L'ETOILE DU NORD

Giannino Vergybeenn
L'Etoile du Nord

Libretto by E. Scribe
English Version by Thomas G. Kaufman
L'ETOILE DU NORD
Opéra Comique in Three Acts

Libretto by: E. Scribe
Music by: G. Meyerbeer

CAST

Catherine ................. Janet Price
Prassovia ................... Deborah Cook
Danilowits ............... Alexander Oliver
Peter ....................... Malcolm King
Gritzenko .................. Alan Watt
Ekimona .................... Susanna Ross
Nathalie .................... Lissa Gray
Ismailoff ................... Graham Clark
George .................... Bonaventura Bottone
Reynolds ................... Roger Bryson
Yermoloff ................... Bruce Ogston

An Opera Rara Production
The New Symphony Orchestra
Roderick Brydon, Conductor
Date of Performance: Feb. 25, 1975

World Premiere: Opera Comique, Paris, February 16, 1854

CAST

Catherine .................. Caroline Duprez
Prassovia .................. Mlle. Lefebvre
Danilowits ............... M. Mocker
Peter ....................... Charles Battaille
Gritzenko .................. M. Hermann-Leon
Nathalie .................... Mlle. Lemercier
Ekimona .................... Mlle. Decroix
Ismailoff ................... M. Delaunay-Riquier
George .................... M. Jourdan
Yermoloff ................... Leon Carvalho
Reynolds ................... M. Nathan

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Giacomo Meyerbeer
(original lithograph by Pierre Roche Vigneron, circa 1830)
L’ETOILE DU NORD
G. Meyerbeer

L’Etoile du Nord is a "rifacimento" of an earlier Meyerbeer opera, "Ein Feldlager in Schlesien," an opera expressly composed for the reopening of the Opera House in Berlin on December 7, 1844. Although the role of Vielka was originally written for Jenny Lind, she did not participate in the premiere since the management insisted that the role be sung by the Berlinese prima donna Tuczek. Jenny Lind did sing the role of Vielka at later performances of the work. Tuczek was not suited to the role and the premiere was a failure although Ein Feldlager was eventually successful in Germany with periodic revivals into the 1880’s. Kapp (1) has a rather low opinion of it, referring to it as "sentimental flag waving patriotism" and calling it a "kunst-kitsch oper," a term not directly translatable but meaning approximately artistic junk. He indicates that it would have been suitable for a Berlin revival in the day of Kaiser Wilhelm! Six of its numbers, including almost the whole of Act II with its marvelous finale, were used again in L’Etoile du Nord, which had a triumphant premiere in Paris on February 16, 1854, with the role of Catherine being created by Caroline Duprez, daughter of the celebrated tenor, Gilbert Louis Duprez. It was immensely popular for several years and was regarded at that time as the most successful work to be heard at The Opéra Comique.

Some months after its premiere, Meyerbeer lost his beloved mother and did not escape his deep melancholy until he was called upon to revise L’Etoile du Nord for Covent Garden where it was sung by Bosio and Lablache. It was given in Italian as La Stella del Nord and Meyerbeer added recitatives and some additional music. According to Rosenthal (2), the press gave it twice as much space as they did the London premiere of Il Trovatore, indicating the respective standings of Verdi and Meyerbeer in the public taste of the 1850’s.

The revival of L’Etoile du Nord gives us a closer look at a period of opera that has been largely ignored, namely the 50 years of French opera comique between 1825 (La Dame Blanche) and 1875 (Carmen). Incredibly as it may sound, the only really well known work from this era is La Fille du Regiment by an Italian composer, Fra Diavolo and Le Postillon de Longjumeau are somewhat familiar, but in German translations. There also are abridged recordings of Le Domino Noir and Si J’Etais Roi, but other major works such as Haydée, Le Cheval de Bronze and Les Diamants de la Reine, Le Chalet (Halevy) and Le Domino de la Couronne (Auber), L’Eclair, Les Mousquetaires de la Reines and Le Val d’Andorre (Halévy) and Le Chateau (Adam) are almost totally unknown. Thus, a quality performance of L’Etoile du Nord comes to us like an oasis in the desert.

As an art form, opéra comique is almost exclusively French. An opéra comique is not a French version of the Italian opera buffa, nor is it necessarily comic, although it frequently has scenes which are played for laughs. It’s most obvious distinguishing feature is the use of spoken dialogue. This is, of course, the principal factor that has made opéra comique less portable than grand opera. Another characteristic is the absence of the stock basso buffo of Italian opera and his replacement by a usually rather bellicose military type (Gritzenko in L’Etoile du Nord, Vulcain in Philémon et Baucis, Max in Le Chalet, the Tambour-Major in Le Val d’Andorre (Halévy) and Le Chateau (Adam) are almost totally unknown. Thus, a quality performance of L’Etoile du Nord comes to us like an oasis in the desert.

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As an art form, opéra comique is not necessarily comedies, although some, like Adam’s Postillon or Le Chateau are. The bulk are akin to the Italian opera semi-seria, with the emphasis on pathos rather than humor. Some, like Haydée (Auber), deal with serious subjects but have happy endings. Le Cheval de Bronze (also Auber), is a fairy tale and Manon Lescaut is a tragedy.

L’Etoile du Nord is in many ways reminiscent of earlier works, including Martha, La Fille du Regiment, Linda di Chamounix, and even William Tell. It is not the first opera to deal with a disguised Peter the Great, nor is the best known. Lortzing’s Zar uno Zimmermann has to be mentioned in that connection and Donizetti’s long-forgotten, Borgomasstro di Sardam should also be added to the list. However, it is the first work in which the czar plays the romantic lead. In order to fully appreciate a work like L’Etoile du Nord, it must be remembered that it was intended as entertainment and not as serious music like the works of Berlioz and Wagner. The first act especially is pure entertainment with delightful couplet for Catherine and Gritzenko a striking recitative and rondo for the heroine, a fine love duet for Catherine and Peter, the allegro of which "Au son des trompettes" reminds one of La Fille du Regiment and, finally, the well known prayer and barcarolle.

The couplets for Ismailoff and Gritzenko were lifted bodily out of Ein Feldlager in Schlesien, but are typically opéra comique – they have little to do with the action while they provide opportunities for good singing. The trio "Joyeuse orgie" has more than a touch of humor, while the salty couplets for the vivandieres are a delight. The ensuing quintet is good and also provides opportunities for humour. The atmosphere of the opera changes completely at this point when the rebellion against Peter occurs and the second act finale is much more typical of grand opera than opéra comique. Kapp (1), referring to its earlier setting in Ein Feldlagger, describes it as one of the most powerful ensembles in opera what with its three marches blending into one. While this scene would have been perfectly at home in Les Huguenots, it is also somewhat reminiscent of the gathering of the cantons in William Tell. The effect of this whole scene is stupendous and it is surprising that it has never been previously recorded.

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References cited:
1. J. Kapp: Meyerbeer, Berlin, 1924
SYNOPSIS

The action takes place in Finland and Russia in the 18th century.

ACT I
A village near Wyborg on the Gulf of Finland.

Danilowitz, a Russian pastry cook, is selling his pies to a group of workmen, one of whom is Peter the Great in disguise. The workmen propose a toast to the Swedish king, Charles XII. Danilowitz refuses to join the toast and is supported by Peter. The workmen are about to assault them when the dock-yard bell tolls, calling them back to work. Peter and Danilowitz become friendly and decide to enlist together in the service of the czar. Peter has apparently fallen in love with Catherine and to be close to her he has been taking flute lessons from her brother, George, who now appears playing his flute. George tells Peter that Catherine has gone off to Reynolds, the village inn-keeper, for her niece's hand on his behalf. Catherine enters and tells them that her attempts at diplomacy were successful and that Reynolds has agreed to the wedding. When told that it is her turn to marry, Catherine tells them of her mother's prophecy that she would marry someone of high rank. Prascovia rushes in to warn them of a party of Tartars that is approaching. Catherine promises to save the village after the Tartars, led by Gritzenko, have arrived, she appears dressed as a gypsy. She tells them that she is the daughter of Vlasta the witch, whom they remember, reads their fortunes and leads them away from the village.

She returns and questions Peter about his trade, but he is evasive. She tells him that all that counts in life is willpower, and that if he wants her, he must become an officer. After he leaves, Prascovia tells Catherine that George has been recruited and is to leave the night of their wedding. She promises to find a replacement, disguises herself and embarks in his place during the wedding ceremony.

ACT II
The Russian camp.

Ismailoff, a cavalry officer, and Gritzenko, now a corporal in the infantry, sing the praises of their respective regiments. Gritzenko then posts Catherine on sentry duty. She watches two men drinking and recognizes them as Danilowitz and Peter, still disguised, but now as a captain. She is delighted at his promotion, but less so about his drinking. Later, when he is embracing two vivandières, she gets furious and slaps Gritzenko when he tries to arrest her for spying. Gritzenko complains to the "captain" who is too drunk to recognize her and orders Gritzenko to shoot her. Just after she is carried off, Peter's memory starts to return, he calls Gritzenko back, but she has escaped leaving a note: "You have betrayed me! all is finished - Catherine."

Ismailoff announces that the czar is in the camp and Yermoloff asks them to rise against him and kill him. Peter prays for guidance and Danilowitz prays for Peter while the others pray for vengeance. When the sacred march sounds, Peter accuses the soldiers of treason, asks them to follow him against the enemy and that he will then deliver the czar to them. When the czar is discovered, he is the only one at work while the others are resting.

ACT III
A room in the palace of the czar.

Peter remembers happier days when he had Catherine and decides that he would gladly trade in his scepter for her. Danilowitz, Gritzenko, George and Prascovia arrive and Danilowitz tells Peter that Catherine is nearby, but has lost her mind. Peter, to bring her back to her senses, has reconstructed the village of Act I and some of the scenes of Act I are recreated. Peter and George play her favorite song on the flute, she regains her reason and is crowned empress. Her mother's prediction has come true.

CHŒUR
Sous cet ombrage
Après l'ouvrage
Défaisons-nous de nos travaux!
Heure chérie,
Où tout s'oublie,
Où le bonheur est le repos!
Le vrai bonheur est le repos!

Danilowitz entre avec un piaute de pâtisseries
qu'il présente tour à tour aux ouvriers et à leurs femmes.

DANILOWITZ
Voici! voici! voici! qui veut des tartelettes!
Comme elles sont friandes et bien faites!

N. B. Les versées soulignées sont omis dans cette présentation.

CHORUS
Under this foliage
After we are done
Let us rest from our labors!
Cherished hour,
When all is forgotten
Except pleasure and rest!
The only true pleasure is rest!

Danilowitz enters with a platter of pastries which he gives in turn to the workers and their wives.

DANILOWITZ
Here! here! here! who wants pastries?
See how well they are made!
Oui, la pâtisserie
Et ces jolis gâteaux
Ces macarons nouveaux
Que pour quelques jours.

Ouvriers francs lurons
Tout chauds! tout chauds! tout chauds!
Voyez comme ils sont beaux!
Choisissez sans facons!
Embellit un festin!
Comme femme jolie
Surtout comme ils sont chauds!
Ne s'allument guères
Fait valoir le bon vin,
Je ne vois pas la belle cantinière
Et dure toujours.
Et se renouvelle
Ma flamme étincelle
Comme mon cœur ils sont brûlans!
Catherina, qui d'ordinaire
Versez! (regardant autour de lui)
Viens! et pour te payer prends un verre de
Voici, voici, voici, etc.
Venez, venez, faites emplettes
Patissier modèle,
De chez son frère!

