garden under Daniel Harding, Female Chorus (*The Rape of Lucretia*) for Bayerische Staatsoper, Lady Macbeth (Bloch's *Macbeth*) in Vienna, Schreker's *Der Schatzgräber* with Oper Frankfurt, and Ellen Orford (*Peter Grimes*) for English National Opera and the Royal Danish Opera.

Susan Bullock's concert work has been vast and diverse, and has recently included her debut with the Berlin Philharmonic Orchestra under Mark Elder (*Hänsel und Gretel*); Schoenberg's *Erwartung* with the BBC Symphony Orchestra under David Robertson; the Prelude & Liebestod from *Tristan and Isolde* with conductor Esa-Pekka Salonen and the Philharmonia Orchestra, and with Zubin Mehta and the Orchestra of the Bayerische Staatsoper. Susan Bullock made her official Wigmore Hall recital debut in 2005.

Recordings include *Genièvre* (Chausson's *Le Roi Arthur*), and for Chandos Lady Billows

(*Albert Herring*), Hindemith's *Sancta Susanna*, and Magda (Menotti's *The Consul*) with the Spoleto Festival Orchestra under Richard Hickox. She has released a recital disc with pianist Malcolm Martineau (which includes Wagner's *Wesendonck Lieder* and Prokofiev's *Five Poems of Anna Akhmatova*).



© Jeff Busby

Born in Germany, **John Wegner** (Jokanaan) went to Australia at an early age and was a member of Melbourne's St Patrick's Cathedral Choir. He completed an associate diploma in Opera and Music Theatre at the Victorian College of the Arts.

John Wegner was a member of Opera Australia from 1981 to 1992 and has continued to appear as a guest artist. He is currently a member of the Deutsche Oper am Rhein Düsseldorf/Duisburg. He has sung at La Scala, Milan, with the Royal Danish Opera; Copenhagen; Norwegian National Opera; the Théâtre Royal de la Monnaie, Brussels; Théâtre du Capitole, Toulouse; Komische Oper and Staatsoper Berlin; De

Nederlandse Opera in Amsterdam, English National Opera, Opera North, Opera Ireland, and all over Australia.

John Wegner's large repertoire includes the roles of Wotan/Wanderer, Alberich, Günther, Fasolt and Donner (*The Ring Cycle*), Telramund (*Lohengrin*), the title role in *The Flying Dutchman*, Kurwenal (*Tristan and Isolde*), Klingsor (*Parsifal*), Biterolf (*Tannhäuser*), Pizarro, Jokanaan (*Salome*), Orestes (*Elektra*), Scarpia (*Tosca*), Iago (*Otello*), Alfio (*Cavalleria rusticana*), Jack Rance (*La fanciulla del West*), St Bris (*Les Huguenots*), the title roles in *Boris Godunov*, *Falstaff*, *Cardillac* and *Prince Igor*, Escamillo (*Carmen*), Lindorf, Coppélius, Dr. Miracle and Dapertutto (*The Tales of Hoffmann*), Méphistophèles (*Faust*), Prus (*The Makropulos Case*) and Kissinger in the Australian premiere of John Adams' *Nixon in China*.

Other engagements include Sebastiano (*Tiefland*) and Battistelli's *Richard III* for Deutsche Oper am Rhein, and *The Tales of Hoffmann* and *Claggart (Billy Budd)* for Opera Australia.

Andrew Rees (Narraboth) was born in Carmarthen, West Wales and studied at the Royal Northern College of Music. He joined



the Glyndebourne Festival Chorus before completing his studies at the Guildhall School of Music and Drama. In 2001 he became a member of English National Opera's Jerwood Young

Artist Programme and was later a company principal, where he performed many roles including Narraboth. Concert performances include *The Dream of Gerontius* in Helsinki and Dublin, Cavaradossi (*Tosca*) and Fisherman (*Le Rossignol*) with the City of Birmingham Symphony Orchestra, Judith Weir's *Blonde Eckbert* with NDR Hamburg, Schnittke's *Faust Kantate* in Basel and Zurich, Liszt's *Missa Solemnis* and Beethoven's *Missa Solemnis* in Basel.

He has performed at many of the major concert halls across the UK, sung live on Radio 3's *In Tune* and performed at the Henley, Chelsea, Newbury Spring and North Wales International Festivals.

Other roles include Boris (*Katya Kabanova*), Sergei (*Lady Macbeth of Mtsensk*), Pinkerton (*Madama Butterfly*), The Lawyer

(*Punch and Judy*), Ismaele (*Nabucco*), Macduff (*Macbeth*), Alfredo (*La traviata*) and various roles in Wallen's *The Silent Twins*. He created the role of Ryan in Jonathan Dove's *When She Died: Death of a Princess* for Channel 4.



Rebecca de Pont Davies (Herodias' page) was born in London and trained at the Guildhall School of Music and Drama, where she won many prizes. She made her operatic debut with Glyndebourne

Touring Opera in Britten's *Death in Venice*. She made her English National Opera debut as Emilia (*Otello*) and for a period was a company principal. Roles there have included Mrs Sedley (*Peter Grimes*), Annina (*Der Rosenkavalier*), Genevieve (*Pelleas and Melisande*), Ottavia (*The Coronation of Poppea*), Mistress Quickly (*Falstaff*), and Ulrica (*A Masked Ball*). In 2001 she created the role of Suzanne in the world premiere of Martin Butler's *A Better Place*.

Other roles include Mrs Sedley in Barcelona and in concert in Valencia, Beroe (Henze's

The Bassarids) at the Théâtre du Châtelet in Paris, Maddalena (*Rigoletto*) for Opera North, Mother in the world premiere of Jonathan Harvey's opera *Wagner Dream* in Amsterdam, Luxembourg and Paris, and Actress (Judith Weir's *A Night at the Chinese Opera*) and Moksada (Param Vir's *Snatched from the Gods*) for Scottish Opera.

Active as a concert singer, Rebecca de Pont Davies has sung with many orchestras in repertoire ranging from the major works of Bach and Handel through to Rossini's *Petite Messe solennelle*, Mendelssohn's *Elijah* and Verdi's Requiem to Mahler's Symphony No 2, Elgar's *Sea Pictures* and *The Dream of Gerontius* and Tippett's *A Child of our Time*. Recordings include *Mistress Quickly* as part of Chandos' Opera in English series.



Anton Rich (First Jew) was born in Devon and studied at the Royal Academy of Music. On leaving the RAM he joined the Glyndebourne Chorus and then English National Opera, where he has sung roles in

Salome, *La traviata*, *Der Rosenkavalier*, *Boris Godunov*, Shostakovich's *Lady Macbeth of Mtsensk*, Janáček's *The Cunning Little Vixen* and *From the House of the Dead*, Henze's *The Prince of Homburg*, Zimmermann's *Die Soldaten* and the world premieres of Gavin Bryars' *Doctor Ox's Experiment* and Mark Anthony Turnage's *The Silver Tassie*.

For Kentish Opera he has sung Hermann (*The Queen of Spades*), Gustavus (*A Masked Ball*), Radames (*Aida*), Pinkerton (*Madam Butterfly*), Ismaele (*Nabucco*), Alvaro (*The Force of Destiny*) and Canio (*Pagliacci*). Anton Rich has an extensive oratorio repertoire and has appeared at all the principal London concert venues.



Born in Wales, **Wynne Evans** (Second Jew) studied at the Guildhall School of Music and Drama and the National Opera Studio. For Welsh National Opera he has sung Duca (*Rigoletto*), Rodolfo (*La Bohème*), Alfred (*Die Fledermaus*), Alfredo (*La traviata*), Chevalier (*Dialogues of the Carmelites*),

Tamino (*The Magic Flute*); for Opera North Prunier (*La Rondine*) and Fenton (*Falstaff*), and for English National Opera roles have included Alfredo and Cavaradossi (*Tosca*). He has appeared with Scottish Opera, Chelsea Opera Group, Castleward Opera, the Classical Opera Company, Almeida Opera and Opera Northern Ireland.

A busy concert soloist, Wynne Evans works regularly with the Royal Philharmonic Orchestra, the BBC Symphony Orchestra, the City of Birmingham Symphony Orchestra, the Halle, the London Symphony Orchestra and the City of London Sinfonia, and has given solo recitals and concerts in London and Cardiff.



Colin Judson (Third Jew) studied at the Guildhall School of Music, and has appeared with Scottish Opera, Glyndebourne Festival Opera, English Touring Opera, Glyndebourne Touring Opera, English National Opera and the Royal Opera House, Covent Garden.

For Glyndebourne he has sung Remendado (*Carmen*), Coryphee (*Le Comte Ory*), Gaston (*La traviata*) and Andrew (*The Last Supper*) which he also performed at the Staatsoper Berlin. For Scottish Opera he has performed Borsa (*Rigoletto*), Alfred (*Die Fledermaus*), L'incredibile (*Andrea Chenier*), Remendado and Jaquino (*Fidelio*). Colin Judson was a member of the Cologne Opera where he appeared in many roles, most notably Goro (*Madama Butterfly*), Pedrillo (*Die Entführung aus dem Serail*) and Truffaldino (*The Love for Three Oranges*). His debut at the Royal Opera House, Covent Garden was as Pang (*Turandot*). Further international engagements include roles in *The Magic Flute* and *Salome* for English National Opera, Snout (*A Midsummer Night's Dream*) for the Teatro Real Madrid and the Royal Opera House Covent Garden, Flute (*A Midsummer Night's Dream*) for Opera North, Squeak for Glyndebourne Festival Opera and Mime (*The Ring Cycle*) for the Opera National du Rhin and the Sao Carlos Lisbon.

One of Europe's leading character tenors, **Alasdair Elliott** (Fourth Jew) has recently performed roles such as Mime for Scottish Opera's new production of *The Ring Cycle*;



Pong (*Turandot*) for the Teatro Real, Madrid, the Royal Opera, Covent Garden and Reisopera, Netherlands; David (*Die Meistersinger von Nürnberg*) for Staatstheater Stuttgart; and Monostatos (*The Magic Flute*) in Lisbon

and for English National Opera. Other operatic roles include Brighelle (*Ariadne auf Naxos*) for The Royal Opera and English National Opera; Snout (*A Midsummer Night's Dream*) for Glyndebourne Festival Opera; and Bardolpho and Caius (*Falstaff*) for Scottish Opera and with the London Symphony Orchestra.

Alasdair Elliott is well known for his interest in contemporary music, performing Festus (*Legende*) in the world premiere, Guidoblad Usodimare (*Die Gezeichneten*), Vova (Schnittke's *Life with an Idiot*) and The Servant in the world premiere of John Buller's *The Bacchae*. In opera and in concert he has worked with some of the world's leading conductors and has performed regularly in concert with the London Symphony Orchestra, Monteverdi Choir, the English Concert, and the London Mozart Players.



Born in Liverpool and educated at Oxford, **Jeremy White** (Fifth Jew) enjoys an international career in opera, concert and recording, in repertoire ranging from early music to the latest of contemporary

composition. He has had a long association with conductors such as Trevor Pinnock, Andrew Parrott, Adam Fischer and Harry Christophers in Bach, Handel and Mozart, while engagements in the twentieth-century repertoire have included Webern with Boulez and Britten with Graf, as well as appearances with Luciano Berio, Arvo Pärt and John Adams in their own works.

Roles have included Parsons (1984) at La Scala and in Valencia; Kecal (*The Bartered Bride*), Snug (*A Midsummer Night's Dream*), Sourin (*Pique Dame*) and Ligniere (*Cyrano de Bergerac*) at the Royal Opera House; Pluto (*Orfeo*), Varlaam (*Boris Godunov*), and the title role in *The Turk in Italy* for English National Opera; Fabrizio (*La gazza ladra*) with the Philharmonia; *Where the Wild Things* are with the Berlin Philharmonic; Achilla (*Giulio*

Cesare) for the Grand-Théâtre de Bordeaux; and Kecal, Superintendent Budd (*Albert Herring*), Dikoy (*Katya Kabanova*), Talbot (*Giovanna D'Arco*) and Tiresias (*Oedipus Rex*) for Opera North.

Recordings include *Israel in Egypt* with Andrew Parrott, Monteverdi's *Vespers* with Harry Christophers, and, for Chandos, Vaughan Williams' *The Pilgrim's Progress* and Britten's *Paul Bunyan*. Jeremy White appears by kind permission of the Royal Opera House.



Michael Druiett (First Nazarene) studied at the Britten-Pears School, Royal College of Music and National Opera Studio. He subsequently joined English National Opera as principal bass and appearances

include roles in *Wozzeck*, *Salome*, *The Cunning Little Vixen*, *La Bohème*, *Orfeo*, *Ariodante*, *Rigoletto*, *Don Carlos*, and *Lohengrin*. In the UK he has also appeared regularly for Welsh National Opera, Scottish Opera and the Royal Opera House Covent Garden. For Glyndebourne Festival Opera he has made

appearances in *Peter Grimes*, *Don Giovanni*, *Albert Herring*, *Otello*, *Eugene Onegin*, *Die Zauberflöte* and *Pelléas et Mélisande*. Abroad he has appeared in productions with Théâtre du Châtelet and Opéra Bastille, Paris, Opéra de Lyon, Opéra de Toulouse, Opéra National de Montpellier, New Israeli Opera and at La Monnaie, Brussels. He has worked with conductors such as Georg Solti, Daniel Barenboim, Christoph von Dohnányi, Bernard Haitink, Richard Hickox, Kent Nagano and Gennady Rozhdestvensky.



Graeme Broadbent (First Soldier) was born in Halifax and studied at the Royal College of Music with Lyndon Vanderpump, and then with Yevgeny Nesterenko at the Tchaikovsky Conservatoire.

He has performed in recital and oratorio throughout the UK and abroad, appearing at all the major London concert halls and at the Proms, in repertoire ranging from Monteverdi to Schoenberg. Roles have included Basilio (*The Barber of Seville*) for English National

Opera; Gremin (*Eugene Onegin*) for Opera Holland Park; Sarastro (*The Magic Flute*) for New Zealand Opera; he made his debut at the Glyndebourne Festival as the Commendatore (*Don Giovanni*) and sang in Thomas Ades' *Powder her Face* for the Almeida and Aldeburgh Festivals.

His many roles as a member of The Royal Opera have included Colline (*La Bohème*), Angelotti (*Tosca*), Timur (*Turandot*), Dr Grenvil (*La traviata*), Nightwatchman (*Die Meistersinger von Nürnberg*), Leone (*Attila*), and King Marke (*Tristan und Isolde*).



Irish bass **Alan Ewing** (Second Soldier) has in recent years sung at the Berliner Staatsoper, the Opernhaus Zürich, the Maggio Musicale Florence, the Aix-en-Provence Festival, the Netherlands Opera, and the Royal Opera

House Covent Garden, and in concert at the Salzburger Pfingsten Festspiel, the Lucerne Festival, the Konzerthaus Berlin, the Barbican and the Concertgebouw with conductors such as Sir Colin Davis, Philippe Jordan, Richard

Hickox and Daniel Oren. Especially known for his singing of virtuoso Handel roles, heard on award-winning recordings of *Acis and Galatea* and *Giulio Cesare*, his work now extends into the mainstream of bass repertory including Osmin for both William Christie (in Strasbourg) and Marc Minkowski, Seneca, Sarastro, Leporello, Heinrich der Vogler, Baron Ochs, Duke Bluebeard and Sondheim's Sweeney Todd.



Roger Begley (Cappadocian) studied at the Royal College of Music and in 1971 joined the Chorus of English National Opera. He has performed many roles including Varsonofiev (*Khovanshchina*),

Captain Petrovich (*Eugene Onegin*), Ser Amantio di Nicolao (*Gianni Schicchi*), Benoit (*La Bohème*), and Antonio (*The Marriage of Figaro*). He has also sung several roles for Opera Brava, including the title role in *Don Pasquale*, Dr Bartolo (*The Barber of Seville*), Don Magnifico (*La Cenerentola*), Benoit/Alcindoro (*La Bohème*). Roger Begley has sung

bass solo in much of the oratorio repertoire, most recently the Mozart Requiem, Haydn's *Creation* and Bach's B minor Mass.

At the beginning of 2008/09 season, Esa-Pekka Salonen took up the position of Principal Conductor and Artistic Advisor of the **Philharmonia Orchestra**; Christoph von Dohnányi became Honorary Conductor for Life. Other conductors associated with the Orchestra include Lorin Maazel (as Associate Principal Conductor), Riccardo Muti (as Principal Conductor and Music Director), Giuseppe Sinopoli (as Music Director) and, currently, Kurt Sanderling (as Conductor Emeritus), Vladimir Ashkenazy (as Conductor Laureate) and Sir Charles Mackerras (as Principal Guest Conductor), besides such eminent figures as Otto Klemperer, Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan and Carlo Maria Giulini. It continues to engage world-class conductors and soloists, and attracts Europe's most talented young players to join its orchestral ranks.

Resident Orchestra at the Royal Festival Hall, the Philharmonia Orchestra maintains a central position in British musical life also through regional residencies which

provide an ideal opportunity to expand a dynamic educational and community-based programme. Winner of numerous awards, it has garnered unanimous critical acclaim for its innovative programming policy, at the heart of which is a commitment to performing and commissioning new music by today's leading composers.

An increasing number of the Orchestra's concerts are being broadcast by BBC Radio 3, including its annual performance at the BBC Proms. As the world's most recorded symphony orchestra, with over 1000 releases to its credit, among these a number of television and feature film soundtracks, the Philharmonia Orchestra enjoys a worldwide reputation. The discography includes, for Opera Rara, several recital discs as well as numerous complete operas, and for Chandos, in the Opera in English series sponsored by the Peter Moores Foundation, *Hansel and Gretel*, *The Marriage of Figaro*, *The Thieving Magpie*, *Wozzeck*, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La Bohème*, *Madam Butterfly*, *Turandot*, the award-winning *Tosca* and solo recital albums of operatic arias with Christine Brewer, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny and John Tomlinson.

The Philharmonia Orchestra continues to consolidate its international renown through regular tours and through prestigious residencies at the Châtelet Théâtre Musical in Paris, the Megaron in Athens and the Lincoln Center for the Performing Arts in New York.



Sir Charles Mackerras studied at the Sydney Conservatorium of Music and came to England in 1947. He gained a British Council Scholarship to study further at the Academy of Music in Prague. His great

interest and love for Janáček commenced in 1947 on hearing *Katya Kabanova* conducted by the great Václav Talich.

As an assistant conductor at Sadler's Wells in 1951 he gave the first performance of *Katya Kabanova* in the English-speaking world. Later he introduced *The Makropulos Case* and *From the House of the Dead* at Sadler's Wells and continued conducting highly successful productions of Janáček's operas as well as more standard repertoire when he became Musical Director of English National Opera

(1970–77), and for Welsh National Opera when he became their Musical Director (1987–1992). He has been a pioneer in the dissemination of the music of Janáček throughout the capitals of Europe and in the USA and Australia. *Jenůfa* has been a particular favourite.

He has had a long association with the Czech Philharmonic and recorded most of Janáček's orchestral works with them as well as *Katya Kabanova* and Dvořák's *Rusalka*. Included in his vast discography is an award-winning cycle of the Janáček operas with the Vienna Philharmonic in the early 1980s. For Chandos he has recorded Janáček's *Glagolitic Mass* in the original version, and Kodály's *Psalmus Hungaricus*. As part of the Opera in English series he has recorded *Osud*, *La traviata*, *Werther*, *Julius Caesar*, *Mary Stuart*, *Eugene Onegin*, *Jenůfa*, *The Magic Flute*, *The Bartered Bride*, *The Makropulos Case*, *Hansel and Gretel* and *Così fan tutte*.

Sir Charles has also undertaken much research into the music of the eighteenth century, particularly Handel and Mozart. He has recorded a complete series of Mozart, Beethoven and Brahms symphonies, several oratorios by Handel, symphonies by Mahler and Elgar, and a series of operas by Mozart and

Gilbert and Sullivan. He is at present Principal Guest Conductor of the Philharmonia Orchestra, Conductor Laureate of the Scottish Chamber Orchestra, Conductor Emeritus of Welsh National Opera and Principal Guest Conductor Emeritus of the San Francisco Opera.

Sir Charles received a CBE in 1974, was knighted in 1979, honoured with the medal of

Merit from the Czech Republic in 1996 and made a Companion of the Order of Australia in 1997. In 2003 he became a Companion of Honour in the Queen's Birthday Honours. In May 2005 he was presented with the Royal Philharmonic Society Gold Medal and in November 2005 was the first recipient of the Queen's Medal for Music.



On session: Sally Burgess and John Graham-Hall



On session: Anton Rich and John Wegner

PETER MOORES FOUNDATION

British philanthropist Sir Peter Moores established the Peter Moores Foundation in 1964 to realise his charitable aims and, to fulfill one of these, the Compton Verney House Trust in 1993 to create a new art gallery in the country. Through his charities he has disbursed many millions to a wide variety of arts, environmental and social causes 'to get things done and open doors for people'.

Sir Peter's philanthropic work began with his passion for opera: in his twenties he helped a number of young artists in the crucial, early stages of their careers, several of whom – Dame Joan Sutherland, Sir Colin Davis and the late Sir Geraint Evans amongst them – became world-famous.

Today, the Peter Moores Foundation supports talented young singers with scholarships, has made it possible for Chandos Records to issue the world's largest catalogue of operas recorded in English translation, and enabled Opera Rara to record rare bel canto repertoire which would otherwise remain inaccessible to the general public.

In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals.

Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment of a Faculty Directorship and Chair of Management Studies at Oxford

University (providing the lead donation which paved the way for the development of the Said Business School).

In 1993 the Foundation bought Compton Verney, a Grade I Georgian mansion in Warwickshire, designed by Robert Adam, with grounds by Capability Brown. Compton Verney House Trust was set up by Sir Peter to transform the derelict mansion into a world-class art gallery that would provide an especially welcoming environment for the 'first-time' gallery visitor. The gallery, which houses six permanent collections, a Learning Centre for all ages, and facilities for major visiting exhibitions, was opened in March 2004 by HRH the Prince of Wales. The Compton Verney website can be found at: www.comptonverney.org.uk

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and at the same time was an assistant producer with the Vienna State Opera, working with Viennese artists in Naples, Geneva and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980 and remained a director until 1993.

He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In 1992 he was appointed a Deputy Lieutenant of Lancashire by HM the Queen. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts.

Strauss' aktiver Vulkan

Der Name Salome findet im Neuen Testament keine Erwähnung. In den Evangelien von Matthäus und Markus hören wir lediglich von der "Tochter der Herodias" aus deren erster Ehe mit Herodes Philippus. Herodias verließ ihn für seinen Halbbruder Herodes Antipas und diese zweite Ehe verurteilte der Evangelist Johannes der Täufer, der die Erde für Gottes Erscheinen vorbereiten wollte, als "inestuös". Dies war für Herodes Antipas Anlass genug, ihn in dem östlich des Toten Meeres gelegenen Ort Machaerus in ein Verließ (oder eine Zisterne) zu sperren. Nach einem Bankett zu Ehren von Herodes' Geburtstag tanzte Herodias' Tochter für die Gäste; dies gefiel Herodes so sehr, dass er versprach, ihr jeden Wunsch zu erfüllen. Angetrieben von ihrer Mutter verlangte sie den Kopf Johannes des Täufers. Herodes, so heißt es in beiden Evangelien, war voll des Bedauerns, löste jedoch sein Versprechen ein.

Zu Salome wurde Herodias' Tochter irgendwann im 19. Jahrhundert, als die Geschichte in Mode kam. Dies passte zu dem an Besessenheit grenzenden Interesse an der *Femme fatale*, der sexuell emanzipierten Frau,

sei es Salome, Judith oder Hanna Glawari aus der *Lustigen Witwe*. Man denke nur an Wedekinds *Erdgeist*, Zolas *Nana* oder die Bilder von Klimt und Schiele. Neben Wildes *Salomé* mit den Illustrationen von Aubrey Beardsley gab es Gemälde von Gustave Moreau und Lovis Corinth, eine Kurzgeschichte (*Hérodiade*, 1877) von Flaubert und die Oper *Hérodiade* von Massenet (1881). Doch Wilde war es, der Salomes krankhafte Fixierung auf Johannes und die des Herodes auf Salome erfand und Salome auf Herodes' Befehl töten ließ. Sein Interesse an dem Thema war durch Moreaus Bilder geweckt worden. Sein Schauspiel war in Paris ein Misserfolg und wurde in England von der Zensur verboten, nur in Breslau war es 1901 in deutscher Übersetzung erfolgreich. Im folgenden Jahr inszenierte Max Reinhardt das Stück in einer zweiten deutschen Übersetzung, die Hedwig Lachmann besorgte; diese Inszenierung brachte es auf zweihundert Aufführungen.

