



Félicien
DAVID
(1810-1876)

Lalla Roukh

Fiset

Gonzalez Toro

Paulin

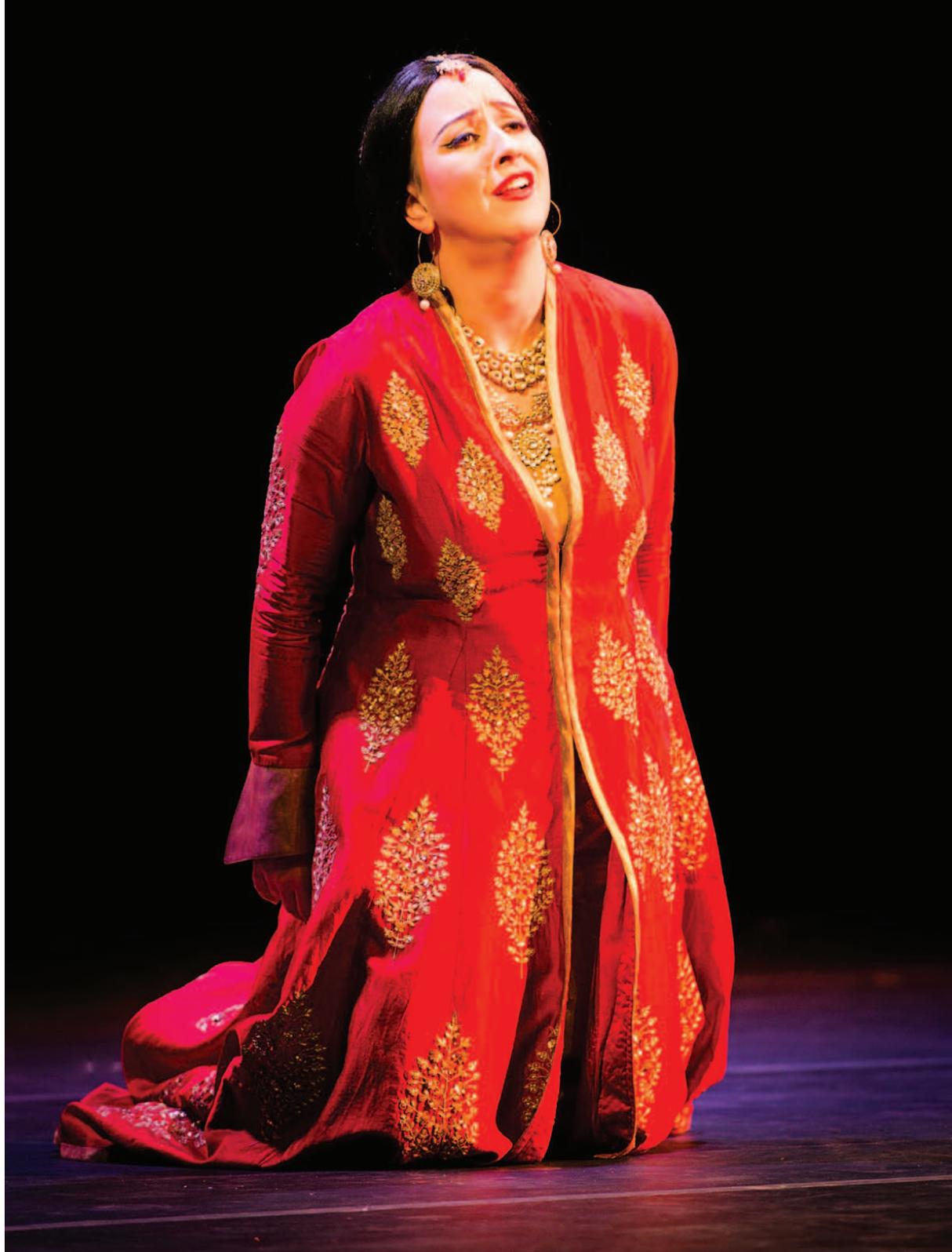
Deletré

Newman

Adelsberger

Opera Lafayette

Ryan Brown



Félicien
DAVID
(1810-1876)