D'AUTRES OUVRIERS (à demi-voix)
Vient vendre aux ouvriers le nectar de Dantzig ?

LES OUVRIERS (montrant l'escalier et la maison à gauche) Elle n'est pas sortie encore, De chez son frère !
LES OUVRIERS (à demi-voix)
C'est elle que Péters attend, j'en suis certain !

LES FEMMES (de même)
Il en est amoureux !

DANILLOWITZ (riant)
A la Finlande buvons, buvons, buvons !

LES OUVRIERS (levant leurs verres)
A la Finlande buvons, buvons, buvons !
A notre prince triquons !
CHŒUR
C'est la cloche du chansier.
La cloche qui rappelle.
Au travail l'ouvrier!
Plus de combats! quel que soit leur pays
Tous les bons ouvriers! au travail sont unis!
Rentrons! rentrons, mes bons amis!
(The ouvriers sortent.)

(Danilowitz sort.)

PETERS (entendant la flute de George)
Voilà mon professeur qui répète l'air favori
de Catherine... répondons-lui. (Il prend une
flute et commence à jouer.)

GEORGE (parissant au haut de l'escalier)
BraVo, Bravo mon élève!

PETERS
Ou est Catherine ?

GEORGE
Elle est déjà sortie.

PETERS
Et pourquoi ?

GEORGES
Elle est sortie au tavernier au secours
pour sa nièce, Prascovia.
(Catherine entre.)

GEORGE
Eh! quelle nouvelle!

CATHERINE
Le bonnet sur l'oreille
Et la pipe à la bouche
Il trônait, comme un roi,
Dans son comptoir d'étain,
Sire, ai-je dit, mon frère aspires
À votre couche;
Il trônait, comme un roi,
Dans son comptoir d'étain,
Sire, ai-je dit, mon frère aspires
À votre couche;
Par moi, de votre nièce, il demande la main!
Sa majesté, m'accueillant d'un sourire,
Ota sa pipe et voulu bien me dire:
Celui qui vous envoie ici nous fait honneur!

(Prascovia entre.)

CATHERINE
Quelqu'un viendra qui, par son mérite, s'éle-
vera bien haut! et cette fortune qu'il te devra
en partie! il la partagera avec toi!

PETERS
Ta mère a dit cela?

CATHERINE
Quelqu'un viendra qui, par son mérite, s'éle-
vera bien haut! et cette fortune qu'il te devra
en partie! il la partagera avec toi!

CATHERINE
Et maintenant, toi aussi, tu dois te marier.

GEORGE (a Catherine)
Au travail l'ouvrier!

CATHERINE
C'est vrai!

PETERS
Plus de combats! quel que soit leur pays
Il voulait peu donner et beaucoup obtenir; lilles.

GEORGE
Quelqu'un viendra qui, par son mérite, s'éle-
vera bien haut! et cette fortune qu'il te devra
en partie! il la partagera avec toi!

CATHERINE
Quelqu'un viendra qui, par son mérite, s'éle-
vera bien haut! et cette fortune qu'il te devra
en partie! il la partagera avec toi!

PRASCOVIA
Ah! que j'ai peur! que j'ai peur! que j'ai peur!
J'ai tant couru! je me soutiens à peine!
J'ai tant couru! que j'en suis hors d'haleine!
Et même auprès de vous, mon cœur
Palpite encore de frayeur...

PETERS
Où est Catherine ?

CATHERINE
Elle est déjà sortie.

PETERS
Pourquoi ?

CATHERINE
Que le bonhomme a dit cela?

GEORGE
Elle est deja sortie.

CATHERINE
Elle est déjà sortie.

GEORGE
Elle est deja sortie.

PETERS
Et pourquoi ?

CATHERINE
Grande chose. Il s'agit de Prascovia,
sa nièce, ma fiancée! Moi qui suis un travailleur!

CHŒUR
It's the dockyard clock.
The clock that announces
The recall to work of the workmen!
No more fighting! whichever be their land
All the good workmen in their labors are united!
Return! return, my good friends!
(The workmen leave.)

Danilowitz and Peter become friends; find out
they are both Moscovites and decide to fight for
the tsar together.

Danilowitz leaves.)

PETERS (bearing George's flute)
Here is my teacher playing Catherine's favorite
tune...I will reply to him. (He takes a flute and
begins to play.)

GEORGE (appearing at the head of the stairs)
Bravo, bravO, my pupil!!

PETERS
Where is Catherine ?

GEORGES
She left already.

PETERS
And why ?

GEORGE
She went to the tavern keeper to help me obtain
Prascovia, his niece's hand.
(Catherine enters.)

GEORGE
Well! What news ?

CATHERINE
With his cap on his ears
And his pipe in his mouth,
As if enthroned, like a king,
And his pipe in his mouth,
On his tin seat:
As if enthroned, like a king,
And his pipe in his mouth,
Surrounded by his courtiers.

PETERS
Speak... Am I not a good ambassador?

GEORGES
Long live diplomacy!

CATHERINE
I am not considering it. Listen George, do you
remember what my mother told me? The time
she was looking so closely at us, into your
eyes?

GEORGE
Yes...

CATHERINE
And the night she died! When she tried to read
the stars for us! Catherine, she said, everyone
has his star! Your's shines in the north, on top
of all the others and means a bizarre destiny
for you.

PETERS
You're not going to marry that to you?

CATHERINE
That's true.

PRASCOVIA
Prascovia enters, frightened, and looks around
her during the refrain of the following aria.

GEORGE (running in front of her)
Prascovia! My fiancée!

CATHERINE (also going near her)
My lovely sister! What is it?

PRASCOVIA
Ah! how I am afraid! how I am afraid! how I am
I ran so much! I can hardly stand! (afraid)
I ran so much! I am out of breath!
And even in your presence my heart
Is still shaking with fear...

GEORGE (to Catherine)
And now, you too, you should marry.

CATHERINE
I am not considering it. Listen George, do you
remember what my mother told me? The time
she was looking so closely at us, into your
eyes?

GEORGE
Yes...

CATHERINE
And the night she died! When she tried to read
the stars for us! Catherine, she said, everyone
has his star! Your's shines in the north, on top
of all the others and means a bizarre destiny
for you.

PETERS
Your mother said that to you?

CATHERINE
That's true.

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I ran so much! I can hardly stand! (afraid)
I ran so much! I am out of breath!
And even in your presence my heart
Is still shaking with fear...
Ah! que j’ai peur! ah! que j’ai peur!
Tout le monde l’entoure.
Qu’ai-je dit? quel délire
Un instant me troubla?
Je renais! je respire!
Ah! ah! ah! ah! ah! que j’ai peur!
Ah! que j’ai peur! ah! que j’ai peur!
A rendu l’espérance
Et le calme à mon cœur!
Bannissant la frayeur,
Votre douce présence,
La voilà!
Près de vous me voilà!
Apprenez...(On entent un roulement de
tambours.) Ah! que j’ai peur, etc.

GEORGE
Suis tranquille, je vais savoir par moi-même...

CATHERINE
Ah! how afraid I am! how afraid I am!

PRASCOVIA
Your sweet presence,
Banishing my fright,
Has returned hope
And calm to my heart!
And now that, thanks to you,
My fear is appeased,
I can finally tell you what caused it.

PRASCOVIA
The Cossacks are here. They are trying to enter the village.

CATHERINE
Ah, how afraid I am, etc.

GEORGE
Be calm, I will learn for myself...

CATHERINE
Me, I will save you! But not with arms.

PETER
But what do you want to do?

CATHERINE
You’ll see.

PETER
Strange girl. (Catherine reenters the house.)

GRITZENKO s’élancant sur le théâtre à la tete
d’un puls de Kalmondocks.

CHOEUR

GRITZENKO, CHOEUR
Enfans de l’Ukraine,
Fils de désert.
Le vent nous amène
Plus prompt que l’éclair.
Le trépas... Suit nos pas
Et conduit nos bras. Et conduit nos bras.
Hourra! ourra! ourra! hourra! hola! hola! hola! [arms,]
Ah! saltpeter or sulfur
Are just a game for us.
We love to ignite
Palaces and burn them to the ground
And watch the fires

Dans le sang qui coule
Et les dieux les yeux.
Tout sur le plan
Et pour l’ennemi.
A nous butin,
Fille et bon vin,
A nous de l’or, de l’or, de l’or, etc.
Si mort, etc.
Hourra, ourra, hourra, etc.
Hourra, hourra, hola, Ah!

Au moment où ils s’élancent sur l’escalier à
gauche. Catherine parait sur les premières marches, elle porte un costume de devin.
Et ses sœurs
De Wlasta, ma mère,
Vous foulez la poussière
Et son courroux.
Bravez-vous
Votre sœur la magicienne
Depuis quand, Tartares de l’Ukraine.
Arrière, et respectez mes lois!

CATHERINE (sur les marches l’escalader)
Arrière! arrière!
Et tremblez tous a ma voix!
Arrière, et respectez mes lois!

CHORUS (in a low voice)
She’s our race and our blood!
It’s marvelous, it’s astonishing!

CATHERINE (showing them her house)
On this roof, even after her death,
Her honored shade watches still.

CATH. (on the steps of the stairway)
Turn back! Turn back!
And tremble all at my voice!
Turn back and respect my laws!
Since when, Tartars of the Ukraine,
Do you dare to confront
Your sister, the sorceress
And her rage?
This soil is blessed,
You trample the ashes
Of Wlasta, my mother,
Whom you well know
And revere as a saint.

CHORUS (in a low voice)

Mais quand notre bête a respecte
Les lois de l’hospitalité,
Le triangle sonne
Et ses sourds
Couronnent sa coupe de fleurs. (en l’accompa-
culant et descendent l’escalier avec surprise.

CATHERINE (leur montrant sa maison)
C’est merveilleux, c’est étonnant!
C’est notre race et notre sang!
C’est merveilleux, c’est étonnant!

CATHERINE (montrant sa maison)
Sur ce toit, même après sa mort,
Son ombre auguste veille encore.
Entrez donc, mais comme amis
En son humble logis
Les droits sacrés du foyer.

Catherine appears on the top stairs wearing
the costume of a Bohemian sorceress, carrying
a tambourine. At her appearance, the Tartars
recoil and descend the stairs with surprise.

CATHERINE (montrant sa maison)
A lui l’opprobre et la mort!
A lui l’opprobre et la mort!

As it reaches their roofs!
And then put the fires out
In the blood that flows.
We live by the sword
And live for the devil
And the best wine.
For us gold, gold, gold, etc.
Or else death, etc.
Hurrah, hurrah, hurrah, etc.
Hurrah, houssa, holla! Ah!

As they start to climb the stairs on the left,
Catherine appears on the top stairs wearing
the costume of a Bohemian sorceress, carrying
a tambourine. At her appearance, the Tartars
recoil and descend the stairs with surprise.

CATHERINE (on the steps of the stairway)
Turn back! Turn back!
And tremble all at my voice!
Turn back and respect my laws!
Since when, Tartars of the Ukraine,
Do you dare to confront
Your sister, the sorceress
And her rage?
This soil is blessed,
You trample the ashes
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Do you dare to confront
Your sister, the sorceress
And her rage?
This soil is blessed,
You trample the ashes
Of Wlasta, my mother,
Whom you well know
And revere as a saint.

