

CHAN 3130(3)

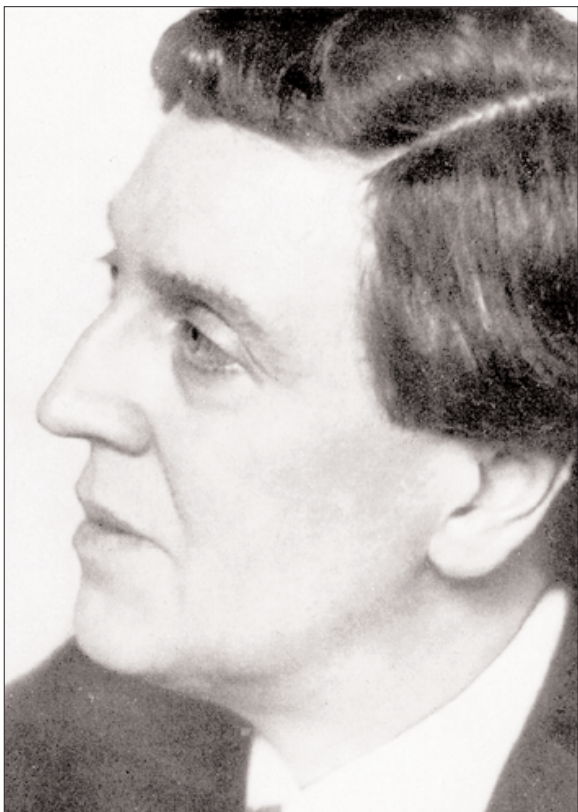
CHANDOS

OPERA IN
ENGLISH



Alban Berg **Wulu**

PETER MOORES FOUNDATION



Alban Berg

Lebrecht Music and Arts Photo Library

Alban Berg (1885–1935)

Lulu

Opera in three acts

Libretto by Alban Berg, after *Erdgeist* and *Büchse der Pandora* by Frank Wedekind,

English version by Richard Stokes

Act III realised by Friedrich Cerha

Lulu.....	Lisa Saffer <i>soprano</i>
Countess Geschwitz	Susan Parry <i>mezzo-soprano</i>
Dresser/Schoolboy/Waiter	Anna Burford <i>mezzo-soprano</i>
Professor of Medicine/Theatre Manager/Banker	Graeme Danby <i>bass</i>
Painter/Second Client	Stuart Kale <i>tenor</i>
Dr Schön/Jack the Ripper	Robert Hayward <i>baritone</i>
Alwa, Dr Schön's son	John Graham-Hall <i>tenor</i>
Schigolch	Gwynne Howell <i>bass</i>
Animal Tamer/Acrobat	Robert Poulton <i>baritone</i>
African Prince/Manservant/Marquis	Alan Oke <i>tenor</i>
Police Commissioner	Roger Begley <i>bass</i>
Fifteen-year-old Girl.....	Claire Mitcher <i>soprano</i>
Servant.....	Paul Napier-Burrows <i>bass</i>
Mother	Jane Powell <i>mezzo-soprano</i>
Designer	Moira Harris <i>soprano</i>
Journalist.....	Toby Stafford-Allen <i>baritone</i>

English National Opera Orchestra

Paul Daniel

Anthony Legge assistant conductor

COMPACT DISC ONE

Prologue

- | | Time | Page |
|---|------|----------|
| 1 | 4:20 | [p. 116] |

*Animal tamer***Act I****Scene One**

- | | | |
|---|------|----------|
| 2 | 2:01 | [p.117] |
| <i>Alwa, Dr Schön, Lulu</i> | | |
| 3 | 1:38 | [p. 118] |
| <i>Painter, Lulu</i> | | |
| 4 | 0:51 | [p. 119] |
| <i>Lulu, Painter</i> | | |
| 5 | 0:46 | [p. 121] |
| <i>Painter, Lulu</i> | | |
| 6 | 0:56 | [p. 122] |
| <i>Professor of Medicine, Lulu, Painter</i> | | |
| 7 | 1:31 | [p. 123] |
| <i>Lulu</i> | | |
| 8 | 2:12 | [p. 123] |
| <i>Painter, Lulu</i> | | |
| 9 | 1:44 | [p. 124] |
| <i>Painter</i> | | |
| 10 | 1:44 | [p. 124] |
| <i>Lulu</i> | | |

Scene Two

- | | | |
|-------------------------------|------|----------|
| 11 | 1:10 | [p. 125] |
| <i>'Eva!' – 'What is it?'</i> | | |
| 12 | 1:53 | [p. 126] |
| <i>'Eva!' – 'What is it?'</i> | | |
| <i>Painter, Lulu</i> | | |

Time Page

- | | | |
|---|------|----------|
| 13 | 4:16 | [p. 127] |
| <i>'He's not quite what I imagined him to be'</i> | | |
| <i>Schigolch, Lulu, Dr Schön</i> | | |
| 14 | 6:26 | [p. 129] |
| <i>'If you and I married'</i> | | |
| <i>Dr Schön, Lulu, Painter</i> | | |
| 15 | 5:03 | [p. 132] |
| <i>'So?' – 'Your marriage has made you at least a million marks...'</i> | | |
| <i>Painter, Dr Schön, Lulu</i> | | |
| 16 | 3:26 | [p. 136] |
| <i>'Don't talk so loud'</i> | | |
| <i>Dr Schön, Alwa, Lulu</i> | | |
| 17 | 3:27 | [p. 139] |
| <i>Verwandlung [Transformation]</i> | | |
| Scene Three | | |
| 18 | 2:16 | [p. 139] |
| <i>'I've never in my life known an audience so excited'</i> | | |
| <i>Alwa, Lulu</i> | | |
| 19 | 1:31 | [p. 140] |
| <i>'More for me, please'</i> | | |
| <i>Lulu, Alwa</i> | | |
| 20 | 1:12 | [p. 141] |
| <i>'That girl and her lovers'</i> | | |
| <i>Alwa</i> | | |
| 21 | 1:33 | [p. 141] |
| <i>'I met her first at Dr Schön's'</i> | | |
| <i>African Prince, Alwa</i> | | |
| 22 | 0:33 | [p. 142] |
| <i>'She's had a sort of fainting fit'</i> | | |
| <i>Dresser, Alwa, Theatre Manager, Prince, Lulu</i> | | |
| 23 | 1:09 | [p. 143] |
| <i>'What's wrong with her?'</i> | | |
| <i>Dr Schön, Alwa, Lulu, Dresser, Theatre Manager, Prince</i> | | |
| 24 | 5:01 | [p. 144] |
| <i>'How dare you attempt to ruin my well-laid plans?'</i> | | |
| <i>Dr Schön, Lulu</i> | | |
| 25 | 2:59 | [p. 146] |
| <i>'Take this pen and paper'</i> | | |
| <i>Lulu, Dr Schön</i> | | |

TT 60:44

	Time	Page
COMPACT DISC TWO		
Act II		
Scene One		
1		
	3:17	[p. 148]
<i>Countess Geschwitz, Dr Schön, Lulu</i>		
2	1:58	[p. 149]
<i>Lulu, Dr Schön</i>		
3	2:22	[p. 150]
<i>Schigolch, Acrobat, Schoolboy, Lulu</i>		
4	0:45	[p. 152]
<i>Acrobat, Schigolch, Schoolboy, Lulu</i>		
5	1:39	[p. 153]
<i>Schigolch, Lulu, Acrobat, Manservant, Schoolboy</i>		
6	3:15	[p. 154]
<i>Alwa, Lulu, Manservant</i>		
7	2:55	[p. 156]
<i>Alwa, Lulu, Manservant, Dr Schön</i>		
8	0:57	[p. 158]
<i>Lulu, Dr Schön, Alwa, Acrobat</i>		
9	2:55	[p. 158]
<i>Dr Schön, Lulu, Countess Geschwitz</i>		
10	2:27	[p. 160]
<i>Lulu</i>		
11	2:42	[p. 160]
<i>Dr Schön, Schoolboy, Lulu, Alwa</i>		
12	1:05	[p. 162]
<i>Lulu, Alwa, Countess Geschwitz, Schoolboy</i>		
13	2:58	[p. 162]
Film Music		

	Time	Page
Scene Two		
14	4:30	[p. 164]
<i>Acrobat, Countess Geschwitz, Alwa, Schigolch</i>		
15	6:09	[p. 166]
<i>Alwa, Acrobat, Schoolboy</i>		
16	4:14	[p. 169]
<i>Schigolch, Acrobat, Lulu, Alwa</i>		
17	3:45	[p. 171]
18	3:55	[p. 172]
<i>Alwa, Lulu</i>		

TT 51:54

COMPACT DISC THREE

	Time	Page
Act III		
Scene One		
1	2:42	[p. 173]
<i>Acrobat, Banker, Journalist, Marquis, Alwa, Lulu, Waiter, Servant, Designer, Mother, Fifteen-year-old Girl, Countess Geschwitz, Alwa</i>		
2	0:51	[p. 177]
<i>Lulu, Marquis</i>		
3	2:09	[p. 177]
4	3:06	[p. 178]
<i>Marquis, Lulu</i>		
5	1:35	[p. 179]
<i>Alwa, Journalist, Banker, Designer, Mother, Lulu, Fifteen-year-old Girl, Acrobat, Marquis, Waiter, Servant, Countess Geschwitz</i>		

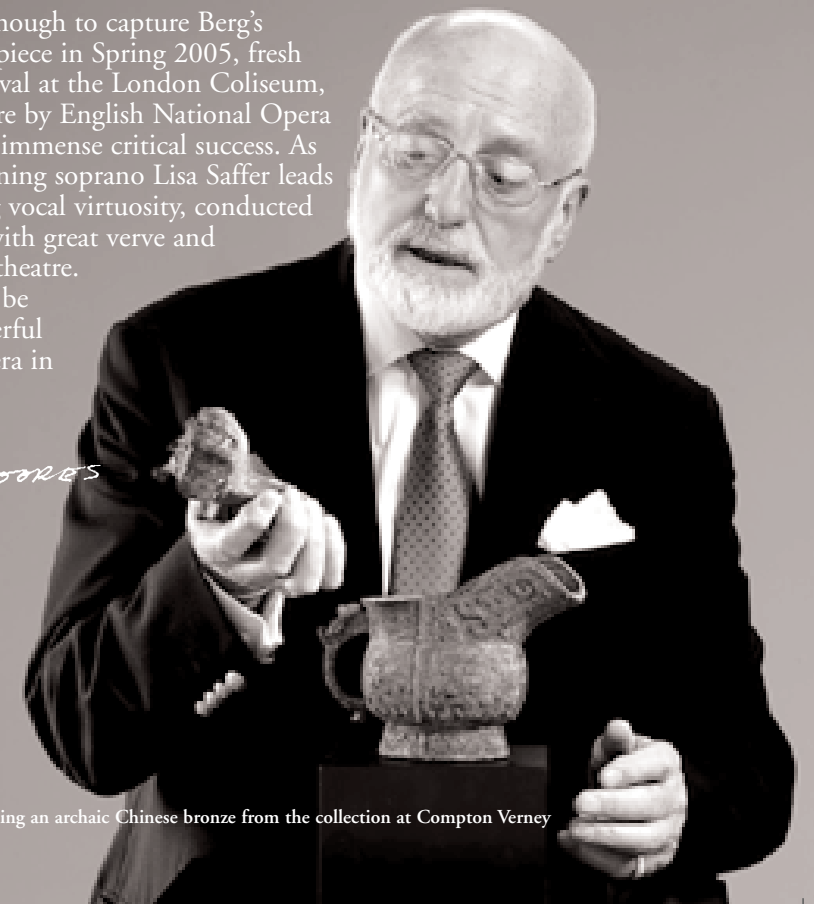
	Time	Page
6 'May I intrude?' <i>Acrobat, Lulu</i>	2:18	[p. 181]
7 'Message for the Bank Director' <i>Waiter, Banker, Lulu</i>	0:59	[p. 183]
8 'I need some money, in ready cash' <i>Schigolch, Lulu</i>	3:28	[p. 183]
9 'You could at least treat me with respect!' <i>Acrobat, Marquis, Lulu</i>	2:38	[p. 186]
10 'Martha!' <i>Lulu, Countess Geschwitz, Acrobat, Waiter</i>	2:21	[p. 187]
11 'I have lost all my money' <i>Journalist, Banker, Mother, Designer, Alwa, Fifteen-year-old Girl, Servant</i>	2:09	[p. 189]
12 'What the hell is this?' <i>Alwa, Lulu, Waiter, Police Commissioner, Marquis</i>	3:32	[p. 191]
Scene Two		
13 'The rain's beating a tattoo' <i>Schigolch, Alwa, Lulu</i>	4:34	[p. 192]
14 'If this is not the ideal moment' <i>Countess Geschwitz, Schigolch, Lulu, Alwa</i>	5:52	[p. 195]
15 'Come along in, my love! Come!' <i>Lulu, Second Client, Schigolch</i>	3:30	[p. 198]
16 'Doctor Alwa's gone off to sleep' <i>Schigolch, Countess Geschwitz</i>	2:40	[p. 199]
17 'Who is that?' <i>Jack the Ripper, Lulu</i>	4:59	[p. 200]
18 'These are the last few moments' <i>Countess Geschwitz, Lulu, Jack the Ripper</i>	3:38	[p. 202]

TT 53:05

We were lucky enough to capture Berg's theatrical masterpiece in Spring 2005, fresh from its first revival at the London Coliseum, where its premiere by English National Opera in 2002 enjoyed immense critical success. As *Lulu*, award-winning soprano Lisa Saffer leads a cast of dazzling vocal virtuosity, conducted by Paul Daniel with great verve and clarity, as in the theatre. We are proud to be adding this powerful work to our Opera in English series.

Peter Moores

February 2006



Sir Peter Moores examining an archaic Chinese bronze from the collection at Compton Verney



Clive Barda/Arena/Pal

Lisa Saffer in the title role of English National Opera's production of *Lulu*

10



Clive Barda/Arena/Pal

Susan Parry as Countess Geschwitz in English National Opera's production of *Lulu*

11

Berg: Lulu

Alban Berg was brought up in the extraordinary atmosphere that existed in Vienna at the turn of the twentieth century. He created two individual operas – personal testimonies to his experiences of Vienna – *Wozzeck* and *Lulu*. Both operas use forward-looking texts written by authors who were themselves eccentric individuals. *Wozzeck*, conceived in 1914 and finished in 1921, is based on Georg Büchner's unfinished play written in 1836–37 at the very end of the author's life, and portrays the poverty and suicidal elements of life which the Viennese often denied existed. In 1905 Berg saw a private performance of Frank Wedekind's *Pandora's Box* in the Trianon theatre in Vienna. When this play was published it became a subject of the court case in 1904 and was banned in Germany. Wedekind had written this play and *Earth Spirit*, which contains the preceding part of the story, over several years between 1892 and 1902, and the famous director Max Reinhardt produced *Earth Spirit* in Berlin in 1902. Berg wrote his opera just before his death in 1935 and left a testament of his private life, for the history of

the unfinished Act III is a detective story in itself.

Before we investigate this amazing story, let us examine the subject of *Lulu*. Whereas *Wozzeck* is concerned with the *demi-monde* of poor people seen through Wozzeck's eyes, *Lulu* deals with the world of middle class people, each an archetype, through whose eyes we see Lulu. She is never on stage alone and only in Act II in the scene with Dr. Schön do we hear her 'Credo', her philosophy of life in her 'Lied der Lulu'. There are a few other operas in the canon which are similar in concept. For instance we experience Don Giovanni through other people's lives: he is never on stage by himself, which is a feature of these types of character. The female examples of this phenomenon (Carmen, Mélisande, Elena Makropoulos for instance) dispel the Viennese view that women are only sexual beings when they marry – married men can have affairs, but wives not, witness many operetta stories! Vienna was aptly described by Stefan Zweig as having a 'sticky, perfumed, sultry, unhealthy atmosphere'. The town was full of prostitutes, with restaurants offering the facility of

'chambres séparées' to entertain the many 'kept women'. It could be described as a veritable 'morality of secrecy'.

Thus, to understand Lulu we need to know the other characters and experience their lives. Through them we can start to comprehend the complexity of Lulu, indicated by the variety of names by which each character knows her. The individual music for characters is, in its own complex way, fully worked out, though Berg did not expect the audience to be aware of this. Viennese people at that time concerned themselves with many complex issues, which we are now aware of through the scientific work of Freud and the discovery that human beings are amazingly complicated: often the reasons for a person's actions can be unknown to themselves. The discovery of the 'Unconscious' was a bombshell for society – the Church had been losing its hold over society ever since the Enlightenment and now chaos threatened. Both Wedekind and Berg lived through this challenging period of life, and both of them introduced their experiences into their art form.

Reading the *Lulu* synopsis you will notice that many of the events of these two artists' lives are recreated. For instance:–

1891–94: Wedekind was secretary to a travelling circus and an art forger named Willy

Gretor. He also visited London six years after Jack the Ripper had become notorious.

1901: Wedekind became a performer in a cabaret group known as 'die elf Scharfrichter' (The eleven executioners). He sang to his own guitar accompaniment and his performances were noted for their long silences and his staring eyes. One of his songs is used by Berg at the beginning of the London Scene in Act III and is sung by the Marquis in the first scene.

1900: Berg lost his father when he was fifteen years old, and had suffered from asthma attacks thereafter (cf Schigolch's asthma heard in Act I track [3] 1:17). Berg even consulted Freud to get medical help.

1903: Berg attempted suicide after a love affair with an eighteen-year-old peasant girl who became pregnant. In 1908 his sister, Smaragda, tried to kill herself after the failure of her marriage and the discovery that she had lesbian tendencies (cf Countess Geschwitz). A painter friend of Berg, Richard Gerstl, had an affair with the wife of Berg's teacher, Schoenberg, and tried to run away with her. She returned to her husband and consequently Richard stabbed himself in the throat (cf the Painter's suicide).

1925–1935: Berg had a secret affair with Hanna Fuchs-Robettin, a married woman,

with whom he often stayed when he went to Prague. He had been introduced to her by Alma Mahler Werfel, who was Hanna's sister-in-law. Alma wrote a biography in 1958 called 'And the bridge is love' which gossiped about many love affairs but never mentioned this one. Alma was part of the Viennese cultural world, was courted first by Zemlinsky, then married to Mahler, later to the architect Walter Gropius and finally to Franz Werfel, who often conveyed the correspondence between Alban and Hanna. Berg's letters have survived except for the year 1926, but interestingly none of Hanna's replies have been discovered.

This fruitful period inspired Berg to write three works, the *Lyric Suite* (1925–6), *Lulu* (1929–35) and the *Violin Concerto* (1935) which he broke off working on *Lulu* to write (in the same way as Wagner broke off writing *Siegfried* to compose *Tristan* and *Die Meistersinger*). These two instrumental works use secret systems of numbers and letters, which only Hanna would understand. Berg had been interested in numerology ever since reading the theories of Wilhelm Fliess who was a biologist and Freud's mentor. Berg decided his personal number was twenty-three because his first asthmatic attack happened on 23 July. Strangely he died on 23 December

1935: he even wrote a twenty-three page letter to Hanna explaining the secret programme of the *Violin Concerto*. In Act III of *Lulu* we discover that the final chord has the note H (the German name for B natural) at the top and F at the bottom and the preceding chords all lead towards this one. This of course stands for Hanna Fuchs. Berg, in a letter describing how he found the character of Geschwitz not easy to write, states 'it looks as though I've found the right notes for both her closing stanzas'. Her final words, which appropriately describe his love for Hanna, are 'Ich bin dir nah! Bleibe dir nah, in Ewigkeit' (I'm by your side! Always by your side, for evermore!)

Berg's individual musical style is derived from his teacher's theory. Schoenberg wanted to replace the established tonal system, based on one tonic note and its relevant scale, which contains tensions between the notes of the scale and the tonic and can also modulate to other key scales. The new atonal system used all the twelve chromatic notes within the octave in a certain order, a 'row' that can be inverted and played backwards. These 'rows' replace the tonic and the scale. Berg went much further – his 'rows' can also be transposed and divided into three or four note segments, which can be used as motives or

played together as chords. He also uses rhythmic cells such as the 'dotted crotchet, dotted crotchet, quaver, dotted crotchet' rhythm which occurs at the deaths of the Painter, Dr Schön, Geschwitz and Lulu and is first heard in the Prologue – Track □ 0'30" in the bass. But the most important thing is that the 'rows' are connected with Berg's interpretation of the characters.

He decided to emphasize the characters' complexity by letting them return once or twice in another guise. This is most obvious in the London scene when the three clients come up to Lulu's garret. Berg originally wanted Lulu's husbands to return in reverse order, (he achieved a complete palindrome in the 'film music' between scene one and two in Act II), but in the end the first client is Lulu's first husband, the Professor of Medicine, the second is the painter and the third (Jack the Ripper) is Dr. Schön, Lulu's third husband. Let us take the characters individually:–

Alwa – the 'composer' whom Berg identified with and who sees Lulu as inspiration for his next piece, but also realises his sexual immaturity when compared to his father's successes. His 'row' in its first half is almost in A minor and thus we can relate to the letter A of Alban! The first six notes are all

white notes on the piano and the second half black except for G. This A minor sound is heard clearly in the voice part in Act II track □ 2:50. Alwa's 'row' forms a basis for the next three 'lovers'.

Countess Geschwitz – her 'row' is directly derived from Alwa's and is aurally noticeable through its use of open fifths; maybe this is a suggestion of her lesbian tendencies. You can hear it first in Act II track □ 0:22.

Acrobat – his most characteristic sound world is created from a cluster of white notes and black notes heard in the orchestral piano part. This illustrates his gymnastic and physical abilities. The notes are still derived from Alwa's 'row'. This can be heard in the Prologue track □ 0:47.

Dr Schön – Alwa's father; his 'row' is only related to his son's 'row' when inverted. This can be heard in the Prologue track □ 1:00. Because of his secure career as a businessman, his music uses classical forms such as sonata or rondo.

The other characters derive their 'rows' from the Lulu series of notes, which is heard in the Circus Theme in the Prologue track □ 0:30, against the death rhythm. Lulu has two other characteristic themes – a Freedom theme heard again in the Prologue

track [1] 2:14, and a theme associated with her 'dance through life' in Act I track [2] 1:20. The only character who does not derive their themes from anyone else's is the mysterious **Schigolch** who knows more about Lulu than anyone else; his 'row' climbs up in chromatic turning figures in four note segments. This can be heard in Act I at the beginning of track [3].

Professor of Medicine/Banker/First Client – these men, who are successful in their own right, are represented by rising thirds. These can be heard in Act I track [6] 0:28.

Painter/Second Client – the 'row' is often presented as four three-note chords, which derive from notes from both halves of the Lulu 'row'. This can be heard in Act I at the beginning of track [3].

Dresser/Schoolboy/Waiter – the music uses four note segments heard in Act II Track [3] 0:23. The separate characters do not relate musically in the same way as;

African Prince/Manservant/Marquis – which are related musically and is based on Lulu's 'row'. This is heard when the Prince first comes on in Act I beginning of track [21]. Berg conceived these three characters as examples of different types of slavery – marriage, servitude and the brothel.

* * *

The history of the completion of Act III gives us a taste of the problems Berg left behind after his death. The chronology is as follows:–

1934–1935 February: Berg finished Act III in short score and portions were orchestrated, which were performed as *Five Pieces* on 30 November 1934 by Erich Kleiber in Berlin (*Symphonische Stücke aus der Oper 'Lulu'*).

1935 December: Berg died. A few weeks later Helene, his wife, was told by the publishers that the score could be completed without difficulty by one of his pupils.

1937: Erwin Stein prepared a vocal score of Act III for engraving, but this was not taken up through the increasing difficult political situation in Germany at that time: the other Acts were published with a preface which noted that the third Act would be published soon. Stein approached Schoenberg on Helene's behalf to ask him to complete it, but Schoenberg objected to what he felt was a caricature of a Jewish Banker. Webern turned down the task as he felt it would affect his own style. Helene said that Zemlinsky was approached, but this was vehemently denied by Zemlinsky's family.

1937 June 2nd: the premiere of the first two Acts took place in Zurich. It got bad reviews from the Nazi Press.

1938 March 12th: Austria fell to Nazi power.

1949 February 15th and April 29th: concert performances of the two-act version took place; a young composer Friedrich Cerha attended. In September it was staged at La Fenice in Venice.

1953: a production in Essen ended with the Act III text spoken over the *Five Symphonic Pieces*, which contains the music orchestrated by Berg. The vocal score of the first two Acts was reprinted omitting the original preface, which mentioned the future publication of Act III.

1957: A book about Berg by Hans Redlich appeared and included a sentence about the possibility of completing Act III.

1959: George Perle began attempting to examine the unpublished portions of Act III.

1960: Helene Berg bans the completing of Act III and casts doubt over the possibility of ever completing it.

June 10th: Friedrich Cerha went to Kalmus, the work's publishers, to examine the short score and was encouraged to work secretly at finishing it. He was given the short score, Berg's charts of all the 'rows', the orchestrated sections, the Stein vocal score and the libretto.

1963: The Redlich Biography was republished without the comment that Act III could be easily completed. Alfred Kalmus gave George Perle permission to view the unpublished material in Vienna. Perle discovered that it was all complete except for twenty bars in scene 2. Three-fifths of both scenes were orchestrated. The incomplete end of the vocal quartet could be composed as it repeated the music of the Hymne at the end of Act II and there were references to where to find the text in the Wedekind. Maybe Berg had composed it on a separate page in order to lay it out better.

1969: Helene wrote her will, which was published in 1976 – 'no one be allowed to examine the manuscript of Act III of Lulu nor is anyone to be allowed to study the photocopy in the possession of Universal Edition'.

1974–76: George Perle publishes an article revealing the discovery of the coloured annotated score of the *Lyric Suite* in the possession of Hanna's family, revealing all the coded ideas.

1979 February 24th: The first performance of Act III, completed by Cerha, took place in Paris under the baton of Pierre Boulez. The Alban Berg Foundation unsuccessfully started a court action to stop it.

So now we know why Act III took so long to be released and as we listen to it, we can relish the added depth of this extraordinary music and the mystery surrounding it.

© 2006 Anthony Legge

Synopsis

COMPACT DISC ONE

Prologue

[1] An animal tamer addresses the audience. He tells them of the animals that they are about to meet and asks a stage-hand to fetch the 'human snake'. The stage-hand carries in Lulu, dressed in a Pierrot costume. The animal tamer warns the audience that, though she may look harmless, they will see how dangerous a creature she is. He disappears.

Act I

Scene One

A spacious, but shabby, painter's studio

[2] Lulu, married to a professor of medicine, Dr Göll, who knows her as Nelly, is posing in a Pierrot costume, having her portrait painted. The press magnate Dr Ludwig Schön is

watching. His composer son, Alwa, comes in and he and Dr Schön leave together. [3] – [6] Lulu flirts with the painter, who declares his love, [6] and suddenly her husband arrives. Furious at finding them together, he has a heart attack and dies. [7] – [10] The painter goes to fetch a doctor and when he returns, Lulu declares that she is happy that her husband's money is now hers. The painter is shocked at her lack of morals.

Scene Two

An elegant salon in the painter's house

[11] – [12] Lulu and Walter, the painter, who knows her as Eva, have married. His portrait of Lulu as a dancer has sold for a large sum. A letter announces Dr Schön's engagement. The doorbell rings and Walter leaves Lulu to give some money to the beggar who then comes in, while he goes off to work in his studio. [13] It becomes clear that Lulu and the beggar, Schigolch, know each other well (is he a former lover, or her father, perhaps?) and he is the only one who addresses her by the name Lulu. The bell rings again and Schigolch leaves as Dr Schön enters. [14] He wants to put an end to his liaison with Lulu.

Dr Schön and Lulu quarrel, and are interrupted by the return of the painter. Lulu tells him that Dr Schön wants nothing further to do with her, thus revealing their affair to her husband. She is guided out to the studio by her husband, who then returns. [15] The painter is further shocked to discover that Dr Schön has known Lulu since she was twelve, and calls her Mignon. Dr Schön tells him that the beggar – Schigolch – is her father, and the painter realises that Lulu has told him a pack of lies. He goes into his dressing room and locks the door.

Dr Schön realises that Walter has not gone into his studio, and when Lulu appears, he asks her to get an axe to break down the door. [16] – [17] The doorbell interrupts them and Dr Schön tiptoes to the door to see if it is the art dealer, while Lulu remains listening at the dressing room door. Dr Schön returns with his excited son Alwa, who announces that revolution has broken out in Paris. But Dr Schön is too preoccupied in trying to break down the door. Dr Schön reluctantly goes in first, followed by Lulu. They discover that the painter has slit his throat. Lulu is horrified and decides to leave, trying to drag Alwa with her. She goes off to change.

Lulu reappears and goes outside while Dr Schön telephones the police and explains the cause of suicide as persecution mania. As the police arrive, Lulu wipes the blood from Dr Schön's hands. She exults that now he will marry her.

Scene Three

A theatre dressing room

[18] – [20] Alwa drinks champagne with Lulu in her dressing room. She says that a prince wants to marry her and take her to exotic Africa. [21] The prince comes to her dressing room after she has left to go onstage. [22] Lulu is brought back by a dresser and the theatre manager, having apparently fainted at the sight of Dr Schön in the audience with his fiancée. [23] Dr Schön arrives and orders Lulu to get back onstage. Alwa orders the theatre director to change the order of the numbers to give Lulu a chance to rest.

[24] They all leave her, except Dr Schön, who stays and asks Lulu why the prince had come to her dressing room. She tells him that the prince plans to take her away to Africa, and notices his dismay at the news. She tells him to leave, but he cannot face going. [25] She forces him to write to his fiancée, breaking off their engagement.

COMPACT DISC TWO

Act II

Scene One

A large living-room in Dr Schön's house

[1] Lulu has married Dr Schön. She is visited by Countess Geschwitz, her admirer, who admires Lulu's portrait, then leaves, escorted by Lulu. Left alone, Dr Schön suspects that Lulu has hidden her lover(s) in the house, and, armed with a gun, he searches the room.

[2] Lulu returns and she goes with her husband into the bedroom. Countess Geschwitz returns and hides.

[3] Schigolch appears, followed by the acrobat and the schoolboy. Schigolch says that the boy has paid him to be left alone with Lulu: he is madly in love, and has written her an ode. [4] Schigolch and the acrobat declare that they have been jilted. Lulu reappears, elegantly attired, and announces that she is expecting a visitor. [5] She assures Schigolch that Dr Schön is safely at the stock exchange.

[6] A manservant announces the arrival of Dr Schön, and the men hide. It is not Dr Schön himself, but his son Alwa, who enters. When the latter catches sight of Schigolch, Lulu claims he is an old friend of Alwa's father's. Alwa and Lulu proceed to flirt,

but Dr Schön appears unnoticed, appalled to see his wife and son together. They are interrupted briefly by the manservant's reappearance. [7] Dr Schön now hears the lovers (Alwa using the name Mignon like his father) declare their feelings for each other, and Lulu's revelation that it was she who poisoned Alwa's mother.

[8] Dr Schön hides, then catches sight of the hidden acrobat, at whom he aims his revolver. The acrobat ducks back into hiding. Lulu notices the acrobat, and then sees Dr Schön, who comes over to Alwa and Lulu, and manhandles Alwa from the room. As father and son leave, the acrobat attempts to escape. Lulu helps him to avoid running into Dr Schön. [9] – [10] He hides again and when Dr Schön returns looking for him, she tells her angry husband that the acrobat has escaped by jumping from the window. Dr Schön forces his gun into her hand, indicating that she shoot herself. She fires into the ceiling. At the sound of gunshots, the acrobat rushes out, and, seeing him, Dr Schön searches for more hidden men.

He finds Countess Geschwitz and locks her in the next room. [11] As Dr Schön gets increasingly angry, the Schoolboy leaves his hiding place in fear. Dr Schön is distracted by

the sight of yet another hidden male and Lulu pumps five bullets into Dr Schön. As he lies dying, he calls out for Alwa. When his son appears, Dr Schön tells him not to let Lulu escape and warns him that he will be her next victim. Alwa asks the Schoolboy's help in carrying the wounded Dr Schön to his bedroom. He finds the door locked, and on unlocking it, the Countess emerges. [12] Lulu pleads with Alwa not to let her be tried and hanged for murder, but Alwa is adamant, and calls the police.

[13] Film

A silent film shows episodes in Lulu's life over the following years. It is divided into sections as follows:

Arrest
Detention pending trial
Trial
Prison
Medical council
Isolation ward
En route to her final liberation:

(Arrested, judged, condemned, imprisoned, after a year Lulu is hospitalised when it is thought she has cholera. Thanks to a scheme devised by Countess Geschwitz, Lulu swaps places with her and escapes.)

Scene Two

The living room in Dr Schön's apartment, now dusty and unused

[14] – [15] In Dr Schön's apartment, Alwa and the acrobat (who has been employed as manservant) are waiting with Countess Geschwitz for Schigolch to collect her, to effect her swapping places in hospital with Lulu. The acrobat plans to marry Lulu and expects Schigolch to be Lulu's escort on their escape to Paris. Schigolch comes to take the Countess to the hospital where Lulu is a patient. The Countess is anxious to leave and hurries Schigolch out. Alwa and the acrobat quarrel over money.

They are interrupted by the unexpected arrival of the Schoolboy, who has run away from the detention centre in which he had been incarcerated. He has concocted a scheme to rescue Lulu. The acrobat tells him Lulu is dead, and the Schoolboy leaves in despair.

[16] Schigolch enters with Lulu, who looks tired and ill. The acrobat is furious with her; she will be no good as the star of his acrobatic show, looking so worn out. He goes off saying he will shop her to the police instead and make some money with an award for her capture. Schigolch leaves, and Lulu and Alwa are left alone. She looks around for her

portrait and tells Alwa how Countess Geschwitz had used a cholera outbreak to arrange her escape. The Countess has swapped places with Lulu, and is now back in the ward pretending to be Lulu, while the latter is free. ^[17] Lulu begs Alwa to flee abroad with her. ^[18] He declares his love, and they start to make love on the sofa on which Dr Schön had died.

COMPACT DISC THREE

Act III

Scene One

Paris, a spacious salon

^[1] Lulu is living in Paris under a false identity. It is her birthday, and she is celebrating with a party. The guests cluster round a banker, who has made a fortune speculating in shares. The guests all want the banker to sell them Jungfrau shares, the value of which has risen spectacularly. ^[2] – ^[4] A self-proclaimed Marquis, Lulu's latest conquest, is preparing either to sell her to a bordello in Cairo or to shop her to the police. Lulu tries to sweet-talk him, but he is having none of it: he is in urgent need of money, and sees Lulu as the means of getting it. ^[5] – ^[8] Everyone thinks they have gambled and won a fortune on Jungfrau shares,

and they drink to their good fortune. Countess Geschwitz, however, chastises Lulu for her coldness after all she had done for her in taking her place in prison to help Lulu's escape.

^[7] The banker now announces that the value of Jungfrau shares has collapsed and they are worthless. ^[8] – ^[9] Schigolch presses Lulu for money, to finance an apartment for his lover. Lulu arranges to send the acrobat to Schigolch with the Countess, so that Schigolch can kill him. Schigolch agrees. She then persuades the acrobat that Countess Geschwitz is secretly in love with him. If he will spend a night with the Countess, he will get the 20,000 marks which Lulu will ask Countess Geschwitz to lend her. ^[10] Lulu persuades the Countess to save her by agreeing to go to Schigolch's place with the acrobat. Countess Geschwitz and the acrobat leave. ^[11] The banker tries to convince the guests that their shares are now worthless, and that they are all now broke. He is philosophical about the collapse of the market, and will start to rebuild his fortune the following day. The guests vent their anger upon him. Lulu swaps clothes with the waiter ^[12] and escapes with Alwa as the Marquis arrives with the police to arrest her. To the Marquis's chagrin, the Police Commissioner apprehends the waiter by mistake.

Scene Two

London, a windowless garret in the East End

^[13] Lulu, Alwa and Schigolch are destitute and living in an attic. To earn some money, Lulu is resorting to prostitution. Alwa threatens to kill any man she brings up to the garret. The men hide at the sound of Lulu returning with a client. She brings in a Professor, who treats her with respect, but says nothing. The professor pays her, then leaves, and Lulu is triumphant at her first success. ^[14] They hear sounds on the stairs and think it might be another client, but it is Countess Geschwitz. Since the collapse of the Jungfrau shares, she too is broke. She has tried but failed to raise any funds, but has brought with her the portrait of Lulu which she had stolen after Lulu fled Paris. Lulu decides to try her luck again on the streets. Alwa begs her not to go, and Countess Geschwitz declares her intention to follow Lulu. Lulu leaves, pursued by the Countess.

Schigolch is philosophical: they need the money. They hear Lulu returning and Schigolch hides, but Alwa simply wraps a blanket around himself. ^[15] Lulu argues with the new client about payment, and Alwa comes to her defence. The client knocks him unconscious, then leaves. Lulu is horrified and rushes out, saying that even life on the street

would be better. Schigolch drags Alwa's body away. ^[16] Countess Geschwitz comes back and he tells her that Alwa is asleep. Schigolch goes off to the pub. The Countess considers killing herself before Lulu returns.

^[17] Lulu enters with a new client, Jack the Ripper. When Jack sees Countess Geschwitz, Lulu dismisses her as her mad sister. They haggle over a fee and in the end he pays nothing. They go into Lulu's room. ^[18] Countess Geschwitz hears Lulu's screams as she is attacked by Jack the Ripper. He rushes out and stabs the Countess with the blood-stained knife. Jack goes off, leaving Countess Geschwitz to crawl towards the body of her beloved Lulu and die.

* * *



Lisa Saffer (Lulu) studied at Oberlin College Conservatory and New England Conservatory. She has received New York City Opera's Diva Award, and their Kolozsvar Award in recognition of her performances of new

and unusual repertory. Renowned for her interpretation of twentieth-century repertoire, she was nominated for an Olivier award for her portrayal of Lulu with English National Opera, and received the Royal Philharmonic Society Award for best vocal performance.

Lisa Saffer's numerous roles in contemporary operas include Marie in Zimmermann's *Die Soldaten* for New York City Opera, the Opéra national de Paris Bastille and English National Opera; Klaas de Vries's *A King Riding* at the Holland Festival; Hilda Mack in Henze's *Elegy for Young Lovers* at Amsterdam's Concertgebouw and at Tanglewood; Polly/Witch (Birtwistle's *Punch and Judy*) and Morton Feldman's *Neither* for the Netherlands Opera. Other roles include Zerbinetta (*Ariadne auf Naxos*) for Scottish Opera; Tytania (*A Midsummer Night's Dream*) at the Florentine Opera; Anne Trulove (*The Rake's Progress*) at the Indianapolis Opera; The Fire and Nightingale (*L'Enfant et les sortilèges*) and Cunégonde (*Candide*) for New York City Opera; and Despina (*Così fan tutte*) and Servilia (*La clemenza di Tito*) at the Connecticut Early Music Festival. She has also explored the early operatic repertoire with appearances as Minerva (Monteverdi's *The Return of Ulysses*), the title roles in *The*

Coronation of Poppea and *Partenope*, Poppea (Handel's *Agrippina*), Teofane (*Ottone*), Polissena (*Radamisto*), Belinda (Purcell's *Dido and Aeneas*), Atalanta (Handel's *Xerxes*), and Almirena (*Rinaldo*).

Lisa Saffer's discography includes the Gramophone Award-winning recording of Handel's *Ariodante*, as well as *Agrippina*, *Ottone*, *Radimisto*, Purcell's *Dido & Aeneas*, and her solo aria recording *Arias for Cuzzoni*. She has also recorded Knussen's *Hums and Songs for Winnie-the-Pooh*, *Higglety Pigglety Pop* and *Where the Wild Things Are*, Imbrie's Requiem, and Sheng's *Three Chinese Love Songs*.

Sue Adler



Susan Parry (Countess Geschwitz) was until recently a company principal of English National Opera. Her roles there have included Nicklausse (*The Tales of Hoffmann*), Brangäne (*Tristan and Isolde*), Octavian (*Der Rosenkavalier*), Helene (*War and Peace*), Countess Geschwitz (*Lulu*), Susie (*The Silver Tassie*), Fricka in *The Ring of the Nibelungs*, and Dido (*The Trojans*).

24

In 1996 she made her debut with The Royal Opera in Verdi's *Alzira* and has appeared with Welsh National Opera as Thisbe (*La Cenerentola*) and Hansel (*Hansel and Gretel*). Opera appearances abroad have included Iphigenie in Japan and Miss Jessel (*The Turn of the Screw*), Herodias (*Salomé*) and Judith (*Duke Bluebeard's Castle*) for Cincinnati Opera.

Much in demand as a concert artist she has worked regularly with the BBC Philharmonic Orchestra and has also appeared with the BBC Symphony Orchestra in performances of Nicholas Maw's *Scenes and Arias*, Pierre Boulez's *Le Visage nuptial* conducted by the composer at the BBC Proms, and in concert performances of *Duke Bluebeard's Castle* also conducted by Pierre Boulez. Other appearances at the BBC Proms have included Imelda (*Oberto*). A popular artist in Spain Susan Parry has appeared with the ORTVE Orchestra in Madrid as well as the orchestras of Barcelona, Bilbao and Galicia.

Susan Parry's recordings include Fyodor (*Boris Godunov*) as part of Chandos' Opera in English series.

Anna Burford (Dresser, Schoolboy, Waiter) was born in Cornwall and studied at the Royal Northern College of Music where her studies

Kenneth Jarvis



were supported by the Peter Moores Foundation.

Operatic engagements include title role in *Orfeo ed Euridice* with Opera National du Rhin; Roswita (*Héloïse et Abélard*) with Opera National du Rhin in

Strasbourg, and at the Châtelet in Paris; Ursule (*Beatrice and Benedict*), Suzuki (*Madama Butterfly*), and Maddalena (*Rigoletto*) for Welsh National Opera; Amastris (*Xerxes*), Anna (*The Trojans at Carthage*) and Maddalena for English National Opera; Cesare (*Giulio Cesare*) for Opera Ireland, and Owl in *The Cricket Recovers* at the Almeida and Aldeburgh Festivals.

Her extensive concert experience includes Mahler's *Das klagende Lied*, Beethoven's Ninth Symphony, *Serenade to Music*, Hecube (*Les Troyens*) at the Proms, Britten's *Spring Symphony*, Verdi's *Requiem*, Handel's *Aci, Galatea et Polifemo* with Paul McCreech, *Les Nuits d'été*, and Berio's *Folksongs*. Recordings include Francis Grier's *Sequence for the Ascension; The Long and the Short of It* for the

25

animation series on Channel 4 TV and broadcasts for BBC Radio 3.



Graeme Danby (Professor of Medicine, Theatre Manager, Banker) is widely recognised as one of Britain's finest *bassi profondi*, and performs regularly with the Royal Opera, Covent Garden. In Spring

2005, he sang the major role of Charrington in Loren Maazel's new Covent Garden commission *1984*, a part written specially for him.

Roles for English National Opera include Lorenzo (*The Montagues and the Capulets*) under Sir Richard Bonyng, Don Basilio (Rossini's *Barber of Seville*), Dulcamara (*The Elixir of Love*), Somnus (*Semele*), Quince (Britten's *A Midsummer Night's Dream*), Collatinus (*The Rape of Lucretia*), Poo-Bah (*The Mikado*), Sarastro (*The Magic Flute*), Sacristan (*Tosca*), Pistol (*Falstaff*) and Ribbing (*A Masked Ball*). Other appearances include Bartolo (*Le nozze di Figaro*) for Opera North

and the Garsington Festival; Masetto (*Don Giovanni*) for Scottish Opera; Antonio (*Le nozze di Figaro*) at Glyndebourne; Brag (Purcell's *Fairy Queen*) at the Gran Teatro del Liceu in Barcelona; and Xuthus in Param Vir's *Ion* at the Opera National du Rhin Strasbourg.

Graeme Danby appears regularly on the concert platform throughout the UK, including: the Royal Albert Hall (Beethoven's Symphony No .9, Verdi's Requiem), the Royal Festival Hall (Mahler's Eighth Symphony) and Manchester's Bridgewater Hall (*Iolanthe*), and with orchestras including: the London Symphony Orchestra, the London Philharmonic Orchestra, the Royal Philharmonic Orchestra, the Philharmonia, and the Royal Scottish National Orchestra.



Stuart Kale (Painter, Second Client) is internationally recognised as one of the most outstanding singing actors in the operatic world. A consummate musician, his roles cover a huge range of repertoire from Monteverdi to Messiaen.

26

He began his career at Welsh National Opera before joining English National Opera, where he remained for eight years, singing roles such as Don Ottavio (*Don Giovanni*), Michael (Martinů's *Julietta*), Alfred (*Die Fledermaus*) and Nanki-Poo in Jonathan Miller's production of *The Mikado*.

Roles include Hauptmann (*Wozzeck*) at the Opera du Rhin in Strasbourg, for the Canadian Opera Company, and in Nancy, San Francisco, Geneva, Zürich, Montpellier, Bordeaux and Bologna; Podesta (*La finta giardiniera*) in Drottningholm; Guillot (*Manon*) at Covent Garden; Lucano (*L'incoronazione di Poppea*) at the Châtelet, Paris; High Priest (*Idomeneo*) at Covent Garden, Shuisky (*Boris Godunov*) in Strasbourg, Bordeaux and Montpellier; Quint (*The Turn of the Screw*) and Truffaldino (*The Love for Three Oranges*) for English National Opera; Zinoviev (*Lady Macbeth*) in Toulouse and Marseille; the three tenor roles in *Lulu* at the Châtelet; Bob Boles at the Munich State Opera, Covent Garden, and in Genova and Strasbourg; Captain Vere (*Billy Budd*) in Köln; Alfred, Gregor (*The Makropoulos Case*) and Herod in Strasbourg.

Recordings for Chandos' Opera in English series include Captain (*Wozzeck*), Dr Caius

(*Falstaff*), Roderigo (*Otello*), and Shuisky (*Boris Godunov* highlights).



Robert Hayward (Dr Schön, Jack the Ripper) studied at the Guildhall School of Music and Drama and at the National Opera Studio, and made his professional opera debut singing the title role in *Don Giovanni*

for Glyndebourne Touring Opera. He has performed at the Royal Opera House, English National Opera, Welsh National Opera, Opera North, Scottish Opera, Glyndebourne Festival and Touring Operas, Bayerische Staatsoper Munich, Houston Grand Opera, New Israeli Opera, and Minnesota Opera in a wide repertoire including Wotan and the Wanderer in the *Ring*, Amfortas (*Parsifal*), Jokanaan (*Salome*), Figaro and Count Almaviva (*Le nozze di Figaro*), the title roles in *Eugene Onegin* and *Don Giovanni*, Iago (*Otello*), Ford (*Falstaff*), Scarpia (*Tosca*), Marcello (*La Bohème*), Escamillo (*Carmen*), Nick Shadow (*The Rake's Progress*) and Golaud (*Pelléas et Mélisande*).

27

Concert engagements have included *Belshazzar's Feast* with the Bournemouth Symphony Orchestra, *Messiah* with the Royal Liverpool Philharmonic, the Northern Sinfonia, Halle and London Philharmonic Orchestras, Tippett's *The Mask of Time*, Mendelssohn's *Elijah*, Beethoven's Ninth Symphony and Haydn's *Creation* with the Halle, Haydn's *Creation* in Lisbon and with the Philharmonia, *The Dream of Gerontius* with the Royal Scottish National Orchestra, BBC Philharmonic, and in Copenhagen, Mozart's Requiem with the BBC Philharmonic Orchestra conducted by Sir Georg Solti, and *Das klagende Lied* with the Bournemouth Symphony. Recordings include *The Pilgrim's Progress* with Chandos.



John Graham-Hall (Alwa) studied at King's College, Cambridge and the Royal College of Music. He was until recently a member of English National Opera where roles have included Herod (*Salome*), Lysander

(*A Midsummer Night's Dream*), Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugene Onegin*), Monostatos (*The Magic Flute*) and Mime (*Das Rheingold*). Other roles in the UK include Albert Herring at the Royal Opera House, Covent Garden; Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flute (*A Midsummer Night's Dream*) and Bob Boles (*Peter Grimes*) for Glyndebourne Festival Opera; Cassio (*Otello*) for Welsh National Opera; Eisenstein, Schoolmaster (*The Cunning Little Vixen*) for Scottish Opera; and Aschenbach (*Death in Venice*), Lysander, and Ferrando (*Così fan tutte*) for Glyndebourne Touring Opera.