Lalla Roukh (1862)
Opéra-comique in two acts

Libretto by Michel Carré (1821-1872) and Hippolyte Lucas (1814-1899)

Parts from the 19th century edition by E. Girod in the Library of Geneva

Lalla Roukh Marianne Fiset, Soprano
Noureddin Emiliano Gonzalez Toro, Tenor
Mirza Nathalie Paulin, Soprano
Baskir Bernard Deletré, Bass-baritone
Bakbara David Newman, Baritone
Kaboul Andrew Adelsberger, Bass-baritone

Opera Lafayette

Ryan Brown, Conductor and Artistic Director

www.operalafayette.org

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on the Humanities, an agency supported in part by the National Endowment for the Arts.

Opera Lafayette dedicates this world premiere recording of David's *Lalla Roukh*
to Ambassador Nirupama Rao.

CD 1

1 Ouverture: Andante – Andantino
– Allegro appassionato

9:15

Act I

2 Scenes I-III: Scène et Chœur,
C'est ici le pays des roses
(Chœur, Bakbara, Kaboul, Noureddin, Baskir)

8:22

3 Scene V: Mélodie, Sous le feuillage sombre
(Lalla Roukh)

3:41

4 Scene VI: Couplets, De près ou de loin
(Baskir)

1:43

5 Scene VII: Chœur, Voici le repas du soir
(Chœur)

2:33

6 Scene VII contd.: Ballet, La nuit tombe
(Chœur)

4:59

7 Scene VII contd.: Chœur Dansé,
Bayadères plus légères
(Chœur)

3:06

8 Scene VIII: Scène, Dieu, c'est lui !
Quatuor, Je n'ose lever les yeux
(Lalla Roukh, Baskir, Mirza, Noureddin, Chœur)

4:12

9 Scene VIII contd.: Romance, Ma maîtresse a quitté
la tente, Scène, et Reprise du Chœur
(Noureddin, Baskir, Lalla Roukh, Mirza, Chœur)

6:53

10 Scene X: Couplets, Si vous ne savez plus charmer
(Mirza)

3:02

11 Scene XII: Duo, La nuit en déployant ses ailes
(Lalla Roukh, Noureddin)

6:37

12 Scene XII contd.: Ballade, Lorsque l'étoile
du ciel sans voile, Duo
(Noureddin, Lalla Roukh)

3:24

13 Scene XIII: Ronde de Nuit et Final du 1er Acte,
La nuit au manteau sombre
(Chœur, Baskir, Bakbara, Kaboul, Lalla Roukh,
Mirza offstage)

6:16

64:03 CD 2

42:57

Act II

1 Scene I: Entracte

2:40

2 Scene I contd.: Récit, Enfin...Air, O nuit d'amour
(Lalla Roukh)

7:14

3 Scene II: Duettino, Loin du bruit, loin du monde
(Lalla Roukh, Mirza)

5:10

4 Scene IV: Chœur, Ces joyaux, ces parures
(Chœur, Lalla Roukh, Baskir, Mirza)

4:04

5 Scene VI: Couplets, Ah ! funeste ambassade
(Baskir)

2:38

6 Scene VIII: Barcarolle et Ensemble, O! ma maîtresse
(Noureddin offstage, Baskir, Bakbara, Kaboul,
Mirza)

3:57

7 Scene IX: Duo Bouffe, Tout ira bien demain
(Noureddin, Baskir)

4:49

8 Scene X: Romance, Fuyez, fuyez
(Noureddin)

3:08

9 Scene X contd.: Duo, Non, non, le ciel lui-même
(Lalla Roukh, Noureddin)

2:48

10 Scene XII: Marche et Final, Gloire, honneur
(Chœur, Baskir, Lalla Roukh, Mirza, Noureddin)

6:29



Félicien David (1810-1876)

Lalla Roukh

For our modern première of *Lalla Roukh* Opera Lafayette engaged the choreographer Anuradha Nehru and her company, Kalanidhi Dance, the costume designer Poonam Bhagat, the lighting designer Colin K. Bills, and the director Bernard Deletré. Their work was integral to the success of our performances of this wonderful opera. It is a work Opera Lafayette is especially pleased to revive and record.