Richard Strauss hatte seit 1898 als Hofdirigent Kaiser Wilhelms II. in Berlin gelebt. Der junge Wiener Schriftsteller Anton Lindner, von dem Strauss 1898 ein Gedicht

vertont hatte, bot ihm an, über Salome ein Opernlibretto zu schreiben und sandte ihm einige Probeszenen. Strauss war nicht beeindruckt und zog Lachmanns Übersetzung vor. Deren erste Zeile, "Wie schön ist die Prinzessin Salome heute Nacht!" inspirierte ihn unmittelbar zu einer musikalischen Idee – und der Tonart cis-Moll –, die er auf den Rand seines Exemplars kritzelte. Ähnlich verfuhr er mit anderen zentralen Zeilen. Als er sich daher das Stück 1902 in Theater anschaute und ein Freund bemerkte, "Darin steckt doch sicherlich eine Oper für Sie?", konnte er wahrheitsgemäß antworten: "Ich komponiere schon daran." Doch erst während eines Ferientaufenthalts in Marquartstein im Juli 1903 machte er sich ernsthaft an die Arbeit, wobei er an einem schlichten Klavier in der "Bügelkammer" komponierte und seine Gedanken auf einem Bügelbrett niederschrieb. Er setzte seine Arbeit 1904 während einer Tour durch Amerika fort, wo er die Erstaufführung seiner *Symphonia domestica* dirigierte, und am 20. Juni 1905 vollendete er die Partitur – drei Wochen nach dem Tod seines Vaters, dem er einzelne Passagen vorgespielt hatte. Der alte Mann hatte bemerkt, "Mein Gott, was für nervöse Musik. Mir ist als wären meine Hosen voller Insekten." Sobald Strauss diese

Fassung vollendet hatte, adaptierte er Wildes französischen Text für eine zweite Fassung der Oper, die er im September 1905 fertigstellte. Dabei modifizierte er Rhythmus und Melodie seiner Musik, um sie "dem Charakter der französischen Sprache anzupassen". Die beiden Fassungen unterscheiden sich in verschiedenen subtilen Aspekten und die zweite klingt tatsächlich wie eine französische Oper. Während er an dieser französischen Fassung arbeitete, komponierte Strauss den Tanz der Sieben Schleier. Damit erübrigt sich Mahlers Befürchtung, er habe den Tanz aufgeschoben, bis er nicht mehr in der richtigen Stimmung war.

Die Einspielung auf dieser CD wird in der englischen Übersetzung von Tom Hammond gesungen. Das Libretto der deutschen Fassung ist letztlich Strauss' eigene Schöpfung. Er kürzte Wildes Schauspiel um annähernd die Hälfte, entfernte einige zweitrangige Charaktere sowie viele von Wildes blumigen Phrasen, kürzte die religiösen Debatten und strich – um Probleme mit der Zensur zu vermeiden – die Stelle in Salomes letzter Rede, wo sie sagt: "Ich war eine Jungfrau und du hast mich entjungfert. Ich war keusch und du hast meine Adern mit Feuer gefüllt." In der ersten Szene, in der Salome das Festmahl verlässt, weil

sie von den religiösen Erörterungen gelangweilt ist und nicht mag, wie ihr Stiefvater Herodes sie anblickt, strich Strauss die nächste Zeile Wildes (“Ich weiß nicht, was es bedeutet. Ja wirklich, ich weiß es”), da er seine Heldin als unschuldige Jungfrau sah. Das Libretto ist von beißender Schärfe, doch Strauss schrieb an seinen Freund Romain Rolland: “Sie haben Recht. Der Text von *Salome* ist nicht gut. Ich habe ihn genommen, weil ich nichts anderes hatte und weil ich etwas zu sagen hatte. Was sollte ich machen? Ich kann nicht wie Wagner meine eigenen Libretti schreiben.”

Nach der erfolgreichen Dresdner Premiere seiner zweiten Oper, dem Einakter *Feuersnot*, bot Strauss dort auch die ebenfalls einaktige *Salome* an und warnte den Dirigenten Ernst von Schuch, dass die Sänger der drei Hauptrollen – Salome, Johannes (Jochanaan) und Herodes – sich für das Einstudieren ihrer Partien mindestens drei Monate Zeit nehmen sollten. Die Wagner-Sopranistin Marie Wittich veranschlagte nur einen Monat und traute kaum ihren Augen, als sie sich ihre Partie schließlich vornahm, wie sie Cosima Wagner gegenüber klagte. Bei der ersten Klavierprobe gaben Wittich und alle anderen Sänger mit Ausnahme des tschechischen Tenors Karel Burian (Herodes), der seine Partie bereits

auswendig beherrschte, Schuch ihre Noten zurück. Später wehrte Wittich sich gegen die simulierte “Perversität”, die der Regisseur von ihr verlangte und teilte Strauss mit: “Das mache ich nicht. Ich bin eine anständige Frau.” Strauss war über ihre Haltung so verärgert, dass er drohte, die Premiere nicht in Dresden stattfinden zu lassen, sondern sie nach Leipzig oder Wien zu geben. Doch trotz “Tantchen Wittich”, wie er sie nannte, ging alles gut. Am Ende der Generalprobe herrschte ein Augenblick betäubter Stille und man hörte, wie Strauss sagte: “Nun, das habe ich jetzt sehr genossen!” Bei der Premiere am 9. Dezember 1905 gab es 38 Vorhänge, doch nahezu sämtliche deutschen Kritiker verrissen die Oper mit vernichtenden Worten. Selbst Strauss’ in den 1890ern entstandene Serie von Tongedichten wurde von den Kritikern – nicht aber vom Publikum – zu dieser Zeit schließlich noch als Inbegriff der Kakophonie und Dekadenz betrachtet. Nachdem er sich im Januar 1907 in Berlin innerhalb einer Woche zwei Aufführungen der *Salome* mit Emmy Destinn in der Titelrolle angesehen hatte, schrieb Gustav Mahler: “Ich bin der festen Überzeugung, dass dies eines der größten Meisterwerke unserer Zeit ist... eindeutig das Werk eines Genies und überaus kraftvoll. Ein

aktiver Vulkan arbeitet da unter einem Haufen Schlacke, ein unterirdisches Feuer – nicht nur ein Feuerwerk!”

Nach Dresden wurde *Salome* in Breslau und innerhalb von zwei Jahren in fünfzig weiteren kleineren und größeren Städten gegeben. Das Publikum war gespannt, diesen “blasphemischen Schocker” zu sehen, doch es gab auch Probleme mit der Zensur. Mahler, dem Direktor der Wiener Oper, gelang es nicht, das Werk von der Hofzensur genehmigen zu lassen, und er drohte zu kündigen, doch Strauss brachte ihn davon ab, indem er sagte: “Um Gottes Willen, lassen Sie es wegen *Salome* nicht zu einer Vertrauensfrage kommen! Wir brauchen einen Künstler von Ihrer Entschlossenheit, Ihrem Genie und Ihrer Zukunftsvision viel zu sehr, um Sie wegen *Salome* etwas riskieren zu lassen. Letztlich werden wir unsere Ziele auch ohne dies erreichen!” In diesem spezifischen Opernhaus wurden diese Ziele zwar erst 1918 erreicht, aber die österreichische Premiere fand bereits 1906 in Graz statt – es heißt, Adolf Hitler sei bei dieser Gelegenheit anwesend gewesen – und 1907 gab das Breslauer Ensemble sie in einem anderen Wiener Theater. In London verbot die Zensur die Oper 1907, lenkte vier Jahre später jedoch unter der Bedingung ein,

dass Sir Thomas Beecham an dem deutschen Text einige lächerliche Änderungen vornahm, die die Sänger jedoch ignorierten, was aber niemandem auffiel. Berlin wartete ein Jahr mit der Aufführung, da die Kaiserin und ihre Familie Vorbehalte äußerten. Hier lag die Lösung in der anachronistischen Abbildung des Sterns von Bethlehem auf dem Bühnenbild. Der Kaiser war bei keiner Aufführung anwesend, bemerkte jedoch, *Salome* werde Strauss sehr schaden, worauf Strauss erwiderte, dass dieser Schaden ihm erlaube, den Bau seiner Villa in Garmisch zu finanzieren. Nach der ersten von zwei 1907 an der Metropolitan Opera in New York geplanten Aufführungen sorgte die Tochter des Financiers J. Pierpont Morgan dafür, dass die Oper aus dem Repertoire entfernt wurde; erst 1934 wurde sie dort schließlich wieder gegeben. Sir Edward Elgar, der zu dieser Zeit in New York eintraf, um seine Oratorien zu dirigieren, war überaus erstaunt, als man ihn aufforderte, eine öffentliche Andacht zu leiten, in der man für die Befreiung der Stadt von der Plage der *Salome* beten wollte. Er weigerte sich mit dem Hinweis, Strauss sei “das größte Genie dieses Zeitalters”. Der Ärger mit der Zensur war vor allem Salomes Tanz der sieben Schleier zu verdanken. Strauss hatte sehr klare

Vorstellungen, wie dieser auszuführen sei, und war gegen jegliche zusätzliche "Dramatik" – "kein Flirten mit Herodes, keine Gebärden in Richtung von Jochanaans Zisterne, nur ein kurzes Verhalten bei der Zisterne auf dem letzten Triller. Der Tanz soll ganz und gar orientalisches sein, so ernst und gemessen wie möglich und absolut sittsam, als fände er auf einem Gebetsteppich statt." Der Himmel weiß, was er von dem halten würde, was man heutzutage oft auf der Bühne zu sehen bekommt.

Kaum jemand ist im 21. Jahrhundert noch von *Salome* schockiert. Eher wird man das Werk wohl als kitschig abtun. Die Mehrzahl der Zuhörer wird jedoch mit Erstaunen und Erregung auf den schieren Wagemut und die Farbigkeit dieser revolutionären Musik reagieren, dieser Oper, die den Weg nicht nur für Strauss' eigene *Elektra* ebnete, sondern auch für Bergs *Marie* und *Lulu*, Korngolds *Marietta*, Schostakowichs *Katerina Ismailova* und viele andere. Strauss hat als erster die pathologische Obsession auf die Opernbühne gebracht. Er stellt die Hauptpersonen in ihrer ganzen seelischen Verderbtheit dar, doch die Musik bleibt weitgehend lyrisch. Das Werk sieht zwar eine Besetzung von 105 Instrumenten vor, klingt aber am besten, wenn es, wie Strauss

empfohlen hat, mit leichter Hand dirigiert wird. "Es ist ein Scherzo mit fatalem Ende", sagte er. Schon mit den ersten Klängen der Klarinette, mit denen die Oper beginnt, werden wir in jene seltsame mediterrane Nacht vor zweitausend Jahren versetzt mit ihrem Vollmond, ihrer schwülen Atmosphäre und Stimmung drohender Gewalt, die Herodes bei seinem Erscheinen entgegenschlägt. Strauss packt uns gleich zu Beginn an der Kehle und hält uns für die nächsten hundert Minuten in seinem Bann.

Strauss bewunderte zwar viele Interpretinnen der Salome, suchte aber immer nach seiner Idealbesetzung. Vielleicht fand er sie zum Ende seines Lebens in Maria Cebotari und Ljuba Welitsch. Einmal spielte er mit dem Gedanken an Elisabeth Schumann – einer geborenen Zerlina – in der Rolle der Salome und bot an, das Orchester für sie "abzudämpfen." Sie entsprach seiner Vorstellung einer leichten, kapriziösen Salome anstelle der "sechzehnjährigen Prinzessin mit der Stimme einer Isolde", wie er sie früher beschrieben hatte. Es war wohl eine weise Entscheidung der Schumann, dieses Experiment nie zu wagen. Doch Herbert von Karajan erinnerte sich daran, dass Strauss zu ihm gesagt hatte: "Heutzutage singen all die

schweren Stimmen die Salome. Das hat sich alles verselbständigt. Ich will das nicht." Die in seinen Tondichtungen demonstrierte Brillanz seiner Charakterisierung findet sich auch in *Salome*. Er empfand für Religion nur die tiefste Verachtung und tat Johannes den Täufer als "schwachsinnig" ab. Doch ungeachtet seiner Gefühle schrieb er trotzdem auch für ihn schöne Musik und fing so die Obsessionen des Propheten genauso präzise ein wie die von Herodes und Herodias und den Mitgliedern der verschiedenen religiösen Gruppierungen, wie etwa den unentwegt miteinander streitenden Juden.

Doch es ist Salome selbst, die – zu Recht – die Oper dominiert. Der Genius der Musik kommt nirgendwo so kraftvoll zum Ausdruck wie in Salomes abschließendem irren Liebestod, als sie über dem abgeschlagenen Kopf geifert. Die Szene ist auch heute noch haarsträubend in ihrem Horror, doch die Musik ist von monstrosen Schönheit. Strauss gewinnt unsere widerstrebende Sympathie für Salome, indem er sämtliche Hauptthemen des Werks zu einem vokalen und instrumentalen Orgasmus erotischen Verlangens verbindet. Trotz all der monumentalen Pracht der *Elektra* zeigt sich Strauss doch in *Salome* am innovativsten, gewagtesten und vielseitigsten.

Mit diesem Werk – so lässt sich mit Überzeugung behaupten – veränderte er die Gattung der Oper für immer.

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Synopse

COMPACT DISC ONE

[1] Narraboth, der junge Hauptmann der Wache, steht auf der Terrasse von Herodes' prächtigem Palast; er ist von Salome bezaubert, die sich im Festsaal befindet.

[2] Aus einer Zisterne erklingt die Stimme des Jokanaan (Johannes der Täufer), der gefangen genommen wurde, weil er den Tetrarchen und seine Gemahlin verleumdet hat. Er wird von Soldaten bewacht und von einer kleinen Gruppe von Nazarenern beobachtet.

[3]-[5] Herodes hat angeordnet, dass niemand mit dem Gefangenen sprechen dürfe, doch als Salome erscheint und Jokanaan hört, bedrängt sie Narraboth, er möge sie ihn sehen lassen. Dieser weigert sich zunächst, gibt dann aber nach. [6] Aus der Zisterne befreit, fährt Jokanaan fort, Herodes und Herodias anzuklagen. Salome ist von ihm fasziniert.

[7] Als Jokanaan begreift, wer sie ist, wendet er

sich direkt an sie und bedrängt sie, Reue zu zeigen. [8]-[10] Salome erzählt ihm von ihrem Verlangen nach seinem Körper, seinem Haar und seinem Mund. Narraboth ist entsetzt von dem, was er sieht, und tötet sich selbst. Jokanaan verflucht Salome und kehrt in seine Zisterne zurück.

[11]-[15] Herodes und Herodias kommen aus dem Festsaal. Herodes ist seiner Stieftochter Salome mehr und mehr verfallen; seine Annäherungsversuche werden nun von der Stimme Jokanaans unterbrochen. Herodias drängt Herodes, er möge den Gefangenen den Juden übergeben, doch der Tetrarch weigert sich. [16] Zur Ablenkung bittet er Salome, für ihn zu tanzen. Sie schlägt seine Bitte ab. Herodes verspricht, ihr jeden Wunsch zu erfüllen, wenn sie nur für ihn tanzt. Erst als er dies beschwört, willigt sie ein.

COMPACT DISC TWO

[1] Tanz der sieben Schleier. [2]-[5] Nachdem sie ihren Tanz beendet hat, ruft Herodes sie zu sich und fragt, was sie sich zur Belohnung wünsche. Sie bittet um den Kopf des Jokanaan. Entsetzt versucht Herodes, sie zu überreden, etwas anderes zu wählen, bietet ihr Juwelen, seine weißen Pfauen und sogar den

Schleier des Tempels. Sie weist alles zurück und Herodes ist gezwungen, nachzugeben.

[6]-[7] Jokanaans Kopf wird Salome auf einer Silberschüssel gereicht und sie küsst endlich seine Lippen. [8] Abgestoßen von ihrer Tat befiehlt Herodes seinen Soldaten, sie zu töten.

Übersetzung: Stephanie Wollny

John Graham-Hall (Herodes) studierte am King's College in Cambridge und am Royal College of Music. Er hat in allen größeren britischen Opernensembles gesungen; dabei zählten zu seinen Rollen Albert Herring am Royal Opera House Covent Garden; Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flöte (*Ein Sommernachtstraum*) und Bob Boles (*Peter Grimes*) an der Glyndebourne Festival Opera; Valzacchi (*Der Rosenkavalier*), Don Basilio, Monostatos, Lysander (*Ein Sommernachtstraum*) und Herodes an der English National Opera; Cassio (*Otello*) an der Welsh National Opera, Eisenstein und der Schulmeister (*Das schlaue Fuchslein*) an der Scottish Opera und Aschenbach (*Tod in Venedig*), Lysander, Albert Herring sowie Ferrando (*Così fan tutte*) mit der Glyndebourne Touring Opera.

Als einer der führenden internationalen Sänger Großbritanniens haben zahlreiche Engagements John Graham-Hall auch an Opernhäuser im Ausland geführt; so spielte er den Tanzmeister (*Ariadne auf Naxos*), Cassio und Basilio an La Monnaie in Brüssel sowie gleich zwei Rollen in *Moses und Aaron* für die Nederlandse Opera und auf dem Salzburg-Festival. Er hat den Schapkin (*Aus einem Totenhaus*) an der Oper von Nizza gesungen; den Lysander in Paris, Lyon, Caen, Montpellier und Rom sowie auf dem Ravenna-Festival; Lensky (*Eugen Onegin*) in Lyon und Toronto; Ferrando in Vancouver; Cassio und Telemacus (*Il ritorno d'Ulisse in patria*) in Lisbon; Achilles (*König Priam*) und den Maler (*Lulu*) in Antwerpen sowie Basilio und Spoletta (*Tosca*) an der Niederländischen Oper. Bis vor kurzem war er Ensemblemitglied der English National Opera, wo Eisenstein (*Die lustige Witwe*), Mime (*Der Ring der Nibelungen*), Herodes, Valzacchi, Sylvester (*The Silver Tassie*), Goro (*Madama Butterfly*), Triquet (*Eugen Onegin*), Monostatos (*Die Zauberflöte*), der ärmliche Bauer (*Die Lady Macbeth von Mtsensk*) und Alwa (*Lulu*) zu seinen Rollen zählten.

Für Chandos hat John Graham-Hall den Hob (in Vaughan Williams' *The Poisoned Kiss*) sowie für die Serie "Opera in English" Alwa

(*Lulu*), den Idioten (*Wozzeck*), Vitek (*The Makropulos Case*), Monostatos (*The Magic Flute*) und Isacco (*The Thieving Magpie*) aufgenommen.

Sally Burgess (Herodias) wurde besonders für ihre Interpretation der Titelrolle in Bizets *Carmen* gefeiert, die sie an der Metropolitan Opera in New York, der Opéra de Paris-Bastille sowie in München, London, Zürich, Berlin, Bregenz, Neuseeland und Portland gab. Bisherige Engagements haben sie an die English National Opera, die Welsh National Opera, die Opera North, die Scottish Opera, die Bayerische Staatsoper und De Nederlandse Opera geführt. Zu ihrem weltweit dargebotenen Repertoire zählen Azucena (*Il trovatore*), Mistress Quickly (*Falstaff*), Baba der Türke (*The Rake's Progress*), Hanna Glawari (*Die lustige Witwe*), Dalila (*Samson et Dalila*), Fricka (*Der Ring der Nibelungen*), Judith (*Herzog Blaubarts Burg*), Kabanicha (*Katya Kabanova*) und Herodias (*Salome*), um nur einige Rollen zu nennen.

Im Konzert und Recital ist Sally Burgess in New York mit Jane Glover, in London mit Richard Hickox, in Washington DC mit Leonard Slatkin, in Seattle mit Gerard Schwarz, in Houston und Bordeaux mit Hans

Graf, in San Diego mit Jahja Ling und in ganz Europa mit weiteren gefeierten Maestri aufzutreten, wobei ihre Konzerte häufig auch vom nationalen TV-Sender und Rundfunk aufgezeichnet wurden. Für ihre Mitwirkung in dem von der Royal Shakespeare Company und der Opera North koproduzierten Musical *Showboat* im Londoner West End wurde sie als "best actress in a musical" für den Olivier Award nominiert. Zu Sally Burgess' zahlreichen Einspielungen zählen, bei Chandos, die Judith (in *Herzog Blaubarts Burg*, erschienen in der Chandos-Reihe "Opera in English") und Florence Pike (*Albert Herring*) sowie *West Side Story*, *The King and I*, *Sally Burgess sings Jazz*, *The Other Me* und *Happy Talk*; all diese haben ihren Ruf einer Künstlerin mit unbegrenztem Talent noch weiter gefestigt.

Susan Bullock (Salome) ist gegenwärtig eine der weltweit gefragtesten dramatischen Sopranistinnen. Zu ihren Auftritten in den letzten Spielzeiten zählt die Brünnhilde am New National Theatre in Tokio, mit der Canadian Opera Company, am Teatro Nacional de Sao Carlos in Lissabon und an La Fenice. Die Rolle der Isolde hat sie in London, Frankfurt, Verona, Leeds und Rouen gesungen. Besonders gefeiert war ihre internationale

Aufmerksamkeit erregende Elektra in der gleichnamigen Oper von Richard Strauss.

Weitere Rollen in der jüngeren Vergangenheit umfassen die Marie in *Wozzeck* an Covent Garden unter Daniel Harding, den Frauenchor (*The Rape of Lucretia*) an der Bayerischen Staatsoper, Lady Macbeth (in Ernest Bloch's *Macbeth*) in Wien, Franz Schrekers *Der Schatzgräber* an der Frankfurter Oper und Ellen Orford (*Peter Grimes*) an der English National Opera und der Königlichen Dänischen Oper.

Susan Bullocks Konzertrepertoire ist groß und vielseitig; zu ihren Engagements in jüngerer Zeit zählen ihr Debüt mit den Berliner Philharmonikern unter Mark Elder (*Hänsel und Gretel*), Schönbergs *Erwartung* mit dem BBC Symphony Orchestra unter der Leitung von David Robertson und schließlich Vorspiel & Liebestod aus *Tristan und Isolde* mit dem Dirigenten Esa-Pekka Salonen und dem Philharmonia Orchestra sowie mit Zubin Mehta und dem Orchester der Bayerischen Staatsoper. Ihr offizielles Recital-Debüt an der Wigmore Hall feierte Susan Bullock im Jahr 2005.

CD-Einspielungen umfassen die Genièvre (in Ernest Chaussons *Le Roi Arthur*) sowie für Chandos Lady Billows (*Albert Herring*), Paul

Hindemiths *Sancta Susanna* und Magda (in Gian Carlo Menottis *The Consul*) mit dem Spoleto Festival-Orchester unter Richard Hickox. Außerdem hat Susan Bullock zusammen mit dem Pianisten Malcolm Martineau eine Recital-CD aufgenommen, die Wagners *Wesendonck-Lieder* und Prokofievs *Fünf Gedichte von Anna Achmatowa* enthält.

John Wegner (Jokanaan) wurde in Deutschland geboren und ging früh nach Australien, wo er im St. Patrick's Cathedral Choir von Melbourne sang. Am Victorian College of the Arts erwarb er ein Diplom im Fach Oper und Musiktheater.

Von 1981 bis 1992 war John Wegner Mitglied der Opera Australia; seither tritt er dort regelmäßig als Gast auf. Gegenwärtig ist er Ensemblemitglied der Deutschen Oper am Rhein Düsseldorf/Duisburg. Auftritte hatte er bisher an der Mailänder Scala, der Königlichen Dänischen Oper in Kopenhagen, der Norwegischen Nationaloper, dem Théâtre Royal de la Monnaie in Brüssel, dem Théâtre du Capitole in Toulouse, der Komischen Oper und der Staatsoper Berlin sowie in Stuttgart, München und Bonn, De Nederlandse Opera in Amsterdam, der English National Opera, der Opera North, der Opera Ireland sowie

in Prag und Bern und auf den Festivals von Bayreuth und Adelaide, und in Australia.

Zu John Wegners umfassendem Repertoire zählen die Rollen von Wotan/Wanderer, Alberich, Günther Fasolt und Donner (*Der Ring der Nibelungen*), Telramund (*Lohengrin*), die Titelrolle im *Fliegenden Holländer*, Kurwenal (*Tristan und Isolde*), Klingsor (*Parsifal*), Biterolf (*Tannhäuser*), Pizarro (*Fidelio*), Jokanaan (*Salome*), Orestes (*Elektra*), Scarpia (*Tosca*), Iago (*Otello*), Alfio (*Cavalleria rusticana*), Jack Rance (*La fanciulla del West*), St Bris (*Les Huguenots*), die Titelrollen in *Boris Godunov*, *Falstaff*, *Cardillac* und *Prince Igor*, Escamillo (*Carmen*), Lindorf, Coppelius, Dr. Miracle und Dapertutto (*Hoffmanns Erzählungen*), Méphistophèles (*Faust*), Prus (*Die Sache Makropulos*) sowie Kissinger in der australischen Erstaufführung von John Adams' *Nixon in China*.

Engagements in jüngerer Zeit umfassen Sebastiano (*Tiefland*) und Battistellis *Richard III* an der Deutschen Oper am Rhein, Jack Rance in Prag, *Die Gezeichneten* an De Nederlandse Opera in Amsterdam sowie *Hoffmanns Erzählungen* und Claggart (*Billy Budd*) an der Opera Australia. Zu John Wegners weiteren Verpflichtungen im Jahr 2008 zählen die Titelrolle im *Fliegenden*

Holländer an der Deutschen Oper am Rhein, Jokanaan in Tokio, Scarpia in Duisburg, Klingsor an der Bayerischen Staatsoper in München, Telramund an der Wiener Staatsoper und Pizarro (*Fidelio*) an der Opéra National du Rhin.

Andrew Rees (Narraboth) wurde in Carmarthen in West Wales geboren und studierte am Royal Northern College of Music. Noch bevor er sein Studium an der Guildhall School of Music and Drama vollendete, wurde er in den Glyndebourne Festival Chorus aufgenommen. An der English National Opera wurde er zunächst Mitglied des Jerwood Young Artist Programme und später Ensemble-Prinzipal. In dieser Funktion sang er zahlreiche Rollen. Zu seinen Konzertauftritten zählen *The Dream of Gerontius* in Helsinki und Dublin, Cavaradossi (*Tosca*) mit dem City of Birmingham Symphony Orchestra, Judith Weirs *Der blonde Eckbert* mit dem NDR Hamburg, Alfred Schnittkes *Faust*-Kantate in Basel und Zürich sowie Liszts *Missa Solemnis* und Beethovens *Missa Solemnis* in Basel.

Weitere Rollen umfassen Boris (*Katya Kabanova*), Sergei (*Die Lady Macbeth von Mzensk*), Pinkerton (*Madama Butterfly*), den Lawyer (*Punch and Judy*), Ismaele (*Nabucco*),

Macduff (*Macbeth*), Alfredo (*La traviata*) sowie verschiedene Rollen in Wallens *The Silent Twins*. Zudem schuf Andrew Rees für den TV-Sender Channel 4 die Rolle des Ryan in Jonathan Doves *When She Died: Death of a Princess*.

