

WILLIAM BOLCOM
A VIEW FROM THE BRIDGE
80588

CAST
(In Order of Vocal Appearance)

<i>Alfieri</i>	Timothy Nolen
<i>A Man</i>	Ronald Watkins
<i>Louis</i>	Dale Travis
<i>Mike</i>	Jeffrey Picón
<i>Eddie</i>	Kim Josephson
<i>Catherine</i>	Juliana Rambaldi
<i>Beatrice</i>	Catherine Malfitano
<i>A Woman</i>	Sheryl Veal
<i>Tony</i>	Marlin Miller
<i>Rodolpho</i>	Gregory Turay
<i>Marco</i>	Mark McCrory
<i>An Old Woman</i>	Gwendolyn Brown
<i>First Officer</i>	Galen Scott Bower
<i>Second Officer</i>	Michael Sommese

Chorus and Orchestra of
Lyric Opera of Chicago

<i>Conductor</i>	Dennis Russell Davies
<i>Stage Director</i>	Frank Galati
<i>Set and Costume Designer</i>	Santo Loquasto
<i>Lighting Designer</i>	Duane Schuler
<i>Projection Designer</i>	Wendall K. Harrington
<i>Chorus Master</i>	Donald Palumbo
<i>Wigmaster and Makeup Designer</i>	Stan Dufford
<i>Assistant Stage Director</i>	Amy Hutchison
<i>Stage Manager</i>	John W. Coleman
<i>Assistant Chorus Master</i>	Elizabeth Buccheri
<i>Musical Preparation</i>	Elizabeth Buccheri
	Timothy Shaindlin
<i>Prompter</i>	James Johnson

TRACK LISTING
DISC ONE

ACT I

1. *Orchestral Introduction* 0:44

- Scene 1. Red Hook neighborhood**
2. "Red Hook." (Chorus, Alfieri, A Man) 3:51
3. "Hey, Eddie!" (Louis, Chorus, Mike, Eddie, Catherine) 2:39

- Scene 2. The Carbone apartment**
4. "Where you goin' all dressed up?" (Eddie, Catherine) 3:02
5. "Beatrice! Hurry up" (Catherine, Eddie, Beatrice) 4:20
6. "Get used to it, Eddie" (Beatrice, Eddie, Catherine) 2:58
7. "But when you're gone" (Eddie, Beatrice) 1:32
8. "Now listen, both a yiz" (Eddie) 0:25

- Scene 3. Docks and street**
9. "Remember Vinnie Bolzano" (Chorus, Eddie, Louis, Mike, A Woman, Tony) 1:51
10. "Eddie was a man" (Alfieri, Chorus) 0:40

- Scene 4. The street**
11. "You're on your own now" (Tony, Rodolpho, Marco) 1:52

- Scene 5. The Carbone apartment**
12. "Marco! Rodolpho!" (Beatrice, Marco, Eddie, Catherine, Rodolpho) 2:34
13. "Then when I am rich" (Rodolpho, Marco) 1:39
14. "Rodolpho, are you married, too" (Catherine, Rodolpho, Eddie, Marco) 1:22
15. "I sing jazz, too" (Rodolpho, Catherine, Eddie) 1:21
16. "Eduardo, if you let us sleep here" (Marco, Beatrice, Eddie, Rodolpho, Catherine) 2:07

- Scene 6. The street outside the Carbone apartment**
17. "Now there was a future he must face" (Alfieri) 1:32
18. "It's after eight o'clock" (Eddie, Beatrice) 2:19
19. "When am I gonna be a wife again?" (Beatrice, Eddie) 1:29

- Scene 7. The docks**
20. "Eddie never knew he had a destiny" (Chorus) 0:48
21. "Hey Eddie! Wanna go bowling tonight?" (Mike, Louis, Eddie) 1:46
22. "Where'd you go?" (Eddie, Catherine, Rodolpho) 1:01
23. Aria: "I love the beauty of the view at home" (Rodolpho) 3:44
24. "Rodolpho, I thought I told you to go in" (Eddie, Rodolpho, Catherine) 1:07

25. Arietta: "He's a hit-and-run guy!" (Eddie, Catherine, Beatrice) 1:56
 26. Aria: "Was there ever any fella that he liked for you?" (Beatrice) 4:10

Scene 8. *Alfieri's office*

27. "There's nothing illegal about it" (Alfieri, Eddie, Chorus, Old Woman) 4:12

Scene 9. *The Carbone apartment*

28. "You know where the two of them went?" (Catherine, Eddie, Beatrice, Marco, Rodolpho) 4:17
 29. "Whaddya say, Marco" (Eddie, Rodolpho, Marco, Chorus, Beatrice, Catherine) 2:12
 30. "Eddie, you're pretty strong" (Marco, Eddie, Chorus) 1:12

DISC TWO

ACT II

1. *Orchestral Introduction* 2:45

Scene 1. *The docks*

2. "Hey guys! It's whisky!" (Chorus, Tony, Mike, Eddie, Louis) 1:31

Scene 2. *The Carbone apartment*

3. "Rodolpho! Didn't they hire you?" (Catherine, Rodolpho) 5:55
 4. "It's true" (Rodolpho, Catherine) 2:44
 5. Aria: "But you do not know this man" (Catherine, Rodolpho) 3:20
 6. "Somehow, somehow" (Eddie, Catherine, Rodolpho, Chorus) 4:58

Scene 3. *Alfieri's office/The street*

7. Aria: "On December twenty-seventh I saw him next" (Alfieri) 3:51
 8. "He won't leave!" (Eddie, Alfieri, Chorus, Louis, Mike) 2:26

Scene 4. *The Carbone apartment*

9. "Where are they?" (Eddie, Beatrice) 3:45
 10. "Eddie has something to say, Katie" (Beatrice, Catherine, Eddie) 1:10
 11. "Bea, could I take two pillows up?" (Catherine, Eddie, Beatrice, First Officer, Second Officer) 2:11
 12. "That man! I accuse that man!" (Marco, Chorus, Eddie, First Officer, Second Officer) 1:07

Scene 5. *Prison*

13. Aria: "To America I sailed on a ship called Hunger" (Marco) 6:54

14. *Orchestral interlude* 0:55

Scene 6. *The Carbone apartment/The street*

15. "For the sake of my sister" (Beatrice, Eddie, Catherine) 1:27

16. “Marco’s coming, Eddie” (Rodolpho, Beatrice, Eddie, Catherine, Chorus)	2:08
17. “Come, Catherine” (Rodolpho, Eddie, Beatrice, Chorus)	0:46
18. “Eddie, listen to me!” (Beatrice, Catherine, Eddie, Marco, Chorus, Rodolpho)	:55
19. “Eddie Carbone!” (Marco, Eddie, Chorus, Rodolpho, Beatrice, Louis, Catherine)	3:21
20. “Eyes like tunnels” (Chorus, Alfieri)	1:06
21. “When the tide is right” (Chorus, Alfieri)	2:16

