

VERDI

simon
BOCCANEGRA

Dmitri Hvorostovsky
Barbara Frittoli
Ildar Abdrazakov
Stefano Secco

Constantine Orbelian
Kaunas City Symphony



DE 3457
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Giuseppe Verdi (1813-1901) SIMON BOCCANEGRA

Simon: Dmitri Hvorostovsky, baritone
Amelia/Maria: Barbara Frittoli, soprano
Fiesco/Andrea: Ildar Abdrazakov, bass
Gabriele: Stefano Secco, tenor
Pietro: Kostas Smoriginas, baritone
Paolo: Marco Caria, baritone
Amelia's Maid: Eglė Šidlauskaitė, mezzo-soprano
Captain: Kęstutis Alčauskis, tenor

KAUNAS STATE CHOIR
KAUNAS CITY SYMPHONY ORCHESTRA
CONSTANTINE ORBELIAN,
CONDUCTOR

CD 1 (1 – 16) Total time: 65:50
CD 2 (1 – 20) Total time: 64:05



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DE 3457



GIUSEPPE VERDI (1813 – 1901)
SIMON BOCCANEGRA
Opera in three acts and a prologue

Libretto: Francesco Maria Piave, based on the play by
Antonio Garcia Gutiérrez; later revised by Arrigo Boito

Simon Boccanegra:

DMITRI HVOROSTOVSKY, baritone

Amelia Grimaldi/Maria Boccanegra:

BARBARA FRITTOLI, soprano

Jacopo Fiesco/Andrea:

ILDAR ABDRAZAKOV, bass

Gabriele Adorno:

STEFANO SECCO, tenor

Pietro:

KOSTAS SMORIGINAS, baritone

Paolo Albiani:

MARCO CARIA, baritone

Amelia's Maid (Ancella):

EGLĖ ŠIDLAUSKAITĖ,

mezzo-soprano

Captain (Capitano):

KĘSTUTIS ALČAUSKIS, tenor

Soldiers, sailors, senators, the doge's court,
townspeople.

KAUNAS STATE CHOIR

CONSTANTINE ORBELIAN,

CONDUCTOR

KAUNAS CITY SYMPHONY

ORCHESTRA



Cd 1:

PROLOGO/PROLOGUE

1. Preludio/Prelude – Che dicesti (7:00)
(orchestra; Paolo) Libretto: p. 15
2. L'atra magion vedete (3:01)
(Paolo) p. 19
3. A te l'estremo addio (5:09)
(Fiesco) p. 20
4. Suona ogni labbro il mio nome (6:15)
(Simon) p. 21
5. Oh, de' Fieschi implacata (4:05)
(Simon) p. 24

ACT I

6. Preludio/Prelude (2:20)
(orchestra) p. 26
7. Come in quest'ora bruna (3:43)
(Amelia) p. 26

8. Cielo di stelle orbato (2:38)
(Una voce - Gabriele) p. 27
9. Vieni amirar la cerula (4:47)
(Amelia) p. 29
10. Propizio ei giunge (5:01)
(Gabriele) p. 32
11. Signor. (3:19)
(Paolo) p. 34
12. Orfanella il teto umile (5:36)
(Amelia) p. 36
13. Figlia! A tal nome io palpito (3:09)
(Doge/Simon) p. 38
14. Che rispose? (1:18)
(Paolo) p. 39
15. Messeri, il re di Tartaria vi porge (7:31)
(Doge) p. 40
16. Amelia! (0:57)
(Doge, Fiesco, Gabriele) p. 46



CD 2:

- | | |
|--|---|
| 1. Amelia, Di' come tu fosti rapita (2:47)
(Doge) p. 47 | 11. Figlia! (5:07)
(Doge) p. 58 |
| 2. Plebe! Patrizi! Popolo! (1:02)
(Doge) p. 48 | 12. Oh, Amelia ami un nemico! (3:11)
(Doge) p. 61 |
| 3. Piango su voi (4:06)
(Doge) p. 48 | 13. Perdon, Amelia (3:19)
(Gabriele) p. 63 |
| 4. Ecco la spada (4:33)
(Gabriele) p. 50 | 14. All'armi, all'armi, O Liguri (1:27)
(Chorus) p. 63 |

ACT II

5. Quei due vedesti (2:37)
(Paolo) p. 51
6. Prigioniero in qual loco m'adduci (1:37)
(Fiesco) p. 52
7. Udisti? (1:35)
(Paolo) p. 54
8. Sento avvampar nell'anima (1:47)
(Gabriele) p. 55
9. Cielo pietoso, rendila (2:24)
(Gabriele) p. 55
10. Tu qui? (4:18)
(Amelia) p. 56

ACT III

15. Evviva il Doge! Vittoria! (5:55)
(offstage voices) p. 65
16. M'ardon le tempia (4:33)
(Doge) p. 67
17. Come fantasima (1:56)
(Fiesco) p. 69
18. Piango, perche mi parla (3:10)
(Fiesco) p. 70
19. Chi veggo! (2:21)
(Maria) p. 71
20. Gran Dio, li benedici (6:20)
(Doge) p. 72

Simon is one of the most complex, deepest characters in the whole baritone repertoire. There is a big difference in musical style between the first version of the opera and the revised one made nearly 25 years later. You can see the difference by comparing the Prologue and the Council Chamber scene. The music written later is much more dramatic in reflecting the characters and their speeches and emotions. It shows Verdi at the peak of his mastery, comparable to *Otello* and *Falstaff*.

Vocally, it's a challenge to sing "numbered" music with recitatives and traditional arias and then jump to a darker, more dramatic declamatory style in the Sala del Consiglio. You're dealing with music literally written for two types of baritone! There is also a contrast in range—high and lyrical at the beginning and for the Fiesco-Simon reconciliation duet and the finale, lower and more in the middle of the voice for the Council Chamber scene.

Simon's death from poison is painful and incredibly poignant, but I especially love the Council Chamber scene, which Simon dominates at the most powerful point of the opera. His declamation is sharp and gripping. The music language is severe and dramatic. There are a lot of "cupo" phrases, sometimes sarcastic, sometimes powerfully assertive. Simon's address to the people, "Plebi! Patrizi! Popolo," is the creed of a great statesman. As he cries for peace and love, the whole crowd is swept along by the same surge of passion!

— *Dmitri Hvorostovsky*

Following in the Verdi canon immediately after *Les vêpres siciliennes*, *Simon Boccanegra*, which had its premiere at La Venice in Venice on March 12, 1857, is rightly considered a product of the composer's so-called Middle Period. Yet because of the extensive revisions made to the opera in 1880-81, it also ushered in Verdi's Late Period—one that also includes *Otello* (1887), *Falstaff* (1892) and the revised *Don Carlo* (1884). For the text of all these projects, except *Don Carlo* (which was revised in the original French) Verdi relied on Arrigo Boito, whose librettos constitute his principal artistic achievement, although he was also a composer, poet and critic.

It is often said that work on *Simon Boccanegra* served as a trial run for Verdi's collaboration with Boito on a complete opera written from scratch, *Otello*. This is surely a valid way of looking at it, even though no hard evidence exists that either of them viewed it as such. But it was not their first collaboration. That came nearly two decades before, when Verdi, possibly aware of the cantata *Le Sorelle d'Italia* written by

Boito in conjunction with his conservatory classmate and friend Franco Faccio, engaged the 20-year-old to write the poem of *L'Inno delle nazioni* (*Hymn of the Nations*), which Verdi composed for performance at the International Exhibition in London in 1862. Unfortunately, congenial relations between Verdi and Boito were short-lived. Boito and Faccio were members of the Scapigliatura (Disheveled Artists), a group of young firebrands with vague ideals but a determination to renew Italy's artistic traditions by shaking up the existing order and replacing it with themselves.

Boito and Faccio thought that Italian opera could rise to new artistic heights if only it could jettison the ballast of tradition and convention. A dose of the "music of the future" espoused by a certain German composer wouldn't hurt either. Boito thought that *I profughi fiamminghi* (*The Flemish Refugees*), the first of two operas by Faccio, decisively put their ideals into practice, though in fact it had limited success. At a banquet following the opera's La Scala premiere in 1863, and apparently after some serious drinking,

Boito delivered his ode *All'arte italiana*, which in an obvious reference to Faccio declared, "perhaps the man has already been born who will set art, modest and pure, erect on the altar that has been befouled like the wall of a brothel."

As the man universally recognized to be the preeminent representative of Italian art, Verdi was not amused. In one of several sarcastic references to the perceived slight, Verdi wrote to Giulio Ricordi, "if I, too, among others, have soiled the altar, as Boito says, let him clean it up, and I will be the first to come and light a candle." Boito's relations with Verdi were not helped when he asserted in an 1864 article that, prior to his own *Méfistofele*, operas by composers from Monteverdi to Verdi (mentioning many names in between) lacked form but rather had only formula.

Boito spent the remainder of the 1860s and the 1870s—with time out, again with Faccio, to fight for Garibaldi in the Austro-Prussian War—producing librettos, including those for Faccio's "Amleto" and for Ponchielli's "La Gioconda," and bring-

ing *Méfistofele* to the stage. The latter was the first opera ever given at La Scala to have a libretto by its composer, but the premiere there in 1868 was a fiasco; when a revised version met with success in Bologna, Verdi took note.

The eventual rapprochement was due principally to the publishers Tito Ricordi and especially his son Giulio. "If my memory does not fail me, I know that Boito did you some wrong," Giulio wrote Verdi in 1879, "but I am sure he did not know what, with his nervous, odd character, he was doing or that he never found a way to make amends." Tito backed Boito to assist on the revisions to *La forza del Destino* (the task went to Antonio Ghislanzoni, the librettist of *Aida*). Giulio, aware of Boito's work on a second opera, *Nerone*, tried to interest Verdi in an opera on that subject with Boito's libretto, but that effort too failed. Had Verdi and Boito begun working together sooner, the history of *Aida* (1871) (if, indeed, there was one at all) might have been quite different. Moreover, the decade of the 1870s, when Verdi thought of himself as retired,

could easily have seen the composition of a new opera.

When Giulio Ricordi broached to Verdi the idea of a possible *Otello* in June 1879, Boito was already integrally involved, having prepared a scheme for the libretto. A first-draft libretto was soon prepared as well, but Verdi's assent was long in coming. Speculation persisted for years as to whether Verdi really was at work on *Otello*, which eventually had its premiere in 1887. In the meantime, Verdi resolved to "straighten the legs," as he put it, "of an old *dog* that was beaten up badly in Venice and is called *Simon Boccanegra*" for performance at La Scala. Again Ricordi suggested Boito, and this time Verdi agreed. Verdi had concluded that his opera about a corsair-turned-doge was "too sad, to depressing" and it had been roundly criticized for its complicated plot. It is the only opera in Abramo Basevi's 1859 survey of Verdi's operas for which the inclusion of a detailed plot summary was thought necessary. Like *Il Trovatore*, it is based on a play by Antonio Garcia Gutiérrez.

Since Verdi was in Genoa and Boito in Milan when, between December 1880 and February 1881, the revisions were made, much of their work is documented in correspondence. Verdi thought Act 1 (which follows the Prologue after a time-span of 25 years) needed the most work, particularly the final scene, for which he proposed a shift in locale from a large square in Genoa to the Council Chamber of the doge's palace. In a letter to Ricordi, Verdi mentioned two letters of Petrarch, "one to [the historical doge] Boccanegra, the other to the doge of Venice, telling them they were about to engage in fratricidal strife, that both were sons of the same mother, Italy, etc. How wonderful, the feeling for an Italian fatherland in those days! . . . Boccanegra, struck by this thought, would like to follow the poet's advice." This was the kernel for the Council Chamber Scene, but Boito had ideas too, including the conflation of Acts 1 and 2 and the introduction of a new act in which forces loyal to Boccanegra are gathered in Genoa's San Siro church and threatened by attacking rebels; a hand wound sustained by Boccanegra is attended to by the doge's courtier Paolo

with a bandage laced with poison. Verdi, however, thought this would involve too much work, but the attack of the rebels found its way into the Council Chamber Scene.

Verdi and Boito discussed myriad details, such as whether they should clue in the audience about the derivation from Petrarch of Boccanegra's derived motivation (they did) or whether women should appear in the Senate ("It's well known that women play important parts in popular uprisings," said Boito). In one important case, Verdi explained that he decided to have Boccanegra's speech "Plebe, Patrizi! Popolo," which is so important in establishing the doge's humanity and magnanimity, develop into a *pezzo concertato* or big ensemble; accordingly, Boito sent additional verses. Another stroke of genius follows that ensemble when Paolo is forced to repeat the curse that the people hurled against Amelia's unknown abductor and thus to curse himself. Verdi's stylistically advanced music, including some frightening trills in the lower brass, could be his idea of the music of the future.

Although the new Council Chamber Scene is crowning glory of the revised version, the changes elsewhere are through-going, surely much more extensive than Verdi initially foresaw. Many required no work from Boito, since they involved altering musical phrases or harmonies to make them more expressive or vivid or just more interesting. Likewise, Boito touched up verses of the original librettist, Francesco Maria Piave. In other cases, he wrote verses anew, as in the short Act 2 scene in which Paolo reflects on his self-curse and administers the poison and in changes to Act 3 caused by plot ramifications of the new Council Chamber Scene.

Oddly enough, the revisions did not make the opera any less gloomy, nor is the plot any easier to follow. But the premiere at La Scala on March 24, 1881 was a triumph. The conductor was none other than Faccio who, having forsaken his career as a composer, had become music director at La Scala and Italy's foremost conductor. As for Verdi and Boito, they developed during their collaboration on

Boccanegra not just a good working relationship but a genuine friendship that made the miracles of Verdi's last two operas, *Otello* and *Falstaff*, possible.

— George Loomis

Synopsis

The opera's **Prologue** begins in a city square in 14th-century Genoa. Plebeian party leaders Paolo and Pietro are plotting to gain power over the nobility (patricians). They nominate the popular former corsair (pirate) Simon Boccanegra for the office of Doge: the Genoan republic's chief administrator. Simon agrees, hoping that his new power and prestige will enable him to marry his beloved Maria. Having borne Simon an illegitimate child, she has been shut away by her father, the patrician Fiesco. The plebeians pledge allegiance to Boccanegra. Fiesco appears after they leave, grieving his daughter Maria's death. Unaware of her death, Simon returns and attempts to make peace with Fiesco, who

demands that he be given his grandchild. Simon explains that she has vanished, and can't be found. After Fiesco leaves, Simon enters the palace, where he discovers Maria's body. Distraught, he staggers outside, where the crowd hails him as the new Doge.

[25 years pass between the Prologue and Act I. The Doge has banished many of his enemies and seized their property. Fiesco, now in exile, lives outside Genoa under the assumed name of "Andrea" in the Grimaldi Palace, where he serves as guardian to a young lady, Amelia Grimaldi. Count Grimaldi's baby daughter had died in a convent near Pisa; but on the day of her death, an orphaned girl was found on the convent grounds, and raised in the dead girl's place. She was named Amelia Grimaldi when they were banished, thus giving the Grimaldis an heiress and protecting their property from seizure by the Doge. Amelia, however, is actually Maria Boccanegra: the illegitimate daughter of Simon and Maria, Fiesco's deceased daughter; both Fiesco and Simon are unaware of Amelia's true identity. Amelia's lover is the

patrician Gabriele Adorno, who has been conspiring with Fiesco, known only to him as Andrea.]

ACT I. Amelia awaits her lover Gabriele in a seaside garden at the Grimaldi palace. Once he arrives, she warns him not to plot against the Doge, and speaks of love to divert him. Amelia tells him that the Doge wants her to marry his courtier Paolo. Gabriele resolves to immediately ask her guardian, "Andrea," for her hand in marriage. Gabriele is undaunted by Andrea's revelation that Amelia is actually not a Grimaldi, but an orphan of unknown parentage. Steadfast in their aim to overthrow the Doge, the two depart as a fanfare announces the Doge's arrival. Simon then informs Amelia that he has pardoned her alleged foster brothers. Moved by his magnanimity, she confesses that she loves Gabriele, and reveals the sad story of her isolated past. Simon, upon hearing her story, shows her a locket with a portrait of the dead Maria, and learns that Amelia possesses an identical likeness. Simon realizes that Amelia is his long-lost daughter Maria, and they em-

brace. After the Doge tells Paolo to forget his desire to marry Amelia, Paolo conspires with Pietro to abduct her.

As the Doge's councilors debate a peace treaty with Venice at the Ducal palace, they hear angry shouting from outside. A mob chases Gabriele inside after he has killed a man for attempting to kidnap Amelia. After accusing the Doge of instigating the abduction, Gabriele tries to stab the Doge, thinking that Amelia is the Doge's mistress. But Amelia intervenes, pleading for her beloved's life. Amelia tells the council about her abduction, suggesting that Paolo was behind it, prompting the Doge to plead for peace between the antagonistic factions. He then commands Paolo to curse the man behind the abduction attempt, and the fearful Paolo must obey, even though it means cursing himself.

ACT II. At night In the Doge's chambers, Paolo sends Pietro to free the imprisoned Gabriele and Andrea/Fiesco. As he recalls the curse, he pours slow-acting poison into Simon's water jug. When the two

prisoners enter, Paolo tries to persuade Fiesco to assassinate the Doge, and to provoke Gabriele by making salacious innuendos about the Doge's relationship with Amelia. The jealous Gabriele rants furiously until Amelia enters – but before she can explain, Simon is heard approaching. Gabriele hides while Amelia begs the Doge to pardon her beloved, or see her die with him beneath the executioner's axe; Simon agrees on the condition that Gabriele quits the conspiracy.

After she leaves, the Doge drinks the poisoned water, and quickly falls asleep. Gabriele, who hasn't heard what was said, enters and is about to stab the Doge, but Amelia hurries to stop him. The Doge awakens, and reveals to Gabriele that he is Amelia's father. He forgives the repentant Gabriele as Amelia prays to the heavenly spirit of her mother. A mob bent on rebellion gathers outside, and Gabriele swears to calm them or else die defending Simon – whereupon the Doge offers to reward him with Amelia's hand in marriage.

