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PREFACE

The singing-voice – this fascinating little instrument, entirely unique and altogether personal, like no other person's in the whole world. The young singing-voice has special needs, and the young singer has special needs. My anthology series *Arias for Young Voices* has a repertoire that is selected to develop young voices in ages 16–26. The aria selection made is based on my long experience as a singer and singing teacher. Carefully and systematically chosen according to these voice's pedagogical criteria: they must not be too long, too heavy or too demanding, have too broad a range or too many big intervals. They represent most of the different characters and ranges of the voice type, the various aesthetical demands of the different epochs, a variety of musical expressions and moods, many languages as well as different tempi and characters. I was always interested in acquiring new repertoire, and I have collected music from many corners of the earth on my journeys. From this treasure-trove I have picked out quite a few arias that are not so familiar to everyone, but deserve to be better known. The standard of the arias is such that they can be performed in auditions, proposed for festival programmes, sung in church concerts, and entered at singing competitions and scholarship examinations. Of course, we can perform these arias in our own homes, and get great satisfaction for the rest of our lives.

To sing is to inhabit a dream, to feel the pulse of the world's most beautiful poetry, to experience the deepest and others the deepest watermark of your life. When the concert is over, when the concert is over, your future way of life will take us out, and we will really bring us back to ourselves, and we will go to recharge ourselves, and we will be the driving force we need, and new knowledge will be gained.

ACKNOWLEDGEMENTS

Many thanks to all those who have enabled me to undertake this ample book project. Thanks to my repertoire volumes for young voices in many parts of the world, and to the Norwegian Academy of Music.

Thanks to my continuous readers Gjertrud Pedersen, history at NMH, journalist at NMH, Anders Tysk, guidance, Crispin, Cer, Otto Christian Pay, arrangement and support. Thanks to the staff in Stockholm, who liked the series for young voices without thanks go to Senior Director Gunnar, Marketing Director Karin Ekedahl, music for Anders Annerholm, translators Ingrid Robert Carroll, and phonetician Lena Eriksson, their help during the process. It felt good to be able to lean on genuine professionalism.

Last but not least, I owe a debt of gratitude to my children Sarah and Simon and their loved ones, also to my dad Allan and to wonderful siblings and their families. You have all contributed by your continuous support and your unconditional and true love.

July, 2019

Barbro Marklund

Professor of Singing at Norwegian Academy of Music
Honorary Professor at Latvian Academy of Music

THE ANTHOLOGY

The Mezzo-soprano Anthology in the series *Arias for Young Voices* contains 30 arias with commentaries – 10 sacred arias and 20 opera arias. The arias represent a musico-historical pilgrimage through epochs from the early Baroque to newly written music, and the world premieres have an imposing span of 368 years, from 1643 up to 2011.

Each aria is provided with a short biography of the composer and librettist, information about the world première, voice fach, the background of the work and the plot. This information should also give the singer enough material to write a concert programme or be able to present the music verbally before an audience. An Index of Persons and a Glossary (glossary words marked *) support with extended information. The most common languages for singing are represented: English, German, French, Italian and Latin, but also Swedish, Norwegian and Russian texts are included. Altogether, the collection includes eight languages, all of them with English translations and phonetics. This anthology also includes the unique feature of chords set to the vocal part, to facilitate for the singer's study process and at least to help the teacher focus on the singer and the piano part.

The sacred music is not provided with a piano part since a Requiem or a cantata can be performed by voices, often adapted to how the church is formed. The texts have been chosen to be used for most Sundays in the church year as for more solemn feast days.

PHONETICS

ENGLISH

All English lyrics adherent to works by British composers are transcribed entirely according to British standard pronunciation. In a few cases, the transcription is slightly adjusted so as to avoid the possible confusion of vowels when singing (as in the case of the vowel *u* has been transcribed as [paʊf]).

The lyrics of the arias by US composers are transcribed differently. Most of them are transcribed according to British and American pronunciation.

Received a more common transcription. Common for British and American pronunciation is: *r* has been transcribed without a clear trill, the *u* has been transcribed as [oʊ] instead of [əʊ], and the *a* in *father* has been transcribed using [æ] instead of [ɑ]. In the case of the aria by the American composer Lloyd's *Susannah* is transcribed according to the southern pronunciation. Hence, the *er* is typical of North American pronunciation is rendered by adding the diacritic *schwa* to the vowels, as in, e.g., *there* [ðeə]. In British English, the pronunciation of *r* is not used, therefore a word like *heart* is transcribed as [ha:t]. Moreover, the North American variant [ɑ:], a more open vowel, instead of [ɔ] has been transcribed. This is the case e.g. in the word *on* [ɑ:n]. The lyrics of other works by US composers (Seymour Barab's *The shepherds came from all around* and Gian-Carlo Menotti's *Steal me, sweet thief*) have been transcribed applying predominantly British pronunciation with US American elements. The result is a quite neutral language that still reflects the US origin of the aria. These two transcriptions differ from those with a British pronunciation only by the use of [ɪ], [oʊ] instead of [əʊ] and [æ] instead of [ɑ:] (see above).