Composer **William Bolcom** received international acclaim for the world premieres of his operas *A View from the Bridge* (1999–2000 season) and *McTeague* (1992–93 season) at Lyric Opera of Chicago. Among Bolcom’s other large-scale works is *Songs of Innocence and of Experience* (1984), which premiered at the Stuttgart Opera under Dennis Russell Davies and has been performed in London and throughout America. With Arnold Weinstein, Bolcom wrote the “cabaret opera” *Casino Paradise* (1990) and an “opera for actors,” *Dynamite Tonite* (1964). He has undertaken commissions from the major orchestras of Vienna, New York, Philadelphia, Washington, and St. Louis, among many others. Bolcom’s *From the Diary of Sally Hemings*, with a text by Sandra Seaton, was premiered in March 2001 by mezzo-soprano Florence Quivar at the Library of Congress. Bolcom has also recently written a song cycle for Naumburg Competition winner Stephen Salters (baritone), which will receive its premiere in the spring of 2002; and a piano quintet for Isaac Stern, pianist Jonathan Biss, and members of the Emerson String Quartet, which was first performed in March 2001. Other upcoming pieces include *Symphonic Concerto*, to be premiered by the Metropolitan Opera Orchestra in 2003; *Flight*, commemorating the Wright Brothers, to be premiered by the Dayton Philharmonic; and a new comic opera, *A Wedding*, for Lyric Opera of Chicago, due in 2004. The Rutgers University Men’s Glee Club recently gave the first performance of *A Set of Madrigals, The Miracle*, written to texts by Arnold Weinstein, adapted from the original poem of Giovanni Pascoli. Among Bolcom’s works premiered over the past decade are four song cycles for Benita Valente and Marilyn Horne; a sonata for Yo-Yo Ma and Emanuel Ax; a concerto for James Galway and the Saint Louis Symphony; *Second Piano Quartet*, with Richard Stoltzman and the Beaux Arts Trio; *Gaea*, with Leon Fleisher and Gary Graffman and the Baltimore Symphony; *Cabaret Songs Vols. III and IV* (written with Weinstein), premiered by Bolcom and written for his musical partner and wife, mezzo-soprano Joan Morris; the score for John Turturro’s film *Illuminata*; and *Sixth Symphony*, which received its premiere by the National Symphony under Leonard Slatkin. Bolcom’s many honors include the 1988 Pulitzer Prize in Music, two Guggenheim fellowships, and several Rockefeller Foundation and NEA grants. Bolcom has a sizable discography as both composer and pianist. The Seattle native is Ross Lee Finney Distinguished Professor of Composition at the University of Michigan School of Music at Ann Arbor.

A native of New York City, **Arthur Miller** attended the University of Michigan, where two of his plays were produced in 1934. After graduating in 1938, he began work with the Federal Theatre Project. His first Broadway production, *The Man Who Had All the*

Luck, was followed by *All My Sons*, which won the Drama Critics' Circle Award. *Death of a Salesman*, first seen on Broadway in 1949, earned both the Pulitzer Prize and the Drama Critics' Circle Award. *The Crucible* won a Tony Award four years later. Among Miller's other works are the plays *A View from the Bridge*, *A Memory of Two Mondays*, *The Price*, *After the Fall*, *Incident at Vichy*, *The American Clock*, *The Archbishop's Ceiling*, *Broken Glass*, *The Ride Down Mt. Morgan*, and *The Last Yankee*, as well as a novel, short stories, and essays. His autobiography, *Timebends*, was published in 1987. Among his screenplays are *The Misfits*, *Everybody Wins*, *The Crucible* (Academy Award nomination, 1996), and the play for television *Playing for Time*. Two books on reportage, *In Russia* and *Chinese Encounters*, were published with photographs by his wife, Inge Morath. His book, *Salesman in Beijing*, is based on his experiences in China, where he directed *Death of a Salesman*. *Echoes Down the Corridor* is a collection of his essays. Miller holds honorary doctorates from Oxford University and Harvard University.

Poet/playwright/scholar **Arnold Weinstein** was co-librettist with Robert Altman for William Bolcom's *McTeague*, which was premiered during Lyric Opera of Chicago's 1992–93 season. Weinstein previously collaborated with the composer on *Dynamite Tonight* (Actors Studio, 1963–64, Yale Repertory Theater, 1966 and 1976); *Casino Paradise*, a cabaret opera (American Music Theater Festival, 1990); and four volumes of *Cabaret Songs*, written for Joan Morris and to date performed by singers as varied as Frederica von Stade, Catherine Malfitano, Dawn Upshaw, and Karen Akers. An evening of the *Cabaret Songs* was performed in spring 2001 at Joe's Pub (Public Theater) in New York. Weinstein's plays include *Red Eye of Love* (Grove Press, 1962; Sun and Moon Press, 1997; "CBS Sunday Morning," 1998); and his adaptation of Ovid's *Metamorphoses*, directed by Paul Sills for the Yale Repertory, the Mark Taper Forum, and on Broadway. Weinstein also wrote the "Story Theater" series for television, directed by Paul Sills; and, with Larry Rivers, *What Did I Do? The Unauthorized Autobiography of Larry Rivers*, published by HarperCollins. Weinstein wrote the lyrics for *Shlemiel the First*, adapted from a work of I. B. Singer (American Repertory Theater, American Conservatory Theater, Geffen Playhouse, Lincoln Center's "Serious Fun" Series). Weinstein was chairman of the Yale Drama School Playwriting Department 1965–69, and since 1979 has been a professor at Columbia University, teaching seminars in poetry and dramatic writing. He has written libretti for such jazz composers as David Amram, Oliver Lake, Henry Threadgill, and William Russo.

