

## ABSTRACT

Title of Dissertation: THE DIVERGENT PATHS OF OPERA IN THE  
CLASSICAL PERIOD AS SEEN THROUGH THE  
OPERATIC WORKS OF CHRISTOPH WILLIBALD  
GLUCK AND WOLFGANG AMADEUS MOZART

Angela Marie Marchese, Doctor of Musical Arts, 2008

Dissertation directed by: Professor Delores Ziegler  
Department of Music

Although evidence of Gluck's influence on Mozart is sometimes discernable, by examining the two operas I have performed and a recital of arias by these two composers we can see clear contrasts in their approach to and expression of classical opera. The two operas discussed are Gluck's *Armide* and Mozart's *Le Nozze di Figaro*. Gluck and Mozart were both innovators but in very different ways. Gluck comes from a dramatic background (his principles have been compared to those of Wagner) and Mozart brings together dramatic excellence with the greatness of his musical genius, his gift of melody, and his ensemble writing, which is arguably unequaled in the repertory. A well-rounded performer strives to understand what the composer is really trying to say with his work, what the message to the audience is and what his particular way of conveying it is. The understanding of a composer's approach to drama and character interaction plays

a huge role in character development. This applies no matter what role you are preparing whether it is baroque opera or late romantic. Discovering the ideals, style, and purpose of a composer contributes to an effective and rewarding performance experience, for those on stage, those in the pit, and those sitting in the seats.

THE DIVERGENT PATHS OF OPERA IN THE CLASSICAL PERIOD AS SEEN  
THROUGH THE OPERATIC WORKS OF CHRISTOPH WILLIBALD GLUCK AND  
WOLFGANG AMADEUS MOZART

by

Angela Marie Marchese

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2008

Dissertation Committee:

Professor Delores Ziegler, Chair  
Professor Dominic Cossa  
Professor Francois Loup  
Professor Daniel Zimmerman  
Dr. James Harris, Dean College of Arts and Humanities

## TABLE OF CONTENTS

Performance #1: W.A. Mozart <i>Le Nozze di Figaro</i>	Page
Program Notes.....	1-7
DVD Recording of Performance	
Performance #2: C.W. Gluck <i>Armide</i>	
Program Notes.....	8-15
CD Audio Recording of Performance	
Performance #3: Recital	
“Wolfgang Amadeus Mozart and Christoph Willibald Gluck: Two Different Approaches to Opera and Characterization, How Different Are They?”	
Program .....	16
Program Notes.....	17-28
CD Audio Recording of Performance	

## Operatic Works by Wolfgang Amadeus Mozart

**Die Schuldigkeit des Ersten Gebotes (1767)**

***Apollo et Hyacinthus* (1767)**

***Bastien und Bastienne* (1768)**

***La Finta Semplice* (1769)**

***Mitridate* (1770)**

***Ascanio in Alba* (1771)**

***Il Sogno de Scipione* (1772)**

***Lucio Silla* (1772)**

***La Finta Giardiniera*, (1775)**

***Il Re Pastore* (1775)**

***Zaide* - un-performed, written (1779-80)**

***Idomeneo* – (1781)**

***Die Entführung aus dem Serail* (*The Abduction from the Seraglio*) (1782)**

***L'oca del Cairo* - un-performed, written (1783)**

***Lo Sposo Deluso* - un-performed, written (1783)**

***Der Schauspieldirektor* (*The Impresario*) (1786)**

***Le Nozze di Figaro* (1786)**

***Don Giovanni* (1787)**

***Così fan tutte* (1790)**

***La Clemenza di Tito* (1791)**

***Die Zauberflöte* (1791)**

## PROGRAM NOTES

### *Le Nozze di Figaro* by W.A. Mozart

Role: La Contessa performed by Angela Marchese with Opera Belcantanti, Washington D.C.

December 15, 2006 Embassy of Austria, Washington, D.C.

December 18, 2006 Embassy of Germany, Washington, D.C.

December 22, 2006 and January 6, 2007 Randolph Road Theater, Silver Spring, MD

Clarice Smith Performing Arts Center, Gildenhorn Recital Hall, College Park, MD

### Overview

*Le Nozze di Figaro* is set in Count Almaviva's castle in Seville in the late 18th Century. It is based on Beaumarchais's 1784 play *La Folle Journée* (*The Crazy Day*), or *Le Mariage de Figaro*, a sequel to his earlier play, *Le Barbier de Séville* (*The Barber of Seville*), familiar to opera audiences through Rossini's great opera (Mozart's opera premiered in 1786; Rossini's premiered in 1816). In *Le Barbier*, Count Almaviva, with substantial help from Figaro, wooed and won the lovely Rosina away from her crusty old ward and would-be husband, Dr. Bartholo.

In *The Marriage of Figaro*, Beaumarchais continued their story. The Count has married Rosina but their marriage has gone sour because of his philandering. Figaro has quit barbering and is now the Count's major-domo. He is engaged to Suzanna, who is Countess Rosina's maid -- and the Count's intended conquest. Old Bartholo is back to seek revenge on Figaro for taking Rosina away from him, with the help of the slimy music-master, Don Bazilio. Adding to the fun is an amorous teenager, a scheming old maid, a drunken gardener, and a silly young girl. Much happens on a single "folle journée" - a crazy day.

Mozart's librettist, Lorenzo da Ponte, took this popular play, removed "political" content that would have offended the Viennese imperial censors (the French Revolution was only a few years away), and faithfully translated the rest into Italian -- the customary opera language of the day. With Mozart's masterpiece of a score, the result was a witty yet profound tale of love, betrayal, and forgiveness.

Lorenzo da Ponte wrote a preface to the first published version of the libretto, in which he boldly claimed that he and Mozart had created a new form of music drama:

*In spite ... of every effort ... to be brief, the opera will not be one of the shortest to have appeared on our stage, for which we hope sufficient excuse will be found in the variety of threads from which the action of this play [i.e. Beaumarchais's] is woven, the vastness and grandeur of the same, the multiplicity of the musical numbers that had to be made in order*

*not to leave the actors too long unemployed, to diminish the vexation and monotony of long recitatives, and to express with varied colours the various emotions that occur, but above all in our desire to offer as it were a new kind of spectacle to a public of so refined a taste and understanding.*

Charles Rosen (in *The Classical Style*) proposes to take da Ponte's words quite seriously, noting the "richness of the ensemble writing", which carries forward the action in a far more dramatic way than recitatives would. Rosen also suggests that the musical language of the classical style was adapted by Mozart to convey the drama: many sections of the opera musically resemble sonata form; by movement through a sequence of keys, they build up and resolve musical tension, providing a natural musical reflection of the drama. As Rosen says:

*The synthesis of accelerating complexity and symmetrical resolution which was at the heart of Mozart's style enabled him to find a musical equivalent for the great stage works which were his dramatic models. The Marriage of Figaro in Mozart's version is the dramatic equal, and in many respects the superior, of Beaumarchais's work.*

Mozart's operas are among the most popular in today's repertoire. This may be partially because of his many great melodies. He has the natural gift of composing melodies that are memorable. His sense of drama is also impeccable. His orchestrations not only accompany the singer but actually comment on the drama of the scene or aria.