Rebecca de Pont Davies (Herodias' Page) wurde in London geboren und an der Guildhall School of Music and Drama ausgebildet, wo sie zahlreiche Auszeichnungen gewann. Ihr Operndebüt feierte sie mit der Glyndebourne Touring Opera in Benjamin Brittens *Tod in Venedig*. Zu ihrem Debüt an der English National Opera sang sie die Emilia (*Otello*), danach war sie eine Zeitlang Prinzipal der ENO. Ihre Rollen dort umfassten Mrs. Sedley (*Peter Grimes*), Annina (*Der Rosenkavalier*), Genevieve (*Pelléas et Mélisande*), Ottavia (*Die Krönung der Poppea*), Mistress Quickly (*Falstaff*) sowie Ulrica (*Un ballo in maschera*). 2001 schuf sie die Rolle der Suzanne in der Weltpremiere von Martin Butlers *A Better Place*.

Zu ihren weiteren Rollen gehören Mrs. Sedley in Barcelona und in einer konzertanten Aufführung in Valencia, Beroe (in Hans Werner Henzes *The Bassarids*) am Théâtre du Châtelet in Paris, Maddalena (*Rigoletto*) an der

Opera North, Mother in der Weltpremiere von Jonathan Harveys Oper *Wagner Dream* in Amsterdam, Luxembourg und Paris sowie die Schauspielerin (in Judith Weirs *A Night at the Chinese Opera*) und Moksada (in Param Vires *Snatched from the Gods*) an der Scottish Opera.

Auch als Konzertsängerin hat Rebecca de Pont Davies sich einen Namen gemacht; sie hat mit vielen Orchestern zusammengearbeitet, wobei ihr Repertoire von den großen Werken Bachs und Händels über Rossinis *Petite Messe Solennelle*, Mendelssohns *Elias* und Verdis Requiem bis zu Mahlers Zweiter Sinfonie, Edward Elgars *Sea Pictures*, *The Dream of Gerontius* und Michael Tippets *A Child of our Time* reicht. Zu ihren Einspielungen zählt die Mistress Quickly im Rahmen der Chandos-Reihe "Opera in English".

Anton Rich (Erster Jude) wurde in Devon geboren und studierte an der Royal Academy of Music. Anschließend sang er im Glyndebourne Chorus und ging sodann zur English National Opera, wo er Rollen in *Salome*, *La traviata*, *Der Rosenkavalier*, *Boris Godunov*, Schostakowichs *Die Lady Macbeth von Mzensk*, Janáček's *Das schlaue Fuchslein* und *Aus einem Totenhaus*, Henzes *Prinz von Homburg*, Zimmermanns *Die Soldaten* sowie in

den Weltpremieren von Gavin Bryars' *Doctor Ox's Experiment* und Mark Anthony Turnages *The Silver Tassie* übernahm.

An der Kentish Opera hat er Hermann (*Pique Dame*), Gustavus (*Un ballo in maschera*), Radames (*Aida*), Pinkerton (*Madama Butterfly*), Ismaele (*Nabucco*), Alvaro (*La forza del destino*) und Canio (*Pagliacci*) gesungen. Anton Rich verfügt zudem über ein ausgedehntes Oratorienrepertoire und ist in sämtlichen namhaften Londoner Konzertreihen aufgetreten.

Wynne Evans (Zweiter Jude) wurde in Wales geboren und studierte an der Guildhall School of Music and Drama sowie am National Opera Studio. An der Welsh National Opera hat er den Duca (*Rigoletto*), Rodolfo (*La Bohème*), Alfred (*Die Fledermaus*), Alfredo (*La traviata*), den Chevalier (*Dialogues des Carmélites*) und Tamino (*Die Zauberflöte*), an der Opera North den Prunier (*La Rondine*) und Fenton (*Falstaff*) sowie an der English National Opera unter anderem Alfredo und Cavaradossi (*Tosca*) gesungen. Weitere Engagements hatte er an der Scottish Opera, mit der Chelsea Opera Group, der Castleward Opera, der Classical Opera Company, der Almeida Opera und der Opera Northern Ireland.

Auch als Konzertsolist hat Wynne Evans eine rege Tätigkeit entfaltet; er arbeitet regelmäßig mit dem Royal Philharmonic Orchestra, dem BBC Symphony Orchestra, dem City of Birmingham Symphony Orchestra, dem Hallé Orchestra, dem London Symphony Orchestra und der City of London Sinfonia zusammen. Zudem hat er in London und Cardiff Solo-Recitals und andere Konzerte gegeben.

Colin Judson (Dritter Jude) studierte an der Guildhall School of Music und hatte bisher Auftritte an der Scottish Opera, der Glyndebourne Festival Opera, der English Touring Opera, der Glyndebourne Touring Opera, der English National Opera und dem Royal Opera House Covent Garden.

Für Glyndebourne hat er den Remendado (*Carmen*), Coryphee (*Le Comte Ory*), Gaston (*La traviata*) und den Andrew (*The Last Supper*) gesungen, den er auch an der Staatsoper Berlin gegeben hat. Seine Rollen an der Scottish Opera umfassen den Borsa (*Rigoletto*), Alfred (*Die Fledermaus*), L'incredibile (*Andrea Chenier*), Remendado und Jaquino (*Fidelio*). Colin Judson war Ensemblemitglied an der Kölner Oper, wo er in zahlreichen Rollen aufgetreten ist, von

denen vor allem Goro (*Madama Butterfly*), Pedrillo (*Die Entführung aus dem Serail*), und Truffaldino (*The Love for Three Oranges*) zu nennen sind. Sein Debut am Royal Opera House Covent Garden feierte er als Pang (*Turandot*). Weitere internationale Engagements umfassen Rollen in der *Zauberflöte* und in *Salome* an der English National Opera, Snout (*A Midsummer Night's Dream*) am Teatro Real Madrid sowie am Royal Opera House Covent Garden, Flute (*A Midsummer Night's Dream*) an der Opera North, Squeak an der Glyndebourne Festival Opera und Mime (*Ring-Zyklus*) an der Opera National du Rhin und an Sao Carlos in Lissabon.

Alasdair Elliott (Vierter Jude) ist einer der führenden Charakter-Tenöre Europas; in jüngerer Zeit war er in Rollen wie der des Mime in der neuen Inszenierung des *Ring-Zyklus* an der Scottish Opera, als Pong (*Turandot*) am Teatro Real in Madrid, an der Royal Opera Covent Garden, sowie der niederländischen Reisopera, als David (*Die Meistersinger von Nürnberg*) am Stuttgarter Staatstheater und als Monostatos (*Die Zauberflöte*) in Lissabon und an der English National Opera zu hören. Zu seinen weiteren

Opernrollen zählen Brighelle (*Ariadne auf Naxos*) an der Royal Opera und der English National Opera, Snout (*A Midsummer Night's Dream*) an der Glyndebourne Festival Opera sowie Bardolpho und Caius (*Falstaff*) an der Scottish Opera.

Alasdair Elliott ist vor allem auch für sein Interesse an zeitgenössischer Musik bekannt; er hat die Rolle des Vova in Schnittkes *Leben mit einem Idioten* und die des Dieners in der Weltpremiere von John Bullers *The Bacchae* gesungen. An der Oper wie auch im Konzert hat er mit einigen der weltweit führenden Dirigenten zusammengearbeitet, wobei er regelmäßig in Konzerten mit dem London Symphony Orchestra, dem Monteverdi Choir, dem English Concert und den London Mozart Players aufgetreten ist.

Jeremy White (Fünfter Jude) wurde in Liverpool geboren und in Oxford ausgebildet und hat eine internationale Laufbahn an der Oper, im Konzert und im Aufnahmestudio eingeschlagen, wobei sein Repertoire sich von der Alten Musik bis zu den neuesten zeitgenössischen Kompositionen erstreckt. Bei Bach, Händel und Mozart verbindet ihn eine lange Zusammenarbeit mit Dirigenten wie Trevor Pinnock, Andrew Parrott, Adam

Fischer und Harry Christophers, während zu seinen Engagements mit Werken des 20. Jahrhunderts Webern unter Boulez und Britten unter Graf sowie auch Auftritte mit Luciano Berio, Arvo Pärt und John Adams mit deren eigenen Kompositionen zählen.

Seine bisherigen Opernrollen umfassen Parsons (1984) an der Mailänder Scala und in Valencia, Kecal (*Die verkaufte Braut*), Snug (*A Midsummer Night's Dream*), Sourin (*Pique Dame*) und Ligniere (*Cyrano de Bergerac*) am Royal Opera House, Pluto (*Orfeo*), Varlaam (*Boris Godunov*) und die Titelrolle in *The Turk in Italy* an der English National Opera, Fabrizio (*La gazza ladra*) mit der Philharmonia, *Where the Wild Things Are* mit den Berliner Philharmonikern, Achilla (*Giulio Cesare*) am Grand-Théâtre de Bordeaux sowie Kecal, Superintendent Budd (*Albert Herring*), Dikoy (*Kat'a Kabanova*), Talbot (*Giovanna D'Arco*) und Tiresias (*Oedipus Rex*) an der Opera North.

Zu seinen CD-Einspielungen zählen *Israel in Egypt* mit Andrew Parrott, Monteverdis *Vespers* mit Harry Christophers sowie für Chandos Vaughan Williams' *The Pilgrim's Progress* und Britten's *Paul Bunyan*. Jeremy White erscheint hier mit freundlicher Genehmigung des Royal Opera House.

Michael Druiett (Erster Nazarene) studierte an der Britten–Pears School, dem Royal College of Music und dem National Opera Studio. Anschließend wurde er als Bass-Prinzipal festes Ensemblemitglied der English National Opera, wo er Rollen in *Wozzeck*, *Salome*, *Das schlaue Fuchslein*, *La Bohème*, *Orfeo*, *Ariodante*, *Rigoletto*, *Don Carlos* und *Lohengrin* sang. In Großbritannien hatte er auch häufig Auftritte an der Welsh National Opera, der Scottish Opera, sowie der Royal Opera Covent Garden. Für die Glyndebourne Festival Opera sang er in *Peter Grimes*, *Don Giovanni*, *Albert Herring*, *Otello*, *Eugen Onegin*, *Die Zauberflöte* und *Pelléas et Mélisande*. Im Ausland ist Michael Druiett in Inszenierungen am Théâtre du Chatelet und an der Opéra-Bastille in Paris, der Opéra de Lyon, der Opéra de Toulouse, der Opéra National de Montpellier, der New Israeli Opera und an La Monnaie in Brüssel aufgetreten. Er hat mit Dirigenten wie Daniel Barenboim, Christoph von Dohnányi, Bernard Haitink, Richard Hickox, Kent Nagano, Gennady Rozhdestvensky und Georg Solti zusammengearbeitet.

Graeme Broadbent (Erster Soldat) wurde in Halifax geboren und studierte am Royal College of Music bei Lyndon Vanderpump

und danach bei Yevgeny Nesterenko am Tchaikovsky-Konservatorium.

Mit einem Repertoire, das von Monteverdi bis Schönberg reicht, ist Graeme Broadbent in Recitals und Oratorienaufführungen in ganz Großbritannien sowie auch im Ausland aufgetreten und hat in sämtlichen großen Londoner Konzertsälen und auf den Proms gesungen. Zu seinen Opernrollen zählen Basilio (*Der Barbier von Sevilla*) an der English National Opera und Scottish Opera, Gremin (*Eugene Onegin*) an der Opera Holland Park und Sarastro (*Die Zauberflöte*) an der New Zealand Opera. Sein Debüt feierte er auf dem Glyndebourne Festival als Commendatore (*Don Giovanni*), zudem hatte er Auftritte in Thomas Ades' *Powder her Face* auf den Festivals von Almeida und Aldeburgh.

Seine zahlreichen Rollen als Ensemble-Mitglied der Royal Opera umfassen Colline (*La Bohème*), Angelotti (*Tosca*), Timur (*Turandot*), Dr. Grenvil (*La traviata*), den Nachtwächter (*Die Meistersinger von Nürnberg*), Leone (*Attila*) und König Marke (*Tristan und Isolde*).

Der irische Bass **Alan Ewing** (Zweiter Soldat) hat in den letzten Jahren an der Berliner Staatsoper, am Opernhaus Zürich, auf dem

Maggio Musicale in Florenz, auf dem Festival von Aix-en-Provence, an der Nederlandse Opera und am Royal Opera House Covent Garden sowie in Konzerten während der Salzburger Pfingstfestspiele und auf dem Luzern-Festival, im Berliner Konzerthaus, im Barbican und im Concertgebouw unter Dirigenten wie Sir Colin Davis, Philippe Jordan, Richard Hickox und Daniel Oren gesungen. Alan Ewing wird besonders für seine virtuoseren Händel-Rollen gefeiert – zu hören auf seinen preisgekrönten Einspielungen von *Acis & Galatea* und *Giulio Cesare* –, verfügt aber auch über das gängige Bass-Repertoire, darunter Osmin, den er unter William Christie (Straßburg) und Marc Minkowski (Aix 2007) gesungen hat, sowie Seneca, Sarastro, Leporello, Heinrich der Vogler, Baron Ochs, Herzog Blaubart und Sondheim's Sweeney Todd.

Roger Begley (Cappadocian) studierte am Royal College of Music und wurde 1971 Mitglied des Chors der English National Opera. Er ist in zahlreichen Rollen aufgetreten, darunter Varsofiev (*Khovanshchina*), Captain Petrovich (*Eugene Onegin*), Ser Amantio di Nicolao (*Gianni Schicchi*), Benoit (*La Bohème*) und Antonio (*Die Hochzeit des Figaro*). Zudem

hat er verschiedene Rollen an der Opera Brava gesungen, darunter die Titelrolle in *Don Pasquale*, Dr. Bartolo (*Der Barbier von Sevilla*), Don Magnifico (*La Cenerentola*) und Benoit/Alcindoro (*La Bohème*). Roger Begley hat die Basspartien in einem Großteil des gängigen Oratorienrepertoires gesungen, darunter in jüngerer Zeit Mozarts Requiem, Haydns *Schöpfung* und Bachs H-Moll-Messe.

Zu Beginn der Konzertsaison 2008/09 wird Esa-Pekka Salonen die Position des Chefdirigenten und Künstlerischen Beraters des **Philharmonia Orchestra** über nehmen; Christoph von Dohnányi wird Ehrendirigent auf Lebenszeit. Weitere mit dem Orchester assoziierte Dirigenten sind Lorin Maazel (Erster Gastdirigent), Riccardo Muti (Chefdirigent und Musikalischer Leiter), Giuseppe Sinopoli (Musikalischer Leiter), Kurt Sanderling (Emeritierter Dirigent), Vladimir Ashkenazy (Ehrendirigent) und Sir Charles Mackerras (Hauptgastdirigent), und auch Otto Klemperer, Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan und Carlo Maria Giulini. Das Orchester verpflichtet weiterhin Gastdirigenten und Solisten von Weltrang, während einige der größten

europäischen Nachwuchstalente in seine Reihen aufgenommen werden.

Das Philharmonia Orchestra ist in der Royal Festival Hall ansässig und nimmt eine zentrale Position im Musikleben Großbritanniens ein, nicht nur durch seine Londoner Konzerte, sondern auch durch feste Kontakte mit Aufführungsstätten in anderen Teilen des Landes, die eine ideale Gelegenheit für die Erweiterung seines dynamischen und bevölkerungsnahen musikpädagogischen Programms bieten. Das Orchester ist mit zahlreichen Preisen ausgezeichnet worden und hat beispiellose kritische Unterstützung für seine innovative Programmpolitik gewonnen, die in ihrem Kern der Bestellung und Darbietung neuer Musik von führenden Komponisten unserer Zeit verpflichtet ist.

Die Konzerte des Orchesters werden immer häufiger von BBC Radio 3 übertragen, nicht zuletzt im Rahmen der jährlichen BBC Proms. Mit über 1000 Schallplattenaufnahmen verfügt das Philharmonia Orchestra über die größte Orchesterdiskographie der Welt, die auch Fernseh- und Filmmusik beinhaltet, und genießt weltweit höchstes Ansehen. Das Orchester hat für Opera Rara mehrere Recitals sowie dreizehn komplette Opern eingespielt und in der Reihe "Opera in

English" für Chandos mit Unterstützung durch die Peter Moores Foundation *Hansel and Gretel*, *The Marriage of Figaro*, *The Thieving Magpie*, *Wozzeck*, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La Bohème*, *Madam Butterfly*, *Turandot*, die preisgekrönte *Tosca* und Opernarien in Solorecitals mit Christine Brewer, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny und John Tomlinson aufgenommen. Das Philharmonia Orchestra untermauert seinen internationalen Rang durch regelmäßige Tourneen und Gastauftritte an berühmten Häusern wie dem Châtelet Théâtre Musical in Paris, dem Megaron in Athen und dem Lincoln Center for the Performing Arts in New York.

Sir Charles Mackerras studierte am Konservatorium in Sydney und kam 1947 nach England. Von der Kulturorganisation British Council erhielt er ein Stipendium zur Erweiterung seines Studiums an der Musikakademie Prag. In jenem Jahr begann seine Leidenschaft für die Musik Janáčeks, als er *Katja Kabanowa* unter der Leitung des großen Václav Talich hörte.

Als Assistant Conductor am Londoner

Opernhaus Sadler's Wells dirigierte er 1951 die erste Aufführung von *Katja Kabanowa* in der englischsprachigen Welt und brachte später auch *Die Sache Makropulos* und *Aus einem Totenbaus* nach Sadler's Wells. Hoherfolgreiche Inszenierungen von Janáčeks Opern sowie vertrautere Werke aus dem Standardrepertoire leitete er auch während seiner Zeit als Musikdirektor der English National Opera (1970–77) und der Welsh National Opera (1987–1992). In ganz Europa, den USA und Australien gilt er als Wegbereiter der Musik Janáčeks. *Jenůfa* ist ihm besonders ans Herz gewachsen.

Name verbindet sich seit langem mit der Tschechischen Philharmonie, mit der er die meisten Orchesterwerke Janáčeks, *Katja Kabanowa* und Dvořáks *Rusalka* aufgenommen hat. Seine umfangreiche Diskographie enthält einen preisgekrönten Zyklus von Janáček-Opern mit den Wiener Philharmonikern aus den frühen achtziger Jahren. Für Chandos hat er Janáčeks *Glagolitische Messe* in der Originalfassung, Kodály's *Psalmus Hungaricus* und Dvořáks Cellokonzert eingespielt. Für die Chandos-

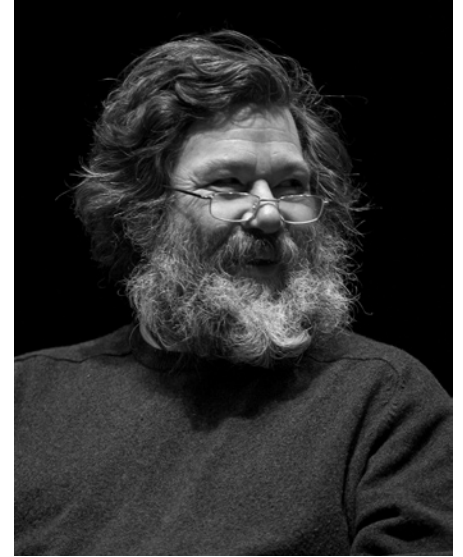
Serie "Opera in English" hat er *Osud*, *La traviata*, *Werther*, *Julius Caesar*, *Mary Stuart*, *Eugene Onegin*, *Jenůfa*, *The Magic Flute*, *The Bartered Bride*, *The Makropulos Case*, *Hansel and Gretel* und *Così fan tutte* aufgenommen.

Sir Charles hat auch die Musik des 18. Jahrhunderts erforscht, insbesondere Händel und Mozart. Er hat eine Reihe von Mozart-Opern und Gilbert-und-Sullivan-Operetten sowie Gesamtaufnahmen der Sinfonien von Mozart, Beethoven und Brahms, mehrere Oratorien von Händel sowie Sinfonien von Mahler und Elgar vorgelegt. Derzeit ist er Hauptgastdirigent des Philharmonia Orchestra, Conductor Laureate des Scottish Chamber Orchestra sowie Conductor Emeritus der Welsh National Opera und der San Francisco Opera.

Sir Charles wurde 1974 mit dem britischen Verdienstorden CBE ausgezeichnet, 1979 zum Ritter geschlagen, 1996 mit der Ehrenmedaille der Tschechischen Republik gewürdigt und 1997 zum Companion of the Order of Australia ernannt. 2003 erhob ihn Königin Elizabeth II. zum Companion of Honour.



On session: Michael Druett and Roger Begley



On session: Andrew Rees and Jeremy White

On session: John Graham-Hall and Susan Bullock



Le volcan actif de Strauss

Le nom de Salomé ne figure nulle part dans le Nouveau Testament. Dans les évangiles selon saint Matthieu et saint Marc il est seulement question de “la fille d’Hérodiade”, née de son premier mariage avec Hérode Philippe. Elle l’abandonna pour Hérode Antipas, le demi-frère de Philippe, et ce second mariage fut dénoncé comme étant “incestueux” par le prophète Jean le Baptiste qui prétendait préparer le chemin pour la venue de Dieu sur terre. C’était une raison suffisante pour qu’Hérode Antipas le détienne dans un donjon (ou citerne) à Machéronte à l’est de la Mer morte. Après un banquet donné pour l’anniversaire d’Hérode, la fille d’Hérodiade dansa pour les convives et plut tant au tétrarque qu’il lui jura de lui donner tout ce qu’elle voudrait. Poussée par sa mère, elle demanda la tête de Jean le Baptiste. Hérode, nous disent les Évangiles, fut “attristé”, mais tint sa promesse.

La fille d’Hérodiade devint Salomé au dix-neuvième siècle quand l’histoire connut une vogue. Elle s’accordait avec l’obsession pour la *femme fatale*, la femme consciente de sa sexualité, qu’elle fût Salomé, Judith ou Hanna

Glawari dans *Die lustige Witwe*. Il n’est qu’à songer à *Erdgeist* de Wedekind, à *Nana* de Zola ou aux tableaux de Klimt et de Schiele. Outre la *Salomé* d’Oscar Wilde, illustrée par Aubrey Beardsley, il existe des peintures de Gustave Moreau et de Lovis Corinth, une nouvelle (*Hérodiades*, 1877) de Flaubert, et l’opéra *Hérodiade* de Massenet (1881). Mais c’est Wilde qui ajoute l’obsession de Salomé pour Jean-Baptiste et d’Hérode pour Salomé, et qui fait tuer Salomé par ordre d’Hérode. Son intérêt pour ce sujet était une réponse aux tableaux de Moreau. Sa pièce fut un échec à Paris et interdite en Angleterre, mais elle remporta du succès à Breslau en 1901 dans une traduction allemande. Produite par Max Reinhardt à Berlin l’année suivante, elle fut représentée deux cents fois dans une nouvelle traduction allemande de Hedwig Lachmann.

Richard Strauss vivait à Berlin, où il occupait le poste de chef d’orchestre de la cour de l’empereur Guillaume II, depuis 1898. Anton Lindner, un jeune écrivain viennois dont Strauss avait mis en musique l’un des poèmes en 1898, offrit d’écrire un livret d’opéra d’après Salomé, et envoya au compositeur

plusieurs échantillons de scènes. Strauss ne fut pas impressionné et préféra la traduction de Lachmann. Sa première ligne, “Wie schön ist die Prinzessin Salome heute Nacht!” lui suggéra immédiatement une idée musicale – et une tonalité, ut dièse mineur – qu’il griffonna dans la marge de son exemplaire. La même chose se produisit avec d’autres phrases cruciales. Aussi quand il alla voir la pièce en novembre 1902 et qu’un ami lui dit “Sûrement, il y a ici un opéra pour vous?”, il put répondre sans mentir: “Je suis déjà en train de le composer!”. Mais ce n’est pas avant le mois de juillet 1903, pendant des vacances à Marquarstein, qu’il commença sérieusement à travailler à la partition, composant à l’aide d’un piano droit dans la “salle de repassage” et écrivant sur la table à repasser. Il continua à y travailler pendant une tournée en Amérique en 1904 où il devait diriger la première mondiale de sa *Symphonia Domestica*, et il termina la partition complète à Berlin le 20 juin 1905, trois semaines après la mort de son père à qui il avait joué des extraits de l’ouvrage. Le vieil homme avait fait la remarque: “Mon Dieu, quelle musique nerveuse. J’ai l’impression que mon pantalon est rempli d’insectes”. Aussitôt après avoir achevé cette version, Strauss adapta le texte français de Wilde pour une seconde

version de l’opéra qu’il termina en septembre 1905. Il modifia les rythmes et les mélodies de la partition pour “convenir au caractère de la langue française”. Les deux versions diffèrent de manière subtile, et la seconde sonne vraiment comme un opéra français. C’est pendant qu’il travaillait à la version française qu’il composa la Danse des sept voiles. Ceci éliminait la crainte de Mahler qui pensait que Strauss avait laissé la Danse de côté jusqu’à ce qu’il soit hors d’humeur de le faire.