Operatic engagements abroad have included the title role in Pascal Dusapin's new opera *Perela, l'homme de fumée* at the Bastille, Paris and in Montpellier; Cassio and Basilio at La Monnaie in Brussels; Shapkin (*From the House of the Dead*) for Nice Opera; Lysander in Paris, Lyon, Caen, Montpellier, Rome, and at the Ravenna Festival; Lensky (*Eugene Onegin*) in Lyon and Toronto; Ferrando in Vancouver, and Basilio and Spoletta (*Tosca*) for Netherlands Opera.

For Chandos' Opera in English series John Graham-Hall has recorded Monostatos (*The Magic Flute*), Isacco (*The Thieving Magpie*,

the Idiot (*Wozzeck*), and Basilio (*The Marriage of Figaro*).



The Welsh bass **Gwynne Howell** (Schigolch) studied at the Royal Northern College of Music. He became a member of the Royal Opera in 1972, and has sung most of the major bass

roles with the company, in productions including *Aida*, *Rigoletto*, *Otello*, *La Bohème*, *Tosca*, *Don Giovanni*, *Eugene Onegin*, *Parsifal*, *The Flying Dutchman* and *Palestrina*. He has also enjoyed a long association with English National Opera, where his many successes have included Hans Sachs, Gurnemanz, King Philip, and Bluebeard. His international career has included appearances in New York, Chicago, San Francisco, Santa Fe, Paris, Geneva, Hamburg, Munich, and Cologne, and in concert he has worked throughout the world with conductors such as Claudio Abbado, Carlo Maria Giulini, Riccardo Muti, Leonard Bernstein, Pierre Boulez, Daniel Barenboim, Bernard Haitink, Zubin Mehta, Sir Colin Davis, and Seiji Ozawa.

Recent engagements include Pelléas, Don Giovanni, Otello, and Figaro at Glyndebourne, *Lulu* and *War and Peace* for English National Opera, and *The Greek Passion* and *Lady Macbeth of Mtzensk* for the Royal Opera House, Covent Garden.

His many recordings include Mahler's Eighth Symphony 8 with Seiji Ozawa, *Messiah* with Sie Georg Solti, Tristan with Sir Reginald Goodall, and Beethoven's Ninth Symphony with Kurt Masur. For Chandos he has recorded *Belshazzar's Feast*, *The Dream of Gerontius* and, as part of the Opera in English series, Badger/Priest (*The Cunning Little Vixen*). Gwynne Howell was awarded the CBE in 1998.



Brighton-born **Robert Poulton** (Animal tamer, Acrobat) studied at the Guildhall School of Music and Drama and the National Opera Studio. He made his professional debut singing the Ferryman in Britten's *Curlew River* for BBC television.

Among his many roles are Count Almaviva (*Figaro's Wedding*), Ned Keene (*Peter*

Grimes), and Leander (*The Love for Three Oranges*) for English National Opera; Figaro (*Le nozze di Figaro*), Prus (*The Makropulos Case*), Golaud (*Pelléas et Mélisande*), Marcello (*La Bohème*) and Germont (*La traviata*) for Glyndebourne Touring Opera; Ned Keene and Starek (*Jenůfka*) for Glyndebourne Festival Opera; and Father (*Hansel and Gretel*) for Welsh National Opera and Opera Northern Ireland. He has also sung Figaro for Scottish Opera, Leander for Opera North, Falstaff for Garsington and Bartolo (*Il barbiere di Siviglia*) for Grange Park, and made his Royal Opera debut as Douphol (*La traviata*). He has performed in Amsterdam, Nantes, Bremen, Copenhagen and Cologne and for Netherlands Opera, Opera Zuid, and Vlaamse Opera.

Fiona Oke



Alan Oke (African Prince, Manservant, Marquis) studied at the Royal Scottish Academy of Music & Drama. He began his career as a principal baritone with Scottish Opera. Subsequently he sang with the major

British opera companies including The Royal Opera, Opera North, Glyndebourne Opera, Scottish Opera, D'Oyly Carte, English National Opera, and Kent Opera, both as a baritone and since 1992 as a tenor. Roles include Belcore (*L'elisir d'amore*), Count (*The Marriage of Figaro*), Macheath (*Threepenny Opera*), Guglielmo (*Così fan tutte*), Rodolfo (*La Bohème*), Pinkerton (*Madam Butterfly*), Alfredo (*La traviata*), Boris (*Katya Kabanova*), Števa (*Jenůfka*), Aschenbach (*Death in Venice*), Florestan (*Fidelio*), and Rodolfo (*Luisa Miller*).

Roger Begley (Police Commissioner) studied at the Royal College of Music. He joined the English National Opera Chorus in 1970 and has performed many roles including Dog (*The Cunning Little Vixen*), Varsonofiev (*Khovanshchina*), Captain Petrovich (*Eugene Onegin*), Benoit (*La bohème*), and Cappadocian (*Salome*). He also sings regularly with Opera Brava, including the title role in *Don Pasquale*, Benoit/Alcindoro (*La Bohème*) and Dr Bartolo (*The Barber of Seville*). He has sung bass in much of the oratorio repertoire, most recently Mozart's Requiem, Haydn's *Creation* and Bach's B minor Mass.

Claire Mitcher (Fifteen-year-old Girl) read English at Cambridge where she was also a choral scholar and now studies with Marion Studholme. As well as singing in the English National Opera Chorus she has sung or covered several roles at ENO, including Bridesmaid (*Der Freischütz*), Dunyasha (*The Tsar's Bride*), Crobyle (*Thaïs*), Servilia (*La clemenza di Tito*), and Angel (*Jephtha*). She has undertaken educational projects in London primary and secondary schools for ENO Baylis, and last year performed the soprano role in *For the Public Good* to celebrate the centenary of the London Coliseum. She has also sung Musetta, Oscar, Ilia, Poppea, Belinda, Norina and Adele. Concert repertoire includes Bach's *Jauchzet Gott*, *Weichet nur* and *St John Passion*, Mozart's *Exsultate Jubilate* and Requiem, and *Messiah*.

Paul Napier-Burrows bass (Servant) studied at the Royal College of Music and the Guildhall School of Music and Drama. A member of English National Opera from 1981 to 1990, he left to pursue a freelance career, returning to sing Mr Flint (*Billy Budd*), Dr Falke (*Die Fledermaus*), Fiorello (*The Barber of Seville*), Harlequin (*Ariadne on Naxos*), Junius (*The Rape of Lucretia*), Elviro (*Xerxes*), Juan (*Don*

Quixote) and Dancairo (*Carmen*). He has also appeared with the D'Oyly Carte, Welsh National Opera, Chelsea Opera, Garsington, and Scottish Opera (Swallow in *Peter Grimes*). He rejoined ENO in 1997.

Jane Powell (Mother) studied at the Royal Academy of Music. Her operatic roles include Cherubino, Idamante (*Idomeneo*), Flora (*La traviata*) and Princess Linette in the BBC Television production of *The Love for Three Oranges*. At the Royal Opera House she has performed roles in *Salome*, *Der Freischütz*, *Werther* and *Simon Boccanegra*. Since joining the English National Opera Chorus, she has performed Mayor's wife (*Jenůfka*), Squire (*Lohengrin*), and Hen (*The Cunning Little Vixen*). She studies singing with Lyn Cook.

Moira Harris (Designer) studied at London University and the Guildhall School of Music and Drama. She has worked with Lyons Opera, Palace Opera, Garden Opera, Opera Italiana, Cambridge University Opera, Jigsaw Music Theatre and Pavilion Opera, with roles including Belinda, Ilia (*Idomeneo*), Sandrina (*La finta giardiniera*), Mozart's Countess, Adina, Norina, Miss Wordsworth (*Albert Herring*), Fiordiligi, Lucia, Musetta and the

heroines in *Les Contes d'Hoffmann*. In addition to regular oratorio engagements, she is a member of The Artsong Collective, specializing in twentieth-century works. She is a member of the Chorus of English National Opera.

Toby Stafford-Allen (Journalist) trained at the Royal Northern College Music, where he was a Peter Moores Scholar, and whilst there he made his international debut singing Guglielmo (*Così fan tutte*) at the Aix-en-Provence Festival. On leaving the RNCM, Toby Stafford-Allen joined the English National Opera Jerwood Young Singers Programme, and has since become a company principal. Major roles performed with English National Opera include Guglielmo (*Così fan tutte*), Papageno (*The Magic Flute*), and Schaunard (*La Bohème*). His concert repertoire includes the Mozart and Fauré Requiems, Haydn's *Creation*, and Bach's B minor Mass.

Critically and publicly acclaimed, the **English National Opera Orchestra** has in recent years received several prestigious awards, including the Royal Philharmonic Society Music Award and an Olivier Award for Outstanding Achievement in Opera. The Orchestra is at the

heart of English National Opera's artistic life, and as well as opera performances at the London Coliseum it has also been seen on the concert platform, at the Aldeburgh Festival (*Peter Grimes* and *The Rape of Lucretia*), and at Glastonbury in 2004 (Act III of Wagner's *The Valkyrie*). Many of the players participate in the work of ENO Baylis, the company's education and outreach department. The ENO Orchestra appears in many recordings as part of Chandos' Opera in English series: *Falstaff*, *Otello*, *Ernani*, *Mary Stuart*, *Julius Caesar*, *The Barber of Seville*, *Rigoletto*, *La traviata*, *Werther*, and a recording of the complete *Ring Cycle* conducted by Sir Reginald Goodall.



Paul Daniel was Music Director of English National Opera from 1997 until 2005, and he conducted a wide range of repertoire including notable productions of the *Ring*, *Lulu*, *The Trojans*, *War and Peace*, and the world premiere of Turnage's *The Silver Tassie*.

He was Music Director of Opera Factory from 1987–1990, and of Opera North from 1990–1997, where he attracted critical acclaim for a diverse and challenging repertoire including several world premieres, as well as celebrated productions of *Pelléas et Mélisande*, *Don Carlos* and *Boris Godunov*.

Other operatic engagements have included the Royal Opera House Covent Garden, La Monnaie in Brussels, the Bavarian State Opera in Munich, the Teatro Real Madrid, and the Geneva Opera.

Symphonic engagements have included the Philharmonia, Orchestra of the Age of Enlightenment, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Bournemouth Symphony Orchestra, Royal Scottish National Orchestra, Netherlands Radio Philharmonic, Orchestre de Paris, Orchestre National de France, the Orchestre National de Lyon, Tonhalle-Orchester

Zürich, the Gothenburg Symphony Orchestra, the Orchestre de la Suisse Romande, the Deutsche Kammerphilharmonie, the Los Angeles Philharmonic, the Cleveland Orchestra, and the New York Philharmonic. In 2005 he conducted the internationally televised Last Night of the Proms in London with the BBC Symphony Orchestra.

Recordings include the Elgar/Payne Symphony No. 3 with the Bournemouth Symphony Orchestra, a series of English music CDs with the Orchestra of Opera North, and *Elijah* with the Orchestra of the Age of Enlightenment. For Chandos he has recorded Michael Berkeley's *Baa Baa Black Sheep* and, as part of Chandos' Opera in English series, *Falstaff*, *Wozzeck*, and highlights from *Boris Godunov*.

Paul Daniel was awarded the CBE in 2000.

PETER MOORES FOUNDATION

British philanthropist Sir Peter Moores established the Peter Moores Foundation in 1964 to realise his charitable aims and, to fulfill one of these, the Compton Verney House Trust in 1993 to create a new art gallery in the country. Through his charities he has disbursed more than £104 million to a wide variety of arts, environmental and social causes 'to get things done and open doors for people'.

Sir Peter's philanthropic work began with his passion for opera: in his twenties he helped a number of young artists in the crucial, early stages of their careers, several of whom – Dame Joan Sutherland, Sir Colin Davis and the late Sir Geraint Evans amongst them – became world-famous.

Today, the Peter Moores Foundation supports talented young singers with annual scholarships awarded through the Royal Northern College of Music, has made it possible for Chandos Records to issue the world's largest catalogue of operas recorded in English translation, and enabled Opera Rara to record rare *bel canto* repertoire which would otherwise remain inaccessible to the general public.

In live performance, the Foundation has encouraged the creation of new work and schemes to attract new audiences, financed the publication of scores, especially for world premieres of modern operas, and enabled rarely heard works to be staged by British opera companies and festivals.

Projects supported by the Foundation to help the young have ranged from a scheme to encourage young Afro-Caribbeans 'stay at school' for further education, to the endowment

of a Faculty Directorship and Chair of Management Studies at Oxford University (providing the lead donation which paved the way for the development of the Said Business School).

In 1993 the Foundation bought Compton Verney, a Grade 1 Georgian mansion in Warwickshire, designed by Robert Adam, with grounds by Capability Brown. Compton Verney House Trust was set up by Sir Peter to transform the derelict mansion into a world-class art gallery that would provide an especially welcoming environment for the 'first-time' gallery visitor. The gallery, which houses six permanent collections, a Learning Centre for all ages, and facilities for major visiting exhibitions, was opened in March 2004 by HRH the Prince of Wales. The Compton Verney website can be found at: www.comptonverney.org.uk

Sir Peter Moores was born in Lancashire and educated at Eton College and Christ Church, Oxford. He was a student at the Vienna Academy of Music, where he produced the Austrian premiere of Benjamin Britten's *The Rape of Lucretia*, and at the same time was an assistant producer with the Vienna State Opera, working with Viennese artists in Naples, Geneva and Rome, before returning to England in 1957 to join his father's business, Littlewoods. He was Vice-Chairman of Littlewoods in 1976, Chairman from 1977 to 1980 and remained a director until 1993.

He received the Gold Medal of the Italian Republic in 1974, an Honorary MA from Christ Church, Oxford, in 1975, and was made an Honorary Member of the Royal Northern College of Music in 1985. In 1992 he was appointed a Deputy Lieutenant of Lancashire by HM the Queen. He was appointed CBE in 1991 and received a Knighthood in 2003 for his charitable services to the arts.



Robert Poulton as the Animal Tamer and Lisa Saffer in the title role of English National Opera's production of *Lulu*



Lisa Saffer in the title role of English National Opera's production of *Lulu*

Berg: Lulu

Alban Berg wuchs inmitten der außergewöhnlichen Atmosphäre auf, die zu Beginn des 20. Jahrhunderts in Wien herrschte. Mit *Wozzeck* und *Lulu* schuf er zwei einzigartige Opern, die als persönliche Zeugnisse seiner Wiener Erfahrungen gelten können. Beide Werke verwenden zukunftsweisende Texte von Autoren, bei denen es sich ebenfalls um ausgesprochen exzentrische Persönlichkeiten handelte. Die Arbeiten an *Wozzeck* begannen 1914 und wurden 1921 abgeschlossen; das Werk basiert auf dem unvollendeten Drama von Georg Büchner, das dieser 1836–1837 kurz vor seinem Tod schrieb und das von der Armut und den selbstzerstörerischen Tendenzen des Lebens handelt, deren Vorhandensein die Wiener so häufig negierten. 1905 sah Berg im Wiener Trianon-Theater eine private Aufführung von Frank Wedekinds *Büchse der Pandora*. Nach der Veröffentlichung dieses Schauspiels kam es 1904 zu einer gerichtlichen Verhandlung, in deren Folge das Werk in Deutschland verboten wurde. Wedekind hatte dieses Schauspiel sowie das Stück *Erdegeist*, das den ersten Teil der Geschichte schildert,

zwischen 1892 und 1902 über mehrere Jahre hinweg geschrieben, und der berühmte Regisseur Max Reinhardt hatte *Erdegeist* 1902 in Berlin inszeniert. Berg schrieb seine Oper kurz vor seinem Tod im Jahr 1935 und hinterließ damit ein Zeugnis seines persönlichen Lebens, denn die Geschichte des unvollendeten dritten Aktes ist selbst bereits ein Detektivroman.

Bevor wir uns dieser erstaunlichen Geschichte zuwenden, wollen wir einen Blick auf das Thema von *Lulu* werfen. Während *Wozzeck* von der mit den Augen des gleichnamigen Protagonisten betrachteten Halbwelt armer Leute handelt, beschäftigt *Lulu* sich mit dem Milieu der Mittelklasse, die mit ausgesprochen typisierten Charakteren bevölkert ist, durch deren Augen wir *Lulu* betrachten. Sie ist nie allein auf der Bühne, und erst im zweiten Akt, in der Szene mit Dr. Schön, hören wir mit ihrem „Lied der *Lulu*“ ihr „Credo“, ihre Lebensphilosophie. Es gibt noch einige weitere Opern im Standardrepertoire, die auf einem ähnlichen Konzept basieren. So erleben wir *Don Giovanni* durch die Erfahrungen anderer Menschen – er

befindet sich nie allein auf der Bühne, und das ist ein typischer Aspekt dieser Art von Charakterisierung. Die weiblichen Vertreter dieses Phänomens (zum Beispiel *Carmen*, *Mélisande*, *Elena Makropoulos*) widersprechen der typischen Wiener Auffassung, daß Frauen nur durch ihre Heirat zu sexuellen Wesen werden – verheiratete Männer können Affären haben, Ehefrauen jedoch nicht, wie es in zahlreichen Operettenlibretti belegt ist! Stefan Zweig schrieb sehr passend, Wien habe eine „klebrige, parfümierte, schwüle, ungesunde Atmosphäre“. Die Stadt war voller Prostituiertes, und die Restaurants boten gewöhnlich „chambres séparées“ an, in denen man mit den zahlreichen „ausgehaltenen Frauen“ verkehren konnte. Man könnte von einer veritablen „Moralität der Geheimniskrämerei“ sprechen.

Um *Lulu* zu verstehen, müssen wir daher auch die übrigen Charaktere und ihr Leben kennenlernen. Durch sie können wir beginnen, die Vielschichtigkeit der *Lulu* zu begreifen, die sich auch in der Vielzahl der Namen ausdrückt, unter denen sie den einzelnen Figuren bekannt ist. Die auf diese Figuren jeweils spezifisch zugeschnittene Musik ist auf ihre eigene komplexe Weise voll ausgearbeitet, wobei Berg jedoch nicht

erwartete, daß die Zuhörer dies bemerkten. Die Wiener waren zu dieser Zeit mit einer ganzen Reihe von komplexen Sachverhalten beschäftigt – wie wir heute Dank der wissenschaftlichen Arbeiten Freuds und der aus diesen resultierenden Erkenntnis wissen, daß menschliche Wesen erstaunlich kompliziert sind; häufig sind die Handlungen einer Person dieser selbst nicht einmal bewußt. Die Entdeckung des „Unterbewußten“ schlug wie eine Bombe ein – die Kirche hatte schon mit der Aufklärung ihren gesellschaftlichen Einfluß zu verlieren begonnen, und nun drohte das Chaos. Sowohl Wedekind als auch Berg lebten in dieser bewegten Zeit, und beide verarbeiteten ihre Erfahrungen in ihrer Kunstform.

Wenn man die Synopse der *Lulu* liest, so fällt auf, daß hier zahlreiche Ereignisse aus dem Leben der beiden Künstler wieder auftauchen. Die folgenden Beispiele mögen dies erläutern:

1891–1894: Wedekind arbeitete als Sekretär für einen Wanderzirkus und einen Kunstfälscher namens Willy Gretor. Außerdem besuchte er London sechs Jahre, nachdem Jack the Ripper notorischen Ruhm erlangt hatte.

1901: Wedekind trat in der Kabarettgruppe „Die elf Scharfrichter“ als Darsteller auf. Er

sang zu seiner eigenen Gitarrenbegleitung, wobei seine Darbietungen sich durch sein langes Schweigen und seinen starren Blick auszeichneten. Eines seiner Lieder wird von Berg zu Beginn der Londoner Szene im dritten Akt verwendet – der Marquis singt es in der ersten Szene.

1900: Berg verlor seinen Vater, als er fünfzehn Jahre alt war, und litt seit dieser Zeit unter Asthmaanfällen (vgl. Schigolchs Asthma, das man im ersten Akt auf Band 1:17, hört). Berg wandte sich sogar an Freud um ärztliche Hilfe.

1903: Nach einer Affäre mit einem achtzehnjährigen Bauernmädchen, das schwanger wurde, unternahm Berg einen Selbstmordversuch. 1908 versuchte seine Schwester Smaragda sich umzubringen, nachdem ihre Ehe gescheitert war und sie ihre lesbischen Neigungen entdeckt hatte (vgl. Gräfin Geschwitz). Ein mit Berg befreundeter Maler, Richard Gerstl, hatte eine Affäre mit der Frau von Bergs Lehrer Schönberg und versuchte, mit ihr durchzubrennen. Als sie zu ihrem Mann zurückkehrte, schnitt Gerstl sich die Kehle durch (vgl. den Selbstmord des Malers).

1925–1935: Berg hatte ein heimliches Verhältnis mit Hanna Fuchs-Robettin, einer

verheirateten Frau, bei der er oft wohnte, wenn er sich in Prag aufhielt. Er war ihr von ihrer Schwägerin Alma Mahler Werfel vorgestellt worden. 1958 schrieb Alma eine Biographie mit dem Titel “And the Bridge is Love” (“Mein Leben”), in der sie sich über zahlreiche Affären ausließ, diese Beziehung jedoch nicht erwähnte. Alma war Teil des Wiener Kulturlebens; Zemlinsky machte ihr den Hof, dann heiratete sie Gustav Mahler, später den Architekten Walter Gropius und schließlich Franz Werfel, der häufig die Korrespondenz zwischen Berg und Hanna beförderte. Bergs Briefe sind – mit Ausnahme der Korrespondenz des Jahres 1926 – erhalten geblieben, Hannas Antworten konnten interessanterweise jedoch nie aufgefunden werden.

Diese fruchtbare Schaffensphase regte Berg zur Komposition von drei Werken an, die *Lyrische Suite* (1925–1926), *Lulu* (1929–1935) und das Violinkonzert (1935), für das er die Arbeit an *Lulu* unterbrach (ähnlich wie Wagner die Arbeit an *Siegfried* unterbrach, um *Tristan* und die *Meistersinger* zu schreiben). Die beiden genannten Instrumentalwerke verwenden geheime Zahlen- und Buchstabensysteme, die nur Hanna verstehen konnte. Berg interessierte sich für

Zahlensymbolik, seit er die Theorien des Biologen und Mentors von Freud Wilhelm Fließ gelesen hatte. Berg beschloß, daß seine persönliche Zahl die 23 sei, da sein erster Asthmaanfall sich an einem 23. Juli ereignet hatte. Seltsamerweise starb er am 23. Dezember 1935; und er schrieb Hanna einen 23 Seiten langen Brief, in dem er das geheime Programm des Violinkonzerts erläuterte. Im dritten Akt von *Lulu* enthält der Schlußakkord als höchsten Ton die Note H und als tiefsten ein F, wobei alle vorangehenden Noten auf diesen Akkord hinführen. Dies ist natürlich ein Symbol für Hanna Fuchs. In einem Brief, in dem er erläutert, daß er die Figur der Gräfin Geschwitz nicht leicht zu realisieren findet, schreibt Berg, “für ihre beiden Schlußstrophen schein ich die richtigen Noten gefunden zu haben”. Ihre letzten Worte, die passenderweise seine Liebe zu Hanna ausdrücken, sind: “Ich bin dir nah! Bleibe dir nah, in Ewigkeit!”

Bergs einzigartiger musikalischer Stil rührt von der Theorie seines Lehrers her. Schönberg wollte das etablierte tonale System ersetzen, das auf einem Grundton und der zugehörigen Tonleiter beruht und Spannungen zwischen den Noten dieser Skala und der Tonika enthält und zudem auch zu Skalen in anderen

Tonarten modulieren kann. Das neue atonale System verwendete alle zwölf chromatischen Töne einer Oktave in einer bestimmten Ordnung, einer “Reihe”, die umgekehrt und auch rückwärts gespielt werden konnte. Diese “Reihen” ersetzen Tonika und Tonleiter. Berg ging jedoch noch viel weiter – seine “Reihen” können auch transponiert und in Gruppen von drei oder vier Tönen unterteilt werden, die als Motive eingesetzt oder zusammen als Akkorde gespielt werden können. Ferner verwendet er rhythmische Zellen, wie etwa den Rhythmus “punktierte Viertelnote – punktierte Viertelnote – Achtelnote – punktierte Viertelnote”, der beim Tod des Malers, Dr. Schöns sowie auch dem von Geschwitz und Lulu erklingt und zuerst im Prolog im Baß zu hören ist (Band 1). Am wichtigsten ist jedoch, daß diese “Reihen” mit Bergs Interpretation seiner Figuren verbunden sind.

Berg beschloß, die Komplexität der Charaktere zu betonen, indem er sie ein- oder zweimal in veränderter Gestalt wiederkehren ließ. Am offensichtlichsten geschieht dies in der Londoner Szene, wo die drei Kunden in Lulus Dachstube hinaufsteigen. Ursprünglich hatte Berg vor, Lulus Ehemänner in umgekehrter Reihenfolge erscheinen zu lassen

(er erzielte ein perfektes Palindrom in der "Filmmusik" zwischen der ersten und zweiten Szene des zweiten Aktes), schließlich aber ist der erste Kunde Lulus erster Ehemann, der Medizinalrat, der zweite ist der Maler und der dritte (Jack the Ripper) ist Dr. Schön, ihr dritter Ehemann. Wenden wir uns den Figuren im einzelnen zu:

Alwa – der "Komponist", mit dem Berg sich identifizierte und der sich von Lulu zu seinem nächsten Werk inspirieren läßt, zugleich aber auch im Vergleich mit den Erfolgen seines Vaters seine sexuelle Unreife erkennt. Die ihm zugeordnete "Reihe" steht in ihrer ersten Hälfte fast in a-Moll, daher können wir sie dem Buchstaben A von Alban zuordnen! Die ersten sechs Noten sind ausschließlich weiße Noten auf dem Klavier und die zweite Hälfte ist schwarz – mit Ausnahme des G. Dieser a-Moll-Klang ist in der Gesangsstimme des zweiten Aktes (Band 6 2:50) deutlich zu hören. Alwas "Reihe" bildet eine Grundlage für die folgenden drei "Liebhaber".

Gräfin Geschwitz – ihre "Reihe" ist unmittelbar von der Alwas abgeleitet und durch ihre Verwendung leerer Quinten besonders deutlich wahrnehmbar; vielleicht ist dies eine Andeutung ihrer lesbischen

Neigungen. Die Reihe erklingt zum ersten Mal im zweiten Akt (Band 1 0:22).

Der Athlet – die für diese Figur charakteristischste Klangwelt beruht auf einem Cluster aus weißen und schwarzen Noten, die in dem orchestralen Klavierpart zu hören sind. Auf diese Weise werden seine gymnastischen und körperlichen Fähigkeiten illustriert. Auch diese Noten sind von Alwas "Reihe" abgeleitet. Zu hören sind sie im Prolog (Band 1 0:47).

Dr. Schön – Alwas Vater; seine "Reihe" ist mit der seines Sohnes nur verwandt, wenn man sie umkehrt. Zu hören ist dies im Prolog (Band 1 1:00). Wegen seiner gesicherten Existenz als Geschäftsmann verwendet seine Musik klassische Formen wie die Sonate oder das Rondo.

Die übrigen Figuren leiten ihre "Reihen" von der Lulu zugeordneten Notenreihe ab, die im Zirkusthema im Prolog (Band 1 0:30) über dem Todesrhythmus zu hören ist. Lulu hat noch zwei weitere charakteristische Themen – ein Freiheitsthema, das ebenfalls im Prolog erklingt (Band 1 2:14), sowie ein Thema, das mit ihrem "Tanz durchs Leben" im ersten Akt in Verbindung gebracht wird (Band 2 1:20). Die einzige Figur, die ihr Thema nicht von dem einer anderen Figur ableitet, ist die des mysteriösen **Schigolch**, der

mehr über Lulu weiß als jeder andere; seine "Reihe" steigt in chromatischen Doppelschlagfiguren in Gruppen von jeweils vier Noten nach oben. Zu hören ist dies im ersten Akt (Beginn von Band 2).

Medizinalrat/Bankier/Erster Kunde – diese Männer, von denen ein jeder es aus eigenen Kräften zum Erfolg gebracht hat, sind durch aufsteigende Terzen repräsentiert. Zu hören sind diese im ersten Akt (Band 6 0:28).

Maler/Zweiter Kunde – die "Reihe" erklingt häufig in der Form von vier aus jeweils drei Tönen bestehenden Akkorden, die von Tönen aus beiden Hälften der Lulu-"Reihe" abgeleitet sind. Zu hören ist dies im ersten Akt (Beginn von Band 3).

Garderobiere/Gymnasiast/Groom – hier verwendet die Musik vier Tongruppen, die im zweiten Akt (Band 3 0:23) zu hören sind. Die einzelnen Figuren sind nicht in der gleichen Weise musikalisch aufeinander bezogen wie die folgenden.

Afrikanischer Prinz/Diener/Marquis – diese Figuren sind musikalisch miteinander verbunden; das entsprechende Tonmaterial basiert auf Lulus "Reihe". Zu hören ist dies beim ersten Erscheinen des Prinzen im ersten Akt (Beginn von Band 2). Berg schuf diese drei Figuren als Prototypen verschiedener

Arten der Sklaverei – Ehe, Knechtschaft und das Bordell.

* * *

Die Geschichte der Vollendung des dritten Aktes vermittelt einen Eindruck von den Problemen, die Berg mit seinem Tod zurückließ. Die Chronologie der Ereignisse ist wie folgt:

1934–1935: Berg vollendet den dritten Akt als Particell und orchestriert einzelne Teile; diese werden am 30. November 1934 von Erich Kleiber in Berlin als fünf Einzelwerke (*Symphonische Stücke aus der Oper "Lulu"*) aufgeführt.

1935 (Dezember): Berg stirbt. Wenige Wochen später teilt der Verlag seiner Frau Helene mit, daß die Partitur von einem seiner Schüler problemlos vollendet werden könne.

1937: Erwin Stein bereitet einen Klavierauszug des Akts für den Stich vor, die Sache wird aufgrund der zunehmend schwierigen politischen Lage in Deutschland jedoch nicht weiter vorangetrieben; die übrigen Akte werden mit einem Vorwort veröffentlicht, das das baldige Erscheinen des dritten Aktes ankündigt. Stein wendet sich auf Helene Bergs Anregung an Schönberg und bittet ihn, das Werk zu vollenden, doch Schönberg hat Vorbehalte bezüglich der

Darstellung einer von ihm als solche empfundenen Karikatur eines jüdischen Bankiers. Auch Webern lehnt diese Aufgabe ab, da er befürchtet, die Arbeit könne seinen eigenen Kompositionsstil beeinflussen. Helene Berg behauptet, man habe sich auch an Zemlinsky gewandt, dies wird von Zemlinskys Familie jedoch vehement bestritten.

1937 (2. Juni): In Zürich findet die Erstaufführung der ersten beiden Akte von Lulu statt. Das Stück erhält von der Nazi-Presse schlechte Kritiken.

1938 (12. März): Österreich fällt an das Naziregime.

1949 (15. Februar und 29. April): Konzertaufführungen der zweiaktigen Fassung; anwesend ist der junge Komponist Friedrich Cerha. Im September wird das Werk an La Fenice in Venedig aufgeführt.

1953: Eine Inszenierung in Essen endet mit dem gesprochenen Text des dritten Aktes vor dem Hintergrund der *Symphonische Stücke*, die die von Berg orchestrierte Musik enthält. Der Klavierauszug der ersten beiden Akte wird erneut veröffentlicht, allerdings ohne das ursprüngliche Vorwort, das das bevorstehende Erscheinen des dritten Aktes ankündigt.

1957: Ein Buch von Hans Redlich über Berg erscheint im Druck; es enthält einen Satz

über die Möglichkeit, den dritten Akt noch zu vollenden.

1959: George Perle unternimmt den Versuch, die unveröffentlichten Teile des dritten Aktes zu untersuchen.

1960: Helene Berg untersagt die Fertigstellung des dritten Aktes und wirft Zweifel auf, ob er jemals vollendet werden könne.

1962 (10. Juni): Friedrich Cerha wendet sich an Kalmus, den Herausgeber des Werks, um das Particell zu untersuchen; man ermutigt ihn, sich heimlich an die Vollendung zu machen. Der Verlag händigt ihm das Particell, Bergs Liste sämtlicher "Reihen", die orchestrierten Teile, den Klavierauszug von Stein sowie das Libretto aus.

1963: Die Biographie von Redlich wird neu aufgelegt, allerdings ohne den Kommentar, daß der dritte Akt leicht zu ergänzen sei. Alfred Kalmus erteilt George Perle die Genehmigung, das unveröffentlichte Material in Wien zu sichten. Perle entdeckt, daß alles vollständig ist, mit Ausnahme von zwanzig Takten in der zweiten Szene. Drei Fünftel der beiden Szenen sind bereits orchestriert. Der unvollständige Schluß des Vokalquartetts läßt sich ergänzen, da er die Musik der Hymne am Ende des zweiten Akts wiederholt und es

zudem Hinweise gibt, wo die entsprechenden Textpassagen bei Wedekind zu finden sind. Vielleicht hatte Berg diese Passage auf einem separaten Blatt komponiert, um sie besser strukturieren zu können.

1969: Helene verfaßt ihr Testament, das 1976 veröffentlicht wird – "niemandem dürfe gestattet werden, das Manuskript des dritten Aktes von Lulu zu untersuchen, noch sei es irgend jemandem zu erlauben, die Fotokopie im Besitz der Universal-Edition zu studieren."

1974–1976: George Perle veröffentlicht einen Artikel über die Entdeckung der annotierten farbigen Partitur der *Lyrischen Suite* im Besitz von Hannas Familie, der sämtliche verschlüsselten Ideen zu entnehmen sind.

1979 (24. Februar): Die Erstaufführung des von Cerha vollendeten dritten Aktes findet unter der Leitung von Pierre Boulez in Paris statt. Die Alban-Berg-Stiftung versucht erfolglos, die Aufführung gerichtlich unterbinden zu lassen.

So wissen wir nun, warum es so lange dauerte, bis der dritte Akt veröffentlicht wurde, und beim Zuhören können wir die zusätzliche Tiefe dieser außergewöhnlichen Musik genießen.

© 2006 Anthony Legge

Synopse

COMPACT DISC ONE

Prolog

☐ Ein Tierbändiger betritt die Bühne und wendet sich an das Publikum. Er erzählt von den Tieren, die gleich vorgestellt werden sollen, und bittet einen Bühnenarbeiter, die "menschliche Schlange" zu holen. Der Arbeiter trägt Lulu herein, die in ein Pierrot-Kostüm gekleidet ist. Der Tierbändiger warnt das Publikum, daß sie zwar harmlos aussehe, man aber gleich erkennen werde, was für eine gefährliche Kreatur sie tatsächlich ist. Er entfernt sich.

Erster Akt

Szene 1

Das geräumige, aber heruntergekommene Atelier eines Malers

☒ Lulu, die mit dem Medizinalrat Dr. Göll verheiratet ist, der sie unter dem Namen Nelly kennt, steht in einem Pierrot-Kostüm Modell, um ihr Porträt malen zu lassen. Der Chefredakteur Dr. Ludwig Schön schaut dabei zu. Sein Sohn, der Komponist Alwa, kommt herein und sie verlassen gemeinsam den Raum. ☑ – ☑ Lulu flirtet mit dem Maler,

der ihr seine Liebe gesteht, ^[6] als plötzlich ihr Ehemann auftaucht. Wutentbrannt darüber, die beiden zusammen zu ertappen, hat er einen Herzinfarkt und stirbt. ^[7] – ^[10] Der Maler geht einen Arzt holen, und als er zurückkehrt, erklärt Lulu, sie sei glücklich, daß das Vermögen ihres Mannes nun ihr gehöre. Der Maler ist über ihre mangelnde Moral schockiert.

Szene 2

Ein eleganter Salon im Haus des Malers

^[11] – ^[12] Lulu und Walther, der Maler, der sie unter dem Namen Eva kennt, haben geheiratet. Sein Porträt von Lulu als Tänzerin ist für einen hohen Preis verkauft worden. Ein Brief verkündet Dr. Schöns Verlobung. Es klingelt und Walther verläßt Lulu, um einem Bettler etwas Geld zu geben; dieser kommt sodann herein, während Walther sich entfernt, um in seinem Atelier zu arbeiten. ^[13] Es stellt sich heraus, daß Lulu und der Bettler, Schigolch, einander gut kennen (ist er ein früherer Liebhaber oder vielleicht ihr Vater?) und daß Schigolch der einzige Mensch ist, der sie mit dem Namen Lulu anspricht. Es klingelt ein weiteres Mal und Schigolch geht ab, während Dr. Schön hereinkommt. ^[14] Er möchte seine Beziehung zu Lulu beenden.

Dr. Schön und Lulu haben eine Auseinandersetzung und werden von dem zurückkehrenden Maler unterbrochen. Lulu erzählt ihm, daß Dr. Schön nichts mehr von ihr wissen wolle, und deckt so ihrem Mann gegenüber ihre Affäre auf. Dieser führt sie in sein Atelier hinaus und kehrt dann zurück. ^[15] Der Maler erlebt einen weiteren Schock, als er erfährt, daß Dr. Schön Lulu bereits seit ihrem zwölften Lebensjahr kennt und sie Mignon nennt. Dr. Schön teilt ihm mit, daß der Bettler – Schigolch – ihr Vater sei, und der Maler begreift, daß Lulu ihm lauter Lügengeschichten aufgetischt hat. Er geht in sein Ankleidezimmer und verschließt die Tür.

Dr. Schön begreift, daß Walther nicht in sein Atelier zurückgekehrt ist, und als Lulu erscheint, schickt er sie eine Axt holen, um die Tür aufzubrechen. ^[16] – ^[17] Sie werden durch erneutes Klingeln unterbrochen, und Dr. Schön geht auf Zehenspitzen zur Tür, um zu sehen, ob es der Kunsthändler ist, während Lulu weiterhin an der Tür zum Ankleidezimmer lauscht. Dr. Schön kehrt mit seinem aufgeregten Sohn Alwa zurück, der verkündet, in Paris sei die Revolution ausgebrochen. Dr. Schön ist jedoch zu sehr damit beschäftigt, die Tür aufzubrechen. Als ihm dies gelungen ist, betritt er als erster zögernd den Raum, gefolgt

von Lulu. Sie entdecken, daß der Maler sich die Kehle durchgeschnitten hat. Lulu ist entsetzt und beschließt wegzugehen; sie versucht, Alwa mit sich zu zerren. Sie geht ab, um sich umzukleiden.

Lulu kehrt zurück und geht hinaus, während Dr. Schön die Polizei anruft und den Selbstmord mit Verfolgungswahn begründet. Als die Polizei eintrifft, wischt Lulu das Blut von Dr. Schöns Händen. Sie verkündet triumphierend, daß er sie nun heiraten werde.

Szene 3

Eine Theatergarderobe

^[18] – ^[20] Alwa und Lulu trinken in ihrer Garderobe Champagner. Sie erzählt ihm, ein Prinz wolle sie heiraten und ins exotische Afrika mitnehmen. ^[21] Der Prinz betritt ihre Garderobe, nachdem sie diese verlassen hat, um auf die Bühne zu gehen. ^[22] Lulu wird von einer Garderobiere und dem Theaterdirektor hereingebracht, nachdem sie anscheinend beim Anblick von Dr. Schön und dessen Verlobten im Publikum in Ohnmacht gefallen ist. ^[23] Dr. Schön erscheint und befiehlt Lulu, auf die Bühne zurückzukehren. Alwa bittet den Theaterdirektor, die Reihenfolge der Nummern umzustellen, um Lulu Gelegenheit zu geben, sich zu erholen.

^[24] Alle gehen hinaus, nur Dr. Schön bleibt zurück und fragt Lulu, warum der Prinz in ihre Garderobe gekommen ist. Sie teilt ihm mit, der Prinz plane, sie nach Afrika mitzunehmen, und bemerkt seine betrübtete Reaktion auf diese Nachricht. Sie schickt ihn hinaus, aber er kann sich nicht überwinden zu gehen. ^[25] Sie zwingt ihn, an seine Verlobte zu schreiben und ihr Verlöbnis aufzulösen.

COMPACT DISC TWO

Zweiter Akt

Szene 1

Ein großer Wohnraum in Dr. Schöns Haus

^[1] Lulu hat Dr. Schön geheiratet. Sie erhält Besuch von ihrer Verehrerin Gräfin Geschwitz, die Lulus Porträt bewundert und dann von Lulu hinausbegleitet wird. Allein zurückgelassen hegt Dr. Schön den Verdacht, daß Lulu einen oder mehrere Liebhaber im Haus versteckt hat; mit einem Revolver bewaffnet durchsucht er den Raum. ^[2] Lulu kommt zurück und geht mit ihrem Gatten ins Schlafzimmer. Gräfin Geschwitz kehrt zurück und versteckt sich.

^[3] Schigolch taucht auf, gefolgt von dem Athleten und dem Gymnasiasten. Schigolch sagt, der Junge habe ihn bezahlt, um mit Lulu

allein gelassen zu werden; er habe sich unsterblich verliebt und ihr eine Ode geschrieben. [4] Schigolch und der Athlet erklären, sie seien versetzt worden. Lulu kehrt elegant gekleidet zurück und verkündet, sie erwarte einen Besucher. [5] Sie erwähnt Schigolch gegenüber, Dr. Schön sei sicher an der Börse beschäftigt.

[6] Ein Diener kündigt die Rückkehr von Dr. Schön an und die Männer verstecken sich. Allerdings kommt nicht Dr. Schön selbst herein, sondern sein Sohn Alwa. Als er Schigolchs gewahr wird, behauptet Lulu, dieser sei ein alter Freund von Alwas Vater. Alwa und Lulu beginnen, miteinander zu flirten, doch nun taucht unbemerkt Dr. Schön auf und ist entsetzt, seine Frau und seinen Sohn beieinander zu sehen. Sie werden kurz unterbrochen, als der Diener erneut auftaucht. [7] Dr. Schön muß nun mit anhören, wie die Liebenden (wie sein Vater nennt Alwa Lulu Mignon) einander ihre Gefühle gestehen und Lulu enthüllt, daß sie es war, die Alwas Mutter vergiftet hat.

[8] Dr. Schön versteckt sich, erblickt dann aber den sich ebenfalls versteckenden Athleten und zielt mit dem Revolver auf ihn. Der Athlet duckt sich in sein Versteck zurück. Lulu bemerkt den Athleten und sieht dann Dr.

Schön, der zu Alwa und Lulu herüberkommt und Alwa gewaltsam aus dem Zimmer befördert. Während Vater und Sohn sich entfernen, versucht der Athlet zu fliehen. Lulu verhindert, daß er Dr. Schön begegnet. [9] – [10] Er versteckt sich wieder, und als Dr. Schön auf der Suche nach ihm zurückkehrt, teilt Lulu ihrem wütenden Gatten mit, daß der Athlet, der auch ein Akrobat sei, aus dem Fenster gesprungen und geflohen sei. Dr. Schön zwingt sie, den Revolver in die Hand zu nehmen; er will, daß sie sich erschießt. Sie schießt in die Zimmerdecke. Als er den Schuß hört, prescht der Athlet aus seinem Versteck hervor; Dr. Schön erblickt ihn und beginnt, nach weiteren versteckten Männern zu suchen.

Er findet die Gräfin Geschwitz und sperrt sie ins Nebenzimmer. [11] Als Dr. Schön immer wütender wird, verläßt der verängstigte Gymnasiast sein Versteck. Dr. Schön wird durch den Anblick einer weiteren versteckten männlichen Person abgelenkt und Lulu erschießt ihn mit fünf Schüssen. Als er im Sterben liegt, ruft er nach Alwa. Dieser erscheint und Dr. Schön trägt ihm auf, Lulu nicht entkommen zu lassen; außerdem warnt er ihn, er sei das nächste Opfer. Alwa bittet den Gymnasiasten, ihm zu helfen, den verwundeten Dr. Schön in sein Schlafzimmer

zu tragen. Doch die Tür ist versperrt und als er sie aufschließt, kommt die Gräfin hervor. [12] Lulu fleht Alwa an, sie nicht wegen Mordes anklagen und hängen zu lassen, doch der ist unerbittlich und ruft die Polizei.

[13] Film

Ein Stummfilm zeigt Episoden aus Lulus Leben der folgenden Jahre. Er ist in folgende Abschnitte aufgeteilt:

Verhaftung

Untersuchungshaft

Prozeß

Kerker

Konsilium

In der Isolierbaracke

An Weg zur endgültigen:

(Lulu wird verhaftet, ihr wird der Prozeß gemacht, sie wird verurteilt und inhaftiert; nach einem Jahr wird sie wegen Verdachts auf Cholera in ein Krankenhaus verlegt. Dank eines von der Gräfin ausgeheckten Plans nimmt Lulu ihren Platz ein und kann entfliehen.)

Szene 2

Das Wohnzimmer in Dr. Schöns Wohnung, inzwischen unbenutzt und verstaubt

[14] – [15] Alwa und der Athlet (der inzwischen

als Diener eingestellt worden ist) warten in Dr. Schöns Wohnung zusammen mit Gräfin Geschwitz auf Schigolch, der sie abholen soll, um im Krankenhaus ihren Rollentausch mit Lulu durchzuführen. Der Athlet plant, Lulu zu heiraten und erwartet, daß Schigolch sie auf ihrer Flucht nach Paris begleite. Schigolch erscheint, um die Gräfin ins Krankenhaus zu bringen, wo Lulu als Patientin liegt. Die Gräfin ist schon ungeduldig und drängt Schigolch hinaus. Alwa und der Athlet streiten sich um Geld.

Sie werden von dem unerwarteten Auftauchen des Gymnasiasten unterbrochen, der aus der Verwahranstalt geflohen ist, wo man ihn inhaftiert hatte. Auch er hat einen Plan ausgeheckt, um Lulu zu retten. Der Athlet teilt ihm mit, Lulu sei tot, und der Gymnasiast geht voller Verzweiflung ab.

[16] Schigolch erscheint mit Lulu, die müde und krank aussieht. Der Athlet ist wütend – so erschöpft, wie sie aussieht, wäre sie als Star seiner Akrobatikshow wertlos. Er geht ab mit den Worten, er werde sie lieber an die Polizei verraten und so mit der Belohnung für ihre Festnahme etwas Geld verdienen. Schigolch geht ab und Lulu bleibt mit Alwa allein zurück. Sie blickt sich nach ihrem Porträt um und erzählt Alwa, wie die Gräfin Geschwitz

einen Choleraausbruch genutzt hat, um ihre Flucht zu arrangieren. Die Gräfin habe mit ihr die Plätze getauscht und sei nun im Krankensaal und gebe vor, Lulu zu sein, während sie selbst frei ist. ^[7] Lulu fleht Alwa an, mit ihr ins Ausland zu fliehen. ^[8] Er erklärt ihr seine Liebe und sie beginnen, sich auf dem Sofa zu lieben, auf dem Dr. Schön gestorben ist.

COMPACT DISC THREE

Dritter Akt

Szene 1

Paris, ein geräumiger Salon

^[1] Lulu lebt mit falscher Identität in Paris. Es ist ihr Geburtstag, den sie mit einer Party feiert. Die Gäste scharen sich um einen Bankier, der mit Aktienspekulationen ein Vermögen gemacht hat. Die Gäste möchten alle, daß der Bankier ihnen Jungfrau-Aktien verkaufe, deren Wert spektakulär gestiegen ist. ^[2] – ^[4] Ein selbsternannter Marquis, Lulus jüngste Eroberung, ist bereit, sie entweder an ein Bordell in Kairo zu verkaufen oder sie gegen eine Belohnung an die Polizei zu verraten. Lulu versucht, ihn zu becirren, aber er läßt sich nicht umstimmen – er braucht dringend Geld und sieht Lulu als das Mittel,

es zu bekommen. ^[5] – ^[8] Alle glauben, sie hätten erfolgreich spekuliert und seien mit Jungfrau-Aktien reich geworden; nun trinken sie auf ihr Glück. Nur Gräfin Geschwitz rügt Lulu für ihre Kälte nach all dem, was sie für sie getan hat; schließlich hat sie Lulus Platz eingenommen und so ihre Flucht ermöglicht. ^[7] Der Bankier verkündet nun, daß der Kurs der Jungfrau-Aktien eingebrochen sein und sie nun wertlos sind. ^[8] – ^[9] Schigolch bedrängt Lulu, ihm Geld zu geben, mit dem er seiner Geliebten ein Appartement finanzieren will. Lulu arrangiert, daß der Athlet zusammen mit der Gräfin zu Schigolch geht, so daß dieser ihn umbringen kann. Dieser stimmt dem Plan zu. Sodann überzeugt sie den Athleten davon, daß die Gräfin heimlich in ihn verliebt sei. Wenn er mit der Gräfin eine gemeinsame Nacht verbringt, bekommt er die 20.000 Mark, die Lulu sich von dieser leihen wird. ^[10] Lulu überredet die Gräfin, sie zu retten, indem sie zustimmt, mit dem Athleten Schigolchs Wohnung aufzusuchen. Gräfin Geschwitz und der Athlet gehen gemeinsam ab. ^[11] Der Bankier versucht die Gäste zu überzeugen, daß ihre Aktien jetzt wertlos und sie nun alle pleite sind. Er nimmt den Zusammenbruch des Aktienmarktes mit Gleichmut auf und will schon am nächsten

Tag beginnen, sich ein neues Vermögen aufzubauen. Die Gäste lassen ihren Ärger an ihm aus. Lulu tauscht mit einem Stallburschen die Kleider ^[12] und kann mit Alwa flüchten, als der Marquis mit der Polizei auftaucht, um sie zu verhaften. Zum Kummer des Marquis verhaftet der Kommissar stattdessen den Stallburschen.