Ryan Brown

Enchantment Rediscovered

The nineteenth century was an age of travel and trade (the steamship, the railroad) and improved communications (the telegraph). It was also an age of empire. Great Britain increased its hold on India; and France, coming late to the game, began to conquer one territory after another: first in North Africa, then in Southeast Asia as well. Soldiers, government officials, engineers and teachers left Europe to dwell in foreign lands and were sent back from there, or returned later, with stories of a world different from any they had previously known. Meanwhile, foreign textiles, home furnishings, and *objets d'art* were imported into Europe from the Middle East and South and East Asia in increasing quantity.

Literature and the arts responded to this increased awareness of the distant lands and cultures with an outpouring of novels, short stories, plays, paintings, and book illustrations, all purporting to give a sense of what life was like in "the East" (or "the Orient"), a term that at the time could encompass any and all lands in the vast region stretching from North Africa, Turkey, and the Arabian Peninsula to South Asia, China, and Japan. Museum-goers today can sense this fascination thanks to the vivid canvases – by Ingres, Delacroix, and others – of harem women and Arab chieftains. Even when writers and painters had no personal knowledge of the lands that

they were portraying, they often felt free to imitate the extravagant fables they had read in the *Thousand and One Nights* (first translated in 1707-14), fables that, though written in Arabic, were sometimes set in lands located further to the east, such as Persia or India.

The world of opera, and especially French opera, participated actively in this trend of representing "the Orient" for Western consumption. Georges Bizet based his exquisite one-act *Djamileh* (1872) on a harem tale by Alfred de Musset. Léo Delibes's fascinating *Lakmé* (1883) details a doomed love relationship between an English soldier and the daughter of a Brahmin priest. ("Lakmé" was presumably a simplification of the common Indian woman's name Lakshmi.)

One of the pioneers of "musical Orientalism," as it was sometimes called, was Félicien David. In his early twenties, this shy musician from the village of Cadenet, near Aix-en-Provence, had travelled to Turkey and Egypt as a member of the Saint-Simonian movement, an early socialist (or "utopian socialist") movement – roughly contemporaneous with the Fourierists and the Owenites – that attempted to persuade the viceroy of Egypt to cut a canal through the isthmus of Suez. The Saint-Simonians argued that improved trade between nations would create greater mutual dependence between peoples, and that this in turn would lessen tensions and prevent war. (The canal project was finally carried out three decades later by an international consortium of governments and banks.)

Upon the return to France of the Saint-Simonian missionaries, David began to publish piano pieces and songs based on melodies and drumbeat rhythms that he had heard in the Middle East. In December 1844 he made headlines in the Parisian and international musical press with the première of *Le désert*, a secular oratorio, but with spoken narration, that describes an Arab caravan, the wind-blown sands of the desert, and the delights of night-time at an oasis. *Le désert* has recently been brought back to the attention of the music-loving public through a recording of a live performance in Berlin (1989).

Félicien David followed *Le désert* with further works evoking locales that Westerners tended to perceive as exotic. These include two Biblical oratorios (one dealing with Moses on Sinai, the other with Adam and Eve in the Garden of Eden); a work – again with spoken narration – about Christopher Columbus's first voyage to the Caribbean (this contains a "*Dance of Savages*" and a lullaby sung by a *mère indienne*); and *La perle du Brésil*, whose central character is a native woman from South America in love with a Portuguese sailor. David's non-exotic instrumental works – notably several piano trios, string quartets, and short pieces for string quintet – have recently been revived in concert and recorded, to great acclaim. But arguably the strongest of his works is another exotic (or specifically "Orientalist") opera, *Lalla Roukh* (1862), which, thanks to Opera Lafayette, is now receiving its first revival in perhaps a century or more.

