

# LE DERNIER SORCIER

The Last Sorcerer

A Chamber Opera in Two Acts

Pauline García Viardot

Libretto by Ivan Turgenev

Eric Owens · Jamie Barton  
Camille Zamora · Adriana Zabala

Michael Slattery · Sarah Brailey · Myra Huang  
Liana Pailodze Harron · Michelle Oesterle  
Manhattan Girls Chorus

Trudie Styler, narrator



# Le dernier sorcier

*The Last Sorcerer (1867)*

Music by Pauline García Viardot (1821-1910)

Libretto by Ivan Turgenev (1818-1883)



Sung in French with English narration.  
(English narration by Camille Zamora based on Ivan Turgenev's original synopsis.)



**1. Overture (3:05)**

Myra Huang

**2. Narration (2:07)**

“In a great forest, in a land far, far away” - Trudie Styler

**3. Act I, No. 1: Introduction (“Par ici!”) (5:04)**

Eric Owens, Sarah Brailey, Manhattan Girls Chorus, Myra Huang

**4. Narration (:31)**

“Not far from the forest, in a neighboring kingdom” - Trudie Styler

**5. Act I, No. 2: Chanson de Lelio (“Dans le bois frais et sombre”) (2:54)**

Adriana Zabala, Myra Huang

**6. Narration (:23)**

“Knowing that Prince Lelio cannot risk being seen” - Trudie Styler

**7. Act I, No. 3: Romance de la Reine (“Ramasse cette rose”) (1:41)**

Jamie Barton, Liana Pailodze Harron

**8. Narration (:21)**

“Alone and frustrated, Krakamiche laments his lost powers” - Trudie Styler

**9. Act I, No. 4: Air de Krakamiche (“Ah, la sotte existence”) (4:05)**

Eric Owens, Myra Huang

**10. Narration (:38)**

“Stella overhears Krakamiche bellowing” - Trudie Styler

**11. Act I, No. 5: Chanson de Stella (“Coulez, coulez, gouttes fines”) (2:48)**

Camille Zamora, Myra Huang

**12. Narration** (:16)

“The Fairy Queen appears again” - Trudie Styler

**13. Act I, No. 6: Romance de la Reine (“Sur les yeux de ton père”)** (:57)

Jamie Barton, Liana Pailodze Harron

**14. Narration** (:20)

“Krakamiche’s hapless servant Perlimpinpin sings with longing of his glory days” - Trudie Styler

**15. Act I, No. 7: Chanson de Perlimpinpin (“Quand j’étais un géant”)** (2:01)

Michael Slattery, Myra Huang

**16. Narration** (:32)

“A triumphant march announces the arrival of the Cochinese dignitaries” - Trudie Styler

**17. Act I, No. 8: Marche** (1:23)

Myra Huang

**18. Narration** (:21)

“Krakamiche is eager to try the magic Moly herb that will restore his power” - Trudie Styler

**19. Act I, No. 9: Ronde des lutins (“Tourne, tourne comme un tonton”)** (2:29)

Eric Owens, Manhattan Girls Chorus, Myra Huang

**20. Narration** (:18)

“Exhausted and half-dead from his mad dance, Krakamiche escapes into his hut” - Trudie Styler

**21. Act I, No. 10: Ronde Finale (“Compagnes ailées”)** (5:33)

Sarah Brailey, Manhattan Girls Chorus, Myra Huang

**22. Narration** (:15)

“The following afternoon, Lelio counts the minutes until nightfall” - Trudie Styler

**23. Act II, No. 1: Stornello de Lelio (“Pourrais-je jamais aimer”)** (2:34)

Adriana Zabala, Myra Huang

**24. Narration** (:24)

“Inside the cramped hut, Krakamiche and Stella sit together” - Trudie Styler

**25. Act II, No. 2: Mélodrame** (1:03)

Myra Huang

**26. Narration** (:59)

“Stella asks Krakamiche to rest and forget the insult inflicted upon him by the fairies” - Trudie Styler

**27. Act II, No. 3: Duo de Krakamiche et Stella (“Si tu ne sais pas”)** (5:48)

Eric Owens, Camille Zamora, Myra Huang

**28. Narration** (:26)

“As Krakamiche continues his search for the missing, all-powerful spell” - Trudie Styler

**29. Act II, No. 4: Couplets du rouet (“Quand vient la saison fleurie”)** (2:03)

Camille Zamora, Adriana Zabala, Myra Huang

**30. Narration** (:17)

“Lelio approaches, assuring Stella that she need not fear her father’s wrath” - Trudie Styler

**31. Act II, No. 5: Duo de la rose (“C'est moi, ne craignez rien”)** (3:26)

Adriana Zabala, Camille Zamora, Myra Huang

**32. Narration** (:28)

“Having confessed his feelings, Lelio kneels before Stella” - Trudie Styler

**33. Act II, No. 6: Exorcisme (“Loupprola, Schibbola, Trix”)** (1:20)

Eric Owens, Myra Huang

**34. Narration** (1:20)

“Instead of a monster, Krakamiche’s spell brings forth from the earth a little goat” - Trudie Styler

**35. Act II, No. 8: Quatuor (“Adieu, témoins de ma misère”)** (2:41)

Eric Owens, Camille Zamora, Adriana Zabala, Michael Slattery

**36. Narration** (:17)

“A wedding march is heard, and the young couple bid a grateful farewell” - Trudie Styler

**37. Act II, No. 9: Marche (“O bienfaisante fée”)** (1:15)

Camille Zamora, Adriana Zabala, Myra Huang

**38. Narration** (:34)

“Krakamiche, Perlimpinpin, Lelio, and Stella set off for the neighboring kingdom” - Trudie Styler

**39. Act II, No. 10: Chœur Final (“Salut! Salut! O forêt bien aimée!”)** (2:42)

Sarah Brailey, Manhattan Girls Chorus, Myra Huang



# Featured Artists

Bass-baritone | Eric Owens

*“one of the greatest bass-baritones in the world” – Bloomberg News*

in the title role of the last sorcerer Krakamiche

Mezzo-soprano | Jamie Barton

*“a remarkable artist with great reservoirs of vocal power and agility*

*wedded to an exquisite communicative gift” – San Francisco Chronicle | in the role of La Reine*

Soprano | Camille Zamora

*“luminous, transcendently lyrical” – Opera News | as the sorcerer’s beloved daughter Stella*

Mezzo-soprano | Adriana Zabala

*“a delight... alive to each possible nuance” – Opera News | in the pants role of the lovelorn Prince Lelio*

Tenor | Michael Slattery

*“a stunningly communicative actor and singer” – American Record Guide | as the comic valet Perlimpinpin*

Soprano | Sarah Brailey

*“radiant, liquid tone” – The New York Times | as the impish fairy Verveine*

Manhattan Girls Chorus

*“clear, bell-like children’s voices... affectingly precise” – The New York Times*

Founder and Artistic Director Michelle Oesterle

Pianist | Liana Pailodze Harron

*“uplifting” – Amazon*

Pianist | Myra Huang

*“among the top accompanists of her generation” – Opera News*

Actress Trudie Styler

*“inspirational” – Vogue | as Narrator*

“When I want to do something, I do it in spite of water, fire, society, the whole world.”

— Pauline García Viardot

One hundred fifty years ago, the great mezzo-soprano, composer, and pedagogue Pauline García Viardot created the salon opera *Le dernier sorcier* (*The Last Sorcerer*) in collaboration with the acclaimed Russian novelist Ivan Turgenev. The piece centered on themes of power and progress, gender and equality, and the restoration of natural order in an ever-changing world – a feminist eco-fable in operatic form.