L’interprétation enregistrée ici est chantée en anglais dans une traduction de Tom Hammond. En fait, Strauss rédigea lui-même le livret de la version allemande. Il raccourcit presque de moitié la pièce de Wilde, élimina plusieurs personnages secondaires et maintes phrases fleuries de l’écrivain, écourta les débats religieux, et anticipant la censure, omit la ligne du monologue final de Salomé quand elle dit: “J’étais une vierge tu m’as déflorée. J’étais chaste, tu as remplis mes veines de feu.” Quand dans la première scène Salomé quitte le banquet parce qu’elle en a assez de la discussion religieuse et n’apprécie pas la manière dont son beau-père Hérode la regarde, Strauss retira la phrase suivante de Wilde (“Je ne sais pas ce que cela veut dire. Au fait, si, je le sais”) car il percevait son héroïne comme étant une

vierge innocente. C'est un livret caustique, mais Strauss écrivit à son ami Romain Rolland: "Vous avez raison. Le texte de *Salomé* n'est pas bon. Je l'ai pris parce que je n'avais rien d'autre et parce que j'avais quelque chose à dire. Que pouvais-je faire? Je ne peux pas écrire mes livrets comme Wagner."

À la suite du succès remporté par la création mondiale à Dresde de son deuxième opéra, *Feuersnot* en un acte, Strauss offrit à cette ville *Salomé*, également en un seul acte, et avertit le chef d'orchestre Ernst von Schuch que les interprètes des trois principaux rôles – Salomé, Jean-Baptiste (Jokanaan) et Hérode – devaient se donner trois mois pour apprendre leurs parties. La soprano wagnérienne Marie Wittich ne le fit qu'en un mois, et quand elle se mit à étudier le rôle de Salomé, elle put à peine en croire ses yeux et alla se lamenter auprès de Cosima Wagner. Lors de la première répétition avec piano, Wittich et tous les autres chanteurs, à l'exception du ténor tchèque Karel Burian (Hérode) qui connaissait déjà sa partie par cœur, firent la queue pour remettre leurs partitions à Schuch. Plus tard, Wittich souleva des objections contre la "perversité" simulée demandée par le producteur et déclara à Strauss: "Je ne le ferai pas. Je suis une honnête femme." Son attitude ennuya tant Strauss qu'il

menaça d'enlever la création de Dresde et de la confier à Leipzig ou à Vienne. Mais en dépit de "Tante Wittich", comme il la surnommait, tout se passa bien. Après la répétition générale, il y eut un silence stupéfait et Strauss s'écria: "Eh bien, ça m'a vraiment plu!". À la création le 9 décembre 1905, il y eut trente-huit rappels devant le rideau, mais presque tous les critiques allemands déversèrent des insultes sur l'opéra. Après tout, la série des poèmes symphoniques composée par Strauss pendant les années 1890 était encore considérée par les critiques, sinon par le public, comme l'expression même de la cacophonie et de la décadence. Après avoir assisté à deux représentations de *Salomé* au cours d'une même semaine à Berlin en janvier 1907 avec Emmy Destinn dans le rôle titre, Gustav Mahler écrivit: "Je suis fermement convaincu que c'est l'un des plus grands chefs-d'œuvre de notre temps... une véritable œuvre de génie, très puissante. Un volcan actif est au travail sous un monceau de scories, un feu souterrain – pas un simple feu d'artifice!"

Après Dresde *Salomé* fut représenté à Breslau et, en l'espace de deux ans, dans cinquante autres villes. Le public était avide de faire l'expérience de cette "provocation blasphématoire", mais l'opéra rencontra des difficultés avec la censure. Mahler ne parvint

pas à le soustraire au censeur de la cour pour l'Opéra de Vienne où il était directeur, et menaça de démissionner. Mais Strauss le dissuada, déclarant: "Pour l'amour du ciel, ne laissez pas *Salomé* donner naissance à une question de confiance! Nous avons beaucoup trop besoin d'un artiste possédant votre détermination, votre génie et votre approche pour que vous risquiez tout à cause de *Salomé*. Nous finirons bien par atteindre à notre but sans cela!" Il ne fut atteint à l'Opéra de Vienne qu'en 1918, mais la création en Autriche eut lieu à Graz en 1906, Adolf Hitler y aurait assisté, et la compagnie de Breslau représenta l'ouvrage dans un autre théâtre viennois en 1907. Londres l'interdit en 1907, mais céda quatre ans plus tard à condition que Sir Thomas Beecham apporte quelques modifications ridicules au texte allemand qui furent ignorées par les interprètes et personne ne remarqua rien. Berlin attendit un an pour représenter l'opéra à cause des objections de l'impératrice et de sa famille. La solution fut de faire figurer de manière anachronique l'Étoile de Bethléem sur la toile de fond. L'empereur n'assista jamais à aucune représentation, mais déclarant que *Salomé* ferait beaucoup de mal à Strauss, le compositeur rétorqua que le mal qu'elle lui fit lui permit de construire sa

villa à Garmisch. Après la première des deux représentations prévues au Metropolitan Opera de New York en 1907, la fille du financier J. Perpont Morgan fit retirer l'opéra de son répertoire, et il ne fut plus rejoué dans ce lieu avant 1934. Arrivant à New York au même moment pour diriger ses oratorios, Sir Edward Elgar fut sidéré qu'on lui demande de conduire une prière publique pour délivrer la cité du fléau de *Salomé*. Il refusa, faisant remarquer que Strauss était "le plus grand génie de son temps". La Danse des sept voiles de Salomé provoqua de nombreuses difficultés avec la censure. Strauss avait une idée très précise sur la manière dont elle devait être exécutée, et s'opposait à tout ajout dramatique – "pas de flirt avec Hérode, pas de jeu autour de la citerne de Jokanaan, seulement une pause près de la citerne pendant le dernier trille. La danse doit être purement orientale, aussi sérieuse et mesurée que possible, et avec une totale modestie comme si elle était faite sur un tapis de prière". Dieu sait ce qu'il penserait de ce que nous voyons souvent sur scène de nos jours!

Salomé ne choque pas beaucoup de monde au vingt-et-unième siècle et l'ouvrage risque plutôt d'être rejeté comme étant *kitsch*. Il est plus probable que la grande majorité réagisse avec enthousiasme et stupéfaction devant

l'audace et les couleurs incroyables de cette partition révolutionnaire, l'opéra qui prépara la voie non seulement à *Elektra* de Strauss, mais également à *Marie* et *Lulu* de Berg, *Marietta* de Korngold et *Katerina Ismailova* de Chostakovitch, parmi tant d'autres. Il a introduit l'obsession pathologique sur les scènes d'opéra. S'il dépeint la dépravation des principaux personnages, la musique demeure essentiellement lyrique. Bien qu'orchestré pour cent-cinq instrumentistes, l'opéra sonne mieux quand il est dirigé, comme Strauss l'avait recommandé, avec une touche légère. "C'est un scherzo avec une conclusion fatale", déclara-t-il. Les premières notes de la clarinette qui ouvrent l'œuvre nous transportent dans cette étrange nuit méditerranéenne il y a deux mille ans avec sa pleine lune, sa chaleur étouffante et son climat de violence imminente qu'Hérode ressent lors de son entrée. Strauss nous saisit à la gorge dès le début et ne nous lâche plus pendant les cent minutes qui suivent.

Strauss admirait un grand nombre des interprètes de Salomé mais recherchait tout le temps son idéal. Peut-être le trouva-t-il à la fin de sa vie avec Maria Ceborati et Ljuba Welitsch. Pendant un temps il songea à Elisabeth Schumann, l'une des Zerlina de la

Nature, pour Salomé et offrit d'"atténuer" l'orchestre pour elle. Elle remplissait son idée d'une Salomé légère et capricieuse au lieu de "la princesse de seize ans avec la voix d'Isolde" qu'il avait auparavant recommandée. Avec sagesse peut-être, elle n'accepta jamais de faire l'expérience. Mais Herbert von Karajan se souvint que Strauss lui avait dit: "De nos jours, toutes les voix lourdes chantent Salomé. C'est devenu incontrôlable. Je ne veux pas de ça". Sa brillante manière de caractériser démontrée par ses poèmes symphoniques se retrouve dans *Salomé*. Il éprouvait le plus grand dédain pour la religion et méprisait Jean-Baptiste qu'il qualifiait d'"imbécile". Il composa cependant pour lui une musique remarquable, en dépit de ses sentiments, et captura les obsessions du prophète aussi précisément qu'il captura celles d'Hérode, d'Hérodiade et de ces membres de groupes religieux tels que les Juifs qui passent leur temps à se disputer entre eux.

Cependant, c'est le personnage de Salomé qui, à juste titre, domine l'opéra. Le génie de la musique n'est nulle part illustré de manière plus forte que dans le final *Liebestod* envahi par la folie de Salomé tandis qu'elle bave d'envie devant ta tête décapitée. La scène est d'une horreur à vous faire dresser les

cheveux sur la tête, et cependant sa musique est monstrueusement belle. Strauss conquiert notre sympathie réticente pour Salomé tandis qu'il tisse tous les thèmes principaux de la partition en un orgasme vocal et instrumental de désir érotique. Malgré toutes les gloires monumentales d'*Elektra*, c'est dans *Salomé* que Strauss se montre le plus innovateur, le plus osé et le plus varié. Avec cette œuvre, on peut dire qu'il a changé la face de l'opéra.

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Argument

COMPACT DISC ONE

[1] Narraboth, le jeune capitaine des gardes, se tient sur la terrasse du grand palais d'Hérode, et est envoûté par Salomé qui se trouve dans la salle des banquets. [2] D'une citerne s'élève la voix de Jokanaan (Jean le Baptiste) qui est emprisonné pour avoir diffamé de tétrarque et sa femme. Il est placé sous la garde des soldats, et un petit groupe de Nazaréens l'observe.

[3]-[5] Hérode a donné l'ordre que personne ne soit autorisé de parler au prisonnier, mais quand Salomé paraît et entend Jokanaan, elle demande avec insistance à Narraboth

l'autorisation de le voir. Après avoir d'abord refusé, il lui cède. [6] Sorti de la citerne, Jokanaan continue à dénoncer Hérode et Hérodiade. Salomé est fascinée par lui. [7] Quand Jokanaan réalise qui elle est, il se met à la condamner elle aussi, et la presse de se repentir. [8]-[10] Salomé lui déclare qu'elle désire son corps, ses cheveux et sa bouche. Narraboth, désespéré par ce spectacle, se tue. Maudissant Salomé, Jokanaan redescend dans la citerne.

[11]-[15] Hérode et Hérodiade sortent de la fête. Hérode est de plus en plus obsédé par sa belle-fille Salomé, et ses avances sont interrompues par la voix de Jokanaan. Hérodiade demande à Hérode de remettre le prisonnier aux Juifs, mais il refuse. [16] Pour changer le sujet, il demande à Salomé de danser pour lui. Elle refuse. Hérode promet alors que si elle danse, il lui donnera tout ce qu'elle voudra. Elle accepte seulement après lui avoir fait jurer de tenir parole.

COMPACT DISC TWO

[1] Danse des sept voiles. [2]-[5] Une fois la danse finie, Hérode demande à Salomé ce qu'elle désire. Elle veut la tête de Jokanaan. Horrifié, Hérode tente de la persuader de

choisir autre chose, et lui offre des pierres précieuses, ses paons blancs et même le Voile du Temple. Mais elle refuse, et Hérode est contraint de céder.

6-7 La tête de Jokanaan est présentée à Salomé sur un plateau d'argent, et enfin elle embrasse ses lèvres. 8 Révolté, Hérode ordonne à ses soldats de la tuer.

Traduction: Francis Marchal

John Graham-Hall (Hérode) est salué dans le monde entier comme l'un des meilleurs chanteurs britanniques. Il a fait ses études au King's College de Cambridge et au Royal College of Music de Londres. Il s'est produit avec toutes les grandes compagnies lyriques de Grande-Bretagne dans des rôles tels que Albert Herring au Royal Opera de Covent Garden, Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flute (*A Midsummer Night's Dream*) et Bob Boles (*Peter Grimes*) au Festival de Glyndebourne, Valzacchi (*Der Rosenkavalier*), Don Basilio, Monostatos, Lysander (*A Midsummer Night's Dream*) et Hérode à l'English National Opera, Cassio (*Otello*) au Welsh National Opera, Eisenstein et le Maître d'école (*Le Petit Renard rusé*) au Scottish Opera, Aschenbach (*Death in Venice*),

Lysander, Albert Herring et Ferrando (*Così fan tutte*) avec le Glyndebourne Touring Opera.

À l'étranger, John Graham-Hall a chanté le Maître de danse (*Ariadne auf Naxos*), Cassio et Basilio au Théâtre de La Monnaie de Bruxelles; deux rôles dans *Moses und Aron* au De Nederlandse Opera et au Festival de Salzbourg; Chapkine (*La Maison des Morts*) à l'Opéra de Nice, Lysander à Paris, Lyon, Caen, Montpellier, Rome et au Festival de Ravenne; Lensky (*Eugène Onéguine*) à Lyon et à Toronto; Ferrando à Vancouver; Cassio et Telemacus (*Il ritorno d'Ulisse in patria*) à Lisbonne; Achilles (*King Priam*) et le Peintre (*Lulu*) à Anvers; Basilio et Spoletta (*Tosca*) au De Nederlandse Opera. Il a été jusque récemment membre de l'English National Opera où il s'est produit dans les rôles de Eisenstein (*Die lustige Witwe*), Mime (*Der Ring des Nibelungen*), Hérode, Valzacchi, Sylvester (*The Silver Tassie*), Goro (*Madama Butterfly*), Triquet (*Eugène Onéguine*), Monostatos (*Die Zauberflöte*), l'Ivrogne (*Lady Macbeth de Mzensk*) et Alwa (*Lulu*).

John Graham-Hall a enregistré pour Chandos le rôle de Hob (*The Poisoned Kiss* de Vaughan Williams), et dans la série "Opera in English", Alwa (*Lulu*), l'Idiot (*Wozzeck*), Vitek (*The Makropulos Case*), Monostatos (*The Magic Flute*) et Isacco (*The Thieving Magpie*).

Sally Burgess (Hérodiade) est particulièrement acclamée pour son interprétation du rôle de Carmen de Bizet qu'elle a chanté au Metropolitan Opera de New York, à l'Opéra de Paris-Bastille, à Munich, Londres, Zurich, Berlin, Bregenz, en Nouvelle Zélande et à Portland. Elle s'est produite à l'English National Opera, au Welsh National Opera, à l'Opera North, au Scottish Opera, au Bayerische Staatsoper et au De Nederlandse Opera. Son répertoire comprend également de nombreux autres rôles qu'elle a chanté dans le monde entier, notamment Azucena (*Il trovatore*), Mistress Quickly (*Falstaff*), Baba the Turk (*The Rake's Progress*), Hanna Glawari (*Die lustige Witwe*), Dalila (*Samson et Dalila*), Fricka (*Der Ring des Nibelungen*), Judith (*Le Château de Barbe-Bleue*), Kabanicha (*Katya Kabanova*), et Hérodiade (*Salome*).

En concert, Sally Burgess s'est produite à New York avec Jane Glover; à Londres avec Richard Hickox; à Washington avec Leonard Slatkin; à Seattle avec Gerard Schwarz; à Houston et Bordeaux avec Hans Graf; à San Diego avec Jahja Ling et à dans toute l'Europe avec d'autres chefs d'orchestre réputés dans des concerts enregistrés pour la télévision et la radio. Sa prestation dans *Showboat*, un spectacle co-produit par la

Royal Shakespeare Company et l'Opera North représenté dans le West End de Londres, lui a valu une nomination pour un *Olivier Award* dans la catégorie "Meilleure actrice de comédie musicale". La riche discographie de Sally Burgess inclut, pour Chandos, Judith (*Bluebeard's Castle* dans la série "Opera in English") et Florence Pike (*Albert Herring*), ainsi que *West Side Story*, *The King and I*, *Sally Burgess Sings Jazz*, *The Other Me* et *Happy Talk*; tous ces enregistrements ont renforcé sa réputation d'artiste aux talents illimités.

Susan Bullock (Salomé) est aujourd'hui l'une des sopranos dramatiques les plus demandées sur les scènes internationales. Elle s'est récemment produite dans le rôle de Brünnhilde au Nouveau théâtre national de Tokyo, avec la Canadian Opera Company, au Teatro Nacional de Sao Carlos à Lisbonne et à La Fenice de Venise. Elle a chanté le rôle d'Isolde à Londres, Francfort, Vérone, Leeds et Rouen. Susan Bullock est particulièrement acclamée dans le monde entier pour son interprétation du rôle d'Elektra de Richard Strauss.

Parmi les autres rôles qu'elle a récemment incarnés, on citera Marie dans *Wozzeck* à Covent Garden sous la direction de Daniel Harding, le Chœur de Femmes (*The Rape*

of *Lucretia*) au Bayerische Staatsoper, Lady Macbeth (*Macbeth* d'Ernst Bloch) à Vienne, *Der Schatzgräber* de Franz Schreker à l'Opéra de Francfort, Ellen Orford (*Peter Grimes*) à l'English National Opera à Londres et à l'Opéra royal danois.

Le répertoire de concert de Susan Bullock est très vaste et varié. Elle a récemment fait ses débuts avec la Philharmonie de Berlin sous la direction de Mark Elder (*Hänsel und Gretel*), chanté *Erwartung* de Schoenberg avec le BBC Symphony Orchestra sous la direction de David Robertson, le "Prélude et Liebestod" extrait de *Tristan und Isolde* avec le Philharmonia Orchestra sous la direction de Esa-Pekka Salonen, et sous la direction de Zubin Mehta avec l'Orchestre du Bayerische Staatsoper. Elle a fait ses débuts en récital au Wigmore Hall de Londres en 2005.

La discographie de Susan Bullock inclut le rôle de Genièvre (*Le Roi Arthur* de Chausson), et pour Chandos Lady Billows (*Albert Herring*), *Sancta Susanna* d'Hindemith et Magda (*The Consul* de Menotti) avec l'Orchestre du Festival de Spolète sous la direction de Richard Hickox. Elle a enregistré un disque récital avec le pianiste Malcolm Martineau (incluant les *Wesendonck Lieder* de Wagner et les *Cinq Poèmes d'Anna Akhmatova* de Prokofiev).

Né en Allemagne, **John Wegner** (Jokanaan) est allé vivre très jeune en Australie où il a été choriste à la cathédrale Saint-Patrick de Melbourne. Il est titulaire d'un diplôme (Association Diploma in Opera and Music Theatre) du Victorian College of the Arts. John Wegner a été membre de l'Opera Australia de 1981 à 1992 et continue à s'y produire comme artiste invité. Il est actuellement membre du Deutsche Oper am Rhein Düsseldorf/Duisburg. Il a chanté à La Scala de Milan, à l'Opéra royal danois de Copenhague, à l'Opéra national de Norvège, au Théâtre de la Monnaie de Bruxelles, au Théâtre du Capitole de Toulouse, au Komische Oper et au Staatsoper de Berlin, à Stuttgart, Munich et Bonn, à l'Opera Australia de Sydney, à Melbourne, au Lyric Opera de Queensland, à l'Opéra d'État d'Afrique du Sud, au De Nederlandse Opera d'Amsterdam, à l'English National Opera de Londres, à l'Opera North, à l'Opéra d'Irlande, à Prague, Berne, et aux festivals de Bayreuth et d'Adélaïde.

Le vaste répertoire de John Wegner inclut les rôles de Wotan/Voyageur errant, Alberich, Günther, Fasolt et Donner (*Der Ring des Nibelungen*), Telramund (*Lohengrin*), le rôle titre dans *Der fliegende Holländer*, Kurwenal (*Tristan und Isolde*), Klingsor (*Parsifal*),

Biterolf (*Tannhäuser*), Pizarro, Jokanaan (*Salomé*), Orestes (*Elektra*), Scarpia (*Tosca*), Iago (*Otello*), Alfio (*Cavalleria rusticana*), Jack Rance (*La Fanciulla del west*), le Comte de Saint-Bris (*Les Huguenots*), le rôle titre dans *Boris Goudonov*, *Falstaff*, *Cardillac*, le Prince Igor, Escamillo (*Carmen*) Lindorf, Coppelius, Dr. Miracle et Dapertutto (*Les Contes d'Hoffmann*), Méphistophélès (*Faust*), Prus (*L'Affaire Makropoulos*) et Kissinger dans la première australienne de *Nixon in China* de John Adams.

Ses engagements récents incluent Sebastiano (*Tiefland*) et *Richard III* de Battistelli pour le Deutsche Oper am Rhein, Jack Rance à Prague, *Die Gezeichneten* au De Nederlandse Opera d'Amsterdam, *Les Contes d'Hoffmann* et Claggart (*Billy Budd*) à l'Opera Australia. En 2008, d'autres engagements incluent le rôle titre dans *Der fliegende Holländer* au Deutsche Oper am Rhein, Jokanaan à Tokyo, Scarpia à Duisburg, Klingsor au Bayerische Staatsoper de Munich, Telramund au Staatsoper de Vienne et Pizarro (*Fidelio*) à l'Opéra National du Rhin.

Né à Carmarthen au Pays de Galles, **Andrew Rees** (Narraboth) a étudié au Royal Northern College of Music de Manchester et a fait partie du Glyndebourne Festival Chorus

avant de terminer ses études à la Guildhall School of Music and Drama de Londres. Il est devenu membre du Jerwood Young Artist Programme à l'English National Opera puis "Company Principal", chantant de nombreux rôles. En concert, il s'est produit dans *The Dream of Gerontius* à Helsinki et Dublin, dans le rôle de Cavaradossi (*Tosca*) avec le City of Birmingham Symphony Orchestra, dans *Blonde Eckbert* de Judith Weir avec le NDR Hamburg, dans la *Faust Kantate* de Schnittke à Bâle et Zurich, dans la *Missa Solemnis* de Liszt et la *Missa Solemnis* de Beethoven à Bâle.

D'autres rôles incluent Boris (*Katya Kabanova*), Sergei (*Lady Macbeth de Mtsensk*), Pinkerton (*Madama Butterfly*), The Lawyer (*Punch and Judy*), Ismaele (*Nabucco*), Macduff (*Macbeth*), Alfredo (*La traviata*) et plusieurs rôles dans *The Silent Twins* de Wallen. Andrew Rees a créé le rôle de Ryan dans *When She Died: Death of a Princess* de Jonathan Dove pour la chaîne de télévision britannique Channel 4.

Née à Londres, **Rebecca de Pont Davies** (le Page d'Hérodiade) a fait ses études à la Guildhall School of Music and Drama où elle a obtenu de nombreux prix. Elle a fait ses débuts lyriques avec le Glyndebourne Touring Opera

dans *Death in Venice* de Britten. Après avoir débuté à l'English National Opera avec le rôle d'Emilia (*Otello*), elle a été pendant un temps principale dans cette compagnie, incarnant des rôles tels que Mrs Sedley (*Peter Grimes*), Annina (*Der Rosenkavalier*), Geneviève (*Pelléas et Mélisande*), Ottavia (*L'incoronazione di Poppea*), Mistress Quickly (*Falstaff*) et Ulrica (*Un ballo in maschera*). En 2001, elle a créé le rôle de Suzanne dans la première mondiale de *A Better Place* de Martin Butler.

D'autres rôles incluent Mrs Sedley à Barcelone et en version de concert à Valence, Beroe (*The Bassarids* de Henze) au Théâtre du Châtelet à Paris, Maddalena (*Rigoletto*) à l'Opera North, la Mère dans la création mondiale de *Wagner Dream* de Jonathan Harvey à Amsterdam, au Luxembourg et à Paris, l'Actrice (*A Night at the Chinese Opera* de Judith Weir) et Moksada (*Snatched from the Gods* de Param Vir) au Scottish Opera.

En concert, Rebecca de Pont Davies a chanté avec de nombreux orchestres dans un répertoire allant des grandes œuvres de Bach et Haendel à la *Petite Messe solennelle* de Rossini, *Elijah* de Mendelssohn, le *Requiem* de Verdi, la Deuxième Symphonie de Mahler, les *Sea Pictures* et *The Dream of Gerontius* d'Elgar, et *A Child of our Time* de Tippett. Sa

discographie inclut le rôle de Mistress Quickly dans la série "Opera in English" de Chandos.

Né en Angleterre dans le Devon, **Anton Rich** (Premier Juif) a étudié à la Royal Academy of Music de Londres. Il est ensuite devenu membre du Glyndebourne Chorus et de l'English National Opera où il a chanté des rôles dans *Salomé*, *La traviata*, *Der Rosenkavalier*, *Boris Goudonov*, *Lady Macbeth de Mtsensk* de Chostakovitch, *Le Petit Renard rusé* et *La Maison des Morts* de Janáček, *Der Prinz von Homburg* de Henze, *Die Soldaten* de Zimmermann, et dans les créations mondiales de *Doctor Ox's Experiment* de Gavin Bryars et de *The Silver Tassie* de Mark Anthony Turnage.

Au Kentish Opera il a incarné Hermann (*La Dame de Pique*), Riccardo (*Un ballo in maschera*), Radames (*Aida*), Pinkerton (*Madama Butterfly*), Ismaele (*Nabucco*), Alvaro (*La forza del destino*) et Canio (*Pagliacci*). Anton Rich possède un vaste répertoire d'oratorios, et s'est produit dans toutes les grandes salles de Londres.

Né au Pays de Galles, **Wynne Evans** (Deuxième Juif) a étudié à Londres à la Guildhall School of Music and Drama et au

National Opera Studio. Au Welsh National Opera il a incarné Duca (*Rigoletto*), Rodolfo (*La Bohème*), Alfred (*Die Fledermaus*), Alfredo (*La traviata*), le Chevalier de la Force (*Dialogues des Carmélites*), Tamino (*Die Zauberflöte*); à l'Opera North Prunier (*La Rondine*), Fenton (*Falstaff*); à l'English National Opera des rôles tels que Alfredo et Cavaradossi (*Tosca*). Il a chanté au Scottish Opera, avec le Chelsea Opera Group, au Castleward Opera, avec la Classical Opera Company, à l'Almeida Opera et à l'Opéra d'Irlande du Nord.