CATHERINE (montrant sa maison)
On this roof, even after her death,
Her honored shade watches still.

Enter then, but as friends,
Into her humble dwelling.
But woe to him who forgets:
The sacred rights of the hearth,
Anathema on his fate,
On him disgrace and death!

Mais quand notre bête a respecte
Les lois de l’hospitalité,
Le triangle sonne
Et ses sourds
Couronnent sa coupe de fleurs. (en l’accompa-
culant et descendent l’escalier avec surprise.

CATHERINE (montrant sa maison)
A lui l’opprobre et la mort!
A lui l’opprobre et la mort!

But when our guest respects
The laws of hospitality,
The triangle sounds,
The song resounds
And his sisters
Crown his head with flowers. (She accompanies
herself with the tambourine.)

It sounds - and resounds,
It resounds in the heart,
The song of our country
Well understood by you.

Mais quand notre bête a respecte
Les lois de l’hospitalité,
Le triangle sonne
Et ses sourds
Couronnent sa coupe de fleurs. (en l’accompa-
culant et descendent l’escalier avec surprise.

CATHERINE (montrant sa maison)
A lui l’opprobre et la mort!
A lui l’opprobre et la mort!

But when our guest respects
The laws of hospitality,
The triangle sounds,
The song resounds
And his sisters
Crown his head with flowers. (She accompanies
herself with the tambourine.)

It sounds - and resounds,
It resounds in the heart,
The song of our country
Well understood by you.

Mais quand notre bête a respecte
Les lois de l’hospitalité,
Le triangle sonne
Et ses sourds
Couronnent sa coupe de fleurs. (en l’accompa-
culant et descendent l’escalier avec surprise.

CATHERINE (montrant sa maison)
A lui l’opprobre et la mort!
A lui l’opprobre et la mort!

But when our guest respects
The laws of hospitality,
The triangle sounds,
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Les lois de l’hospitalité,
Le triangle sonne
Et ses sourds
Couronnent sa coupe de fleurs. (en l’accompa-
culant et descendent l’escalier avec surprise.

CATHERINE (montrant sa maison)
A lui l’opprobre et la mort!
A lui l’opprobre et la mort!
Venez, frères, venez, je veux
Lire entre vos mains votre avenir heureux!
(Prenant la main de Gritzenko qui la lui présente.) Toi, naguère paysan,
Vois la chance qui t'attend,
Sous un autre étendard,
Dans la garde du czar,
Tu vas, bonheur sans égal,
Si ton glaive toujours défend
Sous un autre étendard,
Vois la chance qui t'attend,
Sous un autre étendard,
Et c'est ma force à moi,
Car vouloir c'est pouvoir.

CHŒUR
Oh magie – oh wonder,
Take, here is my hand,
Answer us quickly.

CATHERINE
It sounds, etc. (The Tartars repeat Catherine's song, laughing among themselves and dancing around Catherine. She plays her tambourine and goes off to the rear. The Tartars follow her, she disappears, dancing and the Tartars rush after her.)

GEORGE
Hourra! Ils la suivent. Allons vite,
Moi, je vais à l'église.

CATHERINE (retournant)
Je vais à l'église.

Sous un autre étendard,
Car vouloir c'est pouvoir.

PETERS
En vérité?

CATHERINE
Ce que vous dites?

PETERS
Va te faire autre chose.

CATHERINE
Fier et noble caractère!

PETERS
Tu veux?

CATHERINE
Oui, je veux, et vouloir c'est pouvoir.

PETERS
Selon toi?

CATHERINE
Quoi, alors?

PETERS
Je croyais que tu allais me procurer
To destroy it might be better and then rebuild it

CATHERINE
To destroy it might be better and then rebuild it
Je veux, je veux
A toi mon avenir.
Qu'elle, qu'elle soit à moi.
Je veux dans ma tête
Et j'aurai dû ma gloire
J'aurai pour devise
Je suis ta promise,
A toi pour toujours.

Au bruit des tambours,
A toi ma foi et pour toujours.

Au son des trompettes,
Oui, je le deviendrai!
Tu le deviendras!
Car ma mère prédit que mon

CATHERINE
À mes premiers amours.
De tes nobles, de tes nobles discours.
A toi, ma bien-aimée,
A toi!

Voilà le mystère,
CATHERINE
Il faut mériter sa foi!
Il faut pour me plaire,
Veux-tu ma conquête ?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi ma foi,
A toi mon avenir.
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi ma foi,
A toi mon avenir.
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, mon avenir.
Qu'elle, qu'elle soit à moi.
Je veux dans ma tête
Et j'aurai dû ma gloire
J'aurai pour devise
Je suis ta promise,
A toi pour toujours.

Au bruit des tambours,
A toi ma foi et pour toujours.

Au son des trompettes,
Oui, je le deviendrai!
Tu le deviendras!
Car ma mère prédit que mon

CATHERINE
À mes premiers amours.
De tes nobles, de tes nobles discours.
A toi, ma bien-aimée,
A toi!

Voilà le mystère,
CATHERINE
Il faut mériter sa foi!
Il faut pour me plaire,
Veux-tu ma conquête ?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!

PÉTERS (la regardant avec admiration)
A toi, ma bien-aimée,
A toi!

CATHERINE
Voilà le mystère,
Il faut pour me plaire,
Soumis et sincère,
Mériter ma foi!
Veux-tu ma conquête?
Veux-tu ma défaite?
Obtiens l'épaulette!
Et je suis à toi, à toi,
Je suis à toi.
Moï coquette et fière;
Si l'on veut me plaire,
Il faut mériter ma foi,
Et je suis à toi!
A toi!
C'est bien peu, ma sœur. Ah, ah.

Eh bien ? Si c'était toute une semaine ?

CATHERINE

Qu'est-ce qu'elle ris en même temps.

PRASCOVIA (weeping)

Quitter. Juge donc pour nous quelle peine.

On a du moins le temps...

CATHERINE

Very well! Fifteen wonderful days?

PRASCOVIA

That is... That when Sunday comes, we must part. Just think how painful for us.

CATHERINE

What is saddening you now?

PRASCOVIA

That is... That when Sunday comes, we must part. Just think how painful for us.

CATHERINE

Very well! Fifteen wonderful days?

PRASCOVIA

That is... That when Sunday comes, we must part. Just think how painful for us.

CATHERINE

For what?

PRASCOVIA

Fifteen wonderful days in good time; What a future for lovers. See how she cries for joy, And laughs at the same time. Ah! ah! ah! ah!

CATHERINE

But reflect on it! Only fifteen days.

PRASCOVIA (regretfully)

Too bad!

CATHERINE

George has to reassume his assignment and replace in his turn his replacement...

PRASCOVIA

A replacement! You then hope to find one.

CATHERINE

Me, I know one. Very well, farewell, here is the bridal party. (Catherine leaves.)

Maitre Reynolds, Prascovia, Ménétriers, Garçons et Filles de la noce entrent. (Les ménétriers accordent leurs violons, et vont se placer sous l'escalier qui conduit à la maison de George.)

CHŒUR (des jeunes filles)

Prennez vos habits de fête O le plus beau des mariés! Car voici, musique en tête, Vos parens et vos amis!

CHŒUR DES MÉNÉTRIERS (jouant sur leurs instruments) Zon, zon, zon, L'amour frappe à la maison. Zon, zon, zon, L'amour frappe! ouvrez-lui donc!

REYNOLDS (gravement)

It is the custom, in our land, That the first day, The husband keeps one waiting. That's an indication!

PRASCOVIA

Of what?

REYNOLDS

For mieux faire comprendre, Qu'il est et qu'il sera le seul maître au logis!

PRASCOVIA (regardant avec impatience du côté de la porte)

Est que, le premier jour, L'époux se fasse attendre.

REYNOLDS (gravement)

That he is abusing that custom!

PRASCOVIA (looking impatiently at the door)

Est d'inviter l'époux à se hâter!

REYNOLDS (to Prascovia)

Do you know it?

PRASCOVIA (regarding with impatience du côté de la porte) De l'usage il abuse!

CHŒUR (de jeunes filles)

L'amour frappe à la maison. O le plus beau des maris!

REYNOLDS (to Prascovia)

It's up to the fiancée then to sing to him

PRASCOVIA (regardant avec impatience du côté de la porte)

To urge the spouse to hurry!

CHŒUR (de jeunes filles)

L'amour frappe à la maison. O le plus beau des maris!

REYNOLDS (to Prascovia)

That song which is intended

PRASCOVIA (regardant avec impatience du côté de la porte)

Est que, le premier jour, L'époux se fasse attendre. C'est un emblème!

REYNOLDS (gravement)

That is not! (Looking at the girls.)

CHŒUR (des jeunes filles)

Zon, zon, zon, Zon, zon, zon, Zon, zon, zon, Zon, zon, Love is knocking at the door.

REYNOLDS (gravely)

It is the custom, in our land, That the first day, The husband keeps one waiting. That's an indication!

PRASCOVIA

Without a doubt! (Looking at the girls.)

REYNOLDS (to Prascovia)

It's up to the fiancée then to sing to him

PRASCOVIA (looking impatiently at the door)

He is abusing that custom!

CHŒUR (of girls)

And that's a real scandal!

REYNOLDS (to Prascovia)

That he is and will be the only master in the house!

PRASCOVIA (looking impatiently at the door)

Without a doubt! (Looking at the girls.)

Here we all know it. (Turning towards the door to George's house.)

REYNOLDS

Very well! Sing it then!

PRASCOVIA

La, la, la, la, la, la, la, la, la, la, la, la, la, In his home, When the hour sounds, Who then restrains the happy husband?

CHŒUR

La, la, la, la, Qui donc retient l'heureux époux?

CHORUS

Master Reynolds, Prascovia, Minstrels, Boys and Girls from the wedding party enter. (The minstrels tune their violins and place themselves on the stairway that leads to George's house.)
On en pourrait être moins tendre,
Déjà se trouve au rendez-vous!

PRASCOVIA
Moins tendre!
Contrarié!
Vous en seriez contrarié!
Oh! quel marié! oh! quel marié!
Venez, monsieur la marié!
Ne faites pas attendre!
PRASCOVIA
La, la, la, la, la, la.

PRASCOVIA
Le foule est grande!
Notre Finlande
Ne manque pas de beaux danseurs!
REYNOLDS
Ce mari si tendre est en défaut
Et se fait attendre comme un nigaud;
Monstre le fiancé n'est pas pressé!
Le fiancé
Que pour moi ce bruit est doux!
Amour, j'en crois ton almanach.
REYNOLDS
Voici l'hore, when to the chapel,
Happy couple, the pastor calls you.

Entendez-vous, déjà l'on prie ici pour vous!

Les filles de la noce placent sur la tête de Prascovia la couronne et le voile de mariée, d'autres de ses compagnes lui attachent le bouquet. Pendant ce temps, Catherine, enveloppée d'un manteau, monte au milieu d'autres recrues sur la jetée; elle regarde Prascovia, son frère et le groupe qui tous sont agenouillés sur le devant du théâtre.

Do you hear, they are now praying for you?

The girls in the bridal party place the bride's crown and veil on Prascovia's head; others among her companions give her the bouquet. In the meantime, Catherine, in a cloak, climbs on the jetty in the midst of the recruits. She looks at Prascovia, her brother and the group that is kneeling at the front of the stage.
CATHERINE
Veille sur eux toujours
Mère, mère, mes chers amours!
Ah! plus de bonheur pour moi,
Mais j’accomplis ta loi!
Veilleur sur eux toujours,
Et mon frère est heureux,
Mais j’accomplis ta loi!
Du marin les chants joyeux!
De protéger, de protéger mon frère,
Tu m’avais dit, ma mère,
Mère, mère, mes chers amours!