Pauline García Viardot is the most famous Romantic heroine you've never heard of. She was born in Paris to Spanish parents, the tenor-cum-impresario Manuel García and the soprano Joaquina Sitchez. She and her siblings, the soprano María Malibran and the baritone/teacher Manuel Patricio Rodríguez García, were groomed for a life in music. Viardot's circle was a who's who of nineteenth-century European artistic society: she studied piano with Liszt, co-authored mazurkas with Chopin, sang *Tristan and Isolde* excerpts with Wagner in her living room, hosted Charles Dickens and Henry James as house guests, and shared insights with her best friend George Sand. At the age of seventeen, Viardot debuted the role of Desdemona in Rossini's *Otello* in London to great acclaim, and went on to create roles for many leading composers of the day, including Meyerbeer, Gounod, Berlioz, and Saint-Saëns, who dedicated his *Samson et Dalila* to her.

In 1843, Viardot began traveling regularly to perform in Saint Petersburg, where she met the great Russian man of letters Ivan Turgenev. Turgenev fell passionately in love with her mesmerizing voice, quick wit, and depth of spirit, and returned with her to Paris, where they shared their lives and families for the four decades that followed. They collaborated on several works for the stage, including *Le dernier sorcier*.

A chamber opera in two acts, *Le dernier sorcier* revolves around Krakamiche, a once-powerful sorcerer whose presence in the great woods has upset the fairies, the forest's rightful inhabitants, and disturbed the harmony of the land. Through the combined efforts of the fairy folk and their queen, the sorcerer's daughter and her prince, and a hapless valet, Krakamiche ultimately learns key truths about humility, love, and living in harmony with the natural world.

In soaring melodies and set pieces ranging from simple couplets to dramatic, quasi-Verdian ensembles, *Le dernier sorcier* holds its own among the remarkable operas of the period. At the work's premiere in 1867 at Turgenev's villa in Baden-Baden, Viardot played the piano (the sole instrument in the original score) and the roles were sung by her children and students. The audience consisted of leading figures of the day, including Liszt, Brahms, Clara Schumann, Hermann Levi, and Kaiser Wilhelm I, who hailed the piece as a treasure.

Viardot's original manuscript, scored for solo voices, treble chorus, and piano, was held in a private collection for over a century, and as such, the work essentially

vanished. Recently, the original piano-vocal score was acquired by Harvard University's Houghton Library, which has given us permission to produce this world premiere recording.

There could be no more ideal collaborators for this passion project than the team assembled here. Eric Owens breathes life and glorious sound into our title character who, even in his most foolish moments, inspires our love. As the Fairy Queen, Jamie Barton casts powerful deus ex machina spells as only she can. Michael Slattery's adorably out-of-luck Perlimpinpin kept us doubled over in laughter during his recording sessions, and Adriana Zabala's Prince Lelio makes the forest ring. Sarah Brailey and the Manhattan Girls Chorus make us believe in the power of benevolent spirits (and the next generation) to create a brighter future for us all. Liana Pailodze Harron brings opulent pianism to the Queen's two airs, and Myra Huang's endlessly colorful interpretation of the full score reminds us why *Opera News* hails her as "among the top accompanists of her generation." Trudie Styler is our sublime Narrator, bringing her crackling wit and wisdom to every plot twist and turn. Recording Engineer and Producer Marlan Barry and Associate Producers Adriana Zabala and Michelle Oesterle were invaluable at every stage. Each and every person involved in the creation of this album brought fierce intellect, warm heart, and boundless talent to the process, and Pauline's benevolent spirit smoothed our path along the way.

While there were several clumsily translated, poorly received German-language performances of the work in Weimar and Karlsruhe in 1869-1870, Viardot's original

score of *Le dernier sorcier* has not received a professional performance until the present production. Our hope is that this album will inspire future productions and that more and more artists and companies will consider Viardot's work when programming future seasons. When the Metropolitan Opera performed Kaija Saariaho's *L'Amour de loin* in 2016, it was only the second opera composed by a woman to be presented in the company's 136-year history (the first, Ethel Smyth's *Der Wald*, was presented in 1903). So, yes, unearthing and encouraging great work by women feels timely.

But just as important as its resonance with the current zeitgeist: *Le dernier sorcier* deserves our attention because it's funny, fresh, poignant, and profound, and it conveys its larger ideas in compelling, endlessly hummable ways. Its satire of tyranny, its focus on restoring a broken natural order, and its message of hope speak to us in timeless ways.

In the thorny *a capella* Act 2 quartet, Stella and Lelio share their worldview: “*After night comes daylight, after exile comes freedom, and from this point on, my entire life shall be called happiness.*” These lovers aren’t blind to life’s difficulties. They know that “*la nuit, l’exil*” – the dark, alienating forces of the world – cannot be ignored or explained away. But with their eyes wide open, they choose the path of happiness. This sense of self-determination and sheer joy courses through Pauline García Viardot’s music, elevating us. It reminds us, as the Fairy Queen sings, that there is always hope.

—Camille Zamora

## Synopsis

### Setting

In a forest in a faraway land lives the old sorcerer Krakamiche. In his youth, he was a powerful, much-feared wizard with a magnificent palace and a strong manservant, but time has diminished his omnipotence. All that remains now of his palace is a hut, his servant is old and tired, and his wand serves only to summon his daily bread (and even that only with the greatest of effort). He lives with his daughter, Stella, and passes his days in fits of frustration.

In the same forest live the fairies, led by Verveine and ruled by their Queen. Many years before, Krakamiche expropriated their forest lands, and the fairies had been powerless to fight him. Now that Krakamiche's power has lessened with time, the fairies delight in pestering him from morning to night.

Nearby lives Prince Lelio, a king's son, who often hunts in the forest. He has fallen in love with Stella and wants to marry her, even though he is unsure of her actual identity.

### Act 1

The curtain rises on Krakamiche's hut, where the fairies, led by Verveine, are teasing Krakamiche ("Par ici, par ici!"). They pour water down his chimney, dousing his

fire and laughing at his distress. Together with their Queen, they hatch a plan to disguise themselves as visiting dignitaries to trick Krakamiche into eating the magic Moly grass. This grass, they will lead him to believe, will restore his youth.

The fairies exit, and Prince Lelio enters, pining for the lovely Stella (“*Dans le bois frais et sombre*”). The Queen overhears Lelio’s lament and makes a deal with him: In return for his obeying her commands, she will give him a magic flower that will enable him to become invisible at night (“*Ramasse cette rose*”). Having forged their alliance, the Queen and Lelio depart.

Krakamiche returns, bemoaning his fate (“*Ah, la sotte existence*”). He kicks his long-suffering servant Perlimpinpin out of the house and leaves. Stella enters and sings lovingly of the way in which the rains water her plants and maintain balance (“*Coulez, gouttes fines*”). The Queen returns and tells Stella of her forthcoming meeting with Lelio (“*Sur les yeux de ton père*”), assuring her that great things are in store.

Perlimpinpin enters, reminiscing of his earlier, happier days when he was still a powerful giant (“*Quand j’étais un géant*”). An exotic delegation of visiting dignitaries (in fact, the fairies in disguise) approaches to pay homage to Krakamiche, who receives them with delight. After a self-aggrandizing welcome, Krakamiche is eager to try the visitors’ magic youth-restoring grass. Suddenly, the “dignitaries” throw off their costumes, revealing their true fairy identities, and the trick is revealed. Krakamiche is whirled into a wild waltz (“*Tourne, tourne comme un tonton*”), soon

collapsing from exhaustion. The Queen and her fairies celebrate their victory and then curl up under the forest canopy, lulled by the gentle sounds of the woods (“Compagnes ailées”).