## **Reception**

The opera premiered on May 1, 1786, in the midst of the most elaborate intrigues against it, and was received with the attention it deserved. Even at the rehearsal its success was obvious; when, according to Michael Kelly (an Irish tenor who was in the cast under the name of "Signor Ochelly"), the enthusiasm of singers and orchestra rose to fever heat. Kelly says: "I remember that at the first rehearsal of the full band Mozart was on the stage, with his crimson pelisse and his gold-banded cocked hat, giving the time of the music to the orchestra. I shall never forget the little animated countenance when lighted up with the glowing rays of genius. It is as impossible to describe it as it would be to paint sunbeams." (Grove Music)

He goes on to tell how at one point, "those in the orchestra I thought would never have ceased applauding by beating the bows of their violins against the music desks. The little man acknowledged by repeated thanks for those distinguishing marks of enthusiastic applause bestowed upon him." This was at the rehearsal.

At the public performance the excitement was equally remarkable. All the principal numbers were encored. Indeed, so numerous were the encores that the performance lasted nearly twice the time that had been calculated upon. The success, too, of the first night was maintained at subsequent performances.

At the second performance, one duet had to be sung three times. So trying, in fact, did the encores become that the Emperor forbade them for the future. Kelly accounts how Joseph II., after issuing this order, spoke to some of the leading artists on the subject. "I daresay," he said, "you are pleased at my having put a stop to encores. It must be fatiguing for you to repeat so many songs." The artists obsequiously signified their agreement. But Kelly, who was standing by, boldly said to the Emperor: "Do not believe them, Sire; they all like to be encored. At least, I am sure I always do." And Kelly was right; for what singer does not welcome the compliment of an encore? Soon afterwards, the opera was given at Prague, where its reception was even more enthusiastic. "The one subject of conversation," wrote Mozart to his father, "is 'Figaro'; nothing is played, whistled, or sung but 'Figaro'; nobody goes to any opera but 'Figaro'; everlastingly 'Figaro.'" (Grove Music)

### **Musical Development and Character**

Mozart's choice of musical forms is dictated by dramatic requirements, ensuring that the musical numbers emerge from the inner drama of character or the outer drama of action. His ensembles and finales are usually assumed to be more original or significant than the arias, but even in the late comedies, solo expression is of paramount importance. Mozart always found a place for arias which explore a character's mental state and contribute to dramatic understanding by changing our perception of the personality; such arias occur even in his fastest-moving comedies, such as *Le Nozze di Figaro*.

Action may be less ambiguously wedded to musical events than character, but even in Mozart's busiest ensembles it does not develop at a rate comparable to recitative. In the *Figaro* sextet, a 24-bar ensemble expands the situation reached at the end of the previous recitative. 16 bars of dialogue follow Susanna's entry, half mingled with further ensemble. Susanna sees Figaro embracing Marcellina and slaps him; this takes 14 bars: reaction to it takes 20. From bar 74 (reprise of the opening) the misunderstanding is explained (with humorous repetitions); from bar 102 the rest is commentary, embodying contrasted views (Count Almaviva and Don Curzio are angered by what rejoices the others). Commentary exceeds action in a proportion of about 3:2. Often such frozen tableaux, during which the music is extended before the next event or to make a decisive conclusion, are still more prevalent, notably in the closing (and fastest) sections of finales.

*Figaro* has lost nothing of its freshness in over 200 years. The preparation for this epiphany in operatic history included, of course, Mozart's previous operas, but



also, typically and perhaps more importantly, local conditions including the presence of a large group of expert singers, and Vienna's recent experience of *opera buffa*: Paisiello's *Il barbiere di Siviglia*, a model for 'really comic' opera with a fast-moving, realistic plot and precise characterization. Memories of *opéra comique*, until recently part of the Viennese operatic scene, may have contributed to the masterly action ensembles, while the long finales are the culmination of an *opera buffa* tradition.

*The Marriage of Figaro* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two timpani, and strings.

Below are some examples from the score of Mozart's ensemble writing.

### **Act II Finale:**

The style in Mozart's time was to write individual set pieces--arias, duets, small ensembles, each one coming to a conclusion and separated from the next set piece by recitative--sung declamation, usually accompanied by simple chords on a harpsichord. Mozart's finales however are much more elaborate and extended. In this opera, the 2<sup>nd</sup>-act finale is considered a masterpiece of plot development and musical continuity—nearly 100 consecutive pages of score lasting 20 minutes or so. It starts with two characters. With the entrance of each new character, usually just one at a time, there is a key change, a tempo change and a new wrinkle in the ever-thickening plot. In fact, the finale could be considered a miniature opera within itself. First a little background is necessary.

Cherubino, who was marched out by Figaro at the end of Act I to join the Count's army as a captain, never left the premises. In the beginning of Act II he has come to show off his new love song to the Countess. But with a knock on the door by the Count, Cherubino is hidden in the next room and the door is locked. When the Countess refuses to open the door, the Count suspects that she has a lover and goes to retrieve tools to break down the door. Meanwhile, unknown to everyone (except for the audience, of course) Susanna saves the day by taking the place of Cherubino who has jumped out of the window. When the Count and Countess return, the finale proper begins. It starts with an allegro tempo. The Count is angry and insists that whoever is in the side room emerge. He sings a dotted rhythm with determination and a threat of violence.



Later in this duet, he threatens death to the culprit hiding inside while the Countess responds in sequence with the same melody that he has blind jealousy.



Just as the Count is ready to break down the door, the Countess admits that it is no one other than Cherubino inside and pleads that he is innocent of any wrongdoing. However, it is Susanna who suddenly emerges to the surprise of the two of them. The tempo has slowed to *andante con moto*.



The gardener Antonio enters with a broken pot exclaiming that someone jumped out of the window and landed in the flower bed. He looks disheveled and is partially tipsy so it will be easy to manipulate his story in any direction. The music accompanying his testimony is a swirl of triplets and the tempo has been upgraded from *allegro* to *allegro molto*. Gradually rising in pitch, Antonio describes what he saw fall or jump out of the window.



How will Figaro wiggle out of this one? Finally it dawns on the Countess that the documents that were dropped were Cherubino's commission and that they needed sealing. Eventually through whispers from the Countess to Susanna to Figaro, he gets the message and confounds the Count with a plausible explanation for having those papers. Antonio exits without his having convinced the Count that it must have been Figaro who jumped.

Enter Bartolo, Basilio and Marcellina to complicate the plot further. The tempo is back to *andante assai*. It seems that as a last resort the Count has sent for Marcellina and friends because she has a document showing that she once lent Figaro money and promised to pay it back. If he defaults on this loan, he promised to marry her. First Marcellina then Bartolo then Basilio, in rapid tongue-twisting patter explain this complexity.



The act concludes with a septet of confusion and consternation. Although 7 are singing, there are basically 2 sides: The Count, Marcellina, Bartolo and Basilio demand that justice be done while Figaro, Susanna and the Countess feel they are beaten, and that they don't stand a chance against these aristocrats. In a final prestissimo the second act concludes in a state of agitated but musically organized confusion.