Lalla Roukh, named for its main character, was based on a widely read literary work, *Lalla Rookh*, by the Irish poet (and friend of Lord Byron) Thomas Moore. The framework in Moore's book is a prose tale about a Mughal – hence Muslim – princess of Delhi who travels to "Bucharia" (Bukhara, in what is today Uzbekistan) to meet the man to whom she is being given in marriage. Along the way, a minstrel named Feramorz sings four remarkable stories to her and gradually wins her love. (Moore wrote these four tales in verse rather than prose.) At the end of the journey, the princess learns to her delight that Feramorz was in fact the king of Bucharia in disguise. Moore comments in conclusion that the king, "having won her love as an humble minstrel[,] now amply deserved to enjoy it as a King" and adds that – in recollection of their travels together – the delighted Lalla Rookh "never called the King by any other name than Feramorz."

Robert Schumann based an oratorio, *Paradise and the Peri* (1843), on one of the book's four tales-in-verse. The librettists of *Lalla Roukh*, Michel Carré and Hippolyte Lucas, chose instead to adapt the basic prose narrative of the princess and the minstrel; they renamed the latter character Nouredin, and they removed all mention of Islam and the Mughals, thereby removing the plot from

recent history and giving it more of a fairy-tale character. (The chamberlain Baskir several times invokes Brahma, thus clearly identifying himself as a believing Hindu.) *Lalla Roukh* was first performed in Paris in 1862 (at the Opéra Comique). Immediately recognized as a high-water mark in David's varied career, it reached a hundred performances in less than a year. One music magazine reported that the piano-vocal score, published in a print run of 1000 copies, sold out the first morning that it was put on sale.

No other item in *Lalla Roukh* ever achieved the lasting fame of "*Charmant oiseau*", an aria with flute obbligato (from *La perle du Brésil*) that was recorded over the course of the twentieth century by perhaps a dozen renowned sopranos, including Luisa Tetrazzini, Emma Calvé, Mado Robin, and, more recently, Sumi Jo. Yet the score of *Lalla Roukh* is studded with jewels. Frequently admired at the time were numbers involving the more or less comic "second couple": Mirza, Lalla Roukh's servant, and Baskir, the pompous and conniving chamberlain of the King of Bukhara. Baskir gets two tuneful strophic songs in which he can air his annoyance ("*De près ou de loin*" (CD 1 [4])) and later his fear ("*Ah! funeste ambassade*" (CD 2 [5])). Similarly, Mirza is given a set of attractive strophic *couplets* (teasing Baskir for being old and stupid: "*Si vous ne savez plus charmer*" (CD 1 [10])).

Particularly enchanting is a comic duet ("*Tout ira bien demain*" (CD 2 [7])) for Baskir and the minstrel Nouredin, in which the two develop – and chuckle over – a plan to dupe *le grand roi de Bucharie*. Since Nouredin is in fact that very king, the true dupe is Baskir, who demonstrates – to the audience as well as to his (unrecognized) master – just how untrustworthy he is. Opera lovers may be struck by the general similarity in musical manner between this *duo-bouffe* and one of the most marvelous comic ensembles in all of opera: the Act II Quintet in Bizet's *Carmen* (1875) for that opera's title character and the four Gypsy smugglers ("*Nous avons en tête une affaire*"). Both numbers contain a contrasting slow middle section that makes the return of the quick opening music (with words sung in "patter" style) sound even more breathless than before. Bizet was surely familiar with

David's work. Still, the resemblance may derive instead from the two composers' reliance upon the norms of French comic operas and operettas of contemporary composers such as Auber and – beginning in the 1850s – Offenbach.

Perhaps envious of the attention that David kept getting, Auber was several times quoted as saying, "I wish he would come down from his camel!" In other words: is there more to David than gentle evocations of distant, half-imagined locales? The many strengths of David's grand opera *Herculanum* (1859, set in ancient Rome) give a clear retort to Auber's taunt. But so do the effective comic numbers in *Lalla Roukh* just mentioned, none of which is exotic in musical style.