GERMAN

The German pronunciation in singing is quite different from that of standard spoken German. This occurs for instance when it comes to the pronunciation of the so called *schwa* sound, [ə], quite frequent in spoken German. Affected are, e.g., endings such as *-el* and *-en* and prefixes such as *ge-* and *be-*. Schwa, [ə], is a close-mid, unstressed, often not very perceptible sound. In order to avoid too much of a back and close sound, it has been replaced by [e] in the transcriptions. Furthermore, in sung German, the trilled *r*, [r̥] should be applied. There are however some situations where the singer can choose to adapt the *r* sound to spoken German. This is the case when the *r* is preceded by an *e*. In spoken German *-er* is

JOHANN SEBASTIAN BACH

EASTER ORATORIO BWV 249*Saget, saget mir geschwinde*Alto solo, 9th mov.**COMPOSER**

When he was only ten, Johann Sebastian Bach (1685-1750) was left an orphan and joined his elder brother Johann Christoph Bach's household in Ohrdruf. There, he received piano and organ training. As a choir boy in Lüneburg, he learned a great deal from Georg Böhm (1661-1733), composer and organist. Bach became a virtuoso organ player and composer, first employed as organist in Arnstadt and Mühlhausen, and as court organist and Konzertmeister in Weimar and Cöthen. In 1723, he was appointed musical director at the Church of St. Thomas in Leipzig and later, court composer. During his Leipzig period Bach was astonishingly productive: composing more than 250 cantatas*, the *St. John Passion*, the *St. Matthew Passion*, the *St. Mark Passion*, the *Mass in B minor*, two different *Magnificats*, the *Goldberg variations*, *Die Kunst der Fuge*, etc. He composed all three oratorios* during roughly the same year, 1735: the *Easter Oratorio*, the *Ascension Oratorio* and the *Christmas Oratorio*. Bach is the musical genius of the late Baroque. Wagner once said that "Bach's music is the most stupendous miracle of the 18th century." Also known as "the Fifth Evangelist" of the New Testament, he wrote the Gospels of Matthew, Mark, Luke and John.

LIBRETTO

Most probably written by Johann Christian Bach (1732-1796), the librettist, who reworked the text.

BACKGROUND

What makes the *Easter Oratorio* unique is the biblical passage it conveys. In other oratorios*, the tenor soloist customarily sings the words, while the voices add to and embellish the text.

WORLD PREMIERE

The *Easter Oratorio* was first performed on Easter Sunday, April 14, 1735, at the Church of St. Thomas in Leipzig. It was revised in 1750 for the 15th anniversary of the premiere.

The *Easter Oratorio* is a short oratorio consisting of arias, chorales, and recitatives for soloists, choir, winds, harpsichord, and organ. It is a revision of the *Cantata BWV 249a*. Since it is based on the same text, it qualifies as an oratorio. This oratorio is joyful, yet highly thought-provoking and best suited to Easter Sunday and as the holiday progresses. The opening is rather original, with two orchestral interludes, where Bach displays what a master of instrumentation he is in beautiful trumpet and oboe solos.

THE SOLO

The solo is sung by an alto portraying Mary Magdalene, the first person to discover that the stone had been rolled away from the tomb of Jesus. The solo is best suited to a light and agile alto. The technical challenge is to smoothly render the runs and the leaps in tune. As the lyrics deal with the soul searching for Jesus, this aria is suitable for many Sunday services, including Advent.

Saget, saget mir geschwinde, wo ich Jesum finde, welchen meine Seele liebt!
 'saget mir 'ge:winde 'za: get vo: iç 'je: zum 'finde 'velçen 'ma:ne 'ze:le li:pt
 Quickly! Tell, where I may find Jesus, whom my soul loves!

Komm, umfasse mich; denn mein Herz ist ohne dich ganz verwaiset und betrübt.
 kom um'fasse miç den ma:n herts ist 'o:ne diç gants fer'vazet unt be'try:pt
 Come, embrace me! For without you, my heart is completely orphaned and wretched.

GO ON

Duo arioso (A), *Easter Oratorio*; arias, duo and terzetto (A/M), *Magnificat*; arias (A/M) *St. John Passion*; arias and duo (A/M), *St. Matthew Passion*; arias and terzetto (A/M), *Christmas Oratorio*; arias and duos, (A/M) *Mass in B minor*; aria and terzetto (A), *St. Luke Passion*; aria (A), *Ascension Oratorio*.

Saget, saget mir geschwinde

Johann Sebastian Bach
Easter Oratorio (1725)



A E/G# A Bm A E E/G# E7 A F#m A/C# D6 E A/C# F#m P

E C#m F#m/A B E Em6 F# Bm F#m Bm

A E/G# E A F#m Bm7 E C#m F#m7 Bm

E7 A E7 A A/C# D6 E

sa - - get mir ge-schin-de, sa - get, wo ich Je - sum fin - de, wel - chen

A/G# A E7/B A/C# A E7 A F#m A/C# D6 E A/C# B7

mei - ne See-le liebt!

E A6 B E Em6 F# Bm F#m Bm Bm/D E7

Sa - get, sa - get r ich Je - sum

A E/G# E A A E A/C# A A/C# D6

fin-de, wel-cher Sa - get, sa-get mir ge-schwin-de,

E A/C# F#m Em6 F# Bm F# Bm D6

get, wo ich Je - sum fin-de, wo ich Je-sum fin-de, wo ich Je-sum

A E A F#m Bm7 E Amaj7 D G#m7b5 C#m

fin-de, sa - get, wo ich Je - sum fin-de, wel-chen mei-ne See-le__ liebt, wel - cher

F#m7 Bm7 E7 A Dmaj7 Bm E7 E7 E7/D A/C

mei-ne See-le__ liebt, sa - - get, wo ich Je mei-ne__ See -

D/F# A/C# D6 E A F#m C#o Bm F#m

le__ liebt!