Kim Josephson, baritone, in addition to his triumph at Lyric Opera of Chicago as Eddie Carbone, has been heard with the company as Marcello in *La bohème* (debut, 1997–98) and in the title role of *Rigoletto* (2000–01). During 2000 Josephson starred in *Rigoletto* at the Metropolitan Opera, where he has sung many leading roles including Germont, Enrico Ashton, Belcore, Sharpless, Marcello, Alfio, and the Count in the company premiere of *Capriccio*. He recently portrayed *Rigoletto* at the Santa Fe Opera, having previously been heard as Verdi's jester in Vancouver and Costa Rica. Beginning with the 1994–95 season, Josephson has starred at the Vienna Staatsoper in six major roles, among them Germont, Marcello, and Count di Luna. He is well known for leading baritone roles throughout North America, having sung in Vancouver, San Diego, Cincinnati, Sarasota, and Baltimore, and with the Opera Orchestra of New York. The

Ohio-born artist began his professional career performing with the Texas Opera Theater and Houston Grand Opera.

Catherine Malfitano, soprano, has since 1975 sung sixteen roles at Lyric Opera of Chicago, covering an extraordinary stylistic range from Mozart, Verdi, Wagner, and Puccini to Strauss, Weill, Berg, and Bolcom (Trina Sieppe in the world premiere of *McTeague*, 1992–93). Malfitano is also a favorite artist at the Metropolitan Opera, where she has recently starred in the title roles of *Lady Macbeth of Mtsensk* and *Kát'a Kabanová* and as Emilia Marty in *The Makropulos Affair*. Her gallery of more than sixty heroines also embraces Leonore in *Fidelio* (Berlin, Paris, Israel), Lina in *Stiffelio* (Covent Garden), *Madama Butterfly* (Lyric, La Scala, London, Vienna, Berlin, Florence, San Francisco, Met), *Salome* (Lyric, Salzburg, London, Berlin), Marie in *Wozzeck* (La Scala), and Jenny in *Rise and Fall of the City of Mahagonny* (Lyric, Salzburg). Malfitano opened the 2000–01 Covent Garden season as Tosca, a role for which she won an Emmy Award in the 1992 “on location” live telecast.

Juliana Rambaldi, soprano, prior to creating the role of Catherine, had been heard in ten other roles at Lyric Opera of Chicago, including Musetta, Marguerite, and Donna Elvira. An alumna of the Lyric Opera Center for American Artists, she created the leading female role of Lady Torrance in LOCAA’s world premiere of Bruce Saylor’s *Orpheus Descending* (1994–95 season/Lee and Brena Freeman Sr. Composer-in-Residence program). Other career highlights include leading roles in *Così fan tutte* at Opera Theatre of Saint Louis; *Les contes d’Hoffmann* and *La traviata* at Houston Grand Opera; *La finta giardiniera* at Glimmerglass Opera; *The Marriage of Figaro* at New York City Opera; *Xerxes* at Seattle Opera; George Antheil’s *Transatlantic* at The Minnesota Opera; *Falstaff* at the Opera Festival of New Jersey; and *Giulio Cesare* at Portland Opera. Rambaldi is a former national finalist in the Metropolitan Opera National Council Auditions. Her many awards include the George London Foundation Award and the ARIA Award.

Gregory Turay, tenor, who debuted at Lyric Opera as Rodolpho, has sung many roles at the Metropolitan Opera, including Don Ottavio in *Don Giovanni*, Arturo in *Lucia di Lammermoor*, Brighella in *Ariadne auf Naxos*, Janek in *The Makropulos Affair*, and Camille in *The Merry Widow*. Among his international successes have been appearances in leading Mozart roles at the Deutsche Oper Berlin and the Welsh National Opera. He has been heard at Opera Theatre of Saint Louis in the title role in Monteverdi’s *Orfeo*; Michigan Opera Theater in *Così fan tutte*; the Kentucky Opera and Boston Lyric Opera in *The Elixir of Love*; the Seattle Opera in *Der Rosenkavalier*; and in several leading roles at Wolf Trap Opera. Concerts have brought him to the Edinburgh, Ravinia, and Mostly Mozart festivals, the San Francisco Symphony, and the Boston Symphony Orchestra. The young American tenor’s career was launched with several competition victories, including the Metropolitan Opera National Council Auditions.

Mark McCrory, bass-baritone, an alumnus of the Lyric Opera Center for American Artists, has appeared in eleven roles to date at Lyric Opera of Chicago, among them Monterone in *Rigoletto*, Zuniga in *Carmen*, and the Duke in *Roméo et Juliette*. The

Dallas native has recently portrayed Tempo/Nettuno in *Il ritorno d'Ulisse in patria* and Sparafucile in *Rigoletto* at Glimmerglass Opera, as well as Angelotti in *Tosca* at Florida Grand Opera. He sang his first Figaro in *Le Nozze di Figaro* at the Opera Festival of New Jersey, and repeated the role at The Minnesota Opera and Hawaii Opera Theater. He has appeared at Chicago's Grant Park Music Festival, and debuted in 1999 with the Chicago Symphony Orchestra as Don Fernando in *Fidelio* under the baton of Daniel Barenboim. McCrory's many awards include the Sara Tucker Study Grant, the George London Encouragement Grant, and the Sullivan Foundation Grant. He was a national winner in the Metropolitan Opera National Council Auditions at the age of twenty-two.

Timothy Nolen, baritone, has performed twenty-six roles at Lyric Opera of Chicago since 1974, ranging from Mozart's Papageno to Bolcom's Marcus Schouler in the world premiere of *McTeague* (1992–93). Other recent successes at Lyric include Falke in *Die Fledermaus*, Trinity Moses in *Rise and Fall of the City of Mahagonny*, and Ned Keene in *Peter Grimes*. Nolen's considerable experience in contemporary opera also includes Junior in the world premiere of Bernstein's *A Quiet Place* and the title role of Floyd's *Willie Stark*, both at Houston Grand Opera. Recent seasons have brought him successes as Baron Zeta in *The Merry Widow* and Beckmesser in *Die Meistersinger* at the Metropolitan Opera; in *Countess Maritza* and *Béatrice et Bénédict* in Santa Fe; and the title role in *Don Pasquale* in St. Louis. Nolen has earned praise throughout France, Germany, and Italy. Much acclaimed nationally for the title role in *Sweeney Todd*, he has also starred on Broadway in *Grind*, *Cyrano*, and *The Phantom of the Opera*.

Dale Travis, bass-baritone, has appeared in sixteen roles at Lyric Opera of Chicago since 1994–95, among them Bartolo in *Le Nozze di Figaro*, Baron Douphol in *La traviata*, Benoit and Alcindoro in *La bohème*, the Foreman in *Jenufa*, and the Sacristan in *Tosca*. He is well known with major companies nationwide, including those of San Francisco (more than twenty-five operas to date), Santa Fe, Houston, Los Angeles, and Boston. His engagements abroad have included Don Alfonso in *Così fan tutte* at the Komische Oper of Berlin and the title role of Don Pasquale with the New Israeli Opera.