Szene 2

London, eine fensterlose Dachkammer im East End

^[13] Lulu, Alwa und Schigolch sind mittellos und leben in einer Dachkammer. Um ein wenig Geld zu verdienen, verdingt Lulu sich als Prostituierte. Alwa droht, jeden Mann umzubringen, den sie in die Dachkammer mitbringt. Die beiden Männer verstecken sich, als sie hören, daß Lulu mit einem Kunden zurückkommt. Sie bringt einen Professor herein, der sie mit Respekt behandelt, aber kein Wort sagt. Der Professor bezahlt sie und geht, und Lulu triumphiert über ihren ersten Erfolg. ^[14] Sie hören Geräusche auf der Treppe und glauben, es nähere sich ein weiterer Kunde, aber es ist Gräfin Geschwitz. Seit dem Zusammenbruch der Jungfrau-Aktien ist auch sie pleite. Sie hat vergeblich versucht, an etwas Geld zu kommen, aber sie hat das Porträt von

Lulu mitgebracht, das sie gestohlen hatte, nachdem Lulu aus Paris geflohen war. Lulu beschließt, ein weiteres Mal ihr Glück auf der Straße zu versuchen. Alwa fleht sie an, nicht zu gehen, und Gräfin Geschwitz erklärt ihre Absicht, Lulu nachzugehen. Lulu geht ab, gefolgt von der Gräfin.

Schigolch findet sich mit der Situation ab – schließlich brauchen sie das Geld. Sie hören, wie Lulu zurückkehrt, und Schigolch versteckt sich, während Alwa sich lediglich in eine Decke hüllt. ^[15] Lulu streitet sich mit dem neuen Kunden um ihre Bezahlung und Alwa eilt zu ihrer Verteidigung. Der Kunde schlägt ihn bewußtlos und geht. Lulu ist entsetzt und läuft hinaus; sie ruft, selbst ein Leben auf der Straße sei da vorzuziehen. Schigolch zerrt Alwas leblosen Körper weg. ^[16] Gräfin Geschwitz kehrt zurück, und er erzählt ihr, Alwa schlafe. Schigolch verschwindet in Richtung Kneipe. Die Gräfin erwägt, sich umzubringen, bevor Lulu zurückkehrt.

^[17] Lulu kommt mit einem neuen Kunden herein – Jack the Ripper. Als Jack Gräfin Geschwitz erblickt, tut Lulu sie als ihre verrückte Schwester ab. Sie verhandeln um den Preis, doch schließlich zahlt er gar nichts. Sie gehen in Lulus Zimmer. ^[18] Gräfin Geschwitz hört Lulus Schreie, als Jack the

Ripper sie attackiert. Er eilt heraus und ersticht die Gräfin mit dem blutbefleckten Messer. Jack geht ab, während die Gräfin sich zum Leichnam ihrer geliebten Lulu schleppt und stirbt.

Übersetzung: Stephanie Wollny

Lisa Saffer (Lulu) studierte am Oberlin College Conservatory und am New England Conservatory. In Anerkennung ihrer Darbietungen eines neuen und ungewöhnlichen Repertoires wurde sie mit dem Diva Award der New York City Opera sowie auch mit deren Kolozsvar Award ausgezeichnet. Sie hat sich mit ihren Interpretationen von Repertoirewerken des zwanzigsten Jahrhunderts einen Namen gemacht und wurde für ihre Darstellung der Lulu an der English National Opera für einen Olivier Award nominiert; außerdem erhielt sie den Royal Philharmonic Society Award für die beste Gesangsdarbietung.

Lisa Saffers zahlreiche Rollen im zeitgenössischen Opernrepertoire umfassen die Marie in Zimmermanns *Die Soldaten* an der New York City Opera, der Opéra national de Paris Bastille und der English National Opera; Klaas de Vries' *A King Riding* auf dem Holland

Festival; Hilda Mack in Henzes *Elegy for Young Lovers* im Amsterdamer Concertgebouw und in Tanglewood; und schließlich Polly/Hexe in Birtwistles *Punch and Judy* sowie Morton Feldmans *Neither* an der Niederländischen Oper. Zu ihren weiteren Rollen zählen Zerbinetta (*Ariadne auf Naxos*) an der Scottish Opera; Tytania (*A Midsummer Night's Dream*) an der Oper von Florenz; Anne Trulove (*The Rake's Progress*) an der Oper von Indianapolis; das Feuer und die Nachtigall (*L'Enfant et les sortilèges*) sowie Cunégonde (*Candide*) an der New York City Opera; und schließlich Despina (*Così fan tutte*) und Servilia (*La clemenza di Tito*) auf dem Connecticut Early Music Festival. Darüber hinaus hat sie auch das frühe Opernrepertoire erkundet; hieraus ergaben sich Auftritte als Minerva (Monteverdis *Il ritorno d'Ulisse in patria*), die Titelrollen in *L'Incoronazione di Poppea* und *Partenope*, Poppea (Händels *Agrippina*), Teofane (*Ottone*), Polissena (*Radamisto*), Belinda (Purcells *Dido & Aeneas*), Atalanta (Händels *Xerxes*) und Almirena (*Rinaldo*).

Lisa Saffers Diskographie umfaßt die mit dem *Gramophone* Award ausgezeichnete Einspielung von Händels *Ariodante* sowie dessen *Agrippina*, *Ottone* und *Radamisto*, Purcells *Dido & Aeneas* sowie eine CD mit

Soloarien unter dem Titel *Arias for Cuzzoni*. Außerdem hat sie Knussens *Hums and Songs for Winnie-the-Pooh*, *Higglety Pigglety Pop* und *Where the Wild Things Are*, Imbries Requiem und Shengs *Three Chinese Love Songs* eingespielt.

Susan Parry (Gräfin Geschwitz) war bis vor kurzem Prinzipalin der English National Opera. Ihre Rollen dort umfaßten Nicklausse (*Hoffmanns Erzählungen*), Brangäne (*Tristan und Isolde*), Oktavian (*Der Rosenkavalier*), Helene (*Krieg und Frieden*), Gräfin Geschwitz (Lulu), Susie (*The Silver Tassie*), Fricka im *Ring der Nibelungen* und Dido (*Les Troyens*).

1996 feierte sie ihr Debüt an der Royal Opera mit Verdis *Alzira*; an der Welsh National Opera ist sie als Thisbe (*La Cenerentola*) und als Hänsel (*Hänsel und Gretel*) aufgetreten. Ihre Opernengagements im Ausland umfassen die Rolle der Iphigenie in Japan sowie Miss Jessel (*The Turn of the Screw*), Herodias (*Salome*) und Judith (*Herzog Blaubarts Burg*) an der Cincinnati Opera.

Auch als Konzertsängerin ist Susan Parry sehr gefragt; sie arbeitet regelmäßig mit dem BBC Philharmonic Orchestra zusammen und ist außerdem mit dem BBC Symphony Orchestra in Aufführungen von Nicholas

Maws *Scenes and Arias* aufgetreten sowie auf den BBC Proms in Pierre Boulez' *Le Visage nuptial*, das dieser auch selbst dirigierte, und schließlich hat sie bei – ebenfalls von Pierre Boulez geleiteten – konzertanten Aufführungen von *Herzog Blaubarts Burg* mitgewirkt. Weitere Auftritte auf den BBC Proms hatte sie unter anderem in der Rolle der Imelda in *Oberto*. Auch in Spanien ist die Künstlerin sehr beliebt – in Madrid ist sie mit dem ORTVE-Orchester aufgetreten, außerdem mit den Orchestern von Barcelona, Bilbao und Galizien.

Zu Susan Parrys CD-Einspielungen gehört die Rolle des Fyodor in der Oper *Boris Godunov* im Rahmen der Chandos-Reihe "Opera in English".

Anna Burford (Theatergarderobiere, Gymnasiast, Groom) wurde in Cornwall geboren und studierte am Royal Northern College of Music, wo ihre Ausbildung von der Peter Moores Foundation unterstützt wurde.

Ihre Opernengagements umfassen die Titelrolle in *Orfeo ed Euridice* an der Opéra national du Rhin in Straßburg; Roswita (*Héloise et Abélard*) ebenfalls an der Opéra national du Rhin sowie am Châtelet in Paris; Ursule (*Béatrice et Bénédicte*), Suzuki (*Madama*

Butterfly) und Maddalena (*Rigoletto*) an der Welsh National Opera; Amastris (*Xerxes*), Anna (*Les Troyens à Carthage*) und Maddalena an der English National Opera; Cesare (*Giulio Cesare*) an der Opera Ireland und Owl in *The Cricket Recovers* auf dem Almeida und dem Aldeburgh Festivals.

Ihre ausgedehnte Konzerterfahrung umfaßt Mahlers *Das klagende Lied*, Beethovens Neunte Sinfonie, Vaughan Williams' *Serenade to Music*, Hecube (*Les Troyens*) auf den Londoner Proms, Britzens *Spring Symphony*, Verdis Requiem, Händels *Aci, Galatea et Polifemo* mit Paul Mc Creesh, *Les Nuits d'été* sowie Berios *Canzoni popolari*. Zu ihren Einspielungen zählen Francis Grier's *Sequence for the Ascension*; *The Long and the Short of It* für die gleichnamige Trickfilmreihe auf Channel 4 TV sowie verschiedene Sendungen für BBC Radio 3.

Graeme Danby (Medizinalrat, Theaterdirektor, Bankier) ist weithin anerkannt als einer der führenden britischen *bassi profondi* und tritt regelmäßig an der Royal Opera Covent Garden auf. Im Frühjahr 2005 sang er die eigens für ihn geschriebene große Rolle des Charrington in Loren Maazels neuem Auftragswerk für Covent Garden, 1984.

Seine Rollen an der English National Opera umfassen Lorenzo (*I Capuletti ed i Montecchi*) unter Sir Richard Bonynges, Don Basilio (Rossinis *Il barbiere di Siviglia*), Dulcamara (*L'elisir d'amore*), Somnus (*Semele*), Quince (Britzens *A Midsummer Night's Dream*), Collatinus (*The Rape of Lucretia*), Poo-Bah (*The Mikado*), Sarastro (*Die Zauberflöte*), Sacristan (*Tosca*), Pistol (*Falstaff*) und Ribbing (*Un ballo in maschera*). Zu seinen weiteren Auftritten zählen Bartolo (*Le nozze di Figaro*) für Opera North und das Garsington Festival, Masetto (*Don Giovanni*) an der Scottish Opera, Antonio (*Le nozze di Figaro*) in Glyndebourne, Brag (Purcells *Fairy Queen*) am Gran Teatro del Liceu in Barcelona sowie Xuthus in Param Vires *Ion* an der Opera national du Rhin in Straßburg.

Graeme Danby hat zudem landesweit regelmäßige Auftritte auf dem Konzertpodium, darunter an der Royal Albert Hall (Beethovens Neunte Sinfonie, Verdis Requiem), der Royal Festival Hall (Mahlers Achte Sinfonie) und der Bridgewater Hall in Manchester (*Iolanthe*); außerdem hat er mit dem London Symphony Orchestra, dem London Philharmonic Orchestra, dem Royal Philharmonic Orchestra, der Philharmonia

und dem Royal Scottish National Orchestra zusammengearbeitet.

Stuart Kale (Maler, Zweiter Kunde) hat als einer der herausragendsten Gesangsinterpreten in der Opernwelt internationale Anerkennung gefunden. Die Rollen dieses vollendeten Musikers umfassen ein enormes Repertoire, das sich von Monteverdi bis Messiaen erstreckt.

Kale begann seine Laufbahn an der Welsh National Opera, bevor er an die English National Opera wechselte, wo er acht Jahre lang wirkte und Rollen wie die des Don Ottavio (*Don Giovanni*), Michael (Martini's *Julietta*), Alfred (*Die Fledermaus*) und Nanki-Poo in Jonathan Millers Inszenierung des *Mikado* sang.

Seine Rollen umfassen den Hauptmann (*Wozzeck*) an der Opera national du Rhin in Straßburg, für die Canadian Opera Company sowie in Nancy, San Francisco, Genf, Zürich, Montpellier, Bordeaux und Bologna; Podesta (*La finta giardiniera*) in Drottningholm; Guillot (*Manon*) in Covent Garden; Lucano (*L'incoronazione di Poppea*) am Châtelet in Paris; den Hohepriester (*Idomeneo*) in Covent Garden; Shuisky (*Boris Godunov*) in Straßburg, Bordeaux und Montpellier; Quint (*The Turn of the Screw*) und Truffaldino (*Die Liebe zu*

den drei Orangen) an der English National Opera; Zinoviev (*Lady Macbeth*) in Toulouse und Marseille; die drei Tenorrollen in *Lulu* am Châtelet; Bob Boles an der Münchner Staatsoper, in Covent Garden sowie in Genua und Straßburg; Captain Vere (*Billy Budd*) in Köln; Alfred und Gregor (*The Makropoulos Case*) sowie Herodes in Straßburg.

Zu seinen Einspielungen für die Chandos-Reihe "Opera in English" zählen der Hauptmann (*Wozzeck*), Dr. Caius (*Falstaff*), Roderigo (*Otello*) und Shuisky (Highlights aus *Boris Godunov*).

Robert Hayward (Dr. Schön, Jack the Ripper) studierte an der Guildhall School of Music and Drama sowie am National Opera Studio und feierte sein professionelles Operndebüt mit der Titelrolle in *Don Giovanni* in einer Produktion der Glyndebourne Touring Opera. Auftritte haben ihn mit dem Royal Opera House, der English National Opera, der Welsh National Opera, der Opera North, der Scottish Opera, der Glyndebourne Festival und Touring Opera, der Bayerischen Staatsoper in München, der Houston Grand Opera, der Neuen Israelischen Oper und der Minnesota Opera verbunden, wobei sein ausgedehntes Repertoire Wotan und den

Wanderer im *Ring*, Amfortas (*Parsifal*), Jokanaan (*Salome*), Figaro und Graf Almaviva (*Le nozze di Figaro*), die Titelrollen in *Eugen Onegin* und *Don Giovanni*, Iago (*Otello*), Ford (*Falstaff*), Scarpia (*Tosca*), Marcello (*La Bohème*), Escamillo (*Carmen*); Nick Shadow (*The Rake's Progress*) und Golaud (*Pelléas et Mélisande*) umfaßt.

Zu seinen Konzertengagements zählen *Belshazzar's Feast* mit dem Bournemouth Symphony Orchestra, Händels *Messias* mit dem Royal Liverpool Philharmonic Orchestra, der Northern Sinfonia, dem Halle und dem London Philharmonic Orchestra, Tippett's *The Mask of Time*, Mendelssohns *Elias*, Beethovens Neunte Sinfonie und Haydns *Schöpfung* mit dem Halle Orchestra, Haydns *Schöpfung* in Lissabon und mit der Philharmonia, *The Dream of Gerontius* mit dem Royal Scottish National Orchestra sowie mit dem BBC Philharmonic Orchestra und in Kopenhagen, Mozarts Requiem mit dem BBC Philharmonic Orchestra unter Sir Georg Solti sowie Mahlers *Das klagende Lied* mit der Bournemouth Symphony. Für Chandos hat er *The Pilgrim's Progress* eingespielt.

John Graham-Hall (Alwa) studierte am King's College, Cambridge, und am Royal

College of Music. Bis vor kurzem gehörte er zum festen Ensemble der English National Opera, wo Herodes (*Salome*), Lysander (*A Midsummer Night's Dream*), Sylvester (*The Silver Tassie*), Goro (*Madame Butterfly*), Triquet (*Eugen Onegin*), Monostatos (*Die Zauberflöte*) und Mime (*Das Rheingold*) zu seinen Rollen zählten. Weitere Rollen in Großbritannien umfassen Albert Herring am Royal Opera House, Covent Garden; Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flute (*A Midsummer Night's Dream*) und Bob Boles (*Peter Grimes*) an der Glyndebourne Festival Opera; Cassio (*Otello*) an der Welsh National Opera; Eisenstein und Schoolmaster (*The Cunning Little Vixen*) an der Scottish Opera sowie Aschenbach (*Death in Venice*), Lysander und Ferrando (*Così fan tutte*) für die Glyndebourne Touring Opera.

Zu seinen Opernverpflichtungen im Ausland zählten bisher die Titelrolle in Pascal Dusapins neuer Oper *Perela, l'homme de fumée* an der Pariser Bastille sowie in Montpellier; Cassio und Basilio an La Monnaie in Brüssel; Shapkin (*From the House of the Dead*) an der Oper von Nizza; Lysander in Paris, Lyon, Caen, Montpellier, Rom und auf dem Festival von Ravenna; Lensky (*Eugen Onegin*) in Lyon und

Toronto; Ferrando in Vancouver sowie Basilio und Spoletta (*Tosca*) an der Niederländischen Oper.

Für die Chandos-Reihe "Opera in English" hat John Graham-Hall den Monostatos (*Die Zauberflöte*), Isacco (*The Thieving Magpie*), den Idioten (*Wozzeck*) und Basilio (*Die Hochzeit des Figaro*) aufgenommen.

Der walisische Bassist **Gwynne Howell** (Schigolch) studierte am Royal Northern College of Music. Er wurde 1972 Mitglied des Ensembles der Royal Opera und hat dort seither in Inszenierungen unter anderem von *Aida*, *Rigoletto*, *Otello*, *La Bohème*, *Tosca*, *Don Giovanni*, *Eugen Onegin*, *Parsifal*, *Der fliegende Holländer* und *Palestrina* die meisten großen Baßrollen gesungen; auch mit der English National Opera ist er seit langem beruflich verbunden, wo die Rollen des Hans Sachs, Gurnemanz, König Philip und Blaubart zu seinen zahlreichen Erfolgen zählten. Seine internationale Laufbahn hat ihn nach New York, Chicago, San Francisco, Santa Fe, Paris, Genf, Hamburg, München und Köln geführt, außerdem hat er weltweit auf dem Konzertpodium mit Dirigenten wie Claudio Abbado, Carlo Maria Giulini, Riccardo Muti, Leonard Bernstein, Pierre Boulez, Daniel

Barenboim, Bernard Haitink, Zubin Mehta, Sir Colin Davis und Seiji Ozawa zusammengearbeitet.

Engagements in jüngerer Zeit umfassen Pelléas, Don Giovanni, Otello und Figaro in Glyndebourne, *Lulu* sowie *Krieg und Frieden* an der English National Opera und *The Greek Passion* sowie *Lady Macbeth von Mzensk* am Royal Opera House in Covent Garden.

Zu Gwynne Howells zahlreichen Einspielungen zählen Mahlers Achte Sinfonie mit Seiji Ozawa, der *Messias* mit Sir Georg Solti, Tristan mit Sir Reginald Goodall und Beethovens Neunte Sinfonie mit Kurt Masur. Für Chandos hat er *Belshazzar's Feast*, *The Dream of Gerontius* sowie im Rahmen der Chandos-Reihe "Opera in English" Badger/Priest (*The Cunning Little Vixen*) eingespielt. Gwynne Howell wurde 1998 mit dem Titel eines CBE (Companion of the British Empire) ausgezeichnet.

Robert Poulton (Tierbändiger, Athlet) wurde in Brighton geboren und studierte an der Guildhall School of Music and Drama sowie am National Opera Studio. Sein professionelles Debüt feierte er in der Rolle des Fährmanns in einer BBC-Fernsehproduktion von Britten's *Curlew River*.

Zu seinen zahlreichen Rollen gehören die des Grafen Almaviva (*Die Hochzeit des Figaro*), Ned Keene (*Peter Grimes*) und Leander (*Die Liebe zu den drei Orangen*) an der English National Opera; Figaro (*Die Hochzeit des Figaro*), Prus (*The Makropoulos Case*), Golaud (*Pelléas et Mélisande*), Marcello (*La Bohème*) und Germont (*La traviata*) für die Glyndebourne Touring Opera; Ned Keene und Starek (*Jenůfka*) an der Glyndebourne Festival Opera sowie die Rolle des Vaters (*Hänsel und Gretel*) an der Welsh National Opera und der Opera Northern Ireland. Er hat zudem den Figaro an der Scottish Opera, Leander an der Opera North, Falstaff in Garsington sowie den Doktor Bartolo (*Il barbiere di Siviglia*) für Grange Park gesungen. Sein Debüt an der Royal Opera feierte er in der Rolle des Douphol (*La traviata*). Im Ausland hatte er Engagements in Amsterdam, Nantes, Bremen, Kopenhagen und Köln sowie an der Niederländischen Oper, der Opera Zuid und der Vlaamse Opera.

Alan Oke (Afrikanischer Prinz, Kammerdiener, Marquis) hat an der Royal Scottish Academy of Music & Drama studiert. Er begann seine Laufbahn als erster Bariton an der Scottish Opera. Später hatte er

Engagements – zunächst als Bariton und seit 1992 als Tenor – an den größeren britischen Opernhäusern, darunter die Royal Opera, Opera North, Glyndebourne Opera, Scottish Opera, D'Oyly Carte, English National Opera und Kent Opera. Seine Rollen umfassen den Belcore (*Lelisir d'amore*), Graf Almaviva (*Die Hochzeit des Figaro*), Macheath (*Dreigroschenoper*), Guglielmo (*Così fan tutte*), Rodolfo (*La Bohème*), Pinkerton (*Madama Butterfly*), Alfredo (*La traviata*), Boris (*Katya Kabanova*), Števa (*Jenůfka*), Aschenbach (*Death in Venice*), Florestan (*Fidelio*) und Rodolfo (*Luisa Miller*).

Der Bassist **Roger Begley** (Polizeikommissär) studierte am Royal College of Music. Er wurde 1970 in den English National Opera Chorus aufgenommen und hat zahlreiche Rollen gesungen, darunter Dog (*The Cunning Little Vixen*), Varsonofiev (*Khovanshchina*), Hauptmann Petrovich (*Eugen Onegin*), Benoit (*La Bohème*) und Cappadocian (*Salome*). Er hat zudem regelmäßige Engagements an der Opera Brava, darunter die Titelrolle in Don Pasquale, Benoit /Alcindoro (*La Bohème*) und Doktor Bartolo (*Der Barbier von Sevilla*). Im gängigen Oratorienrepertoire hat er zahlreiche Baßpartien gesungen, darunter in jüngerer

Zeit Mozarts Requiem, Haydns *Schöpfung* und Bachs H-Moll-Messe.

Claire Mitcher (Fünfzehnjährige) studierte in Cambridge englische Literatur und war gleichzeitig Chorstipendiatin; gegenwärtig nimmt sie Unterricht bei Marion Studholme. Sie singt im Chor der English National Opera und hat zudem bei der ENO mehrere Solorollen gesungen oder einstudiert, darunter die Brautjungfer (*Der Freischütz*), Dunyasha (*The Tsar's Bride*), Crobyle (*Thais*), Servilia (*La clemenza di Tito*) und den Engel (*Jephtha*). Für ENO Baylis hat sie in Londoner Schulen verschiedene pädagogische Projekte durchgeführt, und im vergangenen Jahr übernahm sie die Sopranrolle in *For the Public Good* anlässlich der Hundertjahrfeier des Londoner Coliseums. Außerdem hat sie die Musetta, Oscar, Ilia, Poppea, Belinda, Norina und Adele gesungen. Ihr Konzertrepertoire umfaßt Bachs Kantaten *Jauchzet Gott in allen Landen* und *Weichet nur, betrübte Schatten* sowie die *Johannes-Passion*, Mozarts *Exsultate, Jubilate* und Requiem sowie Händels *Messias*.

Der Bassist **Paul Napier-Burrows** (Diener) hat am Royal College of Music und der Guildhall

School of Music and Drama studiert. Von 1981 bis 1990 war er Ensemblemitglied der English National Opera; seither widmet er sich einer freiberuflichen Laufbahn, übernahm an der ENO aber die Rollen des Mr. Flint (*Billy Budd*), Doktor Falke (*Die Fledermaus*), Fiorello (*Der Barbier von Sevilla*), Harlequin (*Ariadne auf Naxos*), Junius (*The Rape of Lucretia*), Elviro (*Xerxes*) Juan (*Don Quixote*) und Dancairo (*Carmen*). Weitere Engagements haben ihn auch mit D'Oyly Carte, der Welsh National Opera, der Chelsae Opera, Garsington und der Scottish Opera (*Swallow in Peter Grimes*) verbunden. 1997 kehrte er an die English National Opera zurück.

Jane Powell (Mutter) studierte an der Royal Academy of Music. Ihre Opernrollen umfassen Cherubino, Idamante (*Idomeneo*), Flora (*La traviata*) und Prinzessin Linette in der BBC-Fernsehinszenierung von *Die Liebe zu den drei Orangen*. Am Royal Opera House hat sie Rollen in *Salome*, *Der Freischütz*, *Werther* und *Simon Boccanegra* übernommen. Seit sie Mitglied des English National Opera Chorus ist, hat sie die Frau des Bürgermeisters (*Jenůfka*), den Knappen (*Lohengrin*) und Hen (*The Cunning Little Vixen*) gespielt. Sie studiert Gesang bei Lynn Cook.

Moira Harris (Kunstgewerblerin) hat an der London University und der Guildhall School of Music and Drama studiert. Sie hat mit der Lyons Opera, Palace Opera, Garden Opera, Opera Italiana, Cambridge University Opera, dem Jigsaw Music Theatre und der Pavilion Opera zusammengearbeitet, wobei ihre Rollen die Belinda, Ilia (*Idomeneo*), Sandrina (*La finta giardiniera*), Mozarts Gräfin, Adina, Norina, Miss Wordsworth (*Albert Herring*), Fiordiligi, Lucia, Musetta und die Heldinnen in *Hoffmanns Erzählungen* umfassen. Neben regelmäßigen Verpflichtungen als Oratoriensängerin ist sie Mitglied von The Artsong Collective, wo sie sich auf Werke des 20. Jahrhunderts spezialisiert hat. Sie ist Mitglied des Chors der English National Opera.

Toby Stafford-Allen (Journalist) wurde am Royal Northern College of Music ausgebildet, wo er Stipendiat der Peter Moores Foundation war, und feierte noch während seiner Studienzeit auf dem Aix-en-Provence-Festival sein Debüt in der Rolle des Guglielmo (*Così fan tutte*). Nach seinem Studienabschluß wurde Toby Stafford-Allen in das Jerwood Young Singers Programme der English National Opera aufgenommen und ist inzwischen zum Prinzipal des Ensembles

aufgestiegen. Seine größeren Rollen an der English National Opera umfassen Guglielmo (*Così fan tutte*), Papageno (*Die Zauberflöte*) und Schaunard (*La Bohème*). Zu seinem Konzertrepertoire zählen die Requiem-Vertonungen von Mozart und Fauré, Haydns *Schöpfung* und Bachs H-Moll-Messe.

Das von Kritikern und Zuhörern gleichermaßen gefeierte **English National Opera Orchestra** hat in den vergangenen Jahren mehrere begehrte Auszeichnungen erhalten, darunter den Royal Philharmonic Society Music Award und den Olivier Award für herausragende Leistungen auf dem Gebiet der Oper. Das Orchester ist das künstlerische Herzstück der English National Opera und ist neben den regelmäßigen Operaufführungen im Londoner Coliseum auch auf dem Konzertpodium aktiv; Auftritte in jüngerer Zeit führten das Orchester unter anderem zum Aldeburgh-Festival (*Peter Grimes* und *The Rape of Lucretia*) sowie 2004 nach Glastonbury (Dritter Akt von Wagners *Walküre*). Viele Musiker des Orchesters engagieren sich für die Arbeit von ENO Baylis, der Abteilung für Bildung und Kommunikation. Das ENO Orchestra hat an zahlreichen Aufnahmen im Rahmen der Chandos-Reihe "Opera in English" mitgewirkt – *Falstaff*, *Otello*,

Ernani, *Mary Stuart*, *Julius Cesar*, *Der Barbier von Sevilla*, *Rigoletto*, *La traviata*, *Werther* sowie eine Einspielung des vollständigen *Ring*-Zyklus unter der Leitung von Sir Reginald Goodall.

Paul Daniel wirkte von 1997 bis 2005 als Musikdirektor der English National Opera und hat in dieser Zeit ein breites Repertoire dirigiert, darunter vielbeachtete Inszenierungen von Wagners *Ring*, *Lulu*, *Les Troyens*, *Krieg und Frieden* sowie die Welturaufführung von Turnages *The Silver Tassie*.

Paul Daniel war von 1987 bis 1990 Musikdirektor der Opera Factory und hatte von 1990 bis 1997 die gleiche Position an der Opera North inne, wo sein vielseitiges und anspruchsvolles Repertoire – darunter mehrere Welturaufführungen sowie gefeierte Inszenierungen von *Pelléas et Mélisande*, *Don Carlos* und *Boris Godunov* – den Beifall der Kritiker erregte.

Weitere Opernengagements führten ihn an das Royal Opera House in Covent Garden, La Monnaie in Brüssel, die Bayerische Staatsoper in München, das Teatro Real in Madrid und die Genfer Oper.

Sinfonische Konzertverpflichtungen haben zur Zusammenarbeit mit der Philharmonia, dem Orchestra of the Age of Enlightenment, dem London Philharmonic Orchestra, dem

Royal Philharmonic Orchestra, dem Bournemouth Symphony Orchestra, dem Royal Scottish National Orchestra, der Niederländischen Radio-Philharmonie, dem Orchestre de Paris, dem Orchestre National de France, dem Orchestre National de Lyon, dem Tonhallen-Orchester Zürich, dem Göteborger Sinfonieorchester, dem Orchestre de la Suisse Romande, der Deutschen Kammerphilharmonie, der Los Angeles Philharmonic, dem Cleveland Orchestra und der New York Philharmonic geführt. 2005 dirigierte er die international im Fernsehen ausgestrahlte Last Night of the Proms in London mit dem BBC Symphony Orchestra.

Zu seinen Einspielungen zählen die Sinfonie Nr. 3 von Elgar/Payne mit dem Bournemouth Symphony Orchestra, eine der Musik englischer Komponisten gewidmete CD-Reihe mit dem Orchester der Opera North und Mendelssohns *Elias* mit dem Orchestra of the Age of the Enlightenment. Für Chandos hat er Michael Berkeleyys *Baa Baa Black Sheep* sowie in der Chandos-Reihe "Opera in English" *Falstaff*, *Wozzeck*, und Highlights aus *Boris Godunov*.

Paul Daniel wurde im Jahr 2000 mit dem Titel eines CBE (Companion of the British Empire) ausgezeichnet.

Clive Barda/ArenaPal



Lisa Saffer in the title role
of English National Opera's
production of *Lulu*

Berg: Lulu

Alban Berg grandit dans l'atmosphère extraordinaire qui régnait à Vienne au tournant du vingtième siècle. Il créa deux opéras qui sont des témoignages de ce qu'il y vécut: *Wozzeck* et *Lulu*. Les deux œuvres furent composées au départ de textes d'avant-garde écrits par des auteurs excentriques. *Wozzeck*, conçu en 1914 et terminé en 1921, est basé sur la pièce que Georg Büchner commença en 1836–37 peu avant son décès et laissa inachevée; l'opéra illustre la pauvreté et les épisodes de la vie qui incitent au suicide que déniaient souvent les Viennois. En 1905 Berg assista à une représentation privée de *La Boîte de Pandore* de Franz Wedekind au théâtre du Trianon à Vienne. Lors de sa publication, *La Boîte de Pandore* fit l'objet d'un procès (1904) et fut interdite en Allemagne. Wedekind avait écrit la pièce et *L'Esprit de la terre* qui relate la première partie de l'histoire en plusieurs années, entre 1892 et 1902, et c'est en 1902 que le célèbre metteur en scène Max Reinhardt monta *L'Esprit de la terre* à Berlin. Berg écrit son opéra juste avant son décès en 1935 et laissa de sa vie privée comme un testament, car l'historique

de l'Acte III, inachevé, est en soi un récit plein de suspense.

Avant de nous pencher sur cette étonnante histoire, voyons quel est le sujet de *Lulu*. Tandis que *Wozzeck* traite du "demi-monde" des pauvres vu au travers du regard de *Wozzeck*, *Lulu* met en scène un univers d'individus issus de la classe moyenne de la société, chacun étant un archétype, et c'est au travers de leur regard que nous découvrons Lulu. Elle n'est jamais seule sur scène et ce n'est que dans l'Acte II, dans la scène avec le Docteur Schön que nous entendons son "Credo", sa philosophie de vie, dans le "Lied der Lulu". Il y a dans le genre quelques opéras de conception similaire. Don Giovanni, par exemple, se révèle au travers de la vie d'autres individus: il n'est jamais seul sur scène, et ceci est propre aux caractères de ce type. Les exemples féminins de ce phénomène (tels Carmen, Mélisande, Elena Makropoulos) dissipent la conception viennoise selon laquelle les femmes n'acquière le privilège d'une vie sexuelle que par le mariage – les hommes mariés peuvent avoir des aventures, mais leurs épouses n'y ont pas droit, et de nombreuses

opérettes en témoignent! C'est avec pertinence que Stefan Zweig décrit "l'atmosphère poisseuse, parfumée, étouffante, malsaine" de Vienne. La ville était remplie de prostituées et de restaurants offrant des "chambres séparées", lieux de rencontre avec les nombreuses "femmes entretenues". Il s'agissait d'une véritable "morale du secret".

Pour comprendre Lulu, il nous faut donc connaître les autres protagonistes et leur vie. C'est à travers eux que l'on découvre peu à peu la complexité de Lulu, soulignée par la diversité de noms sous lesquels ces autres protagonistes la connaissent. La musique écrite pour chacun d'entre eux est, à sa manière, très complexe, très élaborée, bien que Berg ne s'attendît pas à ce que le public en soit conscient. Les Viennois se préoccupaient à l'époque de problèmes nombreux et ardues que nous pénétrons maintenant grâce au travail scientifique de Freud et à la découverte de l'étonnante complexité de la nature humaine: souvent les raisons justifiant les actes d'un individu lui sont inconnues. La découverte de l'"Inconscient" fit l'effet d'une bombe sur la société – depuis le Siècle des Lumières, l'Église avait perdu sur elle son emprise, et maintenant, le chaos menaçait. Tant Wedekind que Berg vécurent cette période pleine de

défis, et tous deux pénétrèrent leur art de leurs expériences.

La lecture de l'argument de *Lulu* révèle que nombreux événements de la vie de ces deux artistes sont rappelés et illustrés:

1891–4: Wedekind est secrétaire d'un cirque ambulante et d'un faussaire de l'art du nom de Willy Gretor. De plus il visite Londres six ans après que Jack Ripper y soit devenu célèbre.

1901: Wedekind fait partie d'un groupe de cabaret connu sous le nom de "die elf Scharfrichter" (Les onze bourreaux). Il chantait en s'accompagnant lui-même à la guitare; ses longs silences et son regard fixe lors de ses productions étaient réputés. L'une de ses mélodies apparaît au début de la scène londonienne de l'Acte III de *Lulu*, dans la première scène, où elle est chantée par le Marquis.

1900: Berg perd son père à l'âge de quinze ans et souffre ensuite de crises d'asthme (cf. l'asthme de Schigolch à l'Acte I, page 1:17). Berg va même consulter Freud pour se faire aider médicalement.

1903: Berg fait une tentative de suicide après une liaison amoureuse avec une jeune paysanne de dix-huit ans qui est enceinte de lui. En 1908, sa sœur Smaragda fait elle aussi

une tentative de suicide après l'échec de son mariage et la découverte de ses penchants homosexuels (cf la Comtesse Geschwitz). Un ami peintre de Berg, Richard Gerstl, a une liaison amoureuse avec l'épouse du professeur de Berg, Schoenberg, et tente de fuir avec elle. Elle revient chez son époux et Richard s'enfonce un poignard dans la gorge (cf le suicide du Peintre).

1925–1935: Berg a une liaison avec Hanna Fuchs-Robettin, une femme mariée, chez laquelle il loge souvent quand il va à Prague. Il lui fut présenté par Alma Mahler Werfel qui est la belle-sœur d'Hanna. En 1958, Alma écrivit une biographie intitulée "And the bridge is love" qui se faisait l'écho de nombreuses liaisons amoureuses, mais qui ne mentionna jamais celle-ci. Alma faisait partie de l'univers culturel viennois. Elle fut courtisée par Zemlinsky avant d'épouser Mahler, puis l'architecte Walter Gropius et enfin Franz Werfel qui se chargeait souvent de transmettre à Alban et Hanna les lettres qu'ils s'écrivaient. Les lettres de Berg ont survécu à l'exception de celles de l'année 1926, mais étrangement, il ne subsiste aucune trace des réponses de Hanna.

Cette fructueuse période inspira trois œuvres à Berg: la *Suite lyrique* (1925–6), *Lulu* (1929–35) et le Concerto pour violon (1935)

65

que Berg écrivit après avoir interrompu la composition de *Lulu* (tout comme Wagner interrompit la composition de *Siegfried* pour composer *Tristan* et *Die Meistersinger*). Les deux œuvres instrumentales citées ont recours à des systèmes secrets de nombres et de lettres que seule Hanna pouvait comprendre. Berg s'intéressait à la numérologie depuis la lecture des théories de Wilhelm Fliess, un biologiste qui était aussi le mentor de Freud. Le compositeur décida que son nombre personnel était vingt-trois parce que sa première crise d'asthme avait eu lieu un 23 juillet. Curieusement, il décéda le 23 décembre 1935. Il écrivit même une lettre de vingt-trois pages à Hanna expliquant le programme secret du Concerto pour violon. Dans l'Acte III de *Lulu*, nous découvrons que l'accord final a pour note supérieure la note H (le nom allemand du si naturel) et pour note inférieure la note F et les accords qui précèdent mènent tous à celui-ci. Ce sont bien sûr les initiales de Hanna Fuchs. Berg, dans une lettre décrivant la difficulté qu'il eut à écrire la partie chantée par la Comtesse Geschwitz, dit ceci: "il semble que j'ai trouvé les notes justes pour les deux strophes finales". Ses derniers mots, révélateurs de son amour pour Hanna, sont "Ich bin dir nah! Bleibe dir nah, in Ewigkeit" (Je suis

auprès de toi! Auprès de toi toujours, pour l'éternité!)

Le style musical très personnel de Berg s'inspire de la théorie de son maître. Schoenberg voulait remplacer le système tonal établi fondé sur une note tonique et la gamme correspondante qui comporte des tensions entre les notes de celle-ci et la tonique et peut moduler vers d'autres tonalités. Le nouveau système atonal utilise les douze notes chromatiques de l'octave dans un certain ordre: une "série"; celle-ci peut être inversée et jouée à l'envers. Ces "séries" remplacent la tonique et la gamme. Berg va beaucoup plus loin – ses "séries" peuvent aussi être transposées et divisées en segments de trois ou quatre notes qui peuvent servir de motifs ou être joués simultanément comme des accords. Il a recours également à des cellules rythmiques comme la cellule "noire pointée, noire pointée, croche, noire pointée" qui apparaît au moment de la mort du Peintre, du Docteur Schön, de Geschwitz et de Lulu. C'est dans le Prologue, page 1 qu'on l'entend pour la première fois dans les graves. Mais l'aspect le plus important est la relation qui existe entre les "séries" et l'interprétation par Berg des caractères.

Berg décida de souligner la complexité des caractères en les présentant une ou deux fois

sur un mode différent. Ceci est particulièrement manifeste dans la scène londonienne lorsque les trois clients montent dans la mansarde de Lulu. Berg voulait à l'origine que les maris de Lulu réapparaissent en ordre inverse (il réalisa un palindrome parfait dans la "musique de film" entre les scènes un et deux de l'Acte II), mais finalement le premier client est le premier mari de Lulu, le Professeur de médecine, le second est le Peintre et le troisième (Jack the Ripper) est le Docteur Schön, son troisième mari. Examinons les caractères individuellement:

Alwa – le "compositeur" auquel Berg s'identifie et qui voit en Lulu une source d'inspiration pour sa prochaine œuvre, tout en étant conscient, au vu des succès de son père, de son immaturité sexuelle. Sa "série" dans sa première partie est pratiquement en la mineur (A minor) et se réfère donc à la lettre A de Alban! Les six premières notes se jouent toutes sur les touches blanches du piano et les six dernières sur les touches noires, à l'exception du sol (G). Ce la mineur est nettement perceptible dans la partie vocale de l'Acte II, page 2:50'. La "série" d'Alwa sert d'assise pour les trois "amants" suivants.

Comtesse Geschwitz – sa "série" est directement issue de celle d'Alwa et est

reconnaissable par le recours aux quintes augmentées qui évoquent peut-être ses tendances lesbiennes. C'est dans l'Acte II, page 0:22 qu'on l'entend pour la première fois.

Acrobate – l'univers sonore le plus caractéristique du personnage est créé par un "cluster" de touches blanches et noires dans la partie de piano orchestrale. Ceci illustre ses prouesses physiques. Les notes sont issues aussi de la "série" d'Alwa. Cet épisode musical apparaît dans le Prologue, page 0:47.

Docteur Schön – il est le père d'Alwa. Sa "série" n'est en relation avec la "série" de son fils que lorsqu'elle est inversée. On l'entend dans le Prologue, page 1:00. En raison de la sécurité que lui offre sa carrière d'homme d'affaires, la musique de ce caractère a recours à des formes classiques comme la sonate ou le rondo.

Les autres protagonistes ont des "séries" issues de la série de Lulu que l'on perçoit dans le thème du Cirque dans le Prologue, page 0:30, avec en toile de fond le rythme de la mort. Le compositeur écrit pour Lulu deux autres thèmes caractéristiques – le thème de la Liberté que l'on entend une fois encore dans le Prologue, page 2:14 et un thème associé à sa "danse à travers la vie" dans l'Acte I, page 1:20. Le seul caractère dont les thèmes ne sont

en relation avec aucun autre est celui de **Schigolch** qui sait plus de Lulu que n'importe qui d'autre; sa "série" se déploie en un tourbillon ascendant de figures chromatiques comportant des segments de quatre notes. Cet épisode apparaît dans l'Acte I au début de la page 2.

Professeur de médecine/Banquier/Premier client – ces hommes, qui ont réussi dans la vie, sont illustrés par des tierces ascendantes. On les entend dans l'Acte I, page 0:28.

Peintre/Second client – la "série" est souvent présentée sous forme de quatre accords de trois notes prolongeant des notes de chacune des deux moitiés de la "série" Lulu. Elle apparaît dans l'Acte I au début de la page 2.

Habilleuse/Lycéen/Groom – la musique a recours à des segments de quatre notes perçus dans l'Acte II, page 0:23. La relation musicale entre les différents caractères n'est pas la même.

Prince africain/Valet de chambre/Marquis – la relation musicale entre eux est basée sur la "série" de Lulu. Cet épisode accompagne l'entrée en scène du Prince à l'Acte I au début de la page 2. Berg conçoit ces trois caractères comme des exemples de différents types d'asservissement – mariage, domesticité, prostitution.

L'histoire de l'achèvement de l'Acte III nous donne un aperçu des problèmes que Berg laissa à son décès. La chronologie est la suivante:

1934–35: Berg termine l'Acte III sous forme de particelle et certaines sections sont orchestrées; celles-ci sont exécutées par Erich Kleiber le 30 novembre 1934 à Berlin en tant que cinq pièces (*Symphonische Stücke aus der Oper "Lulu"*).

1935 – décembre: Berg meurt. Quelques semaines plus tard, les éditeurs disent à Hélène, son épouse, qu'un des élèves de Berg peut sans difficulté achever la partition.

1937: Erwin Stein prépare, pour la gravure, une partition chorale de l'Acte III, mais le travail n'est pas entamé en raison de la situation politique en Allemagne de plus en plus précaire à cette époque. Les autres actes sont édités assortis d'une préface précisant que le troisième acte sera sans doute édité sous peu. Stein approche Schoenberg à la demande d'Hélène pour l'inviter à le terminer, mais Schoenberg n'est pas en accord avec ce qu'il perçoit comme une caricature du banquier juif. Webern refuse le travail redoutant qu'il ait une incidence sur son propre style. Hélène dit que Zemlinsky fut approché, mais ceci fut nié avec véhémence par sa famille.

1937–2 juin: la création des deux premiers actes a lieu à Zurich. Les critiques de la presse nazi sont sévères.

1938–12 mars: l'Autriche tombe sous le régime nazi.

1949–15 février et 29 avril: exécution en concert de la version en deux actes. Un jeune compositeur, Friedrich Cerha, y assiste. En septembre a lieu une mise en scène à la Fenice à Venise.

1953 – une production à Essen se termine par une lecture de l'Acte III sur la musique de la *Lulu-Sinfonie* (ou *Lulu-suite*) orchestrée par Berg. La partition chorale des deux premiers actes est réimprimée sans la préface originale qui faisait mention de la future édition de l'Acte III.

1957 – parution d'un livre de Hans Redlich sur Berg qui mentionne la possibilité que soit parachèvement l'Acte III.

1959 – George Perle tente un essai d'examen des parties non éditées de l'Acte III.

1960 – Hélène Berg interdit le parachèvement de l'Acte III et émet des doutes quant à la possibilité de le faire.

1962–10 juin: Friedrich Cerha se rend chez Kalmus, éditeurs de l'œuvre, pour examiner la particelle; il y est encouragé à travailler secrètement à son parachèvement. On lui

remet la particelle, le tableau fait par Berg de toutes les "séries", les sections orchestrées, la partition chorale de Stein et le livret.

1963 – la biographie de Redlich est rééditée et il n'est plus fait mention du fait que l'Acte III peut être terminé sans difficulté. Alfred Kalmus autorise George Perle à examiner les sections non éditées à Vienne. Perle découvre que tout est pour ainsi dire complet, il ne manque que vingt mesures dans la scène 2. Les trois cinquièmes de chacune des scènes sont orchestrées. La fin, incomplète, du quatuor vocal peut être composée car elle répète la musique de l'Hymne de la fin de l'Acte II et dans Wedekind, il y a des indications sur l'endroit où il faut trouver le texte. Il est possible que Berg ait composé le passage en question sur une feuille séparée afin d'en améliorer la mise en page.

1969 – Hélène rédige son testament qui est publié en 1976 – "nul ne sera autorisé à examiner le manuscrit de l'Acte III de Lulu ni à étudier la photocopie en possession de Universal Edition".

1974–1976 – George Perle publie un article révélant la découverte de la partition annotée et en couleur de la *Lyric Suite* en possession de la famille d'Hanna qui met en lumière l'ensemble des idées codées.

1979–24 février: la création de l'Acte III parachèvement par Cerha a lieu à Paris sous la direction de Pierre Boulez. La Fondation Alban Berg tente sans succès une action en justice afin de l'empêcher.

Et l'on sait maintenant pourquoi l'Acte III mit si longtemps à voir le jour et l'auditeur est émerveillé de la profondeur dont a été agrémentée cette musique extraordinaire.

© 2006 Anthony Legge

Synopsis

COMPACT DISC ONE

Prologue

☐ Un dompteur présente au public les animaux qui vont entrer en scène et demande à un machiniste d'aller chercher le "serpent humain". Le machiniste introduit Lulu habillée en Pierrot. Le dompteur prévient le public qu'il s'apercevra combien Lulu est malfaisante en dépit de son apparente innocence. Le dompteur disparaît.

Premier Acte

Scène 1

Un atelier d'artiste spacieux, mais minable

[2] Lulu est mariée à un professeur de médecine, le Docteur Göll, qui la connaît sous le nom de Nelly. Elle pose en costume de Pierrot pour son portrait. Le Docteur Ludwig Schön, un magnat de la presse, observe la scène. Son fils Alwa, qui est compositeur, entre, puis quitte la pièce avec son père. [3] – [5] Lulu flirte avec le peintre qui lui déclare son amour [6] lorsque soudain son époux apparaît. Furieux de les trouver ensemble, il est terrassé par une crise cardiaque et meurt. [7] – [10] Le peintre va chercher un médecin et quand il revient, Lulu déclare qu'elle est heureuse que la fortune de son mari soit à elle à présent. Le peintre est choqué par son absence de sens moral.