F B7 E7 A E A E/G# A Bm

E E/G# E7 A F#m A/C# D6 E A/C# F#m B E C#m F#m/A B E Em6

JOHANN SEBASTIAN BACH

VERGNÜGTE RUH', BELIEBTE SEELENLUST BWV 170*Vergnügte Ruh, beliebte Seelenlust*Alto solo, 1st mov.**COMPOSER**

When he was only ten, Johann Sebastian Bach (1685–1750) was left an orphan and joined his elder brother Johann Christoph Bach's household in Ohrdruf. There, he was received piano and organ training. As a choir boy in Lüneburg, he learned a great deal from Georg Böhm (1661–1733), composer and organist. Bach became a virtuoso organ player and was first employed as organist in Arnstadt and Mühlhausen, and as court organist and Konzertmeister in Weimar and Cöthen. In 1723, he was appointed musical director at the Church of St. Thomas in Leipzig and later also appointed court composer. He was primarily responsible for the music of the four principal churches in Leipzig: St. Thomas, St. Nicholas, St Peter, and St. Matthew - also known as the "New Church". During his Leipzig period, Bach was astonishingly productive, composing more than 250 cantatas*, the *St. John Passion*, the *St. Matthew Passion*, the *St. Mark Passion*, the *Mass in B minor*, the *Christmas Oratorio*, the *Easter Oratorio*, the *Magnificat*, the *Goldberg variations*, the *Fuge*, etc. Two of his seven children were also composers, as well, Wilhelm Friedemann and Carl Philipp Emanuel. Bach is the unparalleled music of the Baroque period. Richard Wagner said: "Bach's music is superior and the most perfect of all music". Bach is also known as the "father of the four Evangelists". Bible: Matthew, 5:1-12

LIBRETTO

Georg Christian Lehms (1684–1717) wrote the lyrics in Lehms' cantata.

BACKGROUND

The passages from the Gospel of Matthew 5:20–26 were used as lyrics in Lehms' cantata. The text is a virtuosic life, to the soul and to the heart, and to aspire to be well.

WORLD

July 2nd

7

Bach's BWV 170 for the sixth Sunday cantata cycle. It consists of three movements (three arias and two chorales) for a small orchestra. He composed two other cantatas during his lifetime, *Geist und Seele* (BWV 170) and *Gott soll allein mein Herze* (BWV 169).

SOLO

This aria is the most beautiful piece Bach ever composed for the alto voice. The delightful solo is composed in 12/8, which evokes a pastoral atmosphere that radiates great calm and inner contentment. It is a fully composed da capo aria*, where the epilogue corresponds perfectly to the introduction. The technical challenge is to smoothly render the sixteenths to flow along with the rhythm.

TEXT

Vergnügte Ruh, Dich kann man nicht bei Höllensünden, wohl aber Himmelseintracht finden;
 Vergnügte Ruh, dich kan man nict bei 'höellen,zynden vo:l 'a:ber 'himels,aintraxt 'finden
Light of the soul, Men find thee not where sin aboundeth, but where there is heavenly harmony;
 Schwache Brust. Drum sollen lauter Tugendgaben in meinem Herzen Wohnung haben.
 'fva:xe brust drum 'zölen 'laüt'er 'tu:gend,ga:ben in 'ma:inem 'hert'sen 'vo:nun 'ha:ben
On the weak breast. Therefore will only the gifts of pure virtue have their dwelling in my heart.

Solos in BWV 100, 102, 103, 106, 108–110, 112, 114–117, 119, 120, 125, 129, 132, 133, 136, 137, 144, 146–148, 151, 153, 154, 156, 161, 164–166, 169 (many of these include other solo instruments such as violin, traverso, piccolo, recorder, trumpet, oboe, and oboe d'amore).

Vergnügte Ruh', beliebte Seelenlust



Johann Sebastian Bach
Vergnügte Ruh', beliebte Seelenlust (1727)

Ob. d'amore

D D/C# Bm Bm/A A/G D/F# G D/A A7 D Bm/D

F#m D/F# A D C#m Bm7 E

A/E A E B7 A7/D D

ALTO

Ver -

D#° B7° D#° Am/E E A A7

te Ruh', be - lieb - te See - len-lust,

D/C# Bm Bm/A A/G D/F# G D/A A7 D7

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ver - gnüg - te Ruh', be -

G/D D A7/D D D/C# Bm Bm/A

lieb - te See - len-lust, ver - gnüg - te Ruh', be -

A/G D/F# G D/A A7 D A/C# D E7/B A #m/E

lieb - te See - ler

E/D A/C# D A/E E7

o - - - te See - len -

D/A A E7/G#

kann man nicht bei Höl - len - sün - den, wohl a - ber

A/C# Bm7 G/D D Bm/G# G#° C#7 F#m G/D Bm7b5 C# (tr)

Him - mels-ein-tracht fin - den; du stärkst al - lein die schwa-
 F#m Bm7 E7/B A A/G# F#m A7/E D E/D D#°

Brust, du stärkst al - lein -
 E7 A/E E

Ruh', ver-gnüg see-len-lust, be-lieb - te See-len-
 D/F# E7/G# A A/C# E7/B E7/G# A D6 E