Marlin Miller, tenor, an alumnus of the Lyric Opera Center for American Artists, debuted at Lyric Opera in *A View from the Bridge*. He has since appeared with the company in *Tristan und Isolde*, *Carmen*, *The Great Gatsby*, and *The Barber of Seville*. Miller is a former participant in the young-artist programs of Central City Opera, the Brevard Music Center, and Lyric Opera Cleveland. He has sung seven leading roles with Tri-Cities Opera, and has appeared with numerous other companies nationwide.

Jeffrey Picón, tenor, won praise as Joe in the world premiere of Richard Wargo's *Ballymore* at Milwaukee's Skylight Opera Theatre. He has appeared as Almaviva in *Il barbiere di Siviglia* and Jupiter in *Semele* at Anchorage Opera, and portrayed Nunzio in the American premiere of Alexander Goehr's *Arianna* at Opera Theatre of Saint Louis. His many successes in Mozart roles include Basilio in *Le Nozze di Figaro* at Wolf Trap Opera, and Pedrillo in *The Abduction from the Seraglio* at the Opera Company of Philadelphia.

Galen Scott Bower, baritone, an alumnus of the Lyric Opera Center for American Artists, made his Lyric Opera of Chicago debut in *A View from the Bridge*. He has subsequently appeared at Lyric in *Carmen*, *Rigoletto*, and *Il barbiere di Siviglia*. As a 1998 apprentice at the Santa Fe Opera, he portrayed Prince Yamadori in *Madama Butterfly*. In 1999 he won the Sara Tucker Grant, the MacAllister competition (collegiate division), and the Chicago Union League Scholarship.

Michael Sommese, tenor, a current member of the Lyric Opera Center for American Artists, debuted at Lyric Opera of Chicago in *A View from the Bridge*. He has also portrayed Malcolm in *Macbeth*, the Major-Domo in *The Queen of Spades*, Borsa in *Rigoletto*, and Uldino in *Attila*. He sang several major roles as an artist-in-residence at Opera San José, and was featured in the Juilliard Opera Center production of Nino Rota's *The Italian Straw Hat*. His competition successes include the Mario Lanza Vocal Competition.

Dennis Russell Davies has led productions of six contemporary operas at Lyric Opera of Chicago. One of the most innovative and adventurous conductors in the classical-music world, Davies continues to express his eclectic and versatile agenda as a conductor, chamber musician, and pianist to audiences worldwide. He is currently chief conductor of both the Vienna Radio Symphony Orchestra and the Stuttgart Chamber Orchestra, and in 2002 he will become music director laureate of the American Composers Orchestra, of which he is co-founder. As general music director of the Stuttgart Opera (1980–87), he conducted world premieres by Henze, Glass, and Bolcom. Davies's extensive opera career includes productions worldwide, and his programming ranges from standard repertoire by Mozart, Beethoven, Weber, Verdi, and Puccini to modern works by Philip Glass, William Bolcom, and Hans Werner Henze. The latest additions to his discography of more than sixty recordings include works of Mozart, Schumann, Weill, and Hindemith.

In addition to *A View from the Bridge*, the American director **Frank Galati** has created acclaimed productions at Lyric Opera of Chicago of works by Argento, Debussy, Verdi, and Puccini. He has also received high praise for productions at Chicago Opera Theater, and nine Joseph Jefferson Awards over the years for his work in Chicago legitimate theater, including *She Always Said*, *Pablo*, and *The Good Woman of Setzuan* at the Goodman Theatre, where he is associate director. He has been a member of the Steppenwolf Ensemble since 1985; his many productions there include *Aunt Dan and Lemon*, *Born Yesterday*, and *The Grapes of Wrath* (Jefferson Award, two Tony Awards). His other Broadway credits include the musicals *Ragtime* (Tony Award) and *Seussical*. In 1988 Galati was nominated for an Academy Award for his screenplay (with Lawrence Kasdan) of *The Accidental Tourist*. Galati is a member of the faculty in the Department of Performance Studies at Northwestern University.

[A NOTE BY COMPOSER WILLIAM BOLCOM]

In 1993, Ardis Krainik started talking with me about a second opera for Lyric. The company was very happy with the first one, *McTeague*, which had premiered during the 1992–93 season. We were casting around for all sorts of possibilities. One day I got a call from Arnold Weinstein, my collaborator of many years (we've worked together since

1959) and he said, “Arthur Miller and I want you to do *A View from the Bridge* for Lyric Opera of Chicago.” That very same day Bruno Bartoletti came back from a trip to Italy and he said, “I think we should do—what’s it in English?—*Uno sguardo dal ponte* [*A View from the Bridge* in Italian].” So I was cornered from both sides, and there was nothing I could do about it; I knew I’d better do that play or else!

I’d come to know Arthur Miller a little bit, and I’d often wondered if one of his plays would make a better opera than another. As it turned out, *A View from the Bridge* was perfect for opera. But I asked myself, “Am I just going to be gilding the lily? Is it worth doing? Am I really adding anything?” Questions like that bedeviled me quite a bit, until I began to think of things that the opera could do that a play couldn’t do.

While a play is going to be first on the verbal plane, an opera goes straight to the *emotional* core. Your first line of attack is the subtext; the first thing you think about is the emotion. That’s part of what music does—it fills out all the feelings in the situation.

In thinking about the text, there was one wonderful treasure-trove to consider: a first version of *A View from the Bridge*, which was essentially a blank-verse play. It was part of a double bill that had premiered in 1955 (the other play was called *A Memory of Two Mondays*). When that version of *View* came out, I gather it was considered a bit high-flown—more of a winter play, a poetry play. Later, in 1957, it was revised as a full-evening *View from the Bridge*, with much more of a Broadway talkiness to it, perfectly right for the stage. But we found that the first version could in many cases be set musically just as it was. In working with sections of it, we did go back to a much more extended kind of language, which is natural for singing.

There will be certain episodes in which I will require less than the most beautiful bel canto kind of voice production, simply because it’s correct to the sentiment and the style of the sentence being said. I’m talking about things that have to be expressed in a straight, Red Hook, “rough neighborhood-in-Italy” kind of diction. But there will be places in the music where you can tell that I’m calling for more lyricism, and other places where it’s almost recitative. There are sections where I’ve decided to use pitched speech, and places where just the rhythms are indicated. Those decisions depend on the intensity of the moment.

