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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE DEVELOPMENT OF A SINGER'S HANDBOOK OF BASS OPERATIC ARIAS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

DUDLEY WAYNE STILES

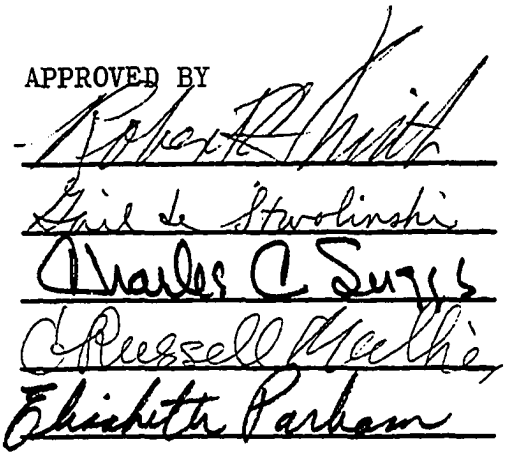
Norman, Oklahoma

1969

THE DEVELOPMENT OF A SINGER'S HANDBOOK

OF BASS OPERATIC ARIAS

APPROVED BY



DISSERTATION COMMITTEE

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Dedicated to

my beloved son,

Wayne

TABLE OF CONTENTS

Chapter		Page
I.	DESCRIPTION OF THE PROJECT.....	1
	Purpose Procedures	
II.	RECOMMENDATIONS CONCERNING USE OF HANDBOOK..	10
SELECTED BIBLIOGRAPHY.....		12
APPENDIX A.....		17
	A SINGER'S HANDBOOK OF BASS OPERATIC ARIAS	
APPENDIX B.....		155
	AURAL SUPPLEMENT TO THE HANDBOOK	
APPENDIX C.....		159
	ARIA SELECTION QUESTIONNAIRE	

THE DEVELOPMENT OF A SINGER'S HANDBOOK OF BASS OPERATIC ARIAS

CHAPTER I

DESCRIPTION OF THE PROJECT

Purpose

When an excellent singer stands in the wings, ready to walk on stage and perform an aria or opera role for the first time, he is light years away from the day when he first began studying the aria or role. Since that day he has spent countless hours in hard work and self-discipline, attempting to improve his vocal production and attempting to learn the music accurately.

Most singers seek guidance in improving vocal production, but when it comes to learning music accurately, they do not recognize the necessity of an organized learning procedure; therefore, there is often a lack of direction in the learning process. This lack of direction usually leads to an unwise use of time in learning music and to inaccuracy in performance of music.

The purpose of this project is to prepare a singer's

handbook of bass operatic arias* which will aid the bass in performing the arias accurately. It is hoped that as a result of studying the arias in the handbook, the singer will develop an organized pattern of learning which he can apply to other arias or roles.

Procedures

In developing the handbook, the first thing which had to be considered was the choice of arias to be included. This was determined through individual conferences with all members of The University of Oklahoma voice faculty (Joseph Benton, Wilda Griffin, Jack Harrold, Elisabeth Parham, and Orcenith Smith), with other qualified members of The University of Oklahoma music faculty (Russell Mathis and Spencer Norton), and with three prominent professional singers (John Alexander, Jerome Hines, and Giovanni Martinelli.) Each of the persons, during the course of the conference, filled out an Aria Selection Questionnaire.** After all of the conferences were completed, I chose the arias for the handbook, basing my choices upon the opinions given me during the conferences and in the questionnaire.

The conferences with all members of The University of Oklahoma music faculty were held on that campus during

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*See Appendix A.

**See Appendix C.

February of 1968. The conference with John Alexander was held in November, 1967, in Tulsa, Oklahoma. We were both there for a week performing in Puccini's Madame Butterfly. During that week we talked often about the development of this handbook. Jerome Hines, although not a close personal friend, is an acquaintance of mine. He was most gracious in talking to me for almost four hours at his hotel in Oklahoma City, Oklahoma, in December, 1967. Giovanni Martinelli was on The University of Oklahoma campus for a week of Vocal Master Classes during March, 1968. During that week he conferred with me several times, advising me as to what arias he believed should be included in the handbook.

On the basis of the conferences several conclusions developed which were used as guide lines in choosing arias. I decided that the handbook should contain arias that would cover the various styles, periods, and languages and that the arias chosen should be from operas which remain in the modern repertoire. Various styles, periods, and languages were covered in order that the singer would have the opportunity of studying in detail a variety of arias. It is hoped that the singer would then be able to apply what he has learned from studying the arias in the handbook to other arias with similar characteristics. Since the handbook is orientated toward performance, it seemed most logical to include only arias from operas

which the bass would likely be performing or seeing performed.

Although there were composers writing operas before Mozart, none of these composers' operas are in the modern repertoire; therefore, the handbook begins with Mozart. Two of his arias are included because of his prominence in both the Italian and the German opera.

Beethoven is not generally considered an opera composer, but one of his arias is included in the handbook because his opera Fidelio contains stylistic innovations which help bridge the gap between the other two great Germans, Mozart and Wagner.

One aria each from Rossini, Bellini, and Donizetti is included. These men are important in their own right, but they are equally important as forerunners of the greatest of all nineteenth-century Italian opera composers, Giuseppe Verdi.

There are two Verdi arias in the handbook, covering what can be loosely called his early period and his middle period. Verdi actually has five periods of development, but due to the limitations of this project, a thorough treatment of each period is not possible.

Wagner, the Verdi of nineteenth-century German opera, would seem to demand equal time with Mozart and Verdi. However, without exception the three professional singers--Alexander, Hines, and Martinelli--advised against

including more than one Wagner aria. Their primary reasons were that Wagner's vocal writing does not help the voice develop, that it demands a mature voice, and that most of the time it demands forte singing.

An aria from Gounod's Faust represents the lyric style of nineteenth-century French grand opera. The popular opera-comique style of eighteenth- and nineteenth-century France is represented by an aria from Bizet's Carmen.

The twelfth and final aria comes from Puccini, the late nineteenth- and early twentieth-century Italian medolic genius.

After the arias were selected, a detailed performers' guide for each aria included in the handbook was begun. The first item in the guide is a short résumé of the opera. Its purpose is to enable the singer to gain a general understanding of the complete plot. Supplementing the résumé is a detailed account of the scene leading up to and including the aria. This account includes an exposition of the situation and the motivations of the characters and a description of the scenery and props.

To sing an aria accurately and convincingly, the singer should know the personality traits and, in many instances, the physical characteristics of the character being portrayed. This is the next item of discussion in the guide.

Furthermore, a literal translation of each aria is included. The singing translations found in most scores and anthologies are too far from the actual meaning of the words to permit an accurate and convincing performance of the aria. To insure accuracy, translations of French arias were checked by Mr. Joseph Benton, and translations of Italian and German arias were checked by Mr. Spencer Norton.

As an aid to accurate pronunciation of the languages, I made a transcription of each aria, using the International Phonetic Alphabet. Although most singers are not familiar with the IPA, in my opinion (and in the opinions of many professional singers, language coaches, language schools, and opera workshops), a working knowledge of the IPA should be a basic tool for all singers. It is hoped that the use of the IPA in this project will lead to a greater awareness of its existence and to a greater understanding of its usefulness for singers.

In many arias there are traditional cuts, word changes, key changes, tempo changes, dynamic changes, and cadenzas which are not mentioned in the score. A discussion of these traditional performance practices along with a discussion of musical style is included.

A representative list of recordings of each opera from which the various arias being discussed were taken is included. All information necessary for ordering a

recording of a particular opera is listed. This includes the names of the singers, conductor, orchestra, and chorus; a designation of the language in which the opera is performed; the number of records in the complete recording (this information is given so a person can estimate the cost); the name of the recording company; and the order number. An underlined order number indicates stereo.

Also a representative list of recordings of "aria albums" which include a particular aria under discussion is included in the handbook. All information necessary is listed. This includes the name of the artist performing the album; the name of the album; the name of the recording company; and the order number. As before, an underlined order number indicates stereo. Only albums which have the aria performed in the traditional performance language are included. I did not list recordings of albums for Donizetti's "Dalle stanze," Beethoven's "Hat man nichts auch beineben," or Wagner's "Mein Herr und Gott." I could not locate any available recordings of these arias which could be purchased by the general public.

It was impossible to cover in detail matters that were not directly related to a discussion of an aria; therefore, a related reading list is included. This list will enable the singer to gain knowledge about the composer and librettist; about the earliest performances;

about the original conductor and performers; about the most famous performances, conductors, and performers; and about contemporary performances, conductors and performers.

Because of their special nature, three of the most important items in the project appear on a tape entitled Aural Supplement to the Handbook.*

I dealt with each aria in the handbook in all three areas (text, singing, and accompaniment) before moving on to the next aria and repeating the process. First on the tape is the text of the aria being spoken slowly and distinctly by the writer. It is often difficult to understand the exact pronunciation of the text of an aria while listening to an artist singing it at proper tempo. It is hoped that this spoken text will aid in insuring accurate pronunciation. Second, recordings of two artists singing the aria are included. All of the recordings are taken from live performances, except the two recordings of Bizet's "Toreador Song," which are taken from commercial recordings. These recordings give the singer an opportunity to hear the aria interpreted by qualified artists. Finally, a piano accompaniment of the aria is included for the convenience of the singer. Seven of the aria accompaniments were played by Mr. Curt Allen, and five of them were played by Mr. Spencer Norton. It is often difficult to

*See Appendix B.

find an accompanist who is willing to practice as much as the singer needs to. And if such an accompanist is available, his fee is often too great to permit adequate rehearsal time. With a taped accompaniment, the singer can practice as long as he feels necessary.

The aural supplement is recorded at 7½ IPS on high quality Scotch magnetic tape with .5 mil polyester backing.

CHAPTER II

RECOMMENDATIONS CONCERNING USE OF HANDBOOK

Since there have been no books written related to this project, it is obvious that this handbook of bass arias is only a beginning. It would be to the advantage of voice teachers and singers if other projects of this type were undertaken. There could be a great deal of expansion of this handbook of bass arias, along with the development of handbooks covering the baritone, tenor, contralto, mezzo-soprano, and soprano repertoire. With some changes in the format, this approach could be used in developing a handbook of oratorio arias or in developing a handbook of song literature.

In the contemporary music school, the voice instructor usually has an extremely heavy teaching, coaching and performing schedule. As a result, the teacher has to put in extra hours, and often the student does not get adequate instruction in all areas of singing. It is hoped that the use of this handbook will help to solve a small part of this problem. If the student, when assigned an aria from the handbook, will carefully study and learn everything in the handbook which deals with that aria, he will

interpret the aria accurately, sooner, and he should be knowledgeable and better able to understand additional comments which the teacher might make concerning the aria.

However, a word of caution. The singer should remember that this handbook is only a guide for organized learning and for accurate performance. When using the handbook, the singer should take what it has to offer, but then apply his own imagination and interpretive ability. This is particularly true concerning the section of the handbook which deals with the professional performances of the arias. This section should be used only as a guide to possible interpretation, not as a mandate for mimicking.

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APPENDIX A

A SINGER'S HANDBOOK OF BASS OPERATIC ARIAS

TABLE OF CONTENTS

Chapter		Page
I.	ITALIAN ARIAS	20
	Bellini, Vincenzo ("Vi ravviso")	20
	Donizetti, Ghetano ("Dalle stanze")	28
	Mozart, Wolfgang Amadeus ("Non più andrai")	37
	Puccini, Giacomo ("Vecchia zimarra")	51
	Rossini, Giocchino ("La calunnia")	60
	Verdi, Giuseppe ("Infelice, e tuo credevi")	73
	Verdi, Giuseppe ("Dormirò sol nel manto mio regal")	82
II.	GERMAN ARIAS	94
	Beethoven, Ludwig van ("Hat man nichts auch Gold")	94
	Mozart, Wolfgang Amadeus ("O Isis und Osiris")	103
	Wagner, Richard ("Mein Herr und Gott")	113
III.	FRENCH ARIAS	123
	Bizet, Georges ("Toreador Song")	123
	Gounod, Charles ("Le veau d'or")	136
GENERAL RELATED READINGS		152

A SINGER'S HANDBOOK OF BASS OPERATIC ARIAS

CHAPTER I

ITALIAN ARIAS

BELLINI, VINCENZO ("Vi ravviso")

Sonnambula, La (The Sleepwalker), opera in three acts. Libretto by Felice Romani. Premiere: Teatro Carcano, Milan, March 6, 1831. American premiere: Park Theater, New York, November 13, 1835.

Characters:
Lisa, hostess of the village inn (soprano)
Alessio, a young peasant in love with Lisa (bass)
Amina, a village maiden (soprano)
Teresa, owner of the village mill, foster mother of Amina (soprano)
Elvino, a young farmer betrothed to Amina (tenor)
Notary (tenor)
Count Rodolfo, lord of the manor (bass)
Villagers and Peasants

The setting is a Swiss mountain village in the nineteenth century.

Plot

Act I

Scene: The outskirts of a Swiss village. Peasants gather for the betrothal of Amina to Elvino. Only Lisa, jilted by Elvino, resents the celebration; she ignores

her current suitor, Alessio, who joins the others in a serenade praising the couple. Amina arrives filled with excitement and thanks her friends for their kindness; embracing Teresa, she expresses the joy the day has brought. Elvino enters, explaining that he stopped to pray at his mother's grave, takes Amina's hand and gives her his mother's wedding ring with a bouquet of flowers. The lovers vow eternal devotion. No sooner has Elvino set the wedding for the next morning than a mysterious, well-dressed stranger arrives. The stranger is Count Rodolfo, who left the village as a lad. In the famous aria "Vi ravviso" Count Rodolfo recalls the scenes of his youth, while the curiosity of the villagers increases. He praises Amina's beauty and says she reminds him of someone he loved long ago, thus inciting Elvino's jealousy. As twilight falls, Teresa warns everyone that the hour approaches when a phantom haunts the village; the others in turn describe the apparition to Rodolfo. Promising to investigate, he leaves for Lisa's inn as the others disperse. Amina remains behind with Elvino, who confesses he is jealous even of the breezes that caress her. The lovers bid each other a tender good night.

Act II

Scene: A room at the inn. Rodolfo comments that he is content to spend a night in so sympathetic a town. Lisa brings news that he has been recognized as the Count

and that the villagers are coming to pay their respects. A brief flirtation between them ends when they hear a noise at the window. Lisa scurries from the room, dropping her handkerchief, which Rodolfo places on the bed. Amina sleepwalks through a side door, dreaming of her marriage. Though Rodolfo is tempted to steal a kiss, he refrains, charmed by the "phantom." Lisa slips back for a moment, sees her rival, and hurries off to tell the villagers. Amina, calling Elvino's name, sinks back on the Count's bed in deep sleep; Rodolfo prudently leaves as the villagers arrive, led by Alessio. Elvino, thus, discovers Amina in a compromising situation before she wakens, and despite her protestations of innocence, he denounces her, seconded by all but Teresa. The engagement broken, Amina faints as Elvino rushes out.

Act III

Scene: Outside of town. The villagers who have been persuaded by Teresa are on their way to ask the Count's help in proving Amina's innocence. They pause at a clearing in the woods. Amina and Teresa soon follow, on the same mission. Seeing her former sweetheart's farm in the distance, Amina recalls her lost days of joy. Elvino enters in despair, but when Amina approaches him, he again spurns her. Distant voices shout that the Count can prove Amina's innocence; the name of his supposed rival drives Elvino to wrest his ring from the girl's finger. He bears her no

hatred, he tells her, and then rushes away, crying that he can never forget her.

The scene changes. At dawn, by Teresa's mill, Lisa tells Alessio she intends to marry Elvino. The villagers congratulate her as Elvino arrives for their wedding. To clear Amina's name, Rodolfo steps forward to explain she is a somnambulist. Elvino, unconvinced, prepares to leave with Lisa, but Teresa emerges from the mill, asking quiet: Amina, exhausted with grief, has fallen into a deep sleep. Lisa flaunts her victory, prompting Teresa to turn the tables on her by showing the handkerchief which she found on the Count's bed. As Elvino looks toward Rodolfo in bewilderment, Amina is seen sleepwalking on the mill roof. The villagers gasp a prayer as the girl momentarily loses her footing on the narrow bridge that spans the millstream. Safely across, Amina wanders down a steep hill to the green, lamenting that her wedding day will never come. She looks at Elvino's flowers and compares them to her faded love. The contrite Elvino places his ring on her finger and kneels at her feet. At Rodolfo's signal, the villagers awaken Amina, who sings her delight at finding her happiness restored.

Details of Scene Leading to and Including Aria

As Elvino and Amina are announcing plans for their approaching wedding, they are interrupted by the sounds

of galloping horses and cracking whips. A few moments later Count Rodolfo, a stranger to everyone, strides through the crowd, approaches Lisa, and asks how far to the manor. She tells him that it is about three miles, adding that because of the bad condition of the roads, he can not possibly make it before dark. She invites him to spend the night at the inn. Looking around, Rodolfo muses over the familiar landmarks--the mill, the fountain, the fields. In the aria "Vi ravviso," he abandons himself to the memories which these scenes bring back to him. Though they inspire pleasant recollections, he reflects, they also bring the pain of knowing that the happy days of his youth are gone, never to return. In an accompanying chorus, the villagers comment that Rodolfo, although a stranger to them, is no stranger to the village and that he seems to be harboring some secret grief.

Rodolfo's aria is set in the square of a little Swiss village in the Alps. To the left, a high moss-covered rock rises to form a silhouette against the lengthening evening shadows. To the right, a pathway leading up a steep hill to Teresa's mill can be seen. A lake nestled among distant mountains, before which rise slender pine trees, forms the back drop.

Description of Character Singing Aria

Count Rodolfo is handsome and dressed in the fashionable clothing of the early nineteenth century. As he

arrives, he is wearing tight-fitting riding breeches and tall, black riding boots. He also has on a well-tailored jacket, a white shirt with lace inlay and lace cuffs, and a brocaded vest. He is carrying a traveling cape.

One can tell from Rodolfo's thoughts expressed in the aria that he is inclined to be romantic and sentimental, but at the same time realistic. One can also tell from the fact that he does not take advantage of Amina while she is sleepwalking in his bedroom that he is a gentleman. His character is of high quality, and when that character is questioned, he shows determination in proving all accusations false.

Literal Translation and IPA Transcription*

I recognize you, pleasant sites, in which I joyed, in which I was serene,

Vi ravviso, o luoghi ameni, In cui lieti, in cui sereni,
vi ravvizo o luodʒi ameni in Kui lieti in Kui sereni

Yes tranquil, in past days, of my earlier, of my earlier youth.

Si tranquillo, i dì passai, Della prima, della prima gioventù.
si trankwillo i di passai della prima della prima dʒoventu

Beloved sites, I find you, Beloved sites, I find you,

Cari luoghi, io vi trovai, Cari luoghi, io vi trovai,
Kari luodʒi io vi trovai Kari luodʒi io vi trovai

---

*Key to IPA symbols used in transcribing Italian is found on page 93.

But those days no more will I find. I recognize you, pleasant sites,

Ma quei dì non trovo piu. Vi ravviso, o luoghi ameni,
ma Kwei di non trovo pju vi ravvizo o luodzi ameni

In which I joyed in past days, Of my earlier youth.

In cui lieti i dì passai, Della prima gioventù.
in Kui lieti i di passai della prima dzoventu

Beloved sites, I find you, Beloved sites, I find you,

Cari luoghi, io vi trovai, Cari luoghi io vi trovai,
Kari luodzi io vi trovai Kari luodzi io vi trovai

But those days no more will I find, Beloved sites, I find you,

Ma quei dì non trovo più, Cari luoghi io vi trovai,
ma Kwei di non trovo pju Kari luodzi io vi trovai

But those days no more will I find, no more find, no find, no more find.

Ma quei dì non trovo più, non trovo, più, non trovo, non trovo più.
ma Kwei di non trovo pju non trovo pju non trovo non trovo pju

Discussion of Style

"Wagner called nineteenth-century Italian opera a 'prostitute.'"[1] Whether nineteenth-century Italian opera was an "operatic prostitute" or an "operatic personification," one thing is clear, it left its mark on the operatic world. As one of the four pillars of nineteenth-century Italian opera, whose works have stood the test of time, it is a reasonable assumption that Bellini did his part in making this mark.

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[1]Alfred Einstein, Music in the Romantic Era (New York: W. W. Norton and Company, 1947), p. 267.

