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Paroles de chanson

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Joan Sutherland discusses "Lucia di Lammermoor"

Par Joan Sutherland

Album : The Art Of The Prima Donna

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Not long after Lucia, one of your very favorite roles at the
Royal Opera House Covent Garden, and one which I personally have
A particularly strong feeling of love of the way that you did
Which I felt you understood so greatly, Violetta in La Traviata
Well, that was really a, a favorite role of mine
I never perhaps looked particularly consumptive
But again, I loved, I loved the ensembles
I loved the, the big aria
I loved, I loved the finale
It, it, it was a real fantastic work
Without the music, but with the music...
And it's, and so splendidly matched
It, it was a wonderful piece to sing 'cause of all the
Coloratura was in, was in the, the big opening aria but it
It was, it's a complex role and an underestimated, none the
Least by myself because I thought I knew it well and I didn't
To s- to get up and sing it in a, in a house the size of Covent
Garden for the first time after not that much study of it
And thinking, you know, "Oh, I know, I know a lot of this
I really know a lot of this." It's not the same thing as doing it
And of course, I, I unfortunately, I think whether...
Half, half of it perhaps was caused by, by anticipation or anxiety
But I developed a terrible throat problem and s- fool that I was
Said, "Oh, no, I must go on, I must go on." And it was, it was crazy
I was out for two more weeks but, uh, I loved it and I did it a
Lot of times and had some wonderful tenors with whom to sing it
It is if you just, as you've just said
Of course, a famously complex role
It's been said that it needs three or four different voices

But, I mean, in, in a sense it's of course one voice doing

Three or four very different things in the different acts

That's true

That is really true

It's nicely separated

She is of course a woman who expresses

It seems to me, utter femininity

It seems to almost encapsulate everything about a woman

Oh, definitely, definitely

She's a marvelous person, marvelous person

No, the, the, the personality of, of Violetta is

Is, is quite wonderful and I think in some ways my...

This may sound strange to you and

Anybody else but in some ways like Norma

Because of the conflicts and the- That's right

That's right

...

The, the, the complexity and the, the opposing

Forces within her because- That's right

...

She has got this tremendous strength

I mean for heaven's sake, you know that incredible

Moment in the second act when she gives Alfredo up is...

There's no self-pity there

This is something that came across enormously

In your performance by the way, no self-pity

No, oh, no, none at all

It was the right thing to do

I've chosen, Joan, something that I've for 43 years ever

Since I first heard you sing this on a recording in this
Particular part treasured which is A force e lui to capture
The terrible illness of anticipation and fear both emotionally
And physically and at the same time retain this wonderful
What I believe is how to sing Verdi, classical discipline

Oh, dear

You make me sound so, I don't know, uppity

I don't know

Uh, I mean when one studied the words always and, and it's when
Studied the music and you put the two together and somehow they went
They don't always but, but for me the, i- i- it is a wonderful
Work from beginning to end and so complex as you have said

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