It was particularly important to give the chorus an important role in the opera. In the recent Broadway production of the play, there was an implied chorus pretty much everywhere; the director had people traipsing up and down the aisles, and some of them were amassed here and there. I think what the director wanted, and what the play seemed to need, was the increasing convergence of the community on Eddie as he goes wrong. Of course, in an opera the chorus is a great resource—one not so easily used in a play. The chorus in *View* makes it closer to the Greek drama model, and I think that is why Arthur Miller was excited when I said to him, “I’m going to need more chorus!” I needed also a stronger role from some members of the chorus, so I can hear them in a few cases as individuals. But I wanted their *presence* to be always there, always watching. There are very few scenes where you don’t have a sense of the chorus breathing down everybody’s neck.

As for the principal characters, I have written several for particular singers. The funny part about it is that if I write something for one singer that is done with a real understanding of that singer, it makes it easier, not harder, for another singer to crawl into that part, because there’s a focus to it. You can’t write for a generic singer—this is one

area where “one size fits all” doesn’t work! You really do need to think of somebody. And for singers who are terribly aware of text, I would never want to give them anything to sing in which they couldn’t deploy the text in an immediately intelligible way. There has to be time for each new thought to be understood.

The song “Paper Doll” is especially prominent, both in the play and the opera. When Rodolpho and Catherine dance to the record of the song, there will be a combo playing on tape, with probably yours truly on piano. We’ll do a real Fifties, twelve-to-the-bar, early rock-and-roll version of “Paper Doll,” originally written in 1915. That will be the record that Rodolpho and Catherine have bought. I’m not using the Mills Brothers recording that everybody knew from that period—that was a great big hit when the song was brought back again, but I don’t want to have to fake the Mills Brothers. So I’ve made a simple, small recorded version for a sort of bargain-basement-sounding combo that will be playing the tune for the dance sequence; you could have bought something like it at Woolworth’s at the time, on a 45 rpm doughnut disc.

When Rodolpho starts singing “Paper Doll” earlier in the opera, he doesn’t sing it like an American pop singer, but like someone who would have learned the tune in Sicily or Naples in that very lyrical, popsy style popular throughout southern Italy. I got the idea from Arthur Miller—that’s the way he always wanted it to be done, and no actor in the play had ever been able to do it that way. (One more thing that gives this opera another reason for being?)

I wanted the major characters to have tunes with the same accessibility that a good Broadway tune had, in the days when there were good Broadway tunes (which unfortunately is a very long time ago!). Certainly there are moments where you think, “Gee, here I am, right in the center of an aria.” I couldn’t avoid the feeling of Verdi, Puccini, Boito. So I decided, “I’ll *absorb* it,” since it fit many of the situations in this story. But I also decided that another way to deal with this need for “Italian-ness” would be to absorb one of the things that the people of Red Hook themselves, as Italian immigrants, would have absorbed: popular music of their time in America.

One composer was a terrific inspiration, and that was Harry Warren, who wrote the *42nd Street* songs. He wrote a lot of material for the Busby Berkeley movies, as well as classics like “I Only Have Eyes for You.” (Probably his last big hit besides “An Affair to Remember” was “That’s Amore,” which is the only overtly Italian song I can think of his ever doing.) To me, “I Only Have Eyes for You” is built like an Italian aria—but it is very much American! Harry Warren was ethnically Italian, born Salvatore Guaragna — he changed his name for the movies. He was a wonderful, extremely clear, extremely professional songwriter; many vocal lines that you find in Harry Warren were a model for me.—*Excerpted from a conversation with Roger Pines, Lyric Opera’s editorial dramaturg, in March 1999.*

A CONVERSATION WITH PLAYWRIGHT/CO-LIBRETTIST ARTHUR MILLER

What operas have especially impressed you?

The best one for me was *Wozzeck*. I first experienced it at a concert performance by [conductor Dimitri] Mitropoulos. It was fantastic. Until then I’d never realized how contemporary this art form could be. But from then on, it became apparent, although I’d never really worked in opera. I did do something that never arrived in the theater—a

musicalized version of my play *The Creation of the World and Other Business*, for which Stanley Silverman did the music. I enjoyed that a lot (I wrote the book and lyrics for it).

Before Bill Bolcom and Arnold Weinstein talked to you, had you ever been approached by composers to write a completely new libretto?

Lennie Bernstein wanted me to do one with him. So did Frank Loesser. In both cases, I'm sorry I didn't. I was involved in something else and just let it go by.

Other than Bill Bolcom, and years ago Renzo Rossellini and Robert Ward, have other opera composers wanted to adapt your plays?

Half a dozen wanted to do various plays of mine. Several of them wanted to do *Death of a Salesman*, but I'm not sure that would be a good subject for an opera. *A View from the Bridge* is different, because it's already operatic as a play.

What makes it operatic?

First of all, it was written initially as a kind of contemporary Greek play, which means there is a lot of open, naked emotion, right on the surface. There is no attempt to make the events "natural." It's a very *theatrical* approach to this subject. Consequently, from the first page, it is telling you what the emotional stakes are, rather than letting you gradually infiltrate them into your awareness—which is an operatic approach, I think, with the emotions being wide open. Long before I ever thought of it as being operatic, it was more of a Greek tragedy. In those plays, the characters more or less tell you what it is they are feeling. It didn't need a whole lot of shuffling around to be made into an opera.

How did you get together with Weinstein and Bolcom?

I knew Arnold, and Bill a little bit. Bill did some music for *Broken Glass* [1994]; I'd indicated a cellist to play between scenes, and he supplied some music. Arnold has taught *View* at Columbia—he used it for some years, unbeknownst to me, in his playwriting classes. So he was muttering from time to time that we ought to make an opera out of it.

What made you take an active role in creating the new opera?

It was Arnold, really, because he'd come to me with sections of it that he'd written, and I'd offer my changes. Most of the time he accepted those. I occasionally would intervene on some of the lyrics, and in one or two cases I actually wrote lyrics—but on the whole, he did the spadework. They kept referring back to me, and I kept shaping it. It seemed to work out.

Bill would stay at the Chelsea Hotel, at Arnold's apartment—we'd meet there, and Bill would bang it out on the piano. He's so facile, he's able to deal with any kind of style. The music veers from one kind of emotion to another. He does it like a good seaman, avoiding the waves, riding them. It's very exciting music.

How did you decide what sections of the play would work best?

Basically, any operatic version of a play is going to get down to the bare bones of the story, because otherwise you'd be there for three days! Condensation of the basic story

elements is what's crucial. I don't know that there's any other principle. Retain what seems singable, and minimize what isn't.

How do arias function in this opera?

