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We are delighted to have the opportunity to work with Overture Publishing on this series of opera guides and to build on the work English National Opera did over twenty years ago on the Calder Opera Guide Series. As well as reworking and updating existing titles, Overture and ENO have commissioned new titles for the series and all of the guides will be published to coincide with repertoire being staged by the company at the London Coliseum.

Mozart's darkly seductive opera includes some of the most dramatic and beautiful music in the entire operatic repertoire. Making his UK opera directing debut, the acclaimed British theatre director Rufus Norris takes on Mozart's powerful work in a new production for ENO, opening on 6th November 2010. Also making his UK opera debut is Kirill Karabits, the Ukrainian principal conductor of the Bournemouth Symphony Orchestra, who leads a first-rate ensemble of British singers, with Iain Paterson in the title role, Brindley Sherratt (Leporello), Katherine Broderick (Donna Anna), Robert Murray (Don Ottavio), Rebecca Evans (Donna Elvira), Matthew Best (Commendatore), Sarah Tynan (Zerlina) and John Molloy (Masetto).

We hope that these guides will prove an invaluable resource now and for years to come, and that by delving deeper into the history of an opera, the poetry of the libretto and the nuances of the score, readers' understanding and appreciation of the opera and the art form in general will be enhanced.

John Berry
Artistic Director, ENO
November 2010

The publisher John Calder began the Opera Guides series under the editorship of the late Nicholas John in association with English National Opera in 1980. It ran until 1994 and eventually included forty-eight titles, covering fifty-eight operas. The books in the series were intended to be companions to the works that make up the core of the operatic repertoire. They contained articles, illustrations, musical examples and a complete libretto and singing translation of each opera in the series, as well as bibliographies and discographies.

The aim of the present relaunched series is to make available again the guides already published in a redesigned format with new illustrations, updated reference sections and a literal translation of the libretto that will enable the reader to get closer to the meaning of the original. New guides of operas not already covered will be published alongside the redesigned ones from the old series.

Gary Kahn
Series Editor

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Thematic Guide

[1a] *Tatyana's theme (used throughout the first act and once in the final scene)*

Andante con moto

[1b] *Extended variant of Tatyana's theme*

Andante

[2] *No. 1: Duet and Quartet*

Andante con moto

p TATYANA
Sly - kha - li l' vy za ro - shchei glas noch - noi

[3] *No. 2: Peasant Chorus and Dance (protyazhnaya pesnya)*

Adagio **PEASANTS**

f PEASANTS
Bo - lyat mo - i sko - ry no - zhen' ki, so po - kho - dush - ki!_____

[4] *No. 2: Peasant Chorus and Dance (khorovod)*

Moderato assai

f PEASANTS
Uzh kak po mos - tu, mos-toch - ku.

Note on the Text

The libretto and scenario of Tchaikovsky's opera *Eugene Onegin* (op. 24) were written by Tchaikovsky himself in collaboration with his brother Modest Tchaikovsky and Konstantin Shilovsky. Despite its relatively straight-forward composition history, however, performances of the opera often highlight a number of variants in the libretto.

In Act One, an alternative version has Filippievna enter 'in haste' with a coachman to announce the arrival of Lensky and Onegin. This variant allows Filippievna to leave after arranging Tatyana's dress, instead giving Madam Larina's instruction 'Quick, ask them to come in' to the coachman. Other productions prefer to cut the coachman's non-singing role, with Madam Larina giving the instruction directly to Filippievna.

Act Two sees a number of textual variants both in Tatyana's name-day celebration scene and in the duel scene. In Scene One there is an alternative Russian version of Monsieur Trique's couplets ('A cette fête conviée'), replete with comic misspellings and mispronunciations of the Russian. Later on in the same scene, there are a number of extra stanzas for the ensemble that were written and set to music by Tchaikovsky. This additional material, coming just after the quarrel breaks out between Lensky and Onegin, were, however, never published in Tchaikovsky's lifetime and did not appear in print until the 1946 piano score in the Complete Collected Works (Muzgiz, vol. 36; ed. Ivan Shishov).

In Act Two, Scene Two, Lensky's aria ('Kuda, kuda, kuda vy udalilis'') occasionally sees the line 'Zabudet mir menya, no ty..

Ty!’ substituted for ‘Zabudet mir menya, no ty.. Ol’ga!’; however, as Challis (p. xx) points out, rather than this anguished cry necessarily being directed towards Olga, it may in fact be directed to a ‘desired friend’.

In the first edition of the opera, Onegin’s monologue in Act Three, Scene One is followed by a short choral link, sung by the guests and leading into the entrance of Tatyana. Responding to a request from the Mariinsky Theatre for an extra dance, however, Tchaikovsky replaced this choral section in 1885 with the *Ecoisaise*, which is played both there and at the end of the scene (instead of the turbulent exit music for Onegin). As this original version is occasionally preferred, it is provided in this guide as a textual variant.

A further variant exists in Act Three, Scene One when, in conversation with Prince Gremin, Onegin interjects with ‘Tat’yane’, guessing at the identity of Gremin’s young wife. Russian performances prefer giving this line to Onegin as it coincides with Pushkin’s original and Tchaikovsky’s autograph libretto. Other productions, however, occasionally opt to give the line to Gremin.