Since "Vi ravviso" is a typical Bellini aria, a discussion of Bellini's general operatic style will be directly applicable to this particular aria.

Verdi, in a letter to Camille Bellaigue, May 2, 1898, tried to express it thus:

> True, Bellini is poor in instrumentation and harmony . . . but rich in feeling and in a melancholy quite his own, quite individual. Even in his less well-known operas, in La Straniera, in Il Pirata, there are long, long melodies such as no one before him has written. . . .
>
> Bellini brought to perfection the type of aria-opening and aria-development-that riding upon the see-saw of the orchestra, after which the vocal solo begins, with a soft leap of a fourth in dotted, striding rhythms, in soft beginning and smooth dying-away of the fioritura, intensified in waves, carried on by the sound of other voices or of the chorus. Bellini's operas were based upon the human voice. They are not "orchestral operas;" they know no symphonic accompaniment.[1]

"Vi ravviso" is an ideal aria for a young bass. The limited range helps guard against strain, and the shortness of the aria helps prevent excessive fatigue. Without these vocal hazards to contend with, the cantabile legato style, which is employed in every phrase of the aria, calls for smooth, even singing which will ultimately produce a voice having complete command of the total range and a smooth, resonant quality void of harshness and strain.

When sung without chorus, the aria ends in the twenty-eighth measure preceding the 6/8 allegro section.

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[1]Alfred Einstein, op. cit., pp. 267-8.

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Collections Including Aria

Chaliapin, Feodor. World's Greatest Singing Actor. Tap 309.

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DONIZETTI, GAETANO ("Dalle stanze, ove Lucia")

Lucia di Lammermoor, opera in three acts. Libretto by Salvatore Cammarano, based on Sir Walter Scott's novel The Bride of Lammermoor. Premiere: San Carlo, Naples, September 26, 1835. American premiere: Théâtre d'Orléans, New Orleans, December 28, 1841.

Characters:
- Lord Enrico Ashton of Lammermoor (baritone)
- Lucia, his sister (soprano)
- Raimondo, chaplain of Lammermoor (bass)
- Edgardo, master of Ravenswood (tenor)

Lord Arturo Bucklaw (tenor)
Alisa, Lucia's companion (soprano)
Normanno, follower of Lord Ashton (tenor)
Followers of Ashton; Inhabitants of Lammermoor

The setting is Scotland towards the end of the seventeenth century.

Plot

Act I

Scene 1: A wood. Normanno informs Lord Ashton that there is a prowler on the grounds of Lammermoor Castle and that he suspects the intruder to be Edgardo. Normanno further discloses that Lord Ashton's sister, Lucia, has been meeting the intruder. Ashton vows to destroy Edgardo, his mortal enemy.

Scene 2: A park near the castle. Awaiting her lover, Lucia sings of an apparition she believes she has seen of a young woman long ago murdered by one of the Ravenswoods. Her gloomy mood lightens as she thinks of Edgardo. When Edgardo appears, he has news that he has been ordered to France. He proposes that he visit Lord Ashton and confess his love of Lucia. Lucia insists that such a mission would be futile. The lovers bid each other a passionate farewell.

Act II

Scene 1: An anteroom in Lammermoor Castle. Lord Ashton is determined to smash the love affair of his sister

and Edgardo, since he plans to solve his own financial problems by marrying his sister to wealthy Lord Arturo Bucklaw. He shows Lucia a letter he has forged in Edgardo's hand. Reading it, Lucia mistakenly believes that Edgardo has deserted her. Distraught by grief, Lucia consents to marry Bucklaw.

Scene 2: The castle's great hall. Before an assemblage of knights and ladies, Lucia signs the marriage contract that makes her Lord Bucklaw's wife. An armed stranger boldly stalks into the hall. Consternation prevails when he is recognized as Edgardo. In the famous sextet, Edgardo wonders what restrains him from an act of vengeance; Lucia voices her despair at her brother's treachery; Enrico voices compassion for his sister's plight; Raimondo, the kindly chaplain, invokes the aid of heaven; Alisa, Lucia's companion, and Arturo Bucklaw, her husband, express the hope that there will be no bloodshed. When Edgardo finally realizes how ruthlessly he has been treated, he curses the entire Lammermoor family and rushes away.

Act III

Scene 1: The tower of Ravenswood. Lord Ashton, bent on avenging the honor of his household, comes to Ravenswood castle to challenge Edgardo to a duel. As a storm rages, both Ashton and Edgardo vow vengeance.

Scene 2: The hall of Lammermoor. The wedding festivities of Lucia and Lord Bucklaw are being celebrated. Raimondo abruptly appears with the ghastly news that Lucia has slain her husband and gone mad ("Dalle stanze, ove Lucia"). As if in confirmation, Lucia enters the hall, dressed in a long white gown. She rages, unconscious of her surroundings. She believes that Edgardo is with her and that they are being married. She even mistakes her brother for Edgardo. Pathetically, she begs that a flower be placed on her grave and that no tears be shed. Swooning, she falls into the arms of the faithful Alisa.

Scene 3: The burial ground of the Ravenswoods. Not knowing the fate that has befallen Lucia, Edgardo laments the fickleness of his loved one and longs for death. Mourners from Lammermoor pass. From them, Edgardo learns of Lucia's madness. He is about to rush to her side when a tolling bell announces that she is dead. Aware now that Lucia has never faltered in her love for him, Edgardo promises her spirit that they will never be parted again. He then stabs himself and dies.

Details of Scene Leading to and Including Aria

The first scene of the final act is set in a large hall or ballroom of dark oak. The laughing, drinking, dancing, and singing of the wedding festivities are

suddenly interrupted as Raimondo appears at the top of the large central staircase, looking pale and tense. In a dramatic recitative, he calls for the merriment to stop. As the guests gather around, he begins the famous "Dalle stanze, ove Lucia" telling the tragic story of how Lucia murdered Arturo.

Description of Character Singing Aria

Raimondo is usually seen with white hair and a long flowing beard. His costume is simply a full, black cape which comes to the floor.

The kind, compassionate, understanding, and wise religious leader of the Lammermoor family is also Lucia's faithful tutor. He is deeply grieved by the twisted events which make Lucia unhappy and which finally lead to her death.

Literal Translation and IPA Transcription*

Stop, ah, stop this gladness! Stop, stop! A violent event!

Cessi, ah, cessi quel contento! Cessi, cessi! Un fiero evento!

tʃɛssi a tʃɛssi kwel kɔntɛnto tʃɛssi tʃɛssi un fiero evento

From the rooms, where Lucia went with her husband, a

Dalle stanze, ove Lucia tratta a vea col suo consorte, un

dalle stanze ove lutʃia tratta a vea kol suo kɔnsɔrte un

*Key to IPA symbols used in transcribing Italian is found on page 93.

cry, a scream came through the door, like man near death!
Running

lamento un grido uscia, come d'uom vicino a morte! Corsi
lamento un grido uʃia Kome duom vitʃino a morte Korsi

quickly into their room--ah! terrible disaster! Stretched

ratto in quelle mura--ahi terribile sciagura! Steso Arturo
ratto in Kwelle mura ai terribile ʃagura steso arturo

out on the floor was Arturo, silent, lifeless, stained

al suol giaceva muto, freddo, insanguinato! e Lucia
al suol dzatʃeva muto freddo insangwinato e lutʃia

with blood! and Lucia held tightly in her hand the dagger
she had used for the murder!

l'acciar stringeva, che fu già del trucidato! Ella in me
l atʃar strindzeva Ke fu dza del trutʃidato ella in me

As her eyes looked at me she said, "Oh my husband, where?"
she's mad!

le luci affisse--"Il mio sposo, ov' è?" mi disse, e nel
volto suo
le lutʃi affisse il mio spozo ove mi disse e nel
volto suo

and as she turned a pale smile broke across her face!
wretched of

pallente un sorriso balenò! Infelice! della mente la
virtude a
pallente un sorrizo baleno infelitʃe della mente la
virtude a

the mind, happiness for her is gone. For her, for her,
wretched, wretched, of the mind,

lei manco, a lei, a lei, infelice, infelice! della mente
lei manko a lei a lei infelitʃe infelitʃe della mente

happiness for her is gone!

la virtude a lei manco!
la virtude a lei manko

Discussion of Style

The aria "Dalle stanze, ove Lucia" is proof of the fact that Donizetti placed overwhelming importance on the development of melody and simple accompaniment. Donizetti said, "If you want to find out if a certain piece of music is good, play the melody without the accompaniment."[1]

Because of its melodic beauty, this aria has become popular as a concert aria. The singer studying this aria should be aware that when performed in concert or recital, the aria is sometimes ended with the cadenza which precedes the maestoso section in 2/4 meter. The maestoso and piu mosso sections are beautiful; however, they are generally more successful when performed with chorus, as they would be in a performance of the opera.

The first twelve measures of the aria are sung in a very declamatory style. Some singers make the mistake of thinking that declamatory singing is mainly full voice "barking." Full voice "singing" is used, but the primary necessity in executing declamatory singing is the over-pronouncement of consonants. Not only are over-pronounced consonants the key to accurate declamatory singing, but they are also preventative of hoarseness and out-of-line voices which may result from declamatory singing.

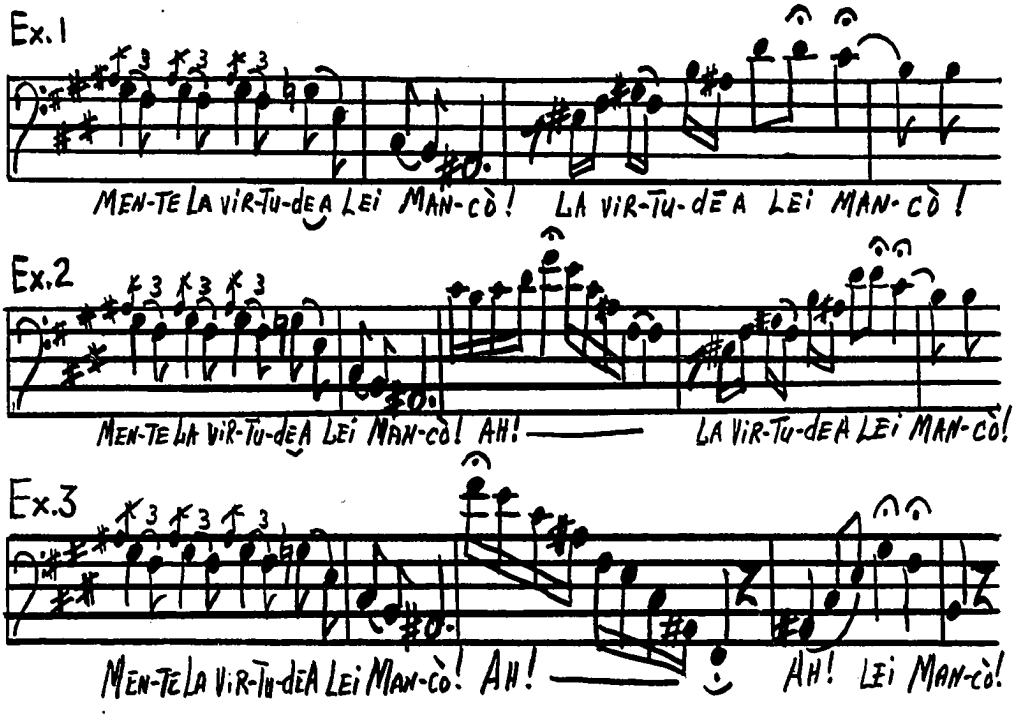
Beginning in the thirteenth measure with the maestoso,

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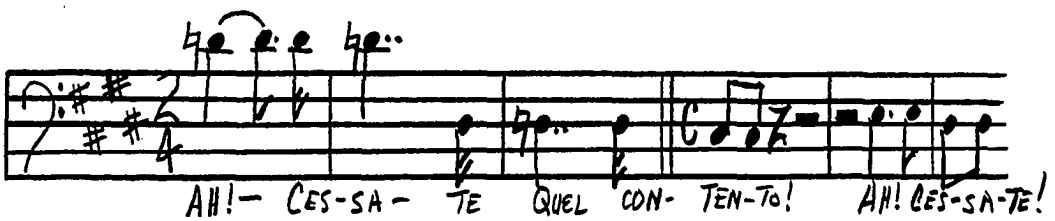
[1]Boris Goldovsky, Accents on Opera (New York: Farrar, Straus and Young, 1953), p. 124.

the style becomes legato, and the tempo remains steady until measure twenty-five. In this measure performance tradition calls for a fermata on the second beat (the note is C-sharp one and the syllable is "ra"). At the poco piu in measure twenty-nine the tempo picks up slightly, and although still legato, the aria should be sung with more agitation and anxiety at this point in the interpretation. In measure thirty-one the legato maestoso returns, and the tempo remains steady until the fermata on beat one of measure thirty-nine. The cadenza begins in measure forty-four.

It has become traditional, in this aria as in many Donizetti arias, for a singer to modify existing cadenzas or write an entirely new one which will show off his particular technical skill. Here are examples of three different cadenzas which are often used in this aria:



It is also traditional for the text at the beginning of the recitative to be sung as follows:



Beginning with the words "Un Fiero evento," the text is sung as written.

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Moffo, Bergonzi, Flagello, Sereni, Pretre, RCA Italian Opera (Italian), 3 records, RCA Victor LM6170, LSC6170.

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MOZART, WOLFGANG AMADEUS ("Non più andrai")

Nozze di Figaro, Le (The Marriage of Figaro), opera buffa in four acts. Libretto by Lorenze da Ponte, based on Beaumarchais's Le marriage de Figaro. Premiere: Burgtheater, Vienna, May 1, 1786. American premiere: possibly as early as 1799 in New York, though a presentation at the Park Theater in New York on May 10, 1824, was then claimed to be the first in America.

Characters:

- Count Almaviva (baritone)
- Countess Almaviva (soprano)
- Cherubino, the Count's page (soprano)
- Figaro, the Count's valet (bass baritone)
- Dr. Bartolo (bass)
- Don Basilio, a music master (tenor)
- Susanna, head waiting woman to the Countess (soprano)
- Marcellina (mezzo soprano)
- Antonio, gardener (bass)
- Barbarina, his daughter (soprano)
- Don Curzio, a counselor-at-law (tenor)
- Peasants, Townspeople, Servants

The action takes place at Count Almaviva's chateau near Seville, Spain, in the seventeenth century.

Plot

Act I

Scene: The apartment assigned to Figaro and Susanna. Figaro is about to be married to Susanna, and the Count has assigned them quarters conveniently near his own apartment. When Susanna suggests that the reason for the assignment of these particular quarters is because the Count has a romantic interest in her, Figaro is at first concerned; then he remarks lightly that he knows how to handle his master. There are other complications to Figaro's marriage. He has borrowed money from Marcellina and signed a contract promising to marry her if he fails to repay her. Bartolo and Marcellina arrive discussing this contract and the best way of implementing it. Susanna, suspicious of Marcellina, makes her feelings known to her rival. They exchange bitter words after which Marcellina leaves in a huff. Cherubino enters, lamenting the fact that the Count is about to send him away for embracing Barbarina. The page, however, is secretly in love with the Countess. He eagerly sings a love song he has just written on one of the Countess' ribbons now in Susanna's possession. When the Count appears, Cherubino hides behind a chair. Basilio's arrival sends the Count behind a chair, too. Eventually both are discovered and the Count angrily orders Cherubino to enlist in his regiment. Figaro mockingly gives

Cherubino advice on how to behave as a soldier ("Non più andrai").

Act II

Scene: The apartment of the Countess. The Countess laments that the Count no longer loves her and is unfaithful. Susanna and Figaro contrive a plan to revive the Count's interest in his wife by arousing his jealousy. The Count will be made to discover a letter seemingly sent to the Countess; at the same time, a rendezvous will be arranged in which Susanna will appear disguised as the Countess. They also plan to make the Count ridiculous by having him meet Susanna at a tryst, with Cherubino dressed as Susanna. Dressed in Susanna's clothes, Cherubino enters the apartment thinking about the meaning of love. As the Count appears, Cherubino is hastily locked in the closet. The Count goes searching for a crowbar with which to force the door. While he is gone, Cherubino escapes out the window and Susanna takes his place. When the Count finds Susanna, he is effusive in his apologies until the gardener comes to tell him that somebody has just jumped out the window and trampled the flower bed. The gardener has also found a piece of paper dropped by the culprit--Cherubino's commission in the Count's regiment. Figaro assuages the Count's suspicions by insisting that he had Cherubino's commission in his own pocket and that he is the man who

jumped out the window. Marcellina now arrives to demand that Figaro go through with his bargain to marry her.

Act III

Scene: A hall. The Count, seeking a rendezvous with Susanna, threatens that he will insist on the marriage of Marcellina and Figaro if she declines. Susanna makes a pretense of yielding, and the two arrange a meeting. But notwithstanding his agreement with Susanna, the Count is bent on punishing Figaro by forcing him to honor his agreement with Marcellina. Negotiations begin between Marcellina and her lawyer and Figaro and the Count, during which the astonishing discovery is made that Figaro is actually Marcellina's long-lost son. The obstacle to Figaro's marriage to Susanna has thus been removed. Meanwhile, the Countess, alone, recalls the time when the Count was in love with her. When Susanna arrives, the Countess dictates a letter arranging a rendezvous between the Count and Susanna. The Countess decides to take Cherubino's place in the affair, in other words, to disguise herself as Susanna. The marriage formalities of Figaro and Susanna are now taken care of. Guests enter to the strains of a march. Afterwards, they dance a fandango. The Count, receiving the letter from Susanna, happily invites everyone to attend a gala celebration to be held later in the evening.

Act IV

Scene: The garden. Susanna and the Countess appear, each in the other's clothing. Figaro, who now mistakenly believes that his bride is about to yield to the Count, lurks in hiding and listens to Susanna sing an invitation to her absent lover. Cherubino is also in the garden, since he has an appointment with Barbarina. Seeing the Countess and believing her to be Susanna, he attempts to steal a kiss. He is sent packing by the Count, who now flirts with his wife thinking that she is Susanna. Trying to awaken the jealousy of the Countess, Figaro learns that the Countess is really his own wife in disguise. The confusion is finally resolved, the Count obtains his wife's forgiveness, and the entire group enters the chateau to get on with the celebration of Figaro's marriage.

Details of Scene Leading to and Including Aria

The Count is angry with Cherubino for eavesdropping on a private conversation between Susanna, Basilio, and himself. Just at that moment, Figaro and peasants enter singing the praises of the Count. Figaro thanks the Count for abolishing an old Spanish custom which would have allowed the Count to make love to Susanna on her wedding night. The peasants sing another chorus of praise to the Count, and then they exit. Figaro looking at Cherubino notices that he is not happy and asks why. Susanna tells

Figaro that the Count has banned Cherubino from the castle. Susanna pleads with the Count to forgive Cherubino. The Count, tired of the pleas for forgiveness, cunningly agrees to forgive Cherubino. He says, "Enough then, I'll forgive you! In fact I'll do more than that. I need a captain in my regiment stationed at Seville. The post is yours. Depart at once." With this, the Count exits, leaving Figaro, Susanna, and Cherubino alone on the stage. Figaro, in the aria, "Non più andrai" proceeds to tell Cherubino what to expect in the army.

Cherubino usually stands center stage while Figaro, during the course of the aria, walks a few steps either side of him painting a picture of army life. Susanna stands to one side, listening intently, obviously amused at Cherubino's childlike reactions to Figaro's story.

The aria is performed in the partially furnished room which will be occupied by Figaro and Susanna after their marriage. The props generally include one or two chairs draped with cloth, perhaps a ladder, large bolts of material, and a yardstick. In this scene, at the appropriate time, he picks up the yardstick and gives it to Cherubino to use for a rifle.

Description of Character Singing Aria

Figaro is generally pictured as tall and handsome. He has dark hair. People often think of Figaro's complexion as medium to light brown. He dresses well, but

not richly. One should keep in mind that he is a servant, not a member of the aristocracy. His costume is that of the typical servant in the mid-eighteenth century. It includes knee-breeches with jacket to match, long stockings, shoes with large buckles, and a shirt which usually has a conservative amount of lace down the front and on the cuffs.

If one has to sum up Figaro's personality in one word, that word would probably be "clever." He knows he is good looking and suave, and is secure in his relationship with Susanna. He would like to be his own boss and command a certain degree of authority; however, he knows his position is that of a servant. He is constantly plotting how to appear convincingly to be the Count's faithful servant, and, at the same time, outwit his master and turn every situation to his own advantage.