Scène 2

Un élégant salon dans la maison du peintre

[11] – [12] Lulu et Walter, le peintre, qui la connaît sous le nom d'Eva, se sont mariés. Le portrait qu'il a fait de Lulu en danseuse a été vendu pour une somme élevée. Une lettre annonce les fiançailles du Docteur Schön. La sonnette retentit et Walter laisse Lulu donner un peu de monnaie au mendiant qui entre tandis qu'il s'en va travailler dans son atelier. [13] Il est manifeste que Lulu et le mendiant, Schigolch, se connaissent très bien (est-il un

ancien amant, son père?) et c'est le seul qui s'adresse à elle en l'appelant Lulu. La sonnette retentit à nouveau et Schigolch s'en va tandis qu'entre le Docteur Schön. [14] Il veut mettre fin à sa liaison avec Lulu.

Une dispute s'élève entre le Docteur Schön et Lulu que vient interrompre le retour du peintre. Lulu lui dit que le Docteur Schön ne veut plus rien avoir à faire avec elle et révèle ainsi leur liaison à son époux. Celui-ci la conduit à l'atelier, puis revient. [15] Le peintre est choqué aussi d'apprendre que le Docteur Schön connaît Lulu depuis qu'elle a douze ans et l'appelle Mignon. Le Docteur Schön lui dit que le mendiant – Schigolch – est le père de Lulu, et le peintre réalise que ce que lui a raconté Lulu n'est qu'un tissu de mensonges. Il va dans son dressing et ferme la porte à clé.

Le Docteur Schön réalise que Walter n'est pas allé dans son atelier et lorsque Lulu apparaît, il lui demande d'aller chercher une hache pour défoncer la porte. [16] – [17] Un coup de sonnette vient perturber leur plan et le Docteur Schön va voir sur la pointe des pieds si c'est le marchand de tableaux tandis que Lulu reste à écouter à la porte du dressing. Le Docteur Schön revient avec son fils Alwa. Ce dernier est très excité et annonce que la révolution a éclaté dans Paris. Mais le Docteur

Schön reste indifférent, trop occupé à essayer de démolir la porte du dressing où il pénètre le premier, quelque peu réticent, suivi de Lulu. Ils découvrent le peintre, la gorge tranchée. Lulu est horrifiée et décide de s'en aller, en essayant d'entraîner Alwa. Elle part se changer.

Lulu réapparaît et sort tandis que le Docteur Schön téléphone à la police et explique le suicide par la manie de la persécution dont souffrait le peintre. Quand la police arrive, Lulu essuie le sang qui recouvre les mains du Docteur Schön. Elle exulte de joie à l'idée qu'il va maintenant l'épouser.

Scène 3

Une loge au théâtre

[18] – [20] Alwa est dans la loge de Lulu et boit le champagne avec elle. Elle dit qu'un prince veut l'épouser et l'emmener en Afrique, en plein exotisme. [21] Le prince arrive dans la loge de Lulu qui vient d'entrer en scène. [22] Lulu y est reconduite par une habilleuse et le directeur du théâtre: elle s'est apparemment évanouie en voyant le Docteur Schön avec sa fiancée parmi le public. [23] Le Docteur Schön arrive et enjoint Lulu de retourner en scène. Alwa demande au directeur du théâtre de changer l'ordre des numéros pour permettre à Lulu de se reposer.

[24] Tous quittent Lulu, à l'exception du Docteur Schön qui lui demande pourquoi le prince est venu dans sa loge. Elle lui dit que le prince a l'intention de l'emmener en Afrique; elle remarque son désarroi à l'annonce de cette nouvelle. Lulu dit au Docteur Schön de partir, mais il ne peut s'y résoudre. [25] Elle le force à écrire une lettre de rupture à sa fiancée.

COMPACT DISC TWO

Acte Deux

Scène 1

Un grand salon dans la maison du Docteur Schön

[1] Lulu a épousé le Docteur Schön. Elle reçoit la visite de la Comtesse Geschwitz, son admiratrice, qui s'extasie devant le portrait de Lulu, puis quitte, escortée par Lulu. Resté seul, le Docteur Schön soupçonne Lulu d'avoir dissimulé son ou ses amant(s) dans la maison et, armé d'un fusil, il inspecte les moindres recoins de la pièce. [2] Lulu réapparaît et se rend avec son époux dans la chambre à coucher. La Comtesse Geschwitz revient aussi et se cache.

[3] Schigolch apparaît, suivi de l'acrobate et du lycéen. Schigolch dit que le lycéen l'a payé pour qu'on le laisse seul avec Lulu: il en est

follement amoureux et a écrit une ode à Lulu.
 [4] Schigolch et le lycéen déclarent qu'ils ont été plaqués. Lulu réapparaît, élégamment vêtue, et annonce qu'elle attend un visiteur.
 [5] Elle affirme à Schigolch que le Docteur Schön est à la Bourse et qu'il n'y a pas de quoi s'inquiéter.

[6] Un valet de chambre annonce l'arrivée du Docteur Schön et les hommes se cachent. Ce n'est pas le Docteur Schön qui entre, mais son fils Alwa. Lorsque ce dernier aperçoit Schigolch, Lulu prétend qu'il est un ancien ami du père d'Alwa. Alwa et Lulu se mettent à flirter, mais le Docteur Schön revient à leur insu et est consterné de découvrir son épouse et son fils ensemble. Les amants sont interrompus brièvement par la réapparition du valet de chambre. [7] Le Docteur Schön les entend maintenant (Alwa appelle Lulu Mignon comme son père) se déclarer leurs sentiments, et Lulu révéler que c'est elle qui a empoisonné la mère d'Alwa.

[8] Le Docteur Schön se cache. Il aperçoit l'acrobate, dissimulé lui aussi, et brandit vers lui son revolver. L'acrobate regagne précipitamment sa cachette. Lulu voit l'acrobate, puis elle aperçoit le Docteur Schön qui se dirige vers elle et vers Alwa et maltraite Alwa pour le faire sortir de la chambre. Tandis que père et fils s'en

vont, l'acrobate essaye de s'enfuir. Lulu l'aide pour éviter qu'il tombe sur le Docteur Schön.
 [9] – [10] L'acrobate retourne se cacher et quand le Docteur Schön revient et le cherche, elle dit à son époux, furieux, qu'il s'est échappé en sautant par la fenêtre, puisqu'il est acrobate! Le Docteur Schön met l'arme de force dans la main de Lulu pour lui faire comprendre qu'elle doit tirer. Elle tire une balle au plafond. En entendant les coups de revolver, l'acrobate se précipite hors de sa cachette et, le voyant, le Docteur Schön se met à fouiller la pièce pour voir si d'autres hommes y sont dissimulés.

Le Docteur Schön trouve la Comtesse Geschwitz et l'enferme dans la chambre voisine. [11] Voyant la colère gagner le Docteur Schön, le lycéen quitte sa cachette, pris de peur. L'attention du Docteur Schön est distraite par la vue d'un autre homme dissimulé; c'est à ce moment que Lulu abat le Docteur Schön de cinq coups de revolver. Tandis qu'il se meurt, il appelle Alwa. Lorsque celui-ci apparaît, le Docteur Schön lui dit de ne pas laisser Lulu s'échapper et le prévient qu'il sera sa prochaine victime. Alwa demande l'aide du lycéen pour porter le Docteur Schön dans sa chambre. Il trouve la porte fermée, et lorsqu'elle s'ouvre, la Comtesse surgit. [12] Lulu plaide auprès d'Alwa pour ne pas être jugée et

pendue pour meurtre, mais Alwa est inflexible et appelle la police.

[13] Film

Un film muet représente certains épisodes de la vie de Lulu au cours des années qui suivent. Il est divisés en sections suivant le schéma suivant:

Arrestation
 Détention préventive
 Jugement
 Prison
 Conseil médical
 Cellule d'isolement
 Parcours vers la libération finale:

(Arrêtée, jugée, condamnée, emprisonnée, Lulu est hospitalisée après un an, victime, pense-t-on du choléra. Grâce à un stratagème imaginé par la Comtesse Geschwitz, Lulu et elle échangent leurs places et Lulu s'enfuit.)

Scène 2

Le salon de l'appartement du Docteur Schön, poussiéreux et à l'abandon

[14] – [15] Dans l'appartement du Docteur Schön, Alwa et l'acrobate (qui a été embauché comme valet) attendent avec la Comtesse Geschwitz que Schigolch vienne la chercher pour la conduire à l'hôpital où elle prendra la

place de Lulu. L'acrobate a l'intention d'épouser Lulu et il espère que Schigolch escortera Lulu lors de leur fuite à Paris. Schigolch arrive pour emmener la Comtesse à l'hôpital où Lulu est alitée. La Comtesse est anxieuse à l'idée de partir et presse Schigolch de quitter. Alwa et l'acrobate se disputent à propos d'argent.

Ils sont interrompus par l'arrivée inattendue du lycéen qui s'est enfui du centre de détention dans lequel il était incarcéré. Il a imaginé un plan pour sauver Lulu. L'acrobate lui dit que Lulu est morte et le lycéen quitte désespéré.

[16] Schigolch entre avec Lulu qui a l'air fatiguée et malade. L'acrobate est furieux contre elle car elle ne fera pas l'affaire, avec cette mine de déterrée, comme star du show acrobatique. Il s'en va en disant qu'il va plutôt la dénoncer à la police et se faire de l'argent en recevant une récompense pour son arrestation. Schigolch quitte, et Lulu et Alwa restent seuls. Lulu cherche son portrait et raconte à Alwa comment la Comtesse Geschwitz a usé du prétexte d'une épidémie de choléra pour organiser son évasion. La Comtesse a pris la place de Lulu et est maintenant en prison tandis que Lulu est libre. [17] Lulu supplie Alwa de fuir à l'étranger avec elle. [18] Alwa lui déclare ses sentiments et ils font l'amour sur le

divan sur lequel le Docteur Schön a rendu son dernier soupir.

COMPACT DISC THREE

Acte Trois

Scène 1

Paris, un salon spacieux

[1] Lulu vit à Paris sous une fausse identité. C'est son anniversaire, et à cette occasion a lieu une fête. Les hôtes sont tous agglutinés autour d'un banquier qui a fait fortune en spéculant en Bourse. Ils veulent que le banquier leur vende des actions Jungfrau qui ont augmenté de manière spectaculaire.

[2] – [4] La dernière conquête de Lulu, qui se dit Marquis, se prépare soit à la vendre à un bordel au Caire soit à la dénoncer à la police. Lulu tente de le flagorner, mais il ne veut rien entendre: il a un urgent besoin d'argent et voit en Lulu un moyen de s'en faire. [5] – [6] Les hôtes pensent tous qu'ils ont gagné des fortunes en jouant en Bourse. La Comtesse Geschwitz reproche à Lulu sa froideur après ce qu'elle a fait pour elle en prenant sa place en prison pour faciliter son évasion.

[7] Le banquier annonce que les actions Jungfrau ont fortement baissé et ne valent plus rien. [8] – [9] Schigolch presse Lulu de lui

donner de l'argent pour acheter un appartement pour son amant. Lulu s'arrange à envoyer l'acrobate chez Schigolch avec la Comtesse pour que Schigolch puisse le tuer. Schigolch y consent. Elle persuade alors l'acrobate que la Comtesse Geschwitz est secrètement amoureuse de lui. S'il consent à passer une nuit avec la Comtesse, il aura les 20.000 marks que Lulu demandera à la Comtesse Geschwitz de lui prêter. [10] Lulu persuade la Comtesse de la sauver en acceptant d'aller chez Schigolch avec l'acrobate. La Comtesse Geschwitz et l'acrobate s'en vont. [11] Le banquier tente de convaincre les hôtes que leurs actions sont à présent sans valeur et qu'ils sont tous fauchés. Il est philosophe quant à l'effondrement du marché et compte entreprendre de se reconstituer une fortune dès le lendemain. Les hôtes se déchargent sur lui de leur colère. Lulu échange ses vêtements avec le groom [12] et s'enfuit avec Alwa tandis que le Marquis arrive avec la police pour l'arrêter. Une méprise de la police conduit à l'arrestation du groom et le Marquis en est très contrarié.

Scène 2

Londres, une mansarde sans fenêtre dans le East End

[13] Lulu, Alwa et Schigolch vivent sous les toits dans un dénuement total. Pour se faire un peu d'argent, Lulu se livre à la prostitution. Alwa menace de tuer tout homme qu'elle amènera dans la mansarde. Schigolch et Alwa se cachent en attendant Lulu arriver avec un client. Elle fait entrer un Professeur qui la traite avec respect, mais ne dit rien. Le professeur la paie avant de quitter, et Lulu est triomphante après ce premier succès. [14] Les hommes entendent du bruit dans l'escalier et pensent qu'il s'agit d'un autre client de Lulu, mais c'est la Comtesse Geschwitz. Depuis l'effondrement des actions Jungfrau, elle est fauchée aussi. Elle a essayé de rassembler un peu d'argent, mais elle n'y a pas réussi ; elle a avec elle le portrait de Lulu qu'elle avait volé après la fuite de Lulu hors de Paris. Lulu décide de tenter à nouveau sa chance dans la rue. Alwa la supplie de ne pas le faire et la Comtesse Geschwitz fait part de son intention de la suivre. Lulu s'en va, suivie par la Comtesse.

Schigolch raisonne en philosophe: ils ont besoin de cet argent. Alwa et lui entendent Lulu revenir; Schigolch se cache, mais Alwa s'enroule tout simplement dans une couverture. [15] Lulu discute avec son nouveau client au sujet de la somme due et Alwa vient

prendre sa défense. Le client l'assomme et s'en va. Lulu est épouvantée et se précipite dehors en disant qu'être sans abri est mieux encore. Schigolch traîne le corps d'Alwa un peu plus loin, [16] et quand la Comtesse Geschwitz revient, il lui dit qu'Alwa dort. Schigolch part au pub. La Comtesse pense à se suicider avant le retour de Lulu.

[17] Lulu entre avec un nouveau client, Jack the Ripper. Au moment où Jack aperçoit la Comtesse Geschwitz, Lulu la congédie en la faisant passer pour sa sœur démente. Ils chicanent sur un prix et Jack finit par ne rien payer. Ils vont dans la chambre de Lulu. [18] La Comtesse Geschwitz entend les cris de Lulu au moment où elle se fait attaquer par Jack the Ripper. Il se précipite hors de la chambre et poignarde la Comtesse avec le couteau couvert de sang. Jack s'en va laissant la Comtesse se traîner vers le corps de sa chère Lulu, avant de rendre son dernier soupir.

Traduction: Marie-Françoise de Meeûs

Lisa Saffer (Lulu) a fait ses études au Conservatoire supérieur d'Oberlin et au New England Conservatory. Elle a reçu le Diva Award du New York City Opera et sa Kolozsvár Award en reconnaissance de ses

exécutions dans le domaine du répertoire nouveau et peu joué. Célèbre pour ses interprétations du répertoire du XX^e siècle, elle a été sélectionnée pour un Olivier Award pour son interprétation de Lulu avec l'English National Opera et a reçu le Royal Philharmonic Society Award pour la meilleure exécution vocale.

Parmi les nombreux rôles de Lisa Saffer dans des opéras contemporains figurent ceux de Marie dans *Die Soldaten* de Zimmermann au New York City Opera, à l'Opéra national de Paris Bastille et à l'English National Opera; *A King Riding* de Klaas de Vries au Festival de Hollande; Hilda Mack dans *Élégie pour de jeunes amants* de Henze au Concertgebouw d'Amsterdam et à Tanglewood; Polly/Witch (*Punch and Judy* de Birtwistle) et *Neither* de Morton Feldman à l'Opéra néerlandais. Elle a également chanté Zerbinetta (*Ariane* à Naxos) au Scottish Opera; Tytania (*Le Songe d'une nuit d'été*) à l'Opéra florentin; Anne Trulove (*The Rake's Progress*) à l'Opéra d'Indianapolis; le Feu et le Rossignol (*L'Enfant et les sortilèges*) et Cunégonde (*Candide*) au New York City Opera; Despina (*Così fan tutte*) et Servilia (*La Clémence de Titus*) au Festival de musique ancienne du Connecticut. Elle a aussi exploré

le répertoire lyrique ancien en chantant les rôles de Minerva (*Le Retour d'Ulysse dans sa patrie* de Monteverdi), les rôles titres du *Couronnement de Poppée* et de *Partenope*, Poppée (*Agrippina* de Haendel), Teofane (*Ottone*), Polissena (*Radamisto*), Belinda (*Didon et Énée* de Purcell), Atalanta (*Xerxès* de Haendel) et Almirena (*Rinaldo*).

La discographie de Lisa Saffer comprend l'enregistrement d'*Ariodante* de Haendel, qui a remporté un *Gramophone Award*, ainsi qu'*Agrippina*, *Ottone*, *Radimisto*, *Didon et Énée* de Purcell et un récital d'airs en soliste *Arias for Cuzzoni*. Elle a également enregistré *Hums and Songs for Winnie-the-Pooh*, *Higglety Pigglety Pop* et *Where the Wild Things Are* de Knussen, le *Requiem* d'Imbrie et *Three Chinese Love Songs* de Sheng.

Susan Parry (la Comtesse Geschwitz) a été jusqu'à une date récente l'une des premières chanteuses de la troupe de l'English National Opera. Parmi les rôles qu'elle y a tenus figurent Nicklausse (*Les Contes d'Hoffmann*), Brangäne (*Tristan et Isolde*), Octavian (*Le Chevalier à la rose*), Hélène (*Guerre et paix*), la Comtesse Geschwitz (*Lulu*), Susie (*The Silver Tassie*), Fricka (*La Tétralogie*) et Didon (*Les Troyens*).

En 1996, elle a fait ses débuts au Royal Opera dans *Alzira* de Verdi et s'est produite au Welsh National Opera dans les rôles de Thisbe (*La Cenerentola*) et Hänsel (*Hänsel und Gretel*). Parmi ses prestations lyriques à l'étranger, on peut citer Iphigénie au Japon et Miss Jessel (*Le Tour d'écrou*), Herodias (*Salomé*) et Judith (*Le Château de Barbe-Bleue*) à l'Opéra de Cincinnati.

Très demandée en concert, elle travaille régulièrement avec l'Orchestre philharmonique de la BBC et s'est également produite avec l'Orchestre symphonique de la BBC dans *Scenes and Arias* de Nicholas Maw, *Le Visage nuptial* de Pierre Boulez sous la direction du compositeur aux Proms de la BBC et *Le Château de Barbe-Bleue* (exécutions de concert) également dirigé par Pierre Boulez. Entre autres apparitions aux Proms de la BBC on peut relever Imelda (*Oberto*). Artiste populaire en Espagne, Susan Parry a chanté avec l'Orchestre symphonique de la RTVE à Madrid et avec les orchestres de Barcelone, de Bilbao et de Galice.

Susan Parry a enregistré notamment le rôle de Féodor (*Boris Godounov*) dans le cadre de la série "Opera in English" de Chandos.

Anna Burford (une costumière, un lycéen, un serveur) est née en Cornouailles et a fait ses

études au Royal Northern College of Music grâce au soutien de la Peter Moores Foundation.

Elle s'est produite dans le rôle titre d'*Orphée et Eurydice* à l'Opéra national du Rhin; Roswita (*Héloïse et Abélard*) à l'Opéra national du Rhin à Strasbourg et au Châtelet à Paris; Ursule (*Béatrice et Bénédicte*), Suzuki (*Madama Butterfly*) et Maddalena (*Rigoletto*) au Welsh National Opera; Amastris (*Xerxes*), Anna (*Les Troyens à Carthage*) et Maddalena à l'English National Opera; Cesare (*Jules César*) à l'Opera Ireland et Owl dans *The Cricket Recovers* aux festivals d'Almeida et d'Aldeburgh.

Au concert, elle a chanté *Das klagende Lied* de Mahler, la Neuvième Symphonie de Beethoven, *Serenade to Music*, Hécube (*Les Troyens*) aux Proms, *Spring Symphony* de Britten, le *Requiem* de Verdi, *Aci, Galatea et Polifemo* de Haendel avec Paul McCreech, *Les Nuits d'été*, et les *Folksongs* de Berio. Parmi ses enregistrements figurent *Sequence for the Ascension* de Francis Grier; *The Long and the Short of It* pour la série d'animation sur Channel 4 TV et des émissions sur BBC Radio 3.

Graeme Danby (le Médecin, le Directeur de théâtre, le Banquier) est généralement reconnu

comme l'une des meilleures basses profondes de Grande-Bretagne ; il chante régulièrement à l'Opéra royal de Covent Garden. Au printemps 2005, il a interprété le rôle majeur de Charrington dans la nouvelle œuvre de Lorin Maazel commandée par le Covent Garden, *1984*, rôle écrit à son intention.

Parmi les rôles qu'il a interprétés à l'English National Opera figurent Lorenzo (*I Capuletti ed I Montecchi*) sous la direction de Sir Richard Bonyngue, Don Basilio (*Le Barbier de Séville* de Rossini), Dulcamara (*L'Élixir d'amour*), Somnus (*Semele*), Quince (*Le Songe d'une nuit d'été* de Britten), Collatin (*Le Viol de Lucrece*), Poo-Bah (*Le Mikado*), Sarastro (*La Flûte enchantée*), Sacristain (*Tosca*), Pistol (*Falstaff*) et Ribbing (*Un bal masqué*). Il a également chanté Bartolo (*Les Noces de Figaro*) à l'Opera North et au Festival de Garsington; Masetto (*Don Giovanni*) au Scottish Opera; Antonio (*Les Noces de Figaro*) à Glyndebourne; Brag (*Fairy Queen* de Purcell) au Gran Teatro del Liceu à Barcelone; et Xuthus dans *Ion* de Param Vir à l'Opéra national du Rhin à Strasbourg.

Graeme Danby se produit régulièrement en concert dans tout le Royaume-Uni, notamment au Royal Albert Hall (Symphonie no 9 de Beethoven, *Requiem* de Verdi), au

Royal Festival Hall (Huitième Symphonie de Mahler) et au Bridgewater Hall de Manchester (*Iolanthe*); il chante notamment avec l'Orchestre symphonique de Londres, l'Orchestre philharmonique de Londres, le Royal Philharmonic Orchestra, le Philharmonia, et le Royal Scottish National Orchestra.

Stuart Kale (Peintre, Second Client) est reconnu sur le plan international comme l'un des plus grands acteurs chanteurs du monde lyrique. Musicien parfait, ses rôles couvrent un énorme répertoire de Monteverdi à Messiaen.

Il a commencé sa carrière au Welsh National Opera avant d'entrer à l'English National Opera, où il est resté pendant huit ans et a tenu des rôles comme Don Ottavio (*Don Giovanni*), Michael (*Julietta* de Martinů), Alfred (*La Chauve-Souris*) et Nanki-Poo dans la production de Jonathan Miller du *Mikado*.

Il a également incarné Hauptmann (*Wozzeck*) à l'Opéra du Rhin à Strasbourg, avec la Canadian Opera Company et à Nancy, San Francisco, Genève, Zürich, Montpellier, Bordeaux et Bologne; Podesta (*La finta giardiniera*) à Drottningholm; Guillot (*Manon*) à Covent Garden; Lucano (*Le Couronnement de Poppée*) au Châtelet à Paris;

Le Grand Prêtre (*Idoménée*) à Covent Garden; Chouiski (*Boris Godounov*) à Strasbourg, Bordeaux et Montpellier; Quint (*Le Tour d'érou*) et Truffaldino (*L'Amour des trois oranges*) à l'English National Opera; Zinoviev (*Lady Macbeth*) à Toulouse et Marseille; les trois rôles de ténor dans *Lulu* au Châtelet; Bob Boles à l'Opéra d'État de Munich, à Covent Garden, à Gènes et à Strasbourg; Captain Vere (*Billy Budd*) à Cologne; Alfred, Gregor (*L'Affaire Makropoulos*) et Hérode à Strasbourg.

Dans la série "Opera in English" de Chandos il a enregistré le Capitaine (*Wozzeck*), le Docteur Caius (*Falstaff*), Roderigo (*Otello*) et Chouiski (extraits de *Boris Godounov*).

Robert Hayward (Dr Schön, Jack l'Éventreur) a étudié à la Guildhall School of Music and Drama et au National Opera Studio. Il a fait ses débuts professionnels à l'opéra en interprétant le rôle titre de *Don Giovanni* dans le cadre de la tournée du Festival de Glyndebourne. Il a chanté au Royal Opera House, à l'English National Opera, au Welsh National Opera, à l'Opera North, au Scottish Opera, au Festival de Glyndebourne et au cours des tournées de ce festival, à l'Opéra d'État de Munich, au Grand Opera de Houston, au New Israeli Opera et à l'Opéra

du Minnesota dans un large répertoire comprenant Wotan et le Voyageur dans la *Tétralogie*, Amfortas (*Parsifal*), Jokanaan (*Salomé*), Figaro et le Comte Almaviva (*Les Noces de Figaro*), les rôles titres d'*Eugène Onéguine* et de *Don Giovanni*, Iago (*Otello*), Ford (*Falstaff*), Scarpia (*Tosca*), Marcello (*La Bobème*), Escamillo (*Carmen*), Nick Shadow (*The Rake's Progress*) et Golaud (*Pelléas et Mélisande*).

En concert, il a chanté *Le Festin de Balhazar* avec l'Orchestre symphonique de Bournemouth, *Le Messie* avec le Royal Liverpool Philharmonic, le Northern Sinfonia, le Hallé Orchestra et l'Orchestre philharmonique de Londres, *The Mask of Time* de Tippett, *Elias* de Mendelssohn, la *Neuvième Symphonie* de Beethoven et *La Création* de Haydn avec le Hallé Orchestra, *La Création* de Haydn à Lisbonne et avec le Philharmonia, *Le Rêve de Gerontius* avec le Royal Scottish National Orchestra, l'Orchestre philharmonique de la BBC et, à Copenhague, le *Requiem* de Mozart avec l'Orchestre philharmonique de la BBC sous la direction de Sir Georg Solti, ainsi que *Das klagende Lied* avec l'Orchestre symphonique de Bournemouth. Il a enregistré notamment *The Pilgrim's Progress* chez Chandos.

John Graham-Hall (Alwa) a fait ses études au King's College de Cambridge et au Royal College of Music. Jusqu'à une date récente, il a fait partie de l'English National Opera où il a chanté notamment Hérode (*Salomé*), Lysander (*Le Songe d'une nuit d'été*), Sylvester (*The Silver Tassie*), Goro (*Madama Butterfly*), Triquet (*Eugène Onéguine*), Monostatos (*La Flûte enchantée*) et Mime (*L'Or du Rhin*). Parmi les autres rôles qu'il a tenu au Royaume-Uni figurent Albert Herring au Royal Opera House de Covent Garden; Albert Herring, Vanya Kudrjas (*Katya Kabanova*), Flute (*Le Songe d'une nuit d'été*) et Bob Boles (*Peter Grimes*) au Festival de Glyndebourne; Cassio (*Otello*) au Welsh National Opera; Eisenstein, L'Instituteur (*La Petite Renarde rusée*) au Scottish Opera; et Aschenbach (*Mort à Venise*), Lysander et Ferrando (*Così fan tutte*) au cours de la tournée du Festival de Glyndebourne.

Au nombre de ses engagements lyriques à l'étranger, on peut citer le rôle titre du nouvel opéra de Pascal Dusapin *Perela, l'homme de fumée* à la Bastille à Paris et à Montpellier; Cassio et Basilio à La Monnaie de Bruxelles; Chapkine (*De la Maison des morts*) à l'Opéra de Nice; Lysander à Paris, Lyon, Caen, Montpellier, Rome et au Festival de Ravenne;

Lenski (*Eugène Onéguine*) à Lyon et Toronto; Ferrando à Vancouver, Basilio et Spoletta (*Tosca*) à l'Opéra néerlandais.

Dans la série "Opera in English" de Chandos, John Graham-Hall a enregistré Monostatos (*La Flûte enchantée*), Isacco (*The Thieving Magpie*), l'Idiot (*Wozzeck*) et Basilio (*Les Noces de Figaro*).

La basse galloise **Gwynne Howell** (Schigolch) a fait ses études au Royal Northern College of Music. Il est entré dans la troupe du Royal Opera en 1972 et y a interprété la plupart des grands rôles de basse, notamment dans des productions d'*Aida*, *Rigoletto*, *Otello*, *La Bohème*, *Tosca*, *Don Giovanni*, *Eugène Onéguine*, *Parsifal*, *Le Vaisseau fantôme* et *Palestrina*. Pendant longtemps, il a été aussi associé aux activités de l'English National Opera, où il a remporté de nombreux succès dans Hans Sachs, Gurnemanz, le Roi Philippe et Barbe-Bleue notamment. Sur le plan international, il s'est produit à New York, Chicago, San Francisco, Santa Fe, Paris, Genève, Hambourg, Munich et Cologne; en concert, il a chanté dans le monde entier sous la direction de chefs d'orchestre tels Claudio Abbado, Carlo Maria Giulini, Riccardo Muti, Leonard Bernstein, Pierre Boulez, Daniel

Barenboïm, Bernard Haitink, Zubin Mehta, Sir Colin Davis et Seiji Ozawa.

Parmi ses engagements récents on peut citer Pelléas, Don Giovanni, Otello, et Figaro à Glyndebourne, *Lulu* et *Guerre et Paix* à l'English National Opera, *La Passion grecque* et *Lady Macbeth de Mzensk* au Royal Opera House de Covent Garden.

Parmi ses nombreux enregistrements figurent la Huitième Symphonie de Mahler avec Seiji Ozawa, *Le Messie* avec Sir Georg Solti, Tristan avec Sir Reginald Goodall, et la Neuvième Symphonie de Beethoven avec Kurt Masur. Pour Chandos, il a enregistré le *Festin de Balthazar*, *Le Rêve de Gerontius* et, dans le cadre de la série "Opera in English", *Le Blaireau/Le Prêtre* (*La Petite Renarde rusée*). Gwynne Howell a été fait Commandeur de l'Ordre de l'Empire britannique en 1998.

Né à Brighton, **Robert Poulton** (le Dompteur d'animaux, l'Acrobate) a étudié à la Guildhall School of Music and Drama et au National Opera Studio. Il a fait ses débuts professionnels en interprétant le rôle du Passeur dans *Curlew River* de Britten pour la télévision BBC.

Parmi ses nombreux rôles figurent le comte Almaviva (*Les Noces de Figaro*), Ned Keene

(*Peter Grimes*) et Leandro (*L'Amour des trois oranges*) à l'English National Opera; Figaro (*Les Noces de Figaro*), Prus (*L'Affaire Makropoulos*), Golaud (*Pelléas et Mélisande*), Marcello (*La Bohème*) et Germont (*La traviata*) lors de la tournée du Festival de Glyndebourne; Ned Keene et Starek (*Jenůfka*) lors de la tournée du Festival de Glyndebourne; ainsi que le Père (*Hänsel und Gretel*) au Welsh National Opera et à l'Opera Northern Ireland. Il a également chanté Figaro au Scottish Opera, Leandro à l'Opera North, Falstaff à Garsington et Bartolo (*Le Barbier de Séville*) à Grange Park, et a fait ses débuts au Royal Opera dans le rôle de Douphol (*La traviata*). Il s'est produit à Amsterdam, Nantes, Brème, Copenhague et Cologne ainsi qu'à l'Opéra néerlandais, à l'Opera Zuid et à l'Opéra des Flandres.

Alan Oke (le Prince africain, le Majordome, le Marquis) a fait ses études à la Royal Scottish Academy of Music and Drama. Il a commencé sa carrière comme premier baryton au Scottish Opera. Il a ensuite chanté dans les plus importantes troupes lyriques britanniques notamment le Royal Opera, Opera North, le Festival de Glyndebourne, le Scottish Opera, D'Oyly Carte, l'English National Opera et l'Opéra du Kent, à la fois comme baryton et

depuis 1992 comme ténor. Ses rôles comprennent Belcore (*L'Élixir d'amour*), le Comte (*Les Noces de Figaro*), Macheath (*L'Opéra de quat' sous*), Guglielmo (*Così fan tutte*), Rodolfo (*La Bohème*), Pinkerton (*Madama Butterfly*), Alfredo (*La traviata*), Boris (*Katya Kabanova*), Števa (*Jenůfka*), Aschenbach (*Mort à Venise*), Florestan (*Fidelio*) et Rodolfo (*Luisa Miller*).

Roger Begley, (le Préfet de police) a fait ses études au Royal College of Music. Il entre dans le chœur de l'English National Opera en 1970 et chante de nombreux rôles, notamment le Chien (*La Petite Renarde rusée*), Varsonofiev (*Khovanchchina*), le Capitaine Petrovitch (*Eugène Onéguine*), Benoit (*La Bohème*) et un Cappadocien (*Salomé*). En outre, il se produit régulièrement à l'Opera Brava, notamment dans le rôle titre de *Don Pasquale*, Benoit/Alcindoro (*La Bohème*) et le Dr Bartolo (*Le Barbier de Séville*). Il tient la partie de basse dans une grande partie du répertoire de l'oratorio, très récemment dans le *Requiem* de Mozart, *La Création* de Haydn et la *Messe en si mineur* de Bach.

Claire Mitcher (une jeune fille de quinze ans) a étudié l'anglais à Cambridge, où elle a

également travaillé le chant choral; elle fait maintenant ses études avec Marion Studholme. Tout en chantant dans le chœur de l'English National Opera, elle a tenu plusieurs rôles à l'ENO, notamment la Demoiselle d'honneur (*Le Freischütz*), Douniacha (*La Fiancée du Tsar*), Crobyle (*Thaïs*), Servilia (*La Clémence de Titus*) et l'Ange (*Jephté*). Elle a entrepris des projets pédagogiques dans des écoles primaires et secondaires londoniennes pour l'ENO Baylis, et l'année dernière elle a interprété le rôle de la soprano dans *For the Public Good* pour célébrer le centenaire du Coliseum de Londres. Elle a aussi chanté les rôles de Musette, Oscar, Ilia, Poppée, Belinda, Norina et Adele. Son répertoire de concert comprend *Jauchzet Gott*, *Weichet nur* et la *Passion selon saint Jean* de Bach, *Exsultate Jubilate* et le *Requiem* de Mozart, ainsi que *Le Messie*.

La basse **Paul Napier-Burrows** (un serviteur) a fait ses études au Royal College of Music et à la Guildhall School of Music and Drama. Membre de l'English National Opera entre 1981 et 1990, il en est parti pour mener une carrière indépendante avant d'y revenir pour chanter Mr Flint (*Billy Budd*), Dr Falke (*La Chauve-Souris*), Fiorello (*Le Barbier de Séville*),

Harlequin (*Ariane à Naxos*), Junius (*Le Viol de Lucrece*), Elviro (*Xerxès*), Juan (*Don Quichotte*) et le Dancaire (*Carmen*). Il s'est également produit avec D'Oyly Carte, le Welsh National Opera, l'Opéra de Chelsea, à Garsington, et au Scottish Opera (Swallow dans *Peter Grimes*). Il est revenu dans la troupe de l'ENO en 1997.

Jane Powell (La Mère) a fait ses études à la Royal Academy of Music. Parmi ses rôles lyriques, on peut citer Chérubin, Idamante (*Idoménée*), Flora (*La traviata*) et la Princesse Linette dans la production de la Télévision BBC de *L'Amour des trois oranges*. Au Royal Opera House, elle a interprété des rôles dans *Salomé*, *Le Freischütz*, *Werther* et *Simon Boccanegra*. Depuis qu'elle est entrée dans le chœur de l'English National Opera, elle a chanté la femme du maire (*Jenůfka*), un écuyer (*Lohengrin*) et la Poule (*La Petite Renarde rusée*). Elle étudie le chant avec Lyn Cook.

Moira Harris (la Costumière) a fait ses études à l'Université de Londres et à la Guildhall School of Music and Drama. Elle s'est produite à l'Opéra de Lyon, au Palace Opera, au Garden Opera, à l'Opéra Italiana, à l'Opéra de l'Université de Cambridge, au Jigsaw Music

Theatre et au Pavilion Opera, interprétant notamment les rôles de Belinda, Ilia (*Idoménée*), Sandrina (*La finta giardiniera*), la Comtesse de Mozart, Adina, Norina, Miss Wordsworth (*Albert Herring*), Fiordiligi, Lucia, Musette et les héroïnes dans *Les Contes d'Hoffmann*. Outre des engagements réguliers en oratorio, elle est membre de l'Artsong Collective, spécialisé dans les œuvres du XXe siècle. Elle fait partie du chœur de l'English National Opera.

Toby Stafford-Allen (le Journaliste) a reçu sa formation au Royal Northern College of Music, où il a bénéficié d'une bourse Peter Moores; à cette époque, il a fait ses débuts internationaux en chantant Guglielmo (*Così fan tutte*) au Festival d'Aix-en-Provence. En quittant le RNCM, Toby Stafford-Allen a bénéficié du Jerwood Young Singers Programme à l'English National Opera; depuis lors, il est devenu l'un des premiers chanteurs de la troupe. Parmi les rôles importants qu'il a interprétés à l'English National Opera figurent Guglielmo (*Così fan tutte*), Papageno (*La Flûte enchantée*) et Schaunard (*La Bohème*). Son répertoire de concert comprend les requiems de Mozart et de Fauré, *La Création* de Haydn et la *Messe en si mineur* de Bach.

Acclamé par la critique comme par le public, l'**Orchestre de l'English National Opera** a reçu plusieurs prix prestigieux au cours de ces dernières années, notamment le Royal Philharmonic Society Music Award et un Olivier Award pour sa contribution remarquable dans le domaine de l'opéra. Cet orchestre est au cœur de la vie artistique de l'English National Opera et, outre des représentations lyriques au Coliseum de Londres, il s'est produit en concert, au Festival d'Aldeburgh (*Peter Grimes* et *Le Viol de Lucrece*) et à Glastonbury en 2004 (Acte III de *La Walkyrie* de Wagner). Un grand nombre d'instrumentistes participent au travail de l'ENO Baylis, département de pédagogie et d'assistance de la troupe. L'Orchestre de l'ENO apparaît dans beaucoup d'enregistrements réalisés dans le cadre de la série de Chandos "Opera in English": *Falstaff*, *Otello*, *Ernani*, *Mary Stuart*, *Jules César*, *Le Barbier de Séville*, *Rigoletto*, *La traviata*, *Werther* et un cycle complet de la *Tétralogie* sous la direction de Sir Reginald Goodall.

Paul Daniel a été directeur musical de l'English National Opera entre 1997 et 2005 ; il y a dirigé un large répertoire comprenant

notamment des productions remarquables de la *Tétralogie*, *Lulu*, *Les Troyens*, *Guerre et Paix* et la création mondiale de *The Silver Tassie* de Turnage.

Il a été directeur musical d'Opera Factory entre 1987 et 1990 et d'Opera North entre 1990 et 1997, où il a été salué par la critique pour son répertoire diversifié et d'un abord difficile comprenant plusieurs créations mondiales, ainsi que des productions fameuses de *Pelléas et Mélisande*, *Don Carlos* et *Boris Godounov*.

Parmi ses autres engagements lyriques, on peut citer le Royal Opera House de Covent Garden, la Monnaie de Bruxelles, l'Opéra d'État bavarois de Munich, le Teatro Real de Madrid et le Grand Théâtre de Genève.

Dans le domaine symphonique, il a dirigé le Philharmonia, l'Orchestra of the Age of Enlightenment, l'Orchestre philharmonique de Londres, le Royal Philharmonic Orchestra, l'Orchestre symphonique de Bournemouth, le Royal Scottish National Orchestra, l'Orchestre philharmonique de la Radio néerlandaise, l'Orchestre de Paris, l'Orchestre National de France, l'Orchestre National de Lyon, l'Orchestre de la Tonhalle de Zürich, l'Orchestre symphonique de Göteborg, l'Orchestre de la Suisse romande, la Deutsche

Kammerphilharmonie, l'Orchestre philharmonique de Los Angeles, l'Orchestre de Cleveland et l'Orchestre philharmonique de New York. En 2005, il a dirigé le BBC Symphony Orchestra lors de la Dernière Soirée des Proms à Londres, concert télévisé dans le monde entier.

Parmi ses enregistrements figurent la Symphonie no 3 d'Elgar/Payne avec l'Orchestre symphonique de Bournemouth,

une série de CD de musique anglaise avec l'Orchestre d'Opera North et *Elias* avec l'Orchestra of the Age of Enlightenment. Pour Chandos, il a enregistré *Baa Baa Black Sheep* de Michael Berkeley et, dans le cadre de la série de Chandos "Opera in English", *Falstaff*, *Wozzeck*, et des extraits de *Boris Godounov*.

Paul Daniel a été fait Commandeur de l'Ordre de l'Empire britannique en l'an 2000.

Berg: Lulu

Alban Berg visse nella straordinaria atmosfera di Vienna all'inizio del Ventesimo secolo. Dalle sue testimonianze delle proprie esperienze viennesi nacquero due opere: *Wozzeck* e *Lulu*. Entrambe si ispirano a testi d'avanguardia di autori originali ed eccentrici. *Wozzeck*, concepita nel 1914 e completata nel 1921, è ispirata a un dramma incompiuto di Georg Büchner, creato nel 1836–37 alla fine della vita dell'autore, e ritrae la povertà e le tensioni suicide di una realtà di cui spesso i viennesi negavano l'esistenza. Nel 1905 Berg fu presente a una rappresentazione privata de *Il vaso di Pandora* di Frank Wedekind al teatro Trianon di Vienna. Alla sua pubblicazione, il dramma fu oggetto di un caso in tribunale nel 1904 e fu vietato in Germania. Oltre a quest'opera, Wedekind aveva scritto anche *Lo spirito della terra*, che contiene la parte precedente della storia, nell'arco di diversi anni tra il 1892 e il 1902, che era andato in scena a Berlino nel 1902 per la regia del famoso Max Reinhardt. Berg compose la sua opera poco prima di morire, nel 1935. La si può considerare un testamento della sua vita privata, perché le

vicende legate all'Atto III incompiuto sono un giallo.

Prima di approfondire questa storia straordinaria, esaminiamo il tema di *Lulu*. Mentre *Wozzeck* tratta del *demi-monde* dei poveri visti attraverso gli occhi di *Wozzeck*, *Lulu* è ambientato nel mondo della classe media. Ogni personaggio è un archetipo e noi vediamo Lulu attraverso i suoi occhi. La protagonista non compare mai da sola e illustra la sua filosofia sulla vita, il suo credo, solo nell'Atto II, nella scena con il Dr. Schön, nel "*Lied der Lulu*". Esistono altre opere del repertorio che seguono lo stesso concetto. Per esempio, anche Don Giovanni viene visto attraverso le vite di altri, ma non è mai in scena da solo. Gli altri equivalenti operistici femminili (Carmen, Mélisande, Elena Makropoulos per esempio) sfatano l'opinione viennese che le donne siano solo esseri sessuali quando si sposano – gli uomini sposati possono avere relazioni, ma non le loro mogli, come testimoniano le storie di molte operette. Stefan Zweig descrisse bene Vienna parlando della sua "atmosfera pesante, profumata, soffocante, malsana". La città era piena di

prostitute e i ristoranti offrivano un servizio di camere separate per intrattenere le numerose mantenute. Si potrebbe descrivere come una vera e propria "moralità della segretezza".

Così, per comprendere Lulu dobbiamo conoscere gli altri personaggi e la loro vita. Attraverso di essi possiamo iniziare a comprendere la complessità di Lulu, indicata dalla varietà di nomi sotto cui ciascun personaggio la conosce. La musica originale dei personaggi è, nella sua complessità, completamente studiata, sebbene Berg non prevedesse che il pubblico ne fosse consapevole. I viennesi dell'epoca erano a conoscenza di molte teorie complesse, oggi a noi note attraverso le opere scientifiche di Freud, tra cui la scoperta che gli esseri umani sono straordinariamente complicati: spesso le motivazioni delle azioni di un individuo possono rimanere sconosciute al soggetto stesso. La scoperta dell'inconscio fu esplosiva per la società: la Chiesa aveva perso la propria influenza sulla società fin dall'illuminismo e adesso incombeva il caos. Wedekind e Berg vissero in questo periodo difficile ed entrambi inclusero le loro esperienze nella loro arte.

Leggendo la trama di *Lulu* vengono alla mente numerosi episodi della vita di questi due artisti. Per esempio:–

1891–4: Wedekind fu segretario di un circo itinerante e di un falsario d'arte di nome Willy Gretor. Inoltre andò a Londra sei anni dopo la diffusione della fama di Jack lo squartatore.

1901: Wedekind divenne attore in un gruppo di cabaret dal nome "Die elf Scharfrichter" (Gli undici boia). Cantava accompagnandosi alla chitarra e le sue interpretazioni erano contrassegnate da lunghi silenzi e dalla fissità dello sguardo. Una delle sue canzoni fu utilizzata da Berg all'inizio della scena di Londra nell'Atto III ed eseguita dal Marchese nella prima scena.

1900: Berg rimase orfano di padre a quindici anni e da allora soffrì di attacchi di asma (cfr. l'asma di Schigolch nell'Atto I traccia [12] 1:17). Berg si rivolse addirittura a Freud per curarsi.

1903: Berg tentò il suicidio dopo una relazione con una contadina diciottenne che era rimasta incinta. Nel 1908 sua sorella Smaragda tentò di uccidersi dopo il fallimento del suo matrimonio e la scoperta delle proprie tendenze lesbiche (cfr. la contessa Geschwitz). Un pittore amico di Berg, Richard Gerstl, ebbe una relazione con la moglie del maestro di Berg, Schönberg, e tentò di fuggire con lei. La donna ritornò dal marito e per questo Richard si tagliò la gola (cfr. il suicidio del pittore).

1925–1935: Berg ebbe una relazione segreta con una donna sposata, Hanna Fuchs-Robettin, da cui si fermò spesso quando andava a Praga. Li aveva fatti conoscere Alma Mahler Werfel, cognata di Hanna. Nel 1958 Alma scrisse la propria autobiografia in cui incluse pettegolezzi su numerose relazioni amorose ma non citò mai questa. Alma faceva parte del mondo culturale viennese, fu corteggiata inizialmente da Zemlinsky, poi sposò Mahler, in seguito l'architetto Walter Gropius e infine Franz Werfel, che spesso si occupò di consegnare la corrispondenza tra Alban e Hanna. Le lettere di Berg sono rimaste, tranne quelle del 1926 ma, cosa interessante, non è stata scoperta nessuna delle risposte di Hanna.

Durante questo periodo fruttuoso Berg creò tre opere: la *Lyrische Suite* (1925–6), *Lulu* (1929–35) e il Concerto per violino (1935). Per comporre quest'ultima opera sospese il lavoro di *Lulu* (come Wagner interruppe la composizione del *Siegfried* per creare *Tristan e Die Meistersinger*). Queste due opere utilizzano sistemi segreti di numeri e lettere che solo Hanna avrebbe compreso. Berg si interessava di numerologia da quando aveva letto le teorie di Wilhelm Fliess, biologo e mentore di Freud e decise che il suo numero personale era il

ventitré, perché il suo primo attacco d'asma si era verificato il 23 giugno, e il compositore e morte il 23 dicembre 1935: scrisse persino una lettera di ventitré pagine a Hanna spiegando il programma segreto del Concerto per violino. Nell'Atto III di *Lulu* scopriamo che la nota più alta dell'ultimo accordo è H (il si naturale in tedesco) in alto e la F è quella grave e gli accordi precedenti portano tutti a questo. Naturalmente l'allusione è ad Hanna Fuchs. In una lettera che parla delle difficoltà nel creare il personaggio della Geschwitz, Berg afferma "mi sembra di aver trovato le note giuste per le sue due stanze di conclusione". Le sue ultime parole, che descrivono adeguatamente l'amore del compositore per Hanna, sono "Ich bin dir nah! Bleibe dir nah, in Ewigkeit" (Ti sono accanto! Sempre accanto a te, per l'eternità!)

L'originale stile musicale di Berg deriva dalla teoria del suo maestro. Schönberg desiderava sostituire il sistema tradizionale, basato sulla tonica e la relativa scala che contiene tensioni tra le note della scala e la tonica e può anche passare attraverso la modulazione ad altre scale. Il nuovo sistema atonale utilizzava tutte le dodici note cromatiche all'interno dell'ottava in un determinato ordine, una "serie" che si poteva invertire e suonare a ritroso. Queste "serie" sostituiscono la tonica e

la scala. Berg si spinse molto oltre – le sue "serie" possono essere anche trasposte e divise in tre o quattro segmenti, utilizzabili anche come motivi o riuniti insieme in accordi. Inoltre utilizzò cellule ritmiche come $\text{♪} \text{♪} \text{♪}$, che ricorre alla morte del Pittore, del Dr. Schön, della Geschwitz e di Lulu e compare per la prima volta nel Prologo – traccia \square nel basso. Ma la cosa più importante è che le "serie" sono collegate con l'interpretazione dei personaggi da parte dell'autore.