F#m F#m/E E/D A/C# D A/E E7 A A7 D C#m B7
 E7 A/E E B7/E

SAMUEL BARBER

VANESSA OP. 32*Must the winter come so soon?*

Erika's aria Act I: Scene 1

COMPOSER

The American composer Samuel Barber (1910–1981) was born into a distinguished upper-class family in Pennsylvania, with professional musicians amongst his closest relatives. By the age of 6, he was taking piano lessons. He composed for solo piano at the tender age of 7 and wrote his first opera, *The Rose Tree* when only 10. He worked as a church organist when he was 12, and he was accepted by the Curtis Institute of Music in Philadelphia at 14, where he met his life partner, Gian Carlo Menotti, a fellow composer who had a great impact on him. Barber had a brief but interesting career as a baritone, an experience that gave him a certain edge when composing solo songs, many of which are in a lovely lyric-romantic style. Barber was twice awarded with the Pulitzer Prize, both for his opera *Vanessa* (1951) and for *Concerto for Piano and Orchestra* (1962). In 1935, he received the Rome Prize, and yet again in 1938. He received a Guggenheim Fellowship in 1937 and was also elected Fellow of the American Academy of Arts and Sciences the same year. His career includes symphonies, piano and chamber music, and operas, and his works are widely performed.

LIBRETTO

Libretto by the composer. Menotti also wrote the libretto for operas, *The Handmaid*.

WORLD PREMIÈRE

Metropolitan Opera House in New York

VOICE FACH

Mezzo-soprano.

THE OPERA

Vanessa is a four-act opera. Barber revised the opera in 1965. Barber was a prolific composer, but he also wrote in his own style.

A winter is just taking hold. A howling outside Vanessa's elegant home; her mother, the Baroness; and she, await the arrival of a very special guest: the only man Vanessa has ever loved. Anatol had been convinced that he would come back for her one day. His return is now heralded by a letter, and the women are impatiently waiting. Vanessa expresses her concern for the safety of her guest and fears that he may be lost in the winter storm. Erika sings this aria to ease Vanessa's mind for a while. At long last, a young man shows up. He is Anatol Junior – and his father is dead. None of the ladies realize that this young man will get Erika into a very precarious situation ...

Must the winter come so soon? Night after night I hear the hungry deer wander weeping in the woods,
 Howling outside Vanessa's elegant home; her mother, the Baroness; and she, await the arrival of a very special guest:
 The only man Vanessa has ever loved. Anatol had been convinced that he would come back for her
 one day. His return is now heralded by a letter, and the women are impatiently waiting. Vanessa expresses her
 concern for the safety of her guest and fears that he may be lost in the winter storm. Erika sings this aria to ease
 Vanessa's mind for a while. At long last, a young man shows up. He is Anatol Junior – and his father is dead.
 None of the ladies realize that this young man will get Erika into a very precarious situation ...

JOHN

Erika's and Vanessa's (S) scenes, Erika's and the Old Baroness' (A) scenes, the Old Baroness' (A) aria, *Vanessa*; Charmian's (M) and Ira's duo with small comments by Alexa (Bass) and the Soothsayer (Bass), Charmian's (M) and Ira's (A) trio with Cleopatra (S), *Antony and Cleopatra*. Song cycles: *Despite and still* Op. 2; *Mélodies passagères* Op. 27; *Hermit songs* Op. 29; *Three Songs* Op. 45.

Must the winter come so soon?



Tranquil and sustained (♩ = 72)

Samuel Barber

Vanessa (1957/64) Act I: Scene 1

ERIKA *p*

Must the win-ter_come so soon?

mp *p* *pp*

p Night af-ter night I her

er wee-ping in the

woods,

espr.

om this house of brit-tle bark hoots the fro - zen

Must the win-ter_come so soon?

f *marc.*

Chords: A♭/C, B♭m(add4)/C, A♭maj13, D♭6, D♭add9/F, A♭maj13, D♭b5, Fm(add2), B♭m(add4), D♭maj7(b5), G♭13, Cm, B♭m7, A♭/C

p

Here _____ in this for - est nei-ther dawn nor sun-set marks the pas-sing_ of

Bbm(add4)/C *Abmaj13* *Db6* *Cm/F* *Bbm(add4)* *Cm(sus)* *Dbmadd9/F*

days. _____

Abmaj13 *Dbb5* *Fm7(add2)* *Bbm(add4)* *Fm7(add2)* *Bbm7(F)*

molto espr. *mf*

_____ -ter

here.

Bbm7/F *Bbm7/C*

p

f *poco allarg.*

_____ e win-ter_ come so soon? _____

p *poco allarg.* *Fm9* *pp*

BENJAMIN BRITTEN

THE RAPE OF LUCRETIA OP. 37*Flower song*

Lucretia's aria Act II

COMPOSER

Benjamin Britten (1913–1976), a British composer, pianist and conductor, started making music at the tender age of 5, cheered on by his mother. He was only 11 when he wrote the song cycle* *Tit for Tat*. Private lessons with the composer Frank Bridge made a significant impact on Britten, even after he had completed his studies at London's Royal College of Music. Another turning-point was meeting the tenor Peter Pears in 1937, who also became his significant other. International fame came with the opera *Peter Grimes* (1945). Britten is a prominent figure in 20th century opera, and many of his 14 operas are still regularly played, such as *Albert Herring*, *A Midsummer Night's Dream*, *The Turn of the Screw*, and *Billy Budd*. His many song cycles were mainly composed for Peter Pears, but also for Janet Baker and Galina Vishnevskaya. Britten's contributions to orchestra and chamber ensembles were also significant. His 2nd string quartet and his *The Young Person's Guide to the Orchestra* were both inspired by Henry Purcell.