### Duet- Countess, Susanna

The plan to outwit the Count and to thwart his plans is for Susanna to disguise herself as the Countess and meet him in the garden that night. In the Letter Duet, "Sull'aria", the Countess dictates the letter to Susanna.



The repetition shown below is not only an excuse to reprise this simple yet beautiful melody, but an opportunity for Mozart to show the connection between the Countess and Susanna. The two characters, although they are of differing class and status, share a common language. There is a bond between the two women. There is no rivalry or apprehension, only mutual understanding. Note how Susanna's entrance overlaps that of the Countess exactly 1 measure later.

6b *Susanna.*  
cer - to cer - to il ca - pi -  
*Countess.*  
Ei già il re - sto ca - pi - rà, il  
rà, il ca - pi - rà, ei

## **Operatic Works by Christoph Willibald Gluck**

**Artaserse (1741)**

**La caduta dei giganti (1746)**

**Le nozze d'Ercole e d'Ebe (1747)**

**La Semiramide riconosciuta (1748)**

**La clemenza di Tito (1752)**

**Le cinesi (1754)**

**L'innocenza giustificata (1755)**

**L'île de Merlin (1758)**

**L'ivrogne corrigé (1760)**

**Le cadi dupé (1761)**

**Orfeo ed Euridice (1762, Fr. version, Orphée, 1774)**

**La rencontre imprévue (1764)**

**Telemaco (1765)**

**Alceste (1767, Fr. version 1776)**

**Paride ed Elena (1770)**

**Iphigénie en Aulide (1774)**

**Armide (1777)**

**Iphigénie en Tauride (1779, Ger. version 1781)**

**Echo et Narcisse (1779)**

## PROGRAM NOTES

### *Armide*

Opera in five acts by Gluck; words by François Quinault, based on Tasso's Jerusalem Delivered.

Role: Armide performed with Maryland Opera Studio

April 21, 2007 Clarice Smith Performing Arts Center: Ina & Jack Kay Theater

First produced, Paris 1777, at the Académie de Musique; New York, Metropolitan Opera House, November 14, 1910, with Fremstad, Caruso, Homer, Gluck, and Amato.

### **Plot Summary**

Time: First Crusade, 1098.

Place: Damascus.

**Act I.** Hall of Armide's palace at Damascus. Phenice and Sidonie are praising the beauty of Armide. But she is depressed at her failure to vanquish the intrepid knight, Renaud, although all others have been vanquished by her. Hidraot, entering, expresses a desire to see Armide married. The princess tells him that, should she ever yield to love, only a hero shall inspire it. People of Damascus enter to celebrate the victory won by Armide's sorcery over the knights of Godfrey. In the midst of the festivities, Arontes, who has had charge of the captive knights, appears and announces their rescue by a single warrior, none other than Renaud, upon whom Armide now vows vengeance.

**Act II.** A desert spot. Artemodire, one of the Christian knights, thanks Renaud for his rescue. Renaud has been banished from Godfrey's camp for the misdeed of another, whom he will not betray. Artemidore warns him to beware the blandishments of Armide, then departs. Renaud falls asleep by the bank of a stream. Hidraot and Armide come upon the scene. He urges her to employ her supernatural powers to aid in the pursuit of Renaud. After the king has departed, she discovers Renaud. At her behest apparitions, in the disguise of charming nymphs, shepherds and shepherdesses, bind him with garlands of flowers. Armide now approaches to slay her sleeping enemy with a dagger, but, in the act of striking him, she is overcome with love for him, and bids the apparitions transport her and her hero to some "farthest desert, where she may hide her weakness and her shame."

**Act III.** Wild and rugged landscape. Armide, alone, is deploring the conquest of her heart by Renaud. Phenice and Sidonie come to her and urge her to abandon herself to love. They assure her that Renaud cannot fail to be enchanted by her beauty. Armide, reluctant to yield, summons Hate, who is ready to do her bidding and expel love from her bosom. But at the critical moment Armide cries out to

desist, and Hate retires with the threat never to return.

**Act IV.** From yawning chasms and caves wild beasts and monsters emerge in order to frighten Ubalde and a Danish Knight, who have come in quest of Renaud. Ubalde carries a magic shield and sceptre, to counteract the enchantments of Armide, and to deliver Renaud. The knights attack and vanquish the monsters. The desert changes into a beautiful garden. An apparition, disguised as Lucinde, a girl beloved by the Danish Knight, is here. Accompanied by apparitions in various pleasing disguises. Lucinde tries to detain the knight from continuing upon his errand, but upon Ubalde touching her with the golden scepter, she vanishes. The two then resume their journey to the rescue of Renaud.

**Act V.** Another part of the enchanted garden. Renaud bedecked with garlands, endeavours to detain Armide, who, haunted by dark presentiment, wishes to consult with the powers of Hades. She leaves Renaud to be entertained by a company of happy Lovers. They, however, fail to divert the lovelorn warrior, and are dismissed by him. Ubalde and the Danish Knight appear. By holding the magic shield before Renaud's eyes, they counteract the passion that has swayed him. He is following the two knights, when Armide returns and vainly tries to detain him. Proof against her blandishments, he leaves her to seek glory. Armide deserted, summons Hate to slay him. But Hate, once driven away, refuses to return. Armide then bids the Furies destroy the enchanted palace. They obey. She perishes in the ruins. (Or, according to the libretto, "departs in a flying car" -- an early instance of aviation in opera!)

There are more than fifty operas on the subjects of Armide. Gluck's has survived them all. Nearly a century before his opera was produced at the Académie, Paris, that institution was the scene of the first performance of "Armide et Renaud," composed by Lully to the same libretto used by Gluck, Quinault having been Lully's librettist.

"Armide" was, for its day, a highly dramatic production; and it still admits of elaborate spectacle. The air for Renaud in the second act, "Plus j'observe ces lieux, et plus je les admire!" (The more I view this spot, the more charmed I am); the shepherd's song almost immediately following; Armide's air at the opening of the third act, "Ah! Si la liberté me doit être ravie" (Ah! if liberty is lost to me); the exquisite solo and chorus in the enchanted garden, "Les plaisirs ont choisi pour asile" (Pleasure has chosen for its retreat) are classics. Several of the ballet numbers remain popular.

Summary taken from Grove Music

## Thoughts on Gluck's Reform- and quotes from the master himself

The principles of Gluck's reform are well known. He set them out in 1769 in his celebrated preface to *Alceste* (see recital program notes) and also in his less well-known but equally interesting dedicatory letter to *Paride ed Elena* in 1770. Here I wish to show how Gluck's opera responded to the hopes of the thinkers of his time.

In the first place, Gluck claimed not to have created a new kind of music but a new kind of musical drama; and he gives the chief honor of this creation to Calzabigi (one of his main librettists, who "conceived lyric drama upon a new plan where florid descriptions, useless comparisons, cold and sententious moralizings were replaced by interesting situations, strong emotions, simple expressive language, and a performance full of variety." His reform was concerned with drama and not with music.