Il compositore decise di sottolineare la complessità dei personaggi facendoli ritornare una o due volte in maniera diversa. L'esempio più ovvio si nota nella scena di Londra in cui i tre clienti si recano nella soffitta di Lulu. Inizialmente Berg pensava di far rientrare i mariti di Lulu in ordine inverso (ottenendo un palindromo completo nella "musica da film" tra le scene una e due dell'Atto II), ma alla fine il primo cliente è il primo marito di Lulu, il professore di Medicina, il secondo è il pittore e il terzo (Jack lo Squartatore) è il Dr. Schön, terzo marito di Lulu. Vediamo i personaggi uno per uno:

Alwa – il "compositore" con cui si identifica Berg e che vede Lulu come ispirazione per la sua prossima opera, ma si rende conto di essere immaturo dal punto di vista sessuale

rispetto al padre. La sua "serie" iniziale è quasi in la minore, e quindi collegabile alla "A" di Alban! Le prime sei note sono tasti bianchi del pianoforte e le altre sono tasti neri per metà, tranne per il sol. Il motivo in la minore emerge chiaramente nella parte vocale dell'Atto II traccia \square 2:50. La "serie" di Alwa forma la base per gli altri tre "amanti".

Contessa Geschwitz – la sua "serie" scaturisce direttamente da quella di Alwa e si distingue per l'utilizzo delle quinte aperte, forse un'allusione alle sue tendenze lesbiche. Compare per la prima volta nell'Atto II traccia \square 0:22 .

Atleta – il suo suono più caratteristico è creato da un grappolo di note sui tasti bianchi e sui tasti neri che compaiono nella parte orchestrale del pianoforte, a illustrare le sue abilità fisiche di ginnasta. Le note derivano sempre dalla "serie" di Alwa e compaiono nel Prologo, traccia \square 0:47.

Dr Schön – padre di Alwa. La sua "serie" è collegata a quella del figlio solo se invertita. Compare nel Prologo, traccia \square 1:00. Ispirandosi alla solidità della sua carriera, la sua musica utilizza le forme classiche della sonata o del rondò.

Le "serie" degli altri personaggi derivano da quella di Lulu, che emerge nel Tema del Circo

del Prologo, traccia □ 0:30, contro il ritmo della morte. Lulu ha altri due temi caratteristici: quello della Libertà che ricorre nel Prologo, traccia □ 2:14, e quello associato con la sua “danza attraverso la vita” nell’Atto I, traccia □ 1:20. L’unico personaggio il cui tema non ha collegamenti con quelli degli altri è il misterioso **Schigolch** che conosce Lulu meglio di tutti gli altri; la sua “serie” sale in figure cromatiche, trasformandosi in segmenti di quattro note. Compare nell’Atto I all’inizio della traccia □.

Professore di Medicina/Banchiere/1° cliente – questi uomini di successo sono rappresentati da terze crescenti e si possono sentire nell’Atto I, traccia □ 0:28.

Pittore/2° cliente — la “serie” spesso è presentata con quattro accordi di tre note, che derivano dalle note delle due metà del “tema” di Lulu. Compiono nell’Atto I all’inizio della traccia □.

Costumista/Scolaro/Cameriere – la musica utilizza segmenti di quattro note che si compaiono nell’Atto II, traccia □ 0:23. I diversi personaggi non sono collegati musicalmente allo stesso modo dei seguenti;

Principe africano/Servo/Marchese – sono musicalmente collegati e basati sul “tema” di Lulu. La serie compare al primo ingresso del

Principe nell’Atto I, all’inizio della traccia □. Berg concepì questi personaggi come esempi di diversi tipi di schiavitù: matrimonio, servitù e bordello.

* * *

La storia del completamento dell’Atto III ci dà un’idea dei problemi rimasti dopo la morte di Alban Berg. Ecco la cronologia:

1934–1935: Berg completa l’Atto III in partitura abbreviata e alcune parti vengono orchestrate ed eseguite in cinque brani il 30 novembre 1934 da Erich Kleiber a Berlino (*Symphonische Stücke aus der Oper “Lulu”*).

Dicembre 1935: morte di Berg. Qualche settimana dopo l’editore comunica a Helene, sua moglie, che la partitura poteva essere completata senza difficoltà da uno dei suoi allievi.

1937: Erwin Stein prepara una partitura vocale dell’Atto III per l’incisione, che viene però respinta a causa della crescente difficoltà della situazione politica in Germania all’epoca: gli altri Atti vengono pubblicati con una prefazione in cui si annuncia la prossima pubblicazione del terzo Atto. Stein si rivolge a Schönberg a nome di Helene per chiedergli di completarlo, ma Schönberg manifesta contrarietà a proposito di quella che considera

la caricature di un banchiere ebreo. Webern rifiuta il compito perché teme che possa influenzare il suo stile personale. Secondo Helene sarebbe stato contattato Zemlinsky, ma la cosa fu recisamente negata dalla famiglia del compositore.

2 giugno 1937: si svolge la prima dei primi due Atti a Zurigo, con recensioni negative della stampa nazista.

12 marzo 1938: L’Austria cade in mano ai nazisti.

15 febbraio e 29 aprile 1949: si svolgono rappresentazioni in concerto della versione in due atti, alla presenza del giovane compositore Friedrich Cerha. L’opera viene allestita a settembre alla Fenice di Venezia.

1953: un allestimento a Essen si conclude con il testo dell’Atto III recitato sulla *Sinfonia della Lulu*, che contiene la musica nell’orchestrazione di Berg. Viene ristampata la partitura vocale dei due Atti, omettendo la prefazione originale che citava la prossima pubblicazione dell’Atto III.

1957: Pubblicazione di un libro di Hans Redlich su Berg, che include una frase sulla possibilità di completare l’Atto III.

1959: George Perle inizia a tentare di esaminare le parti non pubblicate dell’Atto III.

1960: Helene Berg vieta il completamento

dell’Atto III e mette in dubbio la possibilità di completarlo.

10 giugno 1962: Friedrich Cerha si reca da Kalmus, editore dell’opera, per esaminare la partitura breve e viene incoraggiato a lavorare in segreto per completarla. Gli vengono consegnati la partitura breve, le tabelle di Berg di tutte le “serie”, le sezioni orchestrate, la partitura vocale di Stein e il libretto.

1963: Viene ristampata la Biografia di Redlich senza il commento sulla possibilità che l’Atto III potesse essere completato facilmente.

Alfred Kalmus concede a George Perle il permesso di visionare il materiale non pubblicato a Vienna. Perle scopre che è completo, fatta eccezione per venti battute nella scena 2. È presente l’orchestrazione di tre quinti di entrambe le scene. È possibile completare la conclusione del quartetto vocale in quanto ripete la musica dell’Inno alla fine dell’Atto II ed esistono riferimenti per reperire il testo di Wedekind. Forse Berg l’aveva composta su una pagina a parte per ordinarla meglio.

1969: Helene scrive il proprio testamento, pubblicato nel 1976 – “è vietato a chiunque esaminare il manoscritto dell’Atto III di Lulu e di studiare la fotocopia in possesso della Universal Edition”.

1974–76: George Perle pubblica un articolo in cui rivela la scoperta della partitura colorata annotata della *Lyrische Suite* in possesso della famiglia di Hanna, rivelando tutte le idee in codice.

24 febbraio 1979: Si svolge la prima rappresentazione dell'Atto III, completato da Cerha, a Parigi per la direzione di Pierre Boulez. La fondazione Alban Berg inizia un procedimento legale per fermarla, ma senza successo.

Adesso sappiamo perché ci sia voluto tanto tempo per la pubblicazione dell'Atto III e, ascoltandolo, possiamo apprezzare la maggiore profondità di questa musica straordinaria.

© 2006 Anthony Legge

Sinossi

COMPACT DISC ONE

Prologo

[1] Un domatore si rivolge al pubblico, parla degli animali che sta per presentare e chiede a un inserviente di portare il “serpente”. L'inserviente conduce Lulu, in costume da Pierrot. Il domatore avverte il pubblico: per quanto possa sembrare innocua, si vedrà

quanto sia pericolosa questa creatura. Poi scompare.

Atto Primo

Scena Prima

Lo studio di un pittore, grande ma poveramente arredato

[2] Lulu, sposata con il Dr Göll, professore di medicina, che la conosce con il nome di Nelly, posa in costume da Pierrot per un ritratto, alla presenza del Dr Ludwig Schön, un magnate della stampa. Viene a prendere quest'ultimo suo figlio Alwa, compositore, e i due escono insieme. [3] – [5] Lulu flirta con il pittore, che le dichiara il proprio amore. [6] All'improvviso arriva il marito della donna che, fuori di sé nel trovarli insieme, viene colto da infarto e muore. [7] – [10] Il pittore va a chiamare un medico e al suo ritorno Lulu dichiara di essere felice perché ora il denaro di suo marito le appartiene. Il pittore è sconvolto dalla sua immoralità.

Scena Seconda

Un elegante salotto nella casa del pittore

[11] – [12] Lulu ha sposato Walter, il pittore, che la conosce con il nome di Eva. Il ritratto di Lulu vestita da ballerina è stato venduto a un prezzo elevato. Una lettera annuncia il fidanzamento del Dr Schön. Suona il

campanello ed entra un mendicante; Walter chiede a Lulu di dargli del denaro, mentre lui va a lavorare nel proprio atelier. [13] È chiaro che Lulu e il mendicante, Schigolch, si conoscono bene (un ex amante o forse suo padre?) e lui è l'unico a chiamarla Lulu. Suona nuovamente il campanello e Schigolch esce mentre entra il Dr Schön, [14] che vuole porre fine alla propria relazione con Lulu.

Il Dr Schön e Lulu litigano e vengono interrotti dal ritorno del pittore. Lulu gli dice che il Dr Schön non vuole avere più nulla a che fare con lei, rivelando in tal modo la relazione al marito. Il marito l'accompagna all'atelier, poi ritorna [15] e rimane ancora più sconvolto quando scopre che il Dr Schön conosce Lulu da quando aveva dodici anni e la chiama Mignon. Il Dr Schön rivela che il mendicante Schigolch è il padre della donna e il pittore capisce che Lulu gli ha raccontato un cumulo di menzogne. Va nella sua stanza e chiude la porta a chiave.

Il Dr Schön capisce che Walter non è andato nell'atelier e quando compare Lulu le chiede di cercare un'ascia per abbattere la porta. [16] – [17] Vengono interrotti dal campanello e il Dr Schön va fino alla porta in punta di piedi per vedere se si tratta del mercante d'arte, mentre Lulu rimane ad

ascoltare alla porta della camera. Rientra il Dr Schön con suo figlio Alwa il quale annuncia, eccitato, che è scoppiata la rivoluzione a Parigi. Ma il Dr Schön è troppo occupato a tentare di buttar giù la porta. Entra per primo, riluttante, seguito da Lulu e scoprono che il pittore si è tagliato la gola. Lulu, inorridita, decide di andarsene e cerca di trascinare con sé Alwa. Esce per andare a cambiarsi.

Rientra Lulu ed esce mentre il Dr Schön telefona alla polizia e spiega la causa del suicidio come mania di persecuzione. Mentre arriva la polizia, Lulu asciuga il sangue dalle mani del Dr Schön. È felice perché adesso lui la sposerà.

Scena Terza

Il camerino di un teatro

[18] – [20] Alwa beve champagne con Lulu nel suo camerino. La donna gli dice che un principe vuole sposarla e portarla nell'esotica Africa. [21] Il principe entra nel suo camerino dopo che lei è uscita per andare in scena. [22] Lulu viene riportata da una guardarobiera e dal direttore del teatro: è apparentemente svenuta alla vista del Dr Schön tra il pubblico con la sua fidanzata. [23] Arriva il Dr Schön e ordina a Lulu di ritornare in scena. Alwa ordina al direttore del teatro di cambiare

l'ordine dei numeri per dare a Lulu la possibilità di riposarsi.

[24] Escono tutti tranne il Dr Schön, che rimane e chiede a Lulu come mai il principe fosse entrato nel suo camerino. La donna risponde che il principe desidera portarla via in Africa e si rende conto del suo turbamento alla notizia. Gli dice di andarsene, ma lui non ci riesce. [25] Lei lo obbliga a scrivere alla fidanzata per rompere il fidanzamento

COMPACT DISC TWO

Atto Secondo

Scena Prima

Una grande sala nella casa del Dr Schön

[1] Lulu ha sposato il Dr Schön. Viene a farle visita la contessa Geschwitz, sua ammiratrice, che elogia il ritratto di Lulu e poi esce, accompagnata da Lulu. Rimasto solo il Dr Schön sospetta che Lulu abbia nascosto un amante (o più amanti) in casa e, armato di pistola, cerca nella stanza. [2] Ritorna Lulu e va con il marito in camera da letto. Rientra la contessa Geschwitz che si nasconde.

[3] Entra Schigolch, seguito dall'atleta e dallo studente. Schigolch dice che il ragazzo l'ha pagato per rimanere solo con Lulu: è follemente innamorato di lei e ha composto

una poesia per lei. [4] Schigolch e l'atleta dichiarano di essere stati lasciati. Ricompare Lulu, in abbigliamento elegante, e annuncia che attende una visita. [5] Assicura Schigolch che il Dr Schön è andato alla Borsa.

[6] Un servitore annuncia l'arrivo del Dr Schön, e gli uomini si nascondono. A entrare però non è il Dr Schön, ma suo figlio Alwa. Quando quest'ultimo scorge Schigolch, Lulu gli racconta che si tratta di un vecchio amico di suo padre. Alwa e Lulu cominciano a flirtare, ma compare il Dr Schön senza essere visto, sconvolto nel vedere insieme la moglie e suo figlio. Vengono interrotti brevemente dalla nuova apparizione del servitore. [7] Adesso il Dr Schön ascolta gli amanti dichiararsi i propri sentimenti reciproci (Alwa utilizza il nome di Mignon come suo padre) e Lulu rivela di essere stata lei ad avvelenare la madre di Alwa.

[8] Il Dr Schön si nasconde, poi si accorge della presenza dell'atleta e gli punta contro il revolver. L'atleta torna a nascondersi. Lulu si accorge dell'atleta e poi, vedendo che il Dr Schön si avvicina al figlio, spedisce quest'ultimo fuori dalla stanza. Padre e figlio escono, mentre l'atleta tenta di fuggire. Lulu lo aiuta a evitare di incontrarsi con il Dr Schön.

[9] – [10] L'uomo si nasconde ancora e quando

il Dr Schön ritorna per cercarlo, lei dice al marito furibondo che l'atleta è un acrobata ed è fuggito saltando fuori dalla finestra. Il Dr Schön le mette in mano la pistola, e le ingiunge di uccidersi. Lei spara verso il soffitto. Al suono del colpo, l'atleta si precipita fuori e, vedendolo, il Dr Schön va in cerca di altri uomini nascosti.

Trova la contessa Geschwitz e la chiude a chiave nella stanza accanto. [11] Mentre il Dr Schön si incollerisce sempre di più, lo scolaro esce spaventato dal suo nascondiglio. Il Dr Schön è distratto alla vista di un altro uomo nascosto e Lulu gli spara cinque colpi. Mentre giace, morente, l'uomo chiama Alwa. Quando il figlio entra, il Dr Schön gli chiede di non far fuggire Lulu e lo ammonisce che sarà lui la prossima vittima. Alwa chiede l'aiuto dello studente per trasportare il Dr Schön ferito nella sua camera da letto. Trova la porta chiusa a chiave e quando la apre esce la contessa. [12] Lulu supplica Alwa di non permettere che venga processata e impiccata per omicidio, ma Alwa è irremovibile e chiama la polizia.

[13] Film

Un film muto mostra episodi nella vita di Lulu negli anni seguenti. È diviso nelle seguenti sezioni:

Arresto
Carcere preventivo
Processo
Carcere
Consulto medico
Padiglione d'isolamento
Sulla via della liberazione:

(Arrestata, giudicata, condannata, imprigionata, dopo un anno Lulu viene ricoverata in ospedale in quanto si sospetta che sia ammalata di colera. Grazie a un espediente della contessa Geschwitz che prende il suo posto, Lulu fugge.)

Scena Seconda

Il soggiorno nell'appartamento del Dr Schön ormai polveroso e inutilizzato

[14] – [15] Nell'appartamento del Dr Schön, Alwa e l'atleta (che è stato assunto come cameriere) con la contessa Geschwitz sono in attesa che Schigolch venga a prendere quest'ultima perché possa prendere il posto di Lulu in ospedale. L'atleta progetta di sposare Lulu e prevede che Schigolch sarà la scorta di Lulu nella loro fuga a Parigi. Arriva Schigolch per portare la contessa all'ospedale dove è ricoverata Lulu. La contessa è ansiosa di partire e fa fretta a Schigolch. Alwa e l'atleta litigano per i soldi.

Li interrompe l'arrivo imprevisto dello studente, fuggito dal riformatorio dove è stato rinchiuso. Ha un piano per salvare Lulu. L'atleta gli dice che la donna è morta e il ragazzo si allontana disperato.

^[16] Entrano Schigolch e Lulu, che ha l'aspetto stanco e ammalato. L'atleta è furibondo con lei: non potrà essere la star del suo spettacolo di acrobazie, con il suo aspetto emaciato. Esce dicendo che la denuncerà alla polizia invece e farà qualche soldo con una ricompensa per la sua cattura. Esce Schigolch, lasciando soli Lulu e Alwa. La donna si guarda intorno cercando il suo ritratto e racconta ad Alwa che la contessa Geschwitz ha approfittato di un'epidemia di colera per organizzare la sua fuga. La contessa ha preso il posto di Lulu e adesso è nel reparto ospedaliero e finge di essere Lulu, che quindi le deve la propria libertà. ^[17] Lulu supplica Alwa di fuggire all'estero con lei. ^[18] L'uomo le dichiara il proprio amore e i due si abbandonano a effusioni sul divano su cui era morto il Dr Schön.

COMPACT DISC THREE

Atto Terzo

Scena Prima

Parigi, un grande salone

^[1] Lulu vive a Parigi sotto falso nome. È il suo compleanno e lo festeggia con un ricevimento. Gli ospiti si radunano intorno a un banchiere che ha fatto fortuna con speculazioni in Borsa. Gli ospiti vogliono comprare da lui azioni Jungfrau, perché il loro valore ha subito un aumento spettacolare. ^[2] – ^[4] L'ultima conquista di Lulu, un sedicente marchese si prepara a venderla a una casa di piacere del Cairo o a denunciarla alla polizia. Lulu cerca di convincerlo con le lusinghe, ma l'uomo è irremovibile: ha bisogno urgente di denaro e vuole ottenerlo a spese di Lulu. ^[5] – ^[6] Tutti sono convinti che l'acquisto delle azioni Jungfrau li arricchirà e brindano alla propria fortuna. La contessa Geschwitz, invece, rimprovera Lulu per la sua freddezza dopo tutto quello che ha fatto per lei prendendo il suo posto in prigione per aiutarla a fuggire.

^[7] Il banchiere annuncia che le azioni Jungfrau sono crollate e non valgono più nulla. ^[8] – ^[9] Schigolch insiste per avere denaro da Lulu e finanziare un appartamento per la sua amante. Lulu organizza di inviare l'atleta da Schigolch con la contessa per farlo uccidere da Schigolch e l'uomo accetta. La donna poi convince l'atleta che la contessa Geschwitz è segretamente innamorata di lui. Se trascorrerà una notte con lei riceverà i

20.000 marchi che ^[10] Lulu chiederà in prestito alla contessa. Lulu convince la contessa a salvarla accettando di andare a casa di Schigolch con l'atleta. La contessa esce con l'atleta. ^[11] Il banchiere cerca di convincere gli ospiti che le loro azioni adesso non hanno valore e che sono tutti rovinati. È filosofico sul crollo del mercato e intende cominciare a ricostruire la propria fortuna il giorno successivo. Gli ospiti sfogano la loro ira su di lui. Lulu si cambia i vestiti con il cameriere ^[12] e fugge con Alwa mentre arriva il Marchese con la polizia per arrestarla. Con disperazione del marchese, il poliziotto arresta per errore il cameriere.

Scena Seconda

Londra, una soffitta senza finestre nell'East End

^[13] Lulu, Alwa e Schigolch sono poverissimi e vivono in una soffitta. Per guadagnarsi del denaro, Lulu è costretta a prostituirsi. Alwa minaccia di uccidere gli altri uomini di Lulu. Gli uomini si nascondono quando sentono che la donna ritorna con un cliente: si tratta di un Professore che la tratta con rispetto, ma non dice nulla. Il professore paga, poi esce, e Lulu è trionfante dopo il suo primo successo. ^[14] Si sentono dei rumori sulle scale, ma non si tratta di un altro cliente, bensì della contessa Geschwitz. Anche lei è rovinata, dopo il crollo

delle azioni Jungfrau. Ha provato, senza riuscirci, di trovare dei fondi, ma ha portato con sé il ritratto di Lulu che aveva rubato dopo la fuga di Lulu da Parigi. Lulu decide di ritentare la fortuna sulle strade. Alwa la supplica di non andare e la contessa Geschwitz dichiara di volerla seguire. Lulu esce, inseguita dalla contessa.

Schigolch è rassegnato: hanno bisogno di denaro. Sentono Lulu che rientra e Schigolch si nasconde, ma Alwa si limita ad avvolgersi una coperta. ^[15] Lulu litiga con il nuovo cliente per il pagamento e Alwa va a difenderla. Il cliente lo colpisce e gli fa perdere i sensi, poi si allontana. Lulu inorridita si precipita fuori: è meglio la vita per le strade. Schigolch trascina via il corpo di Alwa. ^[16] Ritorna la contessa Geschwitz e lui le dice che Alwa dorme. Schigolch esce per andare al pub. La contessa medita di uccidersi prima che ritorni Lulu.

^[17] Entra Lulu con un nuovo cliente: Jack lo squartatore. Quando Jack vede la contessa Geschwitz, Lulu dice che è sua sorella e che è pazza. Litigano sul compenso e alla fine l'uomo non paga. Vanno nella camera di Lulu. ^[18] La contessa Geschwitz sente le urla di Lulu mentre viene aggredita da Jack lo Squartatore, che poi corre fuori e pugnala la contessa con il

coltello macchiato di sangue. Jack esce, lasciando la contessa Geschwitz a trascinarsi verso il corpo dell'amata Lulu per morire.

Traduzione: Emanuela Guastella

Lisa Saffer (Lulu) ha studiato presso l'Oberlin College Conservatory e il New England Conservatory. La New York City Opera le ha consegnato il Diva Award e il Kolozsvar Award per il suo repertorio nuovo e inconsueto. Nota interprete di musica del Ventesimo secolo, è stata candidata a un premio Olivier per la sua interpretazione di Lulu con English National Opera e ha ricevuto il premio della Royal Philharmonic Society per la migliore interpretazione vocale.

I numerosi ruoli di Lisa Saffer nelle opere contemporanee comprendono Marie in *Die Soldaten* di Zimmermann per la New York City Opera, l'Opéra National de Paris Bastille e la English National Opera; *A King Riding* di Klaas de Vries per Holland Festival; Hilda Mack in *Elegia per giovani amanti* di Henze al Concertgebouw di Amsterdam e a Tanglewood; Polly/Witch (*Punch and Judy* di Birtwistle) e *Neither* di Morton Feldman per la Netherlands Opera. Altri ruoli comprendono Zerbinetta (*Ariadne auf Naxos*) per la Scottish

Opera; Tytania (*A Midsummer Night's Dream*) per Florentine Opera; Anne Trulove (*The Rake's Progress*) per Indianapolis Opera; il Fuoco e l'Usignolo (*L'Enfant et les sortilèges*) e Cunégonde (*Candide*) per la New York City Opera; Despina (*Così fan tutte*) e Servilia (*La clemenza di Tito*) al Connecticut Early Music Festival. Ha inoltre esplorato il repertorio di musica antica con apparizioni nelle vesti di Minerva (*Il ritorno di Ulisse* di Monteverdi), i ruoli di protagonista ne *L'incoronazione di Poppea* e *Partenope*, Poppea (*Agrippina* di Handel), Teofane (*Ottone*), Polissena (*Radamisto*), Belinda (*Dido and Aeneas* di Purcell), Atalanta (*Xerxes* di Handel), e Almirena (*Rinaldo*).

La discografia di Lisa Saffer comprende una registrazione dell'*Ariodante* di Handel, che ha vinto un premio Gramophone, oltre ad *Agrippina*, *Ottone*, *Radamisto*, *Dido & Aeneas* di Purcell, e una registrazione di brani solistici, *Arias for Cuzzoni*. Ha anche registrato *Hums and Songs for Winnie-the-Pooh*, *Higglety Pigglety Pop* e *Where the Wild Things Are* di Knussen, il Requiem di Imbrie e *Three Chinese Love Songs* di Sheng.

Susan Parry (contessa Geschwitz) è stata fino a poco tempo fa solista della English National

Opera, per cui ha interpretato, tra l'altro, Nicklausse (*The Tales of Hoffmann*), Brangäne (*Tristan and Isolde*), Ottavio (*Der Rosenkavalier*), Helene (*War and Peace*), la contessa Geschwitz (*Lulu*), Susie (*The Silver Tassie*), Fricka in *The Ring of the Nibelungs* e Didone (*The Trojans*).

Nel 1996 ha esordito con la Royal Opera nell'*Alzira* di Verdi ed è apparsa con la Welsh National Opera nelle vesti di Tisbe (*La Cenerentola*) e Hansel (*Hansel und Gretel*). All'estero ha cantato, tra l'altro, Ifigenia in Giappone e Miss Jessel (*The Turn of the Screw*), Herodias (*Salome*) e Giuditta (*Il castello del principe Barbablù*) per l'Opera di Cincinnati.

Molto richiesta nei concerti, ha lavorato regolarmente con la BBC Philharmonic Orchestra ed è comparsa anche con la BBC Symphony Orchestra in esecuzioni di *Scenes and Arias* di Nicholas Maw, *Le Visage nuptial* di Pierre Boulez diretto dal compositore ai Prom della BBC e in esecuzioni in concerto del *Castello del principe Barbablù*, sempre dirette da Pierre Boulez. Altre apparizioni ai Prom hanno compreso il ruolo di Imelda (*Oberto*). Molto apprezzata in Spagna, Susan Parry è comparsa con l'orchestra ORTVE a Madrid e con le orchestre di Barcellona, Bilbao e della Galizia.

La discografia di Susan Parry comprende Fyodor (*Boris Godunov*) per la serie Opera in English di Chandos.

Anna Burford (Costumista, scolaro, cameriere) è nata in Cornovaglia e ha studiato presso il Royal Northern College of Music grazie a un finanziamento della Peter Moores Foundation.

I suoi impegni teatrali comprendono il ruolo di protagonista in *Orfeo ed Euridice* con l'Opéra National du Rhin; Roswita (*Héloïse et Abélard*) con l'Opéra National du Rhin a Strasburgo e al teatro Châtelet di Parigi; Ursule (*Beatrice and Benedict*), Suzuki (*Madama Butterfly*) e Maddalena (*Rigoletto*) per la Welsh National Opera; Amastris (*Xerxes*), Anna (*The Trojans at Carthage*) e Maddalena per la English National Opera; Cesare (*Giulio Cesare*) per Opera Ireland, e Owl in *The Cricket Recovers* ai festival di Almeida e Aldeburgh.

La sua ampia esperienza concertistica include *Das klagende Lied* di Mahler, la Nona Sinfonia di Beethoven, *Serenade to Music*, Hecube (*Les Troyens*) ai Prom, *Spring Symphony* di Britten, la *Messa da Requiem* di Verdi, *Aci, Galatea e Polifemo* di Handel con Paul McCreech, *Les Nuits d'été*, e i *Folksongs* di Berio. La discografia comprende *Sequence for*

the Ascension; The Long and the Short of It di Francis Grier, la serie di brevi animazioni televisive per Channel 4 e alcune trasmissioni per il terzo canale radiofonico BBC.

Graeme Danby (Professore di medicina, Direttore teatrale, Banchiere) è considerato da molti uno dei migliori bassi profondi della Gran Bretagna e si esibisce regolarmente alla Royal Opera, Covent Garden. Nella primavera del 2005 ha interpretato l'importante ruolo di Charrington in *1984*, una nuova commissione di Lorin Maazel al Covent Garden – la parte è stata composta appositamente per lui.

I ruoli per la English National Opera comprendono Lorenzo (*I Capuleti e i Montecchi*) diretti da sir Richard Bonyngge, Don Basilio (*Il barbiere di Siviglia* di Rossini), Dulcamara (*L'elisir d'amore*), Somnus (*Semele*), Quince (*A Midsummer Night's Dream* di Britten), Collatinus (*The Rape of Lucretia*), Poo-Bah (*The Mikado*), Sarastro (*Il flauto magico*), il Sagrestano (*Tosca*), Pistola (*Falstaff*) e Ribbing (*Un ballo in maschera*). Altre apparizioni comprendono Bartolo (*Le nozze di Figaro*) per Opera North e Garsington Festival; Masetto (*Don Giovanni*) per Scottish Opera; Antonio (*Le nozze di Figaro*) a Glyndebourne; Brag (*The Fairy Queen* di Purcell) al Gran Teatro del Liceu

di Barcellona; Xuthus in *Ion* di Param Vir all'Opéra National du Rhin di Strasburgo.

Graeme Danby compare regolarmente nelle sale da concerto di tutto il Regno Unito, tra cui: la Royal Albert Hall (Nona Sinfonia di Beethoven, Messa da Requiem di Verdi), la Royal Festival Hall (Ottava Sinfonia di Mahler) e la Bridgewater Hall di Manchester (*Iolanthe*), e collabora con numerose orchestre, tra cui la London Symphony Orchestra, la London Philharmonic Orchestra, la Royal Philharmonic Orchestra, la Philharmonia e la Royal Scottish National Orchestra.

Stuart Kale (Pittore, Secondo cliente) è considerato uno dei principali attori-cantanti del mondo operistico. Musicista perfetto, vanta un repertorio smisurato che va da Monteverdi a Messiaen.

La sua carriera è iniziata alla Welsh National Opera ed è proseguita alla English National Opera, dove il cantante è rimasto per otto anni, interpretando ruoli quali Don Ottavio (*Don Giovanni*), Michael (*Julietta di Martinů*), Alfred (*Die Fledermaus*) e Nanki-Poo nell'allestimento di *The Mikado* per la regia di Jonathan Miller.

I suoi ruoli comprendono Hauptmann (*Wozzeck*) per l'Opéra du Rhin di Strasburgo,

la Canadian Opera Company, e a Nancy, San Francisco, Ginevra, Zurigo, Montpellier, Bordeaux e Bologna; il Podestà (*La finta giardiniera*) a Drottningholm; Guillot (*Manon*) al Covent Garden; Lucano (*L'incoronazione di Poppea*) allo Châtelet di Parigi; Gran Sacerdote (*Idomeneo*) al Covent Garden, Shuiski (*Boris Godunov*) a Strasburgo, Bordeaux e Montpellier; Quint (*The Turn of the Screw*) e Truffaldino (*The Love of Three Oranges*) per English National Opera; Zinoviev (*Lady Macbeth*) a Toulouse e Marsiglia; i tre ruoli per tenore nella *Lulu* allo Châtelet; Bob Boles all'Opera di Monaco, al Covent Garden, a Genova e Strasburgo; Captain Vere (*Billy Budd*) a Colonia; Alfred, Gregor (*Il caso Makropoulos*) e Herod a Strasburgo.

Le registrazioni per la serie Opera in English di Chandos comprendono il Capitano (*Wozzeck*), Dr Caius (*Falstaff*), Roderigo (*Otello*) e Shuiski (*Boris Godunov*, momenti salienti).

Robert Hayward (Dr Schön, Jack lo squartatore) ha studiato presso la Guildhall School of Music and Drama e presso il National Opera Studio, e ha esordito come professionista nel ruolo di protagonista del *Don Giovanni* per la Glyndebourne Touring

Opera. Ha collaborato con la Royal Opera House, English National Opera, Welsh National Opera, Opera North, Scottish Opera, Glyndebourne Festival e Touring Opera, Bayerische Staatsoper di Monaco, Houston Grand Opera, New Israeli Opera e Minnesota Opera in un vasto repertorio che comprende Wotan e il Viandante nel *Ring*, Amfortas (*Parsifal*), Jokanaan (*Salome*), Figaro e il Conte Almaviva (*Le nozze di Figaro*), il ruolo di protagonista in *Eugenio Onieghin* e *Don Giovanni*, Iago (*Otello*), Ford (*Falstaff*), Scarpia (*Tosca*), Marcello (*La Bohème*), Escamillo (*Carmen*), Nick Shadow (*The Rake's Progress*) e Golaud (*Pelléas et Mélisande*).

I suoi impegni concertistici lo hanno visto impegnato in *Belshazzar's Feast* con la Bournemouth Symphony Orchestra, *Messiah* con la Royal Liverpool Philharmonic, la Northern Sinfonia, la Halle Orchestra e la London Philharmonic Orchestra, *The Mask of Time* di Tippett, *Elijah* di Mendelssohn, la nona Sinfonia di Beethoven e la *Creazione* di Haydn con la Halle, a Lisbona e con la Philharmonia, *The Dream of Gerontius* con la Royal Scottish National Orchestra, la BBC Philharmonic, e a Copenaghen, il Requiem di Mozart con la BBC Philharmonic Orchestra diretta da sir Georg Solti, e *Das klagende Lied*

con la Bournemouth Symphony. Le registrazioni comprendono *The Pilgrim's Progress* per Chandos.

John Graham-Hall (Alwa) ha studiato al King's College di Cambridge e presso il Royal College of Music. È stato membro della English National Opera per cui ha interpretato, tra l'altro, i ruoli di Herod (*Salome*), Lysander (*A Midsummer Night's Dream*), Sylvester (*The Silver Tassie*), Goro (*Madam Butterfly*), Triquet (*Eugenio Onieghin*), Monostatos (*The Magic Flute*) e Mime (*Das Rheingold*). Altri ruoli nel Regno Unito comprendono Albert Herring alla Royal Opera House, Covent Garden; Albert Herring, Vanya Kudrjas (*Katá Kabanova*), Flute (*A Midsummer Night's Dream*) e Bob Boles (*Peter Grimes*) per la Glyndebourne Festival Opera; Cassio (*Otello*) per la Welsh National Opera; Eisenstein, Schoolmaster (*The Cunning Little Vixen*) per la Scottish Opera; Aschenbach (*Death in Venice*), Lysander e Ferrando (*Così fan tutte*) per la Glyndebourne Touring Opera.

Gli impegni teatrali all'estero hanno incluso il ruolo di protagonista nella nuova opera di Pascal Dusapin dal titolo *Perela, l'homme de fumée* al teatro Bastille di Parigi e a

Montpellier; Cassio e Basilio alla Monnaie di Bruxelles; Shapkin (*Da una casa di morti*) per l'Opera di Nizza; Lysander a Parigi, Lione, Caen, Montpellier, Roma e al festival di Ravenna; Lenski (*Eugenio Onieghin*) a Lione e Toronto; Ferrando a Vancouver, Basilio e Spoletta (*Tosca*) per la Netherlands Opera).

Per la serie Opera in English di Chandos, John Graham-Hall ha registrato Monostatos (*The Magic Flute*), Isacco (*The Thieving Magpie*), l'Idiota (*Wozzeck*) e Basilio (*The Marriage of Figaro*).

Il basso gallese **Gwynne Howell** (Schigolch) ha studiato al Royal Northern College of Music. È entrato alla Royal Opera nel 1972 e ha interpretato molti dei principali ruoli per basso in allestimenti tra cui *Aida*, *Rigoletto*, *Otello*, *La bohème*, *Tosca*, *Don Giovanni*, *Eugenio Onieghin*, *Parsifal*, *L'Olandese volante* e *Palestrina*. Ha inoltre al suo attivo una lunga collaborazione con la English National Opera, dove i suoi numerosi successi hanno compreso Hans Sachs, Gurnemanz, Re Philip e Barbablù. La sua carriera internazionale lo ha portato a New York, Chicago, San Francisco, Santa Fe, Parigi, Ginevra, Amburgo, Monaco e Colonia e ha lavorato in concerto in tutto il mondo con direttori del calibro di Claudio

Abbado, Carlo Maria Giulini, Riccardo Muti, Leonard Bernstein, Pierre Boulez, Daniel Barenboim, Bernard Haitink, Zubin Mehta, sir Colin Davis e Seiji Ozawa.

I suoi impegni recenti comprendono Pelléas, Don Giovanni, Otello e Figaro a Glyndebourne, *Lulu* e *War and Peace* per la English National Opera, *The Greek Passion* e *Lady Macbeth del distretto di Mtzensk* per la Royal Opera House, Covent Garden.

La sua ricca discografia comprende l'ottava Sinfonia di Mahler con Seiji Ozawa, il *Messiah* con sir Georg Solti, Tristan con sir Reginald Goodall e la nona Sinfonia di Beethoven con Kurt Masur. Per Chandos ha registrato *Belshazzar's Feast*, *The Dream of Gerontius* e, per la serie Opera in English, *Badger/Priest (The Cunning Little Vixen)*. Gwynne Howell è stato insignito dell'onorificenza di Cavaliere dell'Impero Britannico nel 1998.

Robert Poulton (Domatore, Atleta) è nato a Brighton e ha studiato presso la Guildhall School of Music and Drama e il National Opera Studio. Per il suo esordio professionale ha interpretato il ruolo televisivo di Ferryman in *Curlew River* di Britten per la BBC.

I suoi numerosi ruoli comprendono il conte Almaviva (*Figaro's Wedding*), Ned Keene (*Peter*

Grimes), e Leander (*The Love for Three Oranges*) per la English National Opera; Figaro (*Le nozze di Figaro*), Prus (*Il caso Makropulos*), Golaud (*Pelléas et Mélisande*), Marcello (*La Bohème*) e Germont (*La traviata*) per la Glyndebourne Touring Opera; Ned Keene e Starek (*Jenůfá*) per la Glyndebourne Festival Opera; e il Padre (*Hansel and Gretel*) per la Welsh National Opera e Opera Northern Ireland. Ha inoltre cantato Figaro per la Scottish Opera, Leander per Opera North, Falstaff per Garsington e Bartolo (*Il barbiere di Siviglia*) per Grange Park, e ha esordito alla Royal Opera nelle vesti di Douphol (*La traviata*). Si è esibito ad Amsterdam, Nantes, Brema, Copenaghen e Colonia e alla Netherlands Opera, Opera Zuid, e Vlaamse Opera.

Alan Oke (Principe africano, Servo, Marchese) ha studiato presso la Royal Scottish Academy of Music and Drama. Ha iniziato la propria carriera come baritono solista con la Scottish Opera. In seguito ha cantato con le principali compagnie teatrali britanniche tra cui The Royal Opera, Opera North, Glyndebourne Opera, Scottish Opera, D'Oyly Carte, English National Opera e Kent Opera, come baritono e dal 1992 come tenore. I suoi ruoli includono

Belcore (*L'elisir d'amore*), il Conte (*The Marriage of Figaro*), Macheath (*Threepenny Opera*), Guglielmo (*Così fan tutte*), Rodolfo (*La Bohème*), Pinkerton (*Madam Butterfly*), Alfredo (*La traviata*), Boris (*Katya Kabanova*), Števa (*Jenůfka*), Aschenbach (*Death in Venice*), Florestan (*Fidelio*), e Rodolfo (*Luisa Miller*).

Roger Begley (Commissario di polizia) ha studiato presso il Royal College of Music. È entrato nel Coro della English National Opera nel 1970 e si è esibito in numerosi ruoli, tra cui Dog (*The Cunning Little Vixen*), Varsonofiev (*Khovanshchina*), Captain Petrovich (*Eugene Onegin*), Benoit (*La Bohème*), e Cappadocian (*Salome*). Canta regolarmente con Opera Brava, per cui ha interpretato il ruolo di protagonista nel *Don Pasquale*, Benoit/Alcindoro (*La Bohème*) e Dr Bartolo (*The Barber of Seville*). Ha interpretato le parti di basso numerosi oratori e, ultimamente, nel Requiem di Mozart, la *Creazione* di Haydn e la Messa in si minore di Bach.

Claire Mitcher (Quindicenne) ha studiato inglese a Cambridge, dove ha ottenuto una borsa di studio corale, e oggi studia con Marion Studholme. Oltre a cantare nel Coro

della English National Opera, ha interpretato diversi ruoli alla ENO anche come sostituta, tra cui Bridesmaid (*Der Freischütz*), Dunyasha (*The Tsar's Bride*), Crobyle (*Thaïs*), Servilia (*La clemenza di Tito*), e Angel (*Jephtha*). È stata impegnata in progetti di istruzione nelle scuole elementari e secondarie di Londra per ENO Baylis, e l'anno scorso ha interpretato il ruolo per soprano in *For the Public Good* in occasione delle celebrazioni per il centenario del London Coliseum. Ha inoltre cantato Musetta, Oscar, Ilia, Poppea, Belinda, Norina e Adele. Il repertorio concertistico comprende *Jauchzet Gott*, *Weichet nur* e la *Passione secondo san Giovanni* di Bach, *Exsultate Jubilate* e il Requiem di Mozart e il *Messiah* di Handel.

Paul Napier-Burrows basso (Servo) ha studiato presso il Royal College of Music e la Guildhall School of Music and Drama. Entrato alla English National Opera dal 1981 al 1990, ha lasciato la compagnia per una carriera di freelance, ma è ritornato per cantare Mr Flint (*Billy Budd*), Dr Falke (*Die Fledermaus*), Fiorello (*Il barbiere di Siviglia*), Harlequin (*Ariadne auf Naxos*), Junius (*The Rape of Lucretia*), Elviro (*Xerxes*), Juan (*Don Quixote*) e Dancairo (*Carmen*). È comparso inoltre con la D'Oyly Carte, la Welsh National

Opera, la Chelsea Opera, Garsington e Scottish Opera (Swallow nel *Peter Grimes*). È ritornato alla ENO nel 1997.

Jane Powell (Madre) ha studiato presso la Royal Academy of Music. I suoi ruoli teatrali comprendono Cherubino, Idamante (*Idomeneo*), Flora (*La traviata*) e la principessa Linette nell'allestimento televisivo della BBC di *The Love for Three Oranges*. Alla Royal Opera House ha interpretato diversi ruoli in *Salome*, *Der Freischütz*, *Werther* e *Simon Boccanegra*. Da quando è entrata a far parte del coro della English National Opera ha indossato i panni della moglie del Sindaco (*Jenůfka*), Squire (*Lohengrin*), e la Gallina (*The Cunning Little Vixen*). Studia canto con Lyn Cook.

Moira Harris (Designer) ha studiato presso la London University e la Guildhall School of Music and Drama. Ha collaborato con l'Opera di Lione, la Palace Opera, Garden Opera, Opera Italiana, Cambridge University Opera, Jigsaw Music Theatre e Pavilion Opera; I suoi ruoli hanno compreso Belinda, Ilia (*Idomeneo*), Sandrina (*La finta giardiniera*), la contessa di Mozart, Adina, Norina, Miss Wordsworth (*Albert Herring*), Fiordiligi, Lucia, Musetta e le

eroine di *Les contes d'Hoffmann*. Oltre a regolari impegni nell'oratorio, fa parte dell'Artsong Collective, specializzato in opere del Ventesimo secolo. Fa parte del Coro della English National Opera.

Toby Stafford-Allen (Giornalista) ha studiato presso il Royal Northern College Music, con una borsa di studio Peter Moores e in quel periodo ha esordito a livello internazionale nel ruolo di Guglielmo (*Così fan tutte*) al festival di Aix-en-Provence. Alla fine degli studi ha partecipato al programma Jerwood per giovani cantanti della English National Opera, e da allora è diventato solista della compagnia. I suoi ruoli principali con la English National Opera comprendono Guglielmo (*Così fan tutte*), Papageno (*Il flauto magico*) e Schaunard (*La bohème*). Il repertorio concertistico comprende le Messe da Requiem di Mozart e Fauré, la *Creazione* di Haydn e la Messa in si minore di Bach.

Apprezzata dalla critica e dal pubblico, l'**Orchestra della English National Opera** ha ricevuto numerosi riconoscimenti prestigiosi, tra cui il Music Award della Royal Philharmonic Society e un premio Olivier per il suo contributo all'opera. L'Orchestra è il

fulcro della vita artistica della English National Opera e, oltre al lavoro in teatro presso il London Coliseum, si esibisce anche in concerto; è stata presente al festival di Aldeburgh (*Peter Grimes* e *The Rape of Lucretia*) e a Glastonbury nel 2004 (Atto III della *Valchiria* di Wagner). Molti dei suoi componenti collaborano con il dipartimento di istruzione esterno della compagnia, ENO Baylis. L'Orchestra della ENO compare in numerose registrazioni per la serie Opera in English di Chandos: *Falstaff*, *Otello*, *Ernani*, *Mary Stuart*, *Julius Caesar*, *The Barber of Seville*, *Rigoletto*, *La traviata*, *Werther*, e nella registrazione completa del *Ring Cycle* diretta da sir Reginald Goodall.

Paul Daniel è stato Direttore musicale della English National Opera dal 1997 al 2005, e ha al suo attivo un vasto repertorio comprendente importanti allestimenti del *Ring*, oltre a *Lulu*, *The Trojans*, *War and Peace*, e alla prima mondiale dell'opera di Mark Anthony Turnage *The Silver Tassie*.

È stato Direttore musicale di Opera Factory nel periodo 1987–1990, e di Opera North nel 1990–1997; quest'ultima collaborazione ha riscosso i consensi della critica per il repertorio diverso e interessante

comprendente alcune prime mondiali e apprezzate produzioni di *Pelléas et Mélisande*, *Don Carlos* e *Boris Godunov*.

Altre collaborazioni teatrali lo hanno visto impegnato con la Royal Opera House Covent Garden, La Monnaie di Bruxelles, l'Opera nazionale della Baviera di Monaco, il Teatro Real di Madrid e l'Opera di Ginevra.

Gli impegni sinfonici hanno compreso la Philharmonia, l'Orchestra of the Age of Enlightenment, la London Philharmonic Orchestra, la Royal Philharmonic Orchestra, la Bournemouth Symphony Orchestra, la Royal Scottish National Orchestra, la Netherlands Radio Philharmonic, l'Orchestre de Paris, l'Orchestre National de France, l'Orchestre National de Lyon, la Tonhalle-Orchester di Zurigo, l'Orchestra Sinfonica di Göteborg, l'Orchestre de la Suisse Romande, la Deutsche Kammerphilharmonie, la Los Angeles Philharmonic, l'Orchestra di Cleveland e la New York Philharmonic. Nel 2005 ha diretto l'ultima serata dei Prom a Londra con la BBC Symphony Orchestra, teletrasmessa a livello internazionale.

La discografia comprende la Sinfonia N. 3 di Elgar/Payne con la Bournemouth Symphony Orchestra, una serie di CD di musica inglese con l'Orchestra di Opera

North, *Elijah* con la Orchestra of the Age of Enlightenment. Per Chandos ha registrato *Baa Baa Black Sheep* di Michael Berkeley e, per la serie Opera in English, *Falstaff*, *Wozzeck*, e

momenti salienti del *Boris Godunov*.

Paul Daniel è stato insignito del titolo di Commander of the Order of the British Empire nel 2000.