The same is true of the title character's two remarkable arias, each located near the beginning of its respective act: "*Sous le feuillage sombre*" (CD 1 [3]) and "*O nuit d'amour*" (CD 2 [2]). The melodic lines in these two soprano arias are so beautifully shaped and so deftly harmonized and orchestrated that one wonders why they have not yet found their way into aria recitals and recordings. The emotional depth of David's princess from Delhi is here made vividly manifest, leading us to care about her fate. Particularly ravishing is the opening vocal melody in the first aria: here a five-bar phrase is answered by a phrase of seven bars, as if to suggest the princess's unconventionality and also her restlessness. Lalla Roukh's unease is understandable: promised to a foreign king she has never met, she has gradually become aware of a lonely, eloquent man singing sweetly in her vicinity night after night. The second melodic phrase in her aria stretches beyond the first beat of the measure – "*mes yeux ont pu le voir*" – thereby causing the music to flow onward, as if to signal her inner yearning.

The sincerely affectionate man who has been serenading Lalla Roukh is, of course, Nouredin (i.e., the king of Bukhara). Perhaps because he is trying so hard to sound like an Indian of modest birth, the composer gives him a vocal solo tinged with striking fake-Easternisms typical of French works of the period that were set in the Middle East, Central Asia, or India. This *romance*, "*Ma maîtresse a quitté la tente*" (CD 1 [9]) – performed by

Nouredin at Lalla Roukh's command – serves as the centerpiece of an extended scene-complex in the middle of Act 1. (In Act 2 Nouredin will croon a no less attractive *barcarolle*: "*O! ma maîtresse*" (CD 2 [6]).) We may take this exotic style – with its rapid drum-like rhythms on the downbeat, its long-unchanging pedal notes (on the tonic, the dominant, or an open fifth), and its decorative use of chromatic motion (here assigned to the orchestra) – as an identifying musical marker of lower-class (or low-caste) Easternness. Many of the same stylistic features are found in the sonorous chorus for the princess's slaves serving the evening meal that begins and ends the same scene ("*Voici le repas du soir*" (CD 1 [5])). Certain of the same exotic features recur strikingly in the Act 1 ballet numbers. Here the incessant drumming rhythms tend to be emphasized by tambourine, and quirky melodic phrases are sometimes assigned to a solo oboe, as if in imitation of a "nasal"-sounding instrument such as Middle Eastern and Indian snake charmers which, at the time, were often shown as playing.

"Oriental"-style features crop up again in the orchestral accompaniment of a section of the love duet for Lalla Roukh and Nouredin (at the words "*Charmante vallée, de fleurs étoilée*" (CD 1 [11]): Charming valley, star-studded with flowers). The orchestra's "decision" to add this coloration to music being sung by Lalla Roukh and then echoed by Nouredin announces that these two people, despite surface differences, are kindred spirits and hints that Lalla Roukh will eventually find the strength to declare to the world her love for the lowly singer of tales. The elaborate duet continues with a powerful declaration by Nouredin to the words "*Ah! je ne suis, hélas, qu'un pauvre poète!*" (Alas, I am but a poor poet!). Nouredin's melody here resembles tunes assigned by Donizetti to certain of his tenor heroes (e.g., Edgardo's final cabaletta in *Lucia di Lammermoor*: "*Tu che a Dio spiegasti gl'al!*"). Presumably the composer wished thereby to emphasize Nouredin's sincere devotion to this woman who – he asserts – is far above his modest station in life. If Nouredin's first solo identified him as a lower-caste "Oriental", this spirited cry of Italianate *dolore* helps us feel that he – that is, the king, under the minstrel's

disguise – fully deserves the love of the Indian princess.

That David's opera will unfurl in a magical locale is made plain by music that is heard the moment the curtain goes up. As the eye is struck by the sets and costumes (in the original production, this included a painted backdrop of Himalayan peaks and, more oddly, banana trees), David's music, too, creates an effect of distant Otherness – achieved, again, without exotic musical devices. The princess's servants marvel at this bountiful land in which, tired from the journey, they can stop for the night ("*C'est ici le pays des roses*" (CD 1 [2]): Here is the land of roses), and their tune, as gracious and shapely as any in nineteenth-century light opera, beckons us into the special, half-imaginary world devised by Moore and the Parisian librettists.