To this end he directed all his efforts:

"The voices, the instruments, and all sounds, even silence itself, should have one aim in view, and that is expressiveness; and the union between the words and the music should be so close that the music should belong quite as much to the poem as the poem to the music."

The result of this was that Gluck sought new methods (but he does not say new music):

"When I was engaged upon a scene, I tried to find a broad and strong expression for it; and I especially wished that every part of it should be related."

This constant care for the unity and coherence of the whole work, which was often lacking in Rameau, was so strong in Gluck that, curiously enough, he had no great faith in the expressive power of either melody or harmony. He said, "Composers have looked in vain for the expression of certain emotions in the combination of notes that make up a song. Such a thing is not possible. A composer has resources in harmony, but they are often insufficient for him."

For Gluck it was the chronological placement of a piece of music that was of special importance; and by an air's contrast or connection with the airs that preceded or followed it and by the choice of the instruments that accompanied it, he got his dramatic effects. From the compact plots of his chief works, except for a few patchy bits here and there, it would be difficult to take any of the airs out of their place, for the whole is like a firmly linked chain.

Gluck's progress in the theatrical world was steady. He limited his part as musician to "giving help to poetry, in order to strengthen the expression of feeling and the interest of the situations without interrupting the action of the play or retarding it by superfluous ornaments." In a famous passage he says: "Music

should give to poetry what the brightness of color and the happy combination of light and shade give to a well-executed and finely composed drawing—it should fill its characters with life without destroying their outline." That is a fine example of disinterestedness in a composer who was anxious to put his gifts at the service of drama. This disinterest will doubtless seem extreme to musicians but admirable to dramatic authors. It was at all events quite opposed to the French opera of that time as described by Rousseau, with its intricate music and unwieldy accompaniments.

People asked if this was not belittling art. However, Gluck refused the notion and said that his methods would lead art back to beauty; for beauty consisted not only of truth, but of simplicity:

"Simplicity, truth, and naturalness are the great fundamentals of beauty in the production of all art."

Elsewhere he says: "I believed that the greater part of my work amounted to seeking out a noble simplicity." (Letter to the grand duke of Tuscany, 1769.)

Gluck took his chief model from Greek tragedy. "It will not do," said Gluck, "to judge my music by its performance on the harpsichord in a room. "It was not salon music; it was music for wide spaces like the old Greek theaters:

"The frail amateur whose soul lives in his ears may perhaps find an air is too rough or a passage too strongly marked or badly prepared; he does not see that such music, in its particular situation, may be nobly expressive."

Like painting in a fresco, one must see this art from a distance. If anyone criticized a passage in Gluck's music, he would ask:

"Did it displease you in the theater? No? Well then, that is enough. When I have got my effect in the theater, I have got all I wanted; and I assure you it matters very little if my music is not agreeable in a salon or a concert hall. Your question is like that of a man who has placed himself on the gallery in the dome of the Invalids and who shouts out to an artist down below: 'Hi! sir, what are you trying to paint down there? Is it a nose or an arm? For it resembles neither one nor the other.' And the artist might shout back with good reason: 'Well, supposing you come down and have a look and judge for yourself!'"

Grétry, a contemporary of Gluck, said of Gluck's art:

"Everything here should be on a big scale, for the picture is meant to be seen from a great distance. The musician works only in a broad way. There are no roudades. The song is nearly always syllabic. The harmony and the melody have to be well defined and every detail of a polished kind excluded from the orchestration. In a way, it is like painting with a broom. And if the words are to express only one meaning and a piece of music is to show unity of sentiment, the musician has the



right and indeed is obliged to use only one kind of meter or rhythm. Gluck was only really great when he had put constraint upon his orchestra and the singing by confining it to one kind of expression."

One knows well the force of these insistent and repeated rhythms where Gluck's will and energy is so strongly marked. Bernhard Marx says that no musician is his equal in this, not even Handel. Perhaps Beethoven alone approaches him. All Gluck's rules were made for an art of monumental size, an art which was intended to be viewed from a theatrical standpoint. "There was no rule," said Gluck, "which I did not believe it my duty to sacrifice if I could gain an effect."

Thus dramatic effect is, first and last, the main object of Gluck's music. And this principle was carried to such extremes that Gluck himself admits that his music lost nearly all its meaning not only when it was heard away from the theater but also when the composer was not there to conduct it. For if the least alteration was made in either the time or the expression, or if some detail was out of place, it was enough to spoil the effect of a scene.

Cited from the article *Gluck and Alceste*

*Armide* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 timpani, and strings.

## MUSICAL EXAMPLES FROM THE SCORE

Armide is by all means the central character in the opera. The opera opens with her on stage and her first air is one that shows her to be a character of strength. She declares hate for Renaud, a soldier in the crusades, because he is the only one who she has failed to woo with her charms. Armide is a sorcerer and her character is one that will take action to get what she wants. These actions throughout the course of the opera are what lead to her ruin.

97

ARMIDE  
ARMIDA

Toujours bien marqué

Je ne tri-om - phe pas du plus vail - lant de

Transitions from air to recitative in Gluck's operas are often streamlined and with as little interruption as possible. Hidraot, Armide's uncle implores her to marry. Her response comes quickly and without hesitation. Gluck has such a masterful way of stringing the action together while at the same time changing the tone or emotion of the action.

77

H.

nuit du tom-beau  
Nacht mich um-fängt

77

ARMIDE  
ARMIDA

Andante

La chaî-ne de l'hy-men m'e-ton-ne,  
Die Ket-ten ei-ner E-he sind grau-sam

2 Corni  
Archi

mf p

The chorus appears throughout the opera at moments of heightened drama, much in the same way the chorus is used in Greek Drama. They comment on the situation and add spectacle. It is particularly moving in Act 3 when Armide's downfall begins as she is put under a curse by the Fury Hate. The chorus plays a large part throughout the entire opera.

Armide's emotions are quick changing and complex. She is indeed a troubled woman. In act 2 she puts Renaud under a sleeping spell and plans to kill him with a dagger. She arrives on the scene with a grand and raging orchestra introduction and she begins her dialogue with herself in the form of an accompanied recitative. She is happy she finally has him where she wants and is going to kill him. As, she approaches she hesitates and questions her actions. Can she really go through with it? This long and dramatic recitative leads into a calm reflection of this inner struggle with her. She decides to let love punish him, instead of death by her hand. She put a spell on him that he will fall in love with her.

8

*f*

At last he is in my power. This fatal moment.

ARMIDE (tenant un dard à la main)  
ARMIDA (einen Dolch in der Hand)

En - fin, il est en ma puis - san - ce, Ce fa - tal en - ne -  
So fiel er doch in mei - ne Hän - de, der ver - haß - te - ste

Archi

## Recital Program

### Wolfgang Amadeus Mozart and Christoph Willibald Gluck: Two Different Approaches to Opera and Characterization, How Different Are They?

