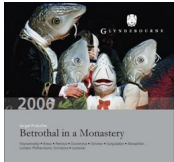


Prokofiev - Betrothal in a Monastery (2006)

Written by bluesever

Wednesday, 10 April 2019 15:21 -

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Betrothal in a Monastery ('The Duenna'), opera, Op. 86 Disc: 1 1. Prelude 2. Act 1. Tableau 1. Scene 1. *But this is just fantasy!* 3. Act 1. Tableau 1. Scene 2. *Plain. Round-shouldered* 4. Act 1. Tableau 1. Scene 3. *She has shaken your hand* 5. Act 1. Tableau 1. Scene 4. *The moon looks in your window* 6. Act 1. Tableau 1. Scene 5. *Stop that mewling* 7. Act 1. Tableau 1. Scene 6. *Masker's Dance* 8. Act 1. Tableau 1. Scene 7. *I had better get her married off* 9. Act 1. Tableau 1. Scene 8. *Friends, depart* 10. Act 2. Tableau 2. Scene 1. *It will work, Nanny, won't it?* 11. Act 2. Tableau 2. Scene 2. *Splendid, Señor, splendid* 12. Act 2. Tableau 2. Scene 3. *Will you cherish me in my old age?* 13. Act 2. Tableau 2. Scene 4. *Give it back!* 14. Act 2. Tableau 2. Scene 5. *If you have a daughter* 15. Act 2. Tableau 2. Scene 6. *It looks like the first act has been played out wi* 16. Act 2. Tableau 3. Scene 1. *Buy some fish from Señor Mendoza's barges!* 17. Act 2. Tableau 3. Scene 2. *Rosina... Rosina...* 18. Act 2. Tableau 3. Scene 3. *Ferdinand alone is dearer* 19. Act 2. Tableau 3. Scene 4. *I had known what pranks* 20. Act 2. Tableau 3. Scene 5. *My beard? My beard is not at all bad* 21. Act 2. Tableau 3. Scene 6. *There is no greater happiness* 22. Act 2. Tableau 4. Scene 1. *Yes, yes, yes!* 23. Act 2. Tableau 4. Scene 2. *My pretty... my pretty* 24. Act 2. Tableau 4. Scene 3. *When the cheerful fop* 25. Act 2. Tableau 4. Scene 4. *Well?*

Disc: 2

1. Act 3. Tableau 5. Scene 1. *Ah, time does not want to move on* 2. Act 3. Tableau 5. Scene 2. *Come in, come in* 3. Act 3. Tableau 5. Scene 3. *Should we take a sly look?* 4. Act 3. Tableau 5. Scene 4. *It's bad to peep* 5. Act 3. Tableau 5. Scene 5. *How my soul is beaming!* 6. Act 3. Tableau 6. Scene 1. *You are not playing in tune* 7. Act 3. Tableau 6. Scene 2. *My respectful greetings to the Señor!* 8. Act 3. Tableau 6. Scene 3. *Please, let us continue* 9. Act 3. Tableau 6. Scene 4. *Lopez! Lopez!* 10. Act 3. Tableau 7. Scene 1. *Here I am, a nun* 11. Act 3. Tableau 7. Scene 2. *They have gone, gladdened, happy and in love...* 12. Act 3. Tableau 7. Scene 3. *It must be here* 13. Act 4. Tableau 8. Scene 1. *The bottle is the sun of our lives* 14. Act 4. Tableau 8. Scene 3. *They bring more wine!* 15. Act 4. Tableau 8. Scene 4. *Take care, Antonio!* 16. Act 4. Tableau 8. Scene 5. *Straight down to business now, Don Ferdinand* 17. Act 4. Tableau 9. Scene 1. *I can't understand it* 18. Act 4. Tableau 9. Scene 2. *Aha, here's Mendoza at last* 19. Act 4. Tableau 9. Scene 3. *What is this? Why are you here?* 20. Act 4. Tableau 9. Scene 4. *Son! At last* 21. Act 4. Tableau 9. Scene 5. *Don Jerome, Don Herome!*

Don Jerome - Viacheslav Voynarovskiy, Ferdinand - Andrey Breus, Louisa - Lyubov Petrova, The Duenna - Alexandra Durseneva, Antonio - Vsevolod Grivnov, Clara - Nino Surguladze, Mendoza - Sergei Alexashkin The Glyndebourne Chorus The London Philharmonic

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Orchestra Vladimir Jurowski - conductor Recorded live at Glyndebourne on 12, 15 & 22 August 2006.

Prokofiev wrote *Betrothal in a Monastery* in less than three months, in the midst of the turmoil of 1940. The opera is similar in some ways to his only other comedy, *Love for Three Oranges*, written in 1919. They are based on nearly contemporaneous late eighteenth century plays with plots that are patently absurd, for which Prokofiev provided music of matching whimsicality. Both scores are jumpy, kaleidoscopic, and unpredictable. *Love for Three Oranges* is a fairy tale and its music is altogether spikier, while *Betrothal in a Monastery*, a comedy of manners set in Seville, is clearly late Prokofiev, with the idiom of *Romeo and Juliet* crazily skewed and fragmented. In the later opera, the music is consistently zany and entertaining, but it really takes off in the third and fourth acts and becomes genuinely memorable. This recording is taken from a 2006 Glyndebourne production directed by Daniel Slater and Robert Innes Hopkins that must have been a blast based on the frequent explosions of audience laughter. The entire cast (which is largely Russian) performs with complete mastery of the complex score and with the wild abandon needed to bring the far-fetched story fully to life. It's very much an ensemble piece and it succeeds because there are no weak links. Standouts include Lyubov Petrova, Andrey Breus, Vsevolod Grivnov, Alan Opie, and especially Viacheslav Voynarovskiy and Sergei Alexashkin as the primary schemers. Alexandra Durseneva, in the central role of the Duenna, does not have a conventionally beautiful voice, but she's ideal for the role of the old woman whose machinations finally bring the young lovers together. Vladimir Jurowski, the musical director of the festival, leads the London Philharmonic Orchestra and the Glyndebourne Chorus in a vibrant and sparkling performance. The sound is excellent for a live recording, with good balance between the voices and orchestra. ---Stephen Eddins, AllMusic Review

Prokofiev composed his last complete opera, *Betrothal in a Monastery*, as the German Nazis were invading Russia and the country descended into a period of political repression and terror. However, the opera, a romantic comedy loosely based on Richard Sheridan's 1775 play, *The Duenna*, was according to Shostakovich 'one of Prokofiev's most radiant and buoyant works'. *Betrothal in a Monastery* highlights the cultural divisions between the faded glamour of the impoverished aristocracy and the new wealth of the lower classes. Ostensibly the plot concerns the trials of two pairs of lovers, Louisa and Antonio, and Clara and Ferdinand, but ultimately it is the fishmonger, Mendoza, who in the great tradition of the anti-hero, wins our empathy. ---amazon.com

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