In this mystery land David's contemporaries were delighted to linger. Opera lovers today may well feel the same. *Lalla Roukh* has waited far too long to be rediscovered. Léon Durocher, reviewing the first production in the *Revue et gazette musicale de Paris*, was absolutely right: "Everything in it is fine, distinguished, noble, and elegant. Melody flows copiously, and the harmony is always simple and natural, yet never commonplace. The orchestration spreads ingenious and splendid colorations before our eyes (so to speak)". What a delight to welcome this opera back from the dusty shelves to which it has been too long consigned!

Ralph P. Locke

Eastman School of Music (University of Rochester)



Synopsis

Act I

Lalla Roukh, daughter of the Moghul emperor Aurangzeb, has been promised in marriage to the King of Bukhara (in modern-day Uzbekistan). The latter has sent Baskir to Delhi to accompany and assure the safety of the young princess, her lady-in-waiting Mirza, and her retinue on their journey to Bukhara. On the way, a mysterious minstrel, eluding all attempts by Baskir to chase him away, woos the princess with his songs. Thanks to the complicity of Mirza, who distracts Baskir from his watch, he is able to declare his love to Lalla Roukh.

Act II

Having arrived at the summer palace of the King of Bukhara, Lalla Roukh, who already had misgivings about her wedding engagement, resolves to break it, return to Delhi, and marry the minstrel. Slaves bring presents and jewels from the king, which she refuses. Instead, she asks Baskir to inform the king of her decision to break her engagement. Baskir is afraid that such a message will cost him his life, but Lalla Roukh tells him that if he refuses, she will tell the king herself. Baskir chances on the minstrel and arrests him. Baskir then blackmails the minstrel into renouncing the princess in exchange for his life. The minstrel feigns acceptance of Baskir's terms in order to see Lalla Roukh one last time. They renew their love pledges, and Lalla Roukh prepares to renounce her engagement to the king before his court. Realising that he has been duped, Baskir orders the guards to arrest the minstrel and threatens Lalla Roukh with the minstrel's execution, should she carry out her decision. Thereupon, the king makes his grand entrance with all his courtiers. He is none other than the minstrel, now in royal regalia, who had wanted to discover if Lalla Roukh would love him for his own merit rather than for his wealth.

Nizam P. Kettaneh

Marianne Fiset



Since she was awarded five top prizes in May 2007 from the Montreal International Music Competition, including the First Grand Prize and the People's Choice Award, soprano Marianne Fiset has been hailed by critics and audiences alike. Her recent engagements have included her début at the Opéra National de Paris in the title rôle of Massenet's *Manon*, a rôle that she also sang in Montréal in May 2013, Malwina in Marschner's *Der Vampyr* at the International Festival of Lanaudière, Mimi in *La Bohème* at the Sankt Margareten Opernfestspiele, in Tampa, Vancouver and Calgary, as well as Donna Elvira in *Don Giovanni* at l'Opéra Municipal de Marseille, l'Opéra de Tours and l'Opéra de Reims.

Emiliano Gonzalez Toro



Tenor Emiliano Gonzalez Toro performs regularly around the world: the United States (Grétry's *Le Magnifique* in Washington and New York), Germany and Austria (Gluck's *Paride ed Elena* in Potsdam and Innsbruck; Bach's *St. John Passion* in Frankfurt), Poland (Bach's *Mass in B Minor*), Greece (Mozart's *Idomeneo*), Japan (Charpentier's *Le Malade Imaginaire*); Vivaldi's *Farnace* brought him not only to France, but to Amsterdam, Oldenburg and Lausanne. He frequently appears with Les Musiciens du Louvre, the ensemble Pygmalion, les Talens Lyriques, and les Siècles. Recent highlights include the title rôles in *Dardanus*, *Platée* and *Phaëton*, Amalta in *L'Incoronazione di Poppea*, Cavalli's *Calisto* and Purcell's *King Arthur*.

Nathalie Paulin

Soprano Nathalie Paulin has established herself in the United States, Canada, Europe and the Far East as an artist of the very first rank. Winner of a Dora Mavor Moore Award for Outstanding Opera Performance, she has collaborated with conductors including Yannick Nézet-Séguin, Harry Christophers, Jane Glover, Sir Roger Norrington, Robert Spano, Pinchas Zukerman and Michael Christie on both the opera and concert stage. She has appeared with the Wexford, Lanaudière, and Bard festivals, the Rotterdam Philharmonic, San Francisco Opera, Chicago Opera Theater, New York City Opera, the Handel and Haydn Society of Boston, Dallas Opera and the symphony orchestras of Atlanta, Toronto, Montreal, Seattle and Denver. Winner of the Montreal Symphony Competition, she holds a Master's Degree from the University of Montreal.