Recital Program:

Feb. 24, 2008

Gildenhorn Recital Hall

Che farò senza Euridice?  
from *Orfeo ed Euridice*

Christoph Willibald Gluck  
(1714-1787)

Ruhe sanft  
from *Zaide*

Wolfgang Amadeus Mozart  
(1756-1791)

Oh, del mio dolce ardor  
from *Paride ed Elena*

Christoph Willibald Gluck  
(1714-1787)

Deh vieni, non tardar  
Un moto di gioia  
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756-1791)

## INTERMISSION

Divinités du Styx  
from *Alceste*

Christoph Willibald Gluck  
(1714-1787)

O malheureuse Iphigénie!  
from *Iphigénie en Tauride*

Padre, germani  
from *Idomeneo*

Wolfgang Amadeus Mozart  
(1756-1791)

Come scoglio  
from *Così Fan Tutte*

# Wolfgang Amadeus Mozart and Christoph Willibald Gluck: Two Approaches to Opera and Characterization, How Different Are They?

## PROGRAM NOTES

### C.W. Gluck

Gluck states his principles and goals of operatic composition in this excerpt from his preface to *Alceste* (1769).

“When I undertook to write the music for *Alceste*, I resolved to divest it entirely of all those abuses, introduced into it either by the mistaken vanity of singers or by the too great complaisance of composers, which have so long disfigured Italian opera and made of the most splendid and beautiful of spectacles the most ridiculous and wearisome. I have striven to restrict music to its true office of serving poetry by means of expression and by following the situations of the story, without interrupting the action or stifling it with a useless superfluity of ornaments; and I believe that it should do this in the same way as telling colors affect a correct and well-ordered drawing, by a well-assorted contrast of light and shade which serves to animate the figures without altering the contours. Thus I did not wish to arrest an actor in the greatest heat of dialogue in order to wait for a tiresome ritornello, nor to hold him up in the middle of a word on a vowel favorable to his voice, nor to make display of the agility of his fine voice in some long-drawn passage, nor to wait while the orchestra gives him time to recover his breath for a cadenza. I did not think it my duty to pass quickly over the second section of an aria of which the words are perhaps the most impassioned and important, in order to repeat regularly four times over those of the first part, and to finish the aria where its sense may perhaps not end for the convenience of the singer who wishes to show that he can capriciously vary a passage in a number of guises; in short, I have sought to abolish all the abuses against which good sense and reason have long cried out in vain.

I have felt that the overture ought to apprise the spectators of the nature of the action that is to be represented and to form, so to speak, its argument; that the concerted instruments should be introduced in proportion to the interest and the intensity of the words, and not leave that sharp contrast between the aria and the recitative in the dialogue, so as not to break a period unreasonably nor wantonly disturb the force and heat of the action.

Furthermore, I believed that my greatest labor should be devoted to seeking a beautiful simplicity, and I have avoided making displays of difficulty at the expense of clearness; nor did I judge it desirable to discover novelties if it was not naturally suggested by the situation and the expression; and there is no rule which I have not thought it right to set aside willingly for the sake of an intended effect.”

What Gluck and Calzabigi, who is thought to have played a crucial part in the formulation of the preface, were clearly aiming for was not the destruction of *opera seria* for its own sake, rather the revitalization of its theatrical potential.

## W.A. Mozart

While insisting on the primacy of music in opera, Mozart never lost sight of its dramatic context. He intended his arias to suit both the available voices and the dramatic situation, and fed the appetites and expectations of his audiences rather than defying them; if his greatest works were not an immediate triumph, it was not because their forms or dramatic content were unacceptable, but because of the elaboration of his fundamentally conventional musical language.

Perhaps unwittingly, Mozart followed Gluck's precepts on overtures, even in comedies; as early as *La finta semplice* he joined the last movement to the first scene, and from *Idomeneo* he abandoned the three-movement sinfonia, although a slow central section interrupts the Allegro in *Die Entführung* and three later overtures have slow introductions. Except in the two operas of 1786, the overtures go beyond mere appropriateness to incorporate important musical ideas from the opera. Instrumental expression reaches its zenith in orchestral recitative (and the melodramas of *Zaide*), enhancing its expressive penetration by harmonic daring and increased use of wind instruments. Conventionally reserved for soliloquy (a notable example is Donna Elvira's 'In quali eccessi' in the Vienna version of *Don Giovanni*), obbligato recitative was used for long dialogues in *Idomeneo* (the sacrifice scene) and *Così*, where it also gives rise to measured music in a recitative context (arioso). Mozart was also imaginative in his use of *recitativo semplice*. Occasionally, but not so often as to become predictable, the bass line has a pertinent shape; a descending scale over a diminished 4th is characteristic of *Idomeneo*.

Mozart's choice of musical forms was dictated by dramatic requirements, ensuring that the musical numbers emerge from the inner drama of character or the outer drama of action. His ensembles and finales are usually assumed to be more original or significant than the arias, but even in the late comedies solo expression is of paramount importance. Mozart always found a place for arias, which explore a character's mental state and contribute to dramatic understanding by changing our perception of the personality; such arias occur even in his fastest-moving comedies, although beside comparable scenes in *opera seria* they gain intensity through their relative brevity and the absence of display.

Writing for a Viennese *buffo* troupe, or for Schikaneder's company, Mozart not only eschewed cadenzas but developed a precision and conciseness of expression which may be gauged by comparing *La finta giardiniera* with *Figaro*, or Belmonte's love song in Eb ( *Die Entführung*: 'Ich baue ganz') with Tamino's ( *Die Zauberflöte*: 'Dies bildnis'). Yet he can still indulge the voice: Susanna's 'Deh vieni, non tardar' ( *Figaro*), Zerlina's arias ( *Don Giovanni*) or in a tragic context Pamina's 'Ach ich fühl's' ( *Die Zauberflöte*) penetrate to the core of feeling partly because they are so grateful to sing. Virtuosity – the grotesque

depths of Osmin, the fireworks of the Queen of Night, the fioriture of Konstanze, Fiordiligi or Sextus – also plays a part in characterization. Shorter arias may be highly dramatic without recourse to structural modulation; often they only briefly visit the dominant before returning to the tonic, a tonal ‘flatness’ also found in the late chamber music. Mozart prolongs pieces by obsessive repetition (Figaro: ‘Aprite un po’), alluring melodic extension (Zerlina: ‘Vedrai, carino’), or sensitive play on expectations by cadential postponement, which can be comical and satirical (Don Alfonso’s ‘Vorrei dir’, Dorabella’s ‘Smanie implacabili’), or project the most intense pathos (‘Ach, ich fühl’s’).

### *Orfeo*

The French influence in *Orfeo* is detectable in the expanded importance of the chorus and the ballet movements (forbidden in the Metastasian *opera seria*, even though the greatest of Handel’s Italian operas had already broken that rule), the removal of *secco* recitative, and the construction of the acts in massive tableaux.