Literal Translation and IPA Transcription*

No more going around, blundering lover, night and day on every side acting silly,

Non più andrai, farfallone amoroso, notte e giorno d'intorno girando,

non pju andrai farfallone amorozo notte e dʒorno dintorno dʒirando

*Key to IPA symbols used in transcribing Italian is found on page 93.

From the lover turmoil rests, little Narcissus, beau of love,

delle belle turbando il riposo, Narcisetto, Adoncino d'amor,
delle bɛlle turbando il ripozo nartʃizetto adɔntʃino damor

from the lover turmoil rests, little Narcissus, beau of love.

delle belle turbando il riposo, Narcisetto, Adoncino d'amor.
delle bɛlle turbando il ripozo nartʃizetto adɔntʃino damor

No more having this beautiful plume, this frivolous and galant hat,

Non più avrai questi bei pennacchini, quel cappello leggiero e galante,
non pju avrai kwesti bei pennaKKini kwel kappello ledʒero e galante

This long hair, this brilliant air, this ruby feminine color,

quella chioma, quell' aria brillante, quel vermiglio donnesco color,
kwella kjoma kwell aria brillante kwel vermiʎo dɔnnesko kolor

This ruby feminine color! No more having--this plume--

quel vermiglio donnesco color! Non più avrai--quei pennacchini--
kwel vermiʎo dɔnnesko kolor non pju avrai kwei pennaKKini

this hat--this long hair--this brilliant air!

quel cappello--quella chioma--quell' aria brillante!
kwel kappello kwella kjoma kwell aria brillante

No more going around, blundering lover, night and day on every side acting silly,

Non più andrai, farfallone amoroso, notte e giorno d'intorno girando,
non pju andrai farfallone amorozo notte e dʒɔrno dintɔrno dʒirando

from the lover turmoil rests, little Narcissus, beau of love,

delle belle turbando il riposo, Narcisetto, Adoncino d'amor,
delle belle turbando il ripozo nartʃzetto adɔntʃino damor

from the lover turmoil rests, little Narcissus, beau of love.

delle belle turbando il riposo, Narcisetto Adoncino d'amor.
delle belle turbando il ripozo nartʃizetto adɔntʃino damor

Among warriors, by jove! Big moustaches, full pack,

Fra guerrieri, poffar Bacco! gran mustacchi, stretto sacco,
fra gwerrjeri pɔffar bakko gran mustakki stretto sakko

rifle on shoulder, sabre by the side, straight neck, sincere face

schioppo in spalla, sciabla al fianco, collo dritto, muso* franco,
skjɔppo in spalla ʃabla l fjanko kɔllo drɪtto muzo franko

a big helmet, or a big turban, much honor, little money,

un gran casco, o un gran turbante, molto onor, poco contante,
un gran kasko o un gran turbante mɔlto onor poko kɔn tante

little money, little money. And in place of the Fandango a march

poco contante, poco contante. Ed in vece del fandango una marcia
poko kɔntante poko kɔntante ed in vetʃe del fandango una martʃa

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*Muso does not literally translate to the word "face." It is slang meaning "snout."

through the mud. Up mountains, through valleys, with the snow and the sun,

per il fango. Per montagne, per valloni, con le nevi, e i sollioni,

per il fango per montagne per valloni Kon le nevi e i sɔlljoni

to the concerts of trombones, of tubas, of cannons, and the bullets and all the

al concerto di tromboni, di bombarde, di cannoni, che le palle in tutti i

al Kɔntʃerto di trɔmboni di bɔmbarde di Kannoni Ke le palle in tutti i

roaring and whistling by the ear. No more having--this plume,

tuoni, all' orecchio fan fischiar. Non più avrai--quei pennacchini,

tuoni all oreKKjo fan fisKjar non pju avrai Kwei pennaKKini

no more having--this hat--no more having--this long hair--no more having

non più avrai--quel cappello--non più avrai--quella chioma--non più avrai

non pju avrai Kwel Kappello non pju avrai Kwella Kjoma non pju avrai

this brilliant air!

quell' aria brillante!

Kwell aria brillante

No more going around, blundering lover, night and day on every side acting silly,

Non più andrai, farfallone amoroso, notte e giorno d'intorno girando,

non pju andrai farfallone amoroza notte e dʒɔrno dintorno dʒirando

from the lover turmoil rests, little Narcissus, beau of love,

delle belle turbando il riposo, Narcisetto, Adoncino d'amor,

delle belle turbando il ripozo nartʃizetto adɔntʃino damor

from the lover turmoil rests, little Narcissus, beau of love,

delle belle turbando il riposo, Narcisetto, Adoncino d'amor.

delle belle turbando il ripozo nartʃizetto adɔntʃino damor

Cherubino, to the victory, to the glorious military,

Cherubino, alla vittoria, alla gloria militar,

Kerubino alla vɪttoria alla gloria militar

Cherubino, to the victory, to the glorious military,

Cherubino, alla vittoria, alla gloria militar,

Kerubino alla vɪttoria alla gloria militar

to the glorious military, to the glorious military!

alla gloria militar, alla gloria militar!

alla gloria militar alla gloria militar

Discussion of Style

Mozart's genius for psychological penetration and characterization in music was phenomenal. It is evident not only in arias, but in duets, trios, and large ensembles.[1]

For example, in the opening duet between Figaro and Susanna the dotted rhythm in the "Figaro theme" seems to indicate the gestures of measuring the room. The lyric

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[1]Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1960), p. 468.

line of the "Susanna theme" suggests her delight in her new hat. By having the duet end with Figaro joining in with the "Susanna theme," Mozart subtly suggests that Susanna is, at this point, the dominant one of the couple.

In the aria "Non più andrai" the dotted rhythm of the "Figaro theme" returns. It now assumes a commanding military character to fit the text.[1]

In order to sing the aria with correct style, the singer should be careful to sing all note values exactly as written. The first thirteen measures should be sung with a steady march feeling. Beginning in measure fifteen, the line becomes legato and crescendos through measure twenty-six. With the pick-up to measure twenty-seven the dynamic marking is piano, and the tempo remains steady until the fermata in measure thirty-one. In measure forty-four the style becomes very declamatory and remains that way until the words "poco contante." With these words the line once again becomes legato. In measure seventy-seven the opening statement is repeated a second time. The characteristic dotted rhythm and march style of this theme continue through the final measures of the aria.

The last phrase in the aria ends with the words, "alla gloria militar." Traditionally, on the syllable "tar," of "militar," Figaro begins to march in place.

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[1]Allen Winold, Elements of Musical Understanding (New York: Prentice Hall, 1966), p. 253, p. 264.

After a moment he encourages Cherubino and Susanna to join the march. They do so and the trio marches off the stage with military pomp and grandeur.

The music of this aria will surely help the bass voice to develop. Mozart knew the human voice and made it a point to write music that would keep the voice in line.

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PUCCINI, GIACOMO ("Vecchia zimarra")

Boheme, La, opera in four acts. Libretto by Giuseppe Giacosa and Luigi Illica, based on Murger's novel Scènes de la vie de Bohème. Premiere: Teatro Regio, Turin, February 1, 1896. American premiere: Los Angeles, October 14, 1897.

Characters:
- Rodolfo, a poet (tenor)
- Marcello, a painter (baritone)
- Colline, a philosopher (bass)
- Schaunard, a musician (baritone)
- Mimi, a seamstress (soprano)
- Benoit, a landlord (bass)
- Parpignol, vendor of toys (tenor)
- Alcindoro, a state councilor (bass)
- Musetta, a girl from the Latin Quarter (soprano)
- Customhouse sergeant; Students; Girls; Shopkeepers; Soldiers; Waiters; Vendors.

The setting is Paris, in the mid-nineteenth century.

Plot

Act I

Scene: A depressing attic apartment in the Latin Quarter. The painter Marcello and the poet Rodolfo are trying to keep warm. The philosopher Colline and the

musician Schaunard join them, and together they get rid of their landlord, Benoit, who interrupts their Christmas Eve gaiety with a bill. Rodolfo, who remains to write when his companions go off to a cafe, is surprised by a knock and admits his young neighbor, the little embroiderer Mimi, who has come for a light for her candle. The poet tries to warm the delicate girl's shivering hands and tells her his dreams. She gives him her story, and the young couple remain, rapturously singing of their new love.

Act II

Scene: Cafe Momus. Rodolfo and Mimi join their friends at a festive party. Here Marcello's fickle sweetheart Musetta, in spite of the presence of her suitor, the rich and elderly Alcindoro, tries once more to regain the affections of her former lover. Finally, Mimi and Musetta march off through the streets with the Bohemians, leaving the bill for Alcindoro.

Act III

Scene: A tavern in Paris. At dawn on a snowy morning, Mimi comes to get help from Marcello, who is living with Musetta. Mimi is distraught by Rodolfo's jealousy and wishes to leave him. She hides as the poet enters to confess to Marcello his fears for Mimi's health. Reassured of her lover's affection, but aware that she has not long

to live, Mimi comes out to bid him farewell. However, seeing Marcello and Musetta quarreling and disliking what they see, Rodolfo and Mimi decide once more to unite their fortunes.

Act IV

Scene: The Bohemians' attic apartment. The lonely poet and painter are bewailing the unexplained absence of the fickle Musetta and the apparently faithless Mimi. As their friends join them, they all dance gayly to keep up their spirits. Interrupting the frolic, Musetta enters in the utmost agitation, announcing that Mimi waits below, with hardly strength to climb the stairs. All four Bohemians help the fragile girl to a chair, and Colline bids farewell to his overcoat as he prepares to pawn it in order to buy comforts for Mimi ("Vecchia zimarra"). Wistfully Mimi reminds Rodolfo of their first happy days and dies peacefully as the poet flings himself across her body.

Details of Scene Leading to and Including Aria

As the four Bohemians are dancing and trying to forget that they have any problems, their gaiety is suddenly interrupted by Musetta's appearance. She tells them that Mimi is waiting down stairs and that she is very ill. Rodolpho and Marcello help Mimi upstairs and place her on the bed. Mimi begs Rodolpho to let her stay, and he

fervently assures her that she may remain forever. Phrases from Mimi's aria in Act One come softly from the orchestra as she sings of her happiness in this reunion. Rodolpho voices his happiness at her return. The others reveal that there is neither food nor medicine for the stricken girl. Schaunard, looking at Mimi, whispers that the end is near. Between spells of coughing, Mimi murmurs that her hands are cold and laments that she does not have her muff. Rodolpho sings that he will warm her hands in his. With a pathetic attempt at gaiety, Mimi says that she is getting accustomed to her cough, then greets the others. They urge her not to speak. Gently she tells Marcello that he must believe in Musetta's goodness. In answer, Marcello quietly takes Musetta's hand.

Leading Marcello to one side, Musetta takes off her earrings and tells the painter to sell them, buy medicine, and find a doctor. Rodolpho seats himself at the bedside. Mimi begs him not to leave her, then closes her eyes. Musetta whispers to Marcello that poor Mimi's requests will probably be her last and then leaves with Marcello to bring back Mimi's muff.

Meanwhile, Colline slowly takes off his beloved coat, holds it out before him, and sings to it a touching farewell ("Vecchia zimarra"). It has served him long and faithfully, he says, and he recalls how its pockets have held the treasures of philosophy and poetry. He puts the

coat under his arm and starts to leave. He pauses to tell Schaunard that although they have often clashed over their opinions, they can at this moment agree on two acts of mercy: to sell the coat and to leave the two lovers to themselves. Deeply moved, Schaunard agrees. As an excuse to leave, he picks up the water pitcher and then follows Colline.

Colline's moving aria takes place in a dingy attic studio whose cracked plaster walls drip with moisture which half effaces the scrawlings of present and previous artist-tenants. An enormous window slopes across the side of the garret room, its panes encrusted with dirt and partly covered with snow. Two sagging couches are pushed against the walls, while a decrepit chair stands near the stove. Underscoring the atmosphere of squalor created by a sooty wall and dirty floor, a shabby door serves for the studio's entrance at the cneter of the stage.

Description of Character Singing Aria

Colline, like the other three Bohemians, is young and handsome. He often wears a moustache, and his full hair suggests the need of a hair-cut which he cannot afford. His modest costume consists of a black coat, a black vest, and black and gray checked trousers.

Mr. Spencer Norton, Research Professor of Music at The University of Oklahoma, said of Colline, "It would be a mistake for a singer to look for a complicated

personality in Colline. He is a carefree, energetic, but unsuccessful philosopher. More than likely his lack of success is due to inadequate talent, not to an over-abundance of avant-garde philosophical thinking."

Literal Translation and IPA Transcription*

Old coat, listen, I remain on the plain, you ascend the

Vecchia zimarra, senti, io resto al pian, tu ascendere il

vɛKKia tsimarra senti io resto al pjan tu aʃendere il

sacred mountain now, devoted one. Receive my thanks. Never have you

sacro monte** or devi. Le mie grazie ricevi. Mai non curvasti il

sakro monte or deri le mie gratsie ritʃvi mai non Kurvastil

bowed your shabby back to wealth or to power. Hidden in the depths

logoro dorso ai ricchi ed ai potenti. Passar nelle tue tasche

logoro dɔrso ai rɪKKi ed ai potenti passar nɛlle tue tasKe

of your pockets how peaceful have been philosophers and poets. Now that

come in antri tranquilli filosofi e poeti. Ora che i giorni

Kome in antri tranKwɪlli filɔzofi e poeti ora Ke i dʒɔrni

the happy days have flown I say to you, good-bye faithful friend, good-bye, good-bye.

lieti fuggir, ti dico addio fedele amico mio, addio, addio.

lieti fudʒir ti diKo addio fedele amiko mio addio addio

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*Key to IPA symbols used in transcribing Italian is found on page 93.

**Monte actually connotes the idea of a "pawn shop."

Discussion of Style

"I love small things, and the only music I can or will make is that of small things . . . as long as they are true and full of passion and humanity, and touch the heart." "These words," stated Milton Cross on a Texaco Opera Quiz,[1] "were Puccini's own, and a more telling commentary on his music can hardly be found anywhere--illuminating its characters, its aims, even its limitations."

There is hardly any need to stress the point that Puccini was a master melodist who enriched the world of music with much beauty and genuine pathos. But, together with his rare melodic gifts, he also understood the power that lies in understatement. And, with his love and understanding of the many "small things" that make up human life, he was able to infuse music and poetry into areas of experience which others thought insignificant.

There are remarkable illustrations of this love of the commonplace in La Bohème. Here one finds abundant proof of the inventive means the composer employed to reproduce simple conversation and plain, ordinary speech in his music.

One should remember that Puccini did away with

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[1]The Texaco Opera Quiz is a regular intermission Feature on the Saturday afternoon Metropolitan Opera Broadcast, sponsored by Texaco products.

several of the old seventeenth-century Italian operatic devices. One of his primary innovations was the elimination of "separate entities." His music is continuous from the beginning of an act to its end.

Similarly, the "recitativo stromentato," an integral part of Italian opera since the seventeenth century (as developed from the "Recitativo secco") also disappeared in Puccini's music. In its place, he employed a device of his own: short vocal passages on the same musical note. Using numerous inventive variations of this method, he was able to accomplish what the old-fashioned recitative with its artificial and generally meaningless orchestral accompaniment could not: a musical equivalent of ordinary speech. Sometimes these passages are accompanied by expressive chords, sometimes by suggestive strains of melody in a "leitmotiv" fashion, sometimes by a quasi-um-pa-pa, sometimes by silence--loud, effective, eloquent silence. The composer resorted to them whenever he felt that dramatic action would be best served by simulated speech.

Colline's famous "Coat Song" ("Vecchia zimarra") is a typical example of this "recitativo Pucciniano." It emerges in the typical Puccini manner and ends after only twenty-one measures. The aria contains ninety-seven syllables in all, of which no less than forty are sung on the same G-sharp. Does that make it dull? Only when

performed by a dull singer. Otherwise, it is one of the highlights of the opera.

The monotone technique employed in some phrases of this aria should be viewed not as several repeated pitches, but as phrases that are legato and moving forward. Puccini's idea of having no harmonic resting places gives his music a feeling of constant forward movement.

This typical Puccini melody calls for legato singing from the first note through the last. It is a good aria for a young singer. It is short and has a limited range.

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ROSSINI, GIOACCHINO ("La calunnia")

Barbiere di Siviglia, Il (The Barber of Seville), opera in three acts. Libretto by Cesare Sterbini; based on Le barbier de Séville and Le mariage de Figaro, both by Beaumarchais. Premiere: Teatro Argentian, Rome, February 20, 1816. American premiere: Park Theater, New York, May 3, 1819.

Characters:
- Count Almaviva (tenor)
- Fiorello, his servant (tenor)
- Dr. Bartolo, a physician (bass)
- Bertha, Dr. Bartolo's housemaid (mezzo-soprano)

Ambrosius, Dr. Bartolo's servant (bass)
Rosina, ward of Dr. Bartolo (soprano)
Don Basilio, a music teacher (bass)
Figaro, a barber (baritone)

The setting is Seville in the seventeenth century.

Plot

Act I

Scene: A square in Seville. Count Almaviva is serenading Rosina. Figaro appears, describing his vigorous activities as jack-of-all trades. Count Almaviva decides to woo Rosina under the name of Lindoro, since he does not want her to be influenced by his high station. As the humble Lindoro, he sings her a second serenade in which he regrets he can give her only love in place of wealth. The Count offers to pay Figaro well if he will help him meet Rosina. Figaro explains lightly that nothing in the world is so stimulating as gold and unfolds a plan of action. First, the Count is to pose as a drunken soldier and get quarters in Bartolo's house.

Act II

Scene: A drawing room in Bartolo's house. Alone, Rosina is reading a love letter from "Lindoro." Figaro enters, but hides as Dr. Bartolo approaches with his friend Don Basilio. Bartolo confides that he intends to marry his ward. Basilio says that Almaviva is often seen in the vicinity, evidently trying to court Rosina, and that his

reputation can readily be demolished by slander ("La Calunnia"). Bartolo prefers his own scheme and urges Basilio to draw up a marriage contract without delay. After Basilio and Bartolo leave, Figaro and Rosina reappear. Figaro bears the happy news of Lindoro's love and promises a meeting with him. As soon as Figaro leaves, Bartolo returns and scolds Rosina for trying to deceive a man of his high station. No sooner has he finished his tirade than Almaviva enters in his soldier's disguise. Drunkenly, he demands to be quartered. Bartolo objects, and there is an uproar which draws an officer and a squad of soldiers from the street. The officer wants to arrest "Lindoro," but when Almaviva whispers his true name, the officer snaps to attention and salutes--to the amazement of Rosina and Bartolo.

Act III

Scene: Again, Bartolo's drawing room. Almaviva returns, this time disguised as a music teacher in order to substitute for the supposedly ailing Don Basilio. He greets Bartolo and his ward. Bartolo insists on remaining during the singing lesson, yet Almaviva and Rosina manage to exchange hasty words of endearment. When the unsuspecting Basilio arrives, he is bribed by Almaviva and soon leaves. At this point, Figaro insists on shaving Bartolo, making it easy for the lovers to plot their elopement. At last the deception becomes clear to Bartolo. He sends for

a notary to draw up a marriage contract and wins Rosina's consent by creating the impression that her supposedly devoted "Lindoro" is planning to turn her over to the notorious Count Almaviva. During Bartolo's absence, Almaviva returns and clears up the misunderstanding, and the lovers express their devotion. Figaro appears and urges silence. Basilio returns once more, bringing a marriage contract. A little pressure induces him to alter the husband's name from Bartolo to Almaviva, and when Bartolo enters, his ward has become Almaviva's wife. Bartolo accepts his fate philosophically (particularly when he learns that Almaviva does not want Rosina's dowry.)

Details of Scene Leading to and Including Aria

As the curtain rises on the second act, Rosina, alone on stage, is thinking about the love which she and Lindoro will share. She remarks that she is sweet by nature, but that if anyone interferes with her plan, she will turn like a serpent. At that moment Figaro enters and, noticing her troubled expression, asks why such a beautiful girl is not gay. "Why be gay," she remarks, "when I am hidden away from the world? I might as well be dead."

