



Don Pasquale

Gaetano Donizetti

LIVE IN CINEMAS JUNE 19, 2018

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Dramma buffa in three acts (1843)

Music by Gaetano Donizetti

Libretto by Giovanni Ruffini, Gaetano Donizetti

NEW SHOW

"Foolish indeed is he who marries in old age." Thus ends Don Pasquale: with a wise dictum not lacking in irony that sums up the disappointments of its hero, a rich bachelor keen to marry who is deceived by his nephew Ernesto and his young bride-to-be Norina. First performed in Paris in 1843, at the turning point of several eras, Don Pasquale, a composite and varied work, is the apotheosis of opera buffa. Performed for the first time at the Paris Opera, the production has been entrusted to the Italian director, Damiano Michieletto, who transports us directly to the sincerity and dramatic splendour at the heart of an apparently light-hearted work.

Presented by Alain Duault

CREATIVE TEAM

Conductor	Evelino Pidò
Stage Director	Damiano Michieletto
Sets	Paolo Fantin
Costumes	Agostino Cavalca
Lightning design	Alessandro Carletti
Video	Roland Horvarth, Rocafilm
Chorus Master	Alessandro Di Stefano
Film Director	Vincent Massip

Paris Opera Orchestra and Chorus

ARTISTIC TEAM

Don Pasquale	Michele Pertusi
Dottor Malatesta	Florian Sempey
Ernesto	Lawrence Brownlee
Norina	Nadine Sierra
A notary	Frédéric Guieu

Produced by FRA CINEMA and co-produced by the Royal Opera House, Covent Garden, London and Teatro Massimo Palermo



DON PASQUALE

LIVE from Opéra national de Paris

Length: 2:35 approx. plus one interval

Performed in Italian, with English subtitles

ACT I

In his apartments, Don Pasquale receives his friend, Doctor Malatesta, with a view to depriving his nephew and legitimate heir, Ernesto, of his inheritance. The latter has had the bad taste to fall in love with Norina, a penniless young widow, even though Don Pasquale has presented the young man with a more worthy match. The old miser has decided that he himself should be the one to get married. Malatesta informs him that he has the ideal fiancée: his own sister, Sofronia, whom he describes as a timid, naïve convent-raised girl. An impatient Don Pasquale implores the doctor to introduce him to her right away.

When Ernesto arrives, the old fogey again tries to convince his nephew to marry the woman he has chosen for him. However, faced with Ernesto's obstinacy, Don Pasquale disinherits him for good and informs him of his imminent marriage to Malatesta's sister. Ernesto is all the more astounded since he has been led to believe he has the doctor's complete support. Unable to guarantee her future, Ernesto decides to leave Norina.

Norina receives Ernesto's letter announcing the breakup and his departure. Doctor Malatesta rushes to reassure the young woman. He explains that his sole strategy is to fool Don Pasquale: he intends to have him married before a fake notary to a seemingly sweet and amiable woman who, as soon as the vows are uttered, will turn into a veritable harpy. In so doing, he hopes to drive the poor man over the edge and persuade him to allow his nephew to marry whoever he chooses. A delighted Norina accepts to play the role of Malatesta's sister

ACT II

Left alone, Ernesto wallows in despair: disavowed by his uncle and betrayed by his friend, he has been obliged to renounce the woman he loves. For his part, Don Pasquale prepares for the arrival of his future bride. She enters, under a veil, on Malatesta's arm. The old man is instantly won over by her shy naivety and smitten by her charms when she finally removes the veil for him. He demands that they be married right away. Malatesta immediately summons his cousin, who, disguised as a notary, draws up the contract. Ernesto arrives to bid farewell to his uncle and discovers his beloved arm-in-arm with Don Pasquale. In an aside, Malatesta explains to the young man he must play along for his own good.

As soon as the marriage is concluded, the young bride turns into a shrew. Harsh and domineering, she cajoles and insults Don Pasquale to the delight of an amazed Ernesto. The old man, dumbfounded by this change of situation, almost has a stroke when the young woman orders the servants to completely rearrange the furniture in the house.

ACT III

Don Pasquale's house is in utter turmoil and the bills are piling up: jewellery, hats, flowers, gowns... A distraught Don Pasquale even receives a slap when he tries to stop his young wife from going out to have some fun. His humiliation is complete when he finds a note arranging a secret tryst between the young woman and another suitor.

Don Pasquale asks Malatesta to help rid him of his shrew of a wife. Malatesta suggests to Don Pasquale that they resolve the situation by way of a ruse. He compels the young wife to share her house with Norina, the future bride of Ernesto. The young woman replies that she would sooner leave than share her home with another woman. Don Pasquale is now eager to accept his nephew's marriage to Norina, seeing it as a means to be rid of his own wife. Soon thereafter, Malatesta finally reveals the subterfuge to Don Pasquale: Sofronia and Norina are one and the same person. Initially annoyed and upset at having been taken advantage of, Don Pasquale is ultimately relieved to be rid of his termagant wife. He forgives them all and agrees to the union of the young couple.