ACT III. Genoa is celebrating Boccanegra's victory over the rebels. The condemned Paolo, on his way to the scaffold, meets the freed Andrea, and admits that he poisoned the Doge. A herald announces that, to honor the fallen heroes, the festivities must stop. Simon – finally succumbing to the poison – stumbles in. Andrea reveals that he is actually Fiesco, and the Doge tells him that Amelia is in fact the old man's granddaughter. Realizing that the light of truth has dawned on him too late, Fiesco weeps, and tells Simon of his poisoning at the vengeful hand of Paolo. As he dies, the Doge blesses the young couple, and names Gabriele to succeed him as the new Doge. Fiesco sadly announces to the people that Boccanegra is dead, and asks that they pray for the peace of his soul.

PROLOGO

Scena I

Una Piazza di Genova. Nel fondo la chiesa di San Lorenzo. A destra il palazzo dei Fieschi con gran balcone: nel muro di fianco al balcone è un'immagine, davanti a cui arde un lanternino; a sinistra altre case. Varie strade conducono alla piazza. È notte. Paolo e Pietro in Scena, continuando un discorso.

CD 1:

1. Prologo – Che dicesti?

PAOLO:

Che dicesti?

... all'onor di primo abate

Lorenzin, l'usuriere?...

PIETRO:

Altro proponi

Di lui più degno!

PAOLO:

Il prode che da' nostri

Mari cacciava l'african pirata,

E al ligure vessillo

Rese l'antica nominanza altera.

PIETRO:

Intesi... e il premio?...

PAOLO:

Oro, possanza, onore.

PIETRO:

Vendo a tal prezzo il popolar favore.

(Si dan la mano; Pietro parte.)

PROLOGUE

Scene 1

A Square in Genoa. In the background, the church of San Lorenzo. To the right the palace of the Fieschi with a large balcony: on the wall beside the balcony is a picture before which burns a lantern; to the left other houses. Various streets lead to the square. It is night. Paolo and Pietro on stage are continuing a discussion.

CD 1:

1. Prelude - What are you saying?

PAOLO:

What are you saying?

Lorenzin the moneylender

for the honor of first abbot?

PIETRO:

Suggest another

who is more worthy!

PAOLO:

The warrior who drove

the African pirates from our seas

and restored to the Liguian banner

it's ancient high renown.

PIETRO:

Indeed ...and the reward?

PAOLO:

Gold, power, honour.

PIETRO:

For such a price I'll sell the people's favor.

(they shake hands; Pietro leaves)

PIETRO:

Niun pei patrizi?...

CORO:

Niuno. - A Lorenzino

Tutti il voto darem.

PIETRO:

Venduto è a' Fieschi.

CORO:

Dunque chi fia l'eletto?

PIETRO:

Un prode.

CORO:

Sì.

PIETRO:

Un popolan...

CORO:

Ben dici... ma fra i nostri

Sai l'uom?

PIETRO:

Sì.

CORO:

E chi?... Risuoni il nome suo!...

PAOLO

(avanzandosi):

Simon Boccanegra.

CORO:

Il Corsar?

PAOLO:

Sì... il Corsaro all'alto scranno...

CORO:

E qui?

PAOLO:

Verrà.

PIETRO:

None for the patricians?

CHORUS:

No one. All votes will go
to Lorenzino

PIETRO:

He has sold out to the Fieschi.

CHORUS:

Then whom should we elect?

PIETRO:

A man of courage.

CHORUS:

Yes.

PIETRO:

A man of the people...

CHORUS:

So you say...but do you know
of such a man among us?

PIETRO:

Yes.

CHORUS:

Who then? Call out his name!

PAOLO

(coming forward)

Simon Boccanegra.

CHORUS:

The Corsair?

PAOLO:

Yes, the high-ranking Corsair...

CHORUS:

Is he here?

PAOLO:

He will come.

SIMON:

Maria!

PAOLO:

Negarla

Al Doge chi potria?

SIMON:

Misera!

PAOLO:

Assenti!

SIMON:

Paolo...

PAOLO:

Tutto disposi... e sol ti chiedo

Parte ai perigli e alla possanza...

SIMON:

Sia...

PAOLO:

In vita e in morte?...

SIMON:

Sia.

PAOLO:

S'appressa alcun... T'ascondi...

Per poco ancor, mistero ti circonda.

(Simone s'allontana, Paolo si trae in disparte presso il palazzo dei Fieschi)

Scena IV

Paolo, Pietro, Marinari e Artigiani.

PIETRO:

All'alba tutti qui verrete?

CORO:

Tutti.

SIMON:

Maria!

PAOLO:

Who could keep her

from the Doge?

SIMON:

Poor girl!

PAOLO:

Agree!

SIMON:

Paolo...

PAOLO:

Everything's arranged ... All I ask of you is to take part in the peril and the power...

SIMON:

So be it...

PAOLO:

In life and in death?

SIMON:

So be it...

PAOLO:

Someone's coming ... hide yourself...

Let mystery surround you for a little longer.

(Simone goes off, Paolo places himself apart near the palace of the Fieschi)

Scene 4

Paolo, Pietro, Sailors and Artisans

PIETRO:

Will you all be here at dawn?

CHORUS:

All of us.

PIETRO:

Niun pei patrizi?...

CORO:

Niuno. - A Lorenzino

Tutti il voto darem.

PIETRO:

Venduto è a' Fieschi.

CORO:

Dunque chi fia l'eletto?

PIETRO:

Un prode.

CORO:

Sì.

PIETRO:

Un popolan...

CORO:

Ben dici... ma fra i nostri

Sai l'uom?

PIETRO:

Sì.

CORO:

E chi?... Risuoni il nome suo!...

PAOLO

(avanzandosi):

Simon Boccanegra.

CORO:

Il Corsar?

PAOLO:

Sì... il Corsaro all'alto scranno...

CORO:

E qui?

PAOLO:

Verrà.

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None for the patricians?

CHORUS:

No one. All votes will go
to Lorenzino

PIETRO:

He has sold out to the Fieschi.

CHORUS:

Then whom should we elect?

PIETRO:

A man of courage.

CHORUS:

Yes.

PIETRO:

A man of the people...

CHORUS:

So you say...but do you know
of such a man among us?

PIETRO:

Yes.

CHORUS:

Who then? Call out his name!

PAOLO

(coming forward)

Simon Boccanegra.

CHORUS:

The Corsair?

PAOLO:

Yes, the high-ranking Corsair...

CHORUS:

Is he here?

PAOLO:

He will come.

CORO:

E i Fieschi?

PAOLO:

Taceranno.

*(Chiama tutti intorno a sé;
quindi, indicando il palazzo de' Fieschi, dice loro
con mistero)*

2. L'atra magion vedete?

De' Fieschi è l'empio ostello,
Una beltà infelice geme sepolta in quello;
Sono i lamenti suoi la sola voce umana
Che risuonar s'ascolta
nell'ampia tomba arcana.

CORO:

Già volgono più lune, che la gentil sembianza
Non allegro i veroni della romita stanza;
Passando ogni pietoso invan mirar desia
La bella prigioniera, la misera Maria.

PAOLO:

Si schiudon quelle porte solo al patrizio altero,
Che ad arte si ravvolge
nell'ombre del mistero...
Ma vedi in notte cupa per le deserte sale
Errar sinistra vampa,
qual d'anima infernale.

CORO:

Par l'antro de' fantasimi!... O qual terror!...

PAOLO:

Guardate,
(Si vede il riverbero d'un lume)
La fatal vampa appare...

CHORUS:

And the Fieschis?

PAOLO:

They'll say nothing.
*(He calls everybody to him;
pointing to the Fieschi palaces, he says to them in a
mysterious voice)*

2. Do you see that dark abode?

It is the wicked dwelling of the Fieschi –
Buried in there, a wretched beauty moans; Her
laments are the only human voice that can be
heard echoing in that vast, mysterious tomb.

CHORUS:

It has been several months since that gentle face
graced the lonely room's veranda; every sympa-
thetic man who passed by desired in vain to be-
hold the beautiful prisoner, the miserable Maria.

PAOLO:

Those doors open only to high nobles,
who purposely enshroud themselves
in mysterious shadows.
But on dark nights, one can
see a sinister flame
like a soul from Hell
wandering through the dark rooms

CHORUS:

It's like a ghostly cavern! O what terror!

PAOLO:

Watch,
(the reflection of a light can be seen)
The fatal flame appears...

CORO:

Oh ciel!...

PAOLO:

V'allontanate.

Si caccino i demoni
col segno della croce...

All'alba.

CORO:

Qui.

PIETRO:

Simon.

CORO:

Simone ad una voce.
(*Partono*)

Scena V

Fiesco esce dal palazzo.

FIESCO:

3. A te l'estremo addio,

palagio altero,

Freddo sepolcro dell'angiolo rnio!...

Né a proteggerti io valse!...

Oh maledetto!...O vile seduttore

E tu, Vergin, soffristi

(*volgendosi all'immagine*)

Rapita a lei la verginal corona?...

Ma che dissi!... deliro!... ah mi perdona!

Il lacerato spirito

Del mesto genitore

Era serbato a strazio

D'infamia e di dolore.

Il serto a lei de' martiri

CHORUS:

Oh Heavens!

PAOLO:

Leave now.

May the demons be banished
by the sign of the cross...

At dawn.

CHORUS:

Here.

PIETRO:

Simon

CHORUS:

Simon, with a single voice.
(*they leave*)

Scene 5

Fiesco comes out of the palace.

FIESCO:

3. The final farewell to you,

lofty palace,

my angel's frigid sepulcher!

And I failed to protect you!

Oh accursed man! O vile seducer

And you, Virgin, did you allow

(*turning to the picture*)

him to rob her of her virginal crown?

But what am I saying! I'm delirious! Oh, forgive
me!

The lacerated spirit

of a sad father

was sustained for the torture

of infamy and sorrow.

Pietoso il cielo diè...
Resa al fulgor degli angeli,
Prega Maria, per me.
*(S'odono lamenti dall'interno
del palazzo)*

DONNE:

È morta!... È morta!... a lei s'apron le sfere!...
Mai più!... mai più
non la vedremo in terra!...

UOMINI:

Miserere!... miserere!...
*(Varie persone escono dal palazzo, e traversando
mestamente la piazza, s'allontanano)*

Scena VI

Detto e Simone che ritorna in Scena esultante.

SIMON:

4. Suona ogni labbro il mio nome.

O Maria,
Forse in breve potrai
Dirmi tuo sposo!...
(scorge Fiesco)

Alcun veggo!... chi fia?

FIESCO:

Simon?...

SIMON:

Tu!

FIESCO:

Qual cieco fato
A oltraggiarmi ti traeva?...
Sul tuo capo io qui chiede
L'ira vindice del ciel.

Heaven, in its mercy,
gave her the laurel of martyrs,
returned to the bright glory
of the angels, Maria, pray for me.
(lamentations can be heard within the palace)

WOMEN:

She is dead! She is dead! The Heavenly spheres
open to her!

Never again! will we see her on earth.

MEN:

Woe! Woe!

*(Several people come out of the palace and sadly
crossing the square, go off)*

Scene 6

Above and Simone who returns on stage rejoicing.

SIMON:

4. All lips call my name.

O Maria,
perhaps you will shortly
be able to call me your husband!
(notices Fiesco)

I see someone! Who is it ?

FIESCO:

Simon?

SIMON:

You!

FIESCO:

What blind fate
has brought you here to insult me?
I hereby call the avenging wrath
of Heaven on your head.

SIMON:

Padre mio, pietade imploro
Supplichevole a' tuoi piedi.
Il perdono a me concedi...

FIESCO:

Tardi è omai

SIMON:

Non sii crudel.
Sublimarmi a lei sperai
Sopra l'ali della gloria,
Strappai serti alla vittoria
Per l'altare dell'amor!

FIESCO:

Io fea plauso al tuo valore,
Ma le offese non perdono...
Te vedessi asceso in trono...

SIMON:

Taci...

FIESCO:

...segno all'odio mio
E all'anatema di Dio
È di Fiesco l'offensor

SIMON:

Pace...

FIESCO:

No - pace non fora
Se pria l'un di noi non mora.

SIMON:

Vuoi col sangue mio placarti?
(Gli presenta il petto)
Qui ferisci...

SIMON:

My father, I beg your mercy,
I plead at your feet.
Grant me your pardon...

FIESCO:

It is too late now.

SIMON:

Don't be cruel.
I had hoped to rise to her
on wings of glory,
bringing the laurels of victory
To the altar of our love

FIESCO:

I've praised your valor,
but I don't pardon the offense...
Had I seen you raised to the throne...

SIMON:

Silence...

FIESCO:

He who offended Fiesco
is marked by my hatred
and accursed by God

SIMON:

Peace...

FIESCO:

No, peace won't come
until one of us is dead.

SIMON:

Do you want to avenge yourself with my blood?
(presents his chest to him)
Strike me here...

FIESCO

(ritraendosi con orgoglio):

Assassinati?...
SIMON:

Sì, m'uccidi, e almen sepolta

Fia con me tant'ira...
FIESCO:

Ascolta:

Se concedermi vorrai

L'innocente sventurata

Che nascea d'impuro amor,

Io, che ancor non la mirai,

Giuro renderla beata,

E tu avrai perdono allor.

SIMON:

Non poss'io!

FIESCO:

Perché?

SIMON:

Rubella sorte lei rapi...

FIESCO:

Favella.

SIMON:

Del mar sul lido tra gente ostile

Crescea nell'ombra quella gentile;

Crescea lontana dagli occhi miei,

Vegliava annosa donna su lei.

Di là una notte varcando, solo

Dalla mia nave scesi a quel suolo.

Corsi alla casa... n'era la porta

Serrata, muta!

FIESCO:

La donna?

FIESCO

(drawing back proudly)

Assassinate you?

SIMON:

Yes, kill me, and then at least all that hatred
will be entombed with me.

FIESCO:

Listen:

if you would but grant me

the poor, innocent girl

who was born of that sinful love,

I, who haven't yet seen her,

swear to make her happy,

and pardon would then be yours.

SIMON:

I cannot!

FIESCO:

Why?

SIMON:

Wayward fate stole her away.

FIESCO:

Speak.

SIMON:

That gentle creature grew up

among foreigners by the sea;

She grew up far from my eyes,

An aged woman watched over her.

Going there alone, one night from my ship,

having landed on that shore,

I ran to the house...its door

was locked, it was silent.

FIESCO:

The woman?

SIMON:

Morta.

FIESCO:

E la tua figlia?...

SIMON:

Misera, trista,

Tre giorni pianse, tre giorni errò;

Scompareve poscia,

né fu, più vista,

D'allora indarno cercata io l'ho.

FIESCO:

Se il mio desire compir non puoi,

Pace non puote esser tra noi!

Addio, Simon...

(Gli volge le spalle)

SIMON:

Coll'amor mio

Saprò placarti. M'odi, m'odi.

FIESCO

(freddo senza guardarlo):

No.

SIMON:

M'odi.

FIESCO:

Addio.

(S'allontana,

Poi si arresta in disparte ad osservare)

SIMON:

5. Oh de' Fieschi implacata,

orrida razza!

E tra cotesti rettili nascea

Quella pùra beltà?... Vederla io voglio...

SIMON:

Dead.

FIESCO:

And your daughter?

SIMON:

The poor, sad girl wandered,

weeping, for three days;

Then she disappeared,

and was never seen again.

I have since searched for her in vain.

FIESCO:

If you can't grant my wish,

There will never be peace between us!

Farewell Simon...

(turns his back on him)

SIMON:

I can placate you

with my love. Hear me, hear me.

FIESCO

(coldly, without looking at him)

No.

SIMON:

You hate me.

FIESCO:

Farewell.

*(he goes off, then stops at a distance
and watches)*

SIMON:

5. O implacable, horrible race

of Fieschi!

Was that pure beauty truly

born among such reptiles? I want to see her...

Coraggio!
(*Va alla porta del palazzo e batte tre colpi*)

Muta è la magion de' Fieschi?

Dischiuse son le porte!...

Quale mistero!... entriam.

(*Entra nel palazzo*)

FIESCO:

T'inoltra e stringi

Gelida salma.

SIMON:

(*comparso sul balcone*):

Nessuno!... qui sempre

Silenzio e tenebra!

(*Stacca il lanternino della Immagine, ed entra;
s'ode un grido poco dopo*)

Maria!... Maria!

FIESCO:

L'ora suonò del tuo castigo...

SIMON:

(*esce dal palazzo atterrito*):

È sogno!...

Sì; spaventoso, atroce sogno il mio!

VOCI:

(*da lontano*):

Boccanegra!...

SIMON:

Quai voci!

VOCI:

(*più vicine*):

Boccanegra!

SIMON:

Eco d'inferno è questo!...

Courage!

(*Goes to the door of the palace and knocks times*)

Is the Fieschi dwelling silent?

The doors are open!

What a mystery! Let's go in.

(*enters the palace*)

FIESCO:

Go in and embrace

an icy corpse.

SIMON:

(*appearing on the balcony*)

Nobody! All here seems

to be silence and shadows

(*takes down the lamp from the picture of Mary
and enters; soon, a cry is heard*)

Maria, Maria!

FIESCO:

The hour of his punishment sounded...

SIMON:

(*comes out of the palace, terrified*)

It's a dream!

Yes, a terrifying, dreadful dream!

VOICES:

(*from afar*)

Boccanegra!

SIMON:

Those voices!

VOICES:

(*nearer*)

Boccanegra!

SIMON:

This is Hell's echo!

Scena VII

*Detti, Paolo, Pietro, Marinai,
Popolo d'ambo i sessi con fiaccole accese.*

PAOLO E PIETRO:

Doge il popol t'acclama!

SIMON:

Via fantasmi!

PAOLO E PIETRO:

Che di' tu?...

SIMON:

Paolo!... Ah!... una tomba...

PAOLO:

Un trono!...

FIESCO:

Doge Simon... m'arde l'inferno in petto!..

CORO:

Viva Simon, del popolo l'eletto!

*(S'alzano le fiaccole, le campane suonano a stormo...
tamburi, ecc., ed alle grida 'viva Simon' cala il
sipario)*

ATTO PRIMO

Scena I

Giardino de' Grimaldi fuori di Genova.

*Alla sinistra il palazzo; di fronte il mare. Spunta
l'aurora. Amelia osservando l'orizzonte.*

6. Preludio

AMELIA:

7. Come in quest'ora bruna,
Sorridon gli astri e il mare!

Scene 7

*Above, Paolo, Pietro, sailors,
Men and women with lighted torches.*

PAOLO & PIETRO:

The people proclaim you as Doge!