There can be little doubt that *Orfeo* was intended to startle. It was written for the name-day of Emperor Franz; its cast-list (three soloists) and duration (little more than an hour) might reasonably have aroused in the uninitiated first-night audience expectations of a *pièce d’occasion* along the lines of, say, Gluck’s *Le cinesi* or *La danza*. Instead, the opera strikes hard against traditional *festa teatrale* or pastoral-opera formula. Not immediately: the overture – ‘cette incroyable niaiserie’, Berlioz was to call it – does not ‘apprise the spectators’ in the manner prescribed by the *Alceste* preface; this and the conventional *lieto fine* must be seen as concessions to the occasion for which the opera was produced. There are no others. The start of Act 1 plunges the listener into a world of mourning, evoked by 14 bars of grave C minor orchestral sinfonia and then the solemnly simple choral ensemble, thrice pierced by Orpheus’s four-note cry of ‘Euridice!’ This is all that is needed to summarize the dramatic situation. The close contrast of solo and choral voices may not itself count as a new effect (there are notable parallels in Rameau’s *Castor et Pollux* and *Hippolyte et Aricie*), yet in context, and in employment at the very opening, it amounts here to a new operatic invention. Similar points may be made about Gluck’s use of the offstage instrumental ensemble during Orpheus’s first aria, ‘Chiamo il mio ben’, the punctuation with repeated choral cries of ‘No!’ of his pleas to the denizens of Hades, and the picturesque single-strand instrumental elaboration of the heavenly vista unfolding before him in the second scene of Act 2. These are just three examples among many of simple musical effects sharpened to an unprecedented level of dramatic significance by their placing, and by the exact balance achieved between them and the larger dramatic progression: a possible definition of the phrase ‘bella semplicità’.

Indeed, the relationship of the parts to the whole was a central concern of Gluck’s reformist principles. This accounts for his insistence on the abandonment of formal conventions and stage traditions (such as the strict repetition of da capo

sections and the cultivation of vocal bravura) which might obfuscate that relationship, in order to concentrate on the development of a dramatic subject.  
Cited from Grove Music

No other serious 18th-century opera creates so monumental a musico-dramatic structure, or sustains it with so complete a reliance on simple tableau formula (the Act 1 scene i alternation with internal repetition of choral and solo episodes provides a typical example); in no other serious 18th-century opera is there so comprehensively demanding a title role.

Che farò senza Euridice, from *Orfeo ed Euridice*, is perhaps Gluck's most famous aria. Despite its pathetic words and the sense of agonized loss which it expresses through the text, its straightforward major-key tune has none of the purely musical features which usually convey suffering or agony.  
taken from the *Limelight* book of Opera.

### *Zaide*

*Zaide* is a singspiel in two acts and the libretto is by Johann Andreas Schachtner after Franz Josef Sebastiani's *Das Serail*; Frankfurt, 27 January 1866. Mozart wrote *Zaide* in Salzburg between autumn 1779 and mid-1780, perhaps for J. H. Böhm's touring company or Schikaneder's, but surely with the National Singspiel in mind. In April 1781 Stephanie rejected it as too serious for Vienna. The autograph is untitled. The source, a Singspiel by Sebastiani, is called *Das Serail*; '*Zaide*' was chosen by Johann Anton André for his 1838 publication, and avoids confusion with *Die Entführung aus dem Serail*. Schachtner's libretto was evidently more than a revision, but it is lost apart from incipits in the autograph score. *Zaide* was first performed at Frankfurt (Mozart's birthday, 1866), as completed by André, who had added an overture and finale, and with new text by Friedrich Carl Gollmick.

'Ruhe sanft' is an image of peacefulness, a floating J. C. Bachian melody recurring after each episode. She leaves her portrait, which inspires Gomatze to defy the ragings of fate ('Rase, Schicksal'). *Zaide* reveals herself and they declare mutual love (duet, 'Meine Seele hüpfet von Freuden') in a short and gentle Allegretto.

Cited from "Mozart and His Operas" edited by Stanley Sadie

### *Paride ed Elena*

*Paride ed Elena* was the third and last of Gluck's so-called Italian reform operas, written for Vienna in collaboration with Calzabigi as a reaction against the stylization, the complicated plots and the florid music of Italian *opera seria*. It was first performed before the Viennese imperial court, and had a mixed reception; it was destined to be Gluck's last Italian opera, for after it he turned his attentions to Paris and composed for the French stage. The principals in the first



performance were Giuseppe Millico (Paris), Katherina Schindler (Helen), Teresa Kurtz (Cupid) and Gabriella Tagliaferri (Pallas Athene).

Gluck attempted to infuse the structural grandeur of *Alceste* (and in particular the greatly increased importance of the choral contributions) with the pastoral intimacy and emotional warmth of *Orfeo*. In this respect, *Paride* may also be said to continue the line of 'erotic' operas – those centrally concerned with the power, sublime and destructive in equal measure, of sexual love – which Gluck had in some respects begun with his 1765 *opera seria* *Telemaco*, and which he was to conclude with the Paris operas *Armide* and *Echo et Narcisse*. *Paride* is a musically richer work than either of its 'reform' predecessors – more varied in its moods and color resources (as Gluck himself suggested in the opera's preface), more abundant in its melodic content, with a concentration upon distinctness of vocal characterization that alleviates any threat of monotony in the casting of all four principal roles for soprano (Paris, like Orpheus, having been written for a castrato).

Cited from Grove Music

### *Le Nozze di Figaro*

*Le Nozze di Figaro* is an opera buffa in four acts, set to a libretto by Lorenzo Da Ponte after Beaumarchais' play *La folle journée, ou Le mariage de Figaro* (1784, Paris); first performed at Vienna's Burgtheater on May 1, 1786.

For the overture Mozart abandoned a planned middle section, leaving an electrifying sonata without development which perfectly sets the scene for the 'crazy day'.

The two arias performed today are both written for the character of Susana and are used interchangeably, the first being the more commonly known.

In these arias, Susanna attempts to seduce the Count, the Countesses husband, with the Countess playing along disguised as Susana in order to play a trick on the count.

### *Alceste*

After *Orfeo ed Euridice*, Gluck and Calzabigi wrote *Alceste* (1767), the original Italian version, which has a famous dedicatory preface setting out their reform manifesto (see page 1).

In 1776, Gluck took *Alceste* to Paris in a new and substantially altered French version with a translation and adaptation of Calzabigi's libretto by Roullet. After what was initially a mixed reception, Gluck and Roullet made further modifications including the addition of a part for Hercules. There were so many modifications and changes the French version nearly became a new opera of its own.

Divinites du Styx is from the French version. *Alceste* speaks to the gods of the underworld blatantly telling them that she defies them and will not call upon their aide. She is about to sacrifice her life to save her beloved husband. She is filled with energy and new life at the thought of such a noble task.

## *Iphigénie en Tauride*

*Iphigénie en Tauride* is a *tragédie* in four acts by Gluck to a libretto by nicolas-françois Guillard after Guymond de la Touche's *Iphigénie en Tauride*, itself based on Euripides; Paris, Opéra, 18 May 1779.

*Iphigénie en Tauride* was the sixth of Gluck's seven operas for Paris. The subject, a popular one, had already been used for several French and Italian operas (Desmarets, 1704; Traetta, 1763; Majo, 1764; and Jommelli, 1771) and by a strange coincidence Goethe's *Iphigenie auf Tauride* was first performed in Weimar the year Gluck's opera had its première in Paris. Gluck had conducted Traetta's 'reform opera' *Ifigenia in Tauride* in Vienna in 1763.