Très demandé comme soliste en concert, Wynne Evans travaille régulièrement avec le Royal Philharmonic Orchestra, le BBC Symphony Orchestra, le City of Birmingham Symphony Orchestra, le Halle Orchestra, le London Symphony Orchestra, le City of London Sinfonia. Il s'est produit en récital et en concert à Londres et à Cardiff.

Colin Judson (Troisième Juif) a étudié à Guildhall School of Music de Londres. Il a chanté au Scottish Opera, au Festival de Glyndebourne, avec l'English Touring Opera et le Glyndebourne Touring Opera, à l'English National Opera et au Royal Opera de Covent Garden.

À Glyndebourne, il a incarné les rôles de Remendado (*Carmen*), Coryphee (*Le Comte Ory*), Gaston (*La traviata*), et Andrew (*The Last Supper*) qu'il a également interprété au Staatsoper Berlin. Au Scottish Opera, il a chanté Borsa (*Rigoletto*), Alfred (*Die Fledermaus*), L'incroyable (*Andrea Chenier*), Remendado et Jaquino (*Fidelio*). Colin Judson a été membre de l'Opéra de Cologne où il s'est produit dans de nombreux rôles, notamment Goro (*Madama Butterfly*), Pedrillo (*Die Entführung aus dem Serail*) et Truffaldino (*L'Amour des trois oranges*). Il a fait ses débuts au Royal Opera de Covent Garden dans le rôle de Pang (*Turandot*) et a également chanté des rôles dans *Die Zauberflöte* et *Salome* à l'English National Opera, Snout (*A Midsummer Night's Dream*) au Teatro Real de Madrid et au Royal Opera de Covent Garden, Flute (*A Midsummer Night's Dream*) à l'Opera North, Squeak au Festival de Glyndebourne et Mime (*Der Ring des Nibelungen*) à l'Opéra national du Rhin et au Sao Carlos de Lisbonne.

Salué comme l'un des meilleurs ténors dramatiques d'Europe, **Alasdair Elliott** (Quatrième Juif) a récemment chanté des rôles tels que Mime dans la nouvelle production réalisée par le Scottish Opera du cycle *Der*

Ring des Nibelungen; Pong (*Turandot*) au Teatro Real de Madrid, au Royal Opera de Covent Garden à Londres et au Reisopera aux Pays-Bas; David (*Die Meistersinger von Nürnberg*) au Staatstheater de Stuttgart, Monostatos (*Die Zauberflöte*) à Lisbonne et à l'English National Opera. Il a également incarné Brighella (*Ariadne auf Naxos*) au Royal Opera de Covent Garden et à l'English National Opera; Snout (*A Midsummer Night's Dream*) au Festival de Glyndebourne; Bardolpho et Caius (*Falstaff*) au Scottish Opera.

Bien connu pour l'intérêt qu'il porte à la musique contemporaine, Alasdair Elliott a interprété les rôles de Vova (*La Vie avec un idiot* de Schnittke) et le Serviteur dans la création mondiale de *The Bacchae* de John Buller. Il travaille à l'opéra et en concert avec des chefs d'orchestre de réputation internationale, et se produit régulièrement avec le London Symphony Orchestra, le Monteverdi Choir, l'English Concert et les London Mozart Players.

Né à Liverpool, **Jeremy White** (Cinquième Juif) a étudié à Oxford. Il mène une carrière internationale à l'opéra, en concert et au disque, dans un répertoire allant de la musique ancienne aux plus récentes partitions contemporaines. Il entretient depuis longtemps

des liens étroits avec des chefs d'orchestre tels que Trevor Pinnock, Andrew Parrott, Adam Fischer et Harry Christophers dans des œuvres de Bach, Haendel et Mozart; ses engagements dans le répertoire du vingtième siècle incluent des pièces de Webern sous la direction de Boulez et de Britten sous celle de Graf, des prestations sous la direction de Luciano Berio, Arvo Pärt et John Adams dans leurs propres œuvres.

Jeremy White a incarné Parsons (1984) à La Scala de Milan et à Valence; Kecal (*La Fiancée vendue*), Snug (*A Midsummer Night's Dream*), Sourine (*La Dame de Pique*) et Ligniere (*Cyrano de Bergerac*) au Royal Opera House de Covent Garden; Pluto (*Orfeo*), Varlaam (*Boris Goudonov*), et le rôle titre dans *Il turco in Italia* à l'English National Opera; Fabrizio (*La gazza ladra*) avec le Philharmonia Orchestra; *Where the Wild Things are* avec la Philharmonie de Berlin; Achilla (*Giulio Cesare*) au Grand-Théâtre de Bordeaux; Kecal, le Superintendant Budd (*Albert Herring*), Dikoy (*Katya Kabanova*), Talbot (*Giovanna D'Arco*) et Tirésias (*Oedipus Rex*) à l'Opera North.

Parmi ses enregistrements, on citera *Israel in Egypt* sous la direction d'Andrew Parrott, les *Vêpres* de Monteverdi sous la direction de Harry Christophers, et pour Chandos

The Pilgrim's Progress de Vaughan Williams et *Paul Bunyan* de Britten. Jeremy White se produit avec l'aimable autorisation du Royal Opera de Covent Garden.

Michael Druiett (Premier Nazaréen) a étudié à la Britten-Pears School, au Royal College of Music et au National Opera Studio. Il est ensuite devenu basse principale à l'English National Opera où il a incarné des rôles dans *Wozzeck*, *Salomé*, *Le Petit Renard rusé*, *La Bohème*, *Orfeo*, *Ariodante*, *Rigoletto*, *Don Carlos* et *Lohengrin*. Il se produit régulièrement en Grande-Bretagne au Welsh National Opera, au Scottish Opera et au Royal Opera de Covent Garden. Il a chanté au Festival de Glyndebourne dans *Peter Grimes*, *Don Giovanni*, *Albert Herring*, *Otello*, *Eugène Onéguine*, *Die Zauberflöte* et *Pelléas et Mélisande*. À l'étranger, il s'est produit au Théâtre du Châtelet et à l'Opéra Bastille à Paris, à l'Opéra de Lyon, à l'Opéra de Toulouse, à l'Opéra National de Montpellier, au Nouvel Opéra d'Israël et au Théâtre de La Monnaie à Bruxelles. Michael Druiett a travaillé avec des chefs d'orchestre tels que Daniel Barenboim, Christoph von Dohnányi, Bernard Haitink, Richard Hickox, Kent Nagano, Gennady Rozhdestvensky et Georg Solti.

Né à Halifax, **Graeme Broadbent** (Premier Soldat) a étudié avec Lyndon Vanderpump au Royal College of Music de Londres et avec Yevgeny Nesterenko au Conservatoire Tchaïkovski de Moscou.

Il s'est produit en récital et dans des oratorios à travers toute la Grande-Bretagne et à l'étranger, dans toutes les grandes salles de Londres et aux BBC Proms, interprétant un répertoire qui s'étend de Monteverdi à Schoenberg. Il a incarné sur scène des rôles tels que Basilio (*Il barbiere di Siviglia*) à l'English National Opera et au Scottish Opera; Gremin (*Eugène Onéguine*) avec l'Opera Holland Park; Sarastro (*Die Zauberflöte*) au New Zealand Opera; il a fait ses débuts au Festival de Glyndebourne dans le rôle du Commendatore (*Don Giovanni*) et a chanté dans *Powder her Face* de Thomas Ades au Festival d'Almeida et au Festival d'Aldeburgh.

En sa qualité de membre du Royal Opera de Covent Garden, il s'est produit dans de nombreux rôles, notamment Colline (*La Bohème*), Angelotti (*Tosca*), Timur (*Turandot*), Dr Grenvil (*La traviata*), le Veilleur de nuit (*Die Meistersinger von Nürnberg*), Leone (*Attila*), et le Roi Marke (*Tristan und Isolde*).

Le chanteur irlandais **Alan Ewing** (Second Soldat) s'est produit ces dernières années au Staatsoper de Berlin, à l'Opernhaus de Zurich, au Maggio Musicale de Florence, au Festival d'Aix-en-Provence, au De Nederlandse Opera, au Royal Opera de Covent Garden, et en concert au Salzburger Pfingsten Festspiel, au Festival de Lucerne, au Konzerthaus de Berlin, au Barbican Centre de Londres et au Concertgebouw d'Amsterdam sous la direction de chefs tels que Sir Colin Davis, Philippe Jordan, Richard Hickox et Daniel Oren. Particulièrement renommé pour ses interprétations de rôles virtuoses de Haendel, que l'on peut écouter dans les enregistrements primés d'*Acis and Galatea* et de *Giulio Cesare*, son travail s'étend maintenant au grand répertoire de basse incluant Osmin avec William Christie (à Strasbourg) et Marc Minkowski (à Aix en 2007), Seneca, Sarastro, Leporello, Heinrich der Vogler, le Baron Ochs, Barbe-Bleue et Sweeney Todd de Sondheim.

Roger Begley (un Cappadocien) a étudié au Royal College of Music de Londres et est devenu membre du Chœur de l'English National Opera en 1971. Il a interprété de nombreux rôles parmi lesquels Varsonofiev (*Khovantchina*), le Capitaine Petrovich (*Eugène*

Onéguine), Ser Amantio di Nicolao (*Gianni Schicchi*), Benoît (*La Bohème*), et Antonio (*Le nozze di Figaro*). Il a également chanté plusieurs rôles avec l'Opera Brava, notamment le rôle titre dans *Don Pasquale*, Bartolo (*Il barbiere di Siviglia*), Don Magnifico (*La Cenerentola*), Benoît/Alcindoro (*La Bohème*). Roger Begley a tenu la partie de basse solo dans la plupart des oratorios du répertoire, très récemment dans le Requiem de Mozart, *Die Schöpfung* de Haydn et la Messe en si mineur de Bach.

À partir de la saison 2008/2009, Esa-Pekka Salonen occupera le poste de chef principal et celui de conseiller artistique du **Philharmonia Orchestra**; Christoph von Dohnányi deviendra chef honoraire à vie. Les autres chefs associés avec l'Orchestre incluent Lorin Maazel (au poste de chef principal assistant), Riccardo Muti (chef principal et directeur musical), Giuseppe Sinopoli (directeur musical), Kurt Sanderling (chef émérite), Vladimir Ashkenazy (chef lauréat) et Sir Charles Mackerras (chef principal invite). L'ensemble a également été associé à des personnalités aussi éminentes que Otto Klemperer, Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan et Carlo Maria

Giulini. L'Orchestre continue à collaborer avec des chefs et des solistes de stature mondiale et recrute les jeunes instrumentistes les plus talentueux d'Europe.

Orchestre résident au Royal Festival Hall, il joue également un rôle central dans la vie musicale britannique en choisissant des résidences régionales qui sont l'occasion idéale de développer un programme éducatif dynamique centre sur la communauté. Lauréat de nombreux prix, l'ensemble a été salué unanimement par les critiques pour ses programmes innovateurs dont l'un des objectifs principaux est l'interprétation et la commande d'œuvres nouvelles des plus grands compositeurs d'aujourd'hui.

Un nombre croissant de concerts de l'Orchestre sont retransmis par BBC Radio 3, entre autres sa participation annuelle aux Promenade Concerts de la BBC. L'orchestre symphonique le plus enregistré au monde, avec plus de mille disques à son actif, parmi lesquels plusieurs bandes originales pour le cinéma et la télévision, le Philharmonia Orchestra est réputé dans le monde entier.

Sa discographie comprend, pour Opera Rara, plusieurs disques de récitals ainsi que treize intégrales d'opéras et, pour Opera in English chez Chandos, série financée par la

Peter Moores Foundation *Hansel and Gretel*, *The Marriage of Figaro*, *The Thieving Magpie*, *Wozzeck*, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La Bohème*, *Madam Butterfly*, *Turandot*, une version primée de *Tosca* ainsi que plusieurs récitals solistes d'airs lyriques avec Cristone Brewer, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny et John Tomlinson. Le Philharmonia Orchestra consolide constamment sa réputation internationale grâce à des tournées régulières et récemment de prestigieuses résidences au Châtelet Théâtre Musical à Paris, au Megaron à Athènes et au Lincoln Center for the Performing Arts à New York.

Sir Charles Mackerras étudia au Conservatoire de Musique de Sydney et vint en Angleterre en 1947. Il obtint une bourse du British Council pour continuer ses études à l'Académie de Musique de Prague. Son vif intérêt et sa passion pour la musique de Janáček commença en 1947 après avoir entendu l'opéra *Kat'á Kabanová* dirigé par le grand Václav Talich.

C'est en qualité de chef assistant au Sadler's Wells qu'il donna la première de *Kat'á Kabanová* dans un pays de langue anglaise

en 1951. Plus tard, il présenta *L'Affaire Makropoulos* et *La Maison des morts* au Sadler's Wells. Il continua à diriger des productions très acclamées d'opéras de Janáček ainsi que des ouvrages du répertoire habituel quand il devint directeur musical de l'English National Opera (1970–1977), et au Welsh National Opera dont il fut directeur musical de 1987 à 1992. Il a été un défenseur de la musique de Janáček dans les capitales européennes, aux USA et en Australie. *Jenůfa* est l'une de ses œuvres préférées.

Il a entretenu une longue collaboration avec la Philharmonie tchèque et a enregistré à la tête de cette formation la plupart des œuvres pour orchestre de Janáček, ainsi que *Kat'a Kabanová* et *Rusalka* de Dvořák. Sa vaste discographie inclut le cycle primé des opéras de Janáček réalisé avec le Wiener Philharmoniker au début des années 1980. Pour Chandos, il a enregistré la version originale de la *Messe Glagolitique* de Janáček, le *Psalmus Hungaricus* de Kodály et le Concerto pour violoncelle de Dvořák. Dans la série Opera in English, il a enregistré *Osud*,

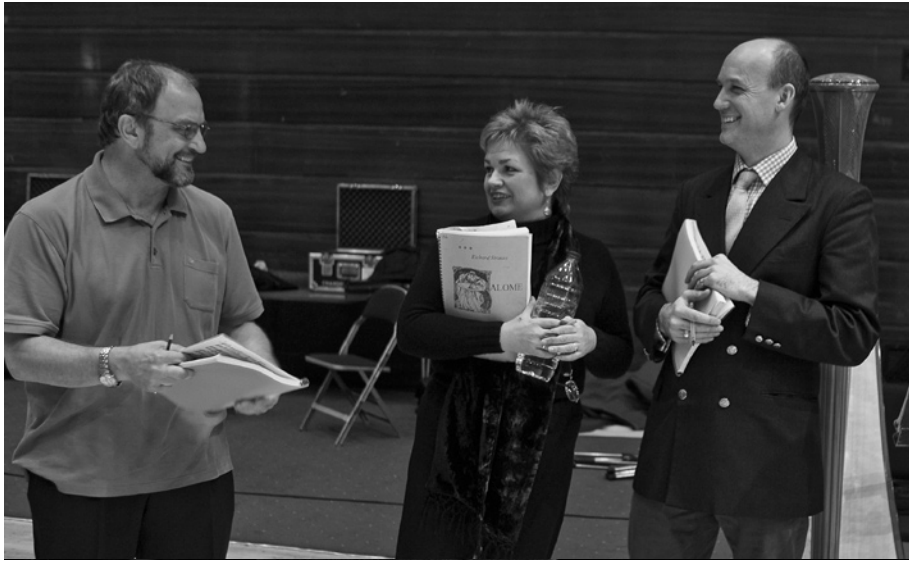
La traviata, *Werther*, *Julius Caesar*, *Mary Stuart*, *Eugene Onegin*, *Jenůfa*, *The Magic Flute*, *The Bartered Bride*, *The Makropulos Case*, *Hansel and Gretel* et *Così fan tutte*.

Charles Mackerras a également fait d'importantes recherches dans le domaine de la musique du dix-huitième siècle, en particulier Haendel et Mozart. Il a enregistré une série consacrée aux opéras de Mozart et à ceux de Gilbert et Sullivan, ainsi que les cycles complets des symphonies de Mozart, Beethoven et Brahms, plusieurs oratorios de Haendel et des symphonies de Mahler et Elgar. Il est actuellement chef principal invité du Philharmonia Orchestra, chef lauréat du Scottish Chamber Orchestra et chef émérite du Welsh National Opera et du San Francisco Opera.

Charles Mackerras fut nommé commandeur de l'empire britannique (CBE) en 1974 et anobli en 1979. Il a reçu la Médaille du Mérite de la République tchèque en 1996 et fait Companion of the Order of Australia en 1997. En 2003, la reine Elizabeth II l'a nommé Companion of Honour.

On session: Sir Charles Mackerras





On session: John Wegner, Susan Bullock and Graeme Broadbent



On session: Sally Burgess and Alan Ewing



Il vulcano attivo di Strauss

Nel Nuovo Testamento non esiste nemmeno un accenno al nome di Salomé. Nel Vangelo secondo San Matteo e San Marco si parla solo della “figlia di Erodiade”, nata dalle sue prime nozze con Erode Filippo, poi abbandonato per il fratellastro Erode Antipa. Questa seconda unione fu denunciata e definita “incestuosa” dal predicatore Giovanni Battista, che dichiarava di preparare la via del Signore. Questo bastò perché Erode Antipa lo imprigionasse in un sotterraneo (o cisterna) del castello di Macheronte, a est del Mar Morto. Dopo un banchetto in occasione del compleanno di Erode, la figlia di Erodiade danzò per i convitati e piacque talmente a tutti che Erode le promise qualunque cosa desiderasse. Per consiglio della madre la giovane chiese la testa del Battista. Secondo la testimonianza di entrambi i Vangeli, Erode ne fu “contristato”, però mantenne la promessa.

La figlia di Erodiade divenne Salomé in un determinato periodo dell'Ottocento in cui la storia era entrata in voga perché corrispondeva all'ossessione per la *femme fatale*, la donna consapevole della propria sessualità, fosse essa Salomé, Giuditta o Hanna Glawari della

Vedova allegra. Basti pensare a *Erdgeist* di Wedekind, alla *Nana* di Zola e ai quadri di Klimt e Schiele. Oltre alla *Salomé* di Wilde, illustrata da Aubrey Beardsley, ci furono quadri di Gustave Moreau e Lovis Corinth, una novella di Flaubert (*Hérodias*, 1877) e il melodramma *Hérodiade* di Massenet (1881). Ma fu Wilde ad aggiungere l'ossessione di Salomé per Giovanni e quella di Erode per Salomé e la morte di quest'ultima su ordine di Erode. Il suo interesse per l'argomento era stato suscitato dai quadri di Moreau. Il dramma fu un fiasco a Parigi e fu messo al bando in Inghilterra, ma ebbe successo nel 1901 a Breslavia in traduzione tedesca. L'anno dopo a Berlino un allestimento di Max Reinhardt ebbe 200 repliche in una diversa traduzione di Hedwig Lachmann.

Richard Strauss abitava dal 1898 a Berlino, dove era direttore di corte per l'Imperatore Guglielmo II. Un giovane scrittore viennese, Anton Lindner, di cui Strauss aveva musicato nel 1898 una poesia, si offrì di scrivere un libretto su Salomé e gli inviò alcune scene, che non piacquero al compositore, il quale preferì la traduzione di Lachmann. Il primo verso

“Wie schön ist die Prinzessin Salome heute Nacht!” (“Com'è bella la principessa Salomé questa sera!”) gli suggerì immediatamente un'idea musicale e una tonalità, il do diesis minore, che annotò al margine della sua copia. Lo stesso si verificò per altri versi determinanti. Così, quando assisté al dramma nel novembre 1902 e un amico commentò “Sicuramente tu potresti farne un'opera, non credi?”, il compositore poté rispondere sinceramente “la sto già componendo”. Ma fu solo nel luglio 1903, durante una vacanza a Marquartstein, che iniziò a lavorarci seriamente, componendo su un pianoforte verticale e scrivendo su un asse da stiro. Il lavoro proseguì durante una tournée in America nel 1904 quando Strauss diresse la prima esecuzione della sua *Symphonia domestica* e la partitura fu completata a Berlino il 20 giugno 1905, tre mesi dopo la morte di suo padre, che aveva ascoltato alcuni brani dell'opera e aveva reagito dicendo: “Mio Dio, che musica irritante. Mi dà l'impressione di avere i pantaloni pieni di formiche”. Non appena terminata questa stesura, Strauss adattò il testo francese di Wilde per una seconda versione dell'opera che completò nel settembre 1905. Modificò il ritmo e la melodia della partitura “per adattarli al carattere della lingua francese”. Le due versioni presentano

lievi differenze e la seconda sembra un'opera francese. La “danza dei sette veli” fu composta per questa versione, dissipando il timore di Mahler che potesse essere rimandata finché Strauss non era più dell'umore giusto.

La presente registrazione è eseguita nella traduzione inglese di Tom Hammond. In realtà il libretto della versione tedesca è praticamente di pugno di Strauss. Fu lui a tagliare di quasi la metà il dramma di Wilde, eliminando alcuni personaggi secondari e molte delle espressioni fiorite di Wilde, ad accorciare i dibattiti religiosi e, prevenendo il problema della censura, a cancellare una delle ultime frasi di Salomé che dice “Ero vergine e mi hai deflorata. Ero casta e mi hai riempito di fuoco le vene”. Nella prima scena, quando Salomé abbandona il banchetto perché le discussioni religiose l'annoiano e non le piace il modo in cui la guarda il suo patrigno Erode, Strauss omise il primo verso di Wilde (“Non so cosa significa. In verità lo so, sì”) perché considerava la propria eroina una vergine innocente. Il libretto è incisivo, ma Strauss scrisse all'amico Romain Rolland: “Avete ragione. Il testo di *Salome* non è buono. Io l'ho preso perché non ne avevo altri e perché avevo qualcosa da dire. Cosa dovevo fare? Non so scrivere libretti come Wagner”.

In seguito al successo dell'atto unico *Feuersnot*, sua seconda opera, a Dresda, Strauss offrì *Salome*, anch'essa un atto unico, a Dresda e avvertì il direttore d'orchestra Ernst von Schuch che i cantanti dei tre ruoli principali – Salome, Giovanni (Jokanaan) ed Erode – dovevano concedersi tre mesi di tempo per imparare le parti. Il soprano wagneriano Marie Wittich, che aveva previsto solo un mese, quando studiò la parte di Salomé quasi non credeva ai propri occhi e sfogò le sue preoccupazioni con Cosima Wagner. Alla prima prova con il pianoforte, la Wittich e tutti gli altri cantanti, fatta eccezione per il tenore ceco Karel Burian (Erode) che conosceva già a memoria la sua parte, sfilarono per restituire le loro partiture a Schuch. Più tardi la Wittich protestò per la simulata "perversità" che il produttore le aveva imposto e disse a Strauss: "Non lo farò. Sono una donna che ha una sua dignità". Strauss rimase talmente irritato dal suo atteggiamento che minacciò di spostare la prima da Dresda e offrirla ai teatri di Lipsia o Vienna. Ma a dispetto della "zia Wittich", come la chiamava, tutto andò bene. Dopo la prova generale ci fu un silenzio attonito e si sentì Strauss dire: "Beh, mi è proprio piaciuto!" Alla prima, il 9 dicembre 1905 ci furono trentotto chiamate alla ribalta, ma quasi tutti

i critici tedeschi coprirono l'opera di insulti. Dopo tutto, la serie dei poemi sinfonici di Strauss composta nel decennio del 1890 era ancora considerata dalla critica, se non dal pubblico, l'essenza della cacofonia e della decadenza. Dopo essere stato presente a due rappresentazioni della *Salome* in una settimana a Berlino nel gennaio del 1907 con Emmy Destinn nel ruolo di protagonista, Gustav Mahler scrisse: "Sono fermamente convinto che si tratti di uno dei più grandi capolavori del nostro tempo... è un'opera geniale e molto potente. Un vulcano attivo all'opera che cova sotto le scorie, un fuoco sotterraneo, non un mero fuoco d'artificio!"

Dopo Dresda la *Salome* fu allestita a Breslau ed, entro due anni, in altre cinquanta città grandi e piccole. Il pubblico era ansioso di assistere a questo "dramma scandalistico e blasfemo", ma l'opera ebbe problemi di censura. Mahler non riuscì a farle superare la censura di corte per l'Opera di Vienna dove era direttore e minacciò le dimissioni, ma Strauss lo dissuase dicendo "Per l'amor del cielo, non lasciare che la *Salome* faccia nascere una questione di sicurezza! Abbiamo troppo bisogno di un artista della tua determinazione, del tuo genio e della tua visione perché tu metta tutto in pericolo per *Salome*. Ci

riusciremo lo stesso!" L'opera non fu allestita in quel particolare teatro fino al 1918, ma la prima austriaca si svolse a Graz nel 1906 (pare che fosse presente Adolf Hitler), e la compagnia di Breslau la allestì in un altro teatro di Vienna nel 1907. Londra la mise al bando nel 1907 ma venne a più miti consigli quattro anni dopo, a patto che sir Thomas Beecham apportasse alcune ridicole modifiche al testo tedesco, ignorate dai cantanti senza che nessuno se ne accorgesse. Berlino attese un anno per eseguirla a causa di obiezioni da parte dell'Imperatrice e della sua famiglia. La soluzione fu lo sfoggio anacronistico della stella di Betlemme sullo sfondo. Il Kaiser non fu presente a nessuna delle rappresentazioni, ma sottolineò che *Salome* avrebbe creato un grande danno a Strauss; il compositore ribatté che il danno gli aveva permesso di costruirsi una villa a Garmisch. Dopo la prima di due rappresentazioni previste per la Metropolitan Opera di New York nel 1907, la figlia del finanziere J. Pierpont Morgan fece eliminare l'opera dal repertorio del teatro fino al 1934. Al suo arrivo a New York in quell'anno per dirigere i suoi oratori fu sir Edward Elgar, che rimase sorpreso quando gli fu chiesto di guidare una riunione pubblica di preghiera per liberare la città dalla calamità di *Salome*.