SIMON:

Begone, spirits!

PAOLO & PIETRO:

What are you saying?

SIMON:

Paolo! Ah! A tomb...

PAOLO:

A throne!

FIESCO:

Simon, the Doge...hellfire burns in my heart!

CHORUS:

Long live Simon, the people's chosen one!

*(The torches are raised, the bells ring loudly...
drums etc., and at the cry 'viva Simon' the curtain
falls)*

ACT I

Scene 1

Garden of Grimaldi, outside Genoa.

*To the left, the palace, in front of it, the sea. Dawn
breaks. Amelia is observing the horizon.*

6. Prelude

AMELIA:

7. How, in this hour of darkness,
the stars and the sea smile!

Come s'unisce, o luna,
All'onda il tuo chiaror!
Amante amplesso pare
Di due verginei cor!
Ma gli astri e la marina
Che pingono alla mente
Dell'orfana meschina...
La notte atra, crudel,
Quando la pia morente
Sclamò: ti guardi il ciel.
O altero ostel, soggiorno
Di stirpe ancor più altera,
Il tetto disadorno
Non obliai per te!...
Solo in tua pompa austera
Amor sorride a me..
(È giorno)
S'inalba il ciel, ma l'amoroso canto
Non s'ode ancora!...
Ei mi terge ogni dì, come l'aurora
La rugiada dei fior, del ciglio il pianto.
UNA VOCE:
(lontana):

8. Cielo di stelle orbato,

Di fior vedovo prato,
È l'anima senza amor.

AMELIA:

Ciel!... la sua voce!... È desso!...
Ei s'avvicina!... oh gioia!...

UNA VOCE:

(più vicina):

Se manca il cor che t'ama,

It's as if they have joined, O moon
on the wave of your light!
It seems like a lovers' embrace
with two virgin hearts!
But the stars and the sea
deceive the mind
of the unhappy orphan
as they depict...
the cruel, dark night
when the godly woman exclaimed
as she died, 'Heaven watch over you.'
O lofty abode, where dwell
still more noble forbears,
You haven't made me forget my simple home!
Alone in your austere pomp
love smiles upon me...
(It is day)
The sky brightens, but the love song
still isn't heard!
As dawn wipes dew from the flowers,
so does it wipe the tears from my eyes.
A VOICE:
(distant)

8. A sky deprived of stars,

a meadow widowed of flowers
is a soul without love.

AMELIA:

Heavens! His voice! It is he!
He's getting closer! Oh joy!

A VOICE:

(nearer)

If you lack a heart that loves you,

Non empiono tua brama
Gemme, possanza, onor.

AMELIA:

Ei vien!... l'amor
M'avvampa in seno
E spezza il freno
L'ansante cor!

Scena II

Detta e Gabriele dalla destra.

GABRIELE:

Anima mia!

AMELIA:

Perché sì tardi giungi?

GABRIELE:

Perdona, o cara... I lunghi indugi miei
T'apprestano grandezza...

AMELIA:

Pavento...

GABRIELE:

Che?

AMELIA:

L'arcano tuo conobbi...
A me il sepolcro appresti,
Il patibolo a te!...

GABRIELE:

Che pensi?

AMELIA:

Io amo Andrea qual padre, il sai;
Pur m'atterrisce... In cupa
Notte non vi mirai
Sotte le tette volte errar sovente
Pensosi, irrequieti

then jewels, power, honour
won't fulfill your longing.

AMELIA:

He's coming! My breast
Is all aglow with love,
and the ardent heart breaks
from delay

Scene 2

Enter Gabriele from the right

GABRIELE:

My soul!

AMELIA:

Why are you so late?

GABRIELE:

Forgive me, my dear...my long delays are from
preparing greatness for you...

AMELIA:

I am afraid...

GABRIELE:

Of what?

AMELIA:

I know your secret...
you prepare my tomb,
and your own scaffold!

GABRIELE:

What are you thinking?

AMELIA:

You know I love Andrea like a father;
but he frightens me...On dark nights,
have I not seen you often
wandering beneath the dim arch,
brooding and restless?

GABRIELE:

Chi?

AMELIA:

Tu, e Andrea,

E Lorenzino e gli altri...

GABRIELE:

Ah taci... il vento

Ai tiranni potria recar tai voci!

Parlan le mura... un delator s'asconde

Ad ogni passo...

AMELIA:

Tu tremi?...

GABRIELE:

I funesti fantasmi scaccia!

AMELIA:

Fantasmi dicesti?

9. Vieni a mirar la cerula

Marina tremolante;

Là Genova torreggia

Sul talamo spumante;

Là i tuoi nemici imperano,

Vincerli indarno speri...

Ripara i tuoi pensieri

Al porto dell'amor.

GABRIELE:

Angiol che dall'empireo

Piegasti a terra l'ale,

E come faro sfolgori

Sul tramite mortale,

Non ricercar dell'odio

I funebri misteri;

Ripara i tuoi pensieri

GABRIELE:

Who?

AMELIA:

You, and Andrea,

And Lorenzino and the others...

GABRIELE:

Ah, silence...the wind

might carry your voice to the tyrants!

The walls speak...a spy

lurks at every step...

AMELIA:

Are you afraid?

GABRIELE:

Banish such gloomy musings!

AMELIA:

Musings, you say?

9. Come, behold the blue,

shimmering sea;

There Genoa towers over

a wedding bed of foam.

Your enemies rule there; you

hope in vain to defeat them...

Turn your thoughts

to the harbor of love.

GABRIELE:

Angel, who from paradise

bent your wings earthward,

and with a beacon shining

on our mortal path,

do not search the dark

mysteries of hatred.

Redress your thoughts

Al porto dell'amor.

AMELIA:

(passando a destra):

Ah!

GABRIELE:

Che mai fia?

AMELIA:

Vedi quell'uom?... qual ombra

Ogni dì appar.

GABRIELE:

Forse un rival?...

Scena III

Detti, un'Ancella, quindi Pietro.

ANCELLA:

Del Doge

Un messaggier di te chiede.

AMELIA:

S'appressi.

(L'Ancella esce)

GABRIELE:

Chi sia veder vogl'io...

(Va per uscire)

AMELIA:

(fermandolo):

T'arresta.

PIETRO:

(inchinandosi ad Amelia):

Il Doge

Dalle caccie tornando di Savona

Questa magion visitar brama.

to the harbor of love.

AMELIA:

(passing on the right)

Ah!

GABRIELE:

What is it?

AMELIA:

Do you see that man?

He appears every day, like a shadow.

GABRIELE:

A rival perhaps?

Scene 3

Above, a maid and Pietro

MAID:

A messenger from the Doge,
asking about you.

AMELIA:

Show him in.

(the maid exits)

GABRIELE:

I want to see who it could be...

(about to leave)

AMELIA:

(stopping him)

Stop..

PIETRO:

(bowing to Amelia)

The Doge,

Upon returning from the hunt at Savona,
wishes to visit this dwelling.

AMELIA:

Il puote.

(Pietro parte)

Scena IV

Gabriele ed Amelia.

GABRIELE:

Il Doge qui?

AMELIA:

Mia destra a chieder viene.

GABRIELE:

Per chi?

AMELIA:

Pel favorito suo. - D'Andrea

Vola in cerca...

T'affretta... va... prepara

Il rito nuzial...mi guida all'ara

AMELIA/GABRIELE:

Sì, sì dell'ara il giubilo

Contrasti il fato avverso,

E tutto l'universo

Io sfiderò con te.

Innamorato anelito

È del destin più forte,

Amanti oltre la morte

Sempre vivrai con me.

(Amelia entra nel palazzo)

AMELIA:

He may.

(Pietro leaves)

Scene 4

Gabriele and Amelia

GABRIELE:

The Doge, here?

AMELIA:

He is asking for my hand.

GABRIELE:

For who?

AMELIA:

For his favorite.

Hurry to search for Andrea

Hurry... go now...

Prepare the marriage rite; guide me to the altar.

AMELIA/GABRIELE:

Yes, yes, let the rejoicing

confront adverse fate,

And I will defy the whole universe
with you.

Love's longing

is stronger than fate;

as lovers even after death,

you will always be with me.

(Amelia enters the palace)

Scena V

*Gabriele va per uscire dalla destra e incontra
Andrea.*

GABRIELE:

10. Propizio giunge Andrea!

ANDREA:

Sì mattutino qui?...

GABRIELE:

A dirti...

ANDREA:

Che ami Amelia.

GABRIELE:

Tu che lei vegli con paterna cura

A nostre nozze assenti?

ANDREA:

Alto mistero

Sulla vergine incombe.

GABRIELE:

E qual?

ANDREA:

Se parlo

Forse tu più non l'amerai.

GABRIELE:

Non teme

Ombra d'arcani l'amor mio!

T'ascolto.

ANDREA:

Amelia tua d'umile stirpe nacque.

GABRIELE:

La figlia dei Grimaldi!

ANDREA:

No - la figlia

Scene 5

*Gabriele is about to exit right and encounters
Andrea*

GABRIELE:

10. Andrea arrives at the right time!

ANDREA (Fiesco's pseudonym):

Here so soon?

GABRIELE:

To tell you...

ANDREA:

That you love Amelia.

GABRIELE:

You raised her with paternal care...

do you agree to our marriage?

ANDREA:

A deep secret

surrounds the maiden.

GABRIELE:

And what is it?

ANDREA:

If I speak, perhaps

you won't love her any more.

GABRIELE:

My love doesn't fear

the shadow of secrets!

I'm listening.

ANDREA:

Your Amelia was born of humble lineage.

GABRIELE:

The daughter of the Grimaldis!

ANDREA:

No - the Grimaldis' daughter

Dei Grimaldi morì tra consacrate
Vergini in Pisa. Un'orfana raccolta
Nel chiostro il dì che fu d'Amelia estremo
Ereditò sua cella...

GABRIELE:

Ma come de' Grimaldi
Anco il nome prende?...

ANDREA:

De' fuorusciti
Perseguia le ricchezze il nuovo Doge;
E la mentita Amelia alla rapace
Man sottrarle potea.

GABRIELE:

L'orfana adoro!

ANDREA:

Di lei sei degno.

GABRIELE:

A me fia dunque unita?

ANDREA:

In terra e in ciel!

GABRIELE:

Ah! tu mi dai la vita.

ANDREA:

Vieni a me, ti benedico
Nella pace di quest'ora,
Lieto vivi e fido adora
L'angiol tuo, la patria, il ciel!

GABRIELE:

Eco pio del tempo antico,
La tua voce è un casto incanto;
Serberà ricordo santo
De' tuoi detti il cor fedel.

(Squilli di trombe)

died among consecrated nuns in Pisa.
An orphan who was taken
Into the cloister on the same day that was Ame-
lia's last; she inherited her cell.

GABRIELE:

But how did she too
take the name of Grimaldi?

ANDREA:

The new Doge confiscated
the riches of exiles without heirs.
And only the false Amelia
Could keep them from that greedy hand.

GABRIELE:

I adore that orphan!

ANDREA:

You are worthy of her.

GABRIELE:

Can we then be united?

ANDREA:

In Heaven and in Earth!

GABRIELE:

Ah! You give me life.

ANDREA:

Come to me, I bless you
in the peace of this hour;
Live happily and love faithfully
your angel, your country, and Heaven!

GABRIELE:

A pious echo of ancient times,
your voice casts a holy spell;
The sacred memory of your words
will keep this heart faithful.

(Trumpet sounds)

Ecco il Doge. Partiam.
Ch'ei non ti scorga.

ANDREA:

Ah! presto il dì della vendetta sorga!
(*Partono*)

Scena VI

*Doge, Paolo e seguito, poi Amelia
dal palazzo.*

DOGE:

Paolo.

PAOLO:

11. Signor.

DOGE:

Ci spronano gli eventi,
Di qua partir convien.

PAOLO:

Quando?

DOGE:

Allo squillo dell'ora.

(*Ad un cenno del Doge il corteggio s'avvia dalla
destra*)

PAOLO:

(*nell'atto di partire scorge Amelia*):

(Oh qual beltà!)

Scena VII

Amelia e il Doge.

DOGE:

Favella il Doge

Ad Amelia Grimaldi?

The Doge comes. Let us part.
Don't let him see you.

ANDREA:

Ah! May the day of revenge come soon!
(*they exit*)

Scene 6

*Doge, Paolo, followers; then Amelia from the
palace*

DOGE:

Paolo.

PAOLO:

11. Sire.

DOGE:

Events compel us,
we must leave this place.

PAOLO:

When?

DOGE:

As soon as the hour sounds.

(*At the sign from the Doge the procession goes off
to the right*)

PAOLO:

(*in the act of parting, notices Amelia*)

(Oh what a beauty!)

Scene 7

Amelia and the Doge

DOGE:

Is the Doge speaking
to Amelia Grimaldi?

AMELIA:

Così nomata sono.

DOGE:

E gli esuli fratelli tuoi non punge

Desio di patria?

AMELIA:

Possente... ma...

DOGE:

Intendo...

A me inchinarsi sdegnano i Grimaldi...

Così risponde a tanto

orgoglio il Doge...

(Le porge un foglio)

AMELIA:

(leggendo):

Che veggo!... il lor perdono?

DOGE:

E denno a te della clemenza il dono.

Dinne, perché in quest'eremo

Tanta beltà chiudesti?

Del mondo mai le fulgide

Lusinghe non piangesti?

Il tuo rossor mel dice...

AMELIA:

T'inganni, io son felice...

DOGE:

Agli anni tuoi l'amore...

AMELIA:

Ah mi leggesti in core!

Amo uno spirito angelico

Che ardente mi riama...

Ma di me acceso, un perfido,

L'horror dei Grimaldi brama...

AMELIA:

I bear that name.

DOGE:

And aren't your exiled brothers

spurred by desire for their country?

AMELIA:

Strongly...but...

DOGE:

I understand...

The Grimaldis scoff at bowing to me...

See how the Doge

responds to such pride...

(Gives her a paper)

AMELIA:

(reading)

What do I see! Their pardon?

DOGE:

I give it to you as a gift of mercy.

Tell me, why is such beauty as yours

confined in this retreat?

Don't you weep for

the world's bright adulation?

Your blushes tell me...

AMELIA:

You are mistaken, I am happy...

DOGE:

At your age, love...

AMELIA:

Ah, you read my heart!

I love an angelic spirit

who loves me back ardently...

But I inflame a traitorous man,

the Grimaldis' horror, who wants to...

DOGE:

Paolo!

AMELIA:

Quel vil nomasti!...

E poiché tanta

Pietà ti muove dei destini miei,

Vo' svelarti il segreto che mi ammantava...

Non sono una Grimaldi!...

DOGE:

Oh ! ciel... chi sei?...

AMELIA:

12. Orfanella il tetto umile

M'accogliea d'una meschina,

Dove presso alla marina

Sorge Pisa...

DOGE:

In Pisa tu?

AMELIA:

Grave d'anni quella pia

Era solo a me sostegno;

Io provai del ciel lo sdegno,

Involata ella mi fu.

Colla tremola sua mano

Pinta effigie mi porgea.

Le sembianze esser dicea

Della madre ignota a me.

Mi baciò, mi benedisse,

Levò al ciel, pregando, i rai...

Quante volte la chiamai

L'eco sol risposta diè.

DOGE:

Paolo!

AMELIA:

You name that foul fellow!

And since such compassion

for my fate moves you,

I want to reveal to you the secret which surrounds me... I am not a Grimaldi!

DOGE:

Oh! Heavens! Who are you?

AMELIA:

12. An orphan, the humble dwelling

of a pitiable woman received me,

there where Pisa rises

close by the sea...

DOGE:

You, in Pisa?

AMELIA:

That godly, aged woman

was my sole sustainer;

I felt the wrath of Heaven

that stole her from me.

With trembling hand,

she gave me a painted portrait.

She said the likeness was that

of my unknown mother.

She kissed me, blessed me,

gazed heavenward in prayer.

Over and over I cried to her;

an echo was my only reply.

DOGE:

(tra sé):

Se la speme, o ciel clemente,
Ch'or sorride all'alma mia,
Fosse sogno!... estinto io sia
Della larva al disparir!

AMELIA:

Come tetro a me dolente
S'appressava l'avvenir!

DOGE:

Dinne... alcun là non vedesti?

AMELIA:

Uom di mar noi visitava...

DOGE:

E Giovanna si nomava
Lei che I fati a te rapir?

AMELIA:

Sì.

DOGE:

E l'effigie non somiglia questa?
(Trae dal seno un ritratto, lo porge ad Amelia, che fa altrettanto)

AMELIA:

Uguali son!...

DOGE:

Maria!...

AMELIA:

Il mio nome!...

DOGE:

Sei mia figlia.

AMELIA:

Io...

DOGE:

(aside)

If my hope, O merciful Heaven,
now smiling upon my soul,
should be a dream...let me die
as the mirage fades away!

AMELIA:

How mournfully, as I grieved
the future drew near to me.

DOGE:

Tell me, did you see no one there?

AMELIA:

A seaman visited us...

DOGE:

And was Giovanna the name of the one fate stole
from you?

AMELIA:

Yes.

DOGE:

And isn't the portrait like this one?
(From his breast he takes a portrait and hands it to Amela, who does likewise)

AMELIA:

They're identical!

DOGE:

Maria!

AMELIA:

My name!

DOGE:

You're my daughter.

AMELIA:

I...

DOGE:

M'abbraccia, o figlia mia.

AMELIA:

Padre, padre il cor ti chiama!
Stringi al sen Maria che t'ama.

DOGE:

13. Figlia! A tal nome palpito

Qual se m'aprisse i cieli...
Un mondo d'ineffabili
Letizie a me riveli;
Qui un paradiso il tenero
Padre ti schiuderà...
Di mia corona il raggio
La gloria tua sarà.

AMELIA:

Padre, vedrai la vigile
Figlia a te sempre accanto;
Nell'ora malinconica
Asciugherò il tuo pianto...
Avrem gioie romite
Note soltanto al ciel,
Io la colomba mite
Sarò del regio ostel.

*(Amelia, accompagnata dal padre fino alla soglia,
entra nel palazzo; il Doge la contempla estatico
mentre ella si allontana)*

DOGE:

Embrace me, O my daughter.