Elle monte sur le vaisseau qui commence à
s’éloigner, et George qui vient d’embrasser
Prascovia se dirige avec elle et toute la noce
des yeux Catherine qu’il croit en retard et
se semble attendre qu’elle arrive.

GEORGE
Et Catherine! Chc donc est-elle...

PRAVCOVIA
Ne t’inquiète pas! elle nous rejoindra
à l’église! c’est celle qui me l’a dit!

CATHERINE (pendant que le vaisseau departe)
Vaisseau qui me balance,
Lorsque sur toi je m’élançe,
L’écho redise mes chants!
Rédis encore mes chants joyeux!
Ah! l’écho joyeux, redise mes chants!

Elle monte sur le vaisseau qui commence à
s’éloigner, et George qui vient d’embrasser
Prascovia se dirige avec elle et toute la noce
des yeux Catherine qu’il croit en retard et
se semble attendre qu’elle arrive.

GEORGE
Et Catherine! Chc donc est-elle...

PRAVCOVIA
Ne t’inquiète pas! elle nous rejoindra
à l’église! c’est celle qui me l’a dit!

CATHERINE (as the vessel leaves)
Ship that rocks me,
As I embark on you,
May a joyous echo repeat
My happy songs to my friends!
Ah! joyous echo, repeat my songs!

She boards the vessel which begins to leave.
While George, who has just embraced Prascovia,
looks with her and the entire bridal party towards
the church; but he stops and looks for Catherine
with his eyes. He believes her to be late and
seems to await her arrival.

GEORGE
And Catherine! Where is she then...

PRAVCOVIA
Don’t be concerned. She will rejoin us
in church! She told me herself.

CATHERINE (as the vessel leaves)
Ship that rocks me,
As I embark on you,
Let the echo repeat my songs,
Repeat my songs of farewell!

Catherine sends a final farewell to her
brother who does not see it. The ship dis-
appears.

ACTE II
Un camp russe. Des tentes au fond. A droite
et à gauche, des soldats de différents armes,
groupés différemment. Des faïences de
fusils, des affûts de canons, etc. Nathalie,
Ekimona et d’autres vivandières circulent
dans le camp ou valsent avec les soldats. A
lever du rideau tout le monde valse.

GRITZENKO, Gritzenko.

GRITZENKO (s’avancement)
Assassins sans blesser ici la modestie!
J’ai dit, je pense, caporal.
Vous dire un couplet jovial
En l’honneur de la cavalerie!
Beau cavalier au cœur d’acier
Sur son coursier s’élance, s’élance,
Il défierait le monde entier
En brandissant sa lance!
En brandissant sa lance!
Sommes, clairons, Lancés au trot!
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO, CHOEUR
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO (advancing)
Volontiers! sans blesser ici la modestie,
J’ai dit, je pense, caporal.
Vous dire un couplet jovial
En l’honneur de la cavalerie!
Beau cavalier au cœur d’acier
Sur son coursier s’élance, s’élance,
Il défierait le monde entier
En brandissant sa lance!
En brandissant sa lance!
Sommes, clairons, Lancés au trot!
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO, CHOEUR
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO (advancing)
Assassins sans blesser ici la modestie!
J’ai dit, je pense, caporal.
Vous dire un couplet jovial
En l’honneur de la cavalerie!
Beau cavalier au cœur d’acier
Sur son coursier s’élance, s’élance,
Il défierait le monde entier
En brandissant sa lance!
En brandissant sa lance!
Sommes, clairons, Lancés au trot!
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO, CHOEUR
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO (advancing)
Assassins sans blesser ici la modestie!
J’ai dit, je pense, caporal.
Vous dire un couplet jovial
En l’honneur de la cavalerie!
Beau cavalier au cœur d’acier
Sur son coursier s’élance, s’élance,
Il défierait le monde entier
En brandissant sa lance!
En brandissant sa lance!
Sommes, clairons, Lancés au trot!
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO, CHOEUR
Les voyez-vous tout aussitôt!
Tremble, tremble, tremble, tremble!

GRITZENKO (advancing)
Assassins sans blesser ici la modestie!
J’ai dit, je pense, caporal.
Vous dire un couplet jovial
En l’honneur de la cavalerie!
Beau cavalier au cœur d’acier
Sur son coursier s’élance, s’élance,
Il défierait le monde entier
En brandissant sa lance!
En brandishing his lance!
In brandishing his lance!
Ring, clarions, we’ll ride at a trot
And soon you will all see
The timid enemy tremble,
Tremble, tremble, tremble, tremble!

GRITZENKO, CHOEUR
All are afraid of the galop of his rapid steed,
Of the galop of his rapid steed,
And hop, hop, hop, hop, hop.

GRITZENKO
A fair knight who loves change,
Who wants to please fair maidens,
The war, the war,
Has made him very bold!
A soldier of light cavalry
Has every right to be gay!
Piercing all hearts
With his victorious traits,
This model of seducers
Laughs at timid beauties, laughs at timid
beauties!

GRITZENKO, CHOEUR
And the beauties in tears
Follow his rapid steed.
Hop, hop, hop, hop, hop.

GRITZENKO (advancing)
One moment! This song
Seems to offend

GRITZENKO, CHOEUR
One moment! This song
Seems to offend
Au corps des grenadiers
Doit je suis caporal,
Et je veux, à mon tour,
Défendre ici leur gloire
Par un couplet belliqueux...
Et loyal!

LES GRENADIERS (entourant Gritsenko)
Il a raison!
Honneur au caporal!

GRITZENKO (s'adressant à Catherine et aux jeunes recrues qu'il fait manœuvrer)
Alors, jeune recrue, un peu d'art, ne lisse ce que pour manœuvre gentiment. Ecoutez attentivement.
Le bréviaire guerrier du beau grenadier russe.
(Pendant la ritournelle de la chanson, les danseuses habillées en recrues font l'exercice, commandées par Gritzenko.)

GRITZENKO (le chœur, imite le tambour)

Au poste! au poste! (Les deux soldats disparaissent derrière la tente, Gritzenko sort, Catherine reste debout près de la guérite. Des soldats ont élevé une grande et belle tente qui tient à largeur les deux tiers du théâtre. Au fond, et sur les côtés, les rideaux sont fermés, ceux qui font face au spectateur sont relevés et laissent voir l'intérieur de la tente qui est richement décorée. Chaises, une table. De la guérite à la tente, le tiers du théâtre est libre; c'est dans cet espace que Catherine se promène, le fusil sur l'épaule, pendant qu'un fusil apparaît de temps en temps la sentinelle qui se promène derrière la tente.)
Péters et Danilowitz entrant dans la tente par la porte du fond, pendant que Catherine, qui est en dehors, entre dans la guérite où elle se repose.

EKMONNA, NATALIE
Ha! ha! ha!

EKMONNA, NATALIE
Ha! ha! ha!

GRITZENKO
Silence! Voice le general!
(Catherine, Ekmonna et Nathalie sortent.)

Le General Yermoloff entre; derrière lui plusieurs Officiers.

YERMOLOFF (à voix haute à Gritzenko)
Caporal!

GRITZENKO
Oui, General!

YERMOLOFF
Tout va-t-il bien!

GRITZENKO
Oui, General.

YERMOLOFF
Bien.

GRITZENKO
Et alors? (Yermoloff et sa suite sortent.)
Catherine, et deux jeunes soldats entrant par la droite, le fusil sur l'épaule.

GRITZENKO (regardant Catherine et les deux jeunes soldats)
Portez armes!
Je vous place de factionnaires.

CATHERINE
Moi?

GRITZENKO
Silence! Here is the general!
(Catherine, Ekmonna et Nathalie leaves.)

General Yermoloff enters; behind him are several officers.

YERMOLOFF (in a loud voice to Gritzenko)
Coral!

GRITZENKO
Yes, general!

YERMOLOFF
All goes well?

GRITZENKO
Yes, general.

YERMOLOFF
Good.

GRITZENKO
And now? (Yermoloff and his suite leave.)
Catherine and two young soldiers enter from the right, their rifles on their shoulders.

GRITZENKO (looking at Catherine and the two young soldiers)
Port arms!
I am placing you on sentry duty.

CATHERINE
Me?

GRITZENKO
To your postes! to your postes! (The two soldiers disappear behind the tent, Gritzenko leaves, Catherine remains standing near the sentry box. Soldiers have erected a huge and beautiful tent which takes up the greater part of the stage. At the rear, and on both sides, the curtains are closed; those which face the spectator are raised and make visible the interior of the tent which is richly decorated. Chairs and a table. There is an empty space between the sentry box and the tent where Catherine walks, her rifle on her shoulder while the other sentry appears from time to time in the rear.)
Peter and Danilowitz enter the tent from the rear door while Catherine, who is outside, enters her sentry box and rests.

PETERS
Souviens-toi, je suis le capitaine Michaeloff!

DANILOWITZ
Oui, majesté!

PETER
Remember, I am the captain, Michaeloff!

DANILOWITZ
Yes, your majesty!
CAPITAIN! And now, Danilowitz, let us get down to business.

And to eat! I have the appetite of a Cossack.

And I have a thirst to drink the Neva. (Catherine starts to walk outside the tent.)

Very well! To this repast that thirst leads us to, Glass in hand, I defy you!

And I accept!

Very well then, begin the contest!

Drink like an emperor!

Better yet, as a soldier!

Joyous orgy, lively folly,Through you I forget

Enchantess!

Carry delights

Enchantess!

Into all my being! (They drink and eat.)

Ah! I fear, captain, for your head.

Ah! You tremble for my head

Ah! You tremble for my head

Ah! You are defeated!

Ah! I see an officer!

Ah! You are a soldier posted on guard

Ah! It is to drink like this!

Ah! He drinks so well, it must be him!

Ah! How bad it is to drink like this!

Ah! You don't dare to fill your glass.

You know already that you are defeated!

Not at all! The flask is empty!

Another then, another!

Ah! I fear, captain, for your head.

Ah! You tremble for my head

Ah! You are defeated!

Ah! He drinks so well, it must be him!

Ah! How bad it is to drink like this!

Ah! Not at all! The flask is empty!

Another then, another!

Ah! Not at all! The flask is empty!

Another then, another!

Ah! You don't dare to fill your glass.

You know already that you are defeated!
DANILOWITZ (bromant)
Je ne sais si j’y vois double!

PÉTERS (aux vivandières)
Vos noms, mes tourterelles!

EKIMONNA
D’un grenadier de Pultawa

Ah! ah! ah! ah! ah! ah! ah! ah! ah!

C’est le dé qui décidera!

Oui, jouons ces deux trésors-là!

Et son avis fut écouté!

L’un, avant gagné la bouteille,
Plus de bataille! tous les deux...

Qui propose un arrangement.

NATHALIE
Et Nathalie pour vous servir!

PÉTERS
Approchez! et chantez pour nous!

EKIMONNA
Sous les vieux remparts du Kremlin,
Deux beaux Cosaques, sabre en main,

Battled over a bottle,

Battled over a beauty!

One was fragile and rosy!

But which of the two carried her off?

(Aiman soldier who drills with arms.)

That’s the blade that will decide!

(Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!)

NATHALIE
When an old seargent passed

And suggested another arrangement;

Play with the dice for that bottle!

Play with the dice for that beauty!

It was the advice of prudence

And it’s advice was heeded!

Yes, let’s shoot dice for these treasures!

Ah! sh! sh! sh! sh! sh! sh! sh! sh!

And let the dice decide!

Ah! sh! sh! sh! sh! sh! sh! sh! sh!

EKIMONNA
No more battle! both of them...

EKIMONNA
L’un, avant gagné la bouteille,
Ne proposa pas de trinquer!

PÉTERS, DANILOWITZ
Ah! sh! sh! sh! sh! sh! sh! sh! sh!

EKIMONNA, NATHALIE
D’un grenadier de Pultawa

now appears and walks at the rear of the stage. Catherine enters her sentry box at the left. Ekimonna and Nathalie enter.)

DANILOWITZ (drinking)
I don’t know if I am seeing double!

PÉTERS (to the canteen girls)
Your names, my turtle doves?

EKIMONNA
Under the old ramparts of the Kremlin,
Two handsome Cossacks, sword in hand,

Battled over a bottle,

Battled over a beauty!

One was fragile and rosy!

The other was the same way!

But which of the two carried her off?

Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!

(Imitates a soldier who drills with arms.)

That’s the blade that will decide!

Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!

NATHALIE
When an old seargent passed

And suggested another arrangement;

Play with the dice for the bottle!

Play with the dice for that beauty!

It was the advice of prudence

And it’s advice was heeded!

Yes, let’s shoot dice for these treasures!

Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!

And let the dice decide!

Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!

EKIMONNA
No more battle! both of them...

EKIMONNA
One, having won the bottle

Did not propose a toast!

PÉTERS, DANILOWITZ
Ah! sh! sh! sh! sh! sh! sh! sh! sh!

EKIMONNA, NATHALIE
And we have told you the story

Nous tenons cette histoire là!
Ah! sh! sh! sh! sh! sh! sh! sh! sh!

PÉTERS, DANILOWITZ
La belle histoire que voilà!
Ah! sh! sh! sh! sh! sh! sh! sh! sh!

Longtemps il m’en souviendra.
Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh! sh! sh! sh! sh! (Le factionnaire qui s’était promené dans le fond à gauche s’éloigne et disparait derrière la tente.)

CATHERINE (debout dans sa guérite, suivant des yeux le factionnaire qui s’éloigne)
Il s’éloigne enfin!...tant mieux! (quittant sa guérite et se rapprochant de la tente)

On croirait qu’ils vont se battre

Tant ils font de bruit...à deux! (Regardant par la fente de la toile et voyant Ekimonna et Nathalie)

Je le crois bien? (avec indignation)
 Ils sont quatre!

DANILOWITZ (à Nathalie, en riant)
De ces rivaux jalous le combat est joyeux!

PÉTERS (place entre les deux femmes)
Mais je n’aurais pas fait comme eux!

Unissant dans la même ivresse
Et la bouteille et ma maîtresse,

J’aurais gardé toutes les deux! (Passant chacun de ses bras autour de la taille d’Ekimonna et de Nathalie.) Oui, je choisis toutes les deux! (Il les embrasse.)

CATHERINE (poussant un cri d’indignation)
Ah! grands dieux!

C’en est fait! cet outrage!

Katrine (poussant un cri d’indignation) | Is the rage that tears my heart.

Qu’ici je le confonde.

Ah! grand amour!

Longtemps il m’en souviendra.

PETER, DANILOWITZ
What a pretty story that was!
Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh!

I will long remember it.
Ah! sh! sh! sh! sh! sh! sh! sh! sh! sh! (The sentry who had paced at the left side of the rear of the stage disappears behind the tent.)

CATHERINE (standing in her sentry box and following the sentry who is disappearing with her eyes) He is finally leaving! So much the better! (leaving her sentry box and approaching the tent)

One would think that they are fighting,

They are making so much noise...these two!

(Imitating gamblers who roll dice.)

They are making so much noise...these two!

(Imitating a soldier who drills with arms.)

They are making so much noise...these two!

Combining at the same time

Both the bottle and the mistress,

I would have kept the two of them! ( Putting each of his arms around the waists of Ekimonna and Nathalie.) Yes, I would choose the two of them! (embrasses them)

CATHERINE (with a cry of indignation)
Ah! great gods!

This does it! this outrage!

Means we must part forever!

All I will hear

Is the rage that tears my heart.

In my deep hatred

Will I confront him

And may the heavens aid

My jealous fury.

PETER, DANILOWITZ
Oh charming game!
Free and fleeting love

Which for a day engages

My head and my heart!

Beautés, queens of the world,

May your love reply

To the deep ecstasy

Which I now feel.

EKIMONNA, NATHALIE
Stop this game,

No, you are too flighty!

I will never give you

My mind or my heart.
Je ne veux pas partir.

CATHERINE (avec impatience et sans se
Jeune soldat!

GRITZENKO
Que vois-je! un soldat indiscret

Vient relever la sentinelle! (Voyant Catherine

GRITZENKO
Oh ciel!

Seul à présent!

Au diable! Que me veut-il? (à Danilowitz)

GRITZENKO
Vas-y, vas-y! Pour moi, je suis trop bien ici.

DANILOWITZ (regardant Péters avec frayeur)

DANILOWITZ (après avoir lu)

Tiens! lis!

PÉTERS (complètement tipsy)

PETER (tottering)

Danilowitz) Take! read!

Ou! I am staying?

GRITZENKO (looking at Peter with fear)

Oh heavens!

PETER
Go there, go there, I am too happy here.

(Danilowitz leaves quickly at the right with the

officer leaving Peter alone with the two canteen
girls. During this time, Gritzenko and his

patrol, having relieved the fai

ctionnaire who is derrière la tente and qu'on

voit pas, revient à gauche vers Catherine.

GRITZENKO
Le corporal, faithful to his duty,

Comes to relieve the sentinel! (Seeing Catherine

who has returned to the tent and looks)

Catherine (with rage and jealousy)

Just what I need!

GRITZENKO
What do I see! an indiscreet soldier

Who permits himself to spy on his chiefs!

Young soldier!

Catherine (with impatience and without
turning) That's well!

GRITZENKO
Your time is up! You will be relieved.

Catherine (still looking)

I don't want to leave.

GRITZENKO
Quittons ces lieux!

Catherine (with jealousy)

Non pas! non, non, j'y demeure.

Je reste là! quand je devrais mourir!

GRITZENKO
Mais la consigne!

Catherine
Elle me choque!

GRITZENKO
La discipline!

Catherine
Je m'en moque!

GRITZENKO
Le châtiment...

Catherine
Ça m'est égal! Et je me ris de lui...

(A Gritzenko qui veut l'emmener de force.)

Comme du corporal! (Elle lui donne un soufflet.)

As I do to the corporal! (She slaps him in the face.)

GRITZENKO
(Poussant un cri et portant sa
main à sa joue.) Sakinka!

Je suffoque de rage!

Un soufflet au visage,

Cordial, quel outrage!

Pour moi quel déshonneur!

Accourez tout le monde,

A moi! qu'on me seconde

Et qu'ici tout réponde

A ma juste fureur!

Catherine
C'en est fait! cet outrage

A jamais me dégage!

N'écoutez que la rage

Qui déchire mon cœur.

Dans ma haine profonde,

Qu'à ci! je le confonde.

Et que l'ciel seconde

A moi! qu'on me seconde

A ma juste fureur!

Catherine
Je suffoque de rage!

A un soufflet au visage,

Cordial, quel outrage!

To me, what a dishonor!

Come here everybody,

To me! and help me,

And let all here answer

To my just fury!

Catherine
This does it! this outrage

Means we must part forever!

All I will hear

Is the rage that tears my heart.

In my deep hatred,

Will I confront him,

And may the heavens see

My jealous fury.

PETER
Oh charming game,

Free and fleeting love

Which for a day engages

My head and my heart!

In the rage that tears my heart.

In my deep hatred,

Will I confront him,

And may the heavens see

My jealous fury.

EKIMONNA, NATHALIE
Stop this game

No, you are too flighty!
Et jamais je n'engage
Ma raison ni mon cœur.
Je ne crains rien au monde,
Et loin qu'on vous réponde,
Ma sagesse profonde
Défendra mon honneur.

A la voix de Gritzenko, plusieurs soldats vienne-
ment d'acourir.

EKIMONNA (courant ouvrir les rideaux de la
tente à gauche) Eh! bien quel est ce bruit ?
(Le rideaux de la tente qui sont ouvertes
laissant voir Péters assis près de la table,
tenant à la main son verre que Nathalie
vient de remplir.)

GRITZENKO (apercevant Péters)
Un capitaine! c'est ce qu'il me faut!
Justice, mon capitaine. (Il entre par les ri-
deaux à gauche qu'Ekimonna vient d'ouvrir,
e s'avance sous la tente, près de Péters.
Derrière lui, entre également Catherine
que des soldats aiment.)

PÉTERS (complètement gris)
Encore un importun! que viens-tu m'annoncer ?
Parle, mais ne m'impatiente pas!

GRITZENKO
Un soufflet que moi, caporal, j'ai reçu d'une
recrue, d'un simple soldat.

PÉTERS (tenant son verre)
Eh bien! qu'on le fusille! et sur le champ!

GRITZENKO (aux soldats qui entou-
rent Catherine)
Marche!

CATHERINE (s'élancant près de Péters)
O ma mère! fais que ma voix arrive à son

PÉTERS (complètement gris)
A slap in the face that I, a corporal, received
another intruder! What do you want to tell me?
Speak, but don't try my patience!

GRITZENKO
A slip in the face that I, a corporal, received
from a recruit, a simple soldier.

PÉTERS (holding his glass)
Well then! Let him be shot! and on the spot!

GRITZENKO (to the soldiers who surround
Catherine)
March!

CATHERINE (running towards Peter)
O my mother! May my voice reach his heart!
Peter! Peter, look well... It's me!

PÉTERS (drunk, looks at Catherine without
recognizing her)
You! very well! Let her be shot!

CATHERINE (with indignation)
Ah! in his drunken state he does not see me! he
does not hear me! so be it! death! but don't
forget that it comes from you, Peter! (At this
last word, Peter lifts his head, perceives
Catherine, drops his glass and rises, giving
forth a yell. Gritzenko's soldiers have just
opened and advanced into the tent, near Peter.
Catherine enters behind him, brought in by
soldiers.)

PÉTERS (complètement gris)
Another intruder! What do you want to tell me?
Speak, but don't try my patience!

GRITZENKO
A slap in the face that I, a corporal, received
from a recruit, a simple soldier.

PÉTERS (complètement gris)
Well then! Let him be shot! and on the spot!

GRITZENKO (to the soldiers who surround
Catherine)
March!

CATHERINE (running towards Peter)
O my mother! May my voice reach his heart!
Peter! Peter, look well... It's me!

PÉTERS (drunk, looks at Catherine without
recognizing her)
You! very well! Let her be shot!