Si rifiutò, sottolineando che Strauss era "il più grande genio dell'epoca". Gran parte dei problemi di censura furono causati dalla danza dei sette veli. Strauss aveva le idee molto chiare su come doveva svolgersi e respinse tutti gli espedienti teatrali – "niente moine con Erode, vietato rivolgersi verso la prigioniera di Jokanaan, solo un attimo di pausa accanto alla cisterna al momento dell'ultimo trillo. La danza deve essere puramente orientale, seria e misurata il più possibile, e completamente decorosa, come se venisse eseguita su un tappetino di preghiera". Sa il cielo cosa penserebbe di quello che spesso si vede oggi sulla scena.

Nel Ventunesimo secolo, *Salome* non provoca più scandalo. È più probabile che venga respinta come esempio di *kitsch*. Gli spettatori, però, probabilmente rimarranno entusiasti e stupiti soprattutto dalla pura audacia e dal colore di questa partitura rivoluzionaria, che aprì la via non solo all'*Elektra* dello stesso Strauss, ma alla *Marie* e alla *Lulu* di Berg, alla *Marietta* di Korngold e alla *Katerina Ismailova* di Shostakovic. Fu Strauss a portare l'ossessione patologica nel melodramma, descrivendo la depravazione dei personaggi principali con una musica che rimane prevalentemente lirica. Sebbene la partitura prevedesse 105 strumentisti, per

l'esecuzione migliore è necessario un tocco leggero: "È uno scherzo con una conclusione fatale", disse il compositore. Già le prime note del clarinetto ci trasportano in quella strana notte mediterranea di duemila anni fa, con la luna piena, l'atmosfera opprimente e un presagio di imminente violenza che Erode coglie al suo ingresso. È come se Strauss ci prendesse per il bavero all'inizio e non ci lasciasse andare per un'ora e mezza.

Strauss ammirò molte delle interpreti di Salomé, ma era sempre in cerca della cantante ideale. Forse la trovò alla fine della sua vita in Maria Cebotari e Ljuba Welitsch. A un certo punto aveva pensato a Elisabeth Schumann, una delle Zerline più spontanee, e si era offerto di "smorzare" l'orchestra per lei, per avere una Salomé leggera e capricciosa al posto della "principessa sedicenne con la voce di Isolde" indicata inizialmente. La cantante non si prestò mai all'esperimento, e forse fu una cosa saggia. Ma Herbert von Karajan ricordava che Strauss gli aveva detto: "Oggi Salomé è interpretata da voci potenti. È tutto fuori controllo. Non mi piace". Il genio nella caratterizzazione dimostrato nei poemi sinfonici si era trasferito nella *Salome*. Strauss detestava al massimo la religione e disprezzava Giovanni Battista che considerava un "imbecille". Eppure scrisse della

bella musica per lui, quali che fossero i suoi sentimenti, e fermò le ossessioni del profeta con la stessa acutezza con cui catturò quelle di Erode e di Erodiade e quelle dei membri dei gruppi religiosi come gli Ebrei, costantemente impegnati in dispute interne.

Ma è Salomé a dominare giustamente la sua opera. Il genio musicale raggiunge l'apice nell'ultimo, folle *Liebestod* della donna che sbava sulla testa mozzata – una scena orribile, ma dalla musica mostruosamente bella. Strauss si conquista la nostra riluttante solidarietà per Salomé mentre tesse i temi principali della partitura in un parossismo vocale e strumentale di desiderio erotico. Nonostante le glorie monumentali di *Elektra*, Strauss raggiunge la vetta dell'innovazione, dell'audacia e della varietà in *Salome*. Si può dire con certezza: quest'opera cambiò il volto del melodramma.

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Trama

COMPACT DISC ONE

□ Narraboth, giovane Capitano della Guardia, si trova sulla terrazza del palazzo di Erode ed è affascinato da Salomé che si trova nella sala

dei banchetti. □ Da una cisterna arriva la voce di Jokanaan (Giovanni Battista), imprigionato per aver diffamato il tetrarca e la moglie e sorvegliato da alcuni soldati e tenuto d'occhio da un gruppetto di Nazareni. □-□ Erode ha ordinato che nessuno gli rivolga la parola, ma quando entra Salomé e lo sente parlare, chiede a Narraboth di poterlo vedere. Il giovane inizialmente rifiuta, ma infine cede. □ Liberato dalla cisterna, Jokanaan continua a inveire contro Erode ed Erodiade. Salomé rimane affascinata. □ Quando Jokanaan intuisce la sua identità, si rivolge anche a lei e la sollecita a pentirsi. □-□ Salomé dichiara di desiderare il corpo, i capelli e la bocca del prigioniero. Inorridito davanti a questo spettacolo, Narraboth si uccide. Maledicendo Salomé, Jokanaan ritorna nella cisterna.

□-□ Arrivano Erode ed Erodiade, usciti dal banchetto. Erode è sempre più ossessionato dalla figliastra Salomé e le sue profferte vengono interrotte dalla voce di Jokanaan. Erodiade sollecita Erode a consegnare il prigioniero agli Ebrei, ma il tetrarca rifiuta. □ Per distrarsi, chiede a Salomé di danzare per lui, ma di fronte al netto rifiuto iniziale, le promette di concederle tutto ciò che desidera. La fanciulla accetta solo dopo che il patrigno ha giurato.

COMPACT DISC TWO

□ Danza dei sette veli. □-□ Alla fine della danza Erode la chiama per sapere cosa desidera. Lei chiede la testa di Jokanaan. Inorridito, il tetrarca cerca di convincerla a cambiare idea e le offre gioielli, i suoi pavoni bianchi e persino il Velo del tempo, ma lei rifiuta tutto e lo costringe ad acconsentire.

□-□ Viene portata la testa di Jokanaan su un vassoio d'argento; Salomé finalmente può baciare le sue labbra. □ Preso dal disgusto, Erode ordina ai suoi soldati di ucciderla.

Traduzione: Emanuela Guastella

John Graham-Hall (Erode) ha studiato presso il King's College di Cambridge e il Royal College of Music. Ha collaborato con le principali compagnie liriche britanniche, cantando, tra l'altro, Albert Herring alla Royal Opera House, Covent Garden; Albert Herring, Vanya Kudrjas (*Káta Kabanová*), Flute (*A Midsummer Night's Dream*) e Bob Boles (*Peter Grimes*) per la Glyndebourne Festival Opera; Valzacchi (*Der Rosenkavalier*), Don Basilio, Monostatos, Lysander (*A Midsummer Night's Dream*) e Herod per la English National Opera; Cassio (*Otello*)

per la Welsh National Opera; Eisenstein e il maestro di scuola (*La volpe astuta*) per la Scottish Opera; Aschenbach (*Death in Venice*), Lysander, Albert Herring e Ferrando (*Così fan tutte*) per la Glyndebourne Touring Opera.

L'artista è uno dei principali interpreti internazionali britannici e i suoi impegni operistici all'estero hanno compreso il maestro di danza (*Ariadne auf Naxos*), Cassio e Basilio alla Monnaie di Bruxelles e due ruoli in *Moses und Aaron* per la Nederlandse Opera e al Festival di Salisburgo. Ha cantato Shapkin (*Da una casa di morti*) per l'Opera di Nizza; Lysander a Parigi, Lione, Caen, Montpellier, Roma, e al Festival di Ravenna; Lenskij (*Eugenio Onieghin*) a Lione e Toronto; Ferrando a Vancouver; Cassio e Telemaco (*Il ritorno d'Ulisse in patria*) a Lisbona; Achille (*King Priam*) e il pittore (*Lulu*) ad Anversa; Basilio e Spoletta (*Tosca*) per la Nederlandse Opera. È stato membro della English National Opera dove ha interpretato, tra l'altro, Eisenstein (*The Merry Widow*), Mime (*The Ring Cycle*), Herod, Valzacchi, Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugene Onegin*), Monostatos (*The Magic Flute*), Shabby Peasant (*Lady Macbeth of Mtsensk*) e Alwa (*Lulu*).

La discografia per Chandos comprende Hob (*The Poisoned Kiss* di Vaughan Williams) e, per la serie Opera in English, Alwa (*Lulu*), l'Idiota (*Wozzeck*), Vítek (*The Makropulos Case*), Monostatos (*The Magic Flute*) e Isacco (*The Thieving Magpie*).

Sally Burgess (Erodiade) è particolarmente apprezzata per l'interpretazione della Carmen di Bizet, ruolo da lei eseguito alla Metropolitan Opera di New York, all'Opéra de Paris-Bastille e nei teatri di Monaco, Londra, Zurigo, Berlino, Bregenz, Nuova Zelanda e Portland. Ha collaborato con English National Opera, Welsh National Opera, Opera North, Scottish Opera, Bayerische Staatsoper e De Nederlandse Opera. Altri ruoli eseguiti in tutto il mondo comprendono Azucena (*Il trovatore*), Mistress Quickly (*Falstaff*), Baba the Turk (*The Rake's Progress*), Hanna Glawari (*La vedova allegra*), Dalila (*Samson et Dalila*), Fricka (*Ring*), Judith (*Il castello di Barbablù*), Kabanicha (*Káta Kabanová*), e Herodias (*Salome*) per citarne solo alcuni.

Sally Burgess si è esibita in concerto e in recital a New York con Jane Glover, a Londra con Richard Hickox, a Washington DC con Leonard Slatkin, a Seattle con Gerard Schwarz, a Houston e Bordeaux con Hans Graf, a

San Diego con Jahja Ling e in tutta Europa con altri prestigiosi direttori d'orchestra in esecuzioni registrate per le reti radiotelevisive nazionali. La sua interpretazione di *Showboat* nella coproduzione tra Royal Shakespeare Company/Opera North nel West End di Londra le è valsa una nomination per un Olivier Award come migliore attrice di musical. La ricca discografia di Sally Burgess include, per Chandos, Judith (*Bluebeard's Castle* nella serie Opera in English) e Florence Pike (*Albert Herring*), oltre a *West Side Story*, *The King and I*, *Sally Burgess Sings Jazz*, *The Other Me* e *Happy Talk*, che hanno cementato la sua reputazione di artista di enorme talento.

Susan Bullock (Salome) è uno dei soprani drammatici più richiesti oggi. Nelle ultime stagioni è comparsa nelle vesti di Brünnhilde al New National Theatre di Tokyo, con la Canadian Opera Company, al Teatro Nacional de São Carlos di Lisbona e alla Fenice. Ha interpretato il ruolo di Isolde a Londra, Francoforte, Verona, Leeds e Rouen e ha riscosso consensi a livello internazionale soprattutto per la sua interpretazione dell'Elektra di Richard Strauss.

Gli altri ruoli recenti comprendono Marie in *Wozzeck* al Covent Garden con Daniel

Harding, Female Chorus (*The Rape of Lucretia*) per la Bayerische Staatsoper, Lady Macbeth (*Macbeth* di Bloch) a Vienna, *Der Schatzgräber* di Schreker con l'Opera di Francoforte ed Ellen Orford (*Peter Grimes*) per la English National Opera e la Royal Danish Opera.

Il repertorio concertistico di Susan Bullock è ricco e articolato e include *Hänsel und Gretel* con cui ha esordito di recente con i Berliner Philharmoniker diretti da Mark Elder; *Erwartung* di Schoenberg con la BBC Symphony Orchestra diretta da David Robertson; Preludio e Liebestod dal *Tristan and Isolde* con la Philharmonia Orchestra diretta da Esa-Pekka Salonen e con l'Orchestra della Bayerischen Staatsoper diretta da Zubin Mehta. Susan Bullock ha interpretato il suo primo recital alla Wigmore Hall nel 2005.

La discografia comprende Genièvre (*Le Roi Arthur* di Chausson) e, per Chandos, Lady Billows (*Albert Herring*), *Sancta Susanna* di Hindemith e Magda (*The Consul* di Menotti) con l'Orchestra del Festival di Spoleto diretta da Richard Hickox. Il soprano ha realizzato un disco di recital con il pianista Malcolm Martineau (che comprende il *Wesendonck Lieder* di Wagner, e *Five Poems of Anna Akhmatova* di Prokof'ev).

Nato in Germania, **John Wegner** (Jokanaan) si è trasferito in Australia da piccolo e ha fatto parte del Coro della Cattedrale di St Patrick a Melbourne. Ha conseguito un diploma in Opera e Teatro musicale presso il Victorian College of the Arts.

John Wegner è stato membro di Opera Australia dal 1981 al 1992 e ha continuato a collaborare con la compagnia come ospite. Attualmente è membro della Deutsche Oper am Rhein Düsseldorf/Duisburg. Ha collaborato con La Scala di Milano, la Royal Danish Opera di Copenaghen, la Norwegian National Opera, il Théâtre Royal de la Mannaie di Bruxelles, il Théâtre du Capitole di Toulouse, la Komische Oper e la Staatsoper di Berlino, Stoccarda, Monaco, Bonn, l'Opera Australia di Sydney, Melbourne, la Lyric Opera of Queensland, la State Opera of South Australia, De Nederlandse Opera di Amsterdam, English National Opera, Opera North, Opera Ireland, Praga, Berna e Festival di Bayreuth e Adelaide.

Il vasto repertorio di John Wegner comprende i ruoli di Wotan/Wanderer, Alberich, Günther, Fasolt e Donner (*Ring*), Telramund (*Lohengrin*), il protagonista dell'Olandese Volante, Kurwenal (*Tristan und Isolde*), Klingsor (*Parsifal*), Biterolf

(*Tannhäuser*), Pizarro, Jokanaan (*Salome*), Orestes (*Elektra*), Scarpia (*Tosca*), Iago (*Otello*), Alfio (*Cavalleria rusticana*), Jack Rance (*La fanciulla del West*), St Bris (*Les Huguenots*), il ruolo di protagonista in *Boris Godunov*, *Falstaff*, *Cardillac* e *Il principe Igor*, Escamillo (*Carmen*), Lindorf, Coppelius, Dr. Miracle e Dapertutto (*Les Contes d'Hoffmann*), Méphistophèles (*Faust*), Prus (*L'affare Makropulos*) e Kissinger nella prima australiana dell'opera di John Adams *Nixon in China*.

Gli ultimi impegni comprendono Sebastiano (*Tiefland*) e *Richard III* di Battistelli per la Deutsche Oper am Rhein, Jack Rance a Praga, *Die Gezeichneten* per De Nederlandse Opera di Amsterdam, e *Le Contes d'Hoffmann* e Claggart (*Billy Budd*) per Opera Australia. Alti impegni nel 2008 hanno compreso il ruolo di protagonista in *Der fliegende Holländer* per la Deutsche Oper am Rhein, Jokanaan a Tokyo, Scarpia a Duisburg, Klingsor per la Bayerische Staatsoper di Monaco, Telramund per l'Opera di Vienna e Pizarro (*Fidelio*) per l'Opéra National du Rhin.

Andrew Rees (Narraboth) è nato a Carmarthen, nel Galles, e ha studiato presso il Royal Northern College of Music. È entrato al Glyndebourne Festival Chorus prima di

completare gli studi presso la Guildhall School of Music and Drama. Ha partecipato all'iniziativa Jerwood Young Artist Programme presso la English National Opera e in seguito è diventato solista della compagnia, dove ha interpretato numerosi ruoli. Le apparizioni in concerto comprendono *The Dream of Gerontius* a Helsinki e Dublino, Cavaradossi (*Tosca*) con la City of Birmingham Symphony Orchestra, *Blonde Eckbert* di Judith Weir con la NDR di Amburgo, *Faust Kantate* di Schnittke a Basilea e Zurigo, la *Missa Solemnis* di Liszt e la *Missa Solemnis* di Beethoven a Basilea.

Altri ruoli comprendono Boris (*Kat'a Kabanová*), Sergei (*Lady Macbeth of Mtzensk*), Pinkerton (*Madama Butterfly*), The Lawyer (*Punch and Judy*), Ishmael (*Nabucco*), Macduff (*Macbeth*), Alfredo (*La traviata*) e diverse parti in *The Silent Twins* di Wallen. Ha creato il ruolo di Ryan in *When She Died: Death of a Princess* di Jonathan Dove per Channel 4.

Rebecca de Pont Davies (paggio di Erodiade) è nata a Londra e ha studiato presso la Guildhall School of Music and Drama, dove ha vinto numerosi premi. Ha esordito in teatro con la Glyndebourne Touring Opera con *Death in Venice* di Britten. Il suo primo ruolo per la English National Opera è stato quello di Emilia

(*Otello*). Per qualche tempo è stata solista della ENO, dove ha cantato, tra l'altro, Mrs Sedley (*Peter Grimes*), Annina (*Der Rosenkavalier*), Geneviève (*Pelléas and Melisande*), Ottavia (*The Coronation of Poppea*), Mistress Quickly (*Falstaff*) e Ulrica (*A Masked Ball*). Nel 2001 ha creato il ruolo di Suzanne nella prima mondiale di *A Better Place* di Martin Butler.

Altri ruoli comprendono Mrs Sedley (*Peter Grimes*) a Barcellona e in concerto a Valencia, Beroe (*The Bassarids* di Henze) al Théâtre du Châtelet di Parigi, Maddalena (*Rigoletto*) per Opera North, Mother alla prima mondiale di *Wagner Dream* di Jonathan Harvey ad Amsteram, Lussemburgo e Parigi, Actress (*A Night at the Chinese Opera* di Judith Weir) e Moksada (*Snatched from the Gods* di Param Vir) per la Scottish Opera.

Rebecca de Pont Davies svolge una ricca attività concertistica e ha collaborato con numerose orchestre interpretando un repertorio che parte dalle opere principali di Bach e Handel passando per la *Petite Messe solennelle* di Rossini, *Elijah* di Mendelssohn e il Requiem di Verdi per arrivare alla Sinfonia n. 2 di Mahler, *Sea Pictures*, *The Dream of Gerontius* di Elgar e *A Child of our Time* di Tippett. La discografia comprende Mistress Quickly per la serie Opera in English di Chandos.

Anton Rich (Primo Giudeo) è nato nel Devon e ha studiato presso la Royal Academy of Music. Successivamente è entrato al Glyndebourne Chorus e poi alla English National Opera, dove è comparso in *Salome*, *La traviata*, *Der Rosenkavalier*, *Boris Godunov*, *Lady Macbeth of Mtsensk* di Shostakovich, *The Cunning Little Vixen* e *From the House of the Dead* di Janáček, *The Prince of Homburg* di Henze, *Die Soldaten* di Zimmermann e nelle prime mondiali di *Doctor Ox's Experiment* di Gavin Bryars e *The Silver Tassie* di Mark Anthony Turnage.

Per la Kentish Opera ha interpretato Hermann (*La dama di picche*), Gustavus (*Un ballo in maschera*), Radames (*Aida*), Pinkerton (*Madama Butterfly*), Ismaele (*Nabucco*), Alvaro (*La forza del destino*) e Canio (*Pagliacci*). Nel repertorio dell'oratorio, che conosce a fondo, Anton Rich è comparso in tutte le principali sale da concerto di Londra.

Nato in Galles, **Wynne Evans** (Secondo Giudeo) ha studiato presso la Guildhall School of Music and Drama e il National Opera Studio.

Per la Welsh National Opera ha cantato il Duca (*Rigoletto*), Rodolfo (*La Bohème*), Alfred (*Die Fledermaus*), Alfredo (*La traviata*), Le

Chevalier (*Dialogues of the Carmelites*), Tamino (*Il flauto magico*); per Opera North è stato Prunier (*La Rondine*), Fenton (*Falstaff*), mentre per English National Opera ha interpretato Alfredo e Cavaradossi (*Tosca*). Ha collaborato con la Scottish Opera, il Chelsea Opera Group, la Castleward Opera, la Classical Opera Company, l'Almeida Opera e Opera Northern Ireland.

Wynne Evans ha un fitto calendario di impegni concertistici come solista e collabora regolarmente con la Royal Philharmonic Orchestra, la BBC Symphony Orchestra, la City of Birmingham Symphony Orchestra, la Hallé, la London Symphony Orchestra e la City of London Sinfonia, e si è esibito in recital e concerti a Londra e Cardiff.

Colin Judson (Terzo Giudeo) ha studiato presso la Guildhall School of Music, collaborando in seguito con Scottish Opera, Glyndebourne Festival Opera, English Touring Opera, Glyndebourne Touring Opera, English National Opera e Royal Opera House, Covent Garden.

Per Glyndebourne ha cantato Remendado (*Carmen*), il Corifeo (*Le Comte Ory*), Gaston (*La traviata*) e Andrew (*The Last Supper*) che ha interpretato alla Staatsoper di Berlino.

Per Scottish Opera è stato Borsa (*Rigoletto*), Alfred (*Die Fledermaus*), L'incredibile (*Andrea Chénier*), Remendado e Jaquino (*Fidelio*). Colin Judson ha collaborato con l'Opera di Colonia dove è comparso in numerosi ruoli, tra cui Goro (*Madama Butterfly*), Pedrillo (*Die Entführung aus dem Serail*) e Truffaldino (*L'amore delle tre melarance*). Alla Royal Opera House, Covent Garden, ha debuttato nel ruolo di Pang (*Turandot*). Gli impegni internazionali comprendono ruoli in *The Magic Flute* e *Salome* per English National Opera, Snout (*A Midsummer Night's Dream*) per il Teatro Real di Madrid e la Royal Opera House Covent Garden, Flute (*A Midsummer Night's Dream*) per Opera North, Squeak per la Glyndebourne Festival Opera e Mime (*Ciclo del Ring*) per l'Opéra National du Rhin e il Saõ Carlos di Lisbona.

Tra i principali tenori caratteristi d'Europa, **Alasdair Elliott** (Quarto Giudeo) ha interpretato tra l'altro il ruolo di Mime per il nuovo allestimento del *Ring* della Scottish Opera; Pong (*Turandot*) per il Teatro Real di Madrid, la Royal Opera, Covent Garden e la Reisopera dei Paesi Bassi; David (*Die Meistersinger von Nürnberg*) per lo Staatstheater di Stoccarda e Monostato (*Il flauto magico*) a

Lisbona e per la English National Opera. Altri ruoli teatrali comprendono Brighelle (*Ariadne auf Naxos*) per la Royal Opera e English National Opera; Snout (*A Midsummer Night's Dream*) per la Glyndebourne Festival Opera; Bardolpho e Caius (*Falstaff*) per la Scottish Opera.

Alasdair Elliott si dedica anche alla musica contemporanea e interpretato i ruoli di Vova (*Life with an Idiot* di Schnittke) e The Servant nella prima mondiale di *The Bacchae* di John Buller. In teatro e in concerto ha collaborato con i principali direttori d'orchestra del mondo; compare regolarmente in concerto con la London Symphony Orchestra, il Monteverdi Choir, English Concert e i London Mozart Players.

Jeremy White (Quinto Giudeo), è nato a Liverpool e ha studiato a Oxford. Nella sua carriera teatrale, concertistica e discografica internazionale ha interpretato un repertorio che va dalla musica antica alle ultime composizioni contemporanee. Collabora da lungo tempo con direttori come Trevor Pinnock, Andrew Parrott, Adam Fischer e Harry Christophers interpretando Bach, Handel e Mozart, mentre i suoi impegni nel repertorio del Ventesimo secolo hanno compreso Webern con Boulez

e Britten con Graf, oltre ad apparizioni con Luciano Berio, Arvo Pärt e John Adams nelle loro composizioni.

I ruoli comprendono Parsons (1984) alla Scala e a Valencia; Kezal (*La sposa venduta*), Snug (*A Midsummer Night's Dream*), Sourin (*La dama di picche*) e Ligniere (*Cyrano de Bergerac*) alla Royal Opera House; Pluto (*Orfeo*), Varlaam (*Boris Godunov*) e il ruolo di protagonista in *The Turk in Italy* per English National Opera; Fabrizio (*La gazza ladra*) con la Philharmonia; *Where the Wild Things Are* con i Berliner Philharmoniker; Achilla (*Giulio Cesare*) per il Grand-Théâtre de Bordeaux; e Kecal, Superintendent Budd (*Albert Herring*), Dikoy (*Kat'a Kabanová*), Talbot (*Giovanna D'Arco*) e Tiresias (*Oedipus Rex*) per Opera North.

La discografia comprende *Israel in Egypt* con Andrew Parrott, i *Vespri* di Monteverdi con Harry Christophers e, per Chandos *The Pilgrim's Progress* di Vaughan Williams e *Paul Bunyan* di Britten. Jeremy White compare per gentile concessione della Royal Opera House.

Michael Druiett (Primo Nazareno) ha studiato presso la Britten-Pears School, il Royal College of Music e il National Opera Studio. Successivamente è entrato a far parte della English National Opera come basso solista;

qui è comparso, tra l'altro, in *Wozzeck*, *Salome*, *The Cunning Little Vixen*, *La Bohème*, *Orfeo*, *Ariodante*, *Rigoletto*, *Don Carlos* e *Lohengrin*.

Nel Regno Unito collabora regolarmente con la Welsh National Opera, la Scottish Opera e la Royal Opera House Covent Garden. Per la Glyndebourne Festival Opera è comparso in *Peter Grimes*, *Don Giovanni*, *Albert Herring*, *Otello*, *Eugenio Onieghin*, *Die Zauberflöte* e *Pelléas et Mélisande*. All'estero ha partecipato ad allestimenti con il Théâtre du Châtelet e l'Opéra Bastille di Parigi, l'Opéra de Lyon, l'Opéra de Toulouse, Opéra National de Montpellier, la New Israeli Opera e La Monnaie di Bruxelles. Ha collaborato con direttori come Daniel Barenboim, Christoph von Dohnányi, Bernard Haitink, Richard Hickox, Kent Nagano, Gennady Rozhdestvensky e Georg Solti.

Graeme Broadbent (Primo soldato) è nato ad Halifax e ha studiato presso il Royal College of Music con Lyndon Vanderpump e poi presso il Conservatorio Čaikovskij con Yevgeny Nesterenko.