## Act 2

Lelio cannot wait to use his magic invisibility flower to draw nearer Stella (“Pourrais-je jamais aimer une autre femme?”). Hearing the approach of Krakamiche and Stella, Lelio quickly hides. Krakamiche enters carrying his enormous book of Merlin’s spells and searches for the incantation that will release him from the Queen’s power. Stella works her spinning wheel and sings a poignant duet with her father, assuring him that, rather than empty wealth, all she desires is authentic connection, a true home, and a loving heart (“Si tu ne sais pas”). Krakamiche redoubles his efforts, explaining that she can find joy in wealth and grand palaces. Stella stands her ground, explaining that such objects hold no true happiness for her. For her, joy will be found in the experience of life and love.

While Krakamiche continues to look for the right magic spell, Stella sings a little song to herself, and hears Lelio singing the third verse as though in echo (“Quand vient la saison fleurie”). Lelio then enters, having been rendered invisible by his magic flower, and he and Stella sing warmly to one another (“C'est moi, ne craignez rien”). Lelio kneels before Stella, accidentally dropping the flower. This makes him visible to Krakamiche, who thinks it was his own power that has made the prince appear. He is furious, and casts a spell to

summon a monster to annihilate the prince (“Louppola, Schibbola, Trix”). Instead of a monster, the spell brings forth a goat, and Krakamiche faints from exhaustion.



Pauline García Viardot

As Stella and Lelio rush to help Krakamiche, the Queen appears. The sorcerer soon comes to, and in order to help the young couple, he consents to his daughter's marriage and promises to leave the great woods to live with his daughter and son-in-law in their castle outside of the forest. In an unaccompanied quartet, Krakamiche, Stella, Lelio, and Perlimpinpin sing of their respective futures (“Adieu, témoins de ma misère!”). The four of them depart for their new and rightful home. The Queen waves her wand and Krakamiche's hut disappears. The fairies rejoice over the return of their forest and the restoration of the natural order (“Salut! Salut! O forêt bien aimée!”).



## Act I

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### TRACK 3 - Act I, No. 1

Introduction ("Par ici") (*The Chorus of Fairies, Krakamiche, Verveine*)

**Fairies:**

*Par ici, par ici!  
Nous voici, nous voici!  
Vite, faisons une niche  
Au vieux papa Krakamiche.  
Petits fous,  
Venez, tous!*

**Verveine:**

*Il est là dans sa cachette  
Tournant, tournant sa baguette  
Pour se faire un petit peu  
De feu!  
Mais nous par la cheminée  
Faisons tomber une ondée  
Pour éteindre son fourneau sous l'eau!  
Le feu s'éteint! Bravo, bravo!*

**Krakamiche:**

*Au Diable, les maudits lutins!*

**Verveine:**

*Vieux sorcier, vieux papa. Ha, ha, ha! Hi, hi, hi!*

**Krakamiche:**

*Je vous entends, petits coquins.*

**Verveine:**

*Le voilà, bien marié.  
C'est bien, c'est bien.  
Mais tu ne peux plus rien!*

*Over here, over here!  
Here we are, here we are!  
Quick, let's play a trick  
On old man Krakamiche.  
Little lunatics,  
Come on, all of you!*

*He's there in his hiding place,  
Waving, waving his wand,  
Trying to make just a tiny bit  
Off fire!  
But down the chimney  
We pour a shower  
To extinguish his stove!  
The fire's out! Bravo! Bravo!*

*To the devil with you, cursed fairies!*

*Old sorcerer, old man. Ha ha ha! Hi hi hi!*

*I can hear you, little rascals.*

*Now we have him all upset.  
That's fine, that's fine,  
But you can't do anything anymore!*

**Fairies:**

*Nous avons fait une niche  
Au vieux papa Krakamiche.*

**Verveine:**

*Mais déjà dans la feuillée  
La sauvette est éveillée.  
Le vent léger du matin  
Chasse le petit lutin  
Avec la rosée.  
Hi, hi, hi, ha, ha, ha!  
À bientôt, vieux papa!  
Partons tous, cachons nous  
Que chacun dans la calisse  
D'une fleur vite se glisse.  
Partons! là, là, là, ici...  
Nous voilà!*

*We have played a trick  
On old man Krakamiche.*

*But already amidst the forest leaves  
The warbler bird is awake.  
The light morning breeze  
Chases away the little fairy  
Along with the morning dew.  
Hi, hi, hi, ha, ha, ha!  
See you soon, old papa!  
Let's all go and hide,  
Each one of us slide  
Quickly into the cup of a flower.  
Let's go, let's go! Over there, there, here!  
Here we are!*

**TRACK 5 - Act I, No. 2**

Chanson de Lelio (“Dans le bois frais et sombre”) (Lelio)

**Lelio:**

*Dans le bois frais et sombre  
Réveillé par le cor,  
Le cerf bondit dans l'ombre  
Des pins aux pommes d'or.  
Mon chien joyeux s'élance  
En aboyant sur lui,  
Et moi je ris d'avance  
En brandissant ma lance, ma lance, ma lance,  
Qui n'a jamais failli.  
Honneur au valeureux chasseur!  
La, la, la, la!*

*In the cool, dark forest,  
Stirred by the hunting horn,  
The stag leaps in the shadow  
Of pine trees with golden pinecones.  
My delighted dog sets off in pursuit,  
Barking at him,  
And I laugh in anticipation  
As I brandish my lance, my lance, my lance,  
Which has never failed me.  
Honor to the brave hunter!  
La, la, la, la!*

*À mes pas attachée,  
La nuit comme le jour,  
Une image adorée  
Me poursuit à mon tour.  
Hélas! La lutte est vaine.  
Comme le cerf blessé  
Je sens tarir ma veine.  
Je veux fuir, et je traîne  
Le trait qui m'a percé!  
Honneur au malheureux chasseur.  
La, la, la, la!*

*Attached to my every step,  
By night as by day,  
A beloved image  
Pursues me on my journey.  
Alas! The struggle is in vain.  
Like a wounded stag  
I feel my veins run dry.  
I want to flee, but I drag  
The arrow that has pierced me!  
Honor to the unhappy hunter!  
La, la, la, la!*

### TRACK 7 - Act I, No. 3

Romance de la Reine (“Ramasse cette rose”) (*The Queen of the Fairies*)

#### *The Fairy Queen:*

*Ramasse cette rose  
Et la fleur à la main,  
Ce soir, à la nuit close,  
Avance et ne crains rien.  
Regarde encore, regarde, mais silence.  
Prends garde, garde bien cette rose,  
Et la fleur à la main,  
Ce soir, à la nuit close,  
Arrive et ne crains rien.  
Obéis! Fuis! Obéis!*

*Pick up this rose,  
And with the flower in your hand,  
Tonight, at the darkest hour of the night,  
Go ahead with nothing to fear.  
Look again, look, but be silent.  
Beware, carefully guard this rose,  
And with the flower in your hand,  
Tonight, at the darkest hour of the night,  
Come with nothing to fear.  
Obey! Go! Obey!*

### TRACK 9 - Act I, No. 4

Air de Krakamiche (“Ah, la sotte existence”) (*Krakamiche*)

### **Krakamiche:**

*Ah, la sotte existence  
Ah, le triste métier  
Que celui d'un sorcier  
Quand il a perdu sa puissance.  
Aha... Aha!  
Dans quel état me voilà!  
Je me donne à tous les diables  
Moi, ma fille et ma maison!  
Ces lutins abominables  
Me font perdre la raison!  
Aha... Aha!  
Sans cesse tourmenté, vexé, persécuté,  
Égratigné, pincé, mordu, piqué, blessé!  
Ma vie est un enfer;  
Je ne suis pas de fer.  
C'est à n'y pas tenir;  
Je n'ai plus qu'à mourir!  
Ah, la sotte existence!  
Dans quel état me voilà!  
Je m'épuise en vain.  
Maudite baguette!  
Je veux du bon vin,  
C'est de la piquette!  
Je veux un coursier,  
C'est une haridelle!  
Je veux un soulier,  
Il est sans semelle!  
Je trouve un pépin  
Au lieu d'une pomme.  
Et Perlimpinpin cesse d'être homme.  
Aha... Aha!*