CATHERINE (with indignation)
Ah! in his drunken state he does not see me! he
does not hear me! so be it! death! but don't
forget that it comes from you, Peter! (At this
last word, Peter lifts his head, perceives
Catherine, drops his glass and rises, giving
forth a yell. Gritzenko's soldiers have just
opened and advanced into the tent, near Peter.
Catherine enters behind him, brought in by
soldiers.)
Assez longtemps, amis,
Dans l'ombre et le silence
Nous avons attendu l'heure de la vengeance!
Musique en tête,
En avant suivez-nous!
Et bientôt aux accents
De la marche sacrée
De la marche du czar!
Dans tout le camp
Sa mort sera jurée!
N'est-ce-pas, compagnons,
Que le tyran tombera
Ici nous jurons tous
De la marche du czar!
De la marche sacrée
Et bientôt aux accents
Musique en tête,
Nous avons attendu l'heure de la vengeance!

Dieu protecteur, Dieu protecteur,
N'est-ce-pas, compagnons,
On entend dans la coulisse à gauche la musique
Dieu protecteur, Dieu protecteur,
Danilowitz retient en vain, s'élance au devant
Dieu protecteur, Dieu protecteur
Péters (à part)
Dieu protecteur, viens, sois son sauveur,
Chœur
You who see their hostile designs,
Seul, sans défense.
Je le livre à vos coups.

Péters
Toi qui vois leurs desseins ennemis
S'il faut, prend mes jours, mais sauve mon pays!
Chœur
Que par ta main nos desseins soient bénis!
Que la mort du tyran sauve notre pays!

On entend dans la coulisse à gauche la musique
Du régiment Yermoloff jouant la marche sacrée.
Les soldats s'apprêtent à sortir. Péters, que
Yermoloff retient en vain, s'allume au devant
D'eux.

Yermoloff
La marche sacrée! Son signal de mort!

Danilowitz
Dieu protecteur, Dieu protecteur,
Sous où son sauveur!

Péters
Toi qui vois leurs desseins ennemis,
If need be, take my life but save my country!
Chœur
May our designs, by your hand, be blessed!
May the death of the tyrant save our land!

One hears in the wings at the left, the sound of
Yermoloff's regiment playing the sacred march.
The soldiers prepare to leave. Peter, whom
Danilowitz restrains in vain, goes towards them.

Yermoloff
The sacred march! The signal of his death!

Danilowitz
Protecting God, come be his savior,
You who see their hostile designs, just Heaven,
Ah! save and protect our czar!

Chœur
May our designs be blessed by you,
And without fear march under the cannon balls!
And for Heaven! Go, soldiers
He who fights for his king fights for eternity.
And without fear march under the cannon balls!

Chœur
To you, our hearts and our faith!
March! go!

Péters
C'est contre le czar votre empereur!
Chœur
Il ne l'est plus, a lui malheur!
Péters
Malheur plutôt à vous, soldats!
Chœur
Et qu'avons nous a craindre foi?
Péters
écoutez, vous qui, pour vous venger,
Au milieu de vos rangs appelez l'étranger!
Quoi! pour punir le czar
Vous couvrez d'infamie,
Traînez tous vos serments et vendre la patrie!
Non, non! au seul aspect des drapeaux ennemis.
Oubliez votre haine et songez au pays!
Soldats, songeons à le défendre,
Soldats, lorsque l'honneur l'ordonne,
Quand l'étranger s'avance,
Vous couvrez d'infamie,
Péters
Soldats, soldats, en avant!

CHŒUR
Qui je suis? le czar! frappez!
Péters
Mais qui donc es-tu?

CHŒUR
Je le livre à vos coups.
Péters
Soldats, lorsque l'honneur l'ordonne,
Seul, sans défense.
Je le livre à vos coups.

CHŒUR
Seul, sans défense, tu les livres à nous?
Péters
Je le jure!

Yermoloff
Mais qui donc es-tu?
Péters
Qui je suis? le czar! frappez!

Chœur
Nous tombons à tes pieds et nous sommes à toi!

Pierre
Ah! mes enfants. Ah! mes enfants!
Pour la patrie et pour le Ciel
Marchez à la victoire! alles, soldats
Et sans frayeur marcher sous la mitraille!
Qui combat pour son Roi combat pour l'éternel.
Que le cœur du soldat réponde à son appel.
C'est celui de la gloire, c'est celui de la gloire.
Qui meurt en combattant un jour revivra!

Chœur
A toi, nos cours et notre foi!
Marchons! allons!

Péters
That against the czar, your emperor!
Chœur
He is that no longer, woe to him!
Péters
Woe instead to you, soldiers!
Chœur
What do we have to fear here?
Péters
Listen! You who, to avenge yourselves,
Have called the foreigner to the midst of your ranks!
What! to punish the czar
You would cover yourselves with infamy!
Betray your oaths and sell your country!
No, no! At the first sight of the enemy's flag,
Forget your hatred and think of your country!
Soldiers, think of defending it.
Soldiers, when honor ordains it,
When the enemy advances,
And the cannons are sounding,
Go to conquer or to die
Under this noble standard;
Forward soldiers, forward!
And when victory is won,
I will deliver to you the Czar!
Alone and defenseless,
I will deliver him to your blows.

Chœur
Alone and defenseless, you will deliver him to us?
Péters
I swear it!

Yermoloff
Who are you then?
Péters
Who am I? The czar! strike!

Chœur
We fall at your feet and we belong to you!
Péters
Ah! my children! Ah, my children!
March to victory for your country
And for Heaven! Go, soldiers
He who fights for his king fights for eternity.
May a soldier's heart respond to his call.
It is that of glory, it is that of glory.

Chœur
To you, our hearts and our faith!
March! go!
QUI COMBAT POUR SON ROI COMBAT POUR L'ÉTERNEL.
QUE LE COEUR DU SOLDAT RÉPONDRE À SON APPEL.

CHŒUR
DIEU PROTECTEUR, SAUVE L'EMPEREUR,
IL PROMET LE PARDON ET L'OUBLI!
NOUS JURONS DE COMBATTRE ET DE VAINCRE POUR LUI.
(ON ENTEND LE BRUIT D'UNE MARCHE GUERRIÈRE.)

YERMOLOFF
HORTE À NOUS! PAR DES ENEMIS,
LE CAMP EST SURPRISE!

DANILOWITZ
NON, ÇA N'EST PAS NOS RÉGIMENTS.

PIERRE
EXACTS AU RENDEZ-VOUS,
POUR COMBATTRE AVEC NOUS! (ON VOIT DESCENDRE
DE LA MONTAGNE À GAUCHE UN RÉGIMENT DE GRENADIER DE TOBOLSK, AVEC SA MUSIQUE EN TÊTE.)

PIERRE
AH! VOYEZ NOS GRENADEIRS DE TOBOLSK!

CHŒUR
SALUT À VOUS, BRAVES SOLDATS,
NOUS N'AIMONS QUE LA VICTOIRE.

LES BRAVES SEULS ON DROIT DE TOUCHER NOTRE CŒUR,
L'AMOUR SORIT À LA VALEUR.

ET LES BEAUTÉS REBELLES N'ONT RIEN
QUI MEURT POUR LA RUSSIE.

A REFUSER À L'ENDROIT DU VAINQUEUR QUI REVIENT!

YERMOLOFF
SHAME BEFALL US! OUR CAMP
IS SURPRISED BY ENEMIES!

DANILOWITZ
NO, THESE ARE OUR REGIMENTS.

PIERRE
AND AT THE RIGHT TIME
TO FIGHT WITH US! (ONE SEES DESCENDING THE
MOUNTAINS AT THE LEFT, A REGIMENT OF GRENADEIRS
FROM TOBOLSK, WITH ITS BAND AT THE FRONT.)

PIERRE
AH! VOYEZ NOS TARTARES DU DON!

CHŒUR
SALUT, Ô BRAVES CAVAILLERS,
SALUT, VAILLANTS TARTARES!
QUI MEURT POUR LA RUSSIE
ET POUR SON EMPEREUR.

JOUENT D'UN ÉTERNEL BONHEUR
SON ÂME MONTÉE AUX CIEUX!

(LE CHANT EST INTERROMPU PAR UNE PEAU DE CANNON QUI ANNONCE LE COMMENCEMENT DE LA BATAILLE.)

PIERRE
ÉCOUTEZ! ÉCOUTEZ! LE SIGNAL DES COMBATS!
MARCHEZ, MES GUERRIERS
POUR LE CIEL ET LA PATRIE!

CHŒUR
LE SIGNAL DES COMBATS! MARCHEZ
POUR LE CIEL ET LA PATRIE!

PIERRE
JUREZ! JUREZ! DE COMBATTRE!
SOLDATS! MARCHEZ! SOLDATS! MARCHEZ!

PETER
WHO FIGHTS FOR HIS KING FIGHTS FOR ETERNITY.
MAY A SOLDIER'S HEART RESPOND TO HIS CALL!

CHŒUR
PROTECTING GOD, SAVE THE EMPEROR,
HE PROMISES PARDON TO US!

(ON HEARS THE SONG OF MUSIC.)

YERMOLOFF
SHAME BEFALL US! OUR CAMP
IS SURPRISED BY ENEMIES!

DANILOWITZ
NO, THESE ARE OUR REGIMENTS.

PIERRE
AND AT THE RIGHT TIME
TO FIGHT WITH US! (ONE SEES DESCENDING THE
MOUNTAINS AT THE LEFT, A REGIMENT OF GRENADEIRS
FROM TOBOLSK, WITH ITS BAND AT THE FRONT.)

PETER
AH! SEE OUR GRENADEIRS FROM TOBOLSK!

CHŒUR
WE SALUTE YOU, BRAVE SOLDIERS,
OUR FAITHFUL GRENADEIRS.

ONLY THE BRAVE HAVE THE RIGHT TO TOUCH OUR HEARTS.

LOVE SMILES ON VALOR
AND OUR PROUD BEAUTIES REFUSE NOTHING
TO THE VICTOR WHEN HE RETURNS!

(A REGIMENT OF TARTAR CAVALRY, PRECEDE BY
ITS BAND, APPEARS ON THE MOUNTAIN AT THE RIGHT SIDE.)

PETER
AH! SEE OUR TARTARES FROM THE DON!

CHŒUR
WE SALUTE YOU, BRAVE HORSEMEN,
GREETINGS, VALIANT TARTARES!
HE WHO DIES FOR RUSSIA.

AND FOR ITS EMPEREUR
WILL ENJOY ETERNAL HAPINESS:
HIS SOUL WILL RISE TO HEAVEN!

(THREE CHORUS IS INTERRUPTED BY A CANNON SHOT WHICH SIGNALS THE START OF THE BATTLE.)

PETER
LISTEN! LISTEN! THE SIGNAL OF BATTLE.
MARCH, MY WARRIORS
FOR HEAVEN AND FOR YOUR COUNTRY!

CHŒUR
THE SIGNAL OF BATTLE! MARCH
FOR HEAVEN AND OUR COUNTRY!

PETER
SWEAR! SWEAR! TO FIGHT!
SOLDIERS! MARCH! SOLDIERS! MARCH!

PIERRE
AH! MARCHEZ À SON APPEL!

ACTE III

UN RICH APPARTEMENT DANS LE PALAIS DU CZAR.
UNE GRANDE FENETRE AVEC DES CHÂSSIS DORÉS,
ET DONT LES CONTREVENTS S'OUVRENT EN DEHORS,
OCCEPTE TOUT LE FOND DU THÉÂTRE. À GAUCHE, UNE
POUR DONNER SUR DES JARDINS. À DROITE, UNE
PORTÉE COMPOSANT AUX APPARTEMENTS DU PALAIS.
SUR UN FAUTEUIL À GAUCHE, UNE HACHE ET UN HABIT
D'OUVRIR. ÉGALEMENT À GAUCHE, UNE TABLE
RECOUVERTE D'UN TAPIS DE VELOUR ET CE QU'IL
FAUT POUR ÉCRIRE.