The principals in the first performance were Rosalie Levasseur (Iphigenia), Henri Larrivée (Orestes), Joseph Legros (Pylades) and Moreau (Thoas).

*Iphigénie en Tauride* has always been one of Gluck's most frequently performed operas. It was first seen in London in 1796 in Da Ponte's Italian translation. One of the most important interpreters of the title role in the 19th century was Wilhelmine Schröder-Devrient. Richard Strauss made his own version for the Weimar Hoftheater in 1889, rewriting many of the recitatives, altering certain of the numbers in Act 1, joining the third and fourth acts together and revising the end of the opera; he linked many of his elaborate revisions by a new musical motif of his own. Like Wagner's revision of *Iphigénie en Aulide*, Strauss's of *Iphigénie en Tauride* is of interest as one great composer's view of another; but although it was quite often performed at the beginning of the century (it was the version used for the work's première at the Metropolitan Opera in 1916), it is now rarely heard. It was recorded in 1961 with Montserrat Caballé in the title role.

Perhaps the most interesting link between Mozart and Gluck is to be found in the masonic scenes of *Die Zauberflöte*, where the March of the Priests bears a striking resemblance, in mood and material, to the chorus 'Chaste fille de Latone' in Act 4 of *Iphigénie en Tauride*

Right before the aria, Iphigenia asks Orestes for news of Mycenae. He tells her of the murder of Agamemnon by Clytemnestra and how Orestes in turn killed his mother, adding that at last Orestes had found the death he had looked for. Iphigenia, overcome, tells him to leave her; after a short chorus for the priestesses, she sings a grief-laden air, 'O malheureuse Iphigénie'. Like several other laments by Gluck, including 'Che farò senza Euridice', it is in a major key. Again, there are persistent accompaniment figures in the orchestra, and the syncopated first violins are as obsessive here as the violas were, in a different context, earlier in the act. Iphigenia and her priestesses now perform funeral rites for Orestes in a ceremonial chorus.

Cited from Grove Music

## *Idomeneo*

Mozart wrote *Idomeneo* not long after his return from Paris. During his stay in the French capital a paper 'war' had been afoot between the supporters of Gluck's reform operas and those who preferred the traditional style, represented by Nicola Piccini (1728-1800), one of those composers whose celebrity in his own time was not as now. Mozart steered a middle course in *Idomeneo*. Neither he, his singers, nor his public wanted to break down, as Gluck was aiming to do the conventional structure of recitatives and set arias. In this way, Mozart followed Piccini's example.

Nonetheless, there is a debt to Gluck: in the great ritual invocation in the temple in Act III, the use of chorus, and on the use of accompanied recitative for particularly dramatic passages.

taken from the *Limelight* book of Opera.

*Idomeneo* strikes the same note of classical grandeur and the same blend of *opera seria* and *tragédie lyrique* as Gluck's last operas, of which it is the single worthy successor.

### *Così fan tutte*

*Così fan tutte* is an opera *buffa* in two acts, by Mozart, to a libretto by Lorenzo da Ponte; Vienna, Burgtheater, 26 January 1790.

By standards other than Mozart's, the instrumentation in *Così* would be of novel richness. The invention of B♭ trumpets allows their substitution for horns in 'Come scoglio' and 'Ah lo veggio', divorced from the timpani; three other numbers also use trumpets without horns. The resourceful use of woodwind, application of string mutes, and exploration of a wider than usual range of keys and key relations, creates an unprecedentedly voluptuous colouring (E major and A♭ major are juxtaposed in the second finale, the former used in three other numbers, a concentration unusual in Mozart).

Much of the style of *Così* has been attributed to parody, but a stylistic mixture had long been a feature of *opera buffa*. Guglielmo sings pure *buffo* arias, but all Ferrando's strike serious notes reflected in their variety of form. The girls' first arias overplay feelings which will not endure: Dorabella's prolonged cadences in 'Smanie implacabili' recall Alfonso's mock-seriousness in 'Vorrei dir'. 'Come scoglio' is sometimes considered pure parody, Fiordiligi's second aria 'Per pietà' essentially serious; yet the latter has equally wide leaps and even more florid instrumentation, the differences in perception of them being explicable by the fact that one administers a rebuff to the 'Albanian' strangers, and the other, following a disturbing attack on her loyalty to Guglielmo, is an internal monologue.

There are fewer arias in *Così* than in the other Da Ponte operas, but they are correspondingly more important in unfolding the inner drama. The increased number of ensembles is balanced by the brevity of several of them, not only the sparkling *buffo* trios for the men but also 'Soave sia il vento', a gem in which even Alfonso appears moved; it bids farewell to innocence as well as to the lovers. There is a marked increase in the amount of obbligato recitative, which with the tone of some of the arias (notably Fiordiligi's) brings *Così* closer to *opera seria* than the other Da Ponte operas.

*Così fan tutte* is likely to remain a disturbing experience because of, not despite, its aesthetic attractions. The libretto may be Da Ponte's most original, but its superb pacing does not mask its potential triviality. Mozart found in it ways to seek out hitherto unplumbed depths in the human psyche, making the uncut whole, for an increasing number of commentators, the profoundest of his Italian comedies.

Fiordiligi and Dorabella's boyfriends decide to play a trick on them. The men enter as 'Albanians', their bizarre disguise impenetrable even to the sharp-witted Despina. The men try to woo the opposite sister. They are rejected in a furious Allegro. Alfonso claims them as his friends, but after the men's voices unite, turning recitative towards arioso, Fiordiligi articulates her constancy in the powerful recitative and aria 'Come scoglio'. She stands firm as a rock in tempestuous seas. The three sections grow in brilliance and versatility; near the start, after leaps of a 10th and 12th, she ascends majestically over two octaves (the total range is *a-c* ""); near the end she takes the bass line.

Cited from Grove Music

## Translations

### **Che farò senza Euridice?**

Che farò senza Euridice?  
Dove andrò senza il mio ben?  
Euridice, o Dio, risponde  
Io son pure il tuo fedele.  
Euridice! Ah, non m'avvanza  
più soccorso, più speranza  
ne dal mondo, ne dal cel.  
Che farò senza Euridice?  
Dove andrò senza il mio ben?

What will I do without Euridice?  
Where will I go without my dear one?  
Euridice, oh God, answer  
I am entirely your loyal one.  
Euridice! Ah, it doesn't give me  
any help, any hope  
neither this world, neither heaven.  
What will I do without Euridice?  
Where will I go without my dear one?

### **Ruhe sanft**

Ruhe sanft, mein holdes Leben,  
schlafe, bis dein Glück erwacht!  
da, mein Bild will ich dir geben,  
schau, wie freundlich es dir lacht:

Gently rest, my dearest love,  
sleep until your happiness awakes;  
here, I will give you my portrait,  
see how kindly it smiles at you.

Ihr süßen Träume, wiegt ihn ein,  
und lasset seinem Wunsch am Ende  
die wollustreichen Gegenstände  
zu reifer Wirklichkeit gedeihn.