At that Figaro takes her aside and is about to tell her something when the doctor is heard approaching. Figaro quickly hides behind the draperies. Bartolo comes

in, roaring that Figaro, the villain, has made everybody in his household ill with his potions and medicines. He asks Rosina if she has seen the barber, and she replies that she has just had a very pleasant conversation with him on a number of interesting topics. Bartolo, his suspicions immediately aroused, calls Bertha and Ambrosius and tries to find out from them what Figaro and Rosina have been talking about. But he gets nowhere because Bertha, under the influence of a potion, sneezes helplessly, while Ambrosius, drugged, yawns in the doctor's face.

Bartolo swears vengeance on the barber for this trick. At that moment Don Basilio enters. The doctor tells him that he is determined to marry Rosina the next day, fairly or otherwise. Basilio says he understands, then takes Bartolo aside and informs him that he has seen Count Almaviva in the neighborhood. He implies that it is the Count who is wooing Rosina. Bartolo storms at this, but Basilio tells him that he has a foolproof plan for disposing of the Count as a rival. The key to his scheme, says Basilio, is slander.

Then Basilio sings the great aria "La calunnia" in which he traces the fatal course of slander from the merest sigh of suspicion to the storm of accusation which destroys its victim.

The setting for Don Basilio's aria is Bartolo's

drawing room, a triangular chamber divided by a heavily barred double window. The white walls are ornamented with a fringed tapestry (left) and a massively framed portrait, which hangs over the outside entrance (right). The harpsichord stands at left, near a door leading to Bartolo's quarters.

Description of Character Singing Aria

Don Basilio is usually made up to look rather pale and chalky. He often wears a big black hat, wire rimmed glasses, and a long, stringy moustache. He is always seen wearing the somber, black robes of his order.

Although not effeminate, he certainly is not the most masculine character on stage. Because of his order, one would assume that Basilio's character is unquestionable. However, this is not the case. He is a constant snoop, who delights in devilish gossip. He thrives on complicating situations and then standing back and watching the inevitable confusion which follows.

One of the best descriptions of Don Basilio comes from the opera itself. The Count thunders, "Who is this Don Basilio?" "A solemn fellow," is the answer, "who manages to have a finger in every matrimonial pie, a hypocrite, a veritable down-and-out, with never a farthing in his pocket, and Rosina's music teacher." (Beaumarchais adds another touch that bears on the future, "a poor

creature whom it will be easy to twist round our fingers.")[1]

Literal Translation and IPA Transcription*

Slander is like a breeze, a very gentle breeze,

La calunnia e un venticello, un auretta assai gentile,

la Kalunnia e un ventitʃello un auretta assai dʒentile

that imperceptible, subtly, lightly, sweetly begins,

che insensibile, sottile, leggermente, dolcemente incomincia,

Ke insensibile sottile ledʒermente doltʃmente inKomintʃia

begins as a whisper. Softly, softly, small-minded, mean, in an

incomincia a sussurrar. Piano, piano, terra, terra, sotto voce

inKomintʃia a sussurrar pjano pjano terra terra sotto votʃe

undertone, whispering, running, running, humming, buzzing;

sibilando va scorrendo, va scorrendo, va ronzando, va ronzando;

sibilando va sKorrendo va sKorrendo va rondzando va rondzando

in the ears of the people introducing, introducing cleverly,

nell'orecchie della gente s'introduce, s'introduce destramente,

nell orecKKje della dʒente sIntrodutʃe sintrodutʃe destramente

the testimony and the judgement, the testimony and the judgement, stunning,

e le teste ed i cervelli, e le teste ed i cervelli fa stordire,

e le teste ed i tʃervelli e le teste ed i tʃervelli fa stordire

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[1]Ernest Newman, Great Operas, Vol. I (New York: Random House, 1958), p. 51.

*Key to IPA symbols used in transcribing Italian is found on page 93.

dazzling, bewildering and exaggerating. From out the mouth comes an

fa stordire, fa stordire e fa gonfiar. Dalla bocca fuori uscendo
fa stordire fa stordire e fa gonfjar dalla bokka fuori uʃendo

increasing uproar, which takes power little by little

lo schiamazzo va crescendo, prende forza a poco a poco,
lo skjamatso va kreʃendo prende fortsa poko a poko

already flying from place to place, seeming to thunder, like a storm

vola gia di loco in loco, sembra il tuono, la tempesta che
vola dʒa di loko in loko sembra il tuono la tempesta ke

whistling through the forest, rumbling, and you are frozen

nel sen della foresta va fischiando, brontolando, e ti fa d'orror gelar.
nel sen della foresta va fiskjando brontolando e ti fa dorror dʒelar

with horror! The propaganda doubles until it overflows and busts producing

Alla fin trabocca e scoppia, si propaga, si raddoppia e produce un'
alla fin trabokka e skoppia si propaga si raddoppia e produtʃe un

an explosion like a shot from a cannon, like a shot from a cannon,

esplosione come un colpo di cannone, come un colpo di cannone,
esplozione kome un kolpo di kannone kome un kolpo di kannone

an earthquake, a storm, an earthquake, a storm, an earthquake, a storm

un tremuoto, un temporale, un tremuoto, un temporale, un tremuoto, un
un tremwoto un temporale un tremwoto un temporale un tremwoto un

that resounds through the air, an earthquake, a storm,

temporale che fa l'aria rimbombar, un tremuoto, un temporale,

temporale ke fa larja rimbombar un tremwoto un temporale

an earthquake, a storm, an earthquake, a storm that sounds through

un tremuoto, un temporale, un tremuoto, un temporale che fa l'aria

un tremwoto un temporale un tremwoto un temporale ke fa larja

the air! And the wretched fellows slandered, humiliated, trampled,

rimbombar! E il meschino calunniato, avvilito, calpestato,

rimbombar e il meskino kalunniato avvilito kalpestato

beneath the public whip meets his death.

sotto il pubblico flagello per gran sorte va a crepar.

sotto il pubbliko fladʒello per gran sorte va a krepar

And the wretched fellow slandered, humiliated, trampled, beneath

E il meschino calunniato, avvilite, calpestato, sotto il

e il meskino kalunniato avvilite kalpestato sotto il

the public whip meets his death, beneath

pubblico flagello per gran sorte va a crepar, sotto il pubblico

pubbliko fladʒello per gran sotte va a krepar sotto il pubbliko

the public whip meets his death, beneath the public

flagello per gran sorte va a crepar, sotto il pubblico flagello

fladʒello per gran sorte va a krepar sotto il pubbliko fladʒello

whip meets his death, yes, death, yes, death,
per gran sorte va a crepar, si, va a crepar, si va a crepar,
per gran sorte va a Krepar si va a Krepar si va a Krepar
yes, death!
si, va a crepar!
si va a Krepar

Discussion of Style

> The fact that a comic opera ranked with Le Nozze di Figaro and Falstaff as one of the three masterpieces of its kind should have included a quantity of material previously used elsewhere is less astonishing than the fact that so much of the material was lifted from non-comic works. The origin of Don Basilio's "La calunnia" is a good example. In this splendid aria Rossini made profitable use of an opening chorus and an effective crescendo from another "excessively serious" opera, Sigismondo (Venice 1814).[1]

As the aria begins the orchestra is hushed to a sotto voce. "Slander," Basilio says, "starts as a gentle breeze, that imperceptibly grows in force as the slander passes from mouth to mouth, from ear to ear, what was no more than an almost inaudible hiss in the first place becoming in time a horrifying roar that rends the air like the firing of a cannon, till the wretched victim finds himself crushed under the weight of public opinion and hatred." To depict the gradual swelling of the slander from a breath to a gale, Rossini employs effectively a device that was always a favorite of his, a slow crescendo

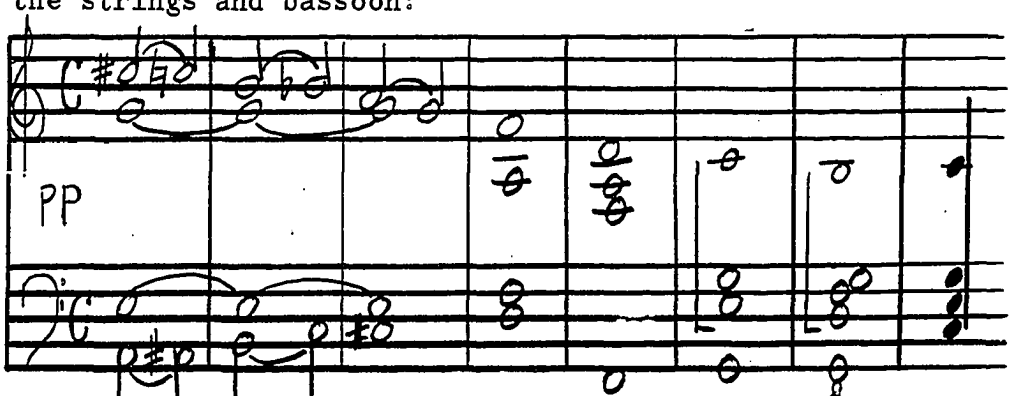
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[1]Spike Hughes, "Irrepressible Spirit," Opera News, March 19, 1966, p. 24.

beginning almost inaudibly in the strings and piling up to a fortissimo:



At the words "The wretched fellow slandered, humiliated, trampled beneath the unrestricted calamity for the grand destiny of death" the orchestra drops to a pianissimo again as a sinister phrase makes a chromatic descent in the strings and bassoon:[1]



Correct style in this aria requires that a singer keep the rhythm exact, execute the notes clearly, observe staccato passages, be very liquid in the legato passages (even though they are fast), and observe dynamic markings.

This aria is difficult to sing. For the following reasons it should be studied only after a great deal of vocal development: it is long, it has an extended range, it has a high tessitura, and because of the wide leaps

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[1]Ernest Newman, Great Operas, Vol. I (New York: Random House, 1958), p. 57.

and fast moving scale passages, it demands a high degree of agility.

The singer studying this aria should be aware of the transposition which is usually made. Although written in D Major, a fact which causes the top note to be F♯, basses traditionally sing the aria in C Major, in which case the top note is E♮.

The singer should also be aware of a cut which is almost always made. Beginning with measure eighty-eight the cut extends through measure one hundred five.

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VERDI, GIUSEPPE ("Infelice, e tuo credevi")

Ernani, opera in four acts. Libretto by Francesco Piave; based on Victor Hugo's drama Hernani. Premiere: Teatro la Fenice, March 9, 1844. American premiere: Park Theater, New York, April 15, 1847.

Characters:
Don Carlos, King of Castile (baritone)
Don Ruy Gomez de Silva, a Spanish grandee (bass)
Donna Elvira, his betrothed (soprano)
Juana, her nurse (mezzo-soprano)
Ernani, a bandit chief (tenor)
Nobles; Ladies; Followers of the King; Followers of de Silva; Followers of Ernani.

The action takes place in Aragon, Aix-le-Chapelle, and Saragossa, in 1519.

Plot

Act I

Scene: The mountains of Aragon. Outlaws gather about their leader, the proscribed nobleman Ernani, who tells them that his beloved Elvira must marry her elderly uncle, Don Ruy Gomez de Silva. Revealing that de Silva has detained Elvira in a nearby castle, Ernani secures the pledge of his men to help in rescuing her.

That evening, as the lady Elvira impatiently awaits her lover (Ernani) in a courtyard of de Silva's castle, she is visited by another suitor, Charles I of Spain (Carlos), who passionately declares his love. When the king tries to abduct her, Elvira snatches his dagger in

self-defense. Ernani suddenly leaps from the battlements, and Carlos, who has stolen the outlaw's possessions and killed his father, taunts him with insults. The two men are about to duel when de Silva bursts in and is shocked to discover Elvira with strangers. At this point he sings the beautiful aria "Infelice, e tuo credevi." Just then the royal standard-bearer's arrival reveals Carlos' identity to the astonished de Silva, who pays him homage. The king announces that he will spend the night in the castle and dismisses Ernani as a mere retainer. Smarting under the insult, Ernani mutters his hatred, but is urged by Elvira to flee.

Act II

Scene: The magnificent courtyard of de Silva's palace. Festivities are in progress for his marriage to Elvira. Ernani appears, disguised as a pilgrim, and is extended the hospitality of the house by de Silva himself. When Elvira enters in bridal dress, Ernani throws aside his cloak and offers his own head, on which a price has been set, as a wedding gift. Elvira, left alone for a moment with her lover, assures him she would have killed herself rather than marry de Silva, who returns to find the couple embracing. Such is the old man's code of honor, however, that when the king approaches, de Silva conceals Ernani in a chapel rather than betray his presence. Carlos furiously accuses de Silva of harboring the outlaw, whereupon

the old man offers his own head as forfeit. When Elvira rushes in to beg mercy of the king, he secretly renews his declaration of love and departs with her as hostage. de Silva now demands satisfaction of Ernani, but the bandit reveals to the astonished grandee that the king also is a suitor for Elvira's hand. As a token of faith, Ernani gives his hunting horn to de Silva, promising to appear for execution whenever the old man sounds it. Temporarily united in Elvira's cause, the two men rush off to fight the king.

Act III

Scene: Charlemagne's tomb in Aix-le-Chapelle. As Carlos awaits the elector's choice for the next Holy Roman Emperor, he meditates on the futility of wealth and power. He goes into the tomb as conspirators gather to choose his assassin. Ernani is selected; refusing to yield his task to de Silva, he again provokes the old man's wrath. The others swear an end to tyranny. As booming cannon announce that Carlos has been elected emperor, the king emerges from hiding and orders the assembled electorate to punish the conspirators by imprisoning commoners and beheading the nobles. Ernani steps from the crowd to declare himself Don Juan of Aragon, whereupon Elvira once again beseeches mercy of Carlos. Addressing himself to the spirit of Charlemagne, the new emperor grants clemency to

the conspirators and agrees to allow the marriage of Ernani and Elvira. de Silva broods on revenge.

Act IV

Scene: The palace of Don Juan of Aragon. As a masked ball celebrates the nobleman's approaching wedding, a mysterious stranger haunts the terrace. Ernani and Elvira, leaving the merrymakers for a moment, embrace. Three times a distant horn sounds, interrupting their embrace. Ernani fakes illness and sends the terrified Elvira for a physician; then he confronts de Silva, who has torn off his mask.

Ernani pleads for a moment of happiness at the end of his life of misery, but the old man insists that the sinister compact be fulfilled. Offered a dagger, Ernani stabs himself and falls dying in Elvira's arms as de Silva pronounces his vengeance fulfilled.

Details of Scene Leading to and Including Aria

This scene reveals the patio of de Silva's renaissance palace, suggested by a series of walls and staircases with white iron grilled railing.

Elvira is impatiently awaiting the arrival of her lover, Ernani. As she waits, another suitor, Carlos, appears and tries to woo her. At that moment Ernani enters, sees what is taking place, and is threatening Carlos when de Silva enters and finds the two men with

his bride-to-be. Here de Silva sings the beautiful aria "Infelice, a tuo credevi." While he is singing the aria, all action stops, and the picture on stage reveals Ernani, Carlos, Elvira, de Silva, and his followers, who came rushing in at his call.

At this point it would be good to make an observation concerning the position of the aria in the opera. The aria, though unquestionably beautiful and impressive, seems ill timed. Discovering Ernani and the king about to fight a duel over Elvira, the old man expresses first disillusionment and then anger in an aria that would be magnificent if he were alone on stage and the mood was not so tense. Here it delays the action unreasonably. Surely the king would require no more than a few seconds to invent an excuse for being on the premises, but the aria's length compels him either to wait respectfully to reveal his identity or to show confusion along with the others. Later in Verdi's career, he had the authority to say to a librettist, "No, an aria doesn't belong here. Give me a few words that get to the point quickly." At thirty the composer was still working within tradition: the bass had his showpiece.

Description of Character Singing Aria

de Silva is an old man with gray hair and beard. In the first act he appears wearing over his black suit a knee-length black-and-gold brocaded cape, with a rich fur

collar. In the second act he wears a gold and scarlet tunic with silver sleeves, covered by a long, pale-blue, sleeveless coat banded with gold, while as the sinister masker he covers his black costume with a long black cape.

de Silva's personality suggests the true "grandee" Spaniard. He is always grave, noble, and honorable. His strong code of honor is exemplified in the second act when, although himself an enemy of Ernani, he gives Ernani protection against the king's orders rather than betray his guest. He even offers his own head as forfeit. de Silva is also a very disturbed man, as can be seen as he sings his "Infelice. . . ." He cannot understand why a man of his age is still tormented with passions and desires which normally would be experienced by a much younger man.

Literal Translation and IPA Transcription*

What ever do I see! In the most sacred recesses of my home,

Che mai vegg'io! Nel penetral piu sacro di mia magione,

Ke mai vɛdʒio nɛl penetral pju sakro di mia madʒone

near her, who is to be the dutiful wife of Silva, two seducers

presso a lei che sposa esser dovra d'un Silva, due seduttori

presso a lei Ke spoza esser dovra dun silva due seduttori

*Key to IPA symbols used in transcribing Italian is found on page 93.

I find? Hello there! Come in my faithful friends!

io scorgo? Entrate, ola, miei fidi cavalieri!

io skɔrgo entrate ola miei fidi Kavalieri

Everyone bear testimony of the dishonor, the disgrace which is brought to your lord!

Sia ognun testimon del disonore, del'onta che si reca al suo signore!

sia ognun testimon del dizonore delonta ke si reka al suo signore

How unfortunate! Your belief that one so pure and beautiful could love you,

Infelice! e tuo credevi Si bel ciglio immaculato... Del tuo

infeliʧe e tuo kredevi si bɛl ʧiʎo immaKulato del tuo

with your snow-white hair, sealed instead, sealed instead my dishonor

crine fra le nevi Piomba invece, piomba invece il disonor...

Krine fra le nevi pjɔmba ɪnvɛʧe pjɔmba ɪnvɛʧe il dizonor

And why, why, in my aged bosom does my heart beat so youthfully

Ah, perche, perche l'etade in seno Giovin core m'ha serbato!

a pɛrke pɛrke letade in seno ʤovin Kore ma serbato

My aging could at least come with my years, and chill the fires, chill the fires that are again in my heart,

Mi dovevan gli anni almeno Far di gelo, far di gelo ancora il cor,

mi dovevan ʎi anni almeno far di ʤelo far di ʤelo ankora il kor

chill the fires that are again in my heart, chill the fires that are again in my heart,

far di gelo ancora il cor, far di gelo ancora il cor, Mi dovean

far di ʤelo ankora il kor far di ʤelo ankora il kor mi dovean

My aging could at least come with my years, and chill
the fires that are again in my heart,
gli anni almeno Far di gelo, far di gelo ancora il cor,
Ki anni almeno far di dzelo far di dzelo ankora il kor
again in my heart, again, again in my heart!
ancora il cor, ancora, ancora il cor!
ankora il kor ankora ankora il kor

Discussion of Style

Musically, Ernani belongs to Verdi's early style, one closely related to Bellini. Verdi had not yet found the road which led to Aida, Otello and Falstaff. However, the qualities that insure Verdi's popularity are present in full measure: lyric melodies of immediate appeal, arias and ensembles, and moving dramatic choruses.

Speaking specifically of the aria, "Infelice, a tuo credevi," Cesare Siepi says,

> Here is a typically Verdian aria, requiring generous expenditure of the "old school voice" for correct style. Declamatorios sung with authority, legatos executed with flawless technique, majestic phrasing and the skill to handle difficult fioriture are all part of the total picture of the aria.[1]

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[1]Cesare Siepi, "Pawn, Castle, King and Knight," Opera News, December 24, 1956, p. 11.

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VERDI, GIUSEPPE ("Dormirò sol nel manto mio regal")

Don Carlos, opera in four acts. Libretto by Francois Joseph Mery and Camille du Locle; based on the Schiller tragedy of the same name. Premiere: Paris Opéra, March 11, 1867. American premiere: Academy of Music, New York, April 12, 1877.

Characters:
- Philip II of Spain (bass)
- Don Carlos, son of Philip II (tenor)
- Rodrigo, Marquis of Posa (baritone)
- Elizabeth of Valois (soprano)
- Grand Inquisitor (bass)
- Princess Eboli (mezzo soprano)
- A friar; Countess of Aremberg; A royal herald; Ladies; Gentlemen; Inquisitors; Courtiers; Pages; Guards; Soldiers; Magistrates.

The setting is France and Spain in the sixteenth century.

As produced in its original form, Don Carlos had five acts. This original version was written for Paris. When Verdi took the opera to Italy, he revised the opera, translating it into Italian, but keeping all five acts. Later, Verdi made a second revision. This time the first act was cut. This third version (the four-act version) is the one most often performed today.