PIERRE (ASSIS PRÈS DE LA TABLE)
POUR FAIRE SON SOUVENIR
QUI SEMBLE ME POURSUIVRE,
A DES RUDES TRAVAUX
VAISEMENT JE ME LIVRE:
HÉLAS! HÉLAS! INUTILE TRAVAIL!
QUI N'APPORTE AVEC LUI
QUE LA FATIGUE ET NON L'OUBLI.
O JOURS HEUREUX DE JOIE ET DE MISÈRE!
EN LA PERDANT, HÉLAS! ROI,
JE NE SUIS PLUS VEN.
AH! REVIENTS, REVIENTS, REVIENTS ET J'ABANDONNE
LE SCEPTRE ET LA GRANDEUR!
DESTIN, PRENDS MA COURONNE
MAIS RENDS-MOI, LE BONHEUR.
OUI, VERS LE PORT TU CONDUISAS MA VOILE,
TU ME GUIDAS À LA GLORIE, A SES NOBLES TRAVAUX!
EN TOI, LE NORD AURAIT VU SON ÉTOILE;
CAR TON REGARD, IL SEUL, CRÉA LES HÉROS!
AH! REVIENTS, REVIENTS, REVIENTS ET J'ABANDONNE
LE SCEPTRE ET LA GRANDEUR!
DESTIN, PRENDS MA COURONNE
MAIS RENDS-MOI, LE BONHEUR.
(DANILOWITZ ENTRÉ.)

PETER
AH! MY FRIEND DANILOWITZ!

DANILOWITZ
OUI.

PIERRE
TU AS DE NOUVELLES? BONNES?

DANILOWITZ
NON, SONT NOS RÉGIMENTS.

PIERRE
TU AS TU TROUVE?

5

PETER
AH! MY FRIEND DANILOWITZ!

DANILOWITZ
OUI.

PIERRE
TU AS DE NOUVELLES? BONNES?

DANILOWITZ
NON, SONT NOS RÉGIMENTS.

PIERRE
TU AS TROUVE?
A pied!

Je riais, j’écoutais,
Tous les deux! tous les deux! tous les deux!

DANILOWITZ

Roulant ses flots, ses flots amoureux!

Et nous, nous étions heureux!

Disant des chants, des chants amoureux,

Mais elle a perdu sa raison.

DANILOWITZ

Gazouillaient, gazouillaient leur tendresse,

Je cueillais des bluets,

Sur les bords du ruisseau qui murmure,

Sur son bras m’appuyant

Nous arrivons de la Finlande!

PIERRE

Catherine vive ?

Oui, et le chemin ne nous a pas paru long.

PRASCOVIA

Je suis - je suis content de vous!

PRASCOVIA

Je cueillais des bluets,

Je marchais babillant.

PRASCOVIA, GEORGE

Tous les deux! tous les deux! tous les deux!

PRASCOVIA

Je cueillais des bluets,

Je riais, j’écoutais,

Tous les deux! tous les deux! tous les deux!

DANILOWITZ

On foot.

GRITZENKO

On foot!

PRASCOVIA

Oui, et le chemin ne nous a pas paru long.

PRASCOVIA

Voici - voici - voici Catherine -

PRASCOVIA

Je cueillais des bluets,

Je marchais babillant.

PRASCOVIA, GEORGE

Gazouillaient, gazouillaient leur tendresse,

Je cueillais des bluets,

Sur les bords du ruisseau qui murmure,

On foot.

L’aurore enfin sucéda

Et sur son front - quel deuil parait?

DANILOWITZ

What grievous trouble - reigns in her heart

And on her face - what pain appears?

No hope - was able to console her.

Ah! courage! Alas! - she does not speak.

Her face was pale - her sweet smile

Thinking always - of her love

What grievous trouble - reigns in her heart

And on her face - what pain appears?

I saw suffering - God! she said

Of a faithful soul - Ah! what voice from him descends

And then her voice was lost, — was lost in the distance.

PETER

Bring her here. (They leave.)

CATHHERINE (entering, dressed in white)

The dawn at last follows

The night which covered my eyes!

Oh mother, come to my aid!

Am I on earth or in Heaven?

(taking to remember)

Yes...in my memory...

It floated away...

The bizarre visions

Of a thousand confused objects,

Which shines, returns...and flees,

And vanishes into the shadows,

And yet...the dawn at last follows

The night which covered my eyes.

Oh mother, come to my aid!

Am I on earth or in Heaven?

CHORUS (outside)

Under this foliage - after we are done,

Let us rest from our labors!

Cherished hour - when all is forgotten,

Except pleasure and rest!

CATHERINE (who is rather frappée de surprise)

I am still talking -

And I hear in my dreams

The songs that in Finland -

Are sung by the workingman!

(Catherine who is overtaken by surprise)

Les chansons qu’en Finlande -

En sont sur la grève l’ouvrier matinal!

(Catherine leaves)

Catherine leaves.

(Chuchotement.

Catherine who is overtaken by surprise)

Catherine who is overtaken by surprise

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(SneAKY)

(SneAKY)

CHORUS (outside)

Under this foliage - after we are done,

Let us rest from our labors!

Cherished hour - when all is forgotten,

Except pleasure and rest!

CATHERINE (who is rather frappée de surprise)

I am still talking -

And I hear in my dreams

The songs that in Finland -

Are sung by the workingman!

(Catherine who is overtaken by surprise)

(Catherine leaves)

Catherine leaves.

(Les chansons qu’en Finlande -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

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Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

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Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)

Catherine who is very surprised

Mon sommeil dure encore! -

And I hear in my dreams

The songs that in Finland -

(Catherine who is very surprised)
Ombre fidèle, ombre pâle,
Ou pour moi mieux vaut la mort!
Tout chauds! tout chaudes! tout chauds!
Et ces jolis gâteaux
Comme elles sont friandes et bien faites!

DANILOWITZ (entre en patissier, avec un
O douce image ne me fuis pas,
Catherine! Catherine!

TOUS LES OUVRIERS (avec impatience)
Catherine! Catherine!

DANILOWITZ (entre en patissier, avec un
plateau de pâtisseries comme au premier
acte) Achetez! voici! voici! voici!
Qui veut des tartellettes?
Comme elles sont friandes et bien faites!
Ces macarons nouveaux
Et ces jolis gâteaux
Voyez comme ils sont beaux!
Surtout comme ils sont chauds!
Tout chauds! tout chaudes! tout chauds!

Catherine (qui t'espère avec surprise)
Danilowitz! le patissier! (a part)
Je semblait pourtant qu'il était officier!
(cherchant) Où donc ? ou donc ? ah!
Je me le rappelle. . (Elle s'élance vers lui pour
interroger.)

DANILOWITZ (parlant)
Oh sweet vision, don't flee from me
Or it would be better for me to die!
Pale and faithful shade,
Sweet and pretty image.
Ah! do not flee
Or death is better for me!
(The window frames disappear completely
and the workmen appear.)
Here I am, my friends!
It is me they're calling!
(Prenant son baril qu'on ouvrier lui présente.)
I had thought I had no more friends.

CHŒUR
Où donc ? ou donc ? ah!
Je me le rappelle. . (Elle s'élance vers lui pour
interroger.)

DANILOWITZ (parlant)
Mes amis!... (with joy)
My friends!...
(with sorrow)
Je croyais que je n'en avais plus.

CHŒUR
Car voici, musique en tête
Le plus beaux des maris de ce pays!
Car voici, musique en tête
Vos parfums et vos amis!

CHŒUR DES MÉNÊTRIERS
Zon, zon, zon
L'amour frappe à la maison!
Zon, zon, zon
L'amour frappe! ouvrez-lui donc!
(Chœur des ménestriers, pendant ce chœur, s'est appro-
ché doucement et pas à pas de Prascovia et
de George, et n'ose les toucher, tant elle a
peur de les voir s'évanouir comme une ombre.)

Catherine (qui t'interroge avec surprise)
Danilowitz! le patissier! (a part)
It had seemed to me he was an officer!
Where then? Where then? Ah!
I remember... (she approaches him to question
him)

DANILOWITZ (speaking)
Well! Catherine, you are not buying any pastries
today? I understand you expect to go to your
brother who is marrying the little Prascovia
today.

Catherine (portant la main à son front)
Ah! mon frère dit-il qui se marie,
Mais non! non! non ce n'est pas possible!
Est ce l'ombre, l'ombre fidèle,
L'âme errante de ceux que j'aimais?
Non je m'abuse ici, non, non, non!

CHŒUR
Quel trouble agite ?
Son âme, son âme hésite!

DANILOWITZ
Qui, c'est bien moi, me voici!
Rien ne t'abuse ici!

Catherine (elle se rue vers lui)
Rêve infidèle m'avait souri!
Suis-je donc folle?

DANILOWITZ
Non!

Catherine
Est-ce un ami?

DANILOWITZ
Oui!

Catherine
Vaine espérance, ne va pas fuir,
Ah! reste ou mieux vaudrait mourir!
(George, Prascovia, en habits de maries,
come au premier acte, Reynolds, l'oncle
de Prascovia et tous les invités du premier
acte habillés de même entrant.)

Catherine
Donc je m'interroge, donc je m'interroge
De Prascovia et tous les invités du premier
acte habillés de même entrant.

Catherine (à Catherine)
Est-ce un ami?

DANILOWITZ
Non!

Catherine
Is it a friend?

DANILOWITZ
Yes!

Catherine
Vain hope, do not flee from me!
Ah! stay or I will die!
(Prascovia et George in their wedding garments
as in the first act, Reynolds, Prascovia's uncle
and all the wedding guests enter.)

CHŒUR
PRENEZ VOS HABITS DE FÊTE,
Le plus beaux des maris de ce pays!
Car voici, musique en tête
Vos parfums et vos amis!

CHŒUR DES MÉNÊTRIERS
Zon, zon, zon
L'amour frappe à la maison!
Zon, zon, zon
L'amour frappe! ouvrez-lui donc!
(Chœur des ménestriers, pendant ce chœur, s'est appro-
ché doucement et pas à pas de Prascovia et
de George, et n'ose les toucher, tant elle a
peur de les voir s'évanouir comme une ombre.)

Catherine
Mon frère ô mon Dieu!
Ne m'avez-vous pas!

George
Mais, Catherine! qu'as tu donc, et qui,
t'empêche de nous embrasser comme à l'ordi-
nement?

Catherine
Ce...que j'ai? Ce...que j'ai?
est ce l'ombre, l'ombre fidèle,
l'âme errante de ceux que j'aimais?
Non, je ne m'abuse ici, non, non, non!

Catherine
Non, je ne m'abuse ici, non, non, non!
Erreur cruelle m'avais souri.

George (spoken)
But Catherine! What is wrong and what is keeping
you from embracing us as you usually do?

Catherine
What is wrong with me? What is wrong with me?
Is this the shade, the faithful shade,
The erring soul of these I love?

Prascovia (spoken)
This is not to scold you, but you really kept us
waiting for the wedding.

Catherine
Me! No, I am punishing myself.
No, no, no, no!
A cruel error has affected me.
Ah! lui...oui, lui! Péters!

On entend en dehors l'air de flûte du première acte.

Il répétait avec mon frère!

O doux souvenir qui va fuir!