Lisa Saffer as Lulu and Robert Hayward as Dr Schön in English National Opera's production of *Lulu*



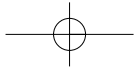
On session: Lisa Saffer

108

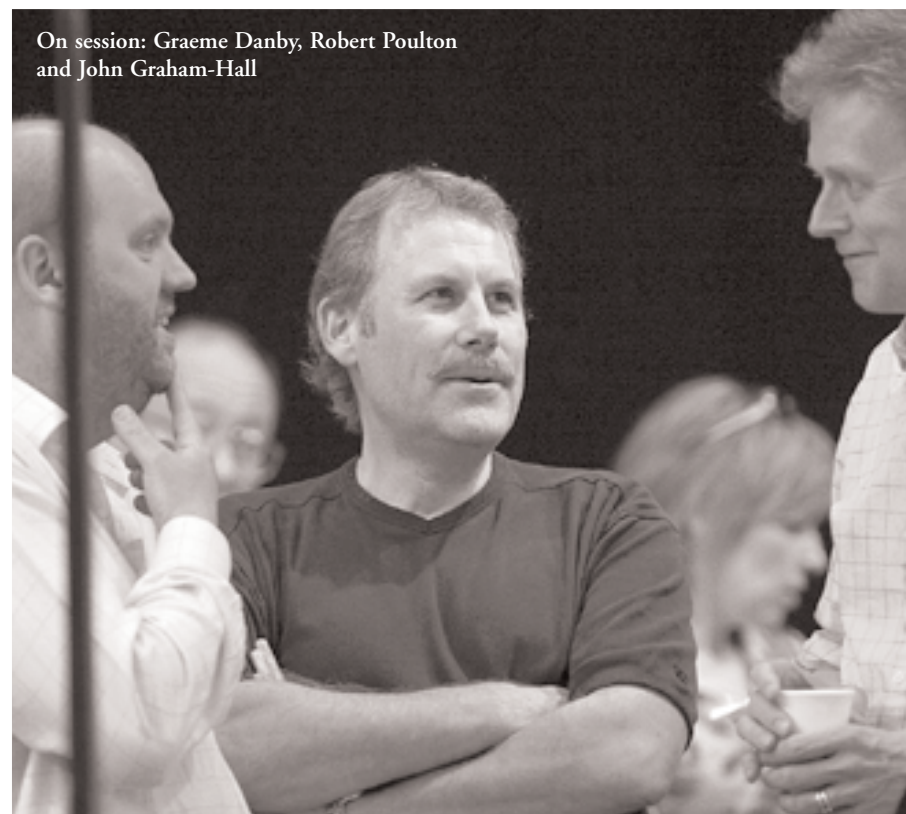
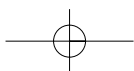


On session: Susan Parry

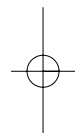
109



110



111

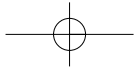




112



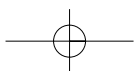
113



114



115



COMPACT DISC ONE

Prologue

In front of the curtain, a clown enters from the left front wing and remains standing there. Hanging on his chest is a showman's big drum with cymbal attached. He strikes it at intervals. From behind the curtain, which looks like the entrance to a tent, enters an animal-tamer – in a vermillion frock-coat, white breeches, and top boots, with a trainer's whip in his hand.

Animal Tamer

1 Roll up, roll up for the menagerie,
Gentlemen and ladies.
Fire your desire and chill your spines
At the sight of animal savagery,
Tamed by human sympathy.

What can you see in plays – or music dramas?!
Tame creatures, that are so well-bred and moral,
Their milky diet kills all savage quarrel.
They revel in their bourgeois tête-à-tête,
Just like the audience in the stalls, I bet!
The real beast, the sleek and savage beast,
Ladies I'll show you, come and join the feast!

You'll see the tiger, who delights in eating
Any old beast that strays into its path,
The bear who just stuffs its greedy belly,
And then collapses through its gluttony!
You'll see the nimble and the cheeky monkey
Who languidly displays his artful talent;

Although he's skilled, he lacks all gravitas –
That's why he always loves to show his arse.
And then I'll show you this to make you laugh –
The hump-backed camel on its comic path!
A reptile you'll behold, an alligator,
A cobra, lizard and a rare salamander.
You'll see a crocodile to make you quake.

(He suddenly lifts the curtain and calls within:)
Hey, you there, go and fetch our human snake!
(A big-bellied stage-hand carries the performer who is to play Lulu in front of the curtain and puts her down in front of the animal-tamer. She wears the Pierrot costume of the next scene.)

God created her for evil and for havoc,
To snare us and seduce us, to infect us
And to destroy us, never leaving finger prints.
(tickling Lulu under the chin)
My sweetest beast, pray do not be so prim!
You have no right, with your seductive fragrance,
To falsify a woman's real essence.
(to the audience)

Though now she seems as tame as tame can be,
Just wait and see her bestiality.

(to the stage-hand)
Hey, you there! Move! Place her upon her throne.
(The stage-hand takes up Lulu across his arms. The animal-tamer strokes her hips.)

Oh, sweetest creature, my heart's delight!
(The stage-hand takes Lulu towards the stage. Exit.)
And now at last, my *pièce de résistance*:
I place my head between this creature's jaws.

116

And shall I tell you what this beast is called?
Roll up, roll up, roll up
(The clown exits left in front of the curtain into the first wing. The animal-tamer seizes the curtain and slightly lifts it, with a gesture of invitation.)
– and be appalled!

(He bows and retires behind the curtain. The curtain rises.)

Act I**Scene 1**

A spacious but shabbily equipped studio. At the back an entrance door. In the middle, a podium; between it and the door, a folding screen. Front stage, on one side an easel on which is a portrait of Lulu, not quite finished; on the other side an ottoman (divan) with a tiger-skin on it. In the background, a step-ladder and a sculpture. The painter, in front of the easel, is painting. A painter's studio.

Recitative

Alwa (behind the screen)

2 Am I trespassing?

Dr Schön (sitting on the end of the ottoman, hat in hand, overcoat on)
My son!

Lulu (in Pierrot costume, standing on the podium and holding in her hand a tall shepherd's crook)
That sounds like Herr Alwa!

Dr Schön

Come and make yourself at home!

Alwa (Coming forward, he briefly greets his father and the painter; stands next to them.)

Can it be? Frau Medizinalrat!

(He bows, comparing Lulu and the picture. Very freely and warmly)

Gnädige Frau, you would be wonderful as my leading lady!

Lulu

Except that for your play, you need more of a dancer...

Dr Schön (to Alwa, with the obvious intention of breaking into the conversation)

What brings you here, my son?

Alwa

I simply wondered if you'd like some dress rehearsal tickets.

(Dr Schön rises.)

Lulu (to Alwa)

Please reserve us a box in the circle for Friday, Herr Alwa!

Alwa

Delighted, gnädige Frau, to oblige you. But where is your charming husband? I've never ever seen you all by yourself.

Dr Schön

He never lets you be alone.

117

Lulu
He should have arrived by now...

Dr Schön
Then send him my warmest wishes.

Lulu (*very sarcastic*)
And I... send my own... though I've never met with... your fiancée, doctor!

Dr Schön (*to the Painter, obviously not taking up Lulu's remark*)
This passage here requires a little more lightness. The hair's not good. You must be more focused while you paint her...

Alwa (*to Lulu*)
Duty drags me away, gnädige Frau.
(*to Dr Schön*)
Ready!

Dr Schön
I came in my own carriage, let's go at once.

(*Dr Schön leaves with Alwa.*)

Introduktion (zum canon)

Painter (*timidly*) (*Left alone with Lulu, the painter has stopped painting, and suddenly gets up and goes behind the podium, his brush and palette in hand.*)

3 Gnädige Frau... (*more pressingly*) Frau Medizinalrat...

Lulu (*amazed*)
Who'd have imagined it!

Painter
Do you think that I'm ludicrous?

Lulu
My husband will catch us.

Painter
So – all I can do is paint.

Lulu (*listening*)
I think... he's coming!

Painter (*listening too*)
What...

Lulu
Can't you hear?

Painter (*excited*)
There's someone coming!

Lulu
I thought as much!

Painter (*calm again*)
It's just the janitor. He's in the hallway.

Lulu
Thank the Lord.

Painter (*going back to his easel. He stands in front of the picture, intending to go on painting, but suddenly he throws palette and brush aside.*)
Forget it.

Lulu (*lightly stamping her feet*)
Back to your work.

(*takes a deep breath*)

Painter (*leaving the easel*)
Don't do that, I beg you!

Lulu
Oh, what a naughty boy!

Painter (*looking at the door*)
What can be keeping him!

Lulu
Yes, I'd also feel safer if he were here with us.

Painter (*On the point of picking up his painting things again, he suddenly turns to Lulu, absolutely in her power, and goes up to her.*)
Would you mind just lifting your little tutu...

Lulu
Here?

Painter (*next to her*)
Permit me to...

Lulu
Behave yourself!

Painter
Allow me gently...

Lulu
No thank you!

Painter
You're far too tense...

(*He tries to seize her hand.*)

Lulu
Please keep your hands to yourself!

(*She throws the shepherd's crook at his face and hurries towards the entrance door.*)

Canon

Lulu 4 You are far too slow to capture me.

Painter (*hurrying after her*)
But I only meant it as a joke.

Lulu
I can see right through you.

Painter
Please just stay where you are. (*trying to hold her*)

Lulu
Kindly let me go!

(*She escapes behind the ottoman.*)

Painter
Gnädige Frau...

Lulu
Using force won't get you anywhere with me.

Painter
I should also rather not use any force.

Lulu (*behind the ottoman*)

Go and get on with your painting.

Painter (*at the other side of the ottoman*)

But first I need to spank you!

Lulu

But for that you first will need to catch me.

Painter

But you surely don't think you can dodge me.

Lulu

Get away!

Painter (*He throws himself across the ottoman.*)

Now you're mine!

Lulu (*throwing the tiger-skin over his head*)

Good night...

Painter

Little minx... (*again hurrying after her*)

Lulu (*jumping over the podium and scrambling up the step-ladder; ecstatically*)

I'm gazing over all the cities of all the world!

Painter (*shaking the ladder, looking up at her; ecstatically*)

I gaze at more than all the charms of the universe.

Lulu

I reach up to the heavens and put all the stars in my hair!

Painter (*grasping one of her legs*)

I reach as far as Venus, and open the glistening gates!

Lulu

May God save Poland!

(*She causes the ladder to fall.*)

Painter

And there let me perish!

Lulu (*The falling ladder causes a sculpture to break, the pieces falling to the ground.*)

I'm too quick to be caught.

Painter (*becoming aware of the damage, shouting*)

Most merciful God!

Lulu (*springs onto the podium*)

Keep right away from me!

Painter

This is the end of me!

Lulu (*tries to get to the ottoman in one bound*)

Be careful, careful you don't trip up...

Painter (*again chasing her*)

I feel no sense of compassion now...

Lulu (*falls to the ground in front of the ottoman; groaning*)

Will you please leave me alone...

Painter (*stumbles, then regains his balance*)

Now I've nothing more to lose...

120

Lulu

I feel dizzy...

Painter (*On seeing Lulu collapse, he hurries to the door and bolts it.*)

Now I've nothing...

Lulu

O God, O God,

(*She manages to get up over the side of the ottoman and sinks down onto it as though broken in spirit.*)

O God!

Painter (*comes forward*)

No compassion, no compassion!

(*Sits down by Lulu and covers her her hand with kisses.*)

Coda

Painter

5 What's happening?

Lulu (*with closed eyes*)

My husband will be coming...

Painter

I love you so!

Lulu (*similarly*)

'I used to love a handsome student

With more than a hundred and seventy scars...'

Painter (*calling her*)

Nelly!

I love you, Nelly!

Lulu (*as though awakening*)

My name is not Nelly. My name is Lulu.

Painter

I'd sooner just call you Eva. Kiss me on the lips, Eva!

Lulu

Your fingers reek of tobacco.

Painter

Can't you speak with more warmth?

Lulu

I wouldn't ever dare to.

Painter

You're pretending.

Lulu

I'm not pretending. I've never ever had to.

Painter

I just don't understand.

Lulu

Please don't give me such grief.

Painter

You've never been in love.

Lulu

You've never been in love.

(*The latch of the door moves.*)

Melodrama

121

Professor of Medicine (*from outside*)
 6 Open the door!

Lulu (*jumping up*)
 Hide me from him! O God, hide me from him!

Professor of Medicine (*banging at the door*)
 Open the door!

(*Painter starts to go to the door.*)

Lulu (*holding him back*)
 He'll murder me...

Professor of Medicine (*He bangs again on the door.*)
 Open the door!

Lulu
 He'll murder me! (*on the ground before the painter, clasping his knees*)

Painter
 Get to your feet...

Lulu
 He'll murder me...

(*The door falls with a crash into the studio.*)

Professor of Medicine (*with upraised walking stick, he dashes towards Lulu and the painter, quite breathless, and with bloodshot eyes*)
 You bastards! (*Lulu hides behind the painter.*)
 Bast....

(*He gasps, struggles for breath, and dies of a stroke. Lulu jumps up, rushes to the door, bends slightly forward and stares at the dead man.*)

Painter (*going up to the dead man*)
 Herr Me..., Herr Medizi... nalrat.

Lulu (*standing upright, but staying at the door*)
 First of all you'd better try to get the studio tidy!

Painter (*leaning down to the dead man*)
 Herr Medizinalrat.
 (*He gently shakes him; to Lulu*)
 Give me a hand, and help me lift him.

Lulu (*drawing timidly back with a shiver*)
 No, no...

Painter (*He tries to turn him over.*)
 Herr Medizinalrat.

(*He bangs again on the door.*)

Lulu
 It's hopeless.

Painter (*to Lulu*)
 Help me move him!

Lulu
 He's far too heavy.

Painter (*straightening himself*)
 He needs a doctor.

(*He makes one hesitating movement, then exits.*)

Canzonetta

Lulu (*left alone. Still near the door*)
 7 Just wait, he'll jump right up...
 (*calling him*)
 Pussy! He's only pretending.
 (*She comes hesitatingly forward.*)
 He's following my movements and observing every single step that I take. He knows exactly what I'm doing.
 (*She moves him a little with the point of her foot.*)
 Pussy!
 (*drawing back*)
 He's had it this time. The game is up.
 (*almost toneless, like a deep sigh*)
 I'm all alone now. What shall I do?

Recitative

Painter (*coming in quickly*)
 8 Can't you help him recover his senses?

Lulu
 What shall I do?

Painter
 The doctor will come in a moment...

Lulu
 No doctor can help.

Painter (*bending over the dead man*)
 Herr Medizinalrat...

Lulu
 I really think he's gone for good.

Painter
 Try to act more properly!

Lulu
 And now I'm rich...

Painter
 That's immoral behaviour.
 (*aside to himself*)
 But is it her fault?

Lulu
 What shall I do?

Painter (*to himself*)
 Depraved and perverted!
 (*He goes up to Lulu and seizes her hand.*)
 Look in my eyes!

Lulu (*nervously*)
 What's happening?

Painter (*He leads her to the ottoman and compels her to sit down beside him.*)
 Just one question:

Duet

Painter
 Can you tell lies from truth?

Lulu
 I do not know.

Painter
 Do you believe in God?

Lulu

I do not know.

Painter

What would you swear an oath on?

Lulu

I do not know.

Painter

Then tell me what you believe?

Lulu

I do not know.

Leave me alone! Are you insane!

Painter

But you don't have a soul.

Lulu

I do not know.

Painter

And were you ever in love?

Lulu

I do not know.

Painter

She does not know.

Lulu

I do not know.

Painter *(with a glance at the dead man)*

He does though...

Lulu

What do you want then? What is it that you want to know?

Painter

Go, put your clothes on!

(She goes, rather bewildered, into the adjoining room. Left alone, he turns – after looking in Lulu's direction – to the front, towards the corpse of the Professor of Medicine.)

Arioso

Painter

9 You make me jealous, you lucky bastard! I give her back to you. And with her I give you all of my youth. I cannot cope with good fortune. I always fear that nothing will go my way. Wake up! I never even held her hand. Wake up! Wake up!

(He kneels down and closes the dead man's eyelids.)

Lord, grant me, I beseech Thee, the courage and the strength I need, and the freedom of spirit to have a little pleasure with her. For her sake only, purely for her sake only.

Interlude

Lulu *(Enters from the adjoining room completely dressed, her hat on, her right hand under her left shoulder; holding up her left arm, she says to the painter:)*

10 Please help me do this up. I'm trembling too much...

124

The painter hooks up her dress as the curtain slowly falls.

Change of Scene

Scene Two

Curtain rises quickly. A very elegant drawing-room. At the back, the entrance door; downstage left and right, portières (curtains covering doorways); steps lead up to the portière on the left, beyond which is the studio. On one wall over the fireside, the picture of Lulu as Pierrot hangs in a splendid brocade frame. Left, downstage, a chaise longue. Right, a writing-table. Centre, a few armchairs round a small table. Lulu, in a morning gown, sits on the chaise longue, looking in a hand-mirror. She frowns, passes her hand over her brow, feels her cheeks, and – with a discontented, half-angry expression – puts the mirror down.

Dialogue

Painter *(entering from the right holding palette, paintbrush, and a few letters)*

11 Eva!

Lulu *(smiling)*

What is it?

Painter

The post has arrived.

Lulu *(serious again as though brought down to reality)*

Really?!

Painter *(sorting the letters and handing her one)*

For you.

Lulu *(putting the letter to her nose)*

From Countess Corticelli.

(She hides the letter in her bosom.)

Painter *(skimming through a letter)*

My picture of you as 'The Dancer' has been sold for 50,000 marks!

Lulu

Who's the letter from?

Painter

The Paris dealer. That's the third picture sold since our marriage. I can't believe my luck.

Lulu *(indicating the other letters)*

And here come more!

Painter *(opening an announcement of engagement)*

This is for you!

(He gives it to Lulu.)

Lulu *(reading)*

'Count Heinrich von Zarnikow is honoured to announce the engagement of his daughter, Charlotte Marie Adelaide, to – Dr Ludwig Schön!'

Painter *(while opening other letters)*

At last! It's taken him so long to make his engagement public. He's so important. What could be delaying his marriage?

125

(On Lulu's remaining silent, he folds the letter.)
Anyway, we must send our congratulations.

Lulu
We did that long ago.

Painter
For the sake of his fiancée, I mean.

Lulu
Well, you write to him again, then.

Painter
And back to work!
(He takes up the paintbrush and palette which he had laid aside, kisses Lulu, goes to the steps leading to the studio, but turns round at the portière.)

12 Eva!

Lulu *(smiling)*
What is it?

Duetto: Strophe 1

Painter *(coming back)*
Delightful, my darling, delectable. Your hair glints and gleams as fresh as morning.

Lulu
I've come straight from the bath.

Painter
Every morning, I seem to see you fresher than before.

(He drops to his knees in front of the chaise longue, and caresses her hand.)

Lulu
You are dreadful!

Painter
You're to blame.

Lulu
How you're spoiling me!

Painter
But you are mine, all else is worthless now I have you. You have completely bewitched me, my darling. *(bends deeper over Lulu)*

Lulu
Don't be so passionate!

(The electric bell sounds at the entrance door.)

Painter
Curse it! The doorbell.

Lulu *(getting up, with a weak attempt to restrain him)*
Leave it! We're not at home. We simply won't answer!

Painter
What if it's the art dealer?

Strophe 2

Lulu
Or even the Emperor of Timbuctoo!

Painter
I'll be back!

(Exit.)

Lulu *(alone, in a mood of rapturous dreaming; visionary)*
You... You...

(She closes her eyes – as though coming to herself, visibly relaxed.)

Painter *(returning)*
A beggar. I didn't have any change.
(Lulu slowly stands up.)
Anyway, it's time I got back to work.

(Exit into the studio, left.)

Lulu *(again alone, Lulu attends to her appearance, smoothes her hair back and goes to the door.)*

Chamber music 1

Schigolch *(brought in by Lulu, an infirm, asthmatic old man)*

13 He's not quite what I imagined him to be: more swanky!

Lulu
Why did you come here, you scrounger?

(She pulls up an armchair for him.)

Schigolch
To touch him, touch him for his money.

Lulu
Do you need much?

(She goes to the writing-table and rummages in the drawers.)

Schigolch
Two hundred, if that's not too much to ask.
Or let's make it, say, three hundred.

Lulu *(to herself)*
God, I'm shattered...

Schigolch *(looking round him)*
For such a long time I've been wanting to come here and see you, and to see for myself just how you're coping.

Lulu *(giving him two banknotes)*
Your verdict?

Schigolch *(glancing around self-importantly)*
Just what I had in mind for you! It overwhelms me! Just like mine, when I was younger, but more modern.
(Lulu goes to the cupboard and takes out a liqueur bottle and two glasses.)
You've come a long, long way! The carpets here...

Lulu *(coming forward with the liqueur and taking very deliberate steps)*
I love to walk around bare-foot...

Schigolch *(catching sight of Lulu's portrait)*
Oh! That's my girl, *(gesture of assent from Lulu)*
yes, that's you!
(breathing heavily in time to the music)

Lulu (*filling two glasses and sitting down opposite Schigolch. He drinks.*)
How are things? Tell me!

Schigolch

The streets are getting so much longer – and my legs are getting shorter.

Lulu

And your harmonica?

Schigolch

Is short of wind, like me with my damned asthma.

(*He empties his glass.*)

Now I want your news! Ages since we met. How are you then? Are you keeping up your French still?

Lulu (*heavily*)

I'm sleeping all day long...

Schigolch

How distinguished! What else though?

Lulu (*with a gesture of desire*)

I stretch my limbs, till they crack.

Schigolch (*taking up her tone*)

And when they've finished cracking?

Lulu

And why is that of interest?

Schigolch

And why is that of interest? And why is that of

interest?... I'd rather struggle on until the Day of Judgement and renounce all prospect of reaching the gates of heaven, than leave my Lulu on earth so disadvantaged and so abject.

(*stroking her knee*)

Sweetest, dearest Lulu.

Lulu

You call me Lulu still?

Schigolch

Lulu, yes! Didn't I always call you that?

Lulu

It's ages since anyone's thought of me as Lulu.

It's been such a long time since I danced. Now

I'm nothing more than ...

Schigolch

What are you?

Lulu (*with a gesture of shuddering*)

A beast...

(*The bell rings. Lulu rises quickly.*)

Schigolch (*He understands that he must go and gets up with an effort.*)

I'll find my own way out.

(*Lulu wishes to see him out; both go to the back.*)

Bell rings again. Schigolch goes hurriedly but

ceremoniously out – exit. Lulu accompanies

Schigolch out – exit. Lulu and Dr Schön come in.)

Recitative

Dr Schön

And why was your father here?

Lulu

What's wrong with you?!

Sonata (exposition: principal theme)

Dr Schön (*coming to the front*)

¹⁴ If you and I married, never would I allow him over my threshold.

Lulu

There's no need to be so formal; he isn't here.

Dr Schön

I'd rather keep it formal.

Lulu

I don't get it.

Dr Schön

That's obvious!

(*motioning her to an armchair*)

And that's why you and I need to talk with each other frankly.

Lulu (*sitting down, rather uncertain*)

Then why didn't you speak to me about this

before?

Dr Schön

Kindly don't talk such nonsense; it's more than two years since I first mentioned my request.

Lulu (*nervous*)

I see!

Dr Schön

I really must ask you to finish our association.

Lulu (*becoming more certain*)

I see!

Dr Schön

If Walter weren't so absurdly naive and innocent, he'd soon have rumbled all your devious, treacherous escapades.

Lulu

He's not a child any more!

(**Bridge**)

He's blind; blind to me and himself too. He's blind, blind, blind...

Dr Schön

When once his eyes are opened!

Lulu

He does not know me. What can he know? He calls me 'honey', his little budgerigar. To him I'm just a wife, a wife.

Dr Schön

Now's the time to end it!

Lulu

I am at your service!

Dr Schön (*beginning calmly*)

Through me you made a fine marriage. And now another, a fine marriage. You live in splendour. And your husband, thanks to me, has

acquired a reputation. And if there's more you want, behind his back: I won't argue! But you must leave me out of your game.

Lulu

He's blind. Blind to me and himself too. He is blind, blind, blind... He does not know me. What can he know? He calls me 'honey', his little budgerigar. To him I'm just a wife, just a wife.

Dr Schön

Through me she made a fine marriage. And then another, a fine marriage. She lives in splendour. And her husband, thanks to me, has acquired a reputation. And if there's more she wants behind his back: I won't argue! But kindly leave me out of your game.

(Secondary theme) – Gavotte

Lulu

But why are you so frightened, when you have reached your heart's desire?

Dr Schön

Have reached my heart's desire!
(à la musette)

I've just become engaged. At last! My bride must not know of any damaging scandal.

Lulu

She's blossomed into such a radiant woman.

Dr Schön

She no longer appears so earnest and reserved.

Lulu

We can meet when it's convenient – all you have to do is say the word.

Dr Schön

There's simply no chance of that...

Lulu

You don't believe a single word of what you're saying.

Dr Schön

Excepting in the presence of your husband.

Lento: coda of the sonata

Lulu

'Of my husband'... If I belong to one man in this world, I belong to you – without you I'd be God knows where. You rescued me and you took my hand, you gave me my food, you gave me clothing, on that day when I stole your watch. Do you think I've forgotten? Who except you in all the whole wide world has ever felt I was worthy of love?

Reprise of the sonata

Dr Schön (*pursuing the matter in hand*)

Leave me out of this! If you feel obliged to me, then don't throw yourself for the third time at my feet! Why ever did I marry you off, if you're seen at every hour of the day entering my house when you want. I ventured to hope that having a husband young and kind, such as all self

respecting girls would gladly wish to flaunt, you would at last be fulfilled and happy.

Lulu

I see!
(*aside to herself*)
Yes, yes, yes...

Dr Schön

I must finally settle down. My worldwide business assignments compel me to. I will be married.

Lulu

Whatever could I have against your marriage?

Quasi tempo di Gavotta

Dr Schön

Then why not let me be!

Lulu

But you deceive yourself in presuming, because of your wretched engagement,
(*à la musette*)
you now have a reason to despise me and disparage me.

Dr Schön

Despise you? What could be more despicable than all your conniving and intrigues?

Lulu

Do you think I'm jealous of that little child? That child means nothing. Ah! (*laughs*)

Dr Schön

What 'little child'? That child is only just a year younger than you.

Coda of the sonata: melodrama

Painter (*coming from the portière left, holding a paintbrush*)

What's the matter?

Lulu (*to Dr Schön*)

Go on, tell him then.

Painter

What's going on?

Lulu (*to the painter*)

Nothing to concern you...

Dr Schön (*quick, to Lulu*)

Quiet!

Lulu

He's had enough of me.

(*The painter takes Lulu to the entrance of the studio, left. Lulu leaves quickly. He comes forward again.*)

Dr Schön (*turning the pages of one of the books lying on the table; aside*)

He has to be told.

Painter

Is this some kind of joke?

Dr Schön (*indicating the armchair*)
Please, sit down.

Painter
What is it?

Dr Schön
Sit down!

Monoritmica

Painter (*sitting down*)
So?

Dr Schön (*sitting down*)
Your marriage has made you at least a million marks...

Painter
And is that a crime? Why should that be shameful?

Dr Schön
And now you've made a name for yourself, you are free to do your painting, you never need to be without money...

Painter
What is it both of you want of me?

Dr Schön
You have a young wife, who needs a husband whom she can venerate.

Painter
Doesn't she do that now?

Dr Schön
No!

Painter
Why on earth not? Well! Why don't you tell me!

Dr Schön
Never leave her long unattended.

Painter
I – her?

Dr Schön
We're no longer children. We're grown ups now. With urges...

Painter
Has she slept around?

Dr Schön (*forcefully*)
Your marriage has made you at least a million marks.

Painter (*rising; no longer self-controlled*)
She... she... you mean she's?...

Dr Schön (*taking him by the shoulders and compelling him to sit down*)
For once consider all that you owe to her...

Painter
You mean she's – Christ!...

Dr Schön
And then, ... and then consider that it's you who's to blame and no one else.

Painter
With whom?... With whom?...

Dr Schön
If we must fight a duel...

Painter (*at last understanding*)
O God! O God!

Dr Schön
Don't blame God – for what's done is done! And I have no desire to create a scandal, but rather, I've come to save you from this scandal.

Painter
But you don't understand her...

Dr Schön (*evading the point*)
Maybe. Only I cannot permit you any more to live in such delusion. The girl has a right to be treated with due deference. Her nature, since I have known her, has made a change for the better.

Painter
Since... Since you... Since when is that? Have you known her for long?

Dr Schön
Since she was twelve years old.

Painter
But she never once said a word.

Dr Schön
She was selling flowers at the Alhambra Café, every evening after closing time.

Painter
But she never once said a word.

Dr Schön
Of course, that was quite correct.

Painter
She told me she used to have an aunt who brought her up.

Dr Schön
She was the guardian that I chose for her; she really learned so much from her.

Painter
But how come that Dr Goll knew her?

Dr Schön (*calmly telling the story*)
Through me. Just after the death of my wife, when I first made the acquaintance of the charming woman I shall shortly marry. She forced herself between us. She'd got it inside that head of hers to become my lady wife.

Painter
And when her husband died?

Dr Schön
Your marriage has made you at least a million marks.

Painter (*from this point nearer and nearer breakdown*)
I recall how she said, when I first knew her, she'd never known love before.

Dr Schön

Given the background that your Mignon has, you can't hope that she will conform to the bourgeois standards of good society.

Painter

Who's Mignon?

Dr Schön

She is your wife!

Painter

My Eva?

Dr Schön

To me she was Mignon.

Painter

I thought that her name was Nelly...

Dr Schön

But only to Dr Goll.

Painter

To me she's Eva.

Dr Schön

What she's actually called I don't know.

Painter

She will perhaps...

Dr Schön

Given the father that your Mignon has, she is nothing short of wondrous!

Painter

He passed away in some asylum.

Dr Schön

But he was here just now.

Painter

Who was here?

Dr Schön

Her father.

Painter

What! In here?

Dr Schön

He sloped off as I entered. The proof is there – here's his wine glass...

Painter (with an outburst)

Lies, all lies!

Dr Schön (encouragingly)

Let her know who's the real master. She deserves no less than to be made to show the strictest obedience.

Painter (shaking his head)

She says he passed away in some asylum... She told me she'd never known love before...

Dr Schön

Start by controlling your passion. Try to be stronger.

Painter

She swore it to me, on the grave of her own mother...

Dr Schön

But she never saw her mother's face; much less her mother's grave...

Painter

O God! O God! O God!

Dr Schön

What is it?

Painter

Such an overpowering pain...

Dr Schön

Guard her well, you're her husband.

Painter (pointing to his breast)

Here, here.

Dr Schön

Your marriage has made you...

Painter

Such humiliation!

Dr Schön

You must not waste a moment...

Painter

It makes you want to weep!

Dr Schön

You are sure to lose her, if you delay a single second.

Painter (rising, apparently calm)

You are right... quite right.

Dr Schön

Where are you going? (*likewise standing up*)

Painter

To confront her.

Dr Schön (gripping his hand)

Good lad.

(*Dr Schön accompanies him to the door, right.*)

(*Painter exits.*)

(*returning alone*)

Thank God that's all over.

(*After a pause he looks to the left.*)

But he went to the wrong room.

(*a terrible groan from off-stage right*)

Hey, what's up?

Lulu (coming out of the portière on the left)

What is it...

Dr Schön (Dr Schön hurries to the door, right, and finds it closed.)

Open up!

Lulu (coming down the steps)

Horrible!

Dr Schön

Get me the axe!

Lulu
He'll open the door in a minute...

Dr Schön
I don't want to break it down.

Lulu
...when he's finished crying.

Dr Schön (*speaking towards the door*)
Open up!
(*to Lulu*)
Where is the axe?
(*A bell rings in the corridor – they exchange fixed glances. Dr Schön moves stealthily to the back, then remains standing in the doorway.*)
I mustn't be seen here.

Lulu
Perhaps it's the art dealer...
(*bell rings again*)

Dr Schön (*Lulu moves slowly towards the door; Dr Schön stops her.*)
Suppose we don't answer... One can't be always available. (*He goes out on tiptoe.*)
(*Left alone, Lulu goes to the closed door, right, and listens. Dr Schön re-enters, bringing Alwa in.*)

16 Don't talk so loud.

Alwa (*excited*)
Revolution broke out in Paris this morning.

Dr Schön
Be quiet!

Alwa (*to Lulu*)
You look deathly pale...

Dr Schön (*rattling at the door*)
Walter, Walter!

Lulu
God protect you...

Dr Schön (*to Lulu*)
Where is the axe?

Lulu
I'll try to find one...

(*She goes upstage right – exit.*)

Alwa
What can he be up to?

Dr Schön
Revolution broke out in Paris this morning??

Alwa
In the papers they don't know how to react to it!

Dr Schön (*speaking through the door*)
Walter!

Alwa
Shall I just break it down?

Dr Schön (*knocking at the door*)
Leave it to me...

(*Lulu comes back quickly with a kitchen hatchet.*)

136

Alwa (*to Lulu*)
Give it to me!

Dr Schön (*to Alwa*)
You need to grip even tighter.

Alwa
I'll smash it. (*The door springs back from the lock. Alwa lets the hatchet fall and staggers back.*)

Lulu (*pointing towards the door; to Dr Schön*)
Go on, then.

(*Dr Schön at first draws back; wipes the sweat from his forehead and goes in.*)

Alwa
Gruesome...

(*Alwa sinks onto the chaise longue.*)

Lulu
What is it?
(*Approaches the door. Lulu, holding onto the doorpost, suddenly screams.*)
Ugh! Ugh! Ugh!
(*runs to Alwa*)
I cannot bear to stay.

Alwa
Horrible!

Lulu (*taking Alwa by the hand*)
Come with me!

137

Alwa
Where to?

(*He accompanies her to the door, left; from there, he looks in her direction and then comes forward again.*)

Lulu
Don't leave me alone here...
(*drags him, with an almost tender urgency, to the door*)

Dr Schön (*coming from the room on the right, looking round the stage*)
Has she gone?

(*His hand shows blood.*)

Alwa
She's gone upstairs to change her clothes.

(*Involuntarily his look dwells on Lulu's picture.*)

Dr Schön (*pointing to the room on the right*)
My own wedding in tatters!

Alwa
That's what you get for your schemes.

Dr Schön
Shout it from the rooftops!

Alwa
Could you not, after my mother died, treat the young girl with decency and decorum!

Dr Schön

My own wedding bleeding to death, to death.

(Lulu comes down the steps in a travelling-coat.)

Alwa

Where are you going now?

Lulu

Outside! I'm not staying one minute more.

Dr Schön

And when the police arrive, what then?

Lulu

Nothing! That's your concern.

Dr Schön *(in a tone of furious indignation)*

The fool! The bloody fool!

(He goes to the telephone at the back and telephones.)

Alwa *(furiously)*

Moderate your language.

Lulu

There's no one here but us.

Alwa

I know!

(He leads her to the chaise longue. Telephone signal.)

Lulu *(sitting down)*

He realised at last how we'd tricked him.

Alwa

He always wanted to go and meet his maker.

Lulu

He always had such morbid thoughts of dying.

Dr Schön *(on the telephone)*

Suicide.

Alwa

In life he had all a man could ever ask for.

Dr Schön

Cur his throat.

Lulu

He paid a terrible price.

Dr Schön

With his own razor.

Alwa

He had all the luck we're lacking.

Dr Schön

Persecution mania.

Lulu

And there he stood just minutes ago.

Dr Schön

Yes, persecution mania.

(He hangs up the telephone and comes forward quickly.)

My reputation is devastated.

Lulu *(to Dr Schön)*

Write an article at once! Get them to produce an extra issue!

Dr Schön

...Extra issue...

(suddenly regaining his self-command)

Revolution broke out in Paris this morning?!

Alwa

All of our reporters were simply flabbergasted.

No one knows...

Dr Schön

That could be convenient. Where on earth have the police got to!

(Bell rings.)

Alwa

They're here now.

Lulu

Yes, that must be them.

(holding Dr Schön back)

Look at you! A drop of blood. Look at you, I'll wipe it away.

(She sprinkles perfume on her handkerchief and wipes away the blood from his hand.)

Dr Schön

My God, that's your husband's blood.

Lulu

As clean as a whistle.

Dr Schön

Monstrous woman!

Lulu

You will marry me after all!

(turning to the entrance door)

Just you wait, children!

(Dr Schön goes quickly to the back. The curtain falls quickly.)

17 Verwandlung [Transformation]

Scene Three

A dressing-room in a theatre. Backstage left, the door; backstage right, a folding screen. In the middle, end-ways-on to the audience, a long table with dance costumes on it. Armchairs at right and left of the table. Downstage left, a little table with chairs. Downstage right, a tall mirror, next to which is a tall and very wide old-fashioned armchair. In front of the mirror a pouffe, make-up boxes, etc. On the back wall a large poster which is recognisable – despite the lettering, etc. – as a copy of Lulu's portrait from the previous scenes. Dance music offstage.

Ragtime

[Dialogue]

Alwa *(downstage left, he fills two glasses with champagne)*

18 I've never in my life known an audience so excited.

Lulu *(invisible behind the folding screen)*

Not too much for me. Is he coming?

Alwa
My father?

Lulu
Yes.

Alwa
I don't know whether he's here.

Lulu
Doesn't he want to see me?

Alwa
He has so little time.

Lulu
His fiancée claims all his attention!

Alwa
Was the Prince here?

Lulu
Not yet.

Alwa
And will he come?

Lulu
Of course; he'll be here shortly. He wants to marry me.

Alwa
Does he?

Lulu
He's taking me to Africa!

Alwa
To Africa...

(Lulu comes out, in a ballet dress, from behind the screen. Painfully affected, almost blinded at the sight of her, Alwa presses his hand to his heart. The offstage music stops.)

Recitative

Lulu
Do you recall when you caught sight of me for the first time?

Alwa
You had on a dark blue velvet dress. I saw in you, in your lovely eyes, something so awe-inspiring, and I, I cherished a more passionate esteem for you than for my own dying mother. And then when she died, I ventured to tell my father, without delay, that he would have to marry you, or else we'd have to fight a duel.

Lulu
Yes, yes, yes, that's just what he told me himself.

(holding her glass up towards him. Offstage dance music begins again.)

English Waltz

Lulu
[19] More for me, please.

Alwa *(pouring out for her)*
You're drinking too much.

Lulu
Your father must be taught to believe in my success! He only put me on the stage so that someone rich enough might be found to marry me.

Alwa *(looking up)*
God forbid that anyone should snatch you from us.

Lulu
The music you wrote for the show is so becoming. And some of the audience out there are starting to be affected. I know they are, even though I can't see them.

Alwa
But how can you get this feeling?

Lulu *(coming forward)*
It slices through me like an icy shiver running up my spine, and running down again...

Alwa
You're astonishing...

(An electric bell sounds from over the door.)

Lulu
My cape!

Alwa *(fetching a wide shawl and placing it round her shoulders)*
Allow me.

(Exit Lulu. Alone in the doorway, he follows her with his look until the offstage music is no longer heard. He shuts the door, then comes forward.)

[20] That girl and her lovers, they would make a most daring theme for my next show. *(standing in front of the poster)*
Opening tableau: Professor of Medicine... not good!
(Sustained but strongly muffled applause and shouts of 'Bravo!' are heard from the outside.)
God, it's like feeding time at the zoo. Second tableau: The Painter... no, that's even worse!
Then the third scene: surely it cannot go on like this?

Choral

African Prince *(The prince comes in, acts as if he were quite at home, and makes a slight bow.)*
[21] I met her first at Dr Schön's, and was lucky to get to know such a splendid artist. *(indicating her portrait)*

Alwa *(making a slight bow)*
My father published some flattering articles about her dancing, *(indicating her portrait)* thus bringing her instant fame.

Prince *(sits)*
Ludicrous, really quite preposterous, but at first I took her for a young disciple of some sophisticated bookish clique! What I find alluring is not her dance, but rather her physical and her spiritual gravitas. I've studied her for ten performances, and through her dancing I have discerned her soul, so that now I utterly and

wholly understand: she embodies all earthly joy.
In marriage (*again indicating the portrait*)
she will make some man indescribably proud
and happy. (*aside*) When we are married...
(*The electric bell above the door rings, not stopping.*)

Alwa (*jumping up*)
For heaven's sake, what's going on?

Prince (*also getting up*)
Why such a panic?

Alwa
What's happening there?

Prince
What makes you so terribly frightened?

Alwa (*hurrying to the door*)
Out there all hell has broken loose...

(*Opens the door. Listens. Dance music is heard,
and also an uproar behind the scene. The prince
also listens at the door. Lulu bursts in, the shawl
round her; she pushes Alwa and the prince aside
and throws herself into the large armchair.*)

Ragtime (trio)

Dresser (*appearing at the door – to Alwa and the
prince*)

22 She's had a sort of fainting fit. (*rushes in after
Lulu*)

Alwa
She fainted?

Theatre Manager (*likewise bursting in*)
Yes, she fainted!

Prince (*engrossed by the sight of Lulu, as though
looking at a picture*)
You say she fainted? You say she fainted...

Alwa (*with great anxiety, to Lulu*)
That's impossible!

Theatre Manager
In front of her public...

Dresser
She was dancing, suddenly fell...

(*She turns with loving care anxiously towards Lulu
and takes pains to attend to her.*)

Lulu (*to Alwa*)
Shut the door. Please hurry and shut the door!
(*Alwa hurries to the door and shuts it. The offstage
dance music stops suddenly.*) (*getting up furiously;
to Alwa*)

Didn't you see him out there?

Alwa
See? See whom?

Lulu
Your father!

Prince
Dr Schön?

Lulu
With his betrothed!

Alwa
With his be...

Dr Schön (*entering hastily, then remaining
motionless and taking in the situation*)

23 What's wrong with her?
(*to Lulu*)

How dare you spoil my plans?

Sextet

*Alwa (to Dr Schön. The following speeches – until
the exits of all characters except Dr Schön and Lulu
– are part of a simultaneous ensemble.)*
You really should not have done such a thing!

Dr Schön
Back on stage now!

Lulu
No..., no..., no..., no..., no...

Dresser
Leave her. Let her just rest for a moment.

Lulu
No, I cannot..., I shall not dance for his fiancée.

Dr Schön (*to Lulu*)
Dance for my betrothed! For my betrothed. I
command you! Dance for my betrothed! I
command you, for my future wife you will
dance! Back on stage with you now!

Alwa
She cannot dance for your future wife! Let her

just rest a moment, then she will once more go
and dance for your future wife. For your future
wife she will dance, won't you, gnädige Frau?
(*to Lulu*)
Rest a moment and then you will dance for his
future wife.

Theatre Manager (*to Dr Schön*)
Why not indeed for your betrothed.
(*to Lulu*)
Kindly get right back on stage, gnädige Frau.

Prince (*somewhat to himself, having slowly come
to realize the connection*)
For his betrothed? So that's why she fainted
while performing!

Dresser (*attending to Lulu as before; to Dr Schön*)
Leave her, let her find rest a moment, then she
will once more go and dance for your future
wife. But silence! She needs rest now!
(*to Lulu*)

Don't you, gnädige Frau? Rest a moment and
then you will dance for his future wife, his future
wife.

Lulu (*to Dr Schön*)
I'm so tired, so tired! Go away! Go away!

Dr Schön
Back on stage now! You're not employed to sleep.
I'll hear no more of your tiredness!

Lulu
Go now!

Dresser (*laying a pillow under Lulu's head*)
So! Now then, already you're feeling better.

(*with a quick look at Lulu – exit*)

Alwa (*to Dr Schön*)

Let her just rest a moment. She'll dance before your future wife!

Dr Schön (*to Alwa*)

But then...

Lulu

Yes... then...

Alwa (*to the Theatre Manager*)

Put on the next number. Nobody will mind if she dances now or in five minutes.

(*Dr Schön makes a gesture which causes all the others to leave him alone with Lulu. A knock is heard.*)

I'm coming.

(*Exit.*)

Theatre Manager (*to Lulu*)

We will call you. (*Exit*)

(*The prince is the last to leave – exit.*)

Development of the sonata

Dr Schön (*drawing himself up and going up to Lulu*)

24 How dare you attempt to ruin my well-laid plans?

Lulu

I think you're right to make me suffer such humiliation, by forcing me to dance before your fiancée.

Dr Schön

For one of your kind, it's quite a privilege to dance for decent people in this theatre.

Lulu

Oh, I'm well aware just what would have happened to me if you had not decided to protect me.

Dr Schön

And don't you think your circumstances have altered?

Lulu

Thankfully, no!

Dr Schön

Typical!

Lulu

And I'm truly happy just as I am!

Dr Schön (*with a disdainful gesture*)

Will you please dance now?

Lulu

Before whoever you like.

Dr Schön

Right then, back on that stage now!

Lulu (*childishly imploring*)

Just give me a moment, I beg you. I can hardly seem to keep my balance! They're sure to call me...

Dr Schön

And what did the Prince want?

Lulu

He's taking me to Africa.

Dr Schön

To Africa?

Lulu

You made me so famous as a dancer, yourself, in hopes that someone would take me away.

Dr Schön

But not to Africa!

Lulu

Then why didn't you simply let me lie there when I fainted?

Dr Schön

I regret I never thought that your collapse on stage could be genuine.

Lulu

You couldn't stand to see me faint...

Dr Schön

I know too well when you choose to faint on stage.

Lulu

So at least you've fathomed something!

Dr Schön

Shut your mouth, you brazen little slut!

Lulu

You're free to leave me.

Dr Schön

I'll go when they call you on.

Lulu

You'll go if your strength of mind will allow you. But where is your strength of mind? It's three years since you were engaged: why haven't you married her yet?

Dr Schön (*raging*)

Do you imagine that you can upset my plans?!

Lulu

Go then! Seek out that innocent creature, go and leave me alone! Linger a moment more, and you'll lose the strength!

Dr Schön

Bitch! By next Sunday I shall be married! Don't you dare get in my way.

Lulu

I'll shut all my doors and bolt them. You really must start living chastely: or else you might contaminate that little darling's innocence.

Dr Schön

Devil, do you want me to slap your face!

Lulu

Marry the creature: then she'll dance in all her infantile pity for me, not I for her.

Dr Schön (*raising his fist*)

O Jesus Christ!

Lulu

Hit me!

Dr Schön (*shouting*)

Enough!

(He rushes to the door, then reconsiders, and turns around.)

Wherever to? To my betrothed?! Back home?! If only I could leave this world!

Lulu

You know very well that...

Dr Schön (*interrupting Lulu*)

Bitch!

Lulu

...you've not the strength, ever to finish our affair...

Dr Schön (*Utterly exhausted, he has collapsed into the chair on the left of the centre table.*)

Oh, oh! What happens now?

Lulu

Somehow, in this very moment, I've never felt so good!

Dr Schön

My future! All my hopes!

The child, my innocent child!

LuluHe's crying. See the tyrant crying! It's time you made your way to, (*ironically*) to her...**Dr Schön**

I cannot...

I cannot go to her. (*with a gesture of helplessness*)**Lulu**

Clear off and leave me! Send in the Prince to see me.

Dr Schön (*heavily*)

For God's sake, please have pity: what can I do?

Lulu (*She rises, her shawl remaining on the chair; she pushes aside the costumes lying on the centre table.*)²⁵ Take this pen and paper.*(standing behind Dr Schön, leaning on the back of his chair)***Dr Schön**

I cannot do this...

Lulu

I'll dictate it then!

Dr Schön

I cannot...

Letter duet

146

Lulu (*dictating*)

'Most respected Fräulein...'

Dr Schön (*mechanically repeating*)

'Most respected Fräü...'. I call her my Brigitte.

Lulu (*with emphasis*)

'Most respected Fräulein...'

Dr Schön (*He writes as dictated.*)

My life is finished!

Lulu (*going on dictating*)

'Kindly take your promise back!'

(Dr Schön goes on writing as dictated.)

'I cannot live with my conscience...'

(Dr Schön stops writing. Lulu makes a gesture as Dr Schön puts down his pen and throws a look of entreaty at her.)

Write it down:

(Dr Schön writes again.)

'My conscience won't allow me to share with you such an awful life of torment.'

Dr Schön

Yes, you are right! You are so right!

Lulu

'I hereby give you my word that I do not merit...'

(Dr Schön looks up at Lulu.)

Write it down: 'merit your great love.

This short letter will furnish you with proof: for

three years I have struggled to be free to love you, but I do not have the strength of will. I write this letter, dictated by the one whom I obey.

(Dr Schön puts the pen down. Lulu makes a commanding gesture.)

Forget me forever!

(Another gesture. Dr Schön picks the pen up.)

Dr Ludwig Schön.'

Dr Schön (*groaning aloud*)

O God!

Lulu

Cut out: O God!

(with emphasis)

'Dr Ludwig Schön.'

(Dr Schön writes.)

A postscript.

Dr Schön (*aside, to himself*)

A postscript?

Lulu

'Please do not think that you can save me!'

Dr Schön (*after writing the final words, with an outburst*)

Behold the hangman's noose!

*(Breaks down.)**(Bell rings gently. Lulu stands up and gets ready for her dance number. The curtain falls.)*

147

COMPACT DISC TWO

Act II

Scene One

A magnificent room in German Renaissance style with a heavy carved oak ceiling. Wooden carvings stretch half-way up the walls; above them, on left and right walls, faded tapestries. Right across the room at the back runs a gallery which is hung with curtains, but at the beginning of the scene these are only half drawn. A monumental staircase, left, descends from this gallery to a point half-way downstage. Under the gallery, centre, is the entrance door with twisted columns and a pediment. On the right-hand wall is a high, spacious fireplace; further downstage, a balcony window with heavy closed curtains. Left, below the foot of the stairs, a portière of Genoese velvet. A Chinese folding screen stands as a shield in front of the fireplace. In front of the lowest column of the outer banister of the staircase is a decorative easel on which stands Lulu's portrait as Pierrot in a reproduction-antique golden frame. Left downstage a deep ottoman; in front of it, to the right, an armchair. In the middle of the room a square table with a heavy cloth on it; round it three upholstered high-backed chairs. On the table a bouquet of white flowers. Lulu, in a morning gown, sits in the armchair.