Plot

Act I

Scene: The Convent of St. Giusto. Elizabeth and Philip II are married; but Don Carlos is unable to forget

his feelings for her. His friend Rodrigo advises him to leave the country and forget her. When Don Carlos visits Elizabeth to tell her of his departure and to ask the king's permission to go, the old flame burns hot again, and they fall into each other's arms.

Act II

Scene I: The Queen's garden. At carnival time, Don Carlos mistakes the masked Princess Eboli for Elizabeth. The Princess is herself in love with Don Carlos. When she realizes that his ardent words of love are intended not for herself but for Elizabeth, she furiously denounces Don Carlos and threatens to expose him to the king.

Scene II: A square before Nostra Donna D'Atocha. Don Carlos appears at the head of a delegation of Flemings to ask the king for mercy for these people. When the king turns a deaf ear, Don Carlos draws his sword and proclaims his willingness to fight for the freedom of the Flemings. On the king's order, Rodrigo takes away Don Carlos's sword.

Act III

Scene I: The King's chamber in the Escurial Palace in Madrid. Advised by Princess Eboli of Elizabeth's infidelity, the king ponders his unfortunate state as he is unable to sleep ("Dormirò sol nel manto"). The Grand Inquisitor comes to advise the king that Don Carlos must

be imprisoned, and the king consents. The Princess by now repents of having been an informer and speaks of her anguish in being the instrument of Don Carlos' destruction.

Scene II: A dungeon. Carlos sits and broods over his fate. Rodrigo enters and explains that Carlos is no longer in disfavor with the king. The real traitor, the one who incited the Flemish to revolt is Rodrigo. At that moment two men come down the steps of the dungeon. One of the men raises a gun and fires at Rodrigo. Rodrigo collapses in Carlos' arms. Philip enters and announces that Carlos will be restored to his rightful place. Carlos denounces his father, and pointing to Rodrigo's body, cries "Here is where my heart is." At the palace gate the mob rushes in, Philip denounces Carlos as a traitor.

Act IV

Scene: The cloister of the Convent of St. Giusto. Don Carlos rushes to the tomb of Charles V in the monastery to meet Elizabeth secretly. The king discovers them there. He turns Don Carlos over to the officers of the Inquisition. Suddenly a monk, dressed in the clothing of the Emperor, steps out of the tomb. The officers, in dread of what they believe to be an apparition, free Don Carlos. As Philip and Elizabeth cry out in horror, Charles V leads Don Carlos into the darkness of the tomb.

Details of Scene Leading to and Including Aria

The aria "Dormirò sol nel manto" comes at the beginning of Act III, Scene I. One should keep in mind that the aria is part of a very impressive "scena." The scene is set in the Escurial Palace in Madrid. As the curtain rises, the King, alone on stage, is seen sitting behind a desk with his head down on the desk. He remains this way during the powerful instrumental introduction. Only a few bars before he begins to sing does he slowly lift his head. In recitative he voices his thoughts about Elizabeth- he knows she has never loved him. Bitterly he recalls how she looked at the graying King the day she came from France. He stares into space, deep in thought. Suddenly he notices the dawn and rouses himself. So the days and nights pass, he murmers. Then he begins the great dramatic aria.

> Sharply contrasted with the grace of the rising Gothic arches and swaying cypresses of previous sets is the severe angular Spanish interior of the set used in this scene. The unadorned whitewalled room is unrelieved except by three pieces of massive dark walnut Spanish furniture and a heavy walnut door. Symbolically, the shadow of a cross is cast on the wall.[1]

Description of Character Singing Aria

King Philip is approximately 50 years old in Verdi's opera (actually he was only 41 at the time of these tragic

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[1]Rolf Geraro, "Settings," Opera News, November, 1950, p. 18.

events). He has thick hair and beard, speckled with gray. He is first seen in a black costume and accessories, which he replaces for his coronation with black and gold metallic-cloth garb. Over this he places a regal cloak of scarlet velvet with a twelve-inch edging of white fur.

Philip II is a tormented man. He is a rather dark, somber, brooding figure. Initially, one has no sympathy for him, but one can also be sorry for him: it is true he is cruel, but he is at war with himself. In the scene with Rodrigo, he shows his desire for a friend, his love for Elizabeth; with the Inquisitor, he reveals himself as a suffering human being, no longer a villain.

Literal Translation and IPA Transcription*

She never loved me! no! her heart is locked to me, love for me she has not,

Ella giammai m'amò! no! quel cor chiuso è a me, amor per me non ha,

ɛlla dʒammai mamo no kwɛl kor kjuzo ɛ a me amor per me non a

for me she has not! I see her again as she looks at my

per me non ha! Io la rivedo ancor contemplar trista in volto

per me non a io la rivedo ankor kontemplar trista in volto

*Key to IPA symbols used in transcribing Italian is found on page 93.

white hair, as she comes here from France.

il mio crin bianco il di che qui di Francia venne.

il mio krin bjanko il di ke kwi di frantʃa venne

No, love for me she has not! Love for me she has not! Where am I?

No, amor per me non ha! Amor per me non ha! Ove son?

no amor per me non a amor per me non a ove son

The torch is about out! The sunrise lightens my room--

Quei doppier presso a finir! L'aurora imbianca il mio veron

kwei dɔppier presso a finir laurora imbjanka il mio veron

already the day begins! How soon will my days have vanished!

gia spunta il dì! Passar veggo i miei giorni lenti!

dʒa spunta il di passar veggo i miei dʒɔrni lenti

sleep, oh! God, from my weary eyes long has languished.

il sonno o Dio, sparì da' miei occhi languenti.

il sɔnno dio spari da miei ɔkki langwenti

I shall sleep alone in my royal cloak, when my days have joined the night,

Dormirò sol nel manto mio regal, quando la mia giornata e giunta a sera,

dɔrmiro sol nel manto mio regal kwando la mia dʒɔrnata e dʒunta sera

I shall sleep alone in the darkness of the vault, I shall sleep in the darkness of the vault,

dormirò sol sotto la volta nera, dormirò sotto la volta nera,

dɔrmiro sol sɔtto la vɔlta nera dɔrmiro sɔtto la vɔlta nera

in the tomb of Escurial. Would that the royal crown of mine could give me power

la nell' avello dell' Escurial. Se il serto regal a me desse il poter

la nell avello dell esKurial se il serto regal a me desse il poter

to read the heart, that God alone can read! Ah! would that the royal crown

di leggere nei cor, che Dio può sol può sol veder! Ah! se il serto regal

di ledʒere nei Kor Ke dio pwo sol pwo sol veder a se il serto regal

of mine could give me power to read the heart, what God alone can read!

a me desse il poter di leggere nei cor, che Dio sol può veder!

a me desse il poter di ledʒere nei Kor Ke dio sol pwo veder

If the prince sleeps, the traitor is vigil--the king shall lose the crown,

Se dorme il prence, veglia il traditore; il serto perde il re,

se dorme il prentʃe veʎa il traditore il serto perde il re

and his wife her honor! I shall sleep alone in my royal cloak, when my days have

il consorte l'onore! Dormirò sol nei manto mio regal, quando la mia

il Konsorte lonore dormiro sol nei manto mio regal Kuando la mia

joined the night, I shall sleep alone in the darkness of the vault,

giornata è giunta a sera, dormirò sol sotto la volta nera, dormirò

dʒornata e dʒunta sera dormiro sol sotto la volta nera dormiro

I shall sleep in the darkness of the vault, in the tomb of Escurial.

sotto la volta nera, la nell' avello dell' Escurial.

sotto la volta nera la nell avello dell eskurial

Ah! would that the royal crown of mine could give me power to read the heart!

Ah! se il serto regal a me desse il poter di leggere nei cor!

a se il serto regal a me desse il poter di ledzere nei kor

She never loved me! no! her heart is locked to me, love for me she has not,

Ella giammai mi amo! no! quel cor chiuso m'e, amor per me non ha,

ella dzammai mi amo no kwel kor kjuzo me amor per me non a

love for me she has not!

amor per me non ha!

amor per me non a

Discussion of Style

One would have to do little more than glance at the score to see that this aria is very dramatic in style. It is not for the young, immature voice. It is difficult to sing because of its length; because of the wide dynamic levels which must be executed, often within the framework of a long legato phrase; and because of its range. Yet its musical material is of the simplest (one might say the barest). Four bars of repeated low A's, strongly accented and each preceded by a short appoggiatura, a semitone lower, which gives the accented note the effect of a fateful knock, introduce an unadorned passage, which

begins on G above the bass staff, descends to C-sharp below it, then mounts again to D-natural more than two octaves higher. The knocking recurs, followed by a somewhat modified phrase, like a weary recitative. Then begins, pianissimo, a series of dolefully weaving arpeggios, which spin themselves above a woebegone cantabile melody. Then the king begins the famous recitative, "Ella giammai m'amo," the orchestra reiterating the material which preceded, with repetitions of the desolate knocking. The D-minor andante mosso cantabile passage, which begins the aria proper, "Dormirò sol nel manto mio regal," is haunting in its monotonous cantabile phrase. At the monarch's "Se il serto regal," the tempo picks up and, beneath a series of staccato thirds, Philip sings a legato phrase, doubled in the lower voice of the accompaniment. Then comes a return to the first tempo, and, following a long fermata and a melancholy recollection of the foregoing, the ruler relapses into his dark meditations.

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IPA Symbols Used in Transcribing Italian

IPA Phonetic Symbol	English word containing approximate sound	Italian word containing sound	IPA Phonetic Transcription of Italian Word
Vowels			
a	father	casa	kaza
ɛ	bed	ella	ɛlla
e	hate (avoid diphthong vanish to i)	che	ke
i	see	mi	mi
I	it	gilda	dʒɪlda
o	boat (avoid diphthong vanish to u)	voce	votʃe
ɔ	orphan	oggi	ɔdʒi
u	boot	muto	muto
Consonants			
b	boy	banco	baŋko
d	dog	dente	dɛnte
dʒ	judge	gioja	dʒɔja
f	fat	fatto	fatto
g	get	gamba	gamba
j	yes	ieri	jeri
k	keep	caro	karo
l	lift	luogo	luogo
ʎ	million	gli	ʎi
m	mother	molto	mɔlto
n	near	notte	nɔtte
ŋ	ring	anche	aŋke
ɲ	opinion	ogni	ɔɲi
p	pull	pace	patʃe
r	roll (always rolled)	riso	rizo
s	sick	sapete	sapete
t	try	tutti	tutti
tʃ	church	voce	votʃe
v	value	vino	vino
w	went	guerra	gwerra
z	zoo	rosa	roza

CHAPTER II

GERMAN ARIAS

BEETHOVEN, LUDWIG VAN ("Hat man nicht auch Gold")

Fidelio, opera in two acts. Libretto by Josef Sonnleithner and George Treitschke; based on a play by Jean Nicolas Bouilly, Lénore, ou l'amour conjugal. Premiere: Theater-an-der-Wien, Vienna, November 20, 1805. American premiere: Park Theater, New York, September 9, 1839.

Characters:
- Florestan, a nobleman (tenor)
- Leonore, his wife (soprano)
- Don Fernando, Prime Minister of Spain (bass)
- Pizarro, governor of the prison (bass)
- Rocco, chief jailer (bass)
- Marcellina, his daughter (soprano)
- Jacquino, Rocco's assistant (tenor)
- Prisoners; Soldiers; Guards

The setting is a prison near Seville, Spain, in the eighteenth century.

Plot

Act I

Scene: The gatehouse of the prison. Jacquino is attempting to woo Marcelline, who has set her heart on

the new errand boy, Fidelio. When Jacquino leaves, the girl muses on the delights of married life. Rocco enters, impatient because Fidelio has not returned from an important errand; but the youth soon appears and confirms his trustworthiness. Fidelio is in fact Leonore, a noble lady of Seville, whose husband, Florestan, languishes in an unknown prison as a political prisoner and who has disguised herself to learn his whereabouts. She is understandably uneasy when Rocco announces that Fidelio will be his son-in-law, first advising the couple to feather their nest in the aria "Hat man nicht auch Gold." When he describes a prisoner who lies dying in the vaults beneath them, Leonore fears that it may be Florestan; she begs the failer to take her with him on his rounds. Although Pizarro has forbidden others to enter the lower depths of the prison, Rocco promises to ask for permission.

As the soldiers assemble in a square before the prison, Don Pizarro learns from dispatches brought to him by Rocco that Don Fernando is on his way to inspect the fortress. At this news the cruel governor vows to murder Florestan immediately. He bids his captain of the guard sound a trumpet at the minister's approach; then he orders the reluctant Rocco to prepare a grave for the prisoner in an abandoned well in the solitary dungeon. This conversation is overheard by Leonore, who, left alone, curses

the tyrant and forces herself to hope anew for her husband's release. The compassionate woman asks Rocco to allow the prisoners a few moments of fresh air and exercise in the courtyard, a request he grants. When the wretched men have murmured their gratitude, Marcelline rushes in to warn that Pizarro is returning; furious at Rocco's kindness, the governor orders the prisoners back to their cells and bids the jailer and his assistant dig the grave at once.

Act II

Scene: In his dark cell. Florestan dreams that Leonore has come to set him free, but his vision soon turns to despair. Rocco and Leonore enter. As they dig the grave, the distraught woman tries in vain to discern the prisoner's features; when he speaks, however, she knows it is her husband. Moved by the haggered man's cry of thirst, Rocco gives him some wine and then blows his whistle to signal to Pizarro that the grave is ready. The governor advances with drawn dagger on Florestan, who curses him; but Leonore, revealing her identity, stops the tyrant and draws a pistol. Suddenly a trumpet call from the prison tower announces the arrival of the Minister of State. Rocco and Pizarro hurry toward the courtyard to meet him, leaving the overcome Leonore and Florestan in each other's arms.

As the populace assembles, Don Fernando proclaims

that he has come to administer justice. When Florestan enters with Leonore, the Minister expresses amazement at seeing a friend he thought dead; Pizarro is arrested and led away for his crimes. Don Fernando then allows Leonore herself to remove Florestan's chains; the selfless wife, overcome by emotion, is hailed by all as the noblest of women.

Details of Scene Leading to and Including Aria

The courtyard of the prison fortress is the setting for Rocco's aria. At one side of the scene is the cell building, with its barred windows and doors, and next to it is the gatehouse in which Rocco and Marcellina live. Opposite is a garden. Beside the gate at the back is a small cabin-like building, Jaquino's lodging.

Marcellina is already on stage. Rocco enters, followed by Jaquino. A moment later Fidelio appears. He has just returned from the town, bringing some dispatches for Pizarro and a set of chains which have been repaired. Marcellina greets him eagerly, expressing tender concern over the fact that he seems weary from his journey. Rocco, examining the bill for the repair of the chains, commends him for getting the job done at so low a price. In an aside, however, he observes that the youth is putting his best foot forward purely for Marcellina's sake. Much to Leonore's discomfort, he implies that he approves of the

match. For the sake of protecting her disguise, Leonore pretends a romantic interest.

Marcellina rejoices over what she interprets as Fidelio's awakening interest, while Leonore expresses pity for her misguided love. Jaquino laments over losing Marcellina to a rival, and Rocco sings that this union will cheer his declining days. Rocco sends Jaquino off about his duties and then tells Fidelio and Marcellina that he will soon arrange their marriage. He volunteers some practical advice to the young couple in the aria, "Hat man nicht auch Gold," in which he points out that money is indispensable to happy married life.

Description of Character Singing Aria

Rocco, although not dirty or repulsive, is generally seen as a common man. His hair is shaggy and his beard needs trimming. His costume usually consists of waistcoat and pants, vest, shirt (open at the neck), and a sash.

Rocco's aria, "Hat man nichts auch Gold" tells us that he is a very practical man. He realizes the value of money in making a good life, and he admonishes Fidelio and Marzellino to feather their nest. But when Rocco refuses to kill Florestan, even though Pizarro offers him a handsome purse, we realize that he is also a man of high moral character.

Literal Translation and IPA Transcription*

If you do not also possess gold, then you can't know complete happiness;

Hat man nicht auch Gold beineben kann man nicht ganz glücklich sein;

hat man nɪçt?aox gɔlt baineban kann man nɪçt gants glʏklɪç zain

sadly you'll drag yourself on through life, you'll find yourselves in many a sorrowful

traurig schleppt sich fort das Leben, mancher Kummer stellt sich ein,

traorɪç ʃlɛpt zɪç fɔrt das leban mançar kʊmmar ʃtɛlt zɪç?ain

situation, you'll find yourselves in many a sorrowful situation.

mancher Kummer stellt sich ein.

mançar kʊmmar stɛlt zɪç?ain

However, when you have a roll of money in your pocket,

Doch wenn's in den Taschen fein klingelt und rollt,

dox vɛnns?ɪn den taʃan fain klɪŋalt?ʊnt rɔlt

you can command your own destiny, and power and love--

da hält man das Schicksal gefangen, und Macht und Liebe

da hɛlt man das ʃɪkzal gefaŋan?ʊnt maxt?ʊnt liba

so get the gold and secure your most daring desires,

verschafft dir das Gold und stillet das kühnste Verlangen,

fɛrʃaft dɪr das gɔlt?ʊnt ʃtɪlat das kʏnsta fɛrlaŋan

your most daring desires, and secure your most daring desires.

das kühnste Verlangen, und stillet das kühnste Verlangen.

das kʏnsta fɛrlaŋan?ʊnt ʃtɪlat das kʏnsta fɛrlaŋan

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*Key to IPA symbols used in transcribing German is found on page 121.

The fortune serves the servant for pay, it is a fine

Das Glück dient wie ein Knecht für Sold, es ist ein schönes,
das glYK dint vi?ain Kneçt fyr zolt?es?ist?ain ʃønəs

fine thing, the gold, the gold, it is a fine thing,

schönes Ding, das Gold, das Gold, es ist ein schönes Ding,
ʃønəs dIŋK das golt das golt?es?ist?ain ʃønəs dIŋK

the gold, a golden, a golden thing, the gold, the gold.

das Gold, ein goldnes, goldnes Ding, das Gold, das Gold.
das golt?ain goltnəs goltnəs dIŋK das golt das golt

When you have nothing and add nothing to it, the total remains almost nothing.

Wenn sich Nichts mit Nichts verbindet, ist und bleibt die Summe klein.
venn zIç nIçts mIt nIçts fɛrbIndət?ist?unt blaipt di zʊmmə klain

He who during a meal has only love, finds afterwards that he is

wer bei Tisch nur Liebe findet, wird nach Tische hungrig
ver bai tIʃ nur libə fIndət vIrt nax tIʃə hʊŋkrIç

hungry, finds afterwards that he is hungry. Therefore, may opportunity

sein, wird nach Tische hungrig sein. Drum lächle der Zufall
zain vIrt nax tIʃə hʊŋkrIç zain drum leçlə der tsufall

smile graciously and favorably upon you and may you be blessed and guided

euch gnädig und hold und segne und lenk' euer Streben;
ɔIç gnedIç?unt holt?unt zegnə?unt lenK ɔIər ʃtrebən

in your struggle; your sweethear in arms, your sweetheart in arms, in your purse the

das Liebchen im Arme, das Liebchen im Arme, im Beutel das
das lipʃən?Im?armə das lipʃən?Im?armə ?Im bɔItəl das

gold, so may you have a long life, so may you have a long
Gold, so mögt ihr viel Jahre durchleben, so mögt ihr viel
Jahre
gɔlt zo mœgt?ir fil jarə durçleban zo mœgt?ir fil
jarə

life. The fortune serves the servant for pay, it is
durchleben. Das Glück dient wie ein Knecht für Sold, es
ist
durçleban das glYK dint vi?ain Knegt fyr zɔlt?es
?ist

a powerful, powerful thing, the gold, the gold,
ein mächtig, mächtig Ding, das Gold, das Gold,
?ain meçtɪk meçtɪk dinK das gɔlt das gɔlt

it is a powerful thing, the gold, a powerful, powerful
es ist ein mächtig Ding, das Gold, ein mächtig, mächtig
?es ?ɪst ?ain meçtɪk dinK das gɔlt ?ain meçtɪk meçtɪk

thing, the gold, the gold, it is a powerful thing, the
gold,
Ding, das Gold, das Gold, es ist ein mächtig Ding, das
Gold,
dinK das gɔlt das gɔlt ?es ?ɪst ?ain meçtɪk dinK das
gɔlt

the gold.
das Gold.
das gɔlt

Discussion of Style

In Rocco's "Hat man nicht auch Gold," as in all Beethoven, the orchestra plays a highly expressive part. It is far more than an accompaniment for the voice. The orchestration is richly varied in color, with each instrument speaking to its fullest advantage. Never satisfied

with the obvious, Beethoven alternates regularly between 2/4 and 6/8 time.