LIBRETTO

Ronald Duncan (1914–1982) after Aeschylus' *Viol de Lucrece*.

WORLD PREMIÈRE

Glyndebourne, July 12.

VOICE FACH

Alto.

TEXT

Flower song
 'Tis the perfection; even their root and leaf keep solemn vow in pretty detail.
 'tɪs ðə pə'fɛkʃən 'i:vən ðə ru:t ænd li:f ki:p 'sɒləm vau in 'prɪti 'di:teɪl
 Their beauty is so brief. Years are their love and time's their thief.
 ðə 'bi:ju:ti ɪz səʊ bri:f jɪəz ɪ: ðə lʌv ænd taɪmz ðə θi:f
 No man the same defection; even their love's debauched by vanity or flattery.
 nɒ mæn ðə seɪm dɪ'fɛkʃən 'i:vən ðə lʌvz dɪ'bo:tʃt baɪ 'vænəti ɔ: 'flætəri
 They are chaste. Let their pureness show my grief to hide my shame and be my wreath.
 ɛni ɑ: tʃeɪst let ðə 'pjʊənəs ʃəʊ maɪ gri:f tu haɪd maɪ ʃeɪm ænd bi: maɪ ri:θ

NOTES

Lucretia's (A) other aria, Bianca's (M) arias, *The Rape of Lucretia*; Florence Pike's (A) arias, Nancy's (M) aria, *Albert Herring*; Miss Baggott's (A) aria, *The Little Sweep*; Hermia's (M) aria, *A Midsummer Night's Dream*; Auntie's (A) aria and duo, *Peter Grimes*; Frances, Countess of Essex (M) lute songs and duos, *Gloriana*; Mrs Peachum's (M) and Polly's (M) ballads and duos, *The Beggar's Opera* (A Ballad-Opera).

THE OPERA

Britten's first chamber opera, for instrumentalists in two acts. Following the old Greek tragedies, the opera is for two singers – propels the plot – and Female Chorus (soprano, mezzo, alto, tenor, bass) outsiders. They describe the events under the Etruscan rule.

SYNOPSIS

It is 510 BC. Collatinus and Lucretia are in an armed camp. They accuse women of infidelity. Collatinus defends her. She is morally pure and virtuous. Quinctus, who rides to Rome, is a guest by Lucretia. When he asks for a night, she leads him to the guest house. Good night. Tarquinius is burning the house and awakes Lucretia by kissing and also by pulling his sword to induce her to make love. She resists and he rapes her. When he finally leaves, Lucretia is devastated. She sends a message to her husband to return home immediately to stand witness to the crime. She sings this sad aria, while making a wreath of flowers and dressing in black. When Collatinus arrives he declares his constant love for her, aware of her innocence, but Lucretia cannot bear her shame and stabs herself to death.

Flower song

Benjamin Britten
The rape of Lucretia (1946) Ac'



Andante lento (♩ = 48)

LUCRETIA *pp*

Flowers bring to ev-'ry year the same pe-

espress.

pp

e - ven their root and leaf keep so - lemn

e - tail.

pp

Flow-ers

their beau-ty is so brief.

ad lib. *pp* *dolce* *a tempo*

are their love and time's their thief.

dim. *ppp* *a tempo* *pp*

con più voce ed anima *cresc.*

Wo-men bring to ev-'ry man the same de-fec-tion; e-ven their love's de-bauched

più f

f — by va-ni-ty or flat-te-ry. *meno f e c'*

are

chaste. their pure-ness show my grief to hide my shame

p e più *pp* *dim.*

oe my wreath.

ppp *pp* *ppp*

MAURICE DURUFLÉ

REQUIEM OP. 9*Pie Jesu*Mezzo-soprano solo, 5th mov.**COMPOSER**

Maurice Duruflé (1902–1986) is one of the 20th century's most significant composers of French sacred music. At the Paris Conservatory, he studied the organ with Charles Tournemire and Louis Vierne, and composition with Paul Dukas, who all influenced him profoundly. Duruflé achieved outstanding success, winning first prize in five classes: organ, harmony, fugue, accompaniment and composition. He was appointed organist in St. Étienne-du-Mont in 1930, where he remained all his life. Between 1943–1970, Duruflé held the post of professor in harmony at the Conservatoire. In addition to this, he toured Europe, the United States and USSR extensively as a recitalist. Though he does not have an extensive catalogue, the standard is very high. He mainly composed organ music, of which his often-performed *Requiem* is one of his most famous works.

BACKGROUND

A Requiem* is a death mass in the tradition of the church, dating back to early Christian times for the departed. Duruflé's *Requiem* follows the following nine elements; Introit, Kyrie (Domine Jesu Christe), Sanctus, Agnus Dei, Communion (Ite missa est), paradisum. The words of the Introit are from the 19th century French liturgical books and especially the Roman Missal, and the flow of the music, with its references to the

Featuring the Chœur de Radio France National, organist Henriette Rogée and Roger Désormière. The second performance was on December 28, 1947, at the concert featuring the choir Chœur de Radio France and organist Henriette Rogée.