Bernard Deletré



Nathalie Paulin and Bernard Deletré

Born in northern France, Bernard Deletré won a first prize in voice from the Conservatoire national supérieur de musique in Paris. Engaged for the 1987 production of Lully's *Atys* with Les Arts Florissants, he subsequently participated in many important productions of baroque operas in France and abroad, and more recently, from the standard repertory. Equally gifted as a comedic actor and a stage director, he has staged musical theatre and opera while helping to train young professional singers. Bernard Deletré can be heard on over forty recordings for labels including Adda, Opus 111, Erato, Harmonia Mundi, and Naxos.

David Newman



Andrew Adelsberger and David Newman

American baritone David Newman teaches voice at James Madison University and enjoys an active and varied concert career. He has performed *Messiah* with Tafelmusik, the Portland Baroque Orchestra, the Jacksonville Symphony, and with the Masterwork Chorus in Carnegie Hall; Bach's *St. John Passion* with the American Bach Soloists, Carmel Bach Festival, Chorale Delaware, and the Bach Chamber Orchestra of Honolulu; and Bach's *St. Matthew Passion* with the Bach Society of St. Louis, the Baroque Choral Guild, and the San Francisco Bach Choir. He has undertaken a national tour with the combined forces of Santa Fe Pro Musica and the Smithsonian Chamber Players.

Andrew Adelsberger

Bass-baritone Andrew Adelsberger has appeared as Dr Bartolo in *Il barbiere di Siviglia* with Ash Lawn Opera, Don Magnifico in *La Cenerentola* with Bel Cantanti Opera, Spinelloccio in *Gianni Schicchi* and Matt of the Mint in *The Beggar's Opera* at Lorin Maazel's Castleton Festival, and as the Sacristan in *Tosca* and Mr Kofner in *The Consul* with the Chautauqua Opera. He holds a Master of Music from the Maryland Opera Studio. His concert credits include Schubert's *Die Winterreise*, Raphael and Adam in *The Creation*, Handel's *Messiah*, Mozart's *Requiem*, Fauré's *Requiem*, Haydn's *Kettledrum Mass* and *Nelson Mass*, and the Bruckner *Te Deum*.

Opera Lafayette



Opera Lafayette is an American period-instrument ensemble founded in 1995 in Washington, DC, by Conductor and Artistic Director Ryan Brown. *The New York Times* has said, "Opera Lafayette ... has built a sterling reputation through specializing in rarities by Gluck, Grétry and the like." Opera Lafayette's season includes performances at major venues in Washington and New York City. At the invitation of Château de Versailles Spectacles, Opera Lafayette made its international début at the Opéra Royal in February 2012 with the modern world première of Monsigny's *Le Roi et le fermier*. France's *Opéra Magazine* said, "This production should be noted and remembered in the annals of Versailles, for the intelligence of its staging, the beauty of its sets, and its high musical quality." The company will open its twentieth anniversary season in 2014-2015 with the modern staged première of Rameau's *Les Fêtes de L'Hymen et de L'Amour, ou Les Dieux d'Égypte*.

Ryan Brown



Photo: Naomi Reddert

Through his work with Opera Lafayette, Ryan Brown has gained an international reputation for his interpretations of French opera, and in particular for his rôle in the revival of works from the eighteenth century. His repertoire and discography for Naxos include masterpieces by Rameau and Gluck, rediscoveries of their contemporaries Rebel/Francœur and Sacchini, works by Lully and Charpentier exemplifying traditions established in the seventeenth century, and operas by Monsigny and Grétry which point the way toward the music of the nineteenth century. His interpretations of Italian works by Paisiello, Cimarosa, Haydn, and Mozart have also met with great acclaim. Recent activities include highly acclaimed performances of the modern première of David's *Lalla Roukh* (1862) at the Kennedy Center in Washington and Lincoln Center in New York, and an invitation to return to the Opéra Royal in Versailles to conduct performances of Mozart's *Così fan tutte* and Philidor's *Les Femmes Vengées*. Ryan Brown was awarded *La Médaille d'Or du Rayonnement Culturel* from La Renaissance Française in 2012.