Rocco's vocal line, like most of Beethoven's writing for the bass (and unlike his writing for soprano and tenor), is not extremely demanding. All of the notes lie comfortably within the bass range, and the voice is not required to move rapidly. However, the melody skips around a great deal and the singer should be careful not to let the line become choppy.

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MOZART, WOLFGANG AMADEUS ("O Isis und Osiris")

Zauberflöte, Die (The Magic Flute), opera in two acts. Libretto by Johann Emanuel Schikaneder. Premiere: Theater-auf-der-Wieden, Vienna, September 30, 1791. American premiere: Park Theater, New York, April 17, 1833.

Characters:
Sarastro, High Priest of Isis (bass)
Queen of the Night (soprano)
Pamina, her daughter (soprano)
Tamino, a prince (tenor)
Papageno, a birdcatcher (baritone)
Papagena, his sweetheart (soprano)
Monostatos, a Moor (tenor)
Attendants of the Queen of the Night; Priests; Priestesses; Slaves; Warriors.

The action takes place in Memphis, Egypt, in the days of Ramses I.

Plot

Act I

Scene: Near the Temple of Isis. Pursued by a great serpent while hunting, Prince Tamino faints from fear. Three Ladies, attendants of the Queen of the Night, appear and kill the monster; then they leave to tell their mistress about the handsome stranger. Tamino awakens, astonished to find the serpent dead; he hides as distant pipes announce the approach of Papageno, the Queen's bird-catcher, who enters singing of his carefree life and his quest for a pretty wife. When Tamino steps forward, Papageno claims to have saved him, at which the Ladies reappear and padlock his mouth from lying. They give Tamino a portrait of the Queen's daughter, Pamina, and he falls in love at first sight. Suddenly, darkness and ominous rumblings herald the arrival of the Queen, who calls on Tamino to save her daughter from captivity at the hands of the sorcerer Sarastro. To protect Tamino on this mission, the Ladies provide him with a magic flute and with the company of the unwilling Papageno, to whom they present a set of silvery magic bells. Three Genii, they promise, will guide the pair to their destination.

In Sarastro's domain, Monostatos, chief among the slaves, has pursued and caught Pamina, but he runs in fright at the sight of the outlandish Papageno. The birdman then joins the relieved Pamina in a song praising

married love. When they have gone, the Genii appear and show Tamino the gates to three temples; a High Priest steps forth to tell him that it is the Queen, not Sarastro, who is villainous. When voices within tell that Pamina is still alive, Tamino joyfully plays the magic flute and, hearing Papageno pipe a reply, hurries off to find his companion. No sooner is he gone than Pamina and Papageno rush in, again pursued by Monostatos and his crew, but Papageno renders the attackers harmless by playing on his chimes. Sarastro, entering to a march of praise, tells Pamina she will eventually be set free, but warns against her proud, ambitious mother. When Monostatos enters with the captured Tamino, he is punished rather than rewarded by Sarastro, who upbraids the slave for molesting Pamina. Meanwhile, Tamino recognizes Pamina, who returns his love. Priests then lead off Tamino and Papageno.

Act II

Scene: A palm grove. The priests file in to a march, whereupon Sarastro announces Tamino's candidacy for initiation; he prays for the blessings of Isis and Osiris ("O Isis und Osiris"). Two priests lead the veiled Tamino and Papageno into a place of temptation, where they warn of the trials ahead and swear them to silence. When the Queen's Ladies appear, trying to lure the men from their purpose, the prince stands firm.

Monostatos, finding Pamina asleep in the temple garden, tries to steal a kiss, but is dismissed by the wrathful Queen of the Night, who demands that Pamina kill Sarastro and then vanishes. Monostatos returns, but Pamina is rescued by Sarastro, who proclaims the principle of brotherly love.

Tamino and Papageno are led to another place of temptation, where they encounter an old woman who claims to be the birdcatcher's sweetheart; she disappears when he asks her name. After the Genii have reassured the two novices and provided them with food, Pamina enters; at Tamino's silence she becomes disconsolate and leaves. The prince drags off Papageno.

Before the temple, the priests recount the steadfastness of Tamino, who is told by Sarastro that he still has two dangerous trials to undergo. Pamina is brought in, but the lovers are separated. When Papageno, learning that he has failed in his initiation, pleads for a pretty girl, he is rewarded by the old woman, who, on his promise to be faithful, turns into the pert young Papagena. But the High Priest tells Papageno he is not yet worthy of a wife.

In a palm garden, the Genii, singing of wisdom's approaching dawn. save the despairing Pamina from suicide. Later, at the caverns of fire and water, two men in armor warn Tamino that he must pass the test of the elements.

Joined by Pamina and aided by his magic flute, he is successful. Meanwhile, Papageno, believing himself forsaken, tries to hang himself; he is saved by the Genii, who tell him to sound his chimes. Papagena and he are reunited.

The Queen of the Night storms the temple with her Ladies and Monostatos, but is driven back and, with a cry, sinks into the earth. Sarastro and the lovers are hailed by the multitude that throngs the Temple of the Sun.

Details of Scene Leading to and Including Aria

The scene is a palm grove, in the background distant pyramids are silhouetted against a glowing sky. In the center, a slender obelisk stands on a low platform. To the solemn measures of the "March of the Priests," Sarastro and the priests enter and arrange themselves in a circle. In dialogue Sarastro announces that Prince Tamino waits at the northern gate of the temple. Tamino seeks to pierce his veil of darkness so that he may see the light. The grave chords heard in the overture are heard again. Sarastro informs the priests that the gods have destined Pamina and Tamino for each other and that for this reason he took Pamina from her mother, who was bent on destroying the temple. Tamino himself shall now aid in thwarting her evil designs. Sarastro orders Pamina and Tamino to be brought to the temple porch.

As the speaker leaves and the other priests gather

around Sarastro, he sings the aria "O Isis und Osiris," invoking the blessings of the gods on the couple.

Description of Character Singing Aria

The noble Sarastro, with his gray hair and beard, makes an impressive picture on the stage. He usually wears a hat or headdress about 12 inches tall. This additional height adds to his overall grandeur. His costume, like all of the Zauberflöte costumes, is designed in the spirit of fantasy. He has from one to three costumes. Productions using more than one costume generally keep the same basic design for all the costumes and change only the color. The basic design includes a long robe over pleated cassocks. Across the chest is embroidered the insignia of Sarastro's sect: a wavy circle with flaring golden rays. He also wears a large-gold medallion on a chain around his neck.

Sarastro's personality, because of the fact that he does not appear until late in the first act, is not complicated. Mozart and Schikaneder originally planned to write a quasi-buffa singspiel. They had written most of the first act when events took place which drastically effected the remainder of the plot. Across the street from Schikaneder's theater a work opened which had exactly the same plot as the Mozart-Schikaneder work. Therefore without any attempt at making a logical connection, Mozart and Schikaneder turned the finale to Act I and the entire

second act into a quasi-dramatic plot. For characters such as the Queen of the Night that are on stage before and after the plot change, convincing interpretation of the role becomes difficult. In the beginning of the first act the Queen of the Night exemplifies admirable characteristics. Then, without any explanation, she becomes the enemy of "good" when the plot changes.

Sarastro, although referred to as the villain in most of Act I, never actually appears on stage during this time. Only after the change in plot is made does he appear. Therefore, a person who is studying the character of Sarastro should think of him only in terms of the noble priest. He is a very stately figure. He presents the image of a strong, wise, all-knowing father. There is always a sense of dignity when he is on stage.

Literal Translation and IPA Transcription*

O Isis and Osiris, give wisdom's spirit to the new couple!

O Isis und Osiris, schenket der Weisheit Geist dem neuen Paar!

o?izɪs unt?ozɪrɪs ʃɛŋkət der vaishait gaist dem nɔɸən par

Guide the steps they travel, give them strength and patience and keep them from danger,

Die ihr der Wandrer Schritte lenket, stärkt mit Geduld sie in Gefahr,

di? ɪr der vandrər ʃrɪtta lɛŋkət stɛrkt mɪt gədʊld zi? ɪn gəfar

*Key to IPA symbols used in transcribing German is found on page 121.

Give them strength and patience and keep them from danger!

stärkt mit Geduld sie in Gefahr!

ʃtɛrkt mɪt gədʊldt zi?ɪn gəfar

Let them the test successfully experience; but, if they must to death go,

Lasst sie der Prüfung Früchte sehen; doch sollten sie zu Grabe gehen,

lasst zi der pryfʊŋ fryçtə zeən dɔx zɔltən zi tsu grabə geən

in this, reward their virtue boldly, take them to your home on high,

so lohnt der Tugend kühnen Lauf, nehmt sie in euren Wohnsitz auf,

zo lont der tugant kynən laof nemt zi?ɪn ɔøren vonzɪts aof

take them to your home on high.

nehmt sie in euren Wohnsitz auf.

nemt zi?ɪn ɔøren vonzɪts aof

Discussion of Style

The solemn moòd of much of Die Zauberflöte's music is probably due in part to the fact that Mozart felt a relationship between the action of the opera and the teachings and ceremonies of Freemasonry; his Masonic affiliation meant much to him, as is obvious from allusions in his correspondence and especially from the serious quality of the music which he wrote for Masonic occasions in 1785 (K. 468, 471, 477, 483, 484) and the Masonic cantata of 1791 (K. 623), his last completed composition. Die Zauberflöte gives the impression that Mozart desired to weave into new designs the threads of all the musical ideas of the eighteenth century; the vocal opulence of Italy; the folk humor of the German singspiel; the solo aria; the buffo ensemble, and (in the duet of the two armed men in Act II) a revival of the Baroque chorale prelude with contrapuntal accompaniment.[1]

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[1]Donald J. Graut, A History of Western Music (New York: W. W. Norton, 1960), p. 469.

Mozart was a genius at melodic writing and character delineation. Sarastro's aria in Act II, Scene I ("O Isis und Osiris"), is proof of this fact. This is one of the most beautiful melodies written for the bass voice. As to character delineation, it is obvious from the short, four-measure chordal introduction that the wise and noble Sarastro is about to speak. The beautiful legato line which Sarastro sings in praying to Isis and Osiris is enhanced by the simple chordal accompaniment in the orchestra.

It is not accidental that the chorus of priests echoes Sarastro's words in chorale style during the middle of the aria and again at the end of it. Mozart took advantage of this popular German sacred form to help create a solemn, religious atmosphere during Sarastro's prayer.

The singer should make it a point to keep the line full and legato. It should be sung slowly but with a feeling of moving forward. The simplicity and beauty of the melody makes the aria a favorite with most basses.

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WAGNER, RICHARD ("Mein Herr und Gott")

Lohengrin, opera in three acts. Libretto by the composer; based on medieval legends. Premiere: Weimar, August 18, 1850. American premiere: Stadt Theater, New York, April 3, 1871.

Characters:

Henry the Fowler, King of Germany (bass)
Frederick of Telramund, Count of Brabant (baritone)
Ortrud, his wife (mezzo-soprano)
Elsa of Brabant (soprano)
Lohengrin, Knight of the Holy Grail (tenor)
A Herald (bass)
Gottfried, Elsa's brother (silent role)
Nobles of Saxony and Brabant; Gentlemen and Ladies of the Court; Pages; Attendants.

The action takes place in and near Antwerp early in the tenth century.

Plot

Act I

Scene: The banks of the Scheldt River. The orchestral prelude, symbolizing the Holy Grail, is created entirely of the Grail theme. King Henry, desiring to form an army, finds the people of Brabant torn by dissension. Telramund reveals that much of the trouble arises from the suspicion that Elsa has murdered her brother in order to make a bid for the throne of Brabant. Called before King Henry to defend herself against this charge, Elsa tells of a strange dream in which a knight appeared to tell her he would be her protector. Telramund insists that his accusations against Elsa are well founded; he is ready to fight anyone who questions his veracity. When the King asks Elsa who her champion is to be, she mentions the knight of her dreams. The King's herald then calls on her champion to appear, but there is no answer. Elsa falls on her knees and prays for her deliverer to come. There then appears a swan-drawn boat bearing the Knight Lohengrin. After Lohengrin bids his swan farewell, he approaches King Henry and announces his intention of championing Elsa. Elsa promises her hand in marriage to Lohengrin if he is victorious. In return, Lohengrin extracts from her the promise that she will not attempt to discover who he is or whence he has come. After King Henry offers a prayer for the contestants ("Mein Herr und Gott"), the duel

between Telramund and Lohengrin takes place. Lohengrin, the victor, generously spares the life of the defeated and shamed Telramund.

Act II

Scene: The fortress of Antwerp. Telramund and his wife Ortrud are in disgrace. Ortrud conceives a method of defeating Lohengrin and regaining their lost station: Elsa must make the mysterious knight reveal his identity, thus depriving him of his magic powers. At this point Elsa appears and speaks of her happiness. Ortrud begs Elsa for forgiveness. Elsa promises to do what she can to gain clemency for Ortrud and Telramund. Dawn breaks. The square is filled with courtiers and knights who hail the day of Elsa's wedding. As Elsa and her retinue make their way from the fortress toward the cathedral, the people acclaim her. Elsa is about to mount the cathedral steps when she is stopped by Ortrud who accuses Lohengrin of being a black magician whose defeat of Telramund was achieved by foul means. Elsa denounces her for this slander, but the seeds of doubt have now been planted in her mind. Telramund creates suspicion among the people by repeating his wife's accusation. Lohengrin insists that the charge against him is false, even though he may not reveal his true identity. Elsa now assures Lohengrin that she does not doubt him. The bridal procession continues into the cathedral.

Act III

Scene: The bridal chamber. A vigorous orchestral prelude describes the joy surrounding the marriage of Lohengrin and Elsa. To the strains of the celebrated Wedding March the bridal procession enters the chamber. When Lohengrin and Elsa are left alone, they embrace and speak of their love. But doubt has entered Elsa's heart, and she longs to know who her husband really is. Lohengrin begs her not to ask him, but Elsa insists. At this point Telramund and four of his men burst into the chamber to attack Lohengrin. Lohengrin kills Telramund with a single blow of his sword, whereupon the henchmen abandon their evil mission. Sadly, Lohengrin reveals that all his happiness has ended. Lohengrin announces to the King and his court that the time has come to reveal his identity: He is a Knight of the Holy Grail, the son of Parsifal, King of the Grail, and his power is that of destroying evil influences. Having revealed his secret, Lohengrin must return to Montsalvat, home of the Grail. He takes his bride Elsa in his arms and laments the fact that they are now to part forever. Lohengrin's swan appears. Ortrud triumphantly reveals that the swan is none other than Elsa's brother Gottfried, transformed by her own evil magic. Had Elsa kept faith with Lohengrin, she declares, she not only would have had him and his love--she could have saved her brother. Lohengrin rights one more wrong:

he restores the boy Gottfried to human form, then departs in his boat, now drawn by the white dove of the Holy Grail.

Details of Scene Leading to and Including Aria

The scene in which "Mein Herr und Gott" occurs is set on the banks of the Scheldt river. A large beautiful oak rises at the left, as enormous branches stretch across the stage to create the effect of a ceiling. At the base of the tree trunk is the huge rustic wooden throne which King Henry occupies during the aria and during the combat which follows. In the distance, the river winds across the lowlands of Brabant. From a gentle slope at the right, King Henry's Saxon nobles and warriors and Telramund's henchmen witness the prayer and the combat.

In the moments immediately before the King's aria, Lohengrin has appeared and is ready to defend Elsa's honor against Telramund's accusations. Lohengrin escorts Elsa to King Henry, committing her to his care. Swiftly confronting Telramund, he declares that Elsa is guiltless and that the charges are false. When Telramund is warned by his own henchmen not to fight his heaven-sent adversary, he answers that he would rather die than be proved a coward.

At this statement, the nobles mark off the area of combat. After the herald announces the rules of the contest and the two men invoke divine aid, King Henry

rises from his throne and, standing beneath the Oak of Judgement with outstretched hands, offers a dignified and solemn prayer that right may triumph--"Mein Herr und Gott." All intone the prayer in a majestic chorus. As trumpets sound, the King strikes his shield three times with his sword as a signal for the combat to begin.

Description of Character Singing Aria

King Henry is usually made up to be between forty-five and fifty years of age. His thick hair and beard have heavy streaks of gray which add to his dignified character. His costume is traditionally of green cloth, embroidered in gold. A long, red cape hangs from his shoulders and a brutal-looking Saxon sword hangs at his side.

As the ruler of the Saxon people, King Henry is a wise and just man. He is strong and demanding when circumstances dictate, yet compassionate and gentle when the situation permits it. He is the Saxon leader not only in time of war and in domestic undertakings, but also in times of spiritual crisis, as is evident when he leads his people in invoking divine triumph for truth and right in the aria "Mein Herr und Gott."

Literal Translation and IPA Transcription*

My Lord and God, I now call upon you, that you would

Mein Herr und Gott, nun ruf' ich dich, dass du dem Kampf

main hɛrʔʊntgɔtt nun rufʔɪç dɪç dass du dem kampf

be present at the battle! Through this combat express your verdict

zugegen sei'st! Durch Schwertes Sieg ein Urtheil sprich,

tsugegən zaist durç ʃvɛrtəs ziːkʔainʔʊrtail ʃprɪç

and give clear proof by granting victory to the truth, and defeat to the impostor! Give strength to the arm of the

das Trug und Wahrheit klar erweist! Des Reinen Arm gieb

das truːkʔʊnt varhait klarʔ ɛrvaist des rainənʔarm giːp

genuine hero, but take away the strength of the false one: so help us,

Heldenkraft, des Falschen Stärke sei erschlafft: so hilf uns,

heldənkraft des falʃən ʃtɛrkə zaiʔɛrʃlafft zo hɪlfʔʊns

God, in this time, because all our wisdom is simple,

Gott, zu dieser Frist, weil uns're Weisheit Einfalt ist,

gɔtt tsu dizər frɪst vailʔʊnsrə vaizhaitʔainfaltʔɪst

because all our wisdom is simple!

weil uns're Weisheit Einfalt ist!

vailʔʊnsrə vaizhaitʔainfaltʔɪst

Discussion of Style

Lohengrin is the last important German Romantic opera yet, at the same time, embodies several changes prophetic of the music dramas of Wagner's next period.

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*Key to IPA symbols used in transcribing German is found on page 121.

Some of these changes are evident in King Henry's aria, "Mein Herr und Gott." The orchestration is full, and the music flows continuously, combining the aria and the orchestral background with a well-written chorus (the chorus is omitted when the aria is done out of context). As the King makes his initial statement in the aria, "Mein Herr und Gott, nun ruf' ich dich . . .," one hears an example of the declamatory melody which Wagner begins to use here and continues to employ in his music dramas.

This aria is difficult and should be sung by a mature, well-trained singer. It demands a long, legato, continual line of sound sung slowly and evenly. It requires a big voice with a good low F and solid high E flats.

Complete Opera Recordings

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IPA Symbols Used in Transcribing German

IPA Phonetic Symbol	English Word Containing Approximate Sound	German Word Containing Sound	IPA Phonetic Transcription of German Word
Vowels			
ɑ	father	mann	mann
ɛ	bed	weg, währen	vɛk, vɛrən
e	hate (avoid diphthong vanish to i)	der	der
ə	mother	baden	badən
i	see	sieb	zip
I	hit	ich	Iç
o	boat (avoid diphthong vanish to u)	rose	rozə
ɔ	orphan	gott	gɔtt
u	boot	nun	Nun
ʊ	book	und	ʊnt
ø	uh (pronounced high with lips rounded)	löhne	løna
œ	uh (pronounced deep with lips rounded)	götter	gœtər
y	it (pronounced high with lips rounded)	lüge	lygə
Y	it (pronounced deep with lips rounded	müller	myllər

IPA Phonetic Symbol	English Word Containing Approximate Sound	German Word Containing Sound	IPA Phonetic Transcription of German Word
Diphthongs			
aɪ	mine	mein	main
aʊ	house	haus	haos
ɔɪ	boy	freuden	frɔidən
Consonants			
b	big	bote	bota
ç	human (frictional)	licht	lɪft
d	dog	dein	dain
f	fight	fein	fain
g	give	geben	geban
h	horse	herr	herr
x	hock (frictional without pronouncing k)	bach	bax
j	yes	ja	ja
k	key	kahn	kan
l	lead	welle	vɛlə
m	men	mein	main
n	now	nein	nain
ŋ	ring	ring	rɪŋ
p	put	post	pɔst
r	roll (rolled)	reden	redən
s	kiss	es	ɛs
ʃ	shoe	schein	ʃain
t	try	tahl	tal
v	voice	wein	vain
z	zoo	so	zo
ʔ	glottal stop, produced by release of breath after being held beneath vocal folds	da er	daʔer

CHAPTER III

FRENCH ARIAS

BIZET, GEORGES ("Toreador Song")

Carmen, opera in four acts. Libretto by Henri Meilhac and Ludovic Halévy; based on Prosper Mérimée's story of the same name. Premiere: Opéra-Comique, March 3, 1875. American premiere: Academy of Music, New York, October 23, 1878.