THE REQUIEM

Duruflé composed the *Requiem* in 1945, years after the end of the Second World War. It is his last work, performed through his last years. Duruflé's most famous work is the *Requiem*, a contrast of melodies and harmonies. It is seductive by its simplicity and its harmonic refinement. The *Requiem* is a lovely and the last choral work, is known for its beauty and simplicity. The *Requiem* exists for SATB-versions, one for organ alone (with solo), the second for organ with string and trumpets, harp and timpani, and the third for organ and full orchestra. In addition to the mezzo solo, there are two movements with a soprano soloist. Duruflé's *Requiem* is recognised as a major contribution to 20th century French sacred music.

THE SOLO

In movement number 5 we hear this lovely mezzo-soprano solo, and in the version with obbligato cello the two solo instruments maintain a touching dialogue. Nowadays, this *Requiem* is performed in conjunction with All Saints Day, at funerals and throughout the year as a church concert. There is a focus on eternal rest in the concert version accompanied by a piano or an organ as well. The mezzo-soprano solo melody conveys faith, hope, peace and comfort.

V

Its Day, November 2, 1947,
a broadcast on French Radio.

...ne, dona eis requiem sempiternam.
...mine 'dɔːna 'eːs 'reːkwiem ,sempi'ternam
...ord Jesus, grant them eternal rest.

SON

French sacred songs – Alain: *Ave Maria* (A); Bizet: *Agnus Dei* (M), *Ave Maria* (M); Chausson: *Ave Verum Corpus* (A); Fauré: *En Prière* (M), *Salve Regina* (A), *O Salutaris* (A), *Agnus Dei* (M); Franck: *Ave Maria* d-minor (M), *Ave Maria* C-major (M); Gounod: *Ave Maria* (M); Guilmant: *Ave Maria* (A); Langlais: *Ave Verum* (A); Milhaud: *Cinq Prières* (A); Martin: *Agnus Dei* (A); Philip: *Ave Maria* (A); Potiron: *Ave Maria* (M); Saint-Saëns: *Ave Maria* G-major (M), *Ave Maria* F-major (M).

Pie Jesu

Maurice Duruflé
Requiem (1947)



Andante espressivo (♩ = 60)

MEZZO-SOPRANO *p*

pp (sempre molto legato)

Pi - e Je - su Do - mi - ne, do - na

(A♭) (B♭m) Cm Cm/B♭ A♭add9

mf

re - qui - em. Do - mi -

Fm A♭/E♭ B♭m/D♭ Cm Gm9/C

p espr.

Vlc. solo (marc.)

(*pp*)

ne, e - is re - qui - em,

Cm7♭5 Cm/B♭ A♭6 A♭add9 B♭9/G B♭9/F

solo *piv*

molto accel.

e - is re - qui - em.

Fm/D Fm7/C Cm/B♭ Dm7♭5/A♭ G7sus E♭/G G11 C

p *pp* *molto accel.* *molto cresc.*

mp

Più animato (♩ = 84)

f *ff molto espressivo*

Pi - e Je - su Do - mi - ne, do - na,

f *ff molto espr.* solo

Chords: Cm7^{b5}, E^bm, Cm7^{b5}, F7^{b9}, B, F[#]m

do - na e - - is

Chords: A, C[#]m, Em, Gm⁺, A/D

senza rall. **f** *calmando poco a poco*
dim. poco a poco

do - na e - - is

senza rall. **f** *calmando poco a poco*
dim. poco a poco

Chords: Bm, Am, Cm, Cm/D, E^bmaj7, E^bmaj7/B^b

mf *rall. dim.*

qui - em, re - qui - em sem - pi - ter - nam,

rall.

Chords: C, E^b, B^bm, B^bm/C, D^b, A^b, B^bm6, Cm

Tempo I (♩ = 60)

p

re - qui - em

p espr.

p

A^b/C D^b/C Cm/B^b A^b6 A^b

*dim. poco a poco**molto rall.*

sem - pi - ter - nam, sem nam.

dim. poco a poco

ppp

D[♯]ma⁹ A[♯]ma⁷/E[♯] B[♯]m6(add⁹) Cm/B[♯] A[♯]

Vocal score/arr. by Anders Annerholm

EDWARD ELGAR

THE DREAM OF GERONTIUS OP. 38*Softly and gently*

The Angel's aria, Part II.

COMPOSER

Sir Edward Elgar (1857–1934) was born into a poor family with seven children outside Worcester in England. At the age of 10 he started to compose music for plays the Elgar family performed at home. The boy played the organ, piano and violin, and later moved on to teaching, piano tuning and conducting in addition to playing in an orchestra and composing. He felt often smothered by the class society in England, but the practically self-taught Elgar composed orchestral works, concertos, oratorios*, cantatas*, chamber music and songs. Fame came at last when he was in his 40's, with *Enigma Variations*, his orchestral song cycle* *Sea Pictures*, *The Dream of Gerontius*, and *Land of Hope and Glory*, which resulted in many national and international triumphs both as a conductor and composer. Elgar was knighted at Buckingham Palace on July 5, 1904, and held the post of Professor of Music at the University of Birmingham from 1905 on.

LIBRETTO

The Cardinal John Henry Newman (1801–1891) was a theologian and an Anglican priest.

BACKGROUND

The world première was in 1900, in the German version that proved a great success. Premières since then in New York, Sydney and elsewhere are still a very important addition.