AMELIA:

Father, my heart calls you father!
Hold close Maria, who loves you.

DOGE:

13. Daughter! At that name my heart beats

As if Heaven were opening for me...
You reveal a world of
joys beyond words to me;
Your gentle father will open
a paradise to you here...
My crown's radiance
will be your glory.

AMELIA:

Father, you will see
your vigilant daughter always beside you;
In times of melancholy
I will wipe your tears...
We will have joyful
times together, known only to Heaven;
I will be the gentle dove
of the royal abode.

*(Amelia, accompanied by her father to the thresh-
old, enters the palace; the Doge contemplates her
with delight as she goes off)*

Scena VIII

Doge e Paolo dalla destra.

PAOLO:

14. Che rispose?

DOGE:

Rinunzia ogni speranza.

PAOLO:

Doge, nol posso!...

DOGE:

Il voglio.

(Parte)

PAOLO:

Il vuoi!... scordasti che mi devi il soglio?

Scena IX

Paolo e Pietro dalla destra.

PIETRO:

Che disse?

PAOLO:

A me negolla.

PIETRO:

Che pensi tu?

PAOLO:

Rapirla.

PIETRO:

Come?

PAOLO:

La troverai solinga.

Si tragga al mio naviglio;

Di Lorenzin si rechi

Alla magion.

Scene 8

The Doge and Paolo from the right

PAOLO:

14. What was her answer?

DOGE:

Renounce all hope for her.

PAOLO:

Doge, I cannot!

DOGE:

That's my wish.

(exits)

PAOLO:

Your wish! have you forgotten you owe your throne to me?

Scene 9

Paolo and Pietro from the right.

PIETRO:

What did he say?

PAOLO:

He won't yield her to me.

PIETRO:

What are you thinking?

PAOLO:

We'll Kidnap her.

PIETRO:

How?

PAOLO:

At evening, she walks alone

along the seashore

Take her to my ship;

and deliver her quickly

to Lorenzin's house.

PIETRO:

S'ei nega?

PAOLO:

Digli che so sue trame,

E presterammi aita...

Tu gran mercede avrai...

PIETRO:

Ella sarà rapita.

(Escono)

Scena X

Sala del Consiglio nel Palazzo degli Abati.

Il Doge seduto sul seggio ducale;

da un lato, dodici Consiglieri nobili;

dall'altro lato, dodici Consiglieri popolari.

Seduti a parte, quattro Consoli del mare e i Con-
nestabili

Paolo e Pietro stanno sugli ultimi seggi dei popo-
lari.

Un Araldo.

DOGE:

15. Messeri, il re di Tartaria

vi porge pegni di pace

e ricchi doni e annunzia

schiuso l'Eusin alle liguri prore.

Acconsentite?

TUTTI:

Sì.

DOGE:

Ma d'altro voto

Più generoso io vi richiedo.

PIETRO:

If he refuses?

PAOLO:

Tell him that I know of his plotting,

and will give him my help..

You'll be well rewarded.

PIETRO:

She will be abducted.

(exits)

Scene 10

Council Chamber in the Abati Palace

The Doge is seated on a ducal seat;

on one side, twelve noble councillors;

on the other side twelve plebian councillors.

Seated apart, four consuls of the Navy and
Knights.

Paolo and Pieto are placed on the last seats of the
people.

A herald attends.

DOGE:

15. Gentlemen, the King of Tartary

hands you pledges of peace

And rich gifts, and announces

that the Eusinian Sea is open to Ligurian vessels.

Do you agree?

ALL:

Yes.

DOGE:

But for the vote, I ask a more generous wish from
you.

ALCUNI:

Parla.

DOGE:

La stessa voce che tuonò su Rienzi;
Vaticinio di gloria e poi di morte,
Or su Genova tuona. - Ecco un messaggio

(Mostrando uno scritto)

Del romito di Sorga, ei per Venezia
Supplica pace...

PAOLO:

(interrompendolo):

Attenda alle sue rime

Il cantor della bionda Avignonese.

TUTTI:

(ferocemente):

Guerra a Venezia!

DOGE:

E con quest'urlo atroce

Fra due liti d'Italia erge Caino

La sua clava cruenta! - Adria e Liguria

Hanno patria comune.

TUTTI:

È nostra patria Genova.

(Tumulto lontano)

PIETRO:

Qual clamor!

ALCUNI:

D'onde tai grida?

PAOLO:

(balzando e dopo essere accorso al verone):

Dalla piazza de' Fieschi.

SOME:

Tell us.

DOGE:

The very voice that thundered over Rienzi;
a forecast of glory and then of death
now thunders over Genoa. Here's a message

(showing a letter)

from the Hermit of Sorga, pleading for
peace with Venice.

PAOLO:

(interrupting him)

Answer with the minstrel's rhymes to some blond
beauty from Avignon

ALL:

(ferociously)

War against Venice!

DOGE:

And with this dreadful cry,

Cain raises his cruel club

between the two shores of Italy: Adria and Ligu-
ria Are brother countries.

ALL:

Our fatherland is Genoa.

(distant tumult)

PIETRO:

What a noise!

SOME:

Where's it coming from?

PAOLO:

(jumping up and having run to the balcony)

From the square of the Fieschi

TUTTI:

(alzandosi):

Una sommossa!

PAOLO:

(sempre alla finestra, lo ha raggiunto Pietro):

Ecco una turba di fuggenti.

DOGE:

Ascolta.

(Il tumulto si fa più forte)

PAOLO

(origliando):

Si sperdon le parole...

VOCI INTERNE:

Morte!

TUTTI:

Morte!

PAOLO, PIETRO:

È lui?

DOGE:

(che ha udito ed è presso al verone):

Chi?

PIETRO:

Guarda.

DOGE:

(guardando):

Ciel! Gabriele Adorno

Dalla plebe assalito... accanto ad esso combatte
un Guelfo.

A me un araldo.

PIETRO:

(sommesso):

Paolo, Fuggi o sei còlto.

ALL:

(getting up)

A riot!

PAOLO:

(still at the window, Pietro having reached him)

Look: it's a crowd of exiles.

DOGE:

Listen.

(The tumult becomes louder)

PAOLO

(listening)

You can't hear the words for the noise...

VOICES WITHIN:

Death!

ALL:

Death!

PAOLO, PIETRO:

Is it he?

DOGE:

(who overheard and is close to the balcony)

Who?

PIETRO:

Look.

DOGE:

(looking)

Heavens! Gabriele Adorno

assaulted by the plebians...a Guelph fights next
to him.

Bring me a herald.

PIETRO:

(in a low voice)

Paolo, flee or they'll take you.

DOGE:

(guardando Paolo che s'avvia):

Consoli del mare,
Custodite le soglie!

Olà, chi fugge

È un traditor.

(Paolo confuso s'arresta)

VOCI:

(in piazza):

Morte ai patrizi!

CONSIGLIERI NOBILI:

(sguainando le spade):

All'armi!

VOCI:

(in piazza):

Viva il popolo!

CONSIGLIERI POPOLANI:

(sguainando le spade):

Evviva!

DOGE:

E che? voi pure?

Voi; qui! vi provocate?

VOCI:

(in piazza):

Morte al Doge.

DOGE:

(ergendosi con possente alterezza; sarà giunto l'araldo):

Morte al Doge?

Sta ben. - Tu, araldo, schiudi

Le porte del palagio e annuncia al volgo

Gentilesco e plebeo ch'io non lo temo

Che le minaccie udii,

DOGE:

(looking at Paolo who is fleeing)

Naval consuls,

Custodians of the throne!

Hey, anyone who flees

is a traitor.

(Paolo, confused, stops)

VOICES:

(in the square)

Death to the patricians!

NOBLE COUNCILORS:

(drawing their swords)

To arms!

VOICES:

(in the square)

Long live the people!

PLEBIAN COUNCILORS:

(drawing their swords)

Hear, hear!

DOGE:

What's this now? You too?

You, here! You'd provoke them?

VOICES:

(in the square)

Death to the Doge.

DOGE:

(rising with dignity; the herald has arrived)

Death to the Doge?

Very well. Herald, open

the doors of the palace and announce to the
people,

patricians and plebians,

that I don't fear them,

che qui li attendo...
Nelle guaine i brandi.
(*Ai Consiglieri che ubbidiscono*)

VOCI:

(*in piazza*):
Armi! saccheggio!
Fuoco alle case!
Ai trabocchi!
Alla gogna!

DOGE:

Squilla la tromba dell'araldo... ei parla...
(*Una tromba lontana.*
Tutti stanno attenti origliando. Silenzio)
Tutto è silenzio....

UNO SCOPPIO DI GRIDA:

Evviva!

VOCI:

(*più vicine*):
Evviva il Doge!

DOGE:

Ecco le plebi!

Scena XI

Irrompe la folla dei popolani, i Consiglieri, ecc., ecc, molte donne, alcuni fanciulli, il Doge, Paolo, Pietro. I Consiglieri nobili sempre divisi dai popolani. Adorno e Fiesco afferrati dal popolo.

POPOLO:

Vendetta! vendetta!
Spargasi il sangue del fero uccisor!

DOGE:

(*ironicamente*):
Questa e dunque del popolo la voce?

I've heard their threats; I await them here...
Sheathe your swords.
(*to the Counsel, who obey*)

VOICES:

(*in the square*)
To arms! Pillage!
Set fire to the houses!
To the trebuchets!
To the scaffold!

DOGE:

Sound the heraldic trumpet...let it speak...
(*a distant trumpet. All stand waiting, listening. Silence*)
All is quiet...

A CRY BURSTS FORTH:

Hail!

VOICES:

(*nearer*)
Long live the Doge!

DOGE:

Here are the plebeians!

Scene 11

A crowd of people rush in, Councillors, etc, many women, some children, the Doge, Paolo, Pietro. The patrician Councillors remain separate. Adorno and Fiesco and held by the people.

PEOPLE:

Revenge! Revenge!
Blood must avenge the fierce murderer's crime!

DOGE:

(*ironically*)
Can this be the people's voice?

Da lungi tuono d'uragan, da presso
Gridio di donne e di fanciulli.

Adorno, perché impugni L'acciar?

GABRIELE:

Ho trucidato Lorenzino.

POPOLO:

Assassin!

GABRIELE:

Ei la Grimaldi aveva rapita.

DOGE:

Horror!

POPOLO:

Menti!

GABRIELE:

Quel vile

Pria di morir disse che un uom possente

Al crimine l'ha spinto

PIETRO:

(a Paolo):

Ah! sei scoperto!

DOGE:

(con agitazione):

E il nome suo?

GABRIELE:

(fissando il Doge con tremenda ironia):

T'acqueta! il reo si spense

Pria di svelarlo.

DOGE:

Che vuoi dir?

GABRIELE:

(terribilmente):

Pel cielo!

Uom possente tu se'!

A tempest roaring from afar, and close by,
the bawling of women and children.

Adorno, why are you holding your sword?

GABRIELE:

I have killed Lorenzino.

PEOPLE:

Murderer!

GABRIELE:

He kidnapped the Grimaldi girl.

DOGE:

Horror!

POPOLO:

You lie!

GABRIELE:

That vile man, before he died

said that a powerful man

pressed him to commit the crime.

PIETRO:

(to Paolo)

Ah! You are discovered!

DOGE:

(in agitation)

And his name?

GABRIELE:

(fixing the Doge with a terrible, ironic look)

Calm down! The evil man died

before revealing him.

DOGE:

What are you implying?

GABRIELE:

(terribly)

By Heaven!

You are that powerful man!

DOGE:

(a Gabriele):

Ribaldo!

GABRIELE:

(al Doge slanciandosi):

Audace rapitor di fanciulle!

ALCUNI:

Si disarmi!

GABRIELE:

Empio corsaro incoronato! Muori!

(Disvincolandosi e correndo per ferire il Doge)

Scena XII

Amelia e detti.

AMELIA:

(entrando ed interponendosi

fra i due assalitori e il Doge):

Ferisci!

DOGE, FIESCO, GABRIELE:

16. Amelia!

TUTTI:

Amelia!

AMELIA:

O Doge... ah salva...

Salva l'Adorno tu.

DOGE:

Nessun l'offenda.

(Alle guardie che si sono impossessate di Gabriele per disarmarlo)

Cade l'orgoglio e al suon del suo dolore

Tutta l'anima mia parla d'amore...

DOGE:

(to Gabriele)

You scoundrel!

GABRIELE:

(throwing himself upon the Doge)

Arrogant abductor of girls!

SOME:

Disarm him!

GABRIELE:

Wicked corsair with a crown! Die!

(freeing himself and rushing to stab the Doge)

Scene 12

Amelia and above

AMELIA:

(entering and putting herself

between the two assailants and the Doge)

Then strike me!

DOGE, FIESCO, GABRIELE:

16. Amelia!

ALL:

Amelia!

AMELIA:

O Doge... ah save...

save Adorno.

DOGE:

Let no one harm him.

(to the guards who have taken possession of Gabriele to disarm him)

Pride falls, and at the sound of her distress,
my whole spirit speaks of love...

CD 2:

1. Amelia, di' come tu fosti rapita

E come al periglio potesti scampar.

AMELIA:

Nell'ora soave che all'estasi invita

Soletta men givo sul lido del mar.

Mi cingon tre sgherri,

m'accoglie un naviglio.

Soffocati non valsero i gridi...

Io svenni e al novello dischiuder del ciglio

Lorenzo in sue stanze presente mi vidi....

TUTTI:

Lorenzo!

AMELIA:

Mi vidi prigion dell'infame!

Io ben di quell'alma sapea la viltà.

Al Doge, gli dissi fien note tue trame,

se a me sull'istante non dai libertà.

Confuso di tema, mi schiuse le porte...

Salvarmi l'audace minaccia potea.

TUTTI:

Ei ben meritava, quell'empio la morte

AMELIA:

V'è un più nefando che illeso ancor sta

TUTTI:

Chi dunque?

AMELIA:

(fissando Paolo che sta dietro un gruppo di persone)

Ei m'ascolta... Discerno le smorte sue labbra.

CD 2:

1. Amelia, tell how you were abducted

And how you escaped from peril.

AMELIA:

In that sweet hour which invites ecstasy

I wandered alone on the shore of the sea.

Three villains surrounded me, took me to a ship.

My muffled cries were no use...

I fainted and when I opened my eyes

the next day I realized I was in Lorenzo's chambers.

ALL:

Lorenzo!

AMELIA:

I saw that I was the villain's prisoner!

I knew well the evil of that heart.

"The Doge", I told him, "will know of your plots, if you don't set me free instantly."

Fear confused him, and he opened the doors to me... my bold threat saved me.

ALL:

That wicked man well deserved death.

AMELIA:

There's another wicked one who is still unharmed.

ALL:

Who then?

AMELIA:

(looking hard at Paolo who stands behind a group of people.)

He hears me... I can see his pale lips.

DOGE, GABRIELE:

Chi dunque?

POPOLI:

Un patrizio.

NOBILI:

Un plebeo.

POPOLI:

Abbasso le spade!

AMELIA:

Terribili gridi!

NOBILI:

(ai Popolani):

Abbasso le scuri!

AMELIA:

Pietà!

DOGE:

(possentemente):

Fratricidi!

2. Plebe! Patrizi! Popolo

Dalla feroce storia

Erede sol dell'odio

Dei Spinola e dei D'Oria,

Mentre v'invita estatico

Il regno ampio dei mari,

Voi nei fraterni lari

Vi lacerate il cuor.

3. Piango su voi, sul placido

Raggio del vostro clivo

Là dove invan germoglia

Il ramo dell'ulivo.

Piango sulla mendace

DOGE, GABRIELE:

Who then?

PEOPLE:

A patrician.

NOBLES:

A plebian.

PEOPLE:

Lower your swords!

AMELIA:

What dreadful cries!

NOBLES:

(to the people)

Put down your axes!

AMELIA:

Have mercy!

DOGE:

(powerfully)

Fratricides!

2. Plebians! Patricians! People

Heirs only of the ferocious story

of the hatred between

the Spinolas and the Dorians,

though the broad kingdom of the seas

happily calls to you,

you break hearts

in your brothers' homes.

3. I weep over you, over the peaceful

light of your hills

where the olive branches

flower in vain.

I weep over your hypocritical

Festa dei vostri fior,
E vo gridando: pace!
E vo gridando: amor!

AMELIA:

(a Fiesco):

Pace! lo sdegno immenso
Raffrena per pietà!

Pace! t'ispiri un senso Di patria carità

PIETRO:

(a Paolo):

Tutto fallì, la fuga
Sia tua salvezza almen.

PAOLO:

(a Pietro):

No, l'angue che mi fruga
È gonfio di velen.

GABRIELE:

Amelia è salva, e m'ama!
Sia ringraziato il ciel!
Disdegna ogni altra brama
L'animo mio fedel.

FIESCO:

O patria! a qual mi serba
Vergogna il mio sperar!
Sta la città superba
Nel pugno d'un corsar!

CORO:

(fissando il Doge):

Il suo commosso accento
Sa l'ira in noi calmar;
Vol di soave vento
Che rasserena il mar.

flower festival,
and I want to cry: peace!
and I want to cry: love!

AMELIA:

(to Fiesco):

Peace! For mercy's sake,
curb your great anger!
Peace! May you be inspired by patriotic charity.

PIETRO:

(to Paolo):

All has failed, only
flight can save you.

PAOLO:

(to Pietro):

No, the serpent that drives me
bursts with venom.

GABRIELE:

Amelia is safe, and she loves me!
Thank the heavens!
My faithful spirit
scoffs at all other desires.

FIESCO:

O my country! My hope
has caused me such shame!
The splendid city,
in the hands of a corsair!

CHORUS:

(looking hard at the Doge)

His words of passion
are able to calm our anger;
as a sweet breeze's breath
calms the restless sea.

GABRIELE:

(offrendo la spada al Doge)

4. Ecco la spada.

DOGE:

Questa notte sola

Qui prigioniero sarai, finché la trama

Tutta si scopra. - No, l'altera lama

Serba, non voglio che la tua parola.

GABRIELE:

E sia!

DOGE:

(con forza terribile):

Paolo!

PAOLO:

(sbucando dalla folla allibito):

Mio Duce!

