

ENTERTAINMENT, THE ARTS & MUCH MORE, FEBRUARY 1990, No. 11, £1.50.

20/20



MADONNA AND THE DEVIL

REVEALED! SATAN'S
STRUGGLE FOR THE
SOUL OF ROCK 'N' ROLL



PAULA YATES MEETS JASON DONOVAN

JACK NICHOLSON AND 'CHINATOWN 2': THE OTHER STORY • INSIDE JAPAN'S MAFIA
• LIAM NEESON AND 'THE BIG MAN' • SOUTH AFRICAN PROTEST ART

MUSIC

Edited by Martin Hoyle

CLASSICAL

Dmitri Hvorostovsky • Welsh National Opera
• Scottish Opera • The Best of February's
CD Releases
● Critics' choice



Soviet opera star and Cardiff Singer of the World Dmitri Hvorostovsky (right) meets the press.

NOTE WORTHY

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He whips off his shades, tosses the mane of black hair with its steely greying threads, pouts boyishly and demands, 'Don't I look like a rock star?' Cardiff Singer of the World he may be, his Wigmore Hall recital sold out before the programme was even announced, another concert rustled up by popular demand, but for Dmitri Hvorostovsky the road to the world's great opera houses has wound through pop and secondary-school teaching in his native Russia.

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an Italianate baritone. 'It would be immodest to see myself as an Italian specialist,' comes the careful disclaimer through an interpreter, but with Verdi's *Don Carlos* at La Scala, Bellini's *Paritani* for Covent Garden and a recording of *Cavalleria Rusticana* on his schedule, there's little doubt of his direction.

He has sung modern works, even atonal music — he twists his arm round his neck like convoluted statuary — which he diplomatically says he finds 'interesting'. For three years he sang nothing but opera: concerts and recording are a recent development, the result of sudden fame. Having to relearn many works, like his beloved *Traviata*, in the original for

international stages is nothing compared to the complications of newly developing ethnic awareness in the Soviet Union's republics. Recently engaged by Kiev, he was greeted by the director with 'Of course, my boy, the first thing to do is learn all your roles in Ukrainian.' Hvorostovsky was able to sing *Onegin* in Russian ('thank God') but when he listened incredulously to *Pagliacci* rehearsed in Ukrainian, he 'collapsed'. He went on in Russian, the rest sang Ukrainian. 'Actors are weeping because they must sing Verdi, Leoncavallo, Mascagni in Ukrainian. It's decreed from above. They weep but they sing.'

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much to laud. He's cautious about the changes in the Soviet Union, where Gorbachev's reforms are viewed through lenses less rose-tinted than in the West. Hvorostovsky admits that 'the stagnation years' of Brezhnev weren't so bad, especially for material goods. There was more serious music available; classical records were cheaper than pop. Now, with the emergence of a market economy, things may be different. The real crisis is here, a crisis of minds, education and attitudes which he sees in global terms. The requisite changes would need decades to come about, but 'I do wish the next generation could be brought up differently, not in our spiritless and cultureless tradition.' He guardedly admits to a stake in that generation: a seven-year-old daughter, Masha.

The new pace of success has taken him slightly by surprise. Bemused, he recalls leaving his home town in the autumn. He arrived in Moscow for concert recitals and 'it was minus 20. I got ill. I barely managed the concerts, sitting in a hotel room, emerging only to jump into a taxi to the venue, then back.' By a nifty bit of Newcastle coal-importing, he shops in London for winter boots for himself and a fur coat for his wife. He was startled at the pressure of musical preparation in London, but is modestly 'delighted it wasn't a flop'. 'He came, he sang, he conquered,' trilled a susceptible lady crit in a national daily, devoting space to his sculptural appearance as well as his musicianship.

Recordings, besides recitals, are on the programme, and he's philosophical about a process some musicians hate. 'With an orchestra it's a bit easier — it's also an audience. But 20 to 30 per cent of art and skill are left out of the final product.' Opera remains his main love, though the Western cult of the producer has yet to hit him: the Glyndebourne and Covent Garden videos he's seen have been reassuringly traditional productions of classical works. Besides, they have producers in Russia too. 'I couldn't say all the productions serve the singer,' he fences diplomatically. Strangely, he's opposed to the company ethos that Western opera houses long for, a permanent ensemble in each theatre. 'It's very bad,' he rumbles, 'it brings decline.' While not advocating the jet-set system whereby a star flies in, does a couple of unrehearsed performances with singers he may never have met before, and flies on to the next continent, Hvorostovsky resents the cosiness and complacency that can set in with established companies. It's not merely in politics that a brisk wind of change is dispelling the age of stagnation. ■

Dmitri Hvorostovsky will give recitals in Cork (Feb 4) and Dublin (Feb 7) before a concert of operatic arias in Edinburgh (Feb 12) and the Royal Festival Hall, London, in March. He sings Alfio in the forthcoming Philips recording of 'Cavalleria Rusticana' with Jessye Norman and José Carreras; the title role in 'Eugene Onegin' and Rodrigo in 'Don Carlos' are also scheduled.

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ЗАСЛУЖИВАЕТ ВНИМАНИЯ

Мартин Хойл встречается с Кардиффским Певцом Мира

Он снимает тёмные очки, встряхивает гриву чёрных волос со стальными седеющими прядями, по-мальчишески надувает губы и спрашивает: "Похож я на рок-звезду?" Он певец мира, и билеты на его концерт в Wigmore Hall были распроданы ещё до того, как была объявлена программа, по многочисленным требованиям публики был организован ещё один концерт, но путь Дмитрия Хворостовского к великим оперным театрам мира лежал через эстраду и преподавание в средней школе в его родной России.

Он идеально подходит для Онегина Чайковского, пресыщенного байронического денди, трагически разрушающего деревенское общество; в настоящее время это его любимая роль. Помимо его верности русской опере, его голос – итальянский баритон. "Было бы нескромно считать себя мастером в итальянском", - осторожно говорит он через переводчика, но с "Дон Карлосом" Верди в Ла Скала, "Пуританами" Беллини в Ковент-Гардене и записью "Сельской чести" в графике нет никаких сомнений в его целях.

Он пел современные произведения, даже атональную музыку (он обвивает рукой вокруг шеи, как изогнутая скульптура), которую он дипломатично называет "интересной". В течение трёх лет он не пел ничего, кроме оперы: концерты и записи последнего времени – это -это что-то новое - результат внезапной славы. Необходимость переучивать многие произведения, такие как его любимая "Травиата", в оригинале для международных сцен – ничто по сравнению с трудностями усиления национального самосознания в республиках Советского Союза. Недавно приглашённый в Киев, он был встречен режиссёром со словами: "Конечно, мой мальчик, первое, что нужно сделать, это выучить все свои роли на украинском." Хворостовскому позволили спеть Онегина по-русски ("слава Богу"), но когда недоуменно

слушал на репетиции "Паяцы" по-украински, он "умирал". Он пел по-русски, остальные - по-украински. "Актёры плачут, потому что должны петь Верди, Леонкавалло, Масканы по-украински. Это приказ свыше. Они плачут, но поют".

Русской душе в последнее время было и о чём горевать, и что хвалить. Он настороженно относится к переменам в Советском Союзе, где реформы Горбачёва воспринимаются сквозь призму менее розовых тонов, чем на Западе. Хворостовский признаёт, что "годы застоя" Брежнева были не так уж плохи, особенно в отношении материальных ценностей. Была более доступной серьёзная музыка; записи классической музыки были дешевле эстрадной музыки. Теперь, с появлением рыночной экономики, всё может измениться. Настоящий кризис уже наступил, это кризис умов, образования и отношений. Он видит его в глобальных масштабах. Необходимые изменения потребуют десятилетий, но: "Я действительно хочу, чтобы следующее поколение воспитывалось по-другому, а не в нашей бездуховной и бескультурной традиции." Он сдержанно признаётся, что в этом поколении есть и его вклад: семилетняя дочь Маша.

Скорость его успеха немного неожиданна для него. Он смущённо вспоминает, как осенью уезжал из родного города. Как приехал в Москву на концерты, и "было минус 20. Я заболел. Я едва справлялся с концертами, сидел в гостиничном номере, выходя только для того, чтобы запрыгнуть в такси доехать до места и обратно." В Лондоне сибиряк приобрёл зимние ботинки для себя и шубу для жены. Он был удивлён музыкальной требовательностью в Лондоне, но скромно "рад, что это не провал". – "Пришёл, спел, победил", он пронзил впечатлительную критикессу национальной ежедневной газеты, отдавшей должное как его скульптурной внешности, так и музыкальности.

В его планах помимо сольных концертов и записи, и он философски относится к процессу, который ненавидят некоторые музыканты: "С оркестром немного проще - это ещё и публика. Но 20–30 процентов искусства и мастерства теряется в записи". Опера остаётся его главной любовью, хотя западный культ режиссёра ещё не успел поразить его: записи Глайнборна и Ковент-Гардена, которые он видел, были обнадеживающе традиционными постановками классических произведений. В России тоже есть режиссёры. "Не могу сказать, что все постановки ориентированы на певца", - дипломатично заметил он. Как ни странно, он против традиционной труппы, к которой стремятся западные оперные театры, - постоянному ансамблю в каждом театре. "Это очень плохо, - возмущается он, - это ведёт к упадку". Хотя Хворостовский и не выступает за систему "реактивных самолётов", при которой звезда прилетает, даёт пару неподготовленных выступлений с певцами, которых он, возможно, никогда раньше не встречал, и летит на другой континент, его возмущает комфорт и праздность, которые могут возникнуть в театрах с постоянным составом. Не только в политике свежий ветер перемен разгоняет век застоя.

Дмитрий Хворостовский даст сольные концерты в Корке (4 февраля) и Дублине (7 февраля) перед концертом из оперных арий в Эдинбурге (12 февраля) и в Royal Festival Hall Лондона (в марте). Он поёт Альфио в предстоящей записи Philips "Сельской чести" с Джесси Норман и Хосе Каррерасом; в его планах главная роль в "Евгении Онегине" и Родриго в "Доне Карлосе".