You gentle dreams, rock him to sleep,  
and may the imaginings  
of his dreams of love  
become at last reality.

Ruhe sanft, mein holdes Leben,  
schlafe, bis dein Glück erwacht;  
da, mein Bild will ich dir geben,  
schau, wie freundlich es dir lacht.

Gently rest, my dearest love,  
sleep until your happiness awakes;  
here, I will give you my portrait,  
see how kindly it smiles at you.

### **O del mio dolce ardor**

O del mio dolce ardor, bramato oggetto,  
L'aura che tu respiri, alfin respiro.

Oh Desired Object of my sweet passion!  
At last I breathe the air you respire.

O vunque il guardo io giro,  
Le tue vaghe sembianze  
Amore in medipinge:

Where ever I turn my gaze  
love paints my mind  
A picture of your charming features;

Il mio pensier si finge  
Le più liete speranze;  
E nel desio che così  
M'empie il petto  
Cerco te, chiamo te, spero e sospiro.

My thought gives way  
to the most delightful hopes,  
And in the desire which  
thus fills my breast,  
I seek you out, I call you, I hope and sigh!

### **Deh vieni, non tardar**

Giunse alfin il momento  
 Che godro senz'affanno  
 In braccio all'idol mio  
 Timide cure uscite dal mio petto!  
 A turbar non venite il mio diletto.  
 O come par che all'amoroso foco  
 L'amenita del loco,  
 La terra e il ciel risponda.  
 Come la notte i furti miei risponda

The moment finally arrives  
 When I'll enjoy [experience joy] without haste  
 In the arms of my beloved...  
 Fearful anxieties, get out of my heart!  
 Do not come to disturb my delight.  
 Oh, how it seems that to amorous fires  
                     The comfort of the place,  
 Earth and heaven respond,  
 As the night responds to my ruses.

Deh vieni, non tardar, o gioja bella  
 Vieni ove amore per goder t'appella  
 Finche non splende in ciel notturna face  
 Finche l'aria e ancor bruna,  
 E il mondo tace.

Oh, come, don't be late, my beautiful joy  
 Come where love calls you to enjoyment  
 Until night's torches no longer shine in the sky  
 As long as the air is still dark  
 And the world quiet.

Qui mormora il ruscel, qui scherza l'aura  
 plays  
 Che col dolce susurro il cor ristaura  
 Qui ridono i fioretti e l'erba e fresca  
 fresh  
 Ai piaceri d'amor qui tutto adescia.  
 pleasures  
 Vieni, ben mio, tra queste piante ascose.  
 plants.  
 Vieni, vieni!  
 Ti vo' la fronte incoronar di rose.  
 Text by Lorenzo Da Ponte (1749-1838)

Here the river murmurs and the light  
 That restores the heart with sweet ripples  
 Here, little flowers laugh and the grass is  
 Here, everything entices one to love's  
 Come, my dear, among these hidden  
 Come, come!  
 I want to crown you with roses.

### **Un moto di gioia**

Un moto di gioia  
 Mi sento nel petto,

An emotion of joy  
 I feel in my heart

Che annunzia diletto  
 In mezzo il timor!  
 Speriam che in contento  
 Finisca l'affanno  
 Non sempre è tiranno  
 Il fato ed amor.

that says happiness is coming  
 in spite of my fears.  
 Let us hope that the worry  
 will end in contentment.  
 Fate and love are  
 not always tyrants.

### **Divinités du Styx**

Divinités du Styx, ministres de la mort!  
 Je n'invoquerai point votre pitié cruelle.

Gods of the eternal night, death's cruel ministers!  
 I do not call upon your cruel pity and never shall.

J'enlève un tender époux, à son funeste sort, I spare from death my cherished one

mais je vous abandonne une épouse fidele.      and in his stead I gladly perish.

Divinités du Styx, ministres de la mort!	Stygian divinities, ministers of death!
Mourir pour ce qu'on aime,	To die for one you love
set un trop doux effort, une vertu si naturelle,	is the sweetest task, a natural virtue,
mon coeur est animé du plus noble transport.	and I am filled with exaltation.
Je sens une force nouvelle,	I am invaded with a new force,
je vais où mon amour m'appelle,	I go where love class me,
mon coeur est animé du plus noble transport.	and I am filled with exaltation.

Divinités du Styx, ministres de la mort!	Gods of the eternal night, death's cruel
ministers!	
Je n'invoquerai point votre pitié cruelle.	I do not call upon your cruel pity, and never
shall.	

**Ô malheureuse Iphigénie!**

Ô malheureuse Iphigénie!	O saddest (ill-fated) Iphigénie!
Ta famille est anéantie!	Your family is destroyed!
Vous n'avez plus de roi,	You don't have kings.
je n'ai plus de parents;	I don't have parents anymore.
Mêlez vos cris plaintifs	Blend your plaintiff cries
à mes gémissements.	with my mourning.

**Padre, germani**

Quanti mi siete intorno	How many of you surround me
carnefici spietati?	ruthless butchers?
orsù sbranate vendetta,	Then up and shatter vengeance,
gelosia, odio, ed amore	jealousy, hate, and love;
sbranate sì	shatter, yes
ques'infelice core.	shatter my unhappy heart.

Padre, germani, addio!	Father, brothers, farewell!
Voi foste, io vi perdei.	You are no more, I have lost you
Grecia, cagion tu sei.	Greece, you are the cause
E un greco adorerò?	And shall I love a Greek?

D'ingrata al sangue mio	I know that I am guilty
So che la colpa avrei;	of abandoning my kin;
Ma quel sembiante, oh Dei!	But I cannot bring myself, oh gods
Odiare ancor non so.	to hate that face.

**Come scoglio**

Temerari, sortite fuori di questo loco!	You audacious person, leave this place!
E non profani	You cannot profane,

l'alito infausto de gli infami  
detti nostro cor, nostro orecchio,  
e nostri affetti!  
Invan per voi,  
per gl'altri invan si cerca  
le nostre alme sedur;  
l'intata fede che per noi già  
si diede ai cari amanti  
sa prem loro serbar  
infino a morte,  
a dispetto del mondo e della sorte.

Come scoglio immoto resta  
Contra i venti, e la tempesta,  
Così ognor quest'alma è forte  
Nella fede, e nell'amor.  
Con noi nacque quella face  
Che ci piace, e ci consola,  
E potrà la morte sola  
Far che cangi affetto il cor.

Rispettate, anime ingrati,  
Questo esempio di costanza,  
E una barbara speranza  
Non vi renda audaci ancor.

with these infamous words,  
our hearts, our ears  
and our affections.  
It is useless for you  
to seek to seduce our souls;

our faithfulness is intact  
and is pledged to our lovers  
until death,

in the face of misfortune, everlasting.

Like a rock, we stand immobile  
against the wind and storm,  
and are always strong  
in trust and love.  
From us is born the light  
that gives us pleasure and comfort,  
and the power of death alone  
can change the affections of our hearts.

Respect, ungrateful spirit.  
We are examples of loyalty  
against your primitive hopes,  
and do not make you bold.