*Ah, the foolish existence,  
Ah, the sorry lot  
Of a sorcerer  
Who has lost his power.  
Aha... Aha!  
What a state I am in!  
I'm going to the devil  
I, my daughter, and my house!  
Those horrid fairies  
Are making me lose my mind!  
Aha... Aha!  
Always tormented, vexed, persecuted,  
Scratched, pinched, bitten, pricked, wounded!  
My life is hell!  
I'm not made of iron.  
I can't continue like this,  
I have nothing else to do but to die!  
Ah, the foolish existence!  
What a state I am in!  
I wear myself down for nothing.  
Cursed wand!  
I want some good wine,  
All I get is vinegar!  
I want a fine steed,  
All I get is a nag!  
I want a nice shoe,  
It is without a sole!  
I find a seed  
Instead of an apple.  
And Perlimpinpin is no longer a man.  
Aha... Aha!*

*Ah, la sotte existence  
Ah le triste métier  
Que celui d'un sorcier  
Quand il a perdu sa puissance!  
Aha... Aha!  
Dans quel état me voilà!*

*Ah, the foolish existence,  
Ah, the sorry lot  
Of a sorcerer  
Who has lost his power  
Aha... Aha!  
What a state I am in!*

### TRACK 11 - Act I, No. 5

Chanson de Stella (“Coulez, coulez, gouttes fines”) (Stella)

#### *Stella*

*Coulez, coulez, gouttes fines  
Le long des collines  
En petits ruisseaux.  
Coulez, coulez, sur la mousse,  
Verdoyante et douce,  
Baignez les rameaux.  
Le vent vous entraîne  
Jusque dans la plaine  
Qui répand au loin  
Une odeur de foin...  
Sous l'eau qui ruisselle  
En rideau mouvant,  
La fleur étincelle  
Comme un diamant.  
Coulez, coulez...*

*Flow, flow, gentle droplets,  
All the way down the hills  
In little streamlets.  
Flow, flow, over the moss,  
Green and sweet,  
Bathe the branches.  
The wind carries you  
Over to the plains  
That spread far and wide  
The aroma of fresh hay...  
Under the water that flows  
In a moving curtain,  
The flower sparkles  
Like a diamond.  
Flow, flow...*

### TRACK 13 - Act I, No. 6

Romance de la Reine (“Sur les yeux de ton père”) (*The Queen of the Fairies*)

### *The Fairy Queen:*

*Sur les yeux de ton père  
Un voile s'étendra.  
Attends ce soir, espère  
Ton amant reviendra.  
Attends, espère, il viendra!*

*Over your father's eyes  
A veil will fall.  
Await the evening, have hope  
Your lover will return.  
Wait, hope, he will come!*

### TRACK 15 - Act I, No. 7

Chanson de Perlumpinpin (“Quand j’étais un géant”) (*Perlumpinpin*)

#### *Perlumpinpin:*

*Quand j'étais un géant  
J'étais beaucoup plus grand!  
(Non, ce n'est pas ça...)  
Quand j'étais moins petit  
J'avais un grand esprit...  
(Ce n'est pas encore ça! )  
Mon maître... mon maître...  
(Ah voilà! )  
Mon maître... mon maître...  
Si je t'envoyais paître  
Tout seul à la maison  
Je ferais une vie...  
Allons! Bon! Bon!  
Voilà que j'oublie  
La fin de ma chanson!  
Quand j'étais gros et fort  
Je n'avais jamais tort...  
(Non, ce n'est pas ça!)  
Quand j'avais douze pieds  
J'usais bien des souliers!  
(Pas encore ça! )*

*When I was a giant  
I was much bigger!  
(No, that's not it...)  
When I was less small,  
I had a great spirit...  
(That's not it either...)  
My master... My master  
(Ah, that's it...)  
My master... My master  
If I were to get rid of you  
And be all alone by myself in the house,  
I would make such a life...  
Well! Good! Good!  
Here, now I've forgotten  
The end of my song!  
When I was big and strong,  
I was never ever wrong...  
(No, that's not it...)  
When I was twelve feet tall,  
I used up a lot of shoes!  
(That's not it either...)*

*Mon maître... mon maître...  
(Ah, voilà!)*  
*Mon maître... mon maître...  
Vous croyez me connaître...  
Mais sachez, vieux barbon  
Que lorsque l'on m'ennuie...  
Allons! Bon! Bon!  
Voilà que j'oublie  
La fin de ma chanson.*

*My master... My master  
(Ah, that's it...)*  
*My master... My master  
You think you know me,  
But let me tell you, you old curmudgeon,  
That when people annoy me...  
Well! Good! Good!  
Here, now I've forgotten  
The end of my song!*

TRACK 17 - Act I, No. 8  
Marche

TRACK 19 - Act I, No. 9

Ronde des lutins (“Tourne, tourne comme un tonton”) (*The Chorus of the Fairies*)

**Fairies:**

*Tourne, tourne, comme un tonton  
Vieil amour de Krakamichon!*

**Karakamiche:**

*Haha...Hoho...Osez-vous bien!  
Ces elfes ne... respectent rien!*

**Fairies:**

*Bondis! Tourne comme un tonton  
Vieil amour de Krakamichon.*

**Karakamiche:**

*Le so... le so... le so... le sorcier  
Pou pou... pou pou... pourra se venger.*

**Fairies:**

*Bondis, bondis, cher Krakamichon,  
De ci, de là, comme un gros mouton!*

*Twirl, twirl, like a top,  
Dear old Krakamichon!*

*Ha ha... Ho ho... Don't you dare!  
These fairies have... no respect for anything.*

*Jump! Twirl, like a top,  
Dear old Krakamichon*

*The so... the so... the so... the sorcerer,  
Ca... ca... ca... can avenge himself.*

*Jump, jump, dear Krakamichon,  
From here to there, like an old sheep!*

## TRACK 21 - Act I, No. 10

Ronde Finale (“Compagnes ailées”) (*The Chorus of the Fairies, Verveine*)

### *Verveine:*

*Compagnes ailées,  
Mes sœurs bien aimées,  
Mollement bercées  
Au chant des grillons.*

*Winged companions  
O beloved sisters,  
Gently lulled by  
The song of the crickets.*

### *Fairies:*

*Oh, troupe rieuse,  
Des nuits amoureuses,  
En ronde joyeuse  
Tournons et dansons!*

*Oh laughing troupes,  
Of amorous nights,  
In joyful round,  
Let us twirl and dance!*

### *Verveine:*

*La lune, notre blanche plaine,  
Brouillards légers, dispersez-vous.  
La lune, notre blanche reine,  
Du haut des cieux, si bleus, si doux,  
Nous voit folâtrer dans la plaine,  
Brouillards légers, dispersez-vous!*

*The moon, our white plain,  
Gentle mists, fade away!  
The moon, our white queen  
From on high in the sky, so blue, so sweet  
Sees us frolicking on the plain  
Gentle mists, fade away!*

### *Fairies:*

*Compagnes ailées....*

*Winged companions...*

### *Verveine:*

*Le Sylphe est au bon cœur fidèle  
Mais à l'oreille du vilain  
Comme un moucheron fin et grêle  
Bourdonne et rit son chant malin.  
Compagnes ailées...*

*The fairy is faithful to those with kind hearts  
But she buzzes and laughs her malicious song  
Into the ear of the villain  
Like a tiny, shrill insect.  
Winged companions...*