In an aria you're considering something, rather than being swept along by it. In effect, it gives a moment of pause. It can be a moving pause, it can be conveying story as well, but it's the *emotional* story: "What is happening to me as a result of this dilemma we're in." It's the flowering of the emotions of the individual.

An aria can propel an action, and reveal the depths of the character's feelings about it. Marco's aria is a good example: You realize what the stakes are for him, for Eddie, for the whole story. The aria displaces a whole dialogue from the play. It also makes it possible to see the size of this character; he defines himself to some degree in that aria, which wouldn't happen had it just been dialogue.

What drew you to "Paper Doll"?

I felt that it's the kind of song that, at the time, would have been adored in Sicily, because of that rhythm. I'm sure the Mills Brothers' version must have made it to Sicily. That's really one of the most exciting moments of the play to me—I love that music! Bill made it an operatic "Paper Doll," which at the same time sustained the original impulse behind the music. I guess it was the acme of pop music at that time, and Bill really seized on it. It's funny, and very touching at the same time.

What about the chorus's role?

It was a chorus of longshoremen in the play. In the Roundabout Theatre production, there were fifteen or twenty people onstage from the neighborhood. They simply reacted, without any actual written lines. But they came close to singing, in the sense that they were reacting onstage. That chorus has been there from the beginning.

I always felt the chorus was absolutely necessary, because Eddie is reacting to them, to the neighborhood—he has violated the code *as they see it*. They are "keepers" of the code, so to speak. That was always in the play. He's screaming up at the people, saying "I gave him a bed to sleep on . . ." The impact is double now, because they sing. Those lines are adaptations—in some places, repetitions—of lines you'll find in the play.

Has Alfieri changed at all in the opera?

I had conceived of him as the choral leader, as in Aeschylus. Now he's taking that position quite literally, which I like a lot.

How do you sum up *View's* enduring appeal?

Being a playwright, I would tell you that nothing lasts if it isn't a good play. It's fundamentally that the story being told is a gripping story, regardless of what its particular momentary significance might be. For example: In California they've done it changing it from Italian to Hispanic, similarly in Puerto Rico. It's been changed from time to time to various nationalities who run into the same situations *vis-à-vis* the law.

On the other hand, one of the most thrilling experiences I've had in the theater was in England [1996], where they don't have this problem at all. With an English cast, headed by Michael Gambon—one of the greatest actors alive—it couldn't have had

anything to do with the sociological issue. It's simply a human dilemma. The last fifteen minutes of that production were absolutely terrifying. It was like some wild animal was let loose in the theater.

—Excerpted from a conversation with Roger Pines, August 1999.

[Insert Photo #1 before or in this paragraph]

A NOTE BY CO-LIBRETTIST ARNOLD WEINSTEIN

In working with William Bolcom for more than thirty years, I have learned to anticipate no set sound. Yet it's never really a surprise to hear where my words end up on the staff. Not that I can predict a melody or even a tone, but Bill's notions and mine are never at odds. I seem to know how in his ear the words want to beat, so that in writing the libretto for *A View from the Bridge*, I knew what parts of the original to lean on that would excite his sense of verbal tempo. Rhythm gets the dramatic work done, tells the tale, keeps the plot present in every moment. Melody supplies the inner life of the opera, the emotions, said and unsaid.

Arthur Miller's play demands this kind of balance because so much of the offstage activity is implied in the dialogue. This is the poetry of Miller's theater; its knack for immediate transformation into dramatic action—which sends Bill's music soaring. The music seems to be performing as it is written—it is to the libretto as acting is to the play. While the music fixes each moment, it leaves enough air for the kind of improvisational quality we enjoy in an actor's performance.

The greatest challenge in adapting the play was to respect it, honor, it, and not love it to death; to avoid smothering it with itself. *A View from the Bridge* is a classic, and the test of a classic is how fiercely it survives a new creative, political, social world, a new set of values. A classic has to be able to move comfortably, dressed in a new outfit, standing up against new styles in general and the hand of the adapters in particular. It wants to be tested against its perennial adversary—Time. So why do it, unless you are going to exercise its fugitive possibilities as well as its known strength? Our marriage of minds wants a healthy birth to issue from the joining of the original with the originality of the adapters—Miller in this case being one of them! And he was very delighted in breaking up the play into unexpected components, deconstructing it to find in it things he didn't expect. For example: the chorus of neighborhood voices, which is not in the original, but forms a kind of ring in which the combatants can square off. He liked the cubism of it.

Miller's sociology, psychology, and dramaturgy are always cited as marks of his prowess. His language is an equally essential ingredient of his genius. It is a true test of his imagery that almost each line is like a shot in a film, a scene offstage, in another time that implies a moment of biography. This avoids the exposition that produces the prosaic thud of much opera—and drama. I was able to pick vivid, telling images from different parts of the play and apply them to one moment, replanted into a song, an aria, an arietta. Lorca, in his essay "Poetic Imagery," says the eye is the professor of the senses. In opera this is especially applicable: You have to see quickly, while the music lingers on. When the wife says, "I was going to wash the walls," she tells everything about her background, her attachment to the house, to her husband, her duty. Yet it flies by in the heat of the surprise visit, which in itself upsets the family routine that will soon be violently shaken.

If a phrase like that is interpreted as mere information, the music has nowhere to go. But in the light of what follows, the music individualizes her as the woman she was raised to be.

In writing the lawyer's opening aria, I wrote that he still keeps a pistol. The original has him keeping the pistol in a filing cabinet. It is the one thing Arthur asked to keep; he knew how much was suggested in that image of the closed drawer. A course in playwriting couldn't teach me as much.

The arias are composites of these images, and have different colors, different emotional rhythms that are distributed in scenes where that material does not appear in the play. These arias intensify the building and peaking of the scenes, and are lifted from longer, more dialogical scenes in the play. Balance and shaping have a purely musical function in opera, offering an intrinsic excitement in the use of form. Think of *Wozzeck*, which is based, scene by scene, on known musical forms.

We all discussed the approach beforehand: accompanying the play's lawyer with a kind of Greek chorus—in this case, a group of Italian-American neighbors.

I went forward on my own and brought the scenes to Arthur for his input. His contribution always related to the opera and its musical needs. The last thing he wanted was to superimpose the play's needs on those of the opera. He was as imaginative in his suggestions for change as he was when he wrote the original work.

This was a real alliance. The librettist declares war on the original, enlists the aid of the composer, and in this rare case that of the playwright—and finds them joining in a creative revolution, not to subvert the play, but to regenerate it. And, like all revolutions, when the wheel gets stuck, you have to improvise a way to get it moving. That's what produced some of the drastic changes, displacements, added emphases, even new characters, that, paradoxically, put the drama on its original path.

