

Le Pardon de Ploërmel/ Dinorah

Opéra comique en trois actes

First performance:

1st version (*Le Pardon de Ploërmel*): 4.4.1859,

Paris, Opéra Comique

2nd version (*Dinorah*, with recitatives):

26.7.1859, London, Covent Garden



For this simple, folk-based plot based on a Breton legend – in effect, a piece for three characters – Meyerbeer came up with music that contains some of his best inspirations. He knows how to make clever use of folk-music traits: memorable melodies are combined with an original musical language whose formal development indicates new paths. Among the coloratura soprano's showpieces, the virtuoso *Shadow Aria* is still known today for extreme vocal demands and excellent dramatic capabilities it demands of the protagonist. One might think that in this demanding and varied score Meyerbeer was seeking to create a new type of 'Grand comique'.

Critical Edition, edited by Clive Brown

Text:

Jules Barbier, Michel Carré, Giacomo Meyerbeer

Characters:

Hoël (bar)
Corentin (t)
Loïc (spk)
Claude (spk)
A hunter (b)
A woodcutter (t)
Dinorah (s)
2 little shepherds (2 s)
2 girl goatherds (2 s)

Chorus

Extras

Orchestra:

2 picc, 2 fl, 2 ob, c.a., 2 cl, b cl, 2 fg, 4 hn, 3 valve hn, 2 valve cornets, 2 tpt, 2 valve-tpt, 3 tbn, timp, perc (bs dr, cym, mil dr, trg, little bell in F sharp), hp, strings; backstage ensemble: harm, bell in A flat, wind machine, thunder machine.

Place of the Action:

In Brittany

4 scenes:

Act I: „Evening“, Breton landscape
Act II: „Night“, birch forest; edge of a rocky gorge near the coast
Act III: „Morning“, in the country