DOGE:

(con tremenda maestà e con violenza sempre più formidabile):

In te risiede

L'austero dritto popolare, è accolto

L'onore cittadino nella tua fede:

Bramo l'ausiglio tuo... V'è in

queste mura

Unvil che m'ode, e impallidisce in volto;

Già la mia man l'afferra per le chiome.

Io so il suo nome...

È nella sua paura.

Tu al cospetto del ciel e al mio cospetto

Sei testimone. - Sul manigoldo impuro

Piombi il tuon del mio detto:

Sia maledetto! E tu ripeti il giuro.

GABRIELE:

(offering his sword to the Doge)

4. Here is my sword.

DOGE:

Only for tonight,

Will you remain a prisoner here, until the entire plot has been revealed. No, keep your proud blade; your word is enough for me.

GABRIELE:

And so be it!

DOGE:

(with terrible strength)

Paolo!

PAOLO:

(emerging from the astounded crowd)

My master!

DOGE:

(with tremendous majesty and with even more formidable violence)

In you is vested the solemn justice

of the people; civic honour is

linked with your allegiance:

I need your loyal aid.

Here in this chamber stands a villain. He listens, with pallid face;

I already feel my hand upon his head.

I know his name...

We can call him a coward.

Before Heaven and in my presence,

Bear witness to my words.

Let my curse's thunder fall upon the wicked rogue:

May he be cursed! And you, repeat the oath!

PAOLO

(atterrato e tremante):

Sia maledetto... (Horror!)

TUTTI:

Sia maledetto!

Atto Secondo

Scena I

Stanza del Doge nel Palazzo Ducale in Genova.

Porte laterali. Da un poggiolo si vede la città.

Un tavolo: un'anfora e una tazza. Annotta.

Paolo e Pietro.

PAOLO:

(a Pietro traendolo verso il poggiolo):

5. Quei due vedesti?

PIETRO:

Sì.

PAOLO:

Li traggi tosto

Dal carcer loro per l'andito ascoso,

Che questa chiave schiuderà.

PIETRO:

T'intesi.

(Esce)

Scena II

Paolo

PAOLO:

Me stesso ho maledetto!

E l'anatéma

PAOLO

(terrified and trembling)

May he be cursed! (Horror!)

ALL:

May he be cursed!

Act II

Scene 1

The Doges room in the Ducal palace in Genoa.

Side doors. From a balcony, the city can be seen.

A table: a pitcher and a cup. It is growing dark.

Paolo and Pietro.

PAOLO:

(to Pietro, taking him towards the balcony)

5. Do you see those two?

PIETRO:

Yes.

PAOLO:

Take them quickly

from their prison by a secret passage,
which this key will open.

PIETRO:

I understand.

(exits)

Scene 2

Paolo

PAOLO:

I have cursed myself!

And the curse

M'insegue ancor...
e l'aura ancor ne trema!
Vilipeso... reietto
Dal Senato e da Genova, qui vibro
L'ultimo stral pria di fuggir, qui libro
La sorte tua, Doge,
in quest'ansia estrema.
Tu, che m'offendi e che mi devi il trono,
Qui t'abbandono
Al tuo destino
In questa ora fatale...
*(Estrae un'ampolla,
ne vuota il contenuto nella tazza)*
(Qui ti stillo una lenta, atra agonia...
Là t'armo un assassino.
Scelga morte sua via
Fra il tosco ed il pugnale.

Scena III

*Detto, Fiesco e Gabriele dalla destra,
condotti da Pietro, che si ritira.*

FIESCO:

6. Prigioniero in qual loco m'adduci?

PAOLO:

Nelle stanze del Doge, e favella a te Paolo.

FIESCO:

I tuoi sguardi son truci...

PAOLO:

Io so l'odio che celasi in te.

Tu m'ascolta.

still haunts me...
Even the air still shakes with it!
Despised...rejected
by the Senate and by Genoa,
here will I thrust the final arrow before I flee, here
I weigh out your fate, Doge,
in this extreme anxiety.
You, who angered me, and who owes me your
throne,
I abandon you here to your fate
in this fatal hour..
*(takes out a phial, and empties
its contents into the cup)*
Here I pour slow, dark agony for you..
There I arm an assassin for you.
Let death's path choose
either the poison or the dagger.

Scene 3

*Above, Fiesco and Gabriele from the right,
led by Pietro who withdraws.*

FIESCO:

6. Where are you taking me as a prisoner?

PAOLO:

Into the Doge's rooms, and Paolo is speaking to you.

FIESCO:

Your gaze is dark...

PAOLO:

I know the hatred that hides in you.

Listen to me.

FIESCO:

Che brami?

PAOLO:

Al cimento preparisti de'

Guelfi la schiera?

FIESCO:

Sì.

PAOLO:

Ma vano fia tanto ardimento!

Questo Doge, abborrito da me

Quanto voi l'abborrite, v'appresta

Nuovo scempio...

FIESCO:

Mi tendi un agguato.

PAOLO:

Un agguato?... Di Fiesco la testa

Il tiranno segnata non ha?...

Io t'insegno vittoria. -

FIESCO:

A qual patto?

PAOLO:

Trucidarlo qui, mentre egli dorme.

FIESCO:

Osi a Fiesco proporre un misfatto?

PAOLO:

Tu rifiuti?

FIESCO:

Sì.

PAOLO:

Al carcer ten va.

*(Fiesco parte dalla destra; Gabriele fa per seguirlo,
ma è arrestato da Paolo)*

FIESCO:

What do you want?

PAOLO:

Have you prepared the Guelph army for the venture?

FIESCO:

Yes.

PAOLO:

But that daring is in vain!

This Doge, whom I hate

as much as you do, prepares

new violence for you...

FIESCO:

You're trying to entrap me.

PAOLO:

A trap? Has not the tyrant singled out

the head of Fiesco?

I will help you triumph.

FIESCO:

On what terms?

PAOLO:

Stab him here, while he sleeps.

FIESCO:

You dare propose such a misdeed to Fiesco?

PAOLO:

You refuse?

FIESCO:

Yes.

PAOLO:

Then go away to prison.

*(Fiesco leaves to the right. Gabriele is about to
follow him but is stopped by Paolo)*

Scena IV
Paolo e Gabriele.

PAOLO:

7. Udisti?

GABRIELE:

Vil disegno!

PAOLO:

Amelia dunque mai tu non amasti?

GABRIELE:

Che dici?

PAOLO:

È qui.

GABRIELE:

Qui Amelia!

PAOLO:

E del vegliardo

Segno è alle infami dilettezze.

GABRIELE:

Astuto Dimon, cessa...

(Paolo corre a chiuder la porta di destra)

Che fai?

PAOLO:

Da qui ogni varco t'è conteso. - Ardisci

Il colpo... O sepoltura

Avrai fra queste mura

(Parte frettoloso dalla porta sinistra, che si chiude dentro)

Scene 4
Paolo and Gabriele

PAOLO:

7. Did you hear?

GABRIELE:

A vile plan!

PAOLO:

So you never loved Amelia?

GABRIELE:

What are you saying?

PAOLO:

She is here.

GABRIELE:

Here, Amelia?

PAOLO:

She is singled out

by the old man for wanton delights.

GABRIELE:

Stop, insidious demon...

(Paolo hurries to close the door on the right)

What are you doing?

PAOLO:

From here, every door is closed to you.

Dare to strike him...or these walls will be your tomb.

(leaves hastily by the door on the left, which he closes behind him)

Scena V
Gabriele

GABRIELE:

(solo):

O inferno! Amelia qui!
L'ama il vegliardo!...
E il furor che m'accende
M'è conteso sfogar!... Tu m'uccidesti
Il padre... tu m'involi il mio tesoro...
Trema, iniquo... già troppa era un'offesa,
Doppia vendetta hai sul tuo capo accesa.

8. Sento avvampar nell'anima

Furente gelosia;
Tutto il suo sangue spegnerne
L'incendio non potria;
S'ei mille vite avesse,
Se mieterle potesse
D'un colpo il mio furor,
Non sarei sazio ancor.
Che parlo!... Ohimè!...
Piango!... pietà,
gran Dio, del mio martiro!...

9. Cielo pietoso, rendila,

Rendila a questo core,
Pura siccome l'angelo
Che veglia al suo pudore;
Ma se una nube impura
Tanto candor m'oscura,
Priva di sue virtù,
Ch'io non la vegga più.

Scene 5
Gabriele

GABRIELE:

(alone)

O hell! Amelia here - the old man's mistress!
And I'm forbidden to vent
the fury burning me up! You killed my father...
you steal my treasure away...
Tremble, wicked man... one crime was already
too much,
Now you've kindled a double vendetta..

8. I feel furious jealousy

Burning in my soul;
not even all of your blood
could quench the fire;
If he had a thousand lives,
and my fury could strike them
all down with a single blow,
I still wouldn't be satisfied.
What am I saying! Alas!
I'm weeping! Oh Lord God,
take pity on my suffering!

9. Merciful Heaven, bring her back,

return her to this heart,
as pure as the angel
who watches over her virtue;
but if something impure
clouds such purity to me,
deprived of her virtue,
May I never see her again.

Scena VI
Detto ed Amelia dalla sinistra.

AMELIA:

10. Tu qui?

GABRIELE:

Amelia!

AMELIA:

Chi il varco t'apria?

GABRIELE:

E tu come qui?

AMELIA:

Io...

GABRIELE:

Ah sleale!

AMELIA:

Ah crudele!...

GABRIELE:

Il tiranno ferale...

AMELIA:

Il rispetta...

GABRIELE:

Egli t'ama...

AMELIA:

D'amor santo...

GABRIELE:

E tu?...

AMELIA:

L'amo al pari...

GABRIELE:

E t'ascolto,

Né t'uccido?

Scene 6
Above and Amelia from the left.

AMELIA:

10. You here?

GABRIELE:

Amelia!

AMELIA:

Who let you in?

GABRIELE:

And how came you here?

AMELIA:

I...

GABRIELE:

Ah faithless!

AMELIA:

Ah cruel one!

GABRIELE:

The fatal tyrant...

AMELIA:

Respect him...

GABRIELE:

He loves you...

AMELIA:

With holy love...

GABRIELE:

And you?

AMELIA:

I love him the same way...

GABRIELE:

How can I hear you
and not kill you?

AMELIA:

Infelice!... mel credi,
Pura io sono...

GABRIELE:

Favella.

AMELIA:

Concedi
Che il segreto non aprasi ancor.

GABRIELE:

Parla - in tuo cor virgineo
Fede al diletto rendi -
Il tuo silenzio è funebre
Vel che su me distendi.
Dammi la vita o il feretro,
Sdegno la tua pietà.

AMELIA:

Sgombra dall'alma il dubbio...
Santa nel petto mio
L'immagin tua s'accoglie
Come nel tempio Iddio.
No, procellosa tenebra
Un ciel d'amor non ha.
(*S'ode uno squillo*)
Il Doge vien - scampo non hai.
T'ascondi!

GABRIELE:

No.

AMELIA:

Il patibol t'aspetta.

GABRIELE:

Io non lo temo.

AMELIA:

Woe is me! Believe me,
I am pure!

GABRIELE:

Speak.

AMELIA:

Swear to keep a secret
that no one should yet know.

GABRIELE:

Speak, in your virginal heart
Have faith in your beloved.
Your silence is a deadly
veil that hangs over me.
Give me life or death,
I scorn your pity.

AMELIA:

Don't burden your soul with doubt.
Your image lives
in my heart as purely
as it would in God's temple
No, love's sky
Has no stormy clouds.
(*a trumpet blast is heard*)
The Doge's coming - there's no escape.
Hide!

GABRIELE:

No.

AMELIA:

The scaffold waits for you.

GABRIELE:

It doesn't scare me.

AMELIA:

Nell'ora stessa teco avrò morte...
Se non ti move di me pietà.

GABRIELE:

Dite pietade?...

(Tra sé)

(Lo vuol la sorte...

Si compia il fato... Egli morrà..)

(Amelia nasconde Gabriele sul poggiolo)

Scena VII

Detta e il Doge,

ch'entra dalla destra leggendo un foglio.

DOGE:

11. Figlia!

AMELIA:

Sì afflitto, o padre mio?

DOGE:

T'inganni...

Ma tu piangevi.

AMELIA:

Io...

DOGE:

La cagion m'è nota

Delle lagrime tue... Già mel dicesti...

Ami; bene e se degno fia

Dite l'eletto del tuo core...

AMELIA:

O padre,

Fra' Liguri il più prode,

il più gentile...

AMELIA:

I will die along with you
if you don't take pity on me.

GABRIELE:

You say pity?

(to himself)

(Fate wills it...

Let the deed be done...He will die)

(Amelia hides Gabriele on the balcony)

Scene 7

Above and the Doge who enters

from the right, reading a letter..

DOGE:

11. Daughter!

AMELIA:

O my father, are you afflicted?

DOGE:

You're mistaken...

But you weep.

AMELIA:

I...

DOGE:

I know what causes your tears...

You already told me...

You're in love, so be happy if the one you've chosen is worthy of your heart...

AMELIA:

O father,

the bravest of the Ligurians,

the most courtly...

DOGE:

Il noma.

AMELIA:

Adorno...

DOGE:

Il mio nemico!

AMELIA:

Padre!...

DOGE:

Vedi qui scritto il nome suo?... congiura

Coi Guelfi...

AMELIA:

Ciel!... perdonagli!...

DOGE:

Nol posso.

AMELIA:

Con lui morirò...

DOGE:

L'ami cotanto?

AMELIA:

Io l'amo d'ardente,

D'infinito amor. O al tempio

Con lui mi guida, o sopra entrambi cada

La scure del carnefice...

DOGE:

O crudele destino!

O dileguate mie speranze!

Una figlia ritrovo; ed un nemico

A me la invola... Ascolta:

S'ei ravveduto...

AMELIA:

Il fia...

DOGE:

His name.

AMELIA:

Adorno...

DOGE:

He's my enemy!

AMELIA:

Father!

DOGE:

See his name written here?

He conspires with the Guelphs.

AMELIA:

Heavens! Pardon him!

DOGE:

I can't.

AMELIA:

I will die with him...

DOGE:

You love him that much?

AMELIA:

I love him with an ardent,

infinite love. Either lead me to the church with him,

or let the axe take both of us on the scaffold.

DOGE:

O cruel fate!

I see my hopes are scattered to the wind!

I regain a daughter; and my enemy

steals her from me...

But listen: if he repents...

AMELIA:

He will...

DOGE:

Forse il perdono Allor...

AMELIA:

Padre adorato!...

DOGE:

Ti ritraggi -

Attender qui degg'io l'aurora...

AMELIA:

Lascia

Ch'io vegli al fianco tuo...

DOGE:

No, ti ritraggi...

AMELIA:

Padre!...

DOGE:

Il voglio...

AMELIA:

(entrando a sinistra):

Gran Dio! Come salvarlo?

Scena VIII

Il Doge e Gabriele nascosto.

DOGE:

Doge! ancor proveran

la tua clemenza i traditori?

- Di paura segno fora il castigo.

- M'ardono le fauci.

(Versa dall'anfora nella tazza e beve)

Perfin l'onda del fonte è amara al labbro

Dell'uom che regna...

O duol... la mente è oppressa...

Stanche le membra...

DOGE:

Then perhaps I will pardon him....

AMELIA:

Beloved father!

DOGE:

You must leave me.

I wait here until dawn...

AMELIA:

Let me wait

along with you...

DOGE:

No, withdraw...

AMELIA:

Father!

DOGE:

I wish it...

AMELIA:

(exiting left)

Great God! How can I save him?

Scene 8

The Doge and Gabriele hidden

DOGE:

Doge! Will the traitors

seek my clemency again?

Punishment might be seen as fear.

My mouth burns.

(he pours from the pitcher into the cup and drinks)

Even spring water is bitter

on the lips of one who rules...

O pain...my mind is oppressed...

my limbs are tired...

ahimè... mi vince il sonno.
(Siede)

12. Oh! Amelia... ami... un nemico...

(S'addormenta)

GABRIELE:

(entra con precauzione, s'avvinca al Doge e lo contempla)

Ei dorme!... Quale

sento ritegno?... E riverenza o tema?...

Vacilla il mio voler?...

Tu dormi, o veglio,

Del padre mio carnefice, tu mio

Rival... Figlio d'Adorno!... la paterna

Ombra ti chiama vindice...

(Brandisce un pugnale e va per trafiggere il Doge, ma Amelia, che era ritornata, va rapidamente a porsi tra esso ed il padre)

Scena IX

AMELIA:

Insensato! Vecchio inerme
il tuo braccio colpisce!

GABRIELE:

Tua difesa mio sdegno raccende.

AMELIA:

Santo, il giuro, è l'amor che ci unisce,
Né alle nostre speranze contende.

GABRIELE:

Che favelli?...

Alas...sleep overtakes me.
(sits)

12. Oh! Amelia...you love...an enemy...

(falls asleep)

GABRIELE:

(enters cautiously, approaches the Doge and contemplates him)

He slumbers! Why do I hesitate?

Is it reverence or fear?

Does my will vacillate?

You sleep, old man,

the executioner of my father, my rival...

The son of the Adorno! My father's shade

demands vengeance of you...

(brandishes the dagger and goes to stab the Doge, but Amelia, who had returned, goes quickly and puts herself between him and her father)

Scene 9

AMELIA:

Madman! Your arm strikes
a defenseless old man!

GABRIELE:

Your defense rekindles my disdain.

AMELIA:

Holy is the love which unites us, I swear it
And it doesn't conflict with our hopes.

GABRIELE:

What are you saying?

DOGE:

(destandosi):

Ah!...

AMELIA:

Nascondi il pugnale,

Vien... ch'èi t'òda...

GABRIELE:

Prostrarmi al suo piede?

DOGE:

(entra improvvisamente fra loro, dicendo a Gabriele):

Ecco il petto... colpisci, sleale!

GABRIELE:

Sangue il sangue d'Adorno ti chiede.

DOGE:

E fia ver?... chi t'aprì queste porte?

AMELIA:

Non io.

GABRIELE:

Niun quest'arcano saprà.

DOGE:

Il dirai fra tormenti...

GABRIELE:

La morte,

Tuoi supplizi non temo.

AMELIA:

Ah pietà!

DOGE:

Ah quel padre tu ben vendicasti,

Che da me contristato già fu...

Un celeste tesoro m'involasti...

La mia figlia...

DOGE:

(waking)

Ah!

AMELIA:

Hide your dagger,

Come...let him hear you...