[Insert Photo #4 before or in this paragraph]

A NOTE BY DIRECTOR FRANK GALATI

One reason why Arthur Miller is such a quintessentially American voice is that he speaks not only from his heart, but from his conscience. His writing has always involved audiences in social problems and social issues. He concerns himself with the human drama, the family, relationships between fathers and sons, husbands and wives. He deals with the way a family lives in a social context—the responsibilities and moral dilemmas we get ourselves into as American families.

But I think Arthur also values the candor, compassion, and generosity of heart and spirit that are characteristic of the American family and the American personality. He recognizes that we love our country and are willing to fight to protect our freedoms. Each Miller play has a moral center. He sees that we as a *society*, at our best, have a moral center; there's an imperative of behavior that is defined by conscience and a profound sense of good and evil, right and wrong, responsibility and duty.

In *A View from the Bridge*, Eddie Carbone has let himself be seduced away from his own moral persona. He's a good man, a good husband, a hard worker. He's well liked, everyone admires him. He's courageous, generous. He's promised his sister he's going to take care of her daughter. He wants the best for her, and to protect her from the sexual predators that lurk around the waterfront. But the real predator is in his own heart! *He* is the sexual predator, and he doesn't fully realize it.

That's the core of Eddie's tragic flaw. He becomes myopic, and—until it is finally brought to a crisis—he doesn't even fully realize what is motivating his behavior. He *wants* this girl desperately. It is a carnal desire that overwhelms him, separating him from his wife while he pursues, fantasizes, dreams about, and cannot take his eyes off his niece. So he's extremely conflicted in his heart. This is inevitably going to lead him to the calamity of suspicion and jealousy that storms around him when he lets those young men into his house.

I don't think Eddie's flaws as a human being result in his villainy. He's not a villain, he *is* a tragic hero. In a tragedy, the audience is really asked to *identify* with the hero, to comprehend his tragic fall, and then to survive him, while coming to some kind of understanding of their own moral nature.

Eddie makes a transgression of the heart that goes into the regions of the taboo. And the transgression is mythic; it's one of the reasons why the play is so suited to operatic treatment—because its passions are immense. There are two taboos in *View*: first of all, the lust that this powerful laborer has for his niece, who lives under his roof and casts an irresistible spell over him. The taboo itself isn't strong enough to keep him back. This leads, of course, to his destruction. In working this out, he also breaks another taboo, which is betrayal of his countrymen, the fraternity of his immigrant relatives and ancestors.

It's thrilling how the chorus returns us, in our minds and hearts, to the ancient regions from which these families and taboos grew. One doesn't have that sense in the play; there certainly is an implied link to the Old World, and the ritual of a village exorcising a demon, so in that sense the action has a kind of Old World resonance. In the opera, however, there's a powerful sense that this story has long since been completed. You feel that the whole chorus, along with Alfieri, is looking back to those days when Eddie was entranced by the young woman in his house. The two men who came from Italy to be protected by him were betrayed, and the result was bloodshed and death for the family.

I'm particularly turned on by the forceful choral presence in the work, and by the community witnessing and remembering this ritual enactment of the expulsion of a transgressor from the community. This taboo must be maintained in order for the community to live, so the community must exorcise anyone that breaks the taboo. The way the community comes together to speak and to exorcise these demons is exciting, especially because the opera's world is so realistic and gritty—it has all the graininess of a black-and-white film. When you recall those images of the docks and waterfront in the early days after the war, you can't help thinking in terms of the granular, sexy quality of the black-and-white images. It's a heady, sensual world, and the realism of it is a terrific contrast to the immense level of expressiveness that the opera produces.

For this drama, you need a space that can be believably claustrophobic while creating the kind of combustion that the play needs for everything to explode. One thing that's so real and scary about this dramatic situation is that you have the husband and wife living in a small apartment with the husband's niece, who's developing into a stunning young woman. These three people are stepping all over each other. The marriage between Eddie and his wife is observed in great intimacy by the girl. And into this come two handsome young men from Italy, one still tethered domestically in Italy and the other one looking to the city, singing about the New York lights. These guys are

shaving and dressing and sleeping on the floor—the shared intimacy of that kind of environment is incendiary. When it detonates, the explosion is all the more immense.

So there's the need for that kind of claustrophobic environment, but also for this community space. You need to feel the bridge, the cranes, the tenement buildings, the grey-smearred sky, the murky water in the harbor. Wendall Harrington is a great collaborator for this project because she has created a transforming series of photographic images, calling up this specific waterfront world. But she will also help me as a storyteller in producing large images that have a much more psychological energy: the Madonna, the Sacred Heart, the images of ancient ruins in Sicilia, in Siracusa—and also the faces of the people of Red Hook blown up in scale.

For me, directing operas is exactly the same as directing plays, whether the actor happens to be dancing or acting or singing the role. The actor's task is to embody the character, working out the action and the intentionality of the character in the unfolding drama. So I try to be the actors' colleague in helping give them a sense of what they're doing, and a sense of what it feels like out front. But the one thing that does distinguish the work of the director in opera from the director in non-musical theater is that, as an opera director, I don't have anything to do with tempi. When I'm asked, I can make an observation—this feels slow, this feels fast—but that interpretive mandate belongs to the conductor (and the composer, if he's living). In theater, I do have to worry about tempi, I have to move the drama along: "Pick it up here, this has to move forward, the audience is thinking faster than you are." So keeping a play in the right rhythm of tempo shifts is a real challenge in the theater, while in the opera I don't have to do that.

I don't think I'm sophisticated musically, but when I first began directing opera, I learned that I can trust what I hear in the music. I'm usually close to understanding what the musical event is expressing, even if it's not in the words. If you're just an open listener, you can feel the sorrow, the joy, the terror. Music is in some ways more accurate in expressing what it intends than words are—words are so susceptible to dissembling. Words lie, words conceal. Music *reveals*—it very rarely hides. —*Excerpted from a conversation with Roger Pines, June 1999.*

SYNOPSIS

(The story is set in the 1950s in Red Hook, Brooklyn.)

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ACT ONE

Scene 1. Neighborhood people begin an arduous day. The lawyer Alfieri commences the tragic story of longshoreman Eddie Carbone, and the chorus of characters and townspeople joins in the retelling.

Two stevedores, Louis and Mike, tell Eddie that the ship holding his wife's two cousins from Sicily has landed. As illegal immigrants, they have been spirited away and will be brought to his house that evening.