Opera Lafayette Orchestra

Violin

Claire Jolivet,
concertmaster
Alexandra Eddy
Gesä Kordes
Christof Richter
Theresa Salomon
June Huang
Anca Nicolau
Nina Falk
Elizabeth Field*
Amelia Roosevelt
Leslie Silverfine
Edmond Chan
Linda Quan
Anthony P Martin

Viola

Jessica Troy*
Annie Loud
Adriane Post
Peter Kupfer

Cello

Loretta O'Sullivan*
NJ Snider**
Alice Robbins
David Bakamjian

Double bass

John Feeney*
Motomi Igarashi deJong

Flute

Janet See*
Mindy Rosenfeld

Oboe

Marc Schachman*
Michael DuPree

Clarinet

Eric Hoepflich*
Nina Stern

Bassoon

Andrew Schwartz*
Marc Vallon

Horn

Todd Williams*
Linda Dempf
John Manganaro
Beth Graham

Trumpet

Dennis Ferry*
Nathan Botts

Trombone

Greg Ingles*
Erik Schmalz
Mack Ramsay

Timpani

Michelle Humphreys*

Percussion

Mark Carson
Patrick Roulet

Harp

Jacqueline Pollauf

Opera Lafayette Chorus

Soprano

Diane Atherton
Rachel Barham
Stacey Mastrian
Laura Choi Stuart

Second Soprano/Alto

Sarah Davis
Barbara Hollinshead
Joan McFarland***
Charlotte Woolley

Tenor

Gary Glick
Jerry Kavinski
Jason Rylander
Alex Wolniak

Baritone/Bass

Michael Dane Jones
Jarrod Lee
Andrew Sauvageau
Matt Sullivan

* principal

** orchestra personnel manager

*** chorus personnel manager

Kalanidhi Dance

Anuradha Nehru, Artistic Director and Choreographer

Chitra Kalyandurg, Assistant Choreographer

Dancers: Asha Dwarka, Chitra Kalyandurg, Silpa Nanan, Indira Sarma, Lavanya Thamire, Pragnya Thamire
Young Maids: Ankitha Durvasula, Ramya Durvasula, Deviga Valiyil, Supraja Chittari



French opera owes much of its obsession with exoticism to the pivotal figure of Félicien David, a pioneer of ‘musical Orientalism’. His opera *Lalla Roukh*, first performed to huge acclaim in 1862, was the catalyst for the explosion in operas set in the ‘Exotic East’. The fairy-tale plot revolves around an Indian princess who travels to Bukhara (part of modern Uzbekistan) to meet the man to whom she is to be given in marriage. Along the way she falls in love with the minstrel Nouredin who is, in fact, the King of Bukhara in disguise. David’s evocative and magical orchestration is harnessed to memorable melodies, including Lalla Roukh’s deftly harmonized arias ‘*Sous le feuillage sombre*’ and ‘*O nuit d’amour*’.



**Félicien
DAVID**
(1810-1876)

WORLD PREMIERE
RECORDING

Lalla Roukh (1862)

Opéra-comique in two acts

Libretto by Michel Carré (1821-1872) and Hippolyte Lucas (1814-1899)

Lalla Roukh Marianne Fiset, Soprano
 Nouredin Emiliano Gonzalez Toro, Tenor
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 Baskir Bernard Deletré, Bass-baritone
 Bakbara David Newman, Baritone
 Kaboul Andrew Adelsberger, Bass-baritone

Opera Lafayette • Ryan Brown

CD 1	64:03	CD 2	42:57
1 Ouverture	9:15	1-10 Act II	42:57
2-13 Act I	54:48		

A full track and cast list can be found on pages 2 and 3 of the booklet

The French libretto and an English translation can be accessed at www.naxos.com/libretti/660338.htm

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