## TRACK 23 - Act II, No. 1

Stornello de Lelio ("Pourrais-je jamais aimer") (*Lelio*)

### *Lelio:*

*Pourrais-je jamais aimer une autre femme?*

*Could I ever love another woman?*

*Crois-tu retrouver un cœur comme le mien?*

*Do you think you'll find a heart like mine?*

*Qui donc t'aimera, si ce n'est moi, mon âme?*

*Who will love you, if not I, my soul?*

*Et qui m'aimera, si ce n'est toi, mon bien?*

*And who will love me, if not you, my love?*

## TRACK 25 - Act II, No. 2

Mélodrame (*Krakamiche alone*)

## TRACK 27 - Act II, No. 3

Duo de Krakamiche et Stella ("Si tu ne sais pas") (*Krakamiche, Stella*)

### *Krakamiche:*

*Si tu ne sais pas,*

*If you do not know,*

*Ce que la richesse,*

*How wealth,*

*Même à la jeunesse,*

*Even for the young,*

*Peut prêter d'attrait.*

*Can lend attractions.*

*Combien il est doux*

*How sweet it is*

*De voir dès l'enfance,*

*To see from childhood*

*Les vœux les plus fous,*

*Even one's wildest wishes be granted,*

*Les plus grands seigneurs*

*The greatest noblemen*

*Offrir leurs services,*

*Offer their services,*

*Humbles serviteurs*

*Humble servants*

*De tous tes caprices*

*To all your whims.*

*Tout un fleuve d'or*

*An entire river of gold*

*A tes pieds s'étendre*

*Stretches out at your feet*

*S'ouvrir et répandre*

*Opening and spreading*

*Trésor sur trésor...*

*Treasure upon treasure.*

*Perles d'orient  
Et monceaux d'argent  
Va, laisse-moi faire  
Et mon livre aussi...  
Ton bonheur, ma chère  
Est mon seul souci.*

***Stella:***

*Mon bonheur n'est pas dans tout ceci...*

***Krakamiche:***

*Allons, donc, bah!  
Ecoute, enfant!  
Être au rang suprême!  
Porter fièrement  
Un beau diadème  
Tout étincelant!  
Festins nuit et jour,  
Toujours en liesse!  
Se parer sans cesse  
Des plus beaux atours...  
Avoir des palais  
De beaux équipages  
Les plus grands laquais,  
Les plus petits pages...  
Marchez toujours droit  
N'avoir qui vous gronde,  
Du bout de son doigt  
Mener tout un monde  
N'est-ce pas charmant?  
Va, prends patience,  
Ce bonheur immense  
T'attend, mon enfant!*

*Pearls from the east  
And heaps of silver,  
Go away, let me do it  
And my book too...  
Your happiness, my dear,  
Is my sole concern.*

*My happiness does not lie in all of that...*

*Bah! Alright then!  
Listen, child!  
To belong to the highest ranks,  
To wear proudly  
a beautiful tiara,  
All glittering!  
Feasts day and night,  
Unceasing in celebration!  
Always adorned  
In the most beautiful clothing...  
To have palaces  
Beautiful carriages,  
The tallest valets,  
the smallest pages...  
Always marching in formation,  
To have no one who scolds you,  
And with the tip of your finger  
To rule an entire world  
Isn't that lovely?  
Come, be patient,  
This enormous good fortune  
awaits you, my child.*

**Stella:**

Ce n'est pas le bonheur que je rêve à présent...  
Mon cœur me dit, mon père...  
Que ce bonheur  
Que j'entrevois à peine  
Et qui ne doit jamais finir  
N'est pas là-bas  
Ou votre main m'entraîne.  
J'ai rêvé d'un autre avenir

Ah, ne trahissons pas le secret qui m'enivre,  
Gardons-le bien caché dans le fond de mon cœur  
La vie est devant moi, je veux, j'espère vivre  
Mes ailes ont poussé, je m'apprête au bonheur!

**Krakamiche:**

Ce bavard doit se taire.

Ah, que de bruit!

N'insistons pas! Reprenons notre livre  
Cherchons, plongeons, sondons sa profondeur.  
Si je trouve le mot,  
Il faudra bien me suivre.  
Et tout s'écroulera devant mon art vainqueur.

*That's not the happiness I dream of now...*

*My heart tells me, father,*

*That the happiness*

*That I can barely discern*

*And that will never end*

*Is not there*

*Where your hand leads me.*

*I have dreamed of a different future,*

*Oh, don't betray the secret that intoxicates me,*

*Keep it well hidden at the bottom of my heart*

*My life is before me, I wish, I hope to live*

*My wings have sprung, I'm preparing for joy!*

*That talk should stop,*

*Oh, what noise!*

*Let's not insist! Let me take up my book*

*Let's look, let's dive, let's plumb its depths.*

*If I find the spell*

*all will have to succumb,*

*And all will crumble before my conquering art.*

## TRACK 29 - Act II, No. 4

Couplets du rouet (“Quand vient la saison fleurie”) (Stella, Lelio)

**Stella:**

Quand vient la saison fleurie  
Où tout s'éveille à la fois,  
Le ruisseau dans la prairie,  
Le rossignol dans le bois...  
Au cœur de la fille jolie  
En secret chante une voix.

*When the season of blossoms comes*

*When everything awakens at the same time*

*The stream in the meadow,*

*The nightingale in the woods...*

*In the heart of the lovely girl*

*A voice sings in secret.*

*Cette voix est douce et tendre  
Et chaque fois qu'il l'entend  
Le cœur ne peut se défendre  
De battre légèrement...  
Il voudrait bien la comprendre,  
Mais il ne sait pas comment!*

**Lelio:**

*Près de vous quelqu'un respire  
Qui met en vous son espoir...  
Il attend, languit, soupire  
Et si vous daignez le voir...  
Peut-être il saura vous dire  
Ce que vous voulez savoir.*

*This voice is sweet and tender  
And each time it hears it,  
The heart cannot resist  
Beating lightly...  
It so wants to understand it,  
But it does not know how!*

*Close to you breathes someone  
Who places all his hopes on you...  
He waits, languishes, sighs,  
And if you were to deign to see him...  
Perhaps he will be able to tell you,  
What you want to know.*

### TRACK 31 - Act II, No. 5

Duo de la rose (“C'est moi, ne craignez rien”) (Lelio, Stella)

**Lelio:**

*C'est moi, ne craignez rien -  
cette fleur nous protège.  
Je n'ai pu résister au désir de vous voir.*

**Stella:**

*C'est lui! Quelle terreur!  
Ah, si c'était un piège!  
Si mon père pourtant allait l'apercevoir...*

**Lelio:**

*Depuis que je vous vis,  
je vous donnai ma vie  
De grâce, par pitié, ne me renvoyez pas!*

**Stella:**

*Je ne sais que lui dire...  
un trouble m'a saisie...*

*It is I, have no fear,  
this flower protects us.  
I could not resist the desire to see you.*

*It is he! What terror!  
What if it's a trap?  
What if my father can see him...*

*Since the moment I saw you,  
I gave you my life,  
Please, have pity, do not send me away!*

*I don't know what to say to him,  
I'm gripped by dread...*

*N'approchez pas plus près,  
et surtout parlez bas.*

*Don't come closer,  
and above all, speak softly.*

### TRACK 33 - Act II, No. 6

Exorcisme (“Loupprola, Schibbola, Trix”) (*Krakamiche*)

#### ***Krakamiche:***

*Louppola, Schibbola, Trix,*

*Keremet, Zeremet, Trix!*

*Astaroth! Belzebub!*

*Antropos! Lucifer!*

*Appare!*

*Louppola, Schibbola, Baba Yaga!*

*Lux! Fux! Trix!*

### TRACK 35 - Act II, No. 8

Quatuor (“Adieu, témoins de ma misère”) (*Krakamiche, Stella, Lelio, Perlimpinpin*)