Recitative

Countess Geschwitz *(on the ottoman, in a curiously mannish costume – high stand-up collar,*

etc; a veil over her face, her hands tightly clasped inside a muff; to Lulu)

1 Delighted that you will be there this evening, at our Lady Artists' ball, my love.

Dr Schön *(standing downstage left)*

Might there be a chance of smuggling me in as well, my dear? I'd be so grateful.

Countess Geschwitz *(gesture)*

It would be criminal for any of us to encourage such intrigue and such treachery.

Dr Schön *(He goes behind the ottoman to the table in the middle of the room.)*

How beautiful that fragrance!

Lulu *(in the armchair)*

A gift from dear Fräulein von Geschwitz *(indicating her)* to me.

Countess Geschwitz *(to Dr Schön)*

A pleasure.

(He bows. A pause of embarrassment. To Lulu.)

I hope that you will want to come dressed up in men's clothing.

Lulu

Do you think that will suit my figure?

Countess Geschwitz *(indicating Lulu's portrait; with restraint, but warmly)*

How perfectly he's caught you.

Lulu *(indicating Dr Schön)*

My husband can't abide it.

Countess Geschwitz

And does the artist live nearby?

Lulu

I really don't think you've heard of him.

Countess Geschwitz *(astonished)*

You mean he's dead?

Dr Schön *(heavily)*

He'd had quite enough.

Lulu

You're out of sorts.

Countess Geschwitz *(noticing the uncomfortable atmosphere, she looks again at Lulu's portrait, and gets up; to Lulu)*

I must go, Frau Doktor.

(Dr Schön restrains himself. Lulu gets up.)

I still have all the preparations here to see to,

(addressing Dr Schön from a distance) Herr

Doktor.

(Escorted by Lulu, she goes out, centre. Dr Schön returns the Countess's salutation.)

Lento

Dr Schön *(alone, looking around)*

My retirement's ruined. The plague has struck.

Thirty years of struggle, and this is my family,

my family circle.

(He makes a sudden movement, and looks round.)

God knows who might be listening in there!

(He draws a revolver.)

You never know where someone is lurking. *(With the cocked revolver in his right hand, he speaks through the closed curtains of the balcony window.)*

This is my family! The bastard's got a nerve! *(He seizes the curtain and tears it aside. When he finds no one there, he comes forward again. With an outburst)*

This madness has already unnerved and unhinged me. The filth, the filth...

Cavatina

Lulu *(enters, still thinking of Countess Geschwitz, and comes rather slowly forward, turning towards Dr Schön as though struck with another idea)*

2 Why not stay here? Can't you decide to take the afternoon off?

Dr Schön

What did she want, this Countess What's-her name?

Lulu *(too hastily)*

I'm not sure...

(again controlling herself)

She wants to paint me. I'd love it if we could just go out together.

Dr Schön

You know I'm expected at the Stock Exchange.

Lulu

Such a dreadful mood!

(putting her arms round his neck)

For weeks now, for months on end, I have not seen much of you.

Dr Schön (*stroking her hair*)
I wanted you to fill my twilight days with rapture.

Lulu
The truth is that you did not marry me.

Dr Schön
Then tell me who it was I married.

Lulu
I, it was I who married you!

Dr Schön
Does that make a difference?

Lulu
I fear it might do: but one thing cannot change!

Dr Schön
What might that be?

Lulu (*still with her arms round his neck*)
Your great love for me.

(*Dr Schön makes a convulsive movement and gently urges Lulu towards the left. Followed by Dr Schön, she goes into the bedroom. Empty stage. Countess Geschwitz cautiously opens the centre door – ventures forward into the room and listens – makes a sudden movement – listens again and finally hides behind the fire-screen. Schigolch comes through the open curtains on the balcony and down the stairs, holding on to the banister.*)

Schigolch (*still asthmatic and short of breath*)
Thank the Lord, that at last we're... at last we're home.
(*He almost slips down.*)
These polished floors! Pitfalls, mantraps, they're lethal! (*standing still and drawing breath*)

Acrobat (*coming noisily down the stairs, carrying the Schoolboy in his arms*)
He's still far too small for the big bad world and must be helped along life's journey.

(*Schigolch continues down the stairs.*)

Schoolboy (*struggling to free himself from the Acrobat's arms*)
If it were just a matter of life and death, you'd really see what I am made of.

Acrobat (*rocking the Schoolboy in his arms*)
The mummikins weighs with all his mighty passion no more than forty kilos.

Schoolboy (*kicking his legs about*)
I will be chucked out of school!

Acrobat (*putting the Schoolboy down at the bottom of the stairs*)
You need to experience what I call real education.

Schigolch (*comes down the final steps, always heavily drawing breath*)
Many junior scholars have learned to fondle in here! So come, no one's shy in here!

150

(*Schigolch takes two liqueur bottles from a small cupboard and places them with glasses on the table, on which he supports himself.*)

Schoolboy
If I could only show what I feel for her!

Acrobat
There's no need to worry in the slightest.

Schigolch (*with a smoker's gesture*)
Cigars for you?

Schoolboy (*opening his cigar-case*)
These are Havanas!

Acrobat
A small gift from the boys in blue!

Schigolch (*sitting down with an effort*)
There's every comfort on tap here, please don't be bashful.

Schoolboy (*sentimentally*)
I have just written an ode to her...

Acrobat and Schigolch
What has he done to her?

Schoolboy
Lover's ode.

Acrobat
Lover's ode?!

Schigolch (*to the Acrobat*)
He says he'll give me lots of money, just to leave them both together – to their own devices!

151

Schoolboy
How many in this house?

Schigolch
No one but us!

Acrobat
Big day at the Stock Exchange!

Schoolboy
Perhaps I should read it out aloud to her?

Schigolch (*to Acrobat*)
What's he say?

Acrobat
It's his ode; the scoundrel intends to arouse her passion.

Schigolch (*staring at the Schoolboy*)
He's manic! He's manic!

Acrobat
He's manic, yes! For one whole week she's been head over heels in love with him.

Schigolch (*to Acrobat*)
We've both been jilted!

Acrobat
Irrevocably jilted.

Schoolboy
How come you're jilted?...

(*Enter Lulu from left, in an elegant ball-dress, very décolleté, with flowers at her breast. Taking no notice of Lulu and clinking glasses with Schigolch.*)

Lulu (*coming in*)
But children, we're expecting a guest!

Acrobat
Your health, you sad old git!

Schigolch (*also taking no notice of Lulu*)
Your health, you tosser!

Lulu (*to the Schoolboy, seating herself on the arm of his chair. Schigolch and Acrobat now turn at last towards Lulu.*)
I like the sort of company you have been keeping.

Schigolch
What wonderful flowers!

Lulu
They are orchids.
(*inclining her breast towards the Schoolboy*)
Smell the scent!

Schigolch and Acrobat
Are you waiting for his Highness?

Lulu (*to both of them*)
God protect me! (*Gets up.*)

Schoolboy
For his Highness?

Schigolch and Acrobat
Or another admirer?

Lulu (*hurrying up the stairs*)
The Prince is abroad.
(*She hums to herself.*)

Schoolboy (*turning round*)
What sort of Prince?

Canon

Acrobat
4 You know it's she he really wanted to marry.

Schigolch
And she was the one that I also wanted to marry.

Acrobat
Was she the one that you wanted to marry?

Schigolch
Is she not the one you also wanted to marry?

Acrobat
Of course she's also the one that I wanted to marry.

Schigolch (*more and more astonished; to both*)
She's the one woman everyone wanted to marry!

Schoolboy
What! She was the one that you wanted to marry?!

Acrobat (*to Schigolch*)
Then she cannot be your child.

Schigolch
Out of the question!

Schoolboy
What does he mean: 'your child'? You her father?

Acrobat
Then who is her father?

152

Schigolch
She has never had a father!

Schoolboy
She has never...

Lulu (*Lulu, coming back, closes the curtains and hurries down the stairs again. As she comes within hearing-range again, she may still be heard humming away to herself.*)
What haven't I ever had?

Schoolboy, Schigolch and Acrobat
Why, a father. (*humming*)

Lulu (*passing by her portrait*)
Yes, that's true, I had a virgin birth. (*then coming forward*)

Recitative

Schigolch (*to Lulu*)
5 I hope you locked the windows.

Lulu (*She shows Schigolch the key.*)
Here is the key.

Schigolch
You should have left it (*as always, heavily breathing between phrases*) in the key-hole.

Lulu
Why should I?

Schigolch
So no one can enter and open the door.

153

Acrobat (*starting up from his chair a little*)
Isn't he safe at his office?

Lulu (*she has sat down again on the arm of the Schoolboy's chair*)
Of course, but he's consumed with chronic jealousy.

Acrobat
I'll sort him out and he'll soon cry for help – when he's on the ceiling upside down!

(*The Schoolboy makes a gesture.*)

Lulu
One gesture from him and you'll make off down a mouse-hole!

Acrobat
Who'll make off? (*exposing his upper arm*) Who'll make off? Wait till you look at these biceps here!

Lulu
Show me them!

(*She goes up to him and inspects his and her own arm in turn.*)

Acrobat (*striking himself on the arm*)
Like rock! Hard as iron! Prodigious!

Lulu
If your ears were not so long, just like a donkey's....

Schigolch
Hee-haw!

Recitative

Manservant (*entering centre, announcing*)
Herr Doktor Schön.

(*He stands motionless in the middle of the room.*)

Acrobat (*jumping up*)
The little shit.

(*He rushes through the room and hides behind the curtains, down-stage right, so that he is no longer in view.*)

Schigolch (*to Lulu*)
Give me the key at once!

(*Schoolboy slides from his seat down under the table, and pulls the cloth down. Lulu, without losing her composure, gives Schigolch the key. Schigolch slowly starts moving – but again with pauses. The Acrobat peeps out for a quick look from behind the curtains.*)

Lulu (*to the Manservant*)
Please let him enter.

(*Dropping the rôle of servant, he makes a gesture of displeasure.*)

Schoolboy (*looking out from under the table*)
If only he'd go, then we'd be alone...

(*Lulu stirs the Schoolboy with the tip of her shoes. Schigolch, with a glance at Lulu, reaches the stairway, which, with an effort, making another pause, he begins to climb. The Schoolboy disappears*

under the table-cloth. Lulu, at the table, sits composedly waiting to receive her visitor but takes a look at Schigolch. The Schoolboy is under the table, invisible. The Countess is behind the fire-screen, invisible. The Manservant admits Alwa, then exits. The Acrobat is behind the curtain, invisible.)

Alwa

6 The matinée will be lit by ultra-violet light. (*Schigolch remains unmoving, then drags himself a couple of steps further and again stands still; then another couple of steps, standing still again.*) I myself have come up with... (*noticing Schigolch*) Who's that?

Lulu

An old friend of your father's.

Alwa

Never seen him before.

Lulu

They fought together in the war. He's in a bad way.

Alwa

Is my father here, then?

Lulu

They had a drink together. He had to go to the Stock Exchange. (*Alwa follows Schigolch with his eyes.*) How do I look?

(*Schigolch reaches the top of the staircase and exits.*)

154

Alwa (*turning round to her*)

Wouldn't it be better if I didn't say?

Lulu

I only meant my dress.

Alwa

Your dressmaker is clearly better acquainted with you than I can allow myself to be.

Lulu

Seeing myself in the mirror, I wished I were a man... a man married to me! (*with a glance at her portrait*)

Alwa (*contemplating her with pleasure, but shyly*)

You seem to envy your husband the happiness you give him.

Subito recitative

(*Manservant comes through the centre door with a tray and lays two places on the table – a bottle of champagne and hors d'œuvres.*)

Alwa (*to the Manservant*)

What's wrong with him?

Lulu (*to Alwa*)

Don't!

Manservant

Herr Doktor...?

Alwa

I hate such ludicrous snivelling.

Lulu (*to Alwa*)

Don't!

Manservant (*with an outburst, but quickly controlling himself*)
I can't stand any more!

(*He again attends to the table, but again with a disturbed look at Lulu and her portrait. Lulu and Alwa sit down to table and the Manservant slowly makes his exit.*)

Lulu

I have always admired one thing about you: your character shows such honesty. You are always so utterly fearless. Despite the monumental risk you took by standing firmly against your father, you always pleaded for me like a brother, like an older brother.

Alwa

It's always been my luck that my most frivolous intentions always turn out to be the most rewarding.

Lulu

I've never known any man in all my life who would protect me, without causing me humiliation!

Alwa

Quite a difficult task...!

155

Dr Schön (*appears in the gallery, cautiously parting the curtains; he speaks over and away from the stage*)

My own flesh and blood! (*He conceals himself.*)

Alwa (*as Lulu says nothing*)

With all your heavenly beauty, everyone who comes near you is corrupted, simply by being so near you.

(*aside to himself*)

I am only flesh and blood. And if we hadn't grown up as brother and sister, side by side together,...

Lulu

That is why it's only you I can confide in so completely; for with you I'm afraid of nothing.

Alwa

But I have to confess, there are certain moments, certain instances, when my whole being seems to founder before you. Better, better not speak of that...

(*Manservant enters again, centre, clears the plates and puts down new ones, etc.*)

Subito recitative

Alwa (*to the Manservant*)

7 Is he ill?

Lulu (*to Alwa*)

Let him be!

Alwa

He's shaking like a leaf.

(*Dr Schön appears again from behind the curtain.*)

Manservant (*He gradually loses control and finally bursts out.*)

Gnädige Frau... Herr Doktor...

Dr Schön (*watching the business with the Manservant, and again speaking over and away from the stage*)

He's smitten too!

(*He disappears, then again becomes visible, but more discreetly, then slightly draws back. The Manservant again controls himself by degrees and, with a look at Lulu's portrait, goes out, carrying his tray.*)

Lulu

What was it you meant then, with your 'certain moments, certain instances, when your whole being seems to founder before you'?

Alwa (*with an outburst*)

Don't make me talk about it.

Lulu (*soothing*)

I must have hurt you so. I won't speak of it any more.

Alwa

You give me your solemn promise?

Lulu

Here's my hand on it!

(*Gives him her hand across the table. Alwa seizes her hand, squeezes it in his own, and presses it long and intensely to his lips.*)

What is it...

(*The Acrobat sticks his head out from the curtain – and draws it back. Lulu throws a furious look, over Alwa's bent figure, at the Acrobat. Alwa is motionless, bent over Lulu's hand.*)

Dr Schön (*leaning down from the gallery, noticing all that happens, and speaking over and away from the stage*)

There's another one!

(*Withdraws again. Lulu is now once again wholly occupied with Alwa.*)

Alwa (*sitting upright but retaining her hand*)

Like an angel, rubbing the sleep from his eyes as he wakes in heaven. (*intensely*) I love this hand...

Lulu (*innocently*)

Whatever do you mean...

Alwa (*excited*)

And this arm...

Lulu (*innocently*)

Whatever do you mean...

Alwa (*more excited*)

And this body...

Lulu (*completely without understanding*)

Whatever do you mean...

Alwa (*passionately*)

Mignon!

Lulu (*suddenly understanding, withdrawing her hand and throwing herself back on her chair*)

Don't stare at me so. O God in heaven!

Alwa (*kneeling before her*)

Tear my soul to pieces! Make a martyr of me...

Lulu

Are you in love?

Alwa

Are you too, Mignon?

Lulu

I do not know.

Alwa

Mignon, I worship you... (*burying his head in her lap*)

Lulu (*with both her hands in his hair*)

I poisoned your mother.

Tumultuoso

(*Lulu remains in position. Alwa remains motionless on his knees. Acrobat sticks his head through the curtain, sees Dr Schön and by a sign makes him aware of Lulu and Alwa. Dr Schön points his revolver at the Acrobat. The Acrobat signs to Dr Schön to point his revolver at Alwa. Dr Schön cocks*)

the revolver and aims it at the Acrobat. The Acrobat goes behind the curtain.)

Lulu (*Lulu sees the Acrobat withdraw, and detects Dr Schön.*)

□ His father!

Dr Schön (*lowers the revolver, comes down the stairs and, with a newspaper in his hand, approaches Alwa. Alwa is still motionless on his knees*)

Revolution broke out in Paris this morning.

Alwa (*getting up as though from a drunken sleep*)
I must leave. Let me go to Paris...

Dr Schön (*unfolding a page of the newspaper*)
There is nobody who knows how it should be reported.

(He seizes Alwa energetically and leads him slowly, through centre-stage, to the left; exeunt both. The Acrobat bursts out of the curtains, right, and makes for the stairs.)

Lulu (*bars the Acrobat's way*)
You can't go that way!

Acrobat
Out of my way!

Lulu
You'll run straight into him.

Acrobat
He'll blow my brains out.

Lulu
He's coming!

Acrobat
Bugger, bugger, bugger it!

(He seizes Alwa energetically and leads him slowly, through centre-stage, to the left; exeunt both. The Acrobat bursts out of the curtains, right, and makes for the stairs.)

Air in five strophes

Introduction

Dr Schön

□ And where did he go?

Lulu
He jumped.

Dr Schön
Jumped to safety through the window?

Lulu
He's an acrobat.

Strophe 1

Dr Schön (*turning furiously to Lulu*)
You creature, you, it's your fate to drag me through the gutter to the grave. You death's angel. You unavoidable tormentor! You liven up my dotage! You hangman's noose!

Lulu
Do you like me in this pretty dress?

Strophe 2

Dr Schön (*vehemently*)

Get away, or by tomorrow I'll be insane, and I'll murder my son in cold blood!
(with sudden resolution, pressing her to take the revolver)

Take this revolver. You understand? It's up to you to take your own life!

(Lulu has sunk down on the ottoman as her strength seems about to fail her. She turns the revolver this way and that.)

Lulu

I can't get it to work.

Dr Schön

Shall I guide your hand for you?

Lulu (*pointing the revolver at him, as if jokingly*)
Is it really loaded?

Dr Schön

They are not blanks!
(Lulu raises the revolver and fires a shot at the ceiling. The Acrobat springs out from behind the portière, mounts the steps and crosses the gallery; exit.)

Who was that...?

Lulu (*harmlessly*)

Where? It's nothing but your paranoia.

Strophe 3

Dr Schön (*snatching the revolver from Lulu*)

How many more have you hiding here?
(looking furiously all round the room)

I dare say there might be more hiding here?
(violently opens the curtains of the window; laughs wildly; overturns the fire-screen. Countess Geschwitz is discovered – speechless moment. Dr Schön seizes the Countess by the collar and drags her forward.)

Did you really come down through the chimney?

Countess Geschwitz (*in mortal terror, to Lulu*)

Get him away from me!

Dr Schön (*shaking her*)

Are you also an acrobat?

Countess Geschwitz (*whimpering*)

You're hurting me...

Dr Schön (*dragging her to the adjoining room left*)
But now you must stay for our cosy dinner.

(He locks the door behind her, then sits down by Lulu and thrusts the revolver on her.)

Strophe 4

There's more than enough for your death: pull the trigger! (*gesture*) It would be a shame if I had to live my life as a cuckold. (*again pressing the revolver on her*) Pull the trigger!

Lulu (*taking the revolver*)

You can divorce me.

Dr Schön

The final insult! So tomorrow another might arrive when he is ready, while I am haunted, am haunted by visions of suicide and visions of you with them.

(becoming somewhat calmer)

How can I divorce you! How can we part when our very souls and bodies have grown together. It's like losing half one's being.

(becoming furious again)

Here is your bed and the victim lying there.

(reaching for the revolver)

Come here!

Lulu *(trying to withdraw from him)*

Have mercy...

Dr Schön

I'll show you how easy it can be.

(He tries to snatch the revolver from her.)

Lulu's Song

Lulu *(tearing herself away from Dr Schön and keeping the revolver down; in a decisive, self confident tone)*

- 10 Even though men have killed themselves because of who I am, that does not diminish my worth. You know as well as I the reason you had to wed me, as I knew how much I desired you to be my husband.

You betrayed all your closest friends with me, betrayed them:

you scarcely could use me now for your own betrayal.

If you have sacrificed your last years just for me, at least you had my finest years as a fair exchange.

I have not once in my life ever tried to be something other than what I have been taken for;

nor have I once in my life ever been taken for something other than what I am.

Strophe 5 (from the air in five strophes)

Dr Schön *(rising up and breaking in on Lulu)*

- 11 Kneel down, murderous bitch! On your knees! *(forces Lulu to a position in front of the staircase. Lulu sinks to her knees. Dr Schön raises his hand.)* On your knees. Don't ever try to rise again! *(pointing the barrel of the revolver, still in Lulu's hand, at Lulu herself)* Pray to your God *(threatening)* that He give you courage!

Tumultuoso

Schoolboy *(noisily springing up from under the table, shoving the chair aside)*

Help!

(Dr Schön quickly turns to face the Schoolboy, thus presenting his back to Lulu; Lulu fires five shots at Dr Schön and does not stop pulling the trigger; stumbling forward, Dr Schön is caught by the Schoolboy, who eases him into a chair.)

Dr Schön

And...there's...another...one!

Lulu *(rushing up to Dr Schön)*

God in heaven above!

Dr Schön *(shouting to Lulu)*

Do not come near me! Alwa!

Schoolboy

O God in heaven!

Lulu *(on her knees)*

The only man I ever loved.

Dr Schön

Murderous bitch! Alwa!

(Alwa crosses the gallery and rushes down the stairs.)

Alwa! Water!

Lulu

Water, fetch him water... *(Turns and goes to the table and fills a glass with champagne.)*

Alwa *(with Dr Schön)*

My father! My father!

Lulu *(brings the glass to Dr Schön, putting it to his lips)*

I shot him as he stood there... I shot him as he stood there.

Schoolboy

She is innocent... She is innocent... She is innocent...

Dr Schön *(to Alwa)*

Alwa! It all went wrong!

Alwa *(tries to lift him)*

Get him to bed.

Dr Schön

Get away from me!... I can't swallow...

(catching sight of the champagne goblet)

You never change.

(He drinks, with one last look at Lulu and her portrait. With a last spurt of energy he turns to Alwa.)

Don't let her escape: you'll be the next one...

Alwa *(to the Schoolboy)*

Take his elbows, lift him up together.

(pointing to the left)

He's so heavy.

(Both lift Dr Schön up and lead him to the door on the left. Glass in hand, Lulu slowly straightens herself and at last has entirely found her composure.)

Dr Schön *(groaning)*

No! No! No! No! O God, O God, O God, O God!

(Alwa finds the door closed, turns the key and opens it. Countess enters from the door that has been opened.)

(At the sight of the Countess, draws himself up rigidly.)

The devil...

(He collapses and dies. Alwa and the Schoolboy let Dr Schön sink down on the carpet.)

Schoolboy
The devil!

Lulu (*bending down to Dr Schön and stroking his brow*)
His suffering is over.

(She stands up – looks again at Dr Schön – and goes hurriedly as far as the stairs.)

Alwa (*barring Lulu's way*)
Stop! Stay where you are!

Schoolboy
She is innocent...

Countess Geschwitz (*to Lulu*)
I thought that you had been shot...

Alwa
Stay where you are!

Arietta

Lulu
¹² You can't deliver me up for trial!

Alwa
(Who says so?!)

Lulu (*pressingly*)
Alwa, demand what you will! But don't deliver me up and force me to climb the scaffold!

Alwa
I have to.

Lulu
Please don't do this to me. I am still young! I vow to love you for evermore. I promise I'll belong to you only. Look at me, Alwa! Please look at me! Look at my face!

(The electric bell rings in the corridor.)

Alwa
That's the police outside!

Lulu (*throwing herself at Alwa's feet and clasping his knees*)
Alwa!

Countess Geschwitz
It's the police...

Schoolboy
I'll be chucked out of school.

(Alwa tears himself away from her. Noise at the door. Alwa goes to the door and opens it. Police enter. Quick curtain.)

Ostinato

¹³ **Film Music**
Orchestral Interlude

Composer's Note: During the transitional music a silent film is to indicate the course of Lulu's fortunes in the next year. The film sequence – in

accordance with the symmetrical course of the music – should also be quasi-symmetrical (i.e., it should run forwards and then backwards). To this end the events that correspond, together with their accompanying phenomena, should be fitted together as closely as possible*. This yields the following series of scenes (following the direction of the arrows):

Arrest	En route to her final liberation
The three people concerned in the arrest	The three people concerned in the liberation
Lulu in chains	Lulu at liberty (disguised as the Countess Geschwitz)

Detention pending trial	Isolation ward
Nervous expectancy	Nervous expectancy
Her hopes disappearing	Growing hopes

Trial	Medical council
Her guilt	The illness
Judge and jury	Doctor and students
The three witnesses	The three helpers in the liberation
Her transfer in the police van to the... prison	Her transfer in the ambulance from the... prison

Prison	Prison
The prison door shuts	The prison door opens
Initial resignation	Awakening will to live

Lulu's portrait – as a shadow on the prison wall	Lulu's portrait – as a reflection in a shovel
--	---

→ One year's imprisonment ←

*In addition to the congruent elements of the main events listed here opposite one another, such as: trial, medical council, arrest liberation, smaller congruences of detail should also be shown, such as: revolvers, stethoscope, bullets, phials, Law, Medicine, paragraph sign, cholera bacilli, chains, bandages, prison clothes hospital smock, prison corridors, hospital corridors, etc. Also personal correspondences, such as: judge and jury, doctor and students, police, nurses, etc.

Scene Two

Curtain rises slowly. The same room as in the previous scene. The gallery is entirely shut off by curtains, and so is the balcony window, right, with heavy curtains; the portière, left, is likewise closed. The easel is empty; the portrait of Lulu is leaning against the fireside, face inward. The only light is from a heavily veiled standing lamp on the table, in the middle. Moreover, in contrast with the previous scene, the room gives the impression of being uncared-for, dusty and un-lived-in. Daylight has been carefully shut out. On the serving-table is a coffee machine, coffee cups, and some liqueur. Countess Geschwitz lies in a deeply-cushioned reclining-chair. She wears a black, close-fitting

dress. A plaid rug covers her knees. The Acrobat is dressed as a footman. He sprawls languidly on the Ottoman.

Recitative

Acrobat (*making a sluggish gesture*)

14 We're like the players waiting for a bandleader.

Countess Geschwitz (*with a slight convulsive movement*)

I beseech you, don't say a word. (*intermittently drinking black coffee*)

Acrobat

To me it's simply unbelievable that she, after all that's happened, should seem more lovely than she has ever been.

Countess Geschwitz (*with a glance at the empty easel*)

She is far more beautiful than I have ever, ever known her.

Acrobat (*gesture*)

If having cholera does for her complexion what it's done to your face...

Countess Geschwitz

What sends most of us to our graves has revived all of her strength and beauty.

Acrobat

I'm delighted she's so well, but I will not be able to be with her this evening.

Countess Geschwitz

You really want your bride to travel on her own without you?

Acrobat

Firstly, Schigolch will go with her, and he will function as her chaperone; and second, I can't think of leaving here, till my costumier turns up. (*with exaggerated sweetness of expression*)

He's making me a pair of glittering stockings that I ordered. If they don't make those foreign girls wet with lust, then I am a stinking old cesspit. The flattering effect is unfortunately damaged by this gut I've grown, the result of my taking a leading rôle (*gradually getting angrier*) in this great conspiracy we've been part of. To be forced to languish, though fit as a fiddle, for months in a clinic, why that would make even a clapped-out old tramp look like a bloated porker.

Countess Geschwitz (*turning to Alwa, with suppressed displeasure*)

And now he insists: he'd rather not go!

Alwa

This plan of yours to free her from imprisonment seems to me just a little rash. But I, I simply cannot tell you how I admire you, knowing of your self-sacrifice, your courage, your super-human resilience in the face of death. I have no idea, Countess von Geschwitz, how rich you are, but the expenses incurred in this

undertaking must have severely depleted your resources. May I offer you a loan of 20,000 marks, which I can easily raise in ready cash?

(*Schigolch's loud footsteps are heard.*)

Countess Geschwitz (*listening to the steps*)

At last he's coming!

(*The curtain parts at the top of the stairs and he is seen in a long black frock-coat, a grey umbrella in his hand. Throughout this scene his utterance is interrupted by frequent yawning. He comes through the curtain, and, with an effort, drags himself, frequently pausing and yawning, down the final steps.*)

Schigolch

It's black as bloody pitch in here! (*yawning*)

Countess Geschwitz (*extricating herself, with painful effort, from the rug*)

I won't be long!

Acrobat (*lazily and rudely stretching his limbs on the ottoman*)

My gracious lady has not been outside for more than three whole days.

Schigolch (*always short of breath and struggling with fits of yawning*)

Since break of day, I've been collecting passports, collecting cases and things.

Countess Geschwitz (*She tries to stand up; then to Schigolch*)

Give me a hand!

Acrobat (*still lolling lazily*)

I know of an excellent guest house for you in Paris; the owners are Berliners...

Countess Geschwitz (*She again tries to stand up – in vain; to Schigolch*)

Please help me to get up!

(*Schigolch helps the Countess to rise.*)

Acrobat

...and you will be safer there. You will be quite safe from the police.

Countess Geschwitz (*to Schigolch*)

He really wants you this evening to go with her unescorted.

Schigolch (*to Acrobat*)

You're frightened that she'll give you cholera?

Acrobat (*taking up Schigolch's tone*)

A change of air can only help her, then I shall turn up for the honeymoon and feel her fresh body.

Recitative

Alwa (*takes out a wallet and holds it out to Countess Geschwitz*)

This small wallet contains ten thousand marks.

Countess Geschwitz (*at the table in the middle, leaning on the back of a chair*)
That's kind, but no.

Alwa
It's yours to take, don't refuse it.

Countess Geschwitz (*to Schigolch*)
Kindly get a move on!

Schigolch
No rush, dear lady! (*breath*) The hospital's not far away... (*breath*) I'll be back... before you know it... back with her right here.

Countess Geschwitz
Let's get a move on!

Acrobat (*aside to himself*)
'With her'.

Alwa (*indicating the centre door*)
This way is shorter.

(*Countess, leaning on Schigolch, exits slowly. Alwa follows them and locks the door behind them.*)

Acrobat (*brusquely, sitting upright*)
You really meant to give that mad cow money!

Alwa
What's that to you?

Acrobat
My finances have also been severely depleted. In the first place,
(*counting on his fingers; first finger*)

I've had to spend three whole months in the hospital to spy out the land, having first gone to the trouble of acquiring the necessary symptoms for such a long stay.

(*second finger*)
Secondly, I'm having to act as your butler, dear Doctor, so you don't have to engage strangers as servants in your home.

(*third finger*)
And finally, I've got to train her to be 'the sauciest female acrobat of this century'. Believe me! To which end I shall gladly risk my life. When has a groom ever done more for his bride?!

Alwa
Fräulein von Geschwitz has reimbursed you every penny you have spent. As far as I know she also pays you a monthly salary of 500 marks. At times I find it somewhat difficult to believe in your love for that wretched murderess. On the other hand, I am firmly convinced, if it were not for the Countess and her heroic undertaking, you'd be lying drunk and penniless in some gutter.

Acrobat
And what would have become of you, if you hadn't made two million marks by selling that rag your father edited? What work did you actually do? You've written some ghastly melodrama in which my bride's legs play the principal rôle and which no theatre will put on. You pathetic git!

Recitative

(*a knocking at the door*)

Alwa
Who is that?

Acrobat
That is my betrothed. It's more than one whole year since last I set my eyes on her.

Alwa
How can they have got back already?

Acrobat
For Christ's sake, just go and let them in!

Alwa
Get out of her sight!

Chamber music II

Acrobat (*Understands at last what the situation is and with one bound is behind the portière, left. Alwa opens the door. The High-school Boy enters in a hurry, bat in hand.*)

Alwa
And who might I have... (*recognizing the Schoolboy*) you?! What do you want? Where have you come from?

Schoolboy (*still breathless*)
From the detention centre. I ran away at dawn... but I need your help.

Alwa
And what is it you want?

Schoolboy
Listen, listen to me: I've got a secret plan to get her out of jail.

Alwa
Have you gone raving mad? What kind of plan is that? And just how can I help?

Schoolboy
She surely cannot be so unimportant to you that I need to spell it out. The statement she made in open court, before the judge, has assisted her much more than the defence our barrister offered.

Alwa
You were the best witness on that occasion.

Schoolboy
No one allowed me to speak. I was too young to testify.

Acrobat (*comes out from the portière, with purposely bad 'performance' as a servant*)
May I enquire, Milord, shall I serve the refreshments here or upon the veranda, Milord?

Schoolboy
How did he get in? Through the self-same door! He came through the self-same door as me!

Alwa
He works here as my senior butler; he is very honest.

Schoolboy

How slow I've been!

Acrobat *(to the Schoolboy)*

That's quite enough of you. If I ever see you hanging round here again, I'll pick up a mallet and pulp all your brains for porridge.

Alwa

Will you please be quiet.

Schoolboy

How slow I've been!

Acrobat *(to the Schoolboy)*

Didn't they tell you that she perished last month in prison?

Schoolboy

That can't be true!

Acrobat

I know it is true!

(He takes a sheet from a newspaper out of his pocket and points to the place.)

Read this article! There, there...

(He reads out.)

'The murderess of Dr Schön has cholera.'

Schoolboy *(looking and reading from the sheet of newspaper)*

'The murderess of Dr Schön has cholera... in prison.'

Acrobat

'has cholera!'

Schoolboy *(tearing the sheet from the Acrobat's hand)*

It doesn't say that she died of it.

Acrobat

What else could she do? For more than three weeks now she's been buried there *(gesture)* at peace in the graveyard, next to the compost heap!

Schoolboy *(to Alwa)*

Is it true that she's died? *(with a look at the empty easel)*

Alwa

God be praised, yes!

Schoolboy

My future is so utterly bleak, I'd have willingly died several times for her sake. So what: she's done for! Whatever happens, I'm bound to go straight to hell!

Acrobat *(gesture)*

And now, get out!

Alwa

Could you kindly just leave us? *(trying to escort him to the door)*

Schoolboy

How slow I've been!

Acrobat *(He takes hold of the Schoolboy...)*

Get out!

(... and throws him outside through the centre door; then coming forward and speaking in a droning voice)

I'm astonished you didn't offer that fool your wallet as well as a token of charity.

Alwa

I won't stand for such filthy insinuations. That boy has far more courage in his little finger than you!

(Dragging footsteps are heard on the gallery and outside steps.)

Acrobat

She's coming, my bride, who's soon to be called 'the sauciest female acrobat of this century'.

(The curtain of the gallery opens. Lulu, dressed in the black dress previously worn by the Countess, and supported by Schigolch, drags herself slowly down the stairs.)

Melodrama**Schigolch** *(dragging)*

16 Hey, little Lulu, *(breath)* it's time we scarpered *(breath)* over the border.

Acrobat *(gaping stupidly at Lulu)*

Bugger, bugger, bugger it!

Lulu *(standing – though in a state ready to fall – in front of the Acrobat and Schigolch)*

Slowly! I can't go so fast.

Acrobat *(more and more furious)*

How dare you turn up like this. Your face is like a skull, you're gasping like a haddock.

Schigolch

Keep your mouth shut!

Acrobat

I'm going straight to the police. I'll shop the lot of you! They will laugh her off the stage, sure as dammit!

Alwa

You'll take that back, and treat her like a lady.

Acrobat

A lady! Don't make me laugh! It's thanks to her, thanks to this bag of bones that I have got such a belly. How can I earn a living? You wait and see just how I'll manage to get my own back, I'll easily get enough to live on, by giving your evil scheme some publicity! *(already on his way out)* I'm going straight to the police! Missing you already! *(Exit.)*

Schigolch

Go! Go!

Lulu

He wouldn't dare to!

Schigolch

No more of him!

Alwa

Thank the Lord!

Schigolch (*still breathing heavily*)

And now I'll get the tickets at the station for the sleeper. (*to Lulu*) I'll come back here for you in half an hour.

Lulu
All right...

Schigolch (*to Alwa*)
Guten Morgen, Doktor!

Alwa
Guten Abend!

Schigolch
Pleasant dreams and slumbers! Auf Wiedersehn!
May you prosper.

Lulu (*raising herself with difficulty, and, from this point, in the most cheerful tone, without any pretence*)
O freedom! Free at last!

Alwa
What can I get you?

Lulu
For two years I haven't set eyes on a room: with curtains... and sofas... and pictures...

Alwa (*handing her a glass*)
A little brandy.

Lulu
That reminds me of the times that we used to have.

(*She drinks and looks around the room.*)
My portrait has gone!

Alwa (*pours out a glass for himself, pointing to the fire-place*)

No. While you weren't here I placed it leaning face against the chimney piece.

Lulu
And didn't you look at it, while I was absent?

Alwa
The Countess wanted to give it pride of place in her flat, but she feared the police might search the house.

Lulu (*cheerful*)
And now the poor creature's taken my place in prison.

Alwa
I still don't understand how that all worked.

Dialogue

Lulu
Oh, Geschwitz arranged things wonderfully. I'm amazed at her resourcefulness. There was a dreadful outbreak of cholera in Hamburg this summer, and that provided her with an escape plan. She took a nursing course and when she had the necessary qualifications, she travelled to Hamburg to nurse cholera victims. At the first opportunity she put on the underwear of a patient who had just died. And then she came

back here to visit me in my prison cell. As soon as the warden was outside, we quickly swapped underwear.

Alwa
So that was why you both contracted cholera on the same day!

Lulu
That's right. Geschwitz was taken to the isolation wing of the hospital; and that was where they took me too. From the very first day Geschwitz used all her artistry to make our faces as alike as possible. She was discharged, but today, she slipped back pretending she had left her watch. I put on her clothes, she put on mine, and out I walked.

Melodrama

(*amused*)

Now she's lying there as the murderess of Dr Schön.

Alwa (*putting the picture on the easel*)
17 You're still as ravishing and youthful as in your portrait.

Lulu
But my face is thin, it's not the same as the portrait.

Alwa
You looked pale and underfed when first I saw you enter.

Lulu
I had to be that way so the Athlete might go, my love. (*leaning towards him*) Now give me a kiss!

Alwa
Your lovely eyes are shimmering like a pool of water, glistening in a fountain into which someone's thrown a heavy stone.

Lulu
Come! (*She draws him to her side on the ottoman.*)

Alwa (*He kisses her with great intensity, and then gently releases her.*)
Your lips have lost almost all of their fleshy flavour.

Lulu
Do I frighten you? (*She draws near to him passionately and kisses him fervently.*)

Alwa
Oh... Oh... I'll have to write an epic poem about you, praising all your beauty.

Lulu (*as if nothing had happened*)
I simply can't abide wearing these terrible slippers.

Alwa (*with a look at her shoes*)
They don't damage your loveliness at all. Come, sweetest love!... Come!

Lulu
Careful: you know that I murdered your father.

Alwa
That's not a reason why I should love you less.

Come! One more kiss! One more kiss! One more kiss!!

Lulu (*He does so. She kisses him with deliberation.*)
Throw your head right back.

Alwa

If it were not for those two child-like, limpid eyes of yours, I should regard you as one of the cleverest prostitutes who ever enticed a young man to his doom.

Lulu (*merrily*)

How I wish I were!

(*She buries her hands in his hair.*)

Come with me, sweetest, over the border!

(*caressingly*)

Then we can see each other when we want to.

Alwa

...each other when we want to! (*with a glance at her portrait*)

Lulu (*follows his look*)

...whenever we want to...

Alwa

...whenever we want to?

Lulu

...whenever we...

Hymn

Alwa

18 Beneath this dress I feel your form in harmony like a hymn. These two ankles: a grazioso; and these charming thighs are like a cantabile; these two cheeks: a misterioso; and then the powerful andante of rapture. How calm they seem, these slim and gossamer rivals; I feel their nestling, confidently knowing that neither can vie with the other's beauty, till the moody capricious mistress awakes and the two competing suitors spring apart like two opposing magnets. I'll worship your great beauty, until you groan with delight...

Lulu

You'll come, come to fetch me when it's dark?!

Will you come?!

Alwa

You temptress, you have ensnared my heart.

(*He buries his head in her lap.*)

Lulu

Isn't this the sofa on which your father bled to death?...

Alwa

Stop! Stop!

(*Curtain.*)

COMPACT DISC THREE

Act III

Scene One

A spacious drawing-room in white gesso. On the back wall, a wide double door which leads to a gaming-room where a baccarat table is visible. On the left wall is the entrance door and, at the very front, a small concealed door. On the right wall is a door leading to the dining-room. On the right, in the corner is a rococo commode (small sideboard) with a white marble top; over it, in a narrow gold frame set into the wall, hangs the portrait of Lulu as seen in the previous act. On the left in the corner is a tall mirror. In the middle of the drawing-room are a sofa and arm chairs in the Louis XV style. At front right, a small table. The centre door is open.

Alwa, the Acrobat, Marquis, Banker, Journalist, Lulu, the Fifteen-year-old Girl and her Mother, the Designer and Countess Geschwitz move about the drawing-room in lively conversation. A Waiter stands in the entrance door. A Servant dispenses Sekt (German champagne).

The gentlemen are in evening dress (Alwa, the Banker, and the Marquis in tails, the Acrobat in dinner jacket with a white cravat, the Journalist also in a dinner jacket), the ladies in full evening dress (Lulu in Directoire gown, the Designer in a very fashionable dress, the Fifteen-year-old Girl in a little 'Princess' dress, the Mother in an over-done style and very décolleté, Countess Geschwitz as

always with a masculine emphasis). The Waiter (female rôle) is in short jacket and tight trousers, etc.; the Servant in a waiter's tail-coat.

Acrobat (*a full glass in his hand*)

1 Gentlemen and Ladies!

(*He belches.*)

Forgive me for being legless as we celebrate the birthday of our beloved hostess the Countess Adelaide of... (*He conceals the French name, unfamiliar to him, with a noise.*) for being legless and et cetera, meine Damen...

(*He drinks.*)

Banker (*to the Journalist, in the Acrobat's intonation*)

'Meine Damen, meine Damen...'

Ensemble (*parlando*)

Journalist

'Meine Damen, meine Damen...'

Marquis (*clinking glasses with Lulu*)

Prosit!

Alwa (*squeezes the Acrobat's hand*)

Congratulations, son.

Lulu (*clinking glasses with the Marquis*)

Prosit!

Acrobat (*to Alwa and those standing round*)

I'm sweating like a bleeding porker.

Servant (*pouring out Sekt*)

There you go! There you go!

Banker (*clinking glasses with Lulu*)

Prosit!

Journalist (*clinking glasses with Lulu*)

Your health, ma'am!

Lulu (*clinking glasses with the Banker and the Journalist*)

Prosit!

Waiter (*bumming to himself*)

Alwa (*to Lulu*)

I must just see if in the gambling room everything's prepared.

Lulu

I'll go along with you. (*Exit with Alwa into the gaming-room.*)

Waiter (*following Lulu's and Alwa's departure with his glance and then again bumming to himself*)

Servant (*taking away the empty glasses*)

There you... There you go! Thanking you!
Thank you kindly, Sir! I thank you kindly, Sir!
Excuse me, Sir!

Designer (*to the Acrobat*)

Is it true that you're the strongest man alive?

Acrobat

I sure am! Kindly allow me to place my strength at your disposal!

Designer

My taste is actually more for tight-rope walkers.
(*leaves him standing*)

Marquis (*turning towards the Mother and her Fifteen-year-old daughter, with a tired, bored tone*)
Why haven't we seen your charming, beautiful, little Princess before tonight's celebrations?

Mother (*holding her daughter by the arm*)

She's still at the convent.

Fifteen-year-old Girl (*to her Mother*)

What was that, Mummikins?

Mother

Only that you're still at school.

Fifteen-year-old Girl

But why mention that, Mummikins?

Journalist (*to the Mother*)

What a charming girl your daughter is.

Marquis (*to the Journalist*)

What gorgeous legs she has!

Journalist

And how her hair is glistening!

Marquis (*also to the Banker*)

Just look at those ankles!

Banker (*gradually joining the group forming round the Mother and daughter*)

Good God, she's got breeding!

Mother

Really, gentlemen, she's nothing but a child, an utter child!

Journalist, Marquis and Banker

That won't worry us!

Designer (*moving towards the group, where she catches the Mother's reply; to herself*)

A child?

(*During the following the Fifteen-year-old, Mother, Marquis, Journalist, and Banker form a group which stands to one side and engages in a noiseless conversation.*)

Acrobat (*noticing the Countess, who has followed Lulu's exit with her glance, and coming nearer to her, unashamedly*)

Excuse me, Lady...

(*when the Countess turns away from him*)

Am I really so dangerous, hmm?!

(*Exit into the gaming-room, from which he later returns, munching a sandwich.*)

Countess Geschwitz (*Turning brusquely away and encountering Alwa as he is coming back from the gaming-room.*)

Alwa

You said?

Countess Geschwitz

When can we begin to play?

Alwa

In a moment, Countess.

Designer (*to Countess Geschwitz*)

I hope it won't be very long.

Waiter (*coming forward a little*)

So! Ladies and gentlemen, pray take your places at table.

Designer (*wishing to take Countess Geschwitz with her into the gaming-room*)

The gentlemen will follow us.

Countess Geschwitz

Please go ahead and I'll join you immediately. There's something of importance I must share with my companion.

Marquis (*having meanwhile moved over to the other group – Designer, Countess Geschwitz, and Alwa – and speaking as before*)

Might I be so bold to ask you whether you'll share all your winnings?

Melodrama

Servant (*has meanwhile cleared up and gone into the dining-room*)

Alwa (*While urging the others to play baccarat, he makes a point of joining the group which is standing to one side – the Banker, the Journalist, the Mother.*)

Fifteen-year-old Girl (*Unobserved by her Mother, she has approached the Waiter and follows him into the dining-room.*)

Mother

Tell me, Herr Generaldirektor, do you by any chance have more Jungfrau shares for me?

Banker

I actually have a further 4,000 shares, but I'd rather keep them for myself. Chances like this of making a small fortune are extremely rare.

Journalist

I only possess a single Jungfrau share. I'd love to have more.

Banker

I'll try to find you some, but I must tell you straight: they'll cost the earth!

Mother

My entire life-savings are tied up in these Jungfrau shares. If they fail, Sir, I'll scratch your eyes out.

Banker

My dear lady, I know exactly what I'm doing.

Alwa

May I assure you that your fears are absolutely unfounded. I paid a high price for my own, and have never regretted it. They're soaring every day. It's quite unheard of.

Mother

So much the better if you're right. (*taking the arm of the Banker, casually*)
Come with me, my friend. Let's go and try our luck at Baccarat, my darling.

(*Exit on the arm of the Banker.*)

(*Alwa, with the Journalist, joins the two others – the Banker, the Mother. The Acrobat, returning from the dining-room, eating a sandwich, gives an unashamed glance at the Countess Geschwitz as he passes towards the middle door. Countess Geschwitz turns sharply away from the Acrobat and stares at Lulu as she enters with the Marquis. Lulu comes out of the gaming-room with a look of torment. The Acrobat scribbles something on a sheet of paper which he folds and presses into Lulu's hand.*)

Marquis (*to Lulu*)

May I speak with you for two seconds?

Lulu (*while the Acrobat passes the note to her*)

Of course you may.

Acrobat

Excuse me, dear lady, if I now leave you. (*makes a bow. Exit into the gaming-room.*)

Marquis (*to Countess Geschwitz*)

Kindly leave us alone!
(*Countess Geschwitz does not stir from the spot.*)
Are you deaf?
(*Countess Geschwitz, sighing deeply, goes into the gaming-room.*)

Waiter (*closes the middle door from the inside.*)

First Duet

Variations concertantes on a choral

Variation I

Lulu

² Get to the point and say how much you want from me.

Marquis (*as always, in a tired, bored tone*)

It's pointless asking you for money.

Lulu

Whatever gives you the idea that all our money's vanished?

Marquis

Maybe because you gave me every last penny yesterday.

English Waltz

Lulu

If it's really me that you want, there's no need to be so threatening.

Marquis

Now, listen, I've told you often, a hundred times or more, that you don't excite me.

Variation II

You are better suited for the most piquant profession which I've selected for you.

Lulu

Have you gone mad? Piquant profession – you're crazy!

Marquis

I've told you before, I specialise in such ladies.

Intermezzo I

Song of the Trafficker in Young Women

³ Of the countless nubile, fun-loving lasses, who come here from the finest of families from every land beneath the sun, many tender maidens fashioned for hedonistic love, I have dispatched to those locations where they thrive.