GABRIELE:

Must I kneel at his feet?

DOGE:

(suddenly coming to, says to Gabriele)

Here's your target, traitor...strike me!

GABRIELE:

Blood for blood is the cry of Adorno.

DOGE:

Could this be? Who let you in?

AMELIA:

Not I.

GABRIELE:

You'll never know that secret.

DOGE:

Torture will make you speak...

GABRIELE:

I don't fear death,

or your torture.

AMELIA:

Ah have mercy!

DOGE:

Ah, how well you avenge your father,

whom I rightly persecuted

You stole a heavenly treasure from me...

My own daughter...

GABRIELE:

Suo padre sei tu!

13. Perdono, Amelia, Indomito

Geloso amor fu il mio...

Doge, il velame squarciasi...

Un assassin son io..

Dammi la morte; il ciglio

A te non oso alzar.

AMELIA:

Madre, che dall'empireo

Proteggi la tua figlia,

Del genitor all'anima

Meco pietà consiglia...

Ei si rendea colpevole

Solo per troppo amor.

DOGE:

Deggio salvarlo e stendere

La mano all'inimico?

Sì - pace splenda ai Liguri,

Si plachi l'odio antico;

Sia d'amistanze italiche

Il mio sepolcro altar.

CORO:

(interno):

14. All'armi, all'armi, o Liguri,

Patrio dover v'appella -

Scoppiò dell'ira il folgore;

E notte di procella.

Le guelfe spade cingano

Di tirannia lo spalto -

Del coronato veglio,

GABRIELE:

You are her father!

13. Pardon, Amelia, mine was

A wild and jealous love.

Doge, the veil is torn open...

I am a murderer...

Give me death; I dare

not even look you in the eye.

AMELIA:

Mother, who watches over

your daughter from above

Inspire my father's heart

to have pity on me...

He is guilty only of

Loving me too much.

DOGE:

Should I save him and extend

a hand to an enemy?

Yes, let peace shine in Liguria,

let the old hatreds be forgiven;

let peace in Italy be the epitaph

that marks my tomb.

CHORUS:

(within)

14. To arms, to arms, O Ligurians,

Patriotic duty calls -

the lightning bolts of anger strike again;

it is the night of the tempest.

Guelph swords surround

tyranny's back.

Come, strike the dwelling

Su, alla magion, l'assalto.

AMELIA:

(corre al poggiolo):

Quai gridi?...

GABRIELE:

I tuoi nemici..

DOGE:

Il so.

AMELIA:

S'addensa il popolo.

DOGE:

(a Gabriele):

T'unisci a' tuoi...

GABRIELE:

Che pugni contro di te?... Mai più.

DOGE:

Dunque messaggio.

Ti reca lor di pace,

E il sole di domani

Non sorga a rischiarar fraterne stragi.

GABRIELE:

Teco a pugnar ritorno,

Se la clemenza tua non li disarmi.

DOGE:

(accennando Amelia):

Sarà costei tuo premio.

GABRIELE E AMELIA:

O inaspettata gioia!

AMELIA:

O padre!

DOGE E GABRIELE:

(snudando le spade):

All'armi!

of the crowned old man.

AMELIA:

(runs to the balcony)

What are those cries?

GABRIELE:

Your enemies.

DOGE:

I know.

AMELIA:

The crowd thickens

DOGE:

(to Gabriele)

Go and join your men...

GABRIELE:

To fight against you? Never again.

DOGE:

Then bring them

a message of peace,

and prevent tomorrow's sun

from dawning upon the massacre of brothers.

GABRIELE:

I'll return to fight with you,

if your pardon does not disarm them.

DOGE:

(pointing to Amelia)

She will be your reward.

GABRIELE & AMELIA:

O unexpected joy!

AMELIA:

O father!

DOGE & GABRIELE:

(drawing their swords)

To arms!

Atto Terzo

Scena I

Interno del Palazzo Ducale.

*Di prospetto grandi aperture dalle quali
sorgerà Genova illuminata a festa: in fondo il
mare.*

*Un capitano dei balestrieri, con Fiesco, dalla
destra;*

poi dalla sinistra Paolo in mezzo alle guardie.

GRIDA:

(interne):

15. Evviva il Doge!

ALTRE GRIDA:

Vittoria! Vittoria!

CAPITANO:

(rimettendo a Fiesco la sua spada):

Libero sei: ecco la spada.

FIESCO:

E i Guelfi?

CAPITANO:

Sconfitti.

FIESCO:

O triste libertà! -

(A Paolo:)

Che?... Paolo?!

Dove sei tratto?

PAOLO:

(arrestandosi):

All'estremo supplizio.

Il mio demonio mi cacciò fra l'armi

Act III

Scene 1

Within the Ducal palace

*On the façade, large openings through which
Genoa rises.*

lit for a festival: in the background, the sea.

*A captain of the crossbow men with Fiesco from
the right;*

then Paolo from the left amid guards.

A CRY:

(offstage)

15. Long live the Doge!

ANOTHER CRY:

Victory, victory!

CAPTAIN:

(giving back to Fiesco his sword)

You are free: here is your sword.

FIESCO:

And the Guelphs?

CAPTAIN:

Defeated.

FIESCO:

O sad liberty!

(to Paolo)

What? Paolo?

Where are you being taken?

PAOLO:

(stopping)

To my final punishment.

My demon pursued me through the rebel armies

Dei rivoltosi e là fui colto; ed ora
Mi condanna Simon; ma da me prima
Fu il Boccanegra condannato a morte.

FIESCO:

Che vuoi dir?

PAOLO:

Un velen... più nulla io temo,
Gli divora la vita

FIESCO:

(a Paolo):

Infame!

PAOLO:

Ei forse
Già mi precede nell'avel!...

CORO INTERNO:

Dal sommo delle sfere
Proteggili, o Signor;
Di pace sien foriere
Le nozze dell'amor)

PAOLO:

Ah! orrore!

Quel canto nuzial, che mi persegue,
L'odi?... in quel tempio Gabriello Adorno
Sposa colei ch'io trafugava...

FIESCO:

(sguainando la spada):

Amelia?!

Tu fosti il rapitor? Mostro!

PAOLO:

Ferisci.

and there I was captured.

And now Simon condemns me;
but he was condemned to death before I was.

FIESCO:

What are you trying to say?

PAOLO:

A poison consumes his life...
I fear nothing now.

FIESCO:

(a Paolo)

Vile man!

PAOLO:

He may already be
preceeding me to the tomb!

CHORUS OFFSTAGE:

From the height of the spheres
Protect him, O Lord,
may this marriage of love
be the harbinger of peace.

PAOLO:

Ah! Horror!

That nuptial hymn, which pursues me –
do you hear it? In that temple, Gabriello Adornois
marrying the one I carried away...

FIESCO:

(drawing his sword)

Amelia?

You abducted her? Monster!

PAOLO:

Strike.

FIESCO:

(trattenendosi):

Non lo sperar; sei sacro alla bipenne.

(Le guardie trascinano Paolo fuori di Scena)

Scena II

Fiesco

FIESCO:

(solo):

Inorridisco!... no,

Simon non questa

Vendetta chiesi, d'altra meta degno

Era il tuo fato. -

Eccolo... il Doge. - Alfine

È giunta l'ora di trovarci a fronte!

(Si ritira in un angolo d'ombra)

Scena III

Il Doge: lo precede il Capitano

con un trombettiere, Fiesco in disparte.

CAPITANO:

(al verone):

Cittadini! per ordine del Doge

S'estinguano le faci e non s'offenda

Col clamor del trionfo i prodi estinti.

(Esce seguito dal trombettiere)

DOGE:

16. M'ardon le tempia

un'atra vampa sento

Serpeggiar per le vene...

FIESCO:

(restraining himself)

Don't hope for that; you're condemned to the axe.

(The guards take Paolo offstage)

Scene 2

Fiesco

FIESCO:

(alone)

I'm horrified!...

No, Simon did not ask

for this revenge upon you, your fate

deserved otherwise.

Here is the Doge. At last the hour comes

for us to meet face to face!

(he withdraws into a corner in the shadows)

Scene 3

The Doge, above and the Captain

with a bugler, Fiesco on one side.

CAPTAIN:

(from the balcony)

Citizens, by order of the Doge,

put the torches out and don't offend

the valiant dead with the clamour of triumph.

(exits followed by the bugler)

DOGE:

16. My forehead burns,

I feel a dark flame

snaking through my veins...

Ah! ch'io respiri
L'aura beata del libero cielo!
Oh refrigerio!... la marina brezza!...
Il mare!... il mare!... quale in rimirarlo
Di glorie e di sublimi rapimenti
Mi si affaccian ricordi!
Il mare!... perché in suo grembo
non trovai la tomba?...

FIESCO:

(avvicinandosi):

Era meglio per te!

DOGE:

Chi osò inoltrarsi?...

FIESCO:

Chi te non teme...

DOGE:

(verso la destra chiamando):

Guardie?

FIESCO:

Invan le appelli...

Non son qui i sgherri tuoi -

M'ucciderai, ma pria mòdi...

DOGE:

Che vuoi?

(I lumi della città e del porto cominciano a spegnersi)

FIESCO:

Delle faci festanti al barlume

Cifre arcane, funebri vedrai

Tua sentenza la mano del nume

Sopra queste pareti vergò.

Di tua stella s'eclissano i rai;

La tua porpora in brani già cade;

Vincitor fra le larve morrai

Ah! Let me breathe the open air's blessed breeze
Oh, how refreshing! The sea air!
The sea! The sea! Whenever I see it,
memories of glory and sublime rapture
appear to me.

The sea! The sea!

Why couldn't I find my grave
in your bosom?

FIESCO:

(approaching)

It would have been better for you!

DOGE:

Who dares to intrude?

FIESCO:

One who doesn't fear you...

DOGE:

(calling towards the right)

Guards?

FIESCO:

You call them in vain...

Your henchmen aren't here -

But before you kill me, hear me out...

DOGE:

What do you want?

(the lights of the city and the port begin to go out)

FIESCO:

In the flicker of the festive torches

you will see arcane, fatal letters;

God's own hand wrote your sentence

on these walls.

Your star's rays are in eclipse;

Your purple robes are now disintegrating rags;

You will die victorious only amid those ghosts

Cui la tomba tua scure negò

DOGE:

Quale accento?

FIESCO:

Lo udisti un'altra volta.

DOGE:

Fia ver? - Risorgon dalle tombe i morti?

FIESCO:

Non mi ravvisi tu?

DOGE:

Fiesco!...

FIESCO:

Simon, I morti ti salutano!

DOGE:

Gran Dio!...

Compiuto alfin di quest'alma è il desio!

FIESCO:

17. Come fantasima

Fiesco t'appar,

Antico oltraggio a vendicar.

DOGE:

Di pace nunzio

Fiesco sarà,

Suggella un angelo

Nostra amistà.

FIESCO:

Che dici?

DOGE:

Un tempo il tuo perdon m'offristi...

FIESCO:

Io?

denied a tomb by your axe.

DOGE:

Whose voice is that?

FIESCO:

You've heard it before...

DOGE:

Could it be? The dead rising from the tomb?

FIESCO:

Don't you recognize me?

DOGE:

Fiesco!

FIESCO:

Simon, the dead salute you!

DOGE:

Great God!

My heart's desire is fulfilled!

FIESCO:

17. Fiesco appears to you

as a ghost, to avenge

the old offense.

DOGE:

Fiesco will be

a messenger of peace;

our friendship sealed

By an angel.

FIESCO:

What do you mean?

DOGE:

Once you offered me your pardon...

FIESCO:

I?

DOGE:

Se a te l'orfanella concedea
Che perduta per sempre allor piangea,
In Amelia Grimaldi a me fu resa,
E il nome porta della madre estinta.

FIESCO:

Cielo!... perché mi splende il ver sì tardi?

DOGE:

Piangi?... Perché da me volgi gli sguardi?...

FIESCO:

18. Piango, perché mi parla

In te del ciel la voce;
Sento rampogna atroce
Fin nella tua pietà

DOGE:

Vien, ch'io ti stringa al petto,
O padre di Maria;
Balsamo all'alma mia
Il tuo perdon sarà.

FIESCO:

Ahimè! morte sovrasta... un traditore
Il velen t'apprestò.

DOGE:

Tutto favella,
Il sento, a me d'eternità...

FIESCO:

Crudele Fato!

DOGE:

Ella vien...

FIESCO:

Maria...

DOGE:

Weeping for her, I gave you the orphan I thought
was lost to me forever,
She was given back to me as Amelia Grimaldi, and
she carries the name of her dead mother.

FIESCO:

Heavens! Why does truth dawn on me so late?

DOGE:

Do you weep? Why do you look away from me?

FIESCO:

18. I weep because Heaven's voice

speaks to me through you;
Your pity causes such
terrible remorse in me.

DOGE:

Come, let me hold you to my breast,
O father of Maria;
Your pardon will be
a balm to my soul.

FIESCO:

Alas! Your death looms...
a traitor prepared poison for you.

DOGE:

I feel everything
speaking to me of eternity...

FIESCO:

Cruel fate!

DOGE:

She is coming...

FIESCO:

Maria...

DOGE:

Taci, non dirle...

Anco una volta benedirli voglio.

(Sabbandona sopra un seggiolone)

Scena ULTIMA

Detti, Maria, Gabriele, Senatori, Dame,

Gentiluomini, Paggi con torce, ...

MARIA:

(vedendo Fiesco):

19. Chi veggo!

DOGE:

Vien...

GABRIELE:

Fiesco!

MARIA:

(a Fiesco):

Tu qui!

DOGE:

Deponi la meraviglia -

In Fiesco il padre vedi dell'ignota Maria,

Che ti die' vita

MARIA:

Egli?... Fia ver?...

FIESCO:

Maria!...

MARIA:

Oh gioia! Dunque

Gli odii funesti han fine!

DOGE:

Tutto finisce, o figlia...

DOGE:

Be quiet, don't tell her...

I want to bless her one last time.

(sinks onto a chair)

Final Scene

Above, Maria, Gabriele, Senators, Ladies,

Gentlemen, Pages with torches...

MARIA:

(Seeing Fiesco)

19. Who do I see!

DOGE:

Come...

GABRIELE:

Fiesco!

MARIA:

(to Fiesco)

You, here!

DOGE:

Put aside your amazement.

You see before you, in Fiesco, the father of the unknown Maria, who gave you life.

MARIA:

He? Can it be true?

FIESCO:

Maria!

MARIA:

Oh joy!

Then the deadly old hatreds are ended!

DOGE:

Everything is ending, O daughter...

MARIA:

Qual ferale

Pensier t'attrista sì sereni istanti?

DOGE:

Maria, coraggio... A gran dolor t'appresta...

MARIA :

(a Gabriele):

Quali accenti! oh terror!

DOGE:

Per me l'estrema

Ora suonò!

(Sorpresa generale)

MARIA, GABRIELE:

Che parli?...

DOGE:

Ma l'Eterno

In tue braccia, o Maria,

Mi concede spirar...

MARIA, GABRIELE:

(cadendo a' piedi del Doge):

Possibil fia?...

DOGE:

(sorge, e imponendo sul loro capo

le mani solleva gli occhi al cielo, e dice):

20. Gran Dio, li benedici

Pietoso dall'empiro;

A lor del mio martiro

Cangia le spine in fio

MARIA:

No, non morrai, l'amore

Vinca di morte il gelo,

Risponderà dal cielo

MARIA:

What deadly thought saddens you

at such a serenely happy moment?

DOGE:

Take courage, Maria... a great sorrow awaits you...

MARIA:

(to Gabriele)

Such words! Oh terror!

DOGE:

For me the final hour

has sounded!

(general surprise)

MARIA, GABRIELE:

What are you saying?

DOGE:

But the Eternal one

allows me give up my spirit

in your arms, O Maria.

MARIA, GABRIELE:

(falling at the feet of the Doge)

Is it possible?

DOGE:

(rising, and placing his hands on their heads

raises his eyes to Heaven and says:)

20. Great God, bless them

With Heaven's mercy;

transform the thorns of my suffering

into flowers for them.

MARIA:

No, you won't die.

Love overcomes death's chill;

mercy from Heaven will

Pietade al mio dolor.

GABRIELE:

O padre, o padre, il seno

Furia mi squarcia atroce...

Come passò veloce l'ora del lieto amor!

FIESCO:

Ogni letizia in terra

È menzognero incanto,

D'interminato pianto

Fonte è l'umano cor.

DOGE:

T'appressa, o figlia... io spiro...

Stringi... il morente... al cor! ...

CORO:

Sì - piange, piange, è vero,

Ognor la creatura s'avvolge la natura

In manto di dolor!

DOGE:

Senatori, sancite il voto estremo. -

(I Senatori s'appressano)

Questo serto ducal la fronte cinga

Di Gabriele Adorno. -

Tu, Fiesco, compi il mio voler...

Maria!

(Spira)

MARIA, GABRIELE:

(s'inginocchiano davanti al cadavere):

O padre!...

FIESCO:

*(s'avvicina al verone circondato da' Senatori
e paggi che alzano le fiaccole):*

Genovesi!... In Gabriele

Adorno il vostro Doge or acclamate.

respond to my sorrow.

GABRIELE:

Oh father, o father, dreadful anger tears at my

heart... how swiftly the hour

of happy love passed by.

FIESCO:

All earthly joy

is a false delusion,

Tears endlessy flowing

are the human heart's fountain.

DOGE:

Come closer, O daughter... I am dying...

Hold a dying man to your heart!

CHORUS:

Yes, she weeps, she weeps, it is true,

Nature always enfolds

creation in a cloak of pain!

DOGE:

Senators, grant my final wish.

(the Senators approach)

Place my ducal crown

on Gabriele Adorno's head.

You, Fiesco, see to it that my wish is fulfilled...

Maria!

(dies)

MARIA, GABRIELE:

(kneeling before the corpse)

O father!

FIESCO:

*(approaches the balcony surrounded by Senators
and pages who raise torches)*

Genoans!

Proclaim Gabriele Adorno now as your Doge.

VOCI:

(dalla piazza):

No - Boccanegra!

FIESCO:

È morto...

Pace per lui pregate!...

CORO:

Pace per lui:

(Lenti e gravi tocchi di campana.

Tutti s'inginocchiano).

VOICES:

(from the square)

No! Boccanegra!