#### ***Krakamiche:***

*Adieu, témoins de ma misère!*

*Hélas, en vain j'aurai lutté.*

*Ranime-toi, mon cœur, espère*

*On t'offre la félicité.*

*Témoins de ma misère,*

*Hélas, en vain j'aurai lutté.*

*Ranime-toi mon cœur, espère,*

*On t'offre la tranquillité.*

*Tout bonheur ne m'est pas ôté,*

*On t'offre la tranquillité.*

*Farewell, witnesses of my misfortune,*

*Alas, my battle has been in vain.*

*Cheer up, my heart, have hope,*

*You are being offered happiness.*

*Witnesses of my misfortune,*

*Alas, my battle has been in vain.*

*Cheer up, my heart, have hope,*

*You are being offered tranquility.*

*All happiness has not been taken away,*

*You are being offered tranquility.*

***Stella and Lelio:***

Après la nuit vient la lumière  
Après l'exil la liberté  
Et désormais ma vie entière  
S'appellera félicité.  
O jour plein d'allégresse,  
Quelle tendresse brille en tes yeux  
A mon cœur, à mon âme,  
Leur douce flamme montre les cieux.  
Amour, amour sans fin,  
Félicité, un rêve enchanté.  
Amour, rêve enchanté.

***Perlimpinpin:***

Sans regrets moi, je m'en vais.  
Perlimpinpin s'empresse avec ivresse  
De fuir ces lieux.  
Le monde le réclame,  
Et s'il prend femme,  
Bonsoir, le vieux,  
Le monde me réclame,  
Bonsoir, adieu,  
J'aurai du bon pâté.

*After the night comes the light,  
After exile freedom,  
And from this point on, my entire life  
Shall be called happiness.  
O day full of joy,  
What tenderness shines in your eyes,  
To my heart, to my soul,  
Show their sweet flame to the heavens.  
Love, love without end,  
Happiness, enchanted dream.  
Love, enchanted dream.*

*As for me, I leave without regrets.  
Perlimpinpin hastens with exhilaration  
To flee these parts.  
The world reclaims him,  
and if he takes a wife,  
Good night, old man,  
The world reclaims me.  
Good night, farewell,  
I'm going to have a good pâté.*

**TRACK 37 - Act II, No. 9**

Marche (“O bienfaisante fée”) (*Stella and Lelio*)

*O bienfaisante fée, O reine des forêts  
Garde un bon souvenir des heureux que tu fais.*

*O beneficent fairy, O queen of the forests  
Remember well those you've made happy!*

## TRACK 39 - Act II, No. 10

Chœur Final (“Salut! Salut! O forêt bien aimée!”) (*The Chorus of the Fairies*)

### *Fairies:*

*Salut! Salut! O forêt bien aimée!  
Réjouis-toi, car l'étranger  
A fui ton ombre parfumée  
Rien ne peut plus te profaner!  
Salut, rochers vêtus de lierre,  
Source limpide, ombrages frais.  
Salut, forêt hospitalière  
Nous ne te quitterons jamais!*

*All hail! All hail! O beloved forest!  
Rejoice, for the stranger  
Has departed your perfumed shade  
Nothing more can desecrate you.  
All hail, rocks covered in ivy,  
Limpid spring, cool shadows.  
All hail, welcoming forest  
We shall never leave you!*

*French libretto by Ivan Turgenev transcribed by Sébastien Tavenas.*

*English language translation of Ivan Turgenev's original libretto  
by Camille Zamora.*





Bass-baritone Eric Owens (Krakamiche) has a unique reputation as an esteemed interpreter of classic works and a champion of new music. Equally at home in orchestral, recital, and operatic repertoire, he brings his powerful poise, expansive voice, and instinctive acting faculties to stages around the world. Highlights of recent seasons include Wotan in *Die Walküre* at Lyric Opera of Chicago, Filippo II in *Don Carlo* at Washington National Opera, Don Basilio in *Il barbiere di Siviglia* at Houston Grand Opera, Enrico in *Anna Bolena* at Canadian Opera Company, and a trio of operas at The Metropolitan Opera that included the Met premiere of Kaija Saariaho's *L'Amour de Loin*, a new production of *Rusalka*, and a revival of Mozart's *Idomeneo*, all broadcast on The Met's *Live in HD* series. Concert appearances include Rossini's *Stabat Mater* with the Chicago Symphony Orchestra conducted by Riccardo Muti; Verdi's *Requiem* with both the National Symphony Orchestra, led by Gianandrea Noseda, and the Nashville Symphony Orchestra; and Mendelssohn's *Elijah* with Music of the Baroque. Mr. Owens serves as artist-in-residence and artistic advisor at Glimmerglass Opera, has served as the New York Philharmonic's Mary and James G. Wallach Artist-in-Residence, and was recently appointed Co-Head of Opera at Curtis Institute.



Trudie Styler (Narrator) is an actress, director, film producer, wine producer, organic farmer, environmentalist, human rights activist, and UNICEF Ambassador. After studying Drama at Bristol Old Vic, Styler became a leading player in the Royal Shakespeare Company and subsequently appeared in many television series and feature films, most recently Cary Fukunaga's *Maniac* and *The Night Of* directed by Steve Zaillian. Styler has produced many award-winning documentaries and feature films since the mid-1990s, first through her production company

Xingu Films and, more recently, through Maven Pictures, including *Filth* starring James McAvoy, *Still Alice* starring Julianne Moore, *American Honey* directed by Andrea Arnold, *Novitiate* directed

by Maggie Betts and starring Melissa Leo, *The Kindergarten Teacher* starting Maggie Gyllenhaal, and the forthcoming *Skin* starring Jamie Bell. In 2017, Styler also directed her first feature film, *Freak Show*, starring Alex Lawther, Bette Midler, Larry Pine, Celia Weston, and Laverne Cox. As an Ambassador for UNICEF, Trudie has been responsible for raising five million dollars for UNICEF projects all over the world, initiating a clean water project in Ecuador partnering the Rainforest Fund with UNICEF Ecuador and the Amazon Defense Fund to build water filtration tanks for rainforest communities whose environment has been polluted by oil. In 1989, along with her husband Sting, Styler co-founded the Rainforest Fund, which now works in eighteen countries on three continents. She has raised almost forty million dollars for its work.



Winner of the Beverly Sills Artist Award, Richard Tucker Award, and both Main and Song Prizes at the BBC Cardiff Singer of the World Competition, American mezzo-soprano **Jamie Barton** (*La Reine*) has been described by *The Guardian* as “a great artist, no question, with an imperturbable steadiness of tone, and a nobility of utterance that invites comparison not so much with her contemporaries as with mid-20th century greats such as Kirsten Flagstad.” Ms. Barton’s operatic engagements include Adalgisa (*Norma*) with The Metropolitan Opera, Houston Grand Opera, Los Angeles Opera, and San Francisco Opera; Fricka, Waltraute, and 2nd Norn (Wagner’s *Ring* cycle) at San Francisco Opera, Houston Grand Opera, Washington National Opera, and Metropolitan Opera; Princess Eboli (*Don Carlo*) at Washington National Opera and Deutsche Oper Berlin; Azucena (*Il trovatore*) at Lyric Opera of Chicago, Cincinnati Opera, and Bayerische Staatsoper; Giovanna Seymour (*Anna Bolena*) at Metropolitan Opera and Lyric Opera of Chicago; Jezibaba (*Rusalka*) at San Francisco Opera and Metropolitan Opera; Fenena (*Nabucco*) at Seattle Opera and Royal Opera House Covent Garden; Cornelia (*Giulio Cesare*) at Oper Frankfurt; and Leonor (*La favorite*) at Teatro Real Madrid. Praised by *Gramophone* as having “the sort of instrument you could listen to all day, in any sort of repertoire,” Ms. Barton has appeared in recital across the U.S. and U.K., at venues including Carnegie Hall, Kennedy Center, and Wigmore Hall. Ms. Barton’s

debut solo album, *All Who Wander*, featuring songs by Mahler, Dvorak, and Sibelius, was recently named winner of the 2018 *BBC Music Magazine* Vocal Award.