WORLD PREMIÈRE

October 3, 1900, in the Birmingham Triennial Music Festival, the Birmingham Triennial Music Festival.

THE WORK

A dramatic poem set to music, an oratorio. It was composed for a male chorus with soprano, alto, tenor, and bass parts, and is considered a masterpiece. *The Dream of Gerontius* is a dramatic poem set to music by a tenor, and the mezzo-soprano solo is the Priest's song of grief. *The Dream of Gerontius* describes the old man's journey. In the second part, the soul comes a soul and wakes up in a new place, where his guardian angel judges him in front of God and further. Elgar dedicated his work "A.M.D.G." (Ad maiorem Dei gloriam) which means "To the greater glory of God".

SOLO

This solemn solo is the finale in a very touching piece of music, not only because of the lyrics, but also the whole setting and orchestration. The Angel sings about a tender death where no human being is alone, since the Angel is right there, guiding the soul to the heavenly throne. Elgar's sense for melodies blooms in this part, and all the beautiful counter-movements and harmonies suit the words perfectly. The smaller choir parts are here eliminated, but the mezzo solo is independent enough to stand on its own.

TEXT

And soul. In my most loving arms I now enfold thee, and, o'er the penal waters, as they roll,
 and sɔ:l in maɪ məʊst 'lʌvɪŋ ɑ:mz aɪ naʊ en'fəʊld ði: ænd ɔ: ðə 'pi:nəl 'wɔ:təz æz ðeɪ rəʊl
 thee, and hold thee. And carefully I dip thee in the lake, and thou, without a sob or a resistance,
 ði: ænd həʊld ði: ænd 'keəfʊli aɪ dɪp ði: ɪn ðə leɪk ænd θəʊ wɪð'aʊt ə sɒb ɔ:r rɪ'zɪstəns
 thy rapid passage take, sinking deep, deeper, into the dim distance. Angels, to whom the willing task is giv'n,
 ðaɪ 'ræpɪd 'pæsɪdʒ teɪk 'sɪŋkɪŋ di:p di:pə 'ɪntə ðə dɪm 'dɪstəns 'emdʒəlz tu: hu:m ðə 'wɪlɪŋ tɑ:sk ɪz 'ɡɪv'n
 thy nurse, and lull thee, as thou liest; And Masses on the earth, and pray'rs in heaven, shall aid thee at the Throne of
 ænd nɜ:s ænd lʌl ði: æz θəʊ laɪəst ænd 'mæsɪs ɒn ði: ɜ:θ ænd 'preəz ɪn 'hevən jæl eɪd ði: æt ðə θrəʊn ɒv
 thy most Highest. Farewell, but not forever! brother dear. Be brave and patient on thy bed of sorrow; Swiftly shall pass thy
 məʊst haɪ.ɪst feə'wel bʌt nɒt fə'revə 'brʌðə dɪə bi: breɪv ænd 'peɪʃənt ɒn ðaɪ bed ɒv 'sɒrəʊ 'swɪftli jæl pɑ:s ðaɪ
 night of trial here, And I will come and wake thee on the morrow. Farewell, be brave and patient, brother dear. Amen.
 naɪt ɒv 'traɪəl hɪə ænd aɪ wɪl kʌm ænd weɪk ði: ɒn ðə 'mɒrəʊ feə'wel bi: breɪv ænd 'peɪʃənt 'brʌðə dɪə ɑ:'men

GO ON

Mary Magdalene's (A) arias, *The Apostles*; Solo (A) and duo with soprano, *The Light of Life*; Mary Magdalene's duo and quartet, *The Kingdom*; Solo (A) with choir, *The Music Makers*; Song cycle: *Sea Pictures* (M/A+Orch.) Op.37.

Softly and gently

Edward Elgar

The dream of Gerontius (1900) Part II



Andante tranquillo ♩ = 92

D Bm D/F# Em7 Bm/D F#m/C# G/B A7 D/A A A/G

pp molto legato

pp *dolcissimo* *dim.* *ppp*

- ly and

Bm D/F#

p *poco largamente, dolcissimo*

gent - ly, — soul, — in my most lov-ing arms I now en -

Em7 Br

D/A A A/G D/F# F7 F/Eb

colla parte

.nee, — and o'er the pe-nal wa - ters, o'er the pe-nal

G7/D Csus G/B Gm/Bb A7 Gm A7/E Dsus A/C#

rall. dim. **pp** *dolce* **pp** *a tempo*

wa - ters, as they roll, I poise thee, and I low-er thee, and hold thee.

rall.
Am/C B7 Am B7/F# Eb/G G7 Eb/G G7 Eb/G A/G

colla parte dolce
pp

largamente

And care-ful- and

largo
D Bm D/F# Em7 Bm/D F#m/c A A/G

ppp

thou, with-out a D/F#

sob or a re - sis - tance, dost thro' the D#7 D#7/Cb G#7/Bb A9

dim. *dim.*

ra-pid pas-sage take, sink-ing deep, dee-per, in-to the dim dis - tance.

A7 D D/F# G Bm/D Em9 G/B

dolce

Red.