FIESCO:

He is dead...

Pray for his soul's peace!

CHORUS:

Pray for his soul's peace!

(Slowly and sadly the bells toll.

Everyone kneels)

Dmitri Hvorostovsky (Simon Boccanegra)

Internationally acclaimed Russian baritone **Dmitri Hvorostovsky** was born and studied in Krasnoyarsk, Siberia. In 1989, he won the prestigious BBC Cardiff Singer of the World Competition. From the start, audiences were bowled over by his cultivated voice, innate sense of musical line and natural legato. After his Western operatic debut at the Nice Opera in Tchaikovsky's *Pique Dame*, his career exploded to take in regular engagements at the world's major opera houses and appearances at renowned international festivals, including Royal Opera House, Covent Garden, New York's Metropolitan Opera, Paris Opera, Bavarian State Opera, Salzburg Festival, La Scala Milan, Vienna State Opera and Chicago Lyric Opera.

A celebrated recitalist in demand in every corner of the globe – from the Far East to the Middle East, from Australia to South America – Dmitri has appeared at such venues as Wigmore Hall, London; Queen's Hall, Edinburgh; Carnegie Hall, New York; the Teatro alla Scala,



Milan; the Tchaikovsky Conservatoire, Moscow; the Liceu, Barcelona; the Suntory Hall, Tokyo; and the Musikverein, Vienna. The singer performs in concert with top orchestras like the New York Philharmonic and the Rotterdam Philharmonic, and conductors, including James Levine, Bernard Haitink, Claudio Abbado, Lorin Maazel, Zubin Mehta, Yuri Termikanov and Valery Gergiev.

Dmitri retains a strong musical and personal contact with Russia. He became the first opera singer to give a solo concert with orchestra and chorus on Red Square in Moscow; this concert was televised in over 25 countries. Dmitri has gone on to sing a number of prestigious concerts in Moscow as a part of his own special series, 'Dmitri Hvorostovsky and Friends'. He has invited such celebrated artists as Renée Fleming, Barbara Frittoli, Sumi Jo, Sondra Radvanovsky, Jonas Kaufmann, Marcello Giordani and Askar Abdrazakov. In 2005 he and conductor Constantine Orbelian gave an historic tour throughout the cities of Russia at the invitation of President Putin, singing to crowds of hundreds of

thousands of people to commemorate the soldiers of the Second World War.

Dmitri's extensive discography spans recitals and complete operas. He has also starred in *Don Giovanni Unmasked*, an award-winning film (by Rhombus Media) based on the Mozart opera, tackling the dual roles of Don Giovanni and Leporello. Recently Dmitri has established a new collaboration with the Russian popular composer Igor Krutoi, with very successful concerts in Moscow, St Petersburg, Kiev and New York.

Recent CD recordings include *In This Moonlit Night* (lieder by Tchaikovsky, Mussorgsky & Taneyev); *Rachmaninov Romances* (both with pianist Ivari Ilja); a choral recording *The Bells of Dawn* (Russian Sacred and Folk Songs); a DVD starring Dmitri alongside Renee Fleming in a film set in St Petersburg and DVD recording *Live from Red Square Moscow* with Anna Netrebko as well as the *Il Trovatore* from the Metropolitan Opera. With conductor Constantine Orbelian, he has also recorded *Verdi Arias, Heroes and Villains* (mixed

arias), *Verdi Opera Scenes* (with soprano Sondra Radvanovsky), *Wait for Me* – a collection of Russian wartime songs – and the DVD, *Hvorostovsky in Moscow*; all have met with much critical acclaim.

Barbara Frittoli (Amelia)

Born in Milan, soprano Barbara Frittoli graduated with the highest honors from the Giuseppe Verdi Conservatory in Milan, where she studied with Giovanna Canetti. She later was the winner of several international competitions.

Among her career's most remarkable performances were in *Le Nozze di Figaro* (Contessa d'Almaviva) in Ferrara, *Otello* (Desdemona) at the Salzburg Festival and at Teatro Regio in Turin with Claudio Abbado, *Così fan Tutte* (Fiordiligi) at the Vienna City Opera and at the Ravenna Festival with Riccardo Muti; also with Colin Davis at Covent Garden.

She sang *Don Giovanni* at the Salzburg Festival with Lorin Maazel, *Turandot*



(Liù) at Opéra Bastille with Georges Prêtre and on tour with the Maggio Musicale Fiorentino and Zubin Mehta. At the Metropolitan she was Desdemona in *Otello* with James Levine, a role which she has performed in Brussels (Pappano), Vienna, Nice, Florence (Mehta), and in which she made her debut in Munich under the baton of Mehta. She sang *Don Giovanni* (Donna Anna) at Glyndebourne, the Vienna State Opera and the Metropolitan; the roles of Elettra in *Idomeneo* in Dresden under the baton of Colin Davis and Vitellia in *La Clemenza di Tito*, as well as the title role in *Luisa Miller* at the Royal Opera House. Also memorable is her return to Opéra National de Paris in *Simon Boccanegra* and *Otello*.

At Teatro alla Scala, she sang Leonora in *Il Trovatore*, Alice in *Falstaff*, Desdemona in *Otello*, La Contessa d'Almaviva in *Le Nozze di Figaro*, Anaide in *Mosè in Egitto* and most recently Suor Angelica in *Il Trittico*.

Her repertoire also includes Pergolesi's *Il Flaminio*, *La Bohème* at the Vienna State Opera and at the Metropolitan Opera,

Donna Elvira in *Don Giovanni*, Sifare in *Mitridate*, *Re di Ponto* in Turin and Paris with Christophe Rousset, Medora in *Il Corsaro*, Antonia in *Les Contes d'Hoffmann*; and Alice in *Falstaff* in Rome with Daniele Gatti, in Florence with Pappano, and at Covent Garden with Haitink. She was Amelia in *Simon Boccanegra*, Margherite in *Faust*, and Elisabetta in *Don Carlo* at Teatro Comunale in Florence under Zubin Mehta, and Liù in *Turandot* at Gran Teatre Liceu di Barcelona.

She has recently sung *Thaïs* in Turin, *Così fan Tutte* in Valencia and Vienna; *Le Nozze di Figaro* in Madrid, Paris and Munich; *Simon Boccanegra* (under James Levine) in Boston and New York; *Carmen* and *Don Giovanni* at the Metropolitan Opera; *Falstaff*, *La Bohème* and *Luisa Miller* in Zurich; *La Bohème* in Tokyo; *Don Giovanni* in Washington and Milan, *Adriana Lecouvreur* in Barcelona, *Don Carlo* in New York and Turin, *Il Tabarro* in Verbier, and *Falstaff* at Teatro Colon in Buenos Aires. Notable among her future engagements are *Don Carlos*, *Mefistofele* and *Pagliacci* at the Metropolitan Opera, *Simon Boccaneg-*

ra in Barcelona, Vienna and Hamburg and *Madama Butterfly* in Bilbao.

Her vast concert repertoire includes Verdi's *Requiem* with Riccardo Muti, Claudio Abbado, Riccardo Chailly, Zubin Mehta, Valery Gergiev, Antonio Pappano and Gianandrea Noseda – along with orchestras such as the Berlin and Vienna Philharmonics, the Chicago Symphony, the Orchestra Filarmonica della Scala, and the Boston Symphony. Her repertoire further encompasses Brahms' *Ein Deutsches Requiem*, Mozart's *Great Mass in C Minor* (London Symphony/Colin Davis), the *Stabat Mater* settings of Pergolesi and Rossini (Royal Concertgebouw Orchestra/Riccardo Chailly) and Mahler's *Symphony No. 4* (Concertgebouw/Bernard Haitink).

Her recordings include the famous *Turandot in the Forbidden City* (under Zubin Mehta) in both CD and DVD formats; Puccini's *Il Trittico*, Rossini's *Il Barbiere di Siviglia* and *Il Viaggio a Reims*, and the *Stabat Maters* of Pergolesi and Rossini.

Ildar Abdrazakov (Fiesco/Andrea)

Ildar Abdrazakov has established himself as one of opera's most sought-after basses. Since making his La Scala debut in 2001 at 25, the Russian singer has become a mainstay at leading houses worldwide, including New York's Metropolitan Opera, the Vienna State Opera, and Munich's Bavarian State Opera. His powerful yet refined voice coupled with his compelling stage presence have prompted critics to hail him as a "sensational bass... who has just about everything – imposing sound, beautiful legato, oodles of finesse" (*The Independent*). Also an active concert artist, he has performed at London's BBC Proms and at New York's Carnegie Hall, as well as with leading international orchestras, including the Chicago Symphony and Vienna Philharmonic.

Abdrazakov headlined the gala opening of the Met's 2014-15 season in the title role in a new Sir Richard Eyre production of *Le nozze di Figaro* under James Levine. It was ten years ago under the baton of the revered maestro that the young bass

made his company debut in another Mozart opera, *Don Giovanni*. Other highlights of Abdrazakov's fall season included an appearance at the Richard Tucker Music Foundation's annual gala at New York's Avery Fisher Hall, a return to the role of Escamillo in the Met's *Carmen*, and back-to-back Live in HD broadcasts of both *Figaro* and *Carmen* to movie theaters around the globe. European opera engagements in 2014-15 include Moïse in Rossini's *Moïse et Pharaon* at the Marseille Opera, Méphistophélès in Gounod's *Faust* at the Paris Opera and the Teatro Regio di Torino, and Mustafà in *L'Italiana in Algeri* at the Vienna State Opera. On the concert stage, Abdrazakov presents a solo program for the Palm Beach Opera's annual gala and joins the Staatskapelle Dresden under the baton of Christian Thielemann for performances of Verdi's Requiem at the Salzburg Easter Festival.

Over the past decade since his house debut, Abdrazakov has become a mainstay at the Metropolitan Opera. Last season he sang the title role in a new staging of Borodin's *Prince Igor* – a performance

captured on DVD and Blu-ray by Deutsche Grammophon. Other notable Met productions include his role debut as Henry VIII opposite Anna Netrebko in *Anna Bolena* to open the company's 2011-12 season, Dosifei in Mussorgsky's *Khovanshchina*, and the title role in a new production of Verdi's *Attila* under the baton of Riccardo Muti. At La Scala, Abdrazakov joined Muti in concert for the reopening of the theater in 2004-05, and that same season he sang Moses in a production of Rossini's *Moïse et Pharaon* that was recorded and released on CD and DVD. It was in the same role – in a new production led by Muti – that the bass made his Salzburg Festival debut in 2009, and he has also sung Moses with the Italian maestro in Rome. Abdrazakov first appeared at London's Royal Opera House in 2009, performing Verdi's Requiem in concert with Sir Antonio Pappano, and he has since returned there to sing Don Basilio in Rossini's *Barber of Seville*.

The title role in *The Marriage of Figaro* was the vehicle for Abdrazakov's 1998 house debut at St. Petersburg's Mariinsky The-

atre. Among his other signature roles are both the title character and Leporello in Mozart's *Don Giovanni*; Méphistophélès in Gounod's *Faust* and Berlioz's *La damnation de Faust*; Oroveso in Bellini's *Norma*; Selim in Rossini's *Il Turco in Italia*, and Assur in his *Semiramide*. The Russian bass is noted for Verdi roles including Walter in *Luisa Miller* and the title character in *Oberto*, as well as Attila and Banquo.

Abdrazakov has appeared with virtually every major opera company in the United States and Europe. Besides those already mentioned, he has sung on the stages of Barcelona's Teatre Liceu, Madrid's Teatro Real, Paris's Opéra Bastille, the San Francisco Opera, the Washington National Opera, and the Los Angeles Opera. On the concert stage, he has given recitals in Russia, Italy, Japan, and the United States, and performed with orchestras including the Chicago Symphony, the Vienna Philharmonic, the Leipzig Gewandhaus Orchestra, the Bayerischer Rundfunk, the Rotterdam Philharmonic, the Orchestre National de France, the Orchestra Filarmonica della Scala, and Rome's Accademia Nazionale



di Santa Cecilia. Among the noted conductors with whom he has collaborated are Riccardo Muti, Valery Gergiev, James Levine, Gianandrea Nosedà, Bertrand de Billy, Riccardo Frizza, Riccardo Chailly, and Sir Antonio Pappano.

Abdrazakov's debut solo album, *Power Players*, a celebration of the great Russian bass roles, was released in early 2014 on Delos, to great critical acclaim. His recording of Verdi's *Requiem* with Riccardo Muti and the Chicago Symphony won a Grammy Award, and he has recorded unpublished arias by Rossini with Riccardo Chailly and the Symphony Orchestra of Milan, Giuseppe Verdi for Decca, and Cherubini's Mass with Muti and the Bayerischer Rundfunk for EMI Classics. For Chandos, he has recorded Shostakovich's *Suite on Verses of Michelangelo* and Rachmaninoff's *The Miserly Knight*, both with Gianandrea Nosedà and the BBC Philharmonic. The bass's DVD releases include *Moïse et Pharaon* from La Scala, *Oberto* from Bilbao, *Norma* from Parma, and *Lucia di Lammermoor* from the Metropolitan Opera. Marking the Verdi

bicentennial, May 2013 saw Abdrazakov's star turn in the title role of *Attila* immortalized on the Mariinsky label's first DVD/Blu-ray release.

Abdrazakov was born in 1976 in the city of Ufa, then the capital of the Soviet republic of Bashkiria. His parents were both artists: his mother was a painter and his late father, a director. Abdrazakov began acting in his father's stage and film productions at age four, and it was these early experiences that inspired him to pursue a career in the arts. Upon graduating from the Ufa State Institute of Arts, he joined the Bashkirian Opera and Ballet Theatre. In the late 1990s, he won a string of prestigious vocal competitions: the Moscow Grand Prix named after Irina Arkhipova, the Glinka International Vocal Competition, the Rimsky-Korsakov International Competition, and the International Obraztsova competition. His 2000 win at the Maria Callas International Television Competition in Parma thrust him into the international spotlight and led to his debut at La Scala the following year.

Stefano Secco (Gabriele)

Tenor Stefano Secco began his studies of piano and singing under the guidance of Alberto Soresina and subsequently received a diploma in percussion with Tullio De Piscopo. Secco privately worked with Maestri like Franco Corelli and Franca Mattiucci, and attended master classes led by Leyla Gencer and Renata Scotto, among others. After his first professional experiences and various tours in Italy and abroad, he sang the role of Fenton in *Falstaff* at Teatro Verdi in Sassari and was immediately engaged by Teatro dell'Opera in Rome as the tenor soloist for Puccini's *Messa di Gloria* and Berlioz's *Te Deum*. On the same stage, he sang the role of Rodolfo in a successful production of *La Bohème*.

Following these performances, Secco was soon cast to sing many important roles on the major stages worldwide, including: *Rigoletto* (Duke of Mantua) at Teatro Regio in Turin, Vienna State Opera, Theater of Toulouse, Oper Frankfurt, Teatro Massimo in Palermo, Venice, Baltimore, Coruna, Arena of Avenches, Stockholm



and Opéra Bastille in Paris; *La Bohème* (Rodolfo) at Teatro Regio in Parma, Teatro dell'Opera in Rome, Opéra Bastille in Paris, at the Puccini Festival in Torre Del Lago and together with Angela Gheorghiu in a Gala in Wiesbaden; *La Traviata* (Alfredo) in Venice, Tokyo, Barcelona, Hamburg, Frankfurt, Florence and under the baton of Riccardo Muti at La Scala in Milan; *Madama Butterfly* (Pinkerton) at Teatro dell'Opera in Rome, at the Puccini Festival in Torre Del Lago and at Teatro Comunale in Florence; *Lucia di Lammermoor* (Edgardo) at Deutsche Oper Berlin and in Liège; *Roberto Devereux* in Oviedo and at the Vienna State Opera; Arturo in *I Puritani* at Teatro Bellini in Catania under the baton of Gustav Kuhn and recorded by BMG; Gualtiero in *Il Pirata* in Amsterdam, Nemorino in *L'Elisir d'Amore* at Teatre Liceu in Barcelona and at Royal Opera House in London; the important role of Des Grieux in Massenet's *Manon* at Grand Theatre of Geneva and at Liceu in Barcelona; *Simon Boccanegra* (Gabriele) at Opéra Bastille in Paris, at La Scala and in Cagliari.

He was highly praised at Teatro Filarmonico in Verona in the difficult role of Osiride in *Mosè in Egitto*. He then sang Rossini's *Stabat Mater* at Teatro dell'Opera in Rome and Berlioz's *Roméo et Juliette* at the new Auditorium Parco della Musica in a live radio broadcast under Myung-whun Chung; *La Bohème* at Teatro Regio in Parma, *Rigoletto* and the role of *Don Carlo* at Opéra Bastille in a successful new production directed by Graham Vick, *La Traviata* in Tokyo, the acclaimed debut in *Luisa Miller* at the Statoper in Munich, *Lucia di Lammermoor* at Teatro Comunale in Florence, a new production of *Macbeth* at Opéra Bastille in Paris, and *Werther* at Oper Frankfurt.

Highlights of the 2009-10 season included *Simon Boccanegra* in Toulouse and *La Bohème* at Opéra Bastille and at Deutsche Oper Berlin, *Rigoletto* at La Scala, and his debut in Gounod's *Faust* (title role) at San Francisco Opera with great reviews from public and critics.

The following years saw Mr. Secco performing on the major stages worldwide:

La Traviata at La Fenice in Venice and at Teatro Regio in Turin, the return to San Francisco Opera as Pinkerton in *Madama Butterfly*, *La Bohème* in Munich and Rome, *I due Foscari* in Trieste, *Macbeth* and *Simon Boccanegra* in Bilbao, *Rigoletto* at Montecarlo Opera, Verdi's *Requiem* in Frankfurt, *Un Ballo in Maschera* at Macerata Festival, *Roméo et Juliette* at Arena di Verona, and *Roberto Devereux* in Marseille.

He earned great acclamation from public and critics alike singing Verdi's *Messa da Requiem* in Moscow with La Scala on the occasion of Bolshoi's Theatre new opening and in St. Petersburg with Teatro Regio di Parma, *Simon Boccanegra* with Plácido Domingo in the title role in Los Angeles, *I Masnadieri* in Naples, *Madama Butterfly* in Seattle and Berlin, *Carmen* in Venice, *Roméo et Juliette* again at Arena di Verona, *Les Contes d'Hoffmann* at Opéra Bastille, *Macbeth* in Madrid and at La Scala, *Don Carlo* in Oviedo, *La Bohème* in Zürich, Bilbao and at Festival Pucciniano in Torre del Lago.