In collaboration with artists ranging from Yo-Yo Ma to Sting, soprano Camille Zamora (Stella) has garnered acclaim for her “dignity and glowing sound” (*The New York Times*) in “luminous, transcendently lyrical” (*Opera News*) performances ranging from Mozart to tango. The past season featured her Kennedy Center debut; performances at the US Capitol with Yo-Yo Ma; and debuts with Dallas Symphony Orchestra, St. Louis Symphony Orchestra, Milwaukee Symphony Orchestra, Edmonton Symphony Orchestra, and more. Other recent highlights include music of Granados with Cristina Pato and Yo-Yo Ma in the GRAMMY®-nominated film *The Music of Strangers*, and the principal soprano role in Hindemith’s *The Long Christmas Dinner* with American Symphony Orchestra at Lincoln Center, the live recording of which topped *The New York Times’ Classical Playlist* and *Opera News’ Best Recordings of the Year*. Hailed by NBC Latino and the Congressional Hispanic Caucus as a leading interpreter of classical Spanish song, Camille has performed on five continents and in live broadcasts on PBS, Deutsche Radio, and the BBC. A graduate of The Juilliard School, she is the co-founder of Sing for Hope, a leading “arts peace corps” that mobilizes artists in service and presents initiatives—such as the Sing for Hope Pianos—that make the arts accessible to all. A Kennedy Center Citizen Artist, Camille has been honored with a World Harmony Torch-Bearer Award and named one of the Top 50 Americans in Philanthropy by *Town & Country*, NY1’s New Yorker of the Week, and one of CNN’s Most Intriguing People.



Mezzo-soprano Adriana Zabala (Lelio) has been praised by *The Wall Street Journal* as showing “tremendous stamina and boy-like flair,” *The New York Times* as “a vivid, fearless presence,” and the *L.A. Times* as “extraordinary.” Ms. Zabala enjoys a vibrant and unique career that includes opera, song repertoire, new works, concert, and oratorio. She has been seen with Seattle Opera, Florentine Opera, Minnesota Opera, Madison Opera, Nashville Opera, Wolf Trap Opera, Arizona Opera, Opera Reina Sofia, Opera Saratoga, the Minnesota Orchestra, the Mormon Tabernacle Choir, the Jacksonville Symphony, the Virginia Symphony, The Jerusalem Symphony, the Madison Symphony, the New York Festival of Song, and the Caramoor International Music Festival, among others. Zabala recently sang the title role in the world premiere of *Sister Carrie* with Florentine Opera and Lucy Talbot in *Dinner at Eight* with Minnesota Opera. Other appearances this season also included Amore in *L'arbore di Diana*, Komponist in *Ariadne auf Naxos* with Berkshire Opera Festival, Handel's *Messiah* with the Charlotte Symphony, Bach's *St. Matthew Passion* with Quad City Symphony and the Colorado Symphony, Pergolesi's *Stabat Mater* with the Saint Paul Chamber Orchestra, Cherubino in *Le nozze di Figaro* with Minnesota Opera, Beethoven's *Ninth Symphony* with the Handel & Haydn Society, Manja in the world premiere of *Steal a Pencil for Me* with Opera Colorado, Paula in *Florencia en el Amazonas* with both San Diego Opera and Madison Opera, and Lucy in *Fellow Travelers* with Minnesota Opera. Zabala is an alum of Louisiana State University and the Cincinnati College-Conservatory of Music. She was also a Fulbright Scholar at the Mozarteum in Salzburg, Austria, and is a member of the voice faculty at University of Minnesota.



Tenor Michael Slattery (Perlimpinpin) made his New York Philharmonic debut in the Britten *Serenade for Tenor, Horn, and Strings* for the Philharmonic's celebrations of Benjamin Britten's 100th birthday. “It could not have been more triumphant,” wrote *The Examiner*, “Brilliantly acted, his performance was bursting with spirit as he trumpeted his arrival. He took his bows to an enthusiastic audience who welcomed him with

applause.” Other career highlights include the title role in Bernstein’s *Candide* at Royal Festival Hall in London; *The Very Best of Lerner & Loewe* with Kelli O’Hara, Paolo Szot, and the New York Pops at Carnegie Hall; J.S. Bach’s *B-minor Mass* with Iván Fischer and the National Symphony Orchestra; Peter Sellars’ *Tristan Project* with Esa-Pekka Salonen, and Philip Glass’ *Akhnaten* with John Adams, both with the Los Angeles Philharmonic; the title role in *L’Orfeo* at the Théâtre du Châtelet in Paris; and Monteverdi *Vespers of 1610* at the Berlin Staatsoper. Mr. Slattery has performed at the Edinburgh, Spoleto, Holland, Athens, Aspen Music, Mostly Mozart, and Williamstown Theater Festivals, and has been a soloist with the Philadelphia Orchestra, the Seattle Symphony, the St. Paul Chamber and Philharmonia Baroque Orchestras, the Houston, Charlotte, San Antonio, Fort Worth, Pacific, and Kansas City Symphonies, among many others. Michael’s solo recordings include *The Irish Heart* and *Dowland in Dublin*, and he has recorded an impressive number of Handel’s works: *Saul* with Rene Jacobs for Harmonia Mundi, and *Acis and Galatea*, *Atalanta*, *Samson*, and *Solomon* with Nicholas McGegan. Recent projects include *Curlew River* and *Steve V* with Opéra de Lyon, *Paul’s Case* for the Prototype Festival in New York, and *A Midsummer Night’s Dream* for the Festival d’Aix-en-Provence.

Hailed by *The New York Times* for her “radiant, liquid tone,” soprano **Sarah Brailey** (Verveine) has performed Steve Reich at Carnegie Hall, Handel’s *Messiah* with the Saint Paul Chamber Orchestra, and with Kanye West and Roomful of Teeth at the Hollywood Bowl. Highlights of Sarah’s recent seasons include Barber’s *Knoxville: Summer of 1915* with the Colorado Symphony; George Benjamin’s *Dream of the Song* with the Lorelei Ensemble and Boston Symphony Orchestra; Bach’s *Christmas Oratorio* with Lyra Baroque and the Bach Society of Minnesota; Handel’s *Silete venti* and Purcell’s *Fairy Queen* with the Handel and Haydn Society; various John Zorn works at the Louvre Museum, Sarajevo Jazz Fest, and November Music in s-Hertogenbosch; a Nico Muhly world premiere for the MATA Festival; Haydn’s *L’isola disabitata* with the American Classical Orchestra; Ligeti’s *Clocks and Clouds* at the Tanglewood Festival of Contemporary Music; the world premiere of Daniel Felsenfeld’s *Astrophysical Mass*; Scott Gadel’s new oratorio *Barbara Allen*; and



numerous appearances with the Polydora Ensemble, a vocal quartet that specializes in 19th century German art song repertoire. Sarah is a frequent guest artist with GRAMMY® Award-winning alternative-classical vocal band Roomful of Teeth, and has worked with many of today's most influential composers including Steve Reich, David Lang, Caroline Shaw, Julia Wolfe, Terry Riley, Christopher Cerrone, Hannah Lash, Tarik O'Regan, Jesse Jones, Paola Prestini, James Kallembach, and Scott Wheeler.