Characters:
- Don José, a guardsman (tenor)
- Carmen, a gypsy (mezzo-soprano)
- Escamillo, a toreador (bass baritone)
- Micaëla, a peasant girl (soprano)
- Frasquita, a gypsy friend of Carmen (soprano)
- Mercédès, another gypsy friend (mezzo-soprano)
- Zuniga, captain of the guards (bass)
- Moralès, an officer (bass)
- Le Remendade, a smuggler (tenor)
- Le Dancaire, another smuggler (baritone)
- Cigarette girls; Gypsies; Smugglers; Dragoons

The setting is in and near Seville, Spain, about 1820.

Plot

Act I

Scene: A square in Seville. As the curtain rises, a girl timidly approaches a guardsman to inquire of the whereabouts of Don José. She is informed that he will

appear with the change of the guards. The guards finally arrive. From a nearby cigarette factory, girls emerge for the noonday break. One of these, Carmen, makes flirtatious overtures to Don José as she mockingly sings of love. Her song ended, she flings a flower at him and rushes back into the factory. Don José picks up the flower and conceals it in a pocket near his heart. The timid girl now reappears. She is Don José's sweetheart Micaëla, come with news from home. Tenderly they recall their childhood happiness. Don José sends her back with a message for his mother. When she has gone, he takes the flower from his pocket and is about to throw it away when he is attracted by screams from the factory. When the women come rushing out, he learns that Carmen has stabbed one of the girls. Carmen is seized by a dragoon who ties her hands and leaves her in Don José's custody while he goes off to seek a warrant for her arrest. Coyly, with light heart, Carmen insists that she and Don José will soon meet again in the tavern of Lillas Pastia, outside the city walls. Don José is now under her spell. He unties Carmen's hands. When the dragoons come to conduct her to prison, she pushes them aside and escapes.

Act II

Scene: The tavern of Lillas Pastia. Gypsies are dancing and singing. Carmen receives the news that Don José, who has been arrested for complicity in her escape,

has been released from prison. A moment later the famous toreador, Escamillo, arrives. Proudly he tells his admirers of the excitement of bullfighting ("Toreador Song"), then departs, trailed by the crowd. Carmen and two of her friends are approached by smugglers who want to employ them as lures for the coast guard. Carmen is sympathetic, but before she can accept the offer she wants to await Don José's arrival. Already his voice is heard in the distance. When he appears, Carmen welcomes him passionately. She plays on his emotions; she dances for him. The sudden sound of a bugle call reminds Don José that he must return to his barracks, but he is now so hopelessly in love that he cannot leave Carmen. He removes from his pocket the flower Carmen had once thrown him. However, he is also torn by pangs of conscience. He is about to return to duty when Zuniga appears and mocks Carmen for taking up with a mere soldier when he, an officer, wants her. Don José strikes Zuniga. This act of insubordination makes it impossible for him to return to military duty. He now joins Carmen in her association with the smugglers.

Act III

Scene: A mountain pass. The smugglers tell of their dangerous trade and how they continually must be on the watch. Don José is sad and reflective because, as he tells Carmen, he is thinking of his mother. Bitterly,

Carmen tells him to go home, a suggestion so upsetting to Don José that he threatens to kill her if she repeats it. Nearby, the gypsies Frasquita and Mercédès are reading fortunes with cards. When Carmen begins to read her own, the cards tell of impending disaster. But her tensions are relieved with the announcement by the smugglers that the time has come for them to carry their contraband through the mountain pass. Don José is left behind to keep guard. When the smugglers are gone, Micaëla comes seeking Don José. She prays to heaven for protection. When a shot rings out, she hides. The shot has come from Don José's gun, fired at the approach of a stranger. Escamillo has come seeking Carmen. Recognizing each other as rivals, Don José and Escamillo fall upon each other with drawn daggers. Only the sudden return of the smugglers prevents a killing. Escamillo departs with his customary swagger, inviting all the smugglers to be his guests at his next bullfight. Micaëla is now discovered by the smugglers. She reveals to Don José that his mother is dying. Don José leaves Carmen, warning her that they will meet again.

Act IV

Scene: Another square in Seville. It is the day of the bullfight. Escamillo appears, Carmen with him. When the toreador enters the arena, Carmen's gypsy friends warn her that Jose is lurking nearby to avenge himself for her

desertion. The crowd surges into the arena. When Carmen is left alone, José comes to plead for her love. Icily the gypsy tells him she loves him no longer. Don José continues to plead; Carmen remains deaf. Suddenly, shouts from the arena hail the victorious Escamillo. Carmen is about to join her hero when José stops her and kills her with a dagger. When the toreador emerges to inform Carmen of his triumph, he finds her stretched out dead, Don José sobbing at her side.

Details of Scene Leading to and Including Aria

The "Toreador Song" marks Escamillo's first entrance in the opera. It comes early in the second act. The curtain rises on an early evening scene in Lillas Pastia's tavern. Gypsies and smugglers are seen sitting at tables with soldiers and officers. Dancers whirl about the tavern to the rhythmic beat of gypsy music. Carmen sings a fiery gypsy song. She is joined by Frasquita and Mercédès. The song ends in a riotous outburst of singing and dancing.

After a few moments of conversation between Carmen and Zuniga, shouts are suddenly heard from outside the tavern. Rushing to the door, Zuniga announces that it is the famous bullfighter, Escamillo. Invited in by Zuniga, he shortly swaggers in. The popular bullfighter's followers crowd into the tavern and toast him with a lusty chorus. In response, he sings the famous "Toreador Song."

With evident self-confidence, he describes the great arena with its mass of people shouting for a show from their hero. The people in the tavern take up the refrain, singing of the toreador's reward--the hand of his lady. Escamillo, leaping to a table in the tavern, continues to paint a vivid picture of the bullfight. Again the crowd joins the singing, bringing the aria to a stirring climax.

The terrace of Lillas Pastia's tavern glows in the moonlight. At the left rises the main two-storied building of the establishment, while a low section of the tavern is built at the right with a broad archway down which Escamillo and his followers throng to the stage. At the front left stands the table surrounded by the chairs and benches of the merrymakers.

Description of Character Singing Aria

Escamillo is the typical Spanish bullfighter. He is tall, dark, and slender. Although the colors usually change to suit the singer or director, the basic costumes used by Escamillo are pretty well established. A typical Escamillo wardrobe could include (in Act II) a silver-gray wool bolero and trousers, a gray silk cape and a pale gray sombrero. While visiting the smuggler's camp (Act III), he might wear a green suit with Spanish leather leggings. The shirt would be open at the throat, and he would carry a dark green serape. In the appearance at the arena (Act IV), he could be seen in a red satin bolero

jacket and knee-breeches, the toreador's small black hat, and a red satin cape.

Considering the short time Escamillo is seen on the stage, the completeness of the characterization is remarkable. In the second act he makes his grandiose entrance, plunging into the "Toreador Song." In London in 1964, Georg Solti, conductor at Covent Garden, related to me the following statement, reportedly made by Bizet after composing the music to Escamillo's famous aria: "Well, they wanted trash. Here it is." If Escamillo's music is "trashy," showy, or vulgar, it is because the character it portrays has all those traits. The "Toreador Song" is more than an effective rousing tune: it establishes Escamillo's personality.

The short scene that follows the aria gives another insight into Escamillo's personality. In no time at all he is ready to make love to Carmen--insincerely, of course. Is this not another good touch of characterization? He takes Carmen's refusal as a matter of course and swaggers off triumphantly in the midst of popular acclaim.

In the third act, Escamillo displays more of his light-hearted spirit, but this time it is coupled with bravado and an exhibition of courage. He almost ignores the pistol shot that barely misses him. And at the sight of the desperate Don José and his dagger, he quips: ". . . What a joke! To look for the mistress and find

her lover instead!" After barely escaping with his life, he cooly shrugs the matter off and gallantly invites one and all to his forthcoming bullfight.

Literal Translation and IPA Transcription*

To your health, I toast you in return, gentlemen, because with soldiers

Votre toast, je peux vous le rendre, Señors, señors, car avec les soldats

vɔtrə tɔst ʒə pø vu lə rɑ̃drə seɲɔr seɲɔr kar avk le sɔldɑ

bullfighters get along well; for recreation, for recreation,

Oui, les Toréros, peuvent s'entendre; Pour plaisira, pour plaisirs,

wi le tɔrero pœvə sɑ̃tɑ̃drə pur plɛzir pur plɛzir

they have bullfights! The arena is full, it is a day of festivity

ils ont les combats! Le cirque est plein, c'est jour de fête!

il zɔ̃ le kɔ̃ba lə sirke plɛ̃ sɛ ʒur də fɛtə

The arena is full from top to bottom; the spectators, losing their heads,

Le cirque est plein du haut en bas; Les spectateurs, perdant la tête,

lə sirke plɛ̃ dy o tɔ̃ ba le spɛktatœr perdɑ̃ la tɛtə

the spectators call back and forth with a great noise! Insults, cries, and

Les spectateurs s'interpellent à grand fracas! Apostrophes, cris, et

le spɛktatœr sɛ̃tɛr pelə ta grɑ̃ fraka apɔstrɔfə krize

*Key to IPA symbols used in transcribing French is found on page 151.

banterings are pushed to a near frenzy! For it is the festival of courage!

tapage, Pousses jusques à la fureur! Car c'est la fête du courage!

tapaʒə puse ʒyskə zə la fyrœr kar sɛ la fɛtə dy kuraʒə

It is the festival for men with heart! Come on! on guard! come on! come on! ah!

C'est la fête des gens de coeur! Allons! en garde! Allons! Allons! ah!

sɛ la fɛtə de ʒɑ̃ də kœr alɔ̃ ɑ̃ gardə alɔ̃ alɔ̃ a

Toreador, on guard! Toreador, Toreador. And indeed think, yes, think of

Toréador, en garde! Toréador, Toréador. Et songe bien, oui, songe en

tɔreadɔr ɑ̃ gardə tɔreadɔr tɔreadɔr e sɔ̃ʒə bjɛ̃ wi sɔ̃ʒɑ̃

the fight, that dark eyes are watching you, and that love is waiting for you,

combattant, Qu'un oeil noir te regarde, Et que l'amour t'attend,

kɔ̃batɑ̃ kœ nœ jnwartə ragard e kə lamur tatɑ̃

Toreador, love, love is waiting for you!

Toréador, l'amour, l'amour t'attend!

tɔreadɔr lamur lamur tatɑ̃

All at once, the crowd falls silent, Ah! what is happening?

Tout d'un coup, on fait silence . . . Ah! que se passe-t-il?

tu dœ ku ɔ̃ fɛ silɑ̃sə a kə sə pasətil

No more cries, this is the moment! No more cries, this is the moment!

Plus de cris, c'est l'instant! Plus de cris, c'est l'instant!

ply də kri sɛ lɛ̃stɑ̃ ply də kri sɛ lɛ̃stɑ̃

The bull lunges and jumps out of the pen! He lunges,

Le taureau s'élance En bondissant hors du Toril! Il s'élance.

lə toro selãsã bɔ̃disã ɔr dy tɔril il selãsə

he charges, he strikes! a horse falls, pinning down a picador

il entre, il frappe! un cheval roule, Entrainant un Picador,

il ãtr il frapə œ̃ ʃəval rulə ãtrenãt œ̃ pikadɔr

"Hooray for the Bull!" yells the crowd! The bull turns, he comes, he comes,

"Ah! bravo! Toro!" hurle la foule! Le taureau va, il vient, il vient,

a bravo tɔro yrlə la fulə lə tɔro va il vjɛ̃ il vjɛ̃

and he strikes again! He shakes himself, stabbed with banderilles, full of rage, he runs,

et frappe encor! En secouant ses banderilles, Plein de fureur, il court

e frapã kɔr ã sakuã se bãdərijə plɛ̃ də fyrœr il kur

the arena is covered with blood! The men escape, they jump the fence!

Le cirque est plein de sang! On se sauve, on franchit les grilles!

lə sirkə plɛ̃ də sã ɔ̃ sə sov ɔ̃ frãʃi le grijə

Your time is now! Come on! on guard! come on! come on! oh!

C'est ton tour maintenant! Allons! en garde! Allons! Allons! ah!

se tɔ̃ tur mɛ̃tənã alɔ̃ ã gardə alɔ̃ alɔ̃ a

Toreador, on guard! Toreador, Toreador, and remember well, yes, remember as you

Toréador, en garde! Toréador, Toréador. Et songe bien, oui, songe en

tɔreadɔr ã gardə tɔreadɔr tɔreadɔr e sɔ̃ʒə bjɛ̃ wi sɔ̃ʒã

are fighting, that dark eyes are watching, and that love is waiting for you,

combattant, Qu'un oeil noir te regarde, Et que l'amour t'attend,

kɔ̃ bã tə kœ nwa tə ʀəgard e kə lamur

Toreador, love, love is waiting for you!

Toréador, l'amour, l'amour t'attend!

tɔreadɔr lamur lamur tatã

Discussion of Style

A brief discussion of Bizet's style in general will help the singers to better understand the style of Escamillo's aria.

Bizet can be counted among those composers who were eclectic in style. The influences in his education were diverse: the friendship of Gounod, a pleasant stay in Italy, conservatory training, experience of hack arranging, the exposure to the tastes of the Paris public.

Out of this diverseness came one of Bizet's most exceptional gifts, that of combining dramatic verity with the popular touch. In the short Prelude to Carmen, one can discern features of this dual heritage. Two melodies in popular style, one a characteristic fast Spanish dance and the other the "Toreador Song," are presented in the

simple fashion later favored in Broadway musical-comedy overtures; but at the close, the "Fate" motive breaks through this panoramic facade of animation with an impassioned outcry, leaving the audience perched on the brink of an unresolved diminished-seventh chord.

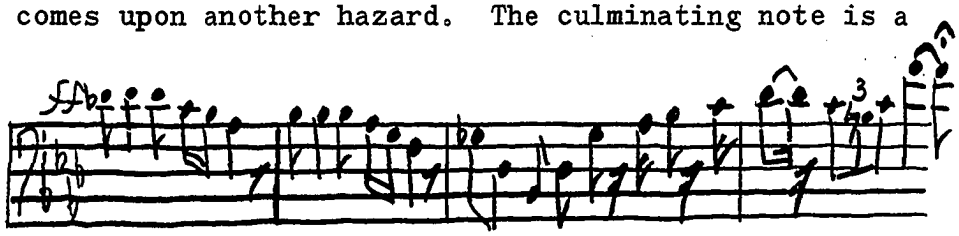
Another important factor in Bizet's style was his gift for rhythmic drive and beautiful melody. Look specifically at the music of the "Toreador Song" for a moment in the light of this statement.

The success or failure of a singer portraying the role of Escamillo is generally measured by the impression he makes in his rendition of the "Toreador Song." On the surface, it would appear that a singer could hardly fail to score with that spectacular entrance, driving rhythm, and irresistible melody. But the catchy tune presents a number of problems to the singer. For example, in the opening measures one hardly ever hears all the notes in the descending passage sung as they are written. The tessitura is extremely low for a baritone, particularly



if the composer's indicated marking of forte is observed. Most baritones skirt trouble by resorting to melodramatic declamation--a plausible solution, but not what the composer notated. This passage seems to ask for a bass

singer. However, as one reads a few bars further, he comes upon another hazard. The culminating note is a



high F, which should be reached and sustained. This could present some problems for the bass. Such are the pitfalls of this popular aria which is typical of a role that ranges from low B-flat to high G.

The "Toreador Song" is very difficult to sing and should be attempted only by well-trained voices. It should not be "barked" as so many singers do. Even though it is rhythmic and lively it calls for a cantabile legato line.

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De Los Angeles, Micheau, Gedda, Blanc, Beecham (French), 3 records, Angel 3613, 3613.

Price, Corolli, Merrill, Freni, Karajan, Vienna Philharmonic (French), 3 records, Victor LD6164, LDS 6164.

Resnik, Del Monaco, Sutherland, Krause, Schippers (French), 3 records, London 4368, 1368.

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GOUNOD, CHARLES ("Le veau d'or")

Faust, opera in five acts. (The opera is usually performed in four acts.) Libretto by Jules Barbier and Michel Carré; based on Goethe's drama of the same name. Premiere: Théâtre Lyrique, Paris, March 19, 1859. American premiere: Philadelphia, November 18, 1863.

Characters:
- Faust (tenor)
- Méphistophélès (bass)
- Marguerite (soprano)
- Valentin, her brother (baritone)

Siebel, young man in love with Marguerite (soprano)
Martha, Marguerite's friend (mezzo-soprano)
Wagner, a student (baritone)
Soldiers; Students; Peasants; Priests

The setting ~~is~~ Germany in the sixteenth century.

Plot

Act I

Scene I: Faust's study. The venerable Faust, sick of life, is about to take poison when he hears young, gay voices outside his window. Envious, he curses the young people and calls on Satan to help him. Méphistophélès appears and makes a bargain with Faust: he will restore Faust's youth in return for his soul. Faust hesitates until Méphistophélès promises Faust he shall see a beautiful girl without delay.

Scene II: A public square. Soldiers and villagers are celebrating the day of the fair. Valentin and Siebel appear, the former greatly concerned because he must join the army and leave his sister, Marguerite, unprotected. When Siebel promises to watch over Marguerite, Valentin expresses his gratitude. Wagner jumps on a table to sing a ditty about a rat, but is rudely interrupted by Méphistophélès, who provides a pleasanter song, a cynical comment on man's greed for gold ("Le veau d'or"). After that, the devil delights the crowd with feats of magic. He prophesies that any flower touched by Siebel will wither and die, particularly those he sends to Marguerite;

the devil also produces wine by striking his sword on the sign of the near-by inn. When Méphistophélès proposes a toast to Marguerite, Valentin grows furious and rushes at him with a sword; the sword instantly snaps in half. Siebel, Wagner, and their friends now join Valentin. Realizing they are in the presence of the devil, they raise their swords in the form of a cross and confront him with it. Méphistophélès, terrified, withdraws. Faust comes seeking Marguerite. The villagers fill the square as they dance and sing. Marguerite now passes, coming from church. Faust offers to escort her home, but Marguerite rebuffs him. As she walks on, Faust sings of his great love for her. Méphistophélès is cynical about Faust's lack of success, and the townspeople continue their gay waltzing.

Act II

Scene: Marguerite's Garden. Siebel gathers flowers for Marguerite and asks them to carry his message of love. But the flowers die in his hands. Remembering Méphistophélès' prophecy, Siebel rushes to a near-by shrine and dips his hands in the holy water. The flowers he now picks go unharmed, and he places them tenderly at Marguerite's door. After Siebel leaves, Faust comes, thinking of Marguerite. His reverie is disturbed by Méphistophélès, who places a casket of jewels near Siebel's flowers. Faust and Méphistophélès hide as Marguerite comes from

her house and sits at her spinning wheel. Musing on the handsome stranger who greeted her in the square, she sings a ballad about the King of Thule. Suddenly she catches a glimpse of the flowers, and knows they are Siebel's. Finding the casket, she opens it and is overjoyed to find it filled with jewels. Putting them on while inspecting herself joyfully in a mirror, she sings the "Jewel Song." As she is doing this, Martha enters and expresses amazement at the way the jewels enhance Marguerite's beauty. Faust and Méphistophélès come from hiding. The devil engages Martha by telling her that her husband is dead. Faust pursues Marguerite. Night begins to fall. Méphistophélès addresses the night, foretelling that lovers are about to be united; then he disappears. Faust and Marguerite reappear in the garden. Tearing herself away from Faust, Marguerite promises to meet him the following day. A moment later she appears at the window of her cottage, still thinking of her love. Faust rushes toward her; from the distance comes the sound of Méphistophélès' mocking laughter. He has come for Faust.