Come interprete di recital e oratori, si è esibito nel Regno Unito e all'estero, comparando nelle principali sale da concerto di Londra e ai Prom, in un repertorio che va da

Monteverdi a Schönberg. I ruoli comprendono Basilio (*The Barber of Seville*) per English National Opera; Scottish Opera; Gremin (*Eugenio Onieghin*) per Opera Holland Park; Sarastro (*Il flauto magico*) per la New Zealand Opera; ha esordito al Glyndebourne Festival nelle vesti del Commendatore (*Don Giovanni*) ed è stato tra gli interpreti di *Powder her Face* di Thomas Ades ai festival di Almeida e Aldeburgh.

Come artista della Royal Opera, ha interpretato, tra l'altro, Colline (*La Bohème*), Angelotti (*Tosca*), Timur (*Turandot*), Dr Grenvil (*La traviata*), la guardia notturna (*Die Meistersinger von Nürnberg*), Leone (*Attila*) e re Marke (*Tristan und Isolde*).

Negli ultimi anni il basso irlandese **Alan Ewing** (Secondo soldato) è comparso alla Berliner Staatsoper, alla Opernhaus di Zurigo, al Maggio Musicale fiorentino, al Festival di Aix-en-Provence, alla Nederlandse Opera, e alla Royal Opera House Covent Garden, svolgendo concerti in occasione del Salzburger Pfingsten Festspiel e del Festival di Lucerna, presso il Konzerthaus di Berlino, il Barbican e il Concertgebouw con direttori come sir Colin Davis, Philippe Jordan, Richard Hickox e Daniel Oren. Noto soprattutto per i ruoli

virtuosistici di Handel, da lui interpretati in premiate registrazioni di *Acis and Galatea* e *Giulio Cesare*, oggi ha incluso nel suo lavoro il repertorio generale dei bassi, che include Osmin per William Christie (Strasburgo) e Marc Minkowski (Aix 2007), Seneca, Sarastro, Leporello, Heinrich der Vogler, il Barone Ochs, il Duca Barbablù e Sweeney Todd di Sondheim.

Roger Begley (L'uomo di Cappadocia) ha studiato presso il Royal College of Music e nel 1971 entrava a far parte del Coro della English National Opera. Ha interpretato numerosi ruoli tra cui Varsonofiev (*Khovanshchina*), il capitano Petrovich (*Eugenio Onieghin*), Amantio di Nicolao (*Gianni Schicchi*), Benoit (*La Bohème*) e Antonio (*Le nozze di Figaro*). Ha inoltre cantato diversi ruoli per Opera Brava tra cui il protagonista del *Don Pasquale*, Dr Bartolo (*Il barbiere di Siviglia*), Don Magnifico (*La Cenerentola*), Benoit/ Alcindoro (*La Bohème*). Roger Begley ha cantato parti solistiche per basso in gran parte del repertorio degli oratori, tra cui il Requiem di Mozart, la *Creazione* di Haydn e la Messa in si minore di Bach.

All'inizio della stagione 2008/09, Esa-Pekka Salonen entrerà in carica come Direttore

Stabile e Consulente Artistico della **Philharmonia Orchestra**; Christoph von Dohnányi sarà Direttore Onorario a vita. Altri direttori che hanno collaborato con l'Orchestra comprendono Lorin Maazel (Direttore Principale Associato), Riccardo Muti (Direttore Principale e Direttore Musicale), Giuseppe Sinopoli (Direttore Musicale) e, attualmente, Kurt Sanderling (Direttore Emerito), Vladimir Ashkenazy (Direttore Laureato) e Sir Charles Mackerras (Direttore Principale Ospite), oltre che artisti importanti come Otto Klemperer, Wilhelm Furtwängler, Richard Strauss, Arturo Toscanini, Guido Cantelli, Herbert von Karajan e Carlo Maria Giulini. L'Orchestra continua a collaborare con direttori e solisti di fama mondiale, oltre ad attrarre nelle sue fila i giovani musicisti europei di maggiore talento.

Orchestra Residente presso la Royal Festival Hall di Londra, occupa una posizione centrale nella vita musicale britannica anche attraverso residenze regionali che offrono un'opportunità ideale per espandere il suo dinamico programma educativo, basato sulle comunità. Vincitrice di numerosi premi, è stata lodata all'unanimità dai critici per la sua politica di programmazione particolarmente innovativa e

fortemente incentrata sull'impegno ad eseguire e commissionare musiche nuove firmate dai maggiori compositori contemporanei.

I concerti dell'Orchestra sono trasmessi sempre più frequentemente da BBC Radio 3, incluso l'apparizione annuale in occasione dei BBC Proms. La Philharmonia Orchestra gode di una reputazione a livello mondiale ed è l'orchestra sinfonica che ha inciso di più in tutto il mondo, con un catalogo di oltre 1000 incisioni, tra cui una serie di colonne sonore per film e televisione. La sua discografia include, per Opera Rara, numerosi dischi di recital, oltre a tredici opere complete, e nella serie Opera in English per Chandos, sponsorizzata dalla Peter Moores Foundation, *Hansel and Gretel*, *The Marriage of Figaro*, *The Thieving Magpie*, *Wozzeck*, *Don Giovanni*, *The Elixir of Love*, *Lucia of Lammermoor*, *Faust*, *Carmen*, *Aida*, *La Bohème*, *Madam Butterfly*, *Turandot*, la *Tosca*, vincitrice di un premio, e vari album di recital, con assoli di arie d'opera eseguite da Christone Brewer, Bruce Ford, Diana Montague, Dennis O'Neill, Alastair Miles, Yvonne Kenny e John Tomlinson. La Philharmonia Orchestra continua a consolidare la sua fama internazionale con frequenti tournèe e attraverso le recenti, prestigiose residenze

presso il Châtelet Théâtre Musical di Parigi, il Megaron di Atene e il Lincoln Center for the Performing Arts di New York.

Sir Charles Mackerras ha studiato presso il Conservatorio di Sydney e si è trasferito in Inghilterra nel 1947. Ha ottenuto una borsa di studio del British Council per proseguire gli studi presso l'Accademia Musicale di Praga. Nel 1947 nasceva il suo appassionato interesse per Janáček, dopo aver ascoltato la *Kat'a Kabanová* diretta dal grande Václav Talich.

In qualità di vicedirettore d'orchestra a Sadler's Wells nel 1951 Mackerras proponeva la prima esecuzione di *Kat'a Kabanová* nel mondo anglofono. Il seguito avrebbe presentato *L'affare Makropoulos* e *Da una casa di morti* a Sadler's Wells; avrebbe poi continuato a dirigere le opere di Janáček in allestimenti di grande successo, oltre a un repertorio più tradizionale alla sua nomina a Direttore musicale della English National Opera (1970–77) e in seguito della Welsh National Opera (1987–1992). È stato un pioniere della diffusione della musica di Janáček nelle capitali europee, negli USA e in Australia. Una delle sue opere predilette è *Jenůfa*.

Sir Charles Mackerras ha al suo attivo una

lunga collaborazione con la Filarmonica ceca, con cui ha registrato la maggior parte delle opere orchestrali di Janáček oltre a *Kat'a Kabanová* e *Rusalka* di Dvořák. La sua vasta discografia comprende un premiato ciclo di opere di Janáček con i Wiener Philharmoniker all'inizio degli anni Ottanta. Le registrazioni per Chandos comprendono la versione originale della *Messa glagolitica* di Janáček, *Psalmus Hungaricus* di Kodály e il Concerto per violoncello di Dvořák. Per la serie Opera in English ha registrato *Osud*, *La traviata*, *Werther*, *Julius Caesar*, *Mary Stuart*, *Eugene Onegin*, *Jenůfa*, *The Magic Flute*, *The Bartered Bride*, *The Makropulos Case*, *Hansel and Gretel* e *Così fan tutte*.

Sir Charles Mackerras ha svolto inoltre ricerche approfondite sulla musica del XVIII secolo, soprattutto quella di Handel and Mozart. Ha registrato opere di Mozart e Gilbert e Sullivan oltre a una serie completa delle sinfonie di Mozart, Beethoven e Brahms, numerosi oratori di Handel e sinfonie di Mahler ed Elgar. Attualmente è Principal Guest Conductor della Philharmonia Orchestra, Conductor Laureate della Scottish Chamber Orchestra e Conductor Emeritus della Welsh National Opera e della San Francisco Opera.

Sir Charles Mackerras ha ricevuto diverse onorificenze, tra cui il CBE nel 1974, seguito dalla nomina a baronetto nel 1979, la Medaglia di Merito della Repubblica Ceca nel

1996 e il titolo di Companion of the Order of Australia nel 1997. Nel 2003 all'elenco delle onorificenze reali britanniche si è aggiunto il Companion of Honour.



On session: Sir Charles Mackerras



On session: Susan Bullock and Rebecca de Pont Davies

On session: Colin Judson, Wynne Evans and Alasdair Elliott



Salome

COMPACT DISC ONE

A great terrace in the Palace of Herod

Scene One

Narraboth

1 How fair the royal Princess Salome looks tonight.

Page

See, the moon's risen, it looks strangely eerie, just like a woman who rises from the grave.

Narraboth

It's strangely lovely, and like a delicate princess whose feet are little snow white doves. It might be dancing up there.

Page

It's like a lifeless woman, still gliding slowly aloft.

(noise in the banqueting hall)

First Soldier

What a commotion! Who's that howling now, like jackals in the desert?

Second Soldier

Those Jews, there.
(dryly)

Oh, they never change: they quarrel about religion all the time.

First Soldier

I find it ridiculous, getting heated over such matters.

Narraboth *(warmly)*

How fair the royal Princess Salome looks this evening!

Page *(anxiously)*

You stare too much at her. Your eyes never leave her! It's always dang'rous looking at people here, just like that. Terrible things may happen.

Narraboth

She is so fair here this evening.

First Soldier

See how grim the Tetrarch looks.

Second Soldier

Yes, how grim he looks.

First Soldier

But who's he staring at?

Second Soldier

I don't know.

Narraboth

How pale is her lovely face. I've never seen her look so pale before. She's like the reflection of a milk-white rosebud, caught in a mirror of silver.

Page *(very anxiously)*

You must not keep looking. You stare at her far too much. Terrible things may happen.

The Voice of Jokanaan *(from the cistern)*

2 After me shall come another, one far mightier than I. I am not worthy to unfasten the buckle upon his shoes. When he comes then shall all the desolate places be joyful. When he comes then shall the eyes of the blind man see daylight. When he comes the ears of the deaf shall be opened.

Second Soldier

Make him silent!

First Soldier

But he's a holy man.

Second Soldier

He's forever shouting all that nonsense.

First Soldier

But he's so kind... Every day when I bring him food he thanks me, thanks me.

A Cappadocian

Who is he?

First Soldier

He's a prophet.

Cappadocian

What do they call him?

First Soldier

Jokanaan.

Cappadocian

Where does he come from?

First Soldier

From the desert. Crowds of his disciples always flocked to his side.

Cappadocian

What does he talk about?

First Soldier

There's no one here understands what he says.

Cappadocian

Then may I see him?

First Soldier

No, that's forbidden by the Tetrarch.

Narraboth (*highly excited*)

See, the Princess is rising. She has left the table. She looks most upset. She's coming here.

Page

Don't stare at her.

Narraboth

Yes, she'll pass by us here.

Page

Don't stare at her! Heed what I say!

Narraboth

She's like a fugitive dove at nightfall.

Scene Two

Salome enters, excited.

Salome

³ I will not stay there. I cannot stay there. But why, why is Herod always leering at me, with his repulsive mole's eyes, under those flickering eyelids? It's so curious that my own mother's husband looks at me so. Out here the air is so sweet. Here I breathe freely... In there are gathered Jews from old Jerusalem, who decry their neighbours' foolish rites and tear each other to shreds and tatters. Secretive, crafty Egyptians, and ill-mannered acrimonious Romans with their

barbaric voices. Oh, how I do detest those Romans!

Page

Terrible things will happen. Why d'you stare at her like that?

Salome

How lovely just to watch the moon. It hovers like a silvery blossom, cool and chaste. It has the beauty of a virgin forever undefiled.

Voice of Jokanaan

See that the Lord is approaching, the Son of Man is near us.

Salome

⁴ Who spoke then, who was that calling out?

Second Soldier

Princess, that was the Prophet.

Salome

Ah, so he's there! He, of whom Herod's so frightened.

Second Soldier

The likes of us don't know, Princess, but that was the prophet Jokanaan who cried out.

Narraboth (*to Salome*)

Is it your wish I should have them go and bring

your carriage, your Highness? The gardens look enchanting.

Salome

He makes foul accusations that concern my mother, does he not?

Second Soldier

We can make no sense of his words, your Highness.

Salome

Yes, he makes foul accusations concerning her.

A Slave (*entering*)

The Tetrarch bids me ask the Princess if she would join the feast again.

Salome (*passionately*)

I'll not go inside, there.

(*Exit slave.*)

This prophet who spoke is old and grey?

Narraboth (*more persistent*)

But Princess, it would be better to go inside.

Allow me to lead you back there.

Salome (*emphatically*)

This prophet who spoke is old and grey?

First Soldier

No, this prophet is still quite young.

Voice of Jokanaan

Palestine, think not of rejoicing that the rod which smote you by His word is now destroyed. For, from the seed of the serpent, shall a basilisk flourish; its brood shall then devour the birds of the forest.

Salome

How strangely he's talking. I'd rather like to speak with him.

Second Soldier

Your Highness, but the Tetrarch decreed that none shall speak with this man. He has said that even the High Priest in person is not to speak with him.

Salome

I tell you I wish to speak with him.

Second Soldier

But Princess, that is impossible.

Salome (*still more passionate*)

I want to speak with him. Go, bring me this prophet, out here!

Second Soldier

We can't do that, Princess.

Salome (*approaching the cistern and looking down*)

How black it all looks down in there. Oh, how

terrible to live there in such a black, gloomy cavern. It is just like a grave...
(wildly)

You heard what I said? Bring me the prophet at once! I want him out here!

First Soldier

No Princess, we cannot obey the order you have given.

Salome (*noticing Narraboth*)

Ah!

Page

What will happen now? I know something terrible is near.

Salome (*going up to Narraboth and speaking softly and excitedly*)

5 You will do this for me, Narraboth, I'm sure I've always treated you kindly. You'll do this thing for me. I only want to look at this strange, outlandish prophet, the people have been saying so much about him. I think that Herod is afraid of him.

Narraboth

But the Tetrarch has firmly given orders that none of us may open the grille above that cistern.

Salome

You will do this for me, Narraboth.

(very hastily)

Tomorrow they'll take me in my carriage through the gateway where the idol makers stand; if you'll wait there,

(always in a low voice)

I will throw down a tiny flower for you as I'm passing, a tiny green flower.

Narraboth

But Princess, I cannot, I cannot!

Salome (*more positive*)

You will do this for me, Narraboth. You know you will do what I ask you. And then, at dawn, under my veil of scented muslin, you'll see my eyes upon you, Narraboth, you'll see that I'm looking, perhaps you might see me smiling at you. Look at me Narraboth, look at me. For you know full well you'll obey me, and do what I ask you. You know it well!

(forcibly)

I know you'll not refuse!

Narraboth (*making a sign to the soldiers*)

Guards, let the prophet be brought to us... for the Princess Salome will see this man.

Salome

Ah!

Scene Three

The Prophet comes out of the cistern. Salome, absorbed in his appearance, steps slowly back.

Jokanaan (*with power*)

6 Where is he, he, whose sins are now without number? Where is he, who, when the day comes, before the eyes of the people, will meet his death clad in a silver robe. Bid him come straightway, that he on this day may heed the voice of one who in the desert and in the houses of mighty kings proclaimed the Lord.

Salome

Of whom does he speak?

Narraboth

No one knows the answer, your Highness.

Jokanaan

Where is she who succumbed to the lust of her body, who, when she beheld those painted scenes of naked warriors, sent her messengers far into Babylonia?

Salome (*whispering*)

He speaks about my mother.

Narraboth (*impetuously*)

No, no, your Highness.

Salome (*faintly*)

Yes, he speaks about my mother.

Jokanaan

Where is she whom the captains of Assyria seduced? Where is she, she who did give herself to the young men of Egypt, clad in finest linen, flaunting their gold and precious jewels, with their shields made of silver and their bodies like giants? Go bid her rise up from her bed of incest, from her bed of corruption, that she may attend the voice of the prophet, who prepares the way of the Saviour, that she may now repent of her errors. And if she does not repent, bid her come hear me, for the scourge of the Lord trembles in His hand.

Salome

7 He is terrible. He is really terrible.

Narraboth

Do not stay here, Princess, I beg of you!

Salome

But his eyes are the most terrible thing of all. They're black as the fearsome caverns where a dragon lingers! They shine like sombre lakes where some unearthly moonlight flickers. D'you think that he will start to speak again?

Narraboth (*still more excited*)

Do not stay here, Princess, I beg of you, do not stay!

Salome

How deathly pale he looks! As though he were carved out of ivory. I'm sure he is chaste like the moon. His flesh must be cool, cool as ivory. I'd like to look closer at him.

Narraboth

No, no, your Highness.

Salome

I must look closer at him.

Narraboth

Your Highness, your Highness!

Jokanaan

Who is this girl who's staring? I'll not have her glances fixed thus upon me. Just why does she stare at me with those two eyes golden under their shimmering eyelids? I know not who she is. I do not wish to know who she is. Bid her go! For I will not speak to her.

Salome

I am Salome, the daughter of Herodias, and Princess of Judea.

Jokanaan

Away, daughter of Babylon! Do not approach him the Lord has chosen. Your own mother has corrupted the earth with the wine of her orgies and the burden of her wickedness cries to God.

Salome

Speak on, speak on, Jokanaan, wondrous music rings in my ears when you are speaking.

Narraboth

Your Highness, your Highness, your Highness!

Salome

Speak on, speak on, Jokanaan, and tell me: what should I do?

Jokanaan

Daughter of Sodom, venture no nearer! But go veil your face in token of repentance, scatter ashes upon your head, then go out in the desert and seek out the Son of Man!

Salome

Who is that, the Son of Man? Is he as fair as you Jokanaan?

Jokanaan

Leave me, I say! For there in that palace I hear the rustling wings of death's dark angel...

Salome

Jokanaan!

Narraboth

Oh Princess, I beg you, go inside!

Salome

⁸ Jokanaan! I am in love with your pale flesh, Jokanaan! Your flesh is white as the lilies upon a meadow where the scythe has never passed. Your flesh is white as the snow on the hills of Judea. The rose in the gardens of Arabia's fabled Queen is not so white as your flesh, not the rose in the gardens of Arabia's Queen, nor the footsteps of dawn that waken the forest, nor the breast of the moon upon the ocean. Naught in this world is so white as your flesh. (*tenderly*)
Let me gently touch your flesh.

Jokanaan (*with great excitement*)

Away, daughter of Babylon! It is woman who brought Evil to the world. Don't speak to me, for I shall not hear you! The voice I hear is the voice of the Lord my Creator.

Salome

Your flesh is horrible. It looks like the flesh of a leperous thing. It is like mould on a foul stained wall, when vipers spit their slime, just like a wet slimy wall where the scorpions have built their nests. It is like a musty rotten grave that's full of many horrors. It is hideous, your flesh is hideous. ⁹ I'm enamoured of your hair, Jokanaan. Your hair is like the vine harvest, like clusters, swarthy clusters in the vineyards of Edom. Your hair is like the cedars, the towering cedars of Lebanon,

where the lions and robbers cast their shadows. The long black nights of winter, when the moon hides its face and the stars are frightened, are not so black as your hair. The silent forest... Naught in the world is so black as your hair. Oh, let me caress your hair.

Jokanaan

Away, daughter of Sodom! Do not touch me, I say! nor dare profane the house of the Lord, my Creator!

Salome

Your hair is hideous, a mat of dust and rubble. It is a crown of thorns and briars they've set upon your head. It is like a tangle of serpents entwined in knots round your neck. Your hair does not charm me.

(*with the utmost passion*)

It's your mouth that I desire, Jokanaan.

¹⁰ It's your mouth that I desire, Jokanaan! Your mouth is like a scarlet band upon a tower of ivory, it's like a fruit of pomegranate a silver knife has severed in two. But the pomegranate petals in the gardens at Tyrus, ruddier than roses, are not so red. The blood-thirsty fanfares of the trumpets that proclaim some royal triumph, while the enemy cowers in terror, are not so red as your scarlet mouth. Your mouth is redder than the bare feet of men who tread the grapes gathered in the wine press. It is redder than the

feet of the doves that nest in the temple towers.
Your mouth is red as a coral branch in the
twilight at sea, red as purple from the valleys of
Moab, the purple of emperors...
(beside herself)
Naught in the world is so red as your mouth.
Oh let me kiss it, kiss your mouth.

Jokanaan *(low, in voiceless horror)*
Never! Daughter of Babylon! Daughter of
Sodom... Never!

Salome
I long for your mouth's kisses, Jokanaan. I long
for your mouth's kisses.

Narraboth *(in the greatest anguish and despair)*
Your Highness, your Highness, you lovely garden
of scented myrrh, you, the dove of all the turtle
doves, you must not look at him. Do not say
such things to this man. I cannot bear to hear
them...

Salome
I long for your mouth's kisses, Jokanaan.
I long for your mouth's kisses...
*(Narraboth kills himself with a knife and falls
between Salome and Jokanaan.)*
Let me taste your mouth's kisses, Jokanaan.

Jokanaan
Are you not frightened, daughter of Herodias?

Salome
Let me taste your mouth's kisses, Jokanaan!

Jokanaan
Daughter of a harlot, there lives but one man
who can save you now. Go, seek Him. Seek Him!
(fervently)
He's seated in a vessel on the sea of Galilæa and
preaches to His disciples.
(most solemnly)
Kneel down, there, by the shore of the sea, call
His name, His holy name of Saviour. When He
approaches (and He comes to all who call upon
Him), prostrate yourself before His presence,
pray that He then may grant you forgiveness.

Salome *(as though in despair)*
Let me taste your mouth's kisses, Jokanaan.

Jokanaan
Be accursed, daughter of a shameless incestuous
mother, be accursed.

Salome
Let me taste your mouth's kisses, Jokanaan.

Jokanaan
I don't want to see you. You are accursed, Salome.
You are accursed. You are accursed. You are
accursed.

(He goes back down into the cistern.)

Scene Four
Herod enters hastily, followed by Herodias.

Herod
□ Where is Salome? Yes, where is the Princess?
And then, why did she not rejoin the feast when
I'd ordered her to do so? Ah, there she is!

Herodias
Your eyes never leave her. You should not stare
at her so!

Herod
How peculiar the moon's looking! Is it not a
curious sight? It has the face of a wild, half-witted
wench who looks for lovers everywhere... or one
reeling thro' the clouds like a drunken creature...

Herodias
No, the moon looks like the moon, just as usual.
Let's go back inside now.

Herod
I'll stay here, I tell you. Mannasseh, lay carpets
on the ground! Bring some torches out! My
guests and I will drink more wine outside here.
Ah, something made me stumble. I slipped upon
this blood here, and that's an evil omen. Why
should there be blood? And this dead body? Yes,
who can this dead man be? Then who is this
dead man? I don't wish to see.

First Soldier
That man is our captain, sir.

Herod
I myself did not command anyone here to kill
him.

First Soldier
He killed himself, just now, here, sir.

Herod
That is most curious. This handsome Syrian still
looked so young. I remember now. I saw those
languishing glances, he bestowed upon Salome.
Take him off.
(They take away the body.)
It's so cold here, and there's a wind... is there not
a wind?

Herodias *(dryly)*
No, there is no wind.

Herod
I swear to you there is a wind and I can hear
something stirring, like the wings of a mighty
vulture. You hear that sound?

Herodias
I hear no sound.

Herod
Ah! now I cannot hear it. Oh, but I really heard

a noise, as if the wind were howling. Now all is quiet. Hark! Do you not hear? The wings of a mighty vulture...

Herodias
You are sick. Let's go back inside now.

Herod
I am not sick, but it is your daughter who is sick and ailing. Never has she looked so pale before.

Herodias
I've told you many times you should not stare at her.

Herod
Pour some wine for me!

¹² **Salome**, come drink wine with me, this is marvellous wine. Caesar gave it to me himself. Come and dip your little lips in this wine. Your own little rosy lips, then I'll drain the goblet empty.

Salome
I am not thirsty, Tetrarch.

Herod
Listen how she replies to me, she, who is your daughter!

Herodias
She's quite right. Must you leer at her all the time?

Herod
Bring me some fruit here. Salome, come, eat with me some of this fruit here. The bite of your delightful pearly teeth tearing the fruit fills me with joy. Bite just a little piece, just a morsel from off this fruit, then I will eat what is left myself.

Salome
I am not hungry, Tetrarch.

Herod
You see how your precious little daughter has been brought up!

Herodias
Both my daughter and I come of an ancient royal line. Your father was a camel driver. Your father was a thief and a bandit, furthermore.

Herod
Salome, come, come here to me. Your own mother's throne shall be yours this evening.

Salome
I am not weary, Tetrarch.

Herodias
You see how she respects you.

Herod
Bring me – what is it I need? I seem to have forgotten. Ah! Ah! I remember now –

The Voice of Jokanaan
¹³ See, the time is upon us, the day of which I spoke is near.

Herodias
Make him silent! That man there insults me!

Herod
It was not against you he spoke. Furthermore he is a prophet of renown.

Herodias
I have no faith in these prophets. As for you, you're afraid of him!

Herod
I'm afraid of no one alive.

Herodias
I still repeat, you're afraid of him. Why not hand him over to the Jews out there? They've been screaming for months to get him.

First Jew
That's very true, it would be better if you'd give him into our keeping!

Herod
Enough of this! I'll never surrender him into your keeping. For he's a holy man. And he's a man whom God has looked on.