C'était Péters, c'est bien certain!

Ah! mon Dieu! Cet air...je le connais...

C'est bien l'air que chaque matin

Ah! lui...oui, lui! Péters!

C'était Péters, c'est bien certain!

C'est bien l'air que chaque matin

C'était Péters, c'est bien certain!

C'est bien l'air que chaque matin

C'était Péters, c'est bien certain!

CATHERINE (parlé)

Ah! mon Dieu! Cet air...je le connais...

CATHERINE (spoken)

O ma mère! Tu me l'avais dit! Pour moi...

CATHERINE (parlé)

O ma mère! Tu me l'avais dit! Pour moi...

CATHERINE (parlé)

La, la, la, la, la, la!

La, la, la, la, la, la!

La, la, la, la, la, la!

O fresh flowers in bloom

C'est le parfum des roses

Quel prodige! Doux enchantement!

O fleurs fraîches écloses

Qui charment mes sens.

C'est le parfum des roses

Doux accord résonne encor,

qui charment mes sens.

C'est le parfum des roses

Brille pour moi!

C'est le parfum des roses

(Voyant Pierre elle tombe dans ses bras.)

Pièce

Dans ce moment des grupos d'officiers, de Seigneurs, de Dames de la Cour entrent de Droite et de gauche. Des Dames d'Honneur portent le manteau Imperial, l'attachent sur les épaules de Catherine encore évanouie, que le Czar soutient toujours dans ses bras. D'autres Dames posent sur son front la couronne, tandis que Prascovia, à genoux devant elle, attache à son côté le bouquet de mariée.

Au même moment, Catherine ouvre les yeux. Elle touche avec étonnement son manteau, porte la main à sa couronne.

O doux accord résonne encor,

C'est le parfum des roses

D'un sourire ensoleillé.

C'est le parfum des roses

On entend dans le champ l'écho résonner encore de l'air de cette romance.

FIN DE L'OPERA
MEYERBEER'S OPERAS

JEPHTHA'S GELURE
Biblical opera in three acts
Librett by Alois Schreiber
Munich, December 22, 1812
Unsuccessful.

WIRTH UND CAST
Lastspiel in two acts
Librett by J. G. Wohnbruck
Stuttgart, January 6, 1813
Moderately successful, also presented in Vienna and Prague.

DAS BRANDENBURGER TOR
Singspiel
Librett by Emanuel Veith
Composed for Berlin in 1814 but not performed.

ROMILDA E COSTANZA
Opera seria in two acts
Librett by G. Rossi
Teatro Nuovo, Padua, July 19, 1817
Moderately successful with subsequent performances in Venice, Copenhagen and Munich.

SEMIRAMIDE RICONOSCIUTA
Opera seria in three acts
Librett by P. Metastasio
Teatro Regio, Turin, January 1819
Moderately successful, being repeated in Bologna the same year with Carolina Bassi as Semiramide.

EMMA DI RERSBURGO
Opera seria in two acts
Librett by P. Metastasio
Teatro Regio, Turin, January 1819
Moderately successful, being repeated in Bologna the same year with Carolina Bassi as Semiramide.

MARGHERITA D'ANJOU
Melodramma semiseria in two acts
Librett by E. Romani
Teatro alla Scala, Milan, November 14, 1829
This work was Meyerbeer's first major international triumph with performances throughout the world's major opera houses in the next two decades. The creators of the major roles include Carolina Pellegrini (Margherita), Nicola Tacchinardi (Lavarese), Rosa Mariani (Isaura), Michele Cavara (Glocaster), Nicolas Levassuer (Carlo), and Nicola Bassi (Michel).

L'ESULE DI GRANATA
Opera seria in two acts
Librett by F. Romani
Teatro alla Scala, Milan, March 22, 1822
Relatively unsuccessful in spite of the superb cast headed by Rosmunda Pisaroni (Almanzor), Adelaide Tosii (Azema), Luigi Lablache (Salemano), and Berardo Winter (Almar).

IL CROCIATO IN EGITTO
Opera seria in two acts
Librett by G. Rossi
Teatro La Fenice, Venice, March 7, 1824
Easily the most successful of Meyerbeer’s Italian operas. The leading roles were created by Giovanni Battista Velluti (Armando), Enrietta Meric-Lalande (Palmide), Brigida Lorenzani (Felicia), Gaetano Crivelli (Adriano), and Luciano Bianchi (Aladino). The last major opera in which a leading role was created by a castrato; this work stayed in the repertory through 1850 and was revived by Opera Rara in 1972.

ROBERT LE Diable
Grand opera in five acts
Librett by E. Scribe and C. Devaynige
Opéra, Paris, November 21, 1831
The premiere of this work was one of the greatest operatic successes of all time and is generally regarded as making the fortune of the Paris Opéra, where it was heard 758 times by 1835. The creators include Adolphe Nourrit (Robert), Nicolas Levassuer (Bertram), Laure Cinti-Damoreau (Isabelle), and Julie Dorus-Gras (Alice). Its most recent recent revival was at the Maggio Musicale Fiorentino in May 1968, with Jean Baptiste Nardini as Robert. It is available on MRF 20.

LES HUGUENOTS
Grand opera in five acts
Librett by E. Scribe and E. Deschamps
Opéra, Paris, February 28, 1836
Even more successful than Robert le Diable, it has been heard in Paris alone well over one thousand times and never disappeared entirely from the repertory. The leading roles were created by Julie Dorus-Gras (Marguerite), Cornelle Falcon (Valentine), Adolphe Nourrit (Rol), Nicolas Levassuer (Marcel), and Prosper Derivis (De Never). There have been numerous revivals in the post-war period, two of which are available on MRF records: MRF 18, La Scala, 1862, with Sutherland, Corelli, Simionato, Cossotto, Ghiassow, Ganzaroli, and Tozzi; and MRF 81-8, ORTF, Vienna, 1971, with Gedda, Shane, and Díaz.

ENI FELDLAGER IN SCHLESIEN
Singspiel in three acts
Librett by L. Reilis
Berlin, December 7, 1844
Originally written for Jenny Lind, but not first sung by her, this opera was the least successful of Meyerbeer’s mature works. Creators include Tuczeck (Vielka), Mantius (Conrad), and Bötticher (Saldor). Much of the music was subsequently used in L’Étoile du Nord.

LE PROPHÊTE
Grand opera in five acts
Librett by E. Scribe
Opéra, Paris, April 16, 1849
A tremendous triumph, Le Prophète had 573 performances in Paris by 1912, but has been rarely given since then. The roles of Fidès and Bertha were first sung by Pauline Viardot and Jeanne Castellan, while Jean was created by Gustave Roger. The most recent performance was a RAI broadcast in 1970 with Rinaldi, Horne, and Gedda. The performance is available on MRF 65.

L'AFRICAINE
Opéra comique in three acts
Librett by E. Scribe
Opéra, Paris, April 28, 1865
Given posthumously, it was created by Marie Sass (Selika), Marie Battu (Inez), M. Naudin (Vasco), Jean Baptiste Fauré (Nelusko), and Belval (Don Pedro). Almost as successful as Meyerbeer's other major works, it is still occasionally revived. One such revival (Maggio Musicale Fiorentino, 1971) starring Jessye Norman, Veriano Lucchetti, and Gian Giacomo Guelfi is available on MRF 85.

LE PARDE DE PLOERMEL
Opéra comique in three acts (also known as Dinorah)
Librett by J. Barbier and M. Carré
Opéra-Comique, Paris, April 4, 1859
Another triumph, as was every one of Meyerbeer’s French operas. Although it is listed as an opéra comique, it is really more of a pastoral work than a comedy. The role of Dinorah was created by Marie Cabell and subsequently sung by many other coloraturas, including Marcela Sembrich, Amelita Galli-Curci, and Maria Barriolmas. Hoel was created by Jean Baptiste Fauré and subsequently sung by Victor Maurel and Giuseppe de Luca. There apparently has been only one revival since the war, namely in Brussels, and an up to date recording is badly needed.

L'ÉTOILE DU NORD
Grand opera in five acts
Librett by E. Scribe
Opéra-Comique, Paris, February 16, 1854
Another tremendous success, this work was created by Jean Baptiste Nardini as Robert. It is available on MRF 20.

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In the third act, Arnold keeps his rendez-vous and is led by Conrad to the horrid cavern of the Franc Juges where they sit in tribunal (choral hymn). Conrad proves loyal, arranges for Arnold to be rescued and Ulmerich in his place is crushed to death in the bronze statue that crushes its' victims by means of a series of hidden springs and had been intended for Arnold.

Les Francs Juges was Hector Berlioz's first attempt at an opera. He worked on it during the period from 1825-29, but was unable to have it performed in Paris. He abandoned it soon after that, perhaps because of the enormous progress he was making in different directions. The overture was published during Berlioz's lifetime and is well known, other parts were used in the Symphonie Fantastique, the Symphonie Funèbre et Triomphale and Benvenuto Cellini, still others were lost or destroyed and the remainder, together with the overture, is presented here. It consists of a soldier's chorus, a tenor-bass duet, a pastoral chorus for shepherds, a nocturne for three voices and chorus, and, finally, another chorus.

The story deals with a timely topic; the excesses of the courts in the middle ages in Germany. One Ulmerich, obviously an arch scoundrel, had murdered his brother, the king, and usurped the throne, pursuing his nephew Arnold, the rightful heir. He was unpopular and in the soldier's chorus, a group of soldiers and people appeal to Arnold to lead a rebellion. Ulmerich emerges and all quake before him and salute him. All leave except Ulmerich, who is joined by his henchman, Christian (tenor-bass duet), and they plan to have Conrad hunt Arnold down, not knowing that Conrad is Arnold's friend.

In the pastoral second act, Arnold is hiding in the mountains. The two available numbers are a chorus of shepherds and shepherdesses and a nocturne for Arnold and two shepherdesses in which they are later joined by the chorus. At the end of the act, a sinister hooded figure invites Arnold to a midnight rendez-vous.
MRF RECORDS

Meyerbeer

L'ETOILE DU NORD

(Act I, Pt. 1)

33 1/2 RPM
MRF-119-S
(S-1191-A)

(S-1191-A) STEREO

Janet Price
Deborah Cook
Alexander Oliver
Malcolm King

Catherine...
Prascovia...

Danilowitz...
Peter...

Gritzenko...

Ekimonna...

Nathalie...

Ismailoff...

George...

Reynolds...

Yermoloff...

An Opera Rara Production

The New Symphony Orchestra
Roderick Brydon, Conductor
February 25, 1975

Private Records
MRF RECORDS

Meyerbeer

L'ETOILE DU NORD
(Act III, Concl.)

33 1/3 RPM

Side Five

MRF-119-S (25:55)
(S-1192-B) STEREO

Catherine … soe Janet Price
Prascovia … Deborah Cook
Danilowitz Alexander Oliver
Peter Malcolm King
Gritzenko .- Alan Watt
Ekimonna Susanna Ross
Nathalie .. … LisSa Gray
Ismailoff Graham Clark
George . tura B
Reynolds .

Yermoloff ....
MRF RECORDS
Berlioz
LES FRANC JUGES
33 1/3 RPM Side Six
MRF-119-S (36:40)
(S-1191-B) STEREO

First Shepherdess April Cantelo
Second Shepherdess Helen Watts
Christian Emile Belcourt
Arnold Emile Belcourt
Ulmerich Raymond Herinox

Conducted by Colin Davis

Private Records