Scene 2. Arriving home, Eddie finds his niece Catherine dressed up; she has grown from a sweet child to a disturbingly beautiful young woman. She calls for Eddie's wife, Beatrice, whereupon Eddie announces the safe arrival of the two young men, Rodolpho

and Marco. Catherine breaks in with news of her success at stenography school and a job offer, which irritates Eddie as it bespeaks the growing up of his almost-daughter. He advises her about entering the world of work.

Scene 3. Eddie impresses Beatrice and Catherine with the importance of silence about the “submarines.” The chorus recounts the tale of a young man who betrayed information to Immigration and the community’s exacting of punishment.

Scene 4. The young men arrive at the Carbone home.

Scene 5. After they are introduced, Marco and Rodolpho tell a rueful story of the poverty at home that necessitated their trip. Rodolpho, whose blond charm gets on Eddie’s nerves, reveals his dream—to own a motorcycle! (Aria: *When I am rich*). His quieter brother Marco has a family in Sicily, but Rodolpho has, according to himself, “a nice face but no money” and thus cannot marry. But he *can* sing, from operatic arias to what he thinks of as jazz (Song: *Johnny Black’s “Paper Doll” Neapolitanized*). He is shushed by Eddie, who fears the neighbors’ suspicions.

Scene 6. Weeks have passed, it is evening, and Eddie and Beatrice are outside their home. Eddie has become exasperated with Rodolpho’s flashy style. But the tension in the Carbone home has a deeper source: Eddie has not made love to Beatrice in months, long before the cousins’ arrival. She finally confronts him with the fact.

Scene 7. Eddie is walking home late after work. His friends congratulate him for sheltering the two Sicilians. He becomes uncomfortable when they mention how they enjoy both brothers, Rodolpho in particular.

Rodolpho and Catherine return from an evening’s stroll on the Brooklyn Paramount; its view of Manhattan inspires Rodolpho (Aria: *I love the beauty of the view at home*). Eddie orders him into the house, whereupon he tells Catherine of his suspicion: Rodolpho wants to marry her only to obtain legal immigration papers. Beatrice begs Eddie to desist. As he skulks off, she sets Catherine straight about Eddie’s feelings toward her (Aria: *Was there ever any fella that he liked for you?*).

Scene 8. The desperate Eddie calls on Alfieri to ask if there is any legal way he can keep Catherine out of Rodolpho’s clutches (Eddie even suspects his sexuality.) No, says Alfieri, except for the unthinkable—telling Immigration on the brothers.

Scene 9. At the Carbone’s home, Eddie’s gruffness shuts down any attempts at conversation. Catherine defiantly puts on a record of “Paper Doll” and invites Rodolpho to dance. Eddie explodes in anger; suddenly, under pretext of teaching him to box, he forces Rodolpho to fight him, landing a blow that stops the confrontation. Marco realizes that Eddie needs reminding of a few things—family loyalty among brothers, for one—and proves that his is the greater physical strength.

ACT TWO

Scene 1. Longshoremen joyfully scramble on the docks for bottles. Several cartons of imported Scotch have broken open on the boards—as has happened probably every year, two days before Christmas. Tony, Mike, Eddie, and Louis celebrate the ritual taking of whisky bottles in their yearly doo-wop quartet (Quartet: *Oh ho ho, somehow, somehow*). But Eddie is different this time, drinking so much that it excites comment from his concerned friends.

Scene 2. Rodolpho and Catherine realize that this is the first time they have been alone in the house. Catherine explains her desire to live in Italy after their marriage, but Rodolpho is committed to staying in the United States. He assures her, however, that it is *she* he loves, not America. More than living in Italy, Catherine actually wants simply to get away from Eddie, whose recent behavior confuses her. Her uncle was formerly good to her, and she still loves him (Aria: *But you do not know this man*). In a consoling mood edged with sexual anticipation, Rodolpho nudges her toward the bedroom.

Scene 2A. Eddie enters the house drunk, yelling for Beatrice. Finding the two coming out of the bedroom, he orders Rodolpho to leave. Catherine wants to leave, too; Eddie responds by violently kissing her. When Rodolpho tries to pull him off her, Eddie kisses him even more brutally.

Scene 3. In his office, Alfieri muses about Eddie's case (Aria: *On December twenty-seventh*). Eddie bursts in, and tells Alfieri that he kissed Rodolpho to shame him in front of Catherine. To Alfieri, Rodolpho's lack of physical resistance doesn't prove his unmanliness. Eddie is left with only one way to get rid of Rodolpho: the call to Immigration.

Scene 4. Beatrice sadly takes down Christmas decorations. When Eddie appears, she tells him that the brothers are now renting a room upstairs. She pleads with Eddie to consent to the wedding. Eddie is furious to hear that there are two new illegal immigrants now sharing the room with Beatrice's cousins. Eddie's exhortation to get all four men out of the house quickly is interrupted by loud knocking: Immigration is responding to Eddie's telephone call. Two officers search the house and find the four "submarines" with Catherine, who, along with Beatrice, now suspects Eddie's involvement in the arrests. Marco, certain that Eddie betrayed them, spits in his face as the group is led away in front of the neighborhood. They, too, turn from Eddie in his shame.

Scene 5. In jail, Marco recalls the odyssey that has brought him to this moment (Aria: *To America I sailed*). Just as American law will not give Eddie satisfaction in ridding him of Rodolpho, Marco feels frustrated in that the law will not help him exact even an apology from Eddie.

Scene 6. Eddie refuses to go to the wedding or even to let Beatrice attend. Rodolpho and Catherine's begging Eddie to leave before Marco comes (he is out of jail) has no effect. The neighbors let Eddie know that he has lost all respect (Chorus: *Who can give you back your name?*). Beatrice confronts Eddie with what he can't accept: The Carbones are physically estranged because Eddie is in love with Catherine.

Eddie's denial is cut off by Marco's arrival. No apology is possible: Marco demands that Eddie fall to his knees before him. They fight, with Eddie pulling a knife. Marco's superior strength forces Eddie to stab himself to death with his own hand. The reenactment of Eddie Carbone's tale is over, and the townspeople and Alfieri wish us goodnight.

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A VIEW FROM THE BRIDGE

AN OPERA IN TWO ACTS

Libretto by Arnold Weinstein and Arthur Miller,
based on the play by Arthur Miller

Lyric Opera of Chicago

Kim Josephson, Catherine Malfitano, Gregory Turay, Juliana Rambaldi, Timothy Nolen,
Mark McCrory

Dennis Russell Davies, conductor

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