First Jew
That can't be true. For since the prophet Elijah, no man has seen our God. He was the last man to whom God himself appeared. Today our God appears to no one. God is hiding. That's why these fearful evils ravage the land we live in – fearful evils.

Second Jew
But no one is certain that Elijah did in fact really see the Lord. It's far more likely that it was a passing shadow that he saw.

Third Jew
God is at no time ever hidden. He showeth Himself at all times and in all creation. God is in evil, even as in perfection.

Fourth Jew
You should not talk such nonsense, for that is a highly dangerous dogma from Alexandria. And the Greeks there are Gentiles.

Fifth Jew
No one can tell us how God works. All his ways are so mysterious. We can but bow down our heads and obey His wise commandments, for God has much power.

First Jew
You speak the truth there. Indeed, God is

righteous, but it is certain that this man here has not seen God himself. For since the prophet Elijah, no man has seen our God.

Second Jew

But none is certain that Elijah did in fact really see our God.

First Jew

He was the last man, *etc.*

Second Jew

But no one is certain that Elijah did in fact, *etc.* God is righteous, He breaks the strongest to pieces. The strongest and the weakest to Him are all alike. It's far more likely that it was His passing shadow.

Third Jew

God is at no time ever hidden. *etc.*

Fourth Jew (to the Third)

You should not really say that. They've not been circumcised either. No one can tell us how God works, for God has much power. *etc.*

Fifth Jew

No one can tell us how God works. *etc.* It may be that the doctrines all the world praises are evil and the doctrines others call evil are righteous. Our knowledge is pitiful. Our knowledge is pitiful, yes, pitiful...

Herodias (to Herod, bursting out)

Make them silent!

Second Jew

It's far more likely that it was His passing shadow...

Herodias

They bore me to death!

Herod

I've heard it said by people here, that Jokanaan is quite clearly your own prophet Elijah.

First Jew

That cannot be. Since the time of our great prophet Elijah, far more than three hundred years have been counted.

First Nazarene

I'm quite certain that that is the prophet Elijah there.

First Jew

That cannot be. Since the time of our great prophet Elijah, far more than three hundred years have been counted...

Second, Third, Fourth and Fifth Jews

That's not true, no, he can't be the prophet Elijah.

Herodias

Make them silent!

The Voice of Jokanaan

¹⁴ Brothers, the day is near us, the day of the Lord. Far upon the distant mountains, I hear the footsteps of Him who'll be the Saviour of man.

Herod

What does that mean then, 'Be the Saviour of Man'?

First Nazarene (emphatically)

The Messiah is among us.

First Jew (screaming)

The Messiah is not among us.

First Nazarene

He is among us and where he passes works great wonders.

(very quietly)

For at a wedding in Galilæa He turned water into wine, one morning. Two lepers were cured instantly at Capernaum.

Second Nazarene

His hands barely touched them.

First Nazarene

Some blind men also were healed. He was seen

upon a mountain, speaking low with angels from Heaven!

Herodias

Ho ho! I have no faith in wonders, I've seen too many of those in my time!

First Nazarene

The daughter of Jairus by His power was brought back to life.

Herod (frightened)

What, He brings the dead to life?

Second and First Nazarenes

Ah, yes, brings the dead to life.

Herod

I forbid this man such a thing. It would be frightful if the dead came back to plague us! Where is this man today?

First Nazarene

Sir, He is everywhere, but it is not easy to find Him.

Herod

This man must be apprehended.

Second Nazarene

They say He's in Samaria now, at this time.

First Nazarene

He left Samaria at dawn the other morning;
I think you will find Him somewhere on the
outskirts of Jerusalem.

Herod

Enough, I forbid this man to bring the dead to
life!

The Voice of Jokanaan

Of this lascivious woman here, this daughter of
Babylon, thus says the Lord our God.

Herod

It would be terrible if the dead came back to
plague us!

Herodias (*furiously*)

Command him to be silent!

The Voice of Jokanaan

¹⁵ Men shall soon rebel against this dissolute
woman, they shall take up stones and stone her
in their multitudes!

Herodias

You heard him, he's outrageous!

The Voice of Jokanaan

The warrior chiefs shall gather round, and with
their swords they shall pierce her, and with their
many pointed shields they shall crush her!

Herodias

You must tell him to be silent!

The Voice of Jokanaan

This must be, so that all of this evil shall be
uprooted, so that I shall teach the race of women
never to venture on her path of corruption!

Herodias

You hear what he says against me? You'd let this
man thus defame her who is your wife?

Herod

He did not refer to you by name.

The Voice of Jokanaan (*very solemnly*)

The day is near, the sun shall then be veiled in
darkness like a sombre shroud. And the moon
shall seem as of blood, and the stars of the
Heavens shall fall upon the earth, like shrivelling
figs from the fig-tree branch. The day is near
when the kings of the earth all shall tremble.

Herodias

Ah! Ah! That prophet there babbles like a
drunkard... What a disgraceful noise he is
making, I can't stand it! I hate his voice, I hate it!
Command him to be silent.

Herod

¹⁶ Dance for me, Salome.

Herodias (*vehemently*)

I will not have my daughter dance.

Salome (*quietly*)

I am not in the mood for dancing Tetrarch.

Herod

Salome, daughter of Herodias, dance for me!

Salome

I will not dance now, Tetrarch.

Herodias

You see, how the girl obeys.

The Voice of Jokanaan

A king shall sit enthroned in glory. He shall be
clothed in robes of scarlet and purple. And the
angel of God shall come to overthrow him. The
worms of the darkness shall feed upon him.

Herod

Salome, Salome, dance for me, I beg of you.
I am rather sad tonight, so dance for me. Salome,
dance for me! If you will but dance for me, then
you may have whatever you decide.
(*pressingly*)
Your wishes shall be granted.

Salome (*rising*)

Do you mean you will really give me anything
I may ask for, Tetrarch?

Herodias

Do not dance, my daughter!

Herod

Nothing, nothing you ask will be denied to you;
though it be half of all my royal realm.

Salome

You swear it, Tetrarch?

Herod

I swear it, Salome.

Salome

And how do you wish to swear it, Tetrarch?

Herod

By my own life and by my own kingdom, by
gods I honour.

Herodias

Do not dance, my daughter.

Herod

O Salome, Salome, dance for me!

Salome

You have sworn an oath before us, Tetrarch.

Herod

I have sworn an oath before you.

Herodias

No, my daughter, do not dance.

Herod

Though it be half of all my royal realm. As a Queen you'll be fair to see, yes, surpassing fair. *(shivering)*

Ah! It's so cold here. There is an icy wind, and I'm hearing... Come, say, why do I hear that sound like the wings of a vulture? Ah! It seems as though there's some gigantic bird of dusky plumage, hovering above the terrace. Oh, why can't I see that bird up above me? Ah, these noises are frightful! An icy wind fans my face. No, I'm wrong, it is not cold, it is hot. Pour some water over my fingers, give me snow to swallow. Undo my cloak for me. Quick, quick, undo my cloak for me! But no, leave it! How my crown pinches. All these roses are like fire.

(He tears the wreath from his head and throws it on the table.)

Ah, I breathe more freely. Now I feel happier. *(faintly)*

Dance for me, I beg you, Salome.

Herodias

There'll be no dancing. I forbid it!

Salome

I'll dance for you, Tetrarch.

(Female slaves bring ointments and the seven veils and take off Salome's sandals.)

The Voice of Jokanaan

Who is this who from Edom comes, who is this who from Bosrah comes, he whose robe is coloured with purple, who by his beauty radiates power and glory, who comes here in all his shining splendour. Why are your garments bespattered with blood?

Herodias

Let's go back inside now. This man's incessant voice makes me hysterical. *(more and more fiercely)*

I'll not allow my daughter to dance for you while that man carries on all the time. No, I will never let her dance while you leer at her in such a manner. In just a word, I will not let my daughter dance.

Herod

Do not rise, my wife, and my royal Queen, for that will not help you. I'll not go back inside until she has danced here. Dance then, Salome, dance for me!

Herodias

Do not dance, my daughter!

Salome

I'm ready now, Tetrarch.

COMPACT DISC TWO

1 Salome's Dance

The musicians begin a wild dance. Salome stands motionless. Salome rises to her full height and makes a sign to the musicians. They subdue the wild rhythm instantly and lead on to a soft and swaying tune. Salome dances the Dance of the Seven Veils. At the climax of the dance Salome seems to faint for a moment, then she pulls herself together as if with new strength. Salome remains for an instant in a visionary attitude near the cistern where Jokanaan is kept prisoner, then she throws herself at Herod's feet.

Herod

2 Ah, heavenly! Wonderful, wonderful! *(to Herodias)*

Well then, you see that she has danced, your fair daughter. Come here Salome, come here, you've earned your reward from me, you shall be royally rewarded. I'll give you any treasure that your heart desires. What must I give you, speak!

Salome *(sweetly)*

I want them to bring me now upon a silver platter...

Herod

Upon a silver platter... why surely, upon a silver platter... She is charming, no? And what shall

they bring on a silver platter for your pleasure, enchanting, radiant, Salome, you the fairest jewel of all the maids of Judea! Come, what shall they bring upon a silver platter to you? Tell me now! What you may ask me, to you shall be given. For a King's treasures belong to you. What is it you would have me give you, Salome?

(Salome rises.)

Salome *(smiling)*

The head of Jokanaan.

Herod *(rising abruptly)*

No, no!

Herodias

Ah! You are inspired, my dear daughter, you are inspired.

Herod

No, no, Salome, that cannot be what you desire! Don't take any notice of your mother. She always gave you bad advice. Pay no heed to her.

Salome

I pay no heed to the voice of my mother. For by my own desire I want the head of Jokanaan upon a shining silver platter. Remember the oath you've taken, yes, Herod. Remember the oath you've taken, do not forget.

Herod (*hastily*)

I know, I know the solemn oath I've taken, I know it well. And I have sworn by all my gods above me. But now I must beg of you Salome, come, ask for something different of me. Come, ask for the half of all my royal realm, and that I will give you. But do not ask, I beg of you, what you have just now demanded.

Salome (*powerfully*)

I demand here from you the head of Jokanaan.

Herod

No, no, I do not wish to give it.

Salome

Remember the oath you've taken, Herod.

Herodias

Yes, you have sworn an oath before us. You have sworn before us all.

Herod

Quiet, woman, for I did not speak to you.

Herodias

My daughter does right when she demands the head of Jokanaan to reward her. He's brought disgrace and shame on my head. It's quite clear she still loves her mother so. Do not yield, my daughter, do not yield! He has sworn an oath before us.

Herod

No! I'll hear no more! Salome, I must beg of you. Don't be stubborn! See, I've always felt so much love for you. Maybe my love for you was just too much. But do not ask me for this one thing. The head of a human, hacked from off his body, would be foul to look on. Mark what I tell you. I have an emerald stone. The finest emerald in all this world of ours. You'd like to own it perhaps? Then ask it of me, I'll give you this jewel, the finest of all.

Salome

I will have the head of Jokanaan.

Herod

But you're not listening. But you're not listening. Pay heed to what I'm saying, Salome!

Salome

The head of Jokanaan.

Herod

You still say that just to torment me, all because I stared at your body. But your beauty made me confused. Oh! Oh! Bring wine. I'm thirsty. Salome, Salome, let us be friends with one another, now. Consider... Ah! What was I saying? Yes, what? Ah! Now I remember! Salome, you know of my snow-white peacocks, all my lovely, snow-white peacocks, as they strut around in the myrtle gardens. Now all of these, all, yes,

all, I'll give you. There's no king alive, who has peacocks that can compare with these. I've barely a hundred. But I'll give you all these, with pleasure.

Salome

Give me the head of Jokanaan!

Herodias

Wisely said, my dear daughter!

Herod

Silence! You're screeching like a bird of prey.

Herodias (*to Herod*)

And you, you're ridiculous, you and your peacocks!

Herod

How I hate that voice of yours. Silence, I say!

³ Salome, just think what you're doing. People say of this man that God has sent him. And he's a holy man. The Almighty's finger has touched his face. You cannot wish that I should come to harm, Salome? Listen to me!

Salome

I want the head of Jokanaan.

Herod (*flaring up*)

Ah! You will not even listen. Be calm, Salome. I'm, you see, quite calm now.

(*low and serious*)

Listen: I've secretly hidden away some jewels of mine. These jewels even your own mother's eyes have never seen. I'll show you a necklace with four strings of rubies, a topaz, yellow as the eye of a tiger. A lighted topaz, like the eye of a wood pigeon, a green coloured topaz, like mountain cat's eyes. I've sumptuous opals for ever burning with hidden fires, cold as ice. And all of these I will give you, yes, all.

(*with still more agitation*)

I've chrysolites in plenty, chrysoberyls, chrysoprases, pearls unnumbered. And I have onyx stones and hyacinth clusters and dusky red cornelians. I'll give to you all these jewels, all of these and many others. My crystal ball could be yours, the law forbids any woman to look in it. Inside a precious pearly casket I've secreted three most wonderful sapphires. Whoever wears them on his brow has power to see many hidden things. These are priceless, fabulous treasures. Say what else d'you wish for, Salome? All your secret desires I'll gladly grant you, yes, all save one. You may not ask me for the life of this prophet. I'll give you the mantle the High Priest holds most sacred. I'll give you the curtains that veil the Holy of Holies...

Jews

Oh! Oh! Oh!

Salome (*ferociously*)

⁴ Give me the head of Jokanaan!

(*Herod, in despair, sinks back in his seat.*)

Herod (*faintly*)

Let her be given what she desires! She is, quite clearly, her own mother's child.

(*Herodias draws from the hand of the Tetrarch the ring of death and gives it to the First Soldier who straightway bears it to the Executioner.*)

Who has taken my ring away?

(*The Executioner goes down into the cistern.*)

I know there was a ring upon my right hand, here. Who has drunk the wine they gave me? There was wine here in my goblet. Yes, it was full of wine and one of you has dared to drink it. Ah! I'm sure misfortune lies in store for someone.

Herodias

My daughter has done what's right!

Herod

Yes, I'm certain fearful misfortune is near.

(*Salome leans over the cistern and listens.*)

Salome

⁵ I hear no noise from below there. There's not a sound! Why does the man not call for help? Ah! If anyone came down to kill me, I know I'd struggle, I know I'd start screaming, I know I

could not stand it! Now strike, now strike, Naaman, now strike, I command... No, there's not a sound. There is such a terrible silence? Ah! There's something fallen down on the paving. I'm sure that something's fallen. That was the sword of the headsman. He's afraid, that slave Naaman. It was his sword that has fallen! He's terrified to behead him. He's naught but a coward, that slave Naaman. Send the soldiers down!

(*to the Page*)

Come to me, you were the friend of the man who died there? Well then, you mark my words: there are not yet enough dead men. Go and tell the soldiers to obey, they must go down below there, and bring me quickly what I demanded, that which the Tetrarch plainly promised, what is mine now! You hear me, you soldiers, get down into the cistern, this moment, and bring me the head of the prophet!

(*shouting*)

Tetrarch, Tetrarch, give orders to your soldiers, bid them bring the head of Jokanaan to me!

(*A huge black arm of the executioner comes forth from the cistern, bearing on a silver shield the head of Jokanaan. Salome seizes it.*)

⁶ Ah! You would not let me kiss your mouth, Jokanaan! Well, I now will taste your kisses. I have a need to bite you, to bite you as one desires to bite into ripened fruit. Yes, for I will now kiss, kiss your mouth Jokanaan. I said that I would. Is that not the truth? Yes, I said that I

would. Ah! Ah! Yes, I will now kiss your mouth... Well now, but why do you not look at me, Jokanaan? And your eyes that were so terrifying, so full of scorn and resentment, are now unseeing. Why are they so unseeing? Lift those heavy eyelids and let your eyes be opened, Jokanaan! But why won't you look at me? Do I frighten you, Jokanaan, that you will not look at me? Your tongue is silent, it speaks no word, Jokanaan. Yes, that scarlet viper that spat its venom here at my feet! It is curious, no? How is it, that this poor, scarlet viper now stirs no more. You spoke many evil things of me, yes, of me, Salome, the daughter of Herodias, and Princess of Judea. Well then! I'm still alive, yes, but you are dead, and your head, your head belongs to me! It's mine to do with as I wish. I could have it thrown to dogs down there, or the birds of the air. What the dogs may leave behind them, will be devoured by the starving vultures. Ah! Ah! Jokanaan, Jokanaan, you were fair.

⁷ Your body was an ivory column with feet made of silver. It was a garden full of songbirds in a slivery white glow. Naught in the world was so white as your flesh. Naught in the world was so black as your hair. In the world of ours was naught so red as your mouth. And your voice exhaled the perfume of prayer, and when I looked on you I could hear a secret music so sweet. (*She is lost in thought as she gazes upon Jokanaan's head.*)

Ah! And why did you never look at me, Jokanaan? You bound your eyes in holy blindness, like one who hungered to see his God shining in glory. Well! You looked on the face of God, Jokanaan, but me, me, me, you have never seen. If you had looked at me, you'd have fallen in love! I'm thirsting to drink your beauty. I hunger to taste your flesh. No wine nor fruit could banish all my fevered longing... What shall I do now, Jokanaan? All the rivers, all the surging waters cannot quench the fire of my desire and longing... Oh! But why did you not look at me? If you'd but once looked at me you would have fallen in love. I know for sure you would have fallen in love. The glorious secret of love is greater than is the secret of death.

Herod (*with lowered voice, to Herodias*)

⁸ You have an evil monster for a daughter. You mark my words, she is an evil monster.

Herodias (*forcefully*)

My daughter has done what's right. I wish to stay here with her.

Herod

Ah! There speaks my own brother's wife.

(*weaker*)

Come, I'll not stay out here a moment longer. (*vehemently*)

Come, come, I say! Surely some disaster is at hand. We'll hide away there inside the Palace.

Herodias, my hands are starting to tremble.
(The moon disappears. Herod jumps up.)
Mannasseh, Isachar, Ozias put the torches out.
Come, veil the stars, come, veil the moonlight!
(It becomes very dark.)
For some disaster is at hand.

Salome *(faintly)*

Ah! Now I have kissed your mouth at last,
Jokanaan. Ah! Ah now, I have at last kissed your
mouth. There was a bitter lingering taste upon
your lips. Could it be blood I taste? No! For for
perhaps it's the taste of love... They tell me that
the taste of love is bitter... But what of that?
What of that? For I have kissed your mouth at
last Jokanaan. Yes, now I have kissed, kissed your
mouth.

*(The moon breaks through again and illuminates
Salome.)*

Herod *(turning round)*

Go, kill that woman there!

*(The soldiers rush forward and crush Salome under
their shields.)*

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- 9 Salome's dance of the Seven Veils
(concert version)



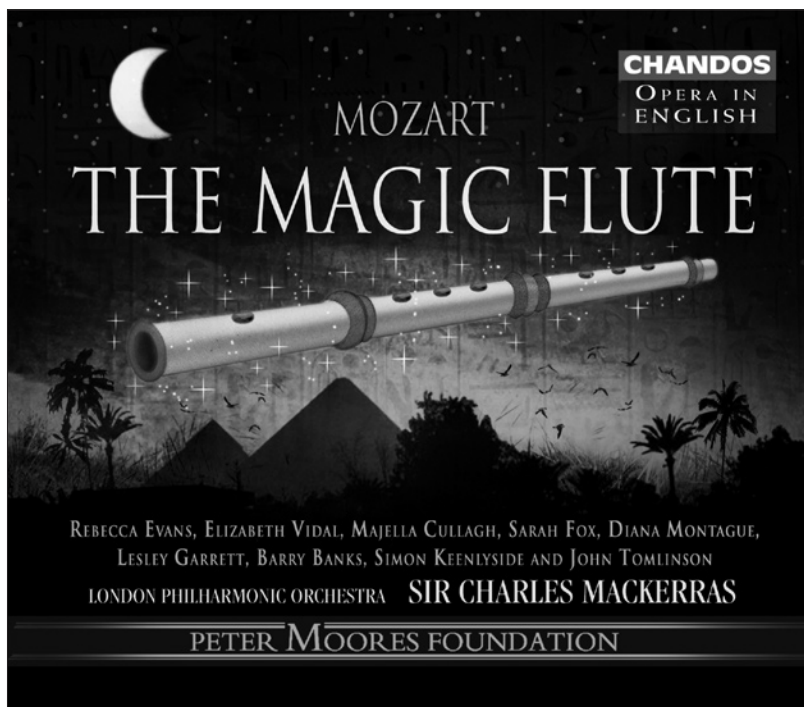
The Opera In English Series

CHAN 3011(2)	Donizetti: Don Pasquale	CHAN 3136(2)	Verdi: Nabucco
CHAN 3027(2)	Donizetti: The Elixir of Love	CHAN 3068(2)	Verdi: Otello
CHAN 3083(2)	Donizetti: Lucia of Lammermoor	CHAN 3030(2)	Verdi: Rigoletto
CHAN 3017(2)	Donizetti: Mary Stuart	CHAN 3023(2)	Verdi: La traviata
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CHAN 3008(2)	Puccini: La bohème	CHAN 3014(3)	Gounod: Faust
CHAN 3070(2)	Puccini: Madam Butterfly	CHAN 3089(2)	Gounod: Faust (abridged)
CHAN 3000(2)	Puccini: Tosca	CHAN 3033(2)	Massenet: Werther
CHAN 3066	Jane Eaglen sings Tosca	CHAN 3134(2)	Poulenc: The Carmelites
CHAN 3086(2)	Puccini: Turandot	CHAN 3130(3)	Berg: Lulu
CHAN 3025(2)	Rossini: The Barber of Seville	CHAN 3094(2)	Berg: Wozzeck
CHAN 3097(2)	Rossini: The Thieving Magpie	CHAN 3019(3)	Handel: Julius Caesar
CHAN 3074(2)	Verdi: Aida	CHAN 3147	Handel: Acis and Galatea
CHAN 3052(2)	Verdi: Ermani	CHAN 3072	Janet Baker sings scenes from Julius Caesar
CHAN 3079(2)	Verdi: Falstaff	CHAN 3143(2)	Humperdinck: Hansel and Gretel
CHAN 3116(2)	Verdi: A Masked Ball	CHAN 3081(2)	Mozart: The Abduction from the Seraglio
		CHAN 3152(3)	Mozart: Così fan tutte

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CHAN 3148(4)	Wagner: The Mastersingers	CHAN 3010	Diana Montague
CHAN 3054(3)	Wagner: The Rhinegold	CHAN 3093	Diana Montague 2
CHAN 3038(4)	Wagner: The Valkyrie	CHAN 3112	Barry Banks
CHAN 3045(4)	Wagner: Siegfried	CHAN 3006	Bruce Ford
CHAN 3060(5)	Wagner: Twilight of the Gods	CHAN 3100	Bruce Ford 2
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CHAN 3138(2)	Janáček: The Makropulos Case	CHAN 3032	Alastair Miles
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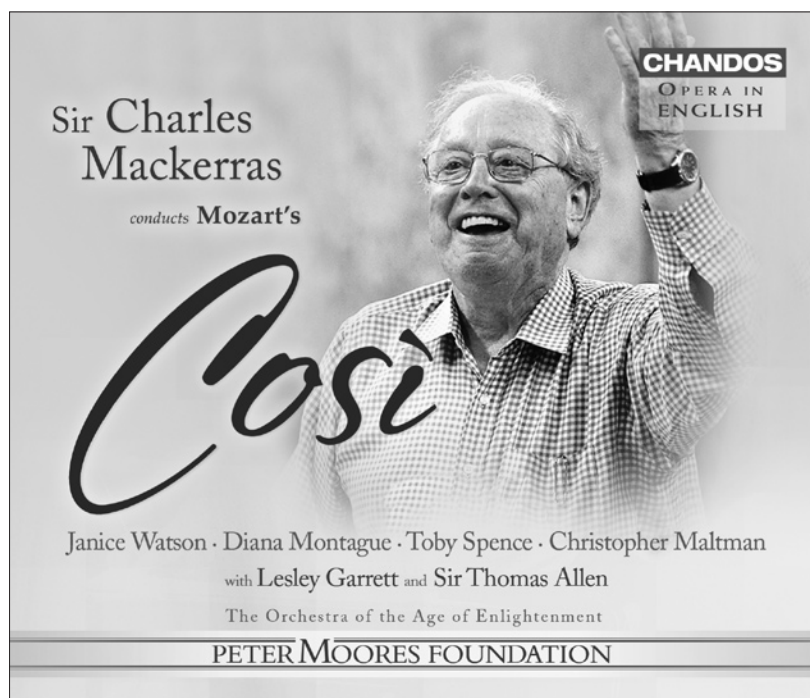
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Producer Brian Pidgeon
Sound engineer Ralph Couzens
Assistant engineer and editor Jonathan Cooper
Operas administrator Sue Shortridge
Recording venue Watford Colosseum; 16–18 and 20–22 December 2007
Front Salome with the head of John the Baptist by Bernardino Luini, c.1480/90–1532.
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STRAUSS: SALOME - Soloists/Philharmonia Orchestra/Mackerras

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CD1 TT 61:39 | CD2 TT 52:40

Richard Strauss (1864–1949)

Salome

Opera in one act

Libretto by the composer after Hedwig Lachmann's
German translation of Oscar Wilde's play of the same name,
English translation of the German by Tom Hammond

Herod Antipas, Tetrarch of Judea
Herodias, his wife
Salome, Herod's stepdaughter
Jokanaan (John the Baptist)
Narraboth, Captain of the Guard
Herodias's page

Philharmonia Orchestra

John Graham-Hall *tenor*
Sally Burgess *mezzo-soprano*
Susan Bullock *soprano*
John Wegner *baritone*
Andrew Rees *tenor*
Rebecca de Pont Davies *mezzo-soprano*

Sir Charles Mackerras

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