THE CHARACTERS

MADAME LARINA, <i>a landowner</i>	mezzo-soprano
TATYANA	soprano
OLGA	contralto
FILIPYEVNA, <i>an old nursemaid</i>	mezzo-soprano
EUGENE ONEGIN	baritone
VLADIMIR LENSKY	tenor
PRINCE GREMIN	bass
MONSIEUR TRIQUET, <i>a Frenchman</i>	tenor
A CAPTAIN	bass
ZARETZKY	bass
GUILLOT, <i>Onegin's valet</i>	silent role

Peasants, ballroom guests, landowners, officers

A Russian country estate and St Petersburg in the 1820s

Eugene Onegin

Lyric scenes in three acts
by Pyotr Ilyich Tchaikovsky (Op. 24)

Libretto by the composer and Konstantin Shilovsky
after the novel in verse by Alexander Pushkin

English translation by Opernführer

Eugene Onegin was first performed by students of the Conservatory of Music at the Maly Theatre, Moscow, on 29th March 1879. The professional premiere was at the Bolshoi Theatre, Moscow, on 23rd January 1881. It was first performed in Britain by the Moody-Manners Company at the Olympic Theatre, London, on 17th October 1892 (in English). It was first performed at the Royal Opera House on 29th June 1906 (in Italian). The first performance in the United States was a concert at Carnegie Hall, New York, on 1st February 1908 (in English). The first performance at the Metropolitan Opera was on 24th March 1920 (in Italian).

Vstuplenie [1a]

DEISTVIE PERVOE

Kartina pervaya

Teatr predstavlyaet sad pri usad'be Larinykh. Nalevo dom s terrasoi, napravo razvesistoe derevo u kurtiny tsvetov. V glubine stseny vetkhaya derevyannaya reshetka, za kotoroi iz-za massi zeleni vidneetsya tserkov' i selo. Vecheeret.

Larina sidit pod derevom i varit varen'e, prislushivayas' k peniyu docherei; Filipp'yevna stoit okolo nei i pomogaet ei varit'. Pri vtorom kuplete dueta Tat'yany s Ol'goi obe starukhi vstupayut v razgovor.

No. 1 Duet i kvartet.

TAT'YANA i OL'GA

Slykhali l' vy za roshchei glas nochnoi [2]
Pevtsa lyubvi, pevtsa svoei pechali?
Kogda polya v chas utrenii molchali,
Svireli zvuk — unylyi i prostoi, [1a]
Slykhali l' vy?...
Togda svireli zvuk — unylyi i prostoi.
Slykhali l' vy?...

LARINA

Oni poyut... i ya, byvalo,
V davno proshedshie goda —
Ty pomnysh' li — i ya pevala!

FILIPP'EVNA

Vy byli molody togda!

Introduction [1a]

ACT ONE

Scene I

The garden of the Larin country estate. On the left a house with a terrace; on the right, a shady tree by a flowerbed. At the rear of the stage is an old, wooden trellis, beyond which, behind a mass of verdure, can be seen a church and a village. It is early evening.

Madame Larina is sitting under the tree making and listening to the singing of her daughters; Filippyevna is standing beside her and helping her. When Tatyana and Olga begin the second couplet of their duet, the older women enter into conversation.

No. 1 Duet and Quartet.

TATYANA and OLGA

Have you not heard, from beyond the grove at night, [2]
the voice that sings of love and sings of sorrow?
When, at the morning hour, the fields lay silent,
the music of the pipe, simple and sad, [1a]
have you not heard?...
Then the music of the pipe, simple and sad,
have you not heard?...

LARINA

They are singing, and I, too,
used to sing that song in days gone by.
Do you remember? I used to sing it too.

FILIPPYEVNA

You were young then.

TAT'YANA i OL'GA

Vzdokhnuli l' vy,
 Vnimaya tikhii glas
 Pevtsa lyubvi,
 Pevtsa svoei pechali?
 Kogda v lesakh...

[2]

LARINA

Kak ya lyubila Richardsona!

FILIPP'EVNA

Vy byli molody togda!

LARINA

Ne potomu, chtoby prochla,
 No v starinu knyazhna Alina,
 Moya moskovskaya kuzina,
 Tverdila chasto mne o nyom.

FILIPP'EVNA

Da pomnyu, pomnyu!

TAT'YANA i OL'GA

...Vy yunoshu vidali
 Vstrechaya vzor ego
 Potukhshikh glaz...

LARINA

Akh, Grandison! Akh, Richardson!

FILIPP'EVNA

V to vremya byl eshcho zhenikh
 Suprug vash... No vy ponevole
 Togda mechtali o drugom,
 Kotoryi serdtsem i umom
 Vam nraivilsya gorazdo bole.

TAT'YANA i OL'GA

...Vzdokhnuli l' vy? Vzdokhnuli l' vy?

TATYANA and OLGA

Have you not sighed
 on hearing that sweet voice
 sing of love
 and of its sorrows?
 When in the forest...

[2]

LARINA

How I loved Richardson!

FILIPPYEVNA

You were young then.

LARINA

Not that I'd read his books,
 but in the old days Princess Alina,
 my cousin in Moscow,
 kept on to me about him.

FILIPPYEVNA

Yes, I remember.

TATYANA and OLGA

...you saw a youth
 and met the gaze
 of his sunken eyes...

LARINA

Ah, Grandison! Ah, Richardson!

FILIPPYEVNA

At that time your husband
 was still courting you, but against your will;
 you were dreaming of another,
 one who pleased you much more
 in heart and mind!

TATYANA and OLGA

...Did you not sigh? Did you not sigh?

Note on the Contributors

John Allison is Editor of *Opera* magazine and Music Critic of *The Sunday Telegraph*. His publications include *The Pocket Companion to Opera* (1994). He has edited the Glyndebourne Festival programme books since 2000.

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