Intermezzo II

Lulu (*with an outburst*)

I'm not cut out for that kind of work. In my youth, when I was only fifteen years old I might have liked it.

(*gesture*)

But then I had a stroke of good fortune: I spent three months in hospital, hidden from the gaze of seductive admirers. And bit by bit, everything about me was revealed, and I knew myself. As I lay dreaming, every single night I saw the man I was made for, the man I know was made for me. And when I was finally let loose again, the men came running, but I was no longer young and foolish. Since then, when a man approaches me, even if it's dark and I can hardly see his face, I know if we're made for each other. But if I

submit to him against my better judgement, the next day I feel completely soiled, my soul and body unclean.

Variation III

Marquis

- 4 The magistrate will reward anyone who finds the murderess of Dr Schön, and hands her over to the authorities, one thousand marks.

(again, in a tired, bored tone)

I only have to make one call, I only have to summon them, to blow the whistle, and then those thousand marks are mine.

Variation IV

Whereas I'm being paid by the bordello in Cairo twelve hundred marks, that is two hundred more than I'd get from the police.

Lulu

How could you ever convince me that the Egyptian would pay for a girl that he's never met, twelve hundred marks in cash?

Marquis

I know you won't object, I sent him pictures you posed for.

Lulu

Those pictures that I gave you?

Marquis

I bet he knows much better than I how much they're worth.

(always tired and bored)

The one which shows you as Eve in a negligée, he will, when you're there, hang it over the entrance to his palace.

Lulu *(with an outburst)*

I'll never let myself languish in such a repulsive place – locked up in a whore-house!

Marquis

What a pity: all I can do is call for the constable.

Variation V

Lulu

Why not simply ask me point-blank for twelve hundred marks?

Marquis

Because your composer friend and yourself are both broke.

Lulu

We've still got some thirty thousand left.

Marquis

... In shares. And shares have never tempted me in business.

Variation VI

The government will pay in German currency, but the Egyptian pays in pure English gold. Won't you please, therefore, make a...

Variation VII

...quick decision. The train departs at one. If by eleven you're still uncertain, I'll simply summon the police to come here. Otherwise...

Variation VIII

...I shall pack you off just as you are into a taxi, drive you down to the station, and tomorrow I'll take you onto the ship.

Lulu *(at first with suppressed passion)*

I'd travel with you to America,...

Variation IX

...to China, but I cannot sell the only thing, the...

Variation X

...the only thing that is truly mine.

Variation XI

Marquis

If you are unable to make a quick decision, you shall be handed over, with all your side-kicks, to German justice.

(Increasing noise from the gaming-room.)

Variation XII

Lulu

You can't give me up to them!

(Both halves of the double door into the gaming-room are opened from the middle, and the whole company enters noisily. Countess Geschwitz enters; her eyes seek out Lulu and she stares fixedly at her. The Marquis moves away from Lulu towards those entering – the first of them being Alwa. The Waiter having, with the Servant, opened the double door, stands there. Alwa enters, holding a share certificate in his hand.)

Ensemble II

Alwa

- 5 It's good! It's looking good!

Journalist *(to the Banker)*

You say you'll get another share for me tomorrow?

Banker

Yes, yes! Yes, yes!

Designer and Mother

And for me, Herr Generaldirektor.

Banker *(to the two ladies)*

And I will always keep my promises.

Lulu (standing aside from the company and staring fixedly ahead)

What! Be a prostitute...

Alwa *(hesitating over the words)*

Herr Generaldirektor... Herr Generaldirektor...

Banker *(to Alwa)*

And I will always keep my promises.

Designer and Mother

And he will always keep his promises.

Journalist *(to the two ladies)*

Then I'm sure to win a nice little fortune.

Designer and Mother *(to the Journalist)*

I too won your gamble.

Fifteen-year-old Girl *(to Mother)*

You too won your gamble?

Acrobat

The Countess has staked her every last penny.

Marquis *(to the Banker)*

Her last penny... Yes, all that she has left.

Banker

Her every last penny?

Acrobat

Yes, all.

Lulu *(from the Acrobat's glance she remembers the sheet of paper, unfolds it and secretly reads it)*

'Come up with twenty thousand marks, or else I'll grass on you.'

(The following dialogues take place simultaneously.)

Alwa *(to the whole company, gaining a hearing for himself)*

Yes, we have all won our gamble.

Designer, Fifteen-year-old Girl, Mother, Waiter, Alwa, Marquis, Journalist and Servant

(making a group of eight, variously addressing each other)

We have all won our gambles! All of them have won, all of them! I cannot believe it! And the bank won its gamble! All of us, and the bank as well. Yes, it's astonishing, just to think of so much cash.

Banker *(at the same time as the group)*

God, O preserve us, just to think of so much cash! Better not query it!

Acrobat *(at the same time)*

Yes, it is quite amazing, just to think of so much cash.

Banker and Acrobat

It's good how vintage champagne can flow without restraint.

(The group breaks up.)

Alwa

Exactly. Sekt...

Journalist *(at the same time)*

Yes, let it flow now!

Alwa, Journalist and Banker

Dinner's ready, meine Damen!

Waiter and Servant *(hurrying to the door of the dining-room, which the Servant opens; both stand there with gestures of invitation.)*

Dinner's ready, dinner's ready.

All *(variously to each other)*

Please come this way, meine Damen! Dinner's ready, meine Damen! I've such a thirst. Dinner's ready! We too need a drink! Come this way! Dinner's ready, meine Damen...

(All, excluding the Acrobat, go into the dining-room, Alwa possibly taking the Fifteen-year-old on his arm. The door of the dining-room is shut from the inside, the door to the gaming-room remaining open.)

Countess Geschwitz *(approaching Lulu, who is standing aside. Lulu, noticing the Countess Geschwitz's approach, would like to elude her through the hidden-door, down-stage left. Countess, at Lulu's side)*

Why try to avoid me?

Lulu *(standing there)*

But I'm not! Only if you come, I go away.

Countess Geschwitz

You could at least treat me with deference, maintaining in public a show of affection!

Lulu

I treat you the same as everyone, as every other female friend! I only request you to show that politeness to me.

Countess Geschwitz

In everything you have betrayed me.

Lulu

Name one instance!

Countess Geschwitz

So you have forgotten those passionate vows you made me when ailing in hospital, lying alone in our hospital prison? I was persuaded to put on your garments and take your place in jail! In everything you have betrayed me, betrayed me most cruelly.

Lulu

I've never seen such a woman as you are. Most men are stronger than you and hardier. As a woman you are too intelligent and too independent. That is why you're insane!

Countess Geschwitz

In everything, you have betrayed me. Have you forgotten those passionate vows you made when ailing in hospital, lying alone in our hospital prison. I was persuaded to wear your clothes, take your place in jail.

Second Duet**Acrobat** *(to Lulu)*

▣ May I intrude? Have you read the note I sent you?

Countess Geschwitz *(Noticing the Acrobat and feeling herself superfluous, she goes into the dining-room.)*

Lulu (*turning to the Acrobat*)

Go on then, blackmail me, if that's your pleasure! I've nothing left at all, not a single mark to dispose of.

Acrobat

Don't tell me lies, you harlot!

(*with a cracking voice*)

You've still got forty thousand in Jungfrau shares. The man you call your husband was boasting of it just now with pride.

Lulu

Then go to him and try to extort the cash out of him. (*laughing*)

Acrobat

Impossible! Such a pillock would need more than a week just to understand I need some cash to marry my bride: I have just got engaged.

Lulu

I congratulate you and your bride. But then, why must you persecute the Countess with such great energy?

Acrobat

Why? Because the lady's of noble birth. I'm a man who knows the world, I'm far more at home than any of you in the art of genteel conversation. But all that is neither here nor there! Can you promise that you'll give me the cash by morning or not?

Lulu

You know yourself that I've got nothing left.

Acrobat

Alwa's ready to hand you all the cash he has, if you will for once do your confounded duty just as you ought.

Lulu

Don't bring Alwa into this.

Acrobat

You'll make four people happy (*counting on his fingers with four fingers upraised*) if you overcome your reluctance, (*dismissive gesture with the whole hand*) sacrifice yourself to a good cause.

Lulu (*aside to herself*)

And only for this stupid wedding?!

Acrobat

Will you be always a slave, a slave to such a whore-monger?

Lulu

Why don't I just ask him if he'd be so kind as to kick you out?

Acrobat

As you wish it, Frau Gräfin. If by tomorrow evening those twenty thousand marks aren't with me, then I will denounce you to the police, and that will be the end of all your high living. (*With a gesture towards the dining-room door. The door is fully opened by the Servant.*)

For now, auf Wiedersehn, Frau Gräfin.

182

Pantomime

(*The whole company, sated and idly chatting, slowly comes into the drawing-room. Words are heard such as 'Baccarat, gaming-room, Jungfrau shares, ten thousand'. The Marquis is one of the first to go up to Lulu. The Acrobat, almost as if fleeing from Lulu, goes to the door of the gaming-room to mix with the emerging company, but in doing so he steals a glance at the Marquis and Lulu – and then goes into the gaming-room. Lulu, downstage left, meets the Marquis with her glance. The Waiter goes to the company emerging from the dining-room, repeatedly calling out 'Message for the Bank Director!' and hands the Banker a telegram. The Servant remains standing down-stage left. The Marquis turns to Lulu, at first with a questioning gesture towards the Acrobat who is going away and turning round, and then once more pressing her for an explanation; on receiving Lulu's explanation, he points to his wrist watch as a decisive answer, meanwhile turning to go, then, over the repeated protest of Lulu, who follows him, he goes abruptly into the gaming-room. The rest of the company, except for the Banker, goes slowly into the gaming-room.*)

Waiter

7 Message for the Bank Director.

Banker (*standing downstage right, receiving the telegram and opening it*)

Jungfrau Railway shares have crashed. That's just

the way of the world.

(*giving the Waiter a tip, patting him tenderly, and going into the gaming-room, meanwhile murmuring to himself*)

If I don't cut your throat, you'll cut mine.

(*The Waiter goes with the Banker through the door of the gaming-room and, after the Marquis has passed through it, shuts the door. He immediately turns to Lulu.*)

Lulu (*utterly dejected, left alone, observes the gesture of the Waiter who points to the hidden door and whispers something in her ear; then, as new hope comes to her*)

Oh yes, show him right in.

Third Duet

(*The Waiter opens the hidden door and beckons Schigolch, who enters slowly; on a sign from Lulu the Waiter then turns off the glaring lights and shuts the door behind him. All the doors are now shut. Lulu goes to meet Schigolch.*)

Schigolch (*wearing a frock-coat, a white scarf, down-at-the-heels leather boots and a shabby opera hat, which he keeps on his head; after an expressive look at the retreating Waiter; always short of breath*)

8 I need some (*sitting down*) money, in ready cash. I want to rent an apartment for my girlfriend.

Lulu (*apparently completely at ease*)

Does she need cash directly?

183

Schigolch

I want to pay for all her fancy furnishings.
(as Lulu stiffens with irritation)
 Such amounts are peanuts with your wealth,
 utter peanuts.

Lulu *(suddenly overcome by a fit of weeping, and throwing herself at Schigolch's feet)*
 O God in heaven, have mercy!

Schigolch *(stroking her)*
 What's wrong with you?

Lulu *(sobbing)*
 It's too contemptible.

Schigolch *(drawing Lulu onto his knee and holding her like a child in his arms, Lulu still sobbing convulsively)*
 You're quite exhausted!
(in a murmur, wholly directed to her)
 Just for a change, try lying down in bed with a
 book, my little girl. Weep my love, weep your
 fill, let tears flow! It's fifteen years since I last saw
 you weeping so freely.

Lulu *(gradually ceasing to weep, and bursting forth)*
 I'm utterly destroyed. I'll be denounced.

Schigolch
 Denounced by whom?

Lulu
 That little tosser.

Schigolch *(with perfect tranquillity)*
 I'll soon sort him out!!

Lulu *(beseechingly)*
 Yes, sort him out! Oh please, oh please, just sort
 him out! Then do with me what you want!

Schigolch
 Once he's at my place, he'll have breathed his
 last. My house is by the lake. Ah no, he will not
 go there, *(shaking his head)* he's not so stupid.

Lulu
 I'll guarantee he comes, he'll come with the
 Countess. *(always confidentially)* He'll come this
 very evening. So, get moving, give him the very
 warmest welcome.

Schigolch
 Make sure you send him.

Lulu *(still confidentially)*
 You make sure you bring me back his earrings;
 those little golden rings he wears.

Schigolch
 Does he really wear gold earrings?

Lulu
 It's easy to unfasten them, before you dump him
 in the lake; he'll have no idea if you can get him
 drunk.

Schigolch
 And then, my child, what then?

Lulu *(taking up his tone)*
 Then you shall have the cash to give to your
 girlfriend.

Schigolch
 That's not what I call generous.

Lulu
 But what else do you want? All I can offer!

Schigolch
 How long is it since we *(searching for the right expression)* came together?

Lulu
 Is that all that you want?
(Schigolch presses her tenderly to him. Lulu breaks free.)
 But you just told me you have a girlfriend!

Schigolch
 It's all over and done with.

Lulu *(sitting up)*
 All right, then, promise me!

Schigolch
 Haven't I always kept a promise?

Lulu
 Promise that you will sort him out.

Schigolch
 I shall sort him out.

Lulu
 Promise me!

Schigolch *(laying his hand on her ankle)*
 By all that is sacred! Tonight, if he comes.

Lulu
 'By all that is sacred!' Chilling words.

Schigolch
 Thrilling words.

Lulu *(When he threatens to caress her more ardently, she springs up.)*
 Quickly, get back home! In less than half an
 hour they'll be with you.

Schigolch *(standing up)*
 I'm on my way.

Lulu
 Quick! Please hurry up.
(pulling him by the hand through the room towards the hidden door)
 That's the address!

Schigolch *(half dragged by Lulu, always breathing heavily)*
 Are you coming too?

Lulu
 I'm staying here.

(Both leave.)

Cadenza

(The Acrobat and the Marquis enter, fighting.)

Acrobat *(pushed by the Marquis into the drawing-room)*

9 You could at least treat me with respect!

Marquis *(entirely indifferent)*

Why? I want to know what you and that woman were discussing.

Acrobat

It's none of your business!

Marquis

She said you threatened to denounce her if she didn't go with you.

Acrobat

The little hussy! As if such a thought could have crossed my mind! If I wanted to possess her, I wouldn't need... for Christ's sake, to threaten her with prison!

Marquis

Thank you. That's all I wanted to know. *(Exit, with a glance at Lulu's picture.)*

Acrobat *(alone)*

The bastard! You! Come here and I'll twist your guts around your neck!

Lulu *(entering through the hidden door, with a piece of paper containing Schigolch's address in her hand.)*

Acrobat *(On seeing Lulu enter, going angrily up to her.)*

Now the bastard knows what it means to mess with an acrobat.

Lulu

Bastard?

Acrobat

Fucking fornicator. You little slut, why the fuck did you tell him I badly wanted to seduce you?

Lulu

Did you not demand that I give myself to Alwa for twenty thousand marks in Jungfrau shares, you tosser?

Acrobat

Isn't it your duty to show some pity for poor Alwa?

Recitative

Lulu

The Countess is desperately beside herself. If you insist on hesitating, there is every chance she'll kill herself.

Acrobat

What's she waiting for, then?

Lulu

For you, for you to take her.

Acrobat

Then send her my hearty best wishes for a splendid suicide.

186

A tempo parlando

Lulu

She'll lend me twenty thousand marks, if you are willing to take her.

Acrobat

And what if I decide not to?

Lulu *(without agitation)*

Denounce me then! Alwa and I haven't a penny left.

Acrobat

Bugger, bugger, bugger it!

Cantabile

Lulu *(with reference to the parallel place, above)*

'You'll make four people happy if you overcome your reluctance, sacrifice yourself to a good cause...'

Tempo parlando

Acrobat

Is it certain that the twenty thousand marks are ready?

Lulu

Go and ask her.

Acrobat

Then tell her that I'm agreed.

Recitative

I'll expect her in the dining-room.

(going towards the dining-room, already at the door)
But first I have to treat myself to caviar and vodka.

(Exit.)

Lulu *(goes to the door of the gaming-room, opens it and calls out in a clear voice: 'Martha!' on which Countess Geschwitz comes into the drawing-room and shuts the door behind her)*

10 Martha!

Recitative

(To Countess Geschwitz, who enters.)

My dearest love, it's in your power to save me from exposure.

Countess Geschwitz

What must I do?

Lulu

Just go with that Acrobat, and be seduced in a hostel.

Countess Geschwitz

The reason, my love?

Lulu

He says you must this very night give yourself to him, dearest Countess, or else I shall be denounced.

A tempo parlando

187

Countess Geschwitz

But how could such a sordid sacrifice ever really save you? I don't understand.

Lulu

He simply wants to satisfy his egotism. Appeal to his kindness, beg him to show you some mercy!

Countess Geschwitz

And what then?

Tempo parlando**Lulu**

I'll be waiting all night for you; I'll stay awake all night long waiting for, for your return.

Countess Geschwitz

Then I will see him.

Tempo parlando**Lulu**

More than that, give yourself with abandon.

Countess Geschwitz (*aside to herself*)

I don't understand.

Recitative**Lulu**

Here's the address, the place for the rendez-vous. A sort of hotel, cheap and sordid, they'll be expecting you very shortly this evening.

Countess Geschwitz

Then I'll be quick!

Lulu (*calling into the dining-room*)

Could you come in, my sweetest?

Recitative**Acrobat** (*coming out of the dining-room*)

Accept my apologies, but I've not finished eating.

A tempo parlando**Countess Geschwitz** (*seizing his hand*)

You've captured my soul! Have mercy on me in my grief.

Cantabile**Acrobat**

À la bonne heure! Let's lay our heads on the block!

Lulu

Pleasant dreams, my children! Pleasant dreams!

Countess Geschwitz (*to herself, as previously*)

I don't understand! I don't understand!

Acrobat

Let's lay our heads on the block!

(*He offers his arm to Countess Geschwitz and leaves the drawing-room with her.*)

Dialogue

Lulu (*accompanying the pair out to the corridor and immediately returning with the Waiter*)

Quickly, quickly! We must change clothes and leave at once.

Waiter (*tersely, clearly*)

As your ladyship commands.

Lulu (*taking him by the hand*)

Ah, cut out 'your ladyship'. I'll put on your clothes and you can have mine. Come on!

(*Lulu and the Waiter go into the dining-room. A noise is heard from the gaming-room and the doors to it are flung open. The Banker, Journalist, Mother, Daughter, Designer and Alwa enter the drawing-room; later the Servant also enters. The Journalist and the Banker come forward, while the others remain at the rear.*)

Ensemble III (*spoken*)

Journalist (*with a share certificate in his hand, to the Banker*)

^[11] I have lost all my money. Can I pay you with this?

Banker

Utterly devoid of any value, my friend.

Journalist

You crook. You beat me at Baccarat. Why can't you accept my shares?

Mother (*to the Designer*)

I don't understand. Can you explain what is happening?

Designer

The Generaldirektor has robbed him of every penny, and refuses to play on.

Journalist

He's got cold feet, the poor little Jew boy!

Banker (*to the Designer and the Journalist*)

Of course I shall continue 'cos I'm never scared of losing! (*turning to the others*) But this gentleman must pay up in real money. This is not my private banking office! (*indicating the share*) If you like, bring this worthless bump to me in the morning.

Journalist (*flaring up and holding out the share*)

Worthless bump? Did I hear right?

(*again in his normal expression*)

These shares are worth more than two million marks!

Banker

Yesterday they were two million marks. Now they're completely worthless. Tomorrow morning they will only be useful as cheap decoration or very vulgar toilet paper.

Others (*at the same time as the Banker, aside*)

Everyone has lost. Everyone has lost.

Alwa

Everyone? But how can that be so?

Mother

Curious, where has all the money gone?

Fifteen-year-old Girl, Designer, Alwa and**Servant**

Yes, it's most curious. Where has all that money gone?

Alwa (*almost screaming*)

That means we have all become bankrupt.

(*simultaneously*)

Fifteen-year-old Girl, Designer, Mother and Servant

Yes, it's most curious. Where has all that money gone?

(*Only a light buzz of conversation is heard, with the exception of the dialogue between the Mother and the Banker.*)

Fifteen-year-old Girl, Designer, Alwa, Servant and Journalist

Everyone has lost. How could this have happened? It is most curious, quite astounding. Everyone has lost. What a horrifying, truly dreadful waste. Horrifying, truly dreadful waste!

Banker

But what am I to tell you, now that I've lost my possessions and all my fortune?

Mother (*turning to the Banker*)

Am I dreaming? Is it really true? All our shares are completely worthless.

Banker

They've sunk even deeper than you! But you at least can still wear them daily as curlers.

Mother

O God in heaven above!

Banker (*gradually becoming a part of the general murmuring*)

And tomorrow I'll have the pleasure of starting my whole life again, for heaven's sake, my whole dreary life again.

Mother

Ten years of savings! (*seems likely to faint*)

Fifteen-year-old Girl (*rushing to her Mother*)
Wake up, Mama, wake up!

(*Everyone suddenly falls silent as the Mother faints. The Fifteen-year-old, Alwa and the Servant concern themselves with the Mother who slowly recovers; the Servant perhaps pours Sekt for her. The Journalist alone is left with his share, which he begins to study.*)

Designer (*on one side, with the Banker*)

Tell me sir, just where do you think we can get some dinner,
(*in a parody of the Banker's tone*)
now that you've been wiped out completely and lost your fortune?

Banker

Wherever you like, dear lady.

(*giving her his arm*)

But be quick! It's getting unbearable!

(*He leaves with the Designer.*)

Fifteen-year-old Girl (*supporting her Mother*)

Come, Mama, come!

(*The Mother, accompanied by the daughter, the Servant and Alwa, leaves by the main door making a sort of bow as they leave.*)

Journalist

They're nothing more than crooks!

(*Throws the share on the ground and then, with a look at Lulu's portrait, without any greeting to Alwa, he leaves by the main door. Lulu enters quickly, in the Waiter's clothing, from the dining room and comes straight across the room to Alwa. The Waiter, in Lulu's clothing, follows her and remains in the area of the door to the dining-room.*)

Recitative

(*Lulu and the Waiter return wearing each others clothes.*)

Alwa

12 What the hell is this?

Lulu

Do you have any cash?

Alwa

Have you gone quite demented?

Lulu

In just two minutes the police will come! We have been denounced! You can remain here if that's what you want.

Alwa (*bursting out*)

For Christ's sake, help me!

Lulu (*quickly moving to the hidden door*)

Follow me! Out through the servants' quarters!

Waiter (*He quickly closes the hidden door behind them, and then saunters straight across the room to the rear right, where his glance falls on the picture of Lulu before which he remains standing with his back to the entrance door.*)

I'll close the door.

Melodrama

Police Commissioner (*in civilian clothes, entering from the corridor and going up to the Waiter*)

In the name of the law, you're under arrest!

Marquis (*languidly following the Police Lieutenant, as the Waiter turns round*)

Don't be so stupid! That's not her!

(*On which the Waiter is ready to burst into violent laughter – but this is cut off by the falling of the curtain and snatched up by the music.*)

Interlude. Variations

Scene Two

An attic room without gable windows. Two large panes of glass, in the roof itself, open outwards. Right and left downstage, badly fitting doors. In the proscenium, left, a torn grey mattress. Downstage right, a rickety flower-stand on which there are a bottle and a smoking paraffin lamp. In the corner, backstage right, is an old chaise longue; by the

centre door, a cane chair with a broken seat. The rain is heard beating on the roof. Under the skylight stands a bowl of water. A street-organ plays in the background.

Melodrama

Schigolch (*lying on the mattress in the foreground, dressed in a long grey overcoat*)

¹³ The rain's beating a tattoo.

Alwa (*on the chaise longue in the corner, wrapped up in a travelling rug*)
Idyllic weather for her début.

Schigolch

The moment we hear her coming, we must make ourselves scarce.

Alwa

It's a crying shame! What could be sadder than a whore!

Schigolch

I doubt very much whether anyone will bite tonight!

Alwa

I wouldn't advise them to!

Schigolch

 (*aside*)

Stupid fool!

(*Footsteps coming up the stairs are heard.*)

They're coming!

Alwa

 (*indignantly*)

I can't go through with it! I'll throw the bastard out!

Schigolch (*laboriously rises to his feet, takes Alwa by the collar and shoves him to the left*)

Quickly! Quickly!

Alwa

We must leave the door open.

Schigolch (*pushing Alwa into the hiding-place*)

Rubbish!

Alwa

I'll murder him.

Schigolch

For Christ's sake, quiet!

Alwa

God help him!

Schigolch (*closes off the hiding-place from within*)

Quiet!

Alwa (*from within*)

He'd better look out!

Presto

Lulu (*She opens the central door to let in the Professor, who enters quickly, and then follows him in.*)

(*The Professor has a fowl-like appearance with a clean-shaven, rosy face, sky-blue eyes and a friendly*

smile. He wears an Ulster and a top-hat, and carries a dripping umbrella in his hand.)

Lulu

This is where I live.

(*The Professor lays his index finger on his mouth. Then he spreads out his umbrella and puts it out to dry on the floorboards at the back. This, and all that follows, he performs with very hurried movements.*)

Not exactly what you'd call comfortable here.

(*The Professor comes forward, puts his hand in front of her mouth and holds his index finger to his lips.*)

What is it then that you... that you want to tell me?

(*The Professor quickly holds her mouth shut.*)

There's no one else about. And no one will hear. (*The Professor again lays his index finger on his lips and goes to the back, folds his ulster and puts it on the chair by the door.*)

Recitative a tempo (presto)

Lulu

 (*aside*)

Good God! What a wretched creature!

(*The Professor comes silently forward again, takes Lulu's head with both his hands and kisses her fleetingly on the forehead.*)

I hope you're intending to give me money.

(*The Professor gives her a large banknote and throws a meaningful glance at her.*)

That's more than I had dreamt of.

(*Joyfully scrutinising both sides of the bank-note.*)

I call that very handsome.

(*She approaches him cautiously, puts an arm round him, and kisses him on the mouth. The Professor, with a noiseless smile, breaks away from her and looks round questioningly. Lulu takes up the lamp from the table and opens the door to her room. The Professor goes in, smiling, raising his hat as he goes through the door. Both leave. The stage is in darkness but for a ray of light which comes from a chink in the door to Lulu's room.*)

Alwa (*crawling, stooped, from the hiding-place, whispering*)

Have they gone?

Schigolch (*behind Alwa, moving similarly*)

Wait a bit!

Alwa

I must kneel before her door.

(*Creeps up to a position in front of Lulu's room.*)

Schigolch

Little mummy's boy!

(*creeps his way across the stage, lifts the visitor's ulster from the chair, goes quickly through the pockets and takes out a book, which he gives to Alwa*)

Tell me what that is!

Alwa (*holds the book in the beam of light issuing from Lulu's room and reads*)

'Hymns Ancient and Modern.'

Schigolch

If you ask me, God's given up on him.

(puts the coat back on the chair, feels his way as quickly as possible back to the hiding-place, and closes the door behind him)

Alwa

We mustn't be seen.

(creeps back, similarly. Lulu enters and puts the lamp on the table. The Professor follows her, swift moving as always.)

Lulu (to the Professor)

When will you pay me another visit?
(The Professor holds her mouth closed. Lulu, in a kind of despair, looks up to heaven and shakes her head. The Professor throws on his ulster meanwhile, and approaches her, laying his index finger on his mouth. Lulu flings herself in two stages on his neck. The Professor gently pulls himself free, kisses her hand and moves towards the door. Lulu prepares to escort him out. The Professor indicates to her that she should remain, and quickly and noiselessly leaves the apartment. Alwa and Schigolch come out of their hiding-place.) (Without expression.)

He gave me such a thrill!

Alwa

How much did the bastard give you?

Lulu

That's what he paid me.

Vivace

I'm going back down there again.

Schigolch (in a grandiose manner)

Well, now we can live like princes live *(gesture)* in splendour.

(Footsteps on the stairs are heard again.)

Alwa

He's coming back.

Lulu (listening)

No, it's someone else. This is someone different.

Alwa

And he's coming up here.

Lulu

Who can it be?

Schigolch

Perhaps it's a friend of his, who has recommended us.

Lulu

I hear him at the door!

Alwa

I hear it too!

Schigolch

Come in!

Allegro

Countess Geschwitz *(entering; she is shabbily dressed and carries a rolled-up canvas in her hand)*

¹⁴ If this is not the ideal moment, I'll go away again. I only want to tell you that I have failed, after weeks of searching, to raise sufficient money.

Schigolch

And now your ladyship wishes fervently to share our gracious hospitality.

Countess Geschwitz

You mustn't think that I've come empty-handed. I've brought you something special. On my journey here I had an offer from a beggar. And yet I could not bring myself to part with such a treasure. But if you decide to sell it, go ahead.

(She holds out the roll of canvas.)

Lulu

What is it, then?

Schigolch

Whatever have you brought?

Alwa

Let me have a look.*(He takes the canvas from Countess Geschwitz and unrolls it.)*
My God, just look, it's Lulu! Look!

Lulu (like a shriek)

My painting! Get it away from me! Get it away, out of my sight!

Alwa *(suddenly with new animation)*

You must be mad! With this portrait to gaze on, I feel my former confidence growing, I realise that fate has decreed this.

(somewhat elegiac)

Who stands before these luscious, life-giving lips, before these lovely unsophisticated dimples, before this pink and creamy ripening body, and feels immune in all his bourgeois confidence, let him be first to criticise.

Schigolch

Make sure it's hung nicely to thrill our clients.

Alwa *(very businesslike)*

Oh, look, a little nail upon the floor.

Schigolch *(to Countess Geschwitz)*

However did you come by this masterpiece?

Countess Geschwitz

That day in Paris when you fled, secretly I stole the picture, after you'd left me.

Alwa *(pulling another nail from the wall)*

Pity that it's been damaged.

Schigolch

It needs another nail down here, to be quite secure.

Alwa *(pulling his left boot off)*

I know how, I've done it many times.

(With the heel of his boot he drives the nail into the wall through the border of the picture.)

Schigolch

This drab and dreary room has suddenly an elegant appearance.

Quartet

(to *Countess Geschwitz*)

Her body had reached the pinnacle of its perfection when the young artist painted her.

Countess Geschwitz

He really must have been an artist beyond compare to create such beauty.

Schigolch

And later on he slit his throat with a razor.

Lulu (*quite calm again, stepping in front of the picture*)

But was he not known to you?

Countess Geschwitz

That was ages ago before I knew you. It happened ages ago before we ever met. I only heard you mention from time to time a mysterious, strange rumour that, feeling utterly victimised, he slit his throat with a razor. Luckily all this goes unnoticed among like-minded folk, among like-minded folk.

Lulu

You're right, that's long past. It happened long ago. I can with honesty assure you that was how I was.

Schigolch

The portrait has lost so much of its former sparkle. Any man who clapped his eyes on her now could never get an idea of how our existence was. Down there, where the gas lamp shimmers, she's competing with a dozen ghosts of the city streets, with a dozen ghosts of the city streets.

Lulu (*answering Schigolch*)

I'm going out to test what you've been saying.

Alwa (*putting on his boot again, drawing himself up proudly and comparing the portrait of Lulu with herself*)

The child-like expression of her dark eyes, though she suffered anguish beyond endurance, remains untarnished. Look there, the sparkling dew on her glistening skin, and the sweet smelling scent of her lovely lips, and the radiant light flickering around her forehead and her eyebrows, and then this astonishingly lustrous, youthful complexion of neck and shoulders.

Schigolch (*taking up Alwa's remarks, enthusiastically*)

Gone forever, thrown away like garbage, like garbage.

Lulu (*terse, decisive*)

Adieu.

Alwa

You can't leave now!

Countess Geschwitz

You can't leave now!

Schigolch

She's off to walk the streets to find new clients.

Alwa

You'll not go back down there; I'm deadly serious.

Countess Geschwitz

Lulu! Lulu!

Schigolch

She's done it once already tonight.

Countess Geschwitz

I'll follow you wherever you go.

Schigolch

To hell with it! Countess Geschwitz, so you really mean – to use her as a bait.

Lulu

Leave me alone!

Alwa

I forbid you to! Stay! Stay!

Lulu

I'll kill myself. It's more than I can bear!

Countess Geschwitz

I'll always stand by you, and never leave!

(*Alwa tries to hold Lulu back. Schigolch tries to hold Countess Geschwitz back. Lulu breaks away from Alwa, and Countess Geschwitz from*

Schigolch. Both Lulu and the Countess rush to the door and exeunt.)

Schigolch (*bringing Alwa back*)

Why stop her from earning precious money, when you yourself stay at home all day?

Alwa (*groaning, throwing himself on the chaise longue*)

Who else could have given me this bloody awful infection?

Schigolch

What? You mean she's sick?

Alwa

She caught it from the Marquis and gave it to me. But she's immune to it, she will not suffer.

Schigolch (*turning away from Alwa*)

She should not go together with Geschwitz. She will lose all her clients.

(*stepping in front of Lulu's portrait and contemplating it*)

She... she's not yet learnt the trade.

Alwa

And what trade has she not yet learnt?

Schigolch

She can't make a living from loving, for her life is love itself.

Alwa

From loving, from loving.

(Footsteps are heard. As though awakening from sleep.)

They're coming!

Schigolch

It's time we made ourselves scarce.

Alwa

I'm staying here.

(He conceals himself in his travelling rug, remaining unseen in the following episode.)

Schigolch

Noblesse oblige.

(moving towards the hiding-place)

And all principled men act as society expects them to.

(going into the hiding-place)

Allegretto

Lulu *(opening the door)*

15 Come along in, my love! Come!

Second Client *(wearing a light-coloured overcoat, light-coloured trousers, white spats, yellow-buttoned boots and grey top hat)*

Jesus! Not a light to be seen out there.

Lulu *(leading him forward by the hand)*

Here it's much lighter. Come!

Client

But it's freezing here, freezing. *(shivers)*

Lulu

Would you like some gin?

Client

Gin? Gin's my favourite drink. Gin is fine.

Lulu *(gives him the bottle)*

I don't know where the glass is.

Client

Who cares? *(puts the bottle to his lips and drinks)*

Gin!

Lulu

You're really good-looking, a handsome man.

Client

My father ist Emperor of Uahubee. In London I've six wives: two Spanish ones, two English ones, and also two from France. But I don't love my women. I must always wash myself, wash myself, wash myself... *(tries to take hold of her)*

Lulu

Leave me alone! *(stepping back)* Tell me how much you'll pay.

Client

Money! Just believe me, I shall pay you money!

I promise loads of money.

Lulu

I need to see it first.

Client

I never pay beforehand.

Lulu

But at least allow me to look at it.

Client *(going still closer to her)*

Don't understand! Don't understand! Come!

Come! *(attacks her)*

Lulu *(defending herself with all her power)*

Just you let me go!

Client

Come!

Lulu

Just you let me go!

(Alwa raises himself with an effort, creeps up behind the Negro, and jerks him back by the coat collar.)

Client *(quickly turning round to face Alwa)*

This is a den of robbers! Come, friend, time to sleep now. Lullaby!

(He hits Alwa over the head with a cudgel. Alwa loses consciousness.)

You'll soon have lullaby!

(bending over the motionless Alwa)

Pleasant dreams are coming!

(to Lulu)

He dreams of you!

(going to the door)

Pleasant dreams! Where's the door?

(He leaves.)

Lulu *(alone, transfixed for a moment, then breaking down)*

I cannot stand this much longer. Whoever could put up with this?! Better to be down on the street!

(Hurries to the door – checks her step as she glances at the dead Alwa – then quickly exit.)

Moderato

Schigolch *(comes out of his secret hiding-place and bends over Alwa)*

Blood! Alwa! I'd better cover his body, or else he will scare her clients away. *(feeling his body)*

Alwa! Alwa! He needs some peace and quiet.

(grasping Alwa under his arms and dragging him into the hiding-place) But he should not stay and sleep here. *(Empty stage. The centre door opens.)*

Countess Geschwitz comes slowly in and looks around nervously.

(coming out of the hiding-place)

16 Doctor Alwa's gone off to sleep, he felt so exhausted.

Countess Geschwitz

How dark it is in here.

Schigolch

It will get much darker.

Countess Geschwitz

She sent me ahead.

Schigolch (*with a lively reaction to the information*)
That was most thoughtful! (*business-like again*)
If someone should enquire, they'll find me drinking in the pub.

(*Exit through centre door.*)

Sostenuto

Countess Geschwitz (*alone, she sits on the cane chair by the door, takes a small revolver from her handbag and holds it to her forehead – but then lowers it again, shaking her head*)

No! If she should see me lying here in my blood, she wouldn't shed a single tear. Wouldn't it be better just to jump in the river? Which is icier: the water or her heart? A dagger? No, there's nothing to gain by that. What about hanging? (*She springs up and takes the strap of the travelling rug from the wall.*)

Quickly! Before she comes.

Andante

(*suddenly recalling something, she drags herself before Lulu's portrait*)

Let me beseech you, just one last time, and crave your understanding!

(*sinks on her knees and clasps her hands*)

Be merciful! Be merciful! Be merciful!

(*remains in that position*)

Adagio

(*Lulu enters with Jack the Ripper.*)

Jack the Ripper (*He is a thick-set man with flexible movements, with a pale face, inflamed eyes, thick, arched eyebrows, drooping moustache, sparse beard, matted side-whiskers and fiery red hands with gnawed finger nails. His gaze is fixed on the ground. He wears a dark overcoat and a small round felt hat. Noticing Countess Geschwitz*)

17 Who is that?

Lulu

Just my sister! She's quite insane.

Jack the Ripper (*thoughtful*)

Insane?

(*moving towards Lulu again*)

Your lips have a lovely way of smiling.

Lulu

I got that from my mother.

Jack the Ripper

Most likely! How much, then?

Lulu

But wouldn't you like to stay with me all night long?

Jack the Ripper

No, I haven't got the time. I must get home.

Lulu

But can't you find an excuse in the morning for your family?

Jack the Ripper

Tell me what you charge. I haven't got much cash.

Lulu

I'm not asking for a gold sovereign. All I ask is half a crown.

Jack the Ripper (*moving towards the door*)

What a rip off! What a rip off!

Lulu (*holding him back*)

Please don't go! For God's sake stay here!

Jack the Ripper (*going past Countess Geschwitz, he opens the hiding-place*)

What for? Why should I stay here all night long?

That sounds suspicious! When I'm sleeping, you

will turn my pockets out.

Lulu

No, I swear I won't! I can promise! Please don't leave me alone tonight! I beg you, please don't go!

Jack the Ripper

Well, how much then?

Lulu (*besitating*)

Perhaps you could give me half the amount that I asked for.

Jack the Ripper

No, that's still too much! How long have you really been on the game?

Lulu

This is my first day.

(*Countess Geschwitz, while still on her knees, has half risen up towards Jack. Lulu pulls the Countess away from Jack.*)

That's enough of that!

Jack the Ripper

That is not 'just your sister'. The woman is obsessed with you. (*stroking Countess Geschwitz's hair as one strokes a dog*)

Lulu

Why are you always staring at me?

Jack the Ripper

You attracted me first by the way that you moved. I told myself, what a lovely body.

Lulu

How can one tell things like that?

Jack the Ripper

I also saw that your lips were very shapely. I only have a little money on me.

Lulu

No matter. Give it to me.

Jack the Ripper

But you will have to give back half of it, so that tomorrow I've enough for the journey home.

Lulu

I haven't any change.

Jack the Ripper

Check all your things! Turn all your pockets out!

Lulu (*holding out her hand to him*)

I have nothing left to give you.

Jack the Ripper

Give me the money!

Lulu

I'll get it when morning comes, and let you have your change back.

Jack the Ripper

No, give me the money!

Lulu (*giving it to him*)

For God's sake, please! Follow me quickly!

(*She takes the lamp.*)

Jack the Ripper

There's no need for that, there's moonlight.

Lulu

As you wish, then.

(*puts down the lamp, approaches Jack, and embraces him*)

There's no need for such suspicion. I like you very much!

(*in a tormented voice*)

Please don't keep me waiting any longer.

Jack the Ripper

I am ready.

(*He follows her into her room, and the sound of the door being barred from the inside is heard. The lamp goes out. On the floorboards beneath the two windows, two square patches are glaringly illuminated by the moon. Within the room, everything is clearly recognisable.*)

Lento (Nocturne)

Countess Geschwitz (*alone, as if in a dream*)

18 These are the last few moments that I shall spend with these dear people. My fatherland calls me again. I shall study hard at university. I'll fight for women's rights, do my degree in law.

Largo

Lulu (*from her room*)

No! no, no...

(*Death shriek. Countess Geschwitz draws herself bolt upright, then suddenly rushes to the door of Lulu's room, and rattles it with all her might. Jack, stooping, wrenches open the door from inside and plunges a blood-stained knife into the Countess's body. The Countess collapses.*)

Jack the Ripper (*moving past the Countess*)

Thank God that's all over!

(*washing his hands in a basin which stands underneath the window*)

God, I'm lucky, such a lucky bastard!

(*looks round for a towel*)

People such as this don't leave out hand-towels!

(*dismissive gesture. Countess Geschwitz makes a movement. Jack bends over the Countess.*)

And you are not long for this world.

(*Goes to the middle door, and exits*)

Grave**Countess Geschwitz**

Lulu! My angel! Love me just one more time! I'm by your side! Always by your side, for evermore!

(*She dies.*)

English version by Richard Stokes

The Opera in English series:

CHAN 3011(2) Donizetti: Don Pasquale
 CHAN 3027(2) Donizetti: The Elixir of Love
 CHAN 3083(2) Donizetti: Lucia of Lammermoor
 CHAN 3017(2) Donizetti: Mary Stuart
 CHAN 3073 Janet Baker sings scenes from Mary Stuart
 CHAN 3003 Leoncavallo: Pagliacci (The Touring Company)
 CHAN 3004 Mascagni: Cavalleria rusticana (Rustic Chivalry)
 CHAN 3005(2) Pagliacci & Cavalleria rusticana
 CHAN 3008(2) Puccini: La bohème
 CHAN 3070(2) Puccini: Madam Butterfly
 CHAN 3000(2) Puccini: Tosca
 CHAN 3066 Jane Eaglen sings Tosca
 CHAN 3086(2) Puccini: Turandot
 CHAN 3025(2) Rossini: The Barber of Seville
 CHAN 3097(2) Rossini: The Thieving Magpie
 CHAN 3074(2) Verdi: Aida
 CHAN 3052(2) Verdi: Ernani
 CHAN 3079(2) Verdi: Falstaff
 CHAN 3116(2) Verdi: A Masked Ball
 CHAN 3068(2) Verdi: Otello
 CHAN 3030(2) Verdi: Rigoletto
 CHAN 3023(2) Verdi: La traviata
 CHAN 3036(2) Verdi: Il trovatore (The Troubadour)
 CHAN 3067 A Verdi Celebration
 CHAN 3091(2) Bizet: Carmen
 CHAN 3014(3) Gounod: Faust
 CHAN 3089(2) Gounod: Faust (abridged)
 CHAN 3033(2) Massenet: Werther
 CHAN 3094(2) Berg: Wozzeck
 CHAN 3019(3) Handel: Julius Caesar
 CHAN 3072 Janet Baker sings scenes from Julius Caesar
 CHAN 3081(2) Mozart: The Abduction from the Seraglio
 CHAN 3057(3) Mozart: Don Giovanni
 CHAN 3103(2) Mozart: Idomeneo
 CHAN 3113(3) Mozart: The Marriage of Figaro

CHAN 3121(2) Mozart: The Magic Flute
 CHAN 3022 Strauss: Der Rosenkavalier (The Knight of the Rose, highlights)
 CHAN 3119(2) Wagner: The Flying Dutchman
 CHAN 3054(3) Wagner: The Rhinegold
 CHAN 3038(4) Wagner: The Valkyrie
 CHAN 3045(4) Wagner: Siegfried
 CHAN 3060(5) Wagner: Twilight of the Gods
 CHAN 3065(16) Wagner: Complete Ring Cycle
 CHAN 3101(2) Janáček: The Cunning Little Vixen
 CHAN 3029(2) Janáček: Osud (Fate)
 CHAN 3106(2) Janáček: Jenůfa
 CHAN 3007 Mussorgsky: Boris Godunov (highlights)
 CHAN 3128(2) Smetana: The Bartered Bride
 CHAN 3042(2) Tchaikovsky: Eugene Onegin

Great Operatic Arias

CHAN 3127 Christine Brewer
 CHAN 3096 Elizabeth Futral
 CHAN 3035 Yvonne Kenny
 CHAN 3099 Yvonne Kenny 2
 CHAN 3049 Della Jones
 CHAN 3010 Diana Montague
 CHAN 3093 Diana Montague 2
 CHAN 3112 Barry Banks
 CHAN 3006 Bruce Ford
 CHAN 3100 Bruce Ford 2
 CHAN 3088 Bruce Ford sings Viennese Operetta
 CHAN 3013 Dennis O'Neill
 CHAN 3105 Dennis O'Neill 2
 CHAN 3085 Alan Opie
 CHAN 3077 Andrew Shore
 CHAN 3032 Alastair Miles
 CHAN 3044 John Tomlinson
 CHAN 3076 John Tomlinson 2
 CHAN 3118 Sir Thomas Allen
 CHAN 3078 Baroque Celebration



Tristram Kenton/Lebrecht Music and Arts Picture Library

Lisa Saffer in the title role of English National Opera's production of *Lulu*



On session: Lisa Saffer, Brian Couzens and Paul Daniel
(with Robert Poulton in the background)

206

Artistic consultant to the Peter Moores Foundation: Patric Schmid
Vocal and language consultant: Ludmilla Andrew
Staging director: Charles Kilpatrick
Translation research: Henrietta Bredin
Music librarian: Jacqui Compton
Repetiteur: Anthony Legge
Orchestral pianist: Liz Rowe

Session photos by Bill Cooper

Instrument hire: Upright piano from Jaques Samuel, Steinway piano from Trinity College of Music

Recording producer Brian Couzens

Sound engineer Ralph Couzens

Assistant engineer Michael Common

Editor Jonathan Cooper

Operas administrator Sue Shortridge

Recording venue Blackheath Halls, London; 14–19 & 22 May 2005

Front cover Lisa Saffer in the title role of English National Opera's production of *Lulu*. Photo by Neil Libbert

Back cover Photograph of Paul Daniel by Clive Barda/ArenaPal

Design Cass Cassidy

Booklet typeset by Dave Partridge

Booklet editor Kara Reed

Copyright Universal Edition AG, Vienna

© 2006 Chandos Records Ltd

© 2006 Chandos Records Ltd

Chandos Records Ltd, Colchester, Essex CO2 8HQ, UK

Printed in the EU

207

ALBAN BERG: LULU

CHANDOS DIGITAL 3-disc set **CHAN 3130(3)**

Printed in the EU		
LC 7038	DDD	TT 165:43
Recorded in 24-bit/96 kHz		

Alban Berg (1885–1935)**Lulu**

Opera in three acts

Libretto by Alban Berg, after *Erdegeist* and *Büchse der Pandora* by Frank Wedekind,
English version by Richard Stokes, Act III realised by Friedrich Cerha

Lulu	Lisa Saffer <i>soprano</i>	COMPACT DISC ONE
Countess Geschwitz	Susan Parry <i>mezzo-soprano</i>	60:44
Dresser/Schoolboy/Waiter	Anna Burford <i>mezzo-soprano</i>	COMPACT DISC TWO
Professor of Medicine/Theatre Manager/Banker	Graeme Danby <i>bass</i>	51:54
Painter/Second Client	Stuart Kale <i>tenor</i>	COMPACT DISC THREE
Dr Schön/Jack the Ripper	Robert Hayward <i>baritone</i>	53:05
Alwa, Dr Schön's son	John Graham-Hall <i>tenor</i>	
Schigolch	Gwynne Howell <i>bass</i>	
Animal Tamer/Acrobat	Robert Poulton <i>baritone</i>	
African Prince/Manservant/Marquis	Alan Oke <i>tenor</i>	
Police Commissioner	Roger Begley <i>bass</i>	
Fifteen-year-old Girl	Claire Mitcher <i>soprano</i>	
Servant	Paul Napier-Burrows <i>bass</i>	
Mother	Jane Powell <i>mezzo-soprano</i>	
Designer	Moira Harris <i>soprano</i>	
Journalist	Toby Stafford-Allen <i>baritone</i>	

English National Opera Orchestra
Paul Daniel

SOLOISTS/ENO ORCHESTRA/PAUL DANIEL

CHAN 3130(3)

CHANDOS