Most recently, he has appeared in *Nabucco*, *Roméo et Juliette* and *Un ballo in*

maschera at Arena di Verona, *Madama Butterfly* in Barcelona, Dresden, Chicago, Tokyo and Florence, *Carmen* in Venice and in Seoul, *Simon Boccanegra* at Vienna State Opera, *La Traviata* in Palermo, *La Bohème* at Opéra Bastille, and *Simon Boccanegra* in Munich. His future plans include *Madama Butterfly* in Hamburg and Toronto, *Tosca* in Seattle and Palermo, *Un Ballo in Maschera* at La Monnaie in Brussels, and *L'Elisir d'Amore* at the Vienna State Opera.

Kostas Smoriginas (Pietro)

One of the Baltic region's leading baritones, Kostas Smoriginas studied at the Lithuanian Music and Theatre Academy, the Royal College of Music and was a member of the Jette Parker young artist program at the Royal Opera House (ROH). He represented his country at the BBC Cardiff Singer of the World in 2005.

His regular roles include Escamillo in *Carmen* (Berlin Staatsoper, Beijing's National Centre for the Performing Arts,



Semperoper Dresden, ROH, Sante Fe Opera, and Salzburg Easter Festival's *Carmen* with the Berlin Philharmonic under Simon Rattle, recorded for EMI), the title role in *Le Nozze di Figaro* (San Francisco Opera, Washington National Opera); Colline in *La Bohème* (ROH); Masetto in *Don Giovanni* (Teatro alla Scala; Aix-en-Provence Festival); Leporello in *Don Giovanni* (Opéra National de Bordeaux); the title role in *Don Giovanni* (Teatro Municipal de Santiago, Chile; Toulouse); as well as the title role in *Eugene Onegin*, Guglielmo in *Così fan tutte*, and Count Almaviva in *Le nozze di Figaro* (Vilnius City Opera).

His concert repertoire includes the Requiems of Verdi, Mozart and Faure; Handel's *Messiah*, Mendelssohn's *Elijah*, Janáček's *Glagolitic Mass*, Dvořák's *Te Deum* and Szymanowski's *Stabat Mater*, which he sang with Ed Gardner and the City of Birmingham Symphony Orchestra and with the London Symphony Orchestra under Valery Gergiev. Kostas won rave reviews for his BBC Proms debut in Stravinsky's *Les Noces* under the baton of Ed Gardner

at the Royal Albert Hall. He has won acclaim for his interpretations of Dvořák's *Te Deum* with the Orchestre de Paris and Rachmaninoff's *The Bells* with the Boston Symphony Orchestra, conducted by Andris Nelsons. A native Russian speaker, his song repertoire features a great variety of Russian Songs.

Kostas's upcoming engagements include his return to the BBC Proms in 2015, concerts with the Pacific Symphony Orchestra and the Latvian National Symphony Orchestra; the title role in *Le Nozze di Figaro* at New Orleans Opera, *Aleko* with La Monnaie Brussels; as well as his return to Santa Fe and Toulouse plus several further appearances at Covent Garden.

Marco Caria (Paolo)

Marco Caria is one of Italy's most exciting young baritones to have emerged in recent years. Mr. Caria returned to the Vienna State Opera in the 2012-2013 season for Belcore in *L'elisir d'amore*, Marcello in *La Bohème*, and Paolo in *Simon Boccaneg-*



ra (opposite Placido Domingo). He made his debut there in the 2010 season and was subsequently heard as Figaro in *Il Barbiere di Siviglia*, Sharpless in *Madama Butterfly*, Silvio in *I Pagliacci*, Ford in *Falstaff*, Albert in *Werther* and Enrico in *Lucia di Lammermoor*. This season, he also returns to Venice's Teatro La Fenice in Venice for *Madama Butterfly*, before making his London debut in a gala concert opposite Juan Diego Florez and Joyce DiDonato, to be released on DVD by Decca.

Highlights of the 2013-2014 season have included the above roles in *Falstaff* at the Los Angeles Opera and *Simon Boccanegra* at the Teatro dell'Opera di Roma as well as Enrico in *Lucia di Lammermoor* with the Netherlands Opera. He also joined the Rome Opera's tour to Japan under Maestro Muti for *Simon Boccanegra* and *Nabucco*, and portrayed his first Di Luna in *Il trovatore* in Venice in 2014. 2015 will bring an appearance as Renato in *Un ballo in maschera* in Bologna.

Recent seasons have witnessed prestigious Festival appearances in in Switzer-

land (Verbier), England and Peru – as well as the opening performance of the inaugural season at the refurbished Teatro Colon in Buenos Aires. He has appeared frequently in Cincinnati, with both the city's opera and symphony.

Mr. Caria graduated from the Conservatorio di Sassari and furthered his vocal studies at the Accademia Nazionale di Santa Cecilia in Rome. After winning several international competitions, Caria has pursued advanced vocal studies with famed Italian soprano Mirella Freni since 2005. Other significant competition wins include the prestigious Nicolai Ghiaurov scholarship prize, Germany's Emmerich Smola Award and two prizes at Placido Domingo's "Operalia" in 2007. Sardinian by birth, Mr. Caria and his wife make their home in Vienna.

Eglė Šidlauskaitė (Ancella)

Mezzo soprano Eglė Šidlauskaitė was born in Kaunas and studied at the Lithuanian Academy of Theater and Music in her home

town as well as the Conservatorio di Musica Giuseppe Verdi in Milan. She has competed successfully in several international singing competitions, including winning first prizes at the Capriolo Franciacorta and G. Cobelli competitions and being a finalist and special prizewinner in the Competizione dell'Opera 2011. Ms. Eglè won scholarships to join the 2013 Verbier Festival Academy for young singers and in 2010 the Solti Te Kanawa Academy to work intensively on vocal technique and performance.

She toured in Germany, Austria and France in 2010 as Azucena in *Il trovatore* with Opera Italiana di Milano. In the 2011/2012 season, she was a member of the newly established Opera Studio at the State Theater in Kassel, where her roles included Third Lady in Mozart's *Die Zauberflöte*, Third Flowermaiden in Wagner's *Parsifal* and Sonjetka in Shostakovich's *Lady Macbeth of Mtsensk*. In 2012/2013 Eglè performed Fenena in Verdi's *Nabucco* and the Composer in R. Strauss's *Ariadne auf Naxos* at the Freiburg Opera; also Olga in Tchaikovsky's *Eugene Onegin* at the Lithuanian National Opera House.



Eglè has worked with many distinguished international artists including Richard Bonyngo, Giacomo Aragall, Dame Kiri Te Kanawa and Thomas Quasthoff.

Kęstutis Alčiauskis (Capitano)

Lithuanian tenor Kęstutis Alčiauskis – following studies at the Lithuanian Academy of Music and Theatre and the Mannes College of Music – has since been regularly engaged at the Lithuanian National Opera and Ballet Theater, musical theaters in Kaunas and Klaipeda, and the Estonian National Theater. He has received many national and municipal prizes and awards in his native Lithuania.

His operatic repertoire encompasses several Mozart roles (Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, and Ferrando in *Così fan Tutte*); he has also appeared as Lensky in Tchaikovsky's *Eugene Onegin*, as Leopold in Halevy's *La Juive*, and as Tybalt in Gounod's *Romeo et Juliette* – among many other roles.



He is also in constant demand as a concert artist, with appearances in works like the Mozart and Lloyd-Webber requiems, and in the major oratorios by J. S. Bach and Mendelssohn. His guest appearances have taken him to Germany, Switzerland, Poland, the Netherlands, the USA and elsewhere.

Constantine Orbelian stands astride two great societies, and finds and promotes synergistic harmony from the best of each.” (*Fanfare*) For over 20 years the brilliant American pianist/conductor has been a central figure in Russia’s musical life — as Music Director of the Moscow Chamber Orchestra and the Philharmonia of Russia, and as frequent guest conductor with other illustrious Russian orchestras. In 2013 he also became Chief Conductor of the Kaunas City Symphony Orchestra. He tours with American stars in Russian and European music centers, and with Russian stars in North American music centers, and extends these splendid collaborations to tours in Europe, UK, Japan, Korea, and other music capitals throughout the world.

Orbelian’s appointment in 1991 as Music Director of the Moscow Chamber Orchestra was a breakthrough event: he is the first American ever to become music director of an ensemble in Russia. This “American in Moscow” is well known as a tireless champion of Russian-American cultural exchange and international ambassadorship through his worldwide tours. In January 2004, President Putin awarded Orbelian the coveted title “Honored Artist of Russia,” a title never before bestowed on a non-Russian citizen. In May 2010, Orbelian led the opening Ceremonial Concert for the Cultural Olympics in Sochi, Russia — the first event setting the stage for Russia’s hosting of the Olympic Games in 2014. In 2012, Orbelian was awarded the Russian Order of Friendship (ROF) Medal, the highest Russian award bestowed on non-Russians whose work contributes to the betterment of relations with the Russian Federation and its people.

“Orbelian has star quality, and his orchestra plays with passion and precision,” *The Audio Critic* wrote of his acclaimed series of over 30 recordings on Delos. Among



his recent concert and televised appearances are collaborations with stars Renée Fleming and Dmitri Hvorostovsky, and with Van Cliburn in Cliburn's sentimental return to Moscow, the great pianist's last performance. *Opera News* calls Orbelian "the singer's dream collaborator," and commented that he conducts vocal repertoire "with the sensitivity of a lieder pianist." Orbelian's frequent collaborations with Hvorostovsky include repertoire from their Delos recordings "Where Are You, My Brothers?" and "Moscow Nights," featured on many tours and telecasts. On several occasions he has conducted historic live telecasts from Moscow's Red Square, the latest of which took place on June 19, 2013, with Hvorostovsky and Anna Netrebko.

Recently Orbelian has turned to film to create more of his unique American/Russian collaborations. His first film production, "Renée Fleming and Dmitri Hvorostovsky: *An Odyssey in St. Petersburg*," was filmed in St. Petersburg's most glorious palaces, and features the two superstars in opera scenes and arias. The film is in some ways a culmination of Orbelian's efforts

in St. Petersburg, since he is founder and Music Director of the annual Palaces of St. Petersburg International Music Festival.

Born in San Francisco to Russian and Armenian emigré parents, Constantine Orbelian made his debut as a piano prodigy with the San Francisco Symphony at the age of 11. After graduating from Juilliard in New York, he embarked on a career as a piano virtuoso that included appearances with major symphony orchestras throughout the U.S., U.K., Europe, and Russia. His recording of the Khachaturian piano concerto with conductor Neeme Järvi won “Best Concerto Recording of the Year” award in the United Kingdom.

From his 1995 performance at the 50th Anniversary Celebrations of the United Nations in San Francisco, to his 2004 performance at the U.S. State Department commemorating 70 years of diplomatic relations between Washington and Moscow, and a repeat State Department appearance in 2007, all with the Moscow Chamber Orchestra, Orbelian continues to use his artistic eminence in the cause of

international goodwill. He and his orchestras also participate in cultural enrichment programs for young people, both in Russia and the U.S. In 2001 Orbelian was awarded the Ellis Island Medal of Honor, an award given to immigrants, or children of immigrants, who have made outstanding contributions to the United States.

John Fisher’s multifaceted international career encompasses distinguished accomplishments as an opera director, opera manager, conductor, vocal coach and record producer.

A native of Glasgow, he is a graduate of Glasgow University, the Royal Academy of Music and the London Opera Centre.

His operatic career began in 1972, when he became the Music Director of the Welsh National Opera’s “Opera For All” project, designed to enhance modern audiences’ appreciation of the genre. From 1973-1975 he was a répétiteur and vocal coach as well as Music Director of the Opera Studio at La Monnaie in Brussels.



In 1975, Fisher joined the Music Staff at De Nederlandse Opera in Amsterdam, working there until 1977, when he was appointed Head of Music Staff at La Scala, Milan, and served as the company's Artistic Administrator from 1981 until 1988. He further served Pesaro's Rossini Opera Festival as an artistic/musical consultant from 1983 to 1988. In 1989, he became Artistic Director at La Fenice, Venice: the first non-Italian to hold that position.

From there, Fisher moved on in 1994 to the staff of Deutsche Grammophon Gesellschaft in Hamburg, where he was Director of Opera and Vocal Productions and Executive Producer. In 1997 he became Director of Music Administration at New York's Metropolitan Opera, moving on in 2006 to the position of General Director with the Welsh National Opera.

In addition, John has been closely associated with the BBC's "Cardiff Singer of the World" competition, the Lisa Gasteen Opera Summer School, and the Juilliard School, among many others worldwide. He has worked extensively with Decca

records and with Unitel films, collaborating with Jean-Pierre Ponnelle on several opera films.

In August 2014, in the final concert of the 2014 Pažaislis Music Festival, Fisher conducted the Kaunas City Symphony Orchestra and State Choir (heard here) in a performance of Verdi's *Requiem*, in commemoration of the 70th anniversary of the liquidation of the Jewish ghetto in Kaunas.

The **Kaunas City Symphony Orchestra** grew from the Kaunas Chamber Orchestra, which was founded in 1988 and since 2000 has been managed by Algimantas Treikauskas. Its previous principal conductors were Pavel Berman, Modestas Pitrenas and Imants Resnis; the position now belongs to American maestro Constantine Orbelian.

The Kaunas City Symphony Orchestra gives concerts at home in Lithuania and abroad – including Latvia, Estonia, Norway,



Switzerland, Germany, Finland, and Italy. It appears regularly at various international festivals, presents special concert projects and gives theme-oriented concerts. Many famous Lithuanian as well as foreign soloists and conductors have collaborated with the orchestra – which organizes and appears in around 50 concerts per year. A highly versatile ensemble, the orchestra specializes in various genres of classical and contemporary music, including cross-over projects with such groups as The Scorpions, Smokie, and the Electric Light Orchestra, to name a few.

The orchestra also appeared at the opera contest show *Arc of Triumph* for two years on Lithuanian National Television. Among the group's prominent highlights in the 2012/2013 season are its collaboration with famous baritone Dmitri Hvorostovsky and Maestro Orbelian, as well as its appearance at the Murten Classics festival in Switzerland under the baton of Kaspar Zehnder. The orchestra's discography includes several CDs. A number of recent projects were recorded for Delos with several of

today's most famous voices, conducted by Maestro Orbelian. In addition to the present album, tenor Lawrence Brownlee stars in a Delos March 2014 release showcasing some of the most demanding bel canto repertoire (DE 3455), which was nominated for a GRAMMY.

The **Kaunas State Choir** was founded in 1969 by Petras Bingelis, a graduate of the Lithuanian Music and Theatre Academy. Having successfully appeared in Lithuania, the choir met with international success very quickly. It began giving concerts in the major cities of Russia and soon was invited to participate in famous festivals, such as Russian Winter and Moscow Stars, and to give concerts in the prestigious concert halls of Moscow and Saint Petersburg. Their performances also won acclaim in Hungary, Germany, Spain, Italy, France, Norway and elsewhere.



Since 1989 the Kaunas State Choir has been regularly invited to important international music festivals, including the Turku Music Festival (Finland), the Bordeaux Spring and Mediterranean Sea festivals, Reims (France), the New and Old Ways to India (Spain), the Schleswig–Holstein Festival and the Festival of Middle European Countries (Germany). The choir has delivered concerts in many of the world's most famous concert venues – to

include Notre Dame Cathedral and Pleyel Hall in Paris and the Auditorium Parco della Musica in Rome. They have appeared successfully at Buenos Aires' Colón Theater and the opera houses of Santiago, Cairo, Genoa, Bologna, Munich and Warsaw.

The ensemble's excellent reputation has prompted invitations to perform with many of the finest symphony orchestras:

the BBC Symphony Orchestra, the Colón Theatre Orchestra, the orchestras of Paris and Bordeaux, the Moscow and Saint Petersburg Philharmonic orchestras, and the Philharmonia of the Nations. Together with the latter orchestra, the Kaunas State Choir took part in a gala concert celebrating the UNESCO decision to include the manuscript of Beethoven's *Symphony No. 9* in the catalogue of documentary heritage, *Memory of the World*.

Following Lithuania's restoration of independence – and particularly after the choir began its collaboration with the legendary 20th century violinist and conductor Yehudi Menuhin (1916–1999) – the Kaunas State Choir's concert life became particularly active and purposeful. Conducted by the maestro, the choir toured many countries and recorded a number of CDs. The choir also developed an especially meaningful artistic friendship with revered cellist and conductor Mstislav Rostropovich (1927–2007), who had a very high opinion of the choir's professional mastery – calling

it one of the finest musical ensembles he had worked with.

The Kaunas State Choir has given over 3,000 concerts, including a memorable concert at the Berlin Stadium, where, upon performing Carl Orff's cantata *Carmina Burana*, it was heartily applauded by an audience of 75,000. The choir often performs in honor of distinguished visitors to Lithuania. Such occasions include Pope John Paul II's apostolic visit and the opening ceremony of the Palace of the Grand Dukes of Lithuania, where the choir sang for the gathering of monarchs and political leaders of nations across Europe.

The Kaunas State Choir's repertoire is vast, including over 150 classical vocal-instrumental compositions: oratorios, cantatas, masses, passions, and operas.

Recorded at Kaunas Philharmonic on August 1-7, 2013 (Kaunas, Lithuania).

We would like to thank Algimantas Treikauskas — General Director of the Kaunas City Symphony Orchestra — for his invaluable help in producing this recording.

Special thanks to the “Kino & Teatr” Foundation and to their Director of the Board Stanislav Ershov.



Executive Producer: Carol Rosenberger

Producer: Vilius Keras

Balance and Recording Engineer: Vilius Keras

Recording Engineer and Editing: Aleksandra Suchova

Booklet Editor: Lindsay Koob

Art Design/Layout: Lonnie Kunkel

Cover and booklet photos of Hovorostovsky and Frittoli in costume: Marty Sohl

Barbara Frittoli Bio photo: Alexander Vassiliev

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(707) 996-3844 • Fax (707) 320-0600 • (800) 364-0645
contactus@delosmusic.com • www.delosmusic.com
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