**The Manhattan Girls Chorus** (The Chorus of Fairies) is a nurturing community of approximately fifty young women, grades five through twelve, from all ethnic and socio-economic backgrounds seeking an extraordinary music education and opportunities for

performing excellence. Self-esteem, confidence, and leadership skills are cultivated through a community of love, respect and support. The young women of Manhattan Girls Chorus develop a life-long passion for singing, serving others, and bringing their inner beauty to the world. The Chorus, founded in 2011, made its Carnegie Hall debut in October 2012 in the New York premiere of Noam Sheriff's *Mechaye Hametim* with the Israel Philharmonic Orchestra, Thomas Hampson, and The Collegiate Chorale, under the baton of Maestro Zubin Mehta. In 2017, the Chorus performed with the Israel Philharmonic Orchestra and Maestro Mehta in Mahler's *Symphony No. 3*, and with the American Symphony Orchestra and Maestro Leon Botstein in Leonard Bernstein's *Symphony No. 3 "Kaddish"* at Carnegie Hall. In addition, the Chorus was honored to perform at the United Nations Ambassadors' Ball for the Secretary General Ban Ki-moon's farewell event with Steven Tyler, and at Carnegie Hall for the Rainforest Fund with Sting, Idina Menzel, and Vittorio Grigolo. Additional performances include the New York premiere of David Lang's *battle hymns* as well as Strauss' *Feuersnot* by Richard Strauss and Boito's *Mefistofele* at Carnegie Hall with American Symphony Orchestra. Manhattan Girls Chorus was the sole performance group, globally live-streamed, at the sixth annual Women in the World Summit at Lincoln Center.



**Michelle Oesterle** (Founder and Artistic Director, Manhattan Girls Chorus) has been an inspirational teacher and mentor to adult and children's choruses. She was immersed in the world of music at a very early age, as the stepdaughter of Metropolitan Opera star Eleanor Steber. Her early music education was in church music as a member of an 800-voice music program, which proved to be the foundation for her lifelong passion. Ms. Oesterle has founded several choruses and initiated numerous innovative projects. She is the Founder and Artistic Director of the Manhattan Girls Chorus, which empowers young women to find their voice by providing a community of trust and caring. Ms. Oesterle has prepared choruses for major American and international orchestras and renowned performing artists, including Israel Philharmonic Orchestra with Maestro Zubin Mehta, the American Symphony Orchestra with Maestro Leon Botstein, Thomas Hampson, Eric Owens, Camille Zamora, Sting, Steven Tyler, Idina Menzel, Bruce Springsteen, and Demi Lovato. Events have ranged from the nationally-televised CBS *Christmas Special*, to the United Nations Ambassadors' Ball, to the Women in the World Summit at Lincoln Center, to *The Late Show with Stephen Colbert*. Ms. Oesterle has also conducted numerous world premieres. In addition, Ms. Oesterle has performed under the baton of some of the world's leading conductors, including Robert Shaw, Sir Simon Rattle, Pierre Boulez, Zubin Mehta, Riccardo Muti, Christoph von Dohnanyi, Franz Welser-Most, and Valery Gergiev, at venues around the world.



**Liana Pailodze Harron** is a versatile pianist and educator, accomplished in both classical and contemporary styles of music. A soloist since the age of eight, she has been featured with the Shilakadze Chamber Orchestra, the Georgian Television Orchestra, the Georgian Symphonic Orchestra, the Frost Symphony Orchestra, and the Frost Wind Ensemble. Equally at home as an ensemblist, Liana has performed in varying chamber settings at venues across the United States and Europe, including Carnegie Hall, Benaroya Hall, Arsht Center, Lincoln Center, and the New World Center.

Born in Tbilisi, Republic of Georgia, Liana first studied piano at the Paliashvili Music School for Gifted Children. She went on to receive her doctoral degree in piano performance at the University of Miami, graduating cum laude. As a student she received several scholarships and awards, including the Bertha Foster Scholarship Award, the Lillian Brown Scholarship Award, the Sigma Alpha Iota Scholarship Award, and the Vansteinberg Scholarship Award. Currently residing in New York City, Liana holds a faculty position at the world-class 92nd Street Y School of Music, and is the Music Director for the Manhattan Girls Chorus.



GRAMMY®-nominated pianist **Myra Huang** performs in recitals and chamber music concerts around the world. Highly sought after for her interpretation of lieder and art song, she regularly performs with acclaimed artists at venues including Carnegie Hall, The Wigmore Hall (U.K.), The Kennedy Center, Philadelphia Chamber Music Society, The Boston Celebrity Series, and The Library of Congress. Recital partners include Nicholas Phan, Susanna Phillips, Lawrence Brownlee, and Eric Owens. Huang has served on the music staffs of the Washington National Opera, Houston Grand Opera, New York City Opera, and The Palau De Les Arts in Valencia, Spain, where she worked closely with music directors Lorin Maazel and Zubin Mehta. She collaborates with Plácido Domingo in his competition Operalia, and is regularly invited to coach in young artist programs throughout the U.S. She is a guest artist at music festivals and conservatories such as The Aspen Music Festival, The Music Academy of the West, Oberlin Conservatory of Music, and Eastman School of Music. Huang's recordings have received critical acclaim from major publications including *The New York Times*, *Gramophone UK*, *BBC Music Magazine*, *Opera News*, and *The Boston Globe*. Her most recent album, *Gods and Monsters* with tenor Nicholas Phan, was nominated for "Best Classical Vocal Solo Album" at the 2018 GRAMMY® Awards. Other acclaimed albums include *Winter Words*, *Still Falls the Rain*, *Paysages*, and *Illuminations*. Huang received her Bachelor of Music degree from The Juilliard School, and her Master of Music degree from The Manhattan School of Music.

**Recorded, Produced, Digitally Edited, Mixed and Mastered by Marlan Barry**

**Associate Producers:** Michelle Oesterle and Adriana Zabala

**Eric Owens Photograph:** Paul Sirochman Photography | **Trudie Styler Photograph:** Patrick Demarchelier

**Jamie Barton Photograph:** Fay Fox | **Camille Zamora Photograph:** Liron Amsellem

**Adriana Zabala Photograph:** Craig VanDerSchaegen | **Michael Slattery Photograph:** Fadil Berisha

**Sarah Brailey Photograph:** Miranda Loud | **Manhattan Girls Chorus Photograph:** RDV, Inc.

**Michelle Oesterle Photograph:** Linczak Photography | **Liana Pailodze Harron Photograph:** Ben Shaul

**Myra Huang Photograph:** Edward Huang

**Graphic Design:** Casey Siu

**Executive Producer:** Camille Zamora

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Please visit [www.thelastsorcerer.org](http://www.thelastsorcerer.org) for behind-the-scenes video, interviews, and more information on *Le dernier sorcier* and the world of Pauline García Viardot.

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“When I want to do something, I do it in spite of  
water, fire, society, the whole world.”

⇒ Pauline García Viardot ⇒

“Pauline possesses the secret of great artists: before expressing something, she feels it.  
She does not listen to her voice, but to her heart...”

⇒ Alfred de Musset ⇒

“Pauline García Viardot was more than just the greatest diva of the 19th century.  
The Paris-born Spanish mezzo-soprano transformed 19th-century opera and song,  
inspiring everyone from Berlioz to Brahms, and Clara Schumann to the young Fauré.  
Yet her own compositions have been virtually forgotten since her death in 1910...”

⇒ Jessica Duchen ⇒

“I tell you what all the world already knows: that Pauline Viardot is the most  
exquisite dramatic singer of our time, and besides this, a consummate musician and  
a composer of the most delicate and lively intelligence...”

⇒ Franz Liszt ⇒