GIUSEPPE VERDI

NABUCCO*Oh dischiuso è il firmamento!*

Fenena's aria Act IV: Scene 3

COMPOSER

Giuseppe Verdi (1813–1901) was already employed as an organist at the age of 12 by the church of Le Roncole, and his salary paid his school fees for the Jesuit school in Busseto. He was never accepted by the Conservatory of Milan but studied privately with the singer and composer Vincenzo Lavigna. During his years in Milan he was a diligent guest at La Scala, eagerly studying the art of the opera. Verdi was also interested in philosophy and politics, and as an Italian nationalist he was elected as a member of parliament. In his choirs his nationalism occasionally is evident. He is most famous for his many operas, and *Aida*, *Don Carlos*, *Falstaff*, *Il Trovatore*, *Nabucco*, *La Traviata*, *La forza del destino*, *Macbeth*, *Othello*, *Rigoletto* and *Un ballo in maschera* are performed around the world to this day. Verdi is buried in Casa Verdi in Milan and 300,000 mourners attended his funeral. Arrigo Toscanini conducted 820 singers as they performed a slave choir from *Nabucco* for Verdi's last journey.

LIBRETTO

The Italian opera composer and librettist Aurelio Solera (1815–1878), based on Augustin Thierry and Francis Cornu's play *Nabuccodonosor*, comes from the prophetic book of Isaiah from the Old Testament and describes the Jews in Babylon from 605 to 587 BC.

WORLD PREMIERE

March 9, 1845

VOICE

Fenena (Mezzo-soprano)

THE OPERA

Nabucco/Nebuchadnezzar is Verdi's

the one that made him famous

two years, Verdi lost his wife

private life was in ruins and

so he declared he would

Bartolomeo Merelli

gave him a manuscript

dismissed it by

to open to

Fascinate

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Verdi's private life was in ruins and so he declared he would not write more operas. Bartolomeo Merelli gave him a manuscript, which Verdi dismissed it by saying "it is not for me". Fascinated by the story, and soon set to work on the libretto. The theme that spoke to Verdi was the nationalist movement and the liberation of the Jews from Babylon as a symbol of the Jewish people. The wife, the soprano Giuseppina, sang the role of Abigaille in the opera of *Nabucco*.

587 BC. In the Temple of Salomon the Jews pray to the Lord for protection from the Babylonians/Assyrians. The Hebrew High Priest Zaccaria saves her in Fenena, Nabucco's imprisoned daughter, and leaves her in Ismaele's care. Fenena and Ismaele have been in love, and kept it a secret, since his days as an ambassador in Babylon. Fenena's half-sister Abigaille destroys a document proving that she is a slave with no royal blood. She hates Fenena for converting to Judaism and is her rival both with regard to the throne and to the affections of Ismaele. In the famous hanging gardens of Babylon, she forces Nabucco to sign a death sentence over all Hebrews – and Fenena. On the shores of Euphrates, the Hebrews sing the well-known slave choir, longing for freedom and their native country. The High Priest of Baal is standing at the sacrificial altar with Fenena when she sings this touching aria. Nabucco and his soldiers come to liberate the Hebrews and everyone praises the Lord.

Firmamento! Al Signor lo spirto anela ... Ei m'arride, e cento e cento gaudi eterni a me disvela!
 firma'mento al sign'or lo 'spirto a'ne:la ei mar'ri: de 'ttfento e 'ttfento 'ga:wdi e'terni a mme diz've:la
it is opened up! My soul longs for the Lord ... He smiles upon me and reveals to me hundred upon hundred of everlasting joys!

degl'astri, addio! Me di luce irradia Iddio! Già dal fral, che qui ne impiomba, fugge l'alma e vola al ciel!
 de:ɹ deɫ'astri ad'di:ɔ me di 'lu:tʃe ir'ra:dia id'di:ɔ dʒa dɔdal fra:l ke kkwi ne im'pjɔmba 'fuddʒe 'lalma e 'vvo:ɫal tʃe:l
pendour of the stars, farewell! God floods me with His holy light! From this mortal body that, heavy as lead, detains us here, soul escapes already and wings its way to heaven!

GO ON

Terzett with Fenena (M), Abigaille & Ismaele, *Nabucco*; Ulrica's (A) arias, duo with Amelia, *Un ballo di maschera*; Quartet with Maddalena (A), Gilda, the Duke, Rigoletto, *Rigoletto*; Azucena's (M) arias, duos with Manrico, *Il Trovatore*; Eboli's (M) arias, duo with Don Carlos, trio with Don Carlos and Rodrigo, *Don Carlos*.

Oh dischiuso è il firmamento!

Giuseppe Verdi
Nabucco (1841) Act IV: Scene



Andante

FENENA

cantabile

Oh di-schiu - so è

men - to! Al Si-gnor la ... Ei m'ar-

ri - to gau - di e - ter - ni a me di-

la! O splen - dor degl'a - stri, ad - di - o! Me di

con enfasi

lu - ce ir - ra-dia Id - di - o! Già dal fral, che qui - ne im -

C/G G7 C F C7

piom - ba, fug - ge l'al - ma, fug - ge - la al

F C7/G F/A B°

ciel! fug-ge l'al-ma e e - vo - la e - vo - la al

F Bbm6 F/C C7

ge l'al-ma e vo-la al ciel! e - vo - la al ciel!

F/C C F

ANTONIO VIVALDI

BAJAZET RV 703*Sposa son disprezzata*

Irene's aria Act IV: Scene 3

COMPOSER

Antonio Lucio Vivaldi (1678-1741), also known as “The Red-headed Priest”, was Italy’s most influential and productive Baroque composer. His virtuoso violin technique, sense of style and orchestration, along with an in