Act III

Scene I: Marguerite's room. (This scene is often omitted.) Marguerite, at her spinning wheel, bemoans her fate: she has been betrayed and deserted. Siebel comes to console her. Marguerite is grateful, but she cannot forget the man she loves.

Scene II: The cathedral. Marguerite is praying for Faust and their unborn child when Méphistophélès comes to mock her for having yielded to temptation. The church choir sings of Judgement Day. Overcome with terror, Marguerite falls into a faint.

Scene III: The square before the cathedral. (In the original version, this scene came before the preceding one; it is now customary to perform the scenes in the sequences here given.) Soldiers, returning from battle, jubilantly sing of their recent victory and their joy at being home. Valentin is with them. Eagerly he questions Siebel about Marguerite. When Siebel is evasive, Valentin rushes into his sister's cottage. Faust and Méphistophélès appear, and the latter sings a mocking serenade beneath Marguerite's window. Valentin emerges and challenges Faust and Méphistophélès to a duel in which, through the devil's magic, Valentin is fatally wounded by Faust. As the townspeople rush into the square, Faust and Méphistophélès disappear. Valentin bitterly condemns his sister and refuses to forgive her. Marguerite watches him die, denouncing her. The townspeople kneel at his side in prayer.

Act IV

Scene: A prison. Marguerite has killed her child and is in prison awaiting execution for the crime. At dawn, hearing the voice of her lover, Marguerite becomes

delirious with joy. Faust calls to her to follow him out of the prison, but Marguerite does not seem to hear what he is saying. Impatiently, Méphistophélès urges Faust and Marguerite to make their escape, but both are deaf to his entreaty. Marguerite, on the threshold of death, prays to be borne heavenward, after which she voices her horror of Faust. As she dies, Méphistophélès drags Faust to his doom. Voices of invisible angels sing of Marguerite's redemption.

Details of Scene Leading to and Including Aria

Valentin tells Siebel that he is concerned over the welfare of his sister, who will be alone when he goes off to war. Siebel assures Valentin that he will look after Marguerite. Valentin thanks Siebel and then sings the aria "Avant de quitter ces lieux." After the aria, Wagner calls for wine and proposes a song. Jumping upon a table, he begins the "Song of the Rat." He has sung only a few bars when he is interrupted by Méphistophélès, who suddenly appears and asks if he may join the group. If Wagner will end his song, the devil says, he will oblige the company with a much better one. Wagner tells him to begin at once. Thereupon, Méphistophélès sings the famous Song of the Golden Calf--"Le veau d'or." With biting scorn he describes how all men worship gold. As Méphistophélès sings his song, Valentin, Siebel, soldiers, and students are on

stage listening in awe.

The setting for Méphistophélès aria is naturally different with each production. The two settings described here are those used by the Metropolitan Opera Company in 1949 and 1955 respectively.

(1) The curtain opens on a distant vista of the city of Nurenburg, with a tall tree at the right center on which a scaffolding has been erected. The tavern at the right, a half-timbered building, is equipped with a cask of beer which protrudes over the door. At the center left, a bridge serves for the entrance of the chorus, while at the far left stands a circular tower.

(2) As the lights come up, the scene is set in the outskirts of a small unidentified town, a fair with booths of all kinds lines the stage. The spectacle includes costumed crowd, puppet shows, and a bandstand for the town band. Back of it all, a drop representing a high sweeping hill, crowned by the vignette of a Gothic cathedral, completes the scene.

Description of Character Singing Aria

Méphistophélès is played with make-up, including a long pointed nose, jet black hair, a goatee, and highly arched eye-brows. His costume consists of flamboyant evening clothes--top hat and tails, and a lavish black evening cape, all lined with scarlet.

Several years ago when I first began to learn the

aria "Le veau d'or" and study the character of Méphistophélès, I had the opportunity of spending a delightful evening with the Metropolitan bass, Jerome Hines. When Mr. Hines learned that I was working on "Le veau d'or" and studying the character of Méphistophélès, he graciously offered to give me a copy of an article which he had just written concerning Méphistophélès. Because of Mr. Hines incisive understanding of the character of Méphistophélès, the entire article is included here.

> One of the most controversial characters on the opera stage today is Méphistophélès in Gounod's Faust. His Satanic Majesty, second in power only to God, certainly stands beyond human comprehension. To complicate the problem further, there have arisen out of history many personifications of evil, such as Lucifer, Beelzebub, Baal and Méphistophélès. The picture of the devil on the modern stage is a mixture of these classical demigods.
>
> Goethe, in his epic work, Faust, paints his own distinct picture of the personality of Méphistophélès. Although Gounod's Faust is derived from the Goethe work, the philosophy and aims of the composer are quite different from those of the German poet. If we disagree with Gounod's dilution of the high philosophy of Goethe, there is little that we can do about it in the actual dramatic production because the changes would probably not fit the music. All we can do is to try to understand the aims and philosophy of the composer and how they were related to his environment.
>
> Although similar characters appear in the two dramas it is a common mistake to play them in a similar manner. How often a young basse, when he is about to undertake the part of Méphistophélès, is directed to go to Goethe's work for an understanding of the proper character. He is confused by the conflict and then attempts to bend the character of Gounod's Méphistophélès to fit a Goethean conception. Just because Goethe's play was parent to Gounod's does not make it more right. We must ascertain why Gounod's work is different in conception and build our characters accordingly so that they will fit the musical frame.

The opera Faust was written in a Victorian period of French history, and Goethe's earthy, Germanic way of portraying Marguerite, for example, would have been offensive to the French public. It was permissible for a naive young girl to be momentarily overwhelmed by her love for the romantic young Faust, but it was unthinkable for her to give her mother a sleeping powder so Faust could enter her bedroom. So Marguerite's mother was conveniently written out of Gounod's opera by having her already dead. Thus we circumvent the complication of Marguerite's being the unwitting executioner of her own mother.

Too vulgar also for the French taste of the time was Méphistophélès' song of the flea. The insect was dressed up instead as a golden calf which, with its Old Testament connotation, was more appealing to a religious man like Gounod. His religious convictions and purposes also led him and his librettists to give Faust no escape from his just reward for having taken up with the devil. Thus Faust illogically signs a contract with Satan for eternal servitude in exchange for a fleeting bit of pleasure, quite in contrast to the profound but wary Faust of Goethe.

Consider the master magician of the piece, Méphistophélès. He has now been converted to a French gentleman. He is the personification of the evil of the French society in which Gounod lives. He is the last word in sophistication and savoir-faire. The ordinary and simple pleasures of life bore him; innocence and virtue appall him. The most common attribute of his evil is scorn, expressed in constant wit. In his relationship with Faust the major target of his sarcasm is Faust's temporary position as master of Méphistophélès, which will soon be reversed. The word "Master" is never used without the silent drip of poison. When he leaves Faust in the garden before the Cavatina, he acidly says, "Deign to wait here for me." There is hardly a sentence that leaves his lips without a concealed dagger.

Méphistophélès veils his sarcasm masterfully and somehow always remains a gentleman. His vicious nature is seldom seen in this opera since evil, to the French, must be completely so. In the chorale of the swords and in the church scene, however, he is seen for his true worth. His scorn of Faust does turn to outright contempt from the moment that Faust almost leaves Marguerite in the garden. In each subsequent act it becomes more pronounced until we see the reversal of the roles of master and servant in the finale. When Méphistophélès is ordered

out of the prison cell at the beginning of the scene many singers have traditionally changed his reply to "I obey," not understanding that Satan is now taking command when he says, "Hurry up! I'll watch outside."

Although Gounod's devil is a powerful character in his infernal kingdom, he is seen in the momentary guise of a suave, attractive French nobleman, in order to suit the taste of the Gallic public and, for nearly 100 years, the growing public of the opera.

Literal Translation and IPA Transcription*

The calf of gold is always alive! One praises his power,

Le veau d'or est toujours debout! On encense sa puissance,

lə vo dɔr ɛ tuʒur dəbu ɔn ɑ̃ sɑ̃sə sa pɥisɑ̃sə

one praises his power from one end of the world to the other end!

On encense sa puissance D'un bout du monde a l'autre bout!

ɔ̃ nɑ̃ sɑ̃sə sa pɥisɑ̃sə dœ̃ bu dy mɔ̃də lotrə bu

All welcome this infamous idol, Kings and nations, confused,

Pour fêter l'infame idole, Rois et peuples comfondus,

pur fete lɛ̃fam idɔlə rwazɛ pœplə kɔ̃fɔ̃dy

by the dark clang of gold-pieces, Dance an insane roundelay

Au bruit sombre des écus, Dansent une ronde folle,

o bryi sɔ̃brə dezeky dɑ̃sə tynə rɔ̃də fɔllə

Round about his pedestal, Round about his pedestal!

Autour de son piedestal, Autour de son piedestal!

otur də sɔ̃ pjedestal otur də sɔ̃ pjedestal

And Satan leads the dance, leads the dance, And Satan leads the dance,

Et Satan conduit le bal, conduit le bal, Et Satan conduit le bal,

e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal

---

*Key to IPA symbols used in transcribing French is found on page 151.

leads the dance! And Satan leads the dance, leads the dance,

conduit le bal! Et Satan conduit le bal, conduit le bal,

kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal

leads the dance! And Satan leads the dance, leads the dance, leads the dance.

conduit le bal! Et Satan conduit le bal, conduit le bal, conduit le bal.

kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal kɔ̃dyi lə bal

The calf of gold is conqueror of gods! With his mocking glory,

Le veau d'or est vainqueur des dieux! Dans sa gloire Derisoire,

lə vo dɔr ɛ vɛ̃kœr de djø dɑ̃ sa glwarə derizwarə

with his mocking glory, The vile monster makes insults to the heavens!

Dans sa gloire Derisoire, Le monstre abject insulte aux cieux!

dɑ̃ sa glwarə derizwarə lə mɔ̃strəbʒɛktɛ̃ sylt o

He contemplates, oh, strange madness, the human species at his feet.

Il contemple, o rage etrange! A ses pieds le genre humain,

il kɔ̃tɑ̃plə raʒe trɑ̃ʒə a se pje lə ʒɑ̃ry mɛ̃

throwing themselves, sword in hand, into a mixture of blood and mud

se ruant, le fer en main, Dans le sang et dans la fange,

sə ryɑ̃ lə fɛr ɑ̃ mɛ̃ dɑ̃ lə sɑ̃ e dɑ̃ la fɑ̃ʒə

where the hot metal glistens, where the hot metal glistens!

Ou brille l'ardent metal, Ou brille l'ardent metal!

u brijə lardɑ̃ metal u brijə lardɑ̃ metal

And Satan leads the dance, leads the dance, And Satan leads the dance,

Et Satan conduit le bal, conduit le bal, Et Satan conduit le bal,

e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal

leads the dance! And Satan leads the dance, leads the Dance,

conduit le bal! Et Satan conduit le bal, conduit le bal,

kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal

leads the dance! And Satan leads the dance, leads the dance, leads the dance.

conduit le bal! Et Satan conduit le bal, conduit le bal, conduit le bal.

kɔ̃dyi lə bal e satɑ̃ kɔ̃dyi lə bal kɔ̃dyi lə bal kɔ̃dyi lə bal

Discussion of Style

Faust is so full of melody that it seems hard to realize that when the opera was first produced musicians and critics complained of a lack of melodiousness. It was said to be too learned, too full of instrumental complexities. Today we certainly acknowledge the beautiful melodies throughout Faust, but we should also be aware that the music serves a dramatic purpose. One has only to look at the writing of such individual parts as that of Mephistopheles to see how dramatically appropriate Gounod's music is.

Méphistophélès first chooses to appear to Faust in the guise of a debonair and elegant young man about town. He is everything that Faust is not, and he knows that it

is exactly this quality which will make the aged philosopher a more likely prospect for temptation. This quality of urbane elegance is present in Méphistophéles music.

When he joins the rowdy crew of students and soldiers in the scene at the fair, he easily adapts himself to their very different mood. As a matter of fact, he uses a time-honored device to break into a jovial crowd by saying in effect: "Did you fellows ever hear the one about . . .?" Then he sings the rowdy song of the "Golden Calf," which is just the sort of noisy tune the students and soldiers would appreciate.

The scherzo quality of "Le veau d'or" presents to the listener the curious phenomenon of a thoroughly French composer's attempt to recreate German rustic music, a feat undertaken, with obvious deference to Gounod, by Offenbach some twenty years later in his Tales of Hoffmann. The self-conscious angularity of these rhythmic contours is padded, however, by the velvety chord progressions which were Gounod's more accustomed stock in trade.

This aria is very difficult and if attempted without a solid technique the voice will be pulled out of line quickly. It is dramatic in style and constantly pounds at the upper notes of the voice. The allegro maestoso tempo demands fast and agile movement which must be executed while singing with full voice.

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IPA Symbols Used in Transcribing French

IPA Phonetic Symbol	English word containing approximate sound	French word containing sound	IPA Phonetic Transcription of French word
Vowels			
ɑ	father (very high position)	âme	ɑm
a	father (deeper than a)	madame	madam
e	hate (avoid diphthong vanish to i)	nez	ne
ɛ	bed	plaire	plɛr
i	see	qui	ki
o	boat (avoid diphthong vanish to u)	nos	no
ɔ	orphan	porte	pɔrt
u	boot (closed)	jour	ʒur
ø	uh (pronounced high with lips rounded)	deux	dø
œ	uh (pronounced deep with lips rounded)	fleur	flœr
y	it (pronounced high with lips rounded)	du	dy
ɑ̃	blonde (begin this word but do not pronounce the "nde")	DANS	dɑ̃
ɛ̃	sand (begin this word but do not pronounce the "nd")	MAIN	mɛ̃
œ̃	song (begin this word but do not pronounce the "ng")	GARÇON	garsɔ̃
ə	mother (like but more relaxed)	petit	pəti
Consonants			
b	big	bonne	bɔn
d	dog	dans	dɑ̃
f	fat	fille	fij
g	give	garçon	garsɔ̃
k	key	comme	kɔm
l	lead	livre	livr
m	men	maison	mɛzɔ̃
n	now	nouveau	nuvo
ɲ	opinion	gagner	gaɲe
p	pull	petit	pəti
r	roll (lightly rolled)	rue	ry
s	sit	sœur	sœr
ʃ	shoe	chez	ʃe
t	try	table	tabl
v	voice	vous	vu
ʒ	rouge	je	ʒə
j	yes	réveillé	reveje
ɥ	women	oui	wi

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APPENDIX B

PLEASE NOTE:

Sound Tape available for consultation at University of Oklahoma Library.

UNIVERSITY MICROFILMS

AURAL SUPPLEMENT TO THE HANDBOOK

I. Side One, Track One

A. Bellini, Vincenzo ("Vi ravviso")

1. Text of aria, 003*
2. Artists singing aria
   a. Ezio Flagello, 80
   b. Nicola Zaccaria, 134
3. Piano accompaniment to aria, 196

B. Donizetti, Gaetano ("Dalle stanze")

1. Text of aria, 253
2. Artists singing aria
   a. Justino Diaz, 353
   b. Ferruccio Mazzoli, 436
3. Piano accompaniment to aria, 521

C. Mozart, Wolfgang Amadeus ("Non più andrai")

1. Text of aria, 609
2. Artists singing aria
   a. Cesare Siepi, 893
   b. Ezio Pinza, 017'
3. Piano accompaniment to aria, 137'

D. Puccini, Giacomo ("Vecchia zimarra")

1. Text of aria, 250'
2. Artists singing aria
   a. Nicola Moscona, 340'
   b. John Macurdy, 407'
3. Piano accompaniment to aria, 476'

II. Side Two, Track One

A. Rossini, Gioacchino ("La calunnia")

1. Text of aria, 002
2. Artists singing aria

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*Indicates "counter number" on tape recorder. Always set counter on "000" when beginning a new side or a new track. The prime sign after a number (ex. 017') indicates that the counter has gone through "999" and has started over.

a. Jerome Hines, 228
b. Ezio Pinza, 331
3. Piano accompaniment to aria, 422

B. Verdi, Giuseppe ("Infelice, e tuo credevi")

1. Text of aria, 507
2. Artists singing aria
a. Giorgio Tozzi, 639
b. Cesare Siepi, 736
3. Piano accompaniment to aria, 843

C. Verdi, Giuseppe ("Dormirò sol nel manto mio regal")

1. Text of aria, 944
2. Artists singing aria
a. Giorgio Tozzi, 248'

III. Side One, Track Two

b. Cesare Siepi, 003
3. Piano accompaniment to aria, 221

A. Beethoven, Ludwig van ("Hat man nichts auch Gold")

1. Text of aria, 459
2. Artists singing aria
a. Otto Edelmann, 730
b. Alexander Kipnis, 808
3. Piano accompaniment to aria, 888

B. Mozart, Wolfgang Amadeus ("O Isis und Osiris")

1. Text of aria, 976
2. Artists singing aria
a. Alexander Kipnis, 057'
b. Jerome Hines, 201'
3. Piano accompaniment to aria, 304

C. Wagner, Richard ("Mein Herr und Gott")

1. Text of aria, 440'
2. Artists singing aria
a. Ernst Wiemann, 561'
b. Ludwig Hofmann, 655'
3. Piano accompaniment to aria, 767'

IV. Side Two, Track Two

A. Bizet, Georges ("Toreador Song")
   1. Text of aria, 003
   2. Artists singing aria
      a. Marshall Singher, 218
      b. Leonard Warren, 309
   3. Piano accompaniment to aria, 412

B. Gounod, Charles ("Le veau d'or")

   1. Text of aria, 511
   2. Artists singing aria
      a. Ezio Pinza, 717
      b. Nicola Rossi-Lemeni, 771
   3. Piano accompaniment to aria, 838

APPENDIX C

ARIA SELECTION QUESTIONNAIRE

The purpose of this project is to prepare a performers' handbook of selected arias, which will aid the bass singer in performing the arias accurately. The handbook will include arias suitable for the young singer and arias for the older, more advanced singer. The various styles, periods and languages will be represented.

Discussion on each aria will include:

1. Plot.
2. Specific details of the scene leading up to and including the aria, including characters on stage, scenery and props.
3. Description of character singing aria, including physical characteristics and personality traits.
4. Literal translation of the aria.
5. Transcription of the aria using the International Phonetic Alphabet.
6. Discussion of style and performance traditions.
7. List of available recordings of the complete opera which contains the aria being studied.
8. List of available aria collections which contain the aria being studied.
9. List of related readings.

(Because of their special nature, the last three items will be on tape.)

10. Text of aria being spoken slowly and distinctly in the original or traditional language of performance.
11. Prominent artists singing the aria to allow the person studying it to hear different interpretations.
12. Piano accompaniment to the aria.

If you want to make comments concerning the twelve points listed above, please do so. If you have additional points which you feel should be included in a discussion of the arias, please state them.

_____

_____

_____

_____

Listed below are a group of arias. Please put a check mark ✔ by the ones you consider appropriate for use in this study.

Mozart

____ Madamina! il catalogo e questo
____ Deh vieni alla finestra
____ Se vuol ballare
____ Non più andrai
____ Aprite un po' quegl' occhi
____ Wer ein Liebchen hat gefunden
____ Solche hergelaufne Laffen
____ In diesen heil' gen Hallen
____ O Isis und Osiris

Rossini

____ La calunnia
____ A un dottor della mia sorte

Donizetti

____ Vieni la mia vendetta
____ Ah, un foco insolito
____ Dalle stanze, ove Lucia

Verdi

____ Dormirò sol nel manto mio regal
____ Infelice! o tuo credevi
____ Infin che un brando vindice
____ Come dal ciel precipita
____ O tu Palermo
____ Il lacerato spirito
____ Di due figli vivea, padre beato

Wagner

____ Mögst du, mein kind
____ Mein Herr und Gott
____ Nun hört und versteht
____ Tatest du's wirklich?

Beethoven

____ Hat man nicht auch Gold beineben

Mussorgsky

____ Mine is the highest power
____ Varlaam's Song
____ Pimon's Tale

Gounod

____ Vous qui faites l'endormie
____ Le veau d'or

Bizet

____ Votre toast

If you would like to suggest additional arias for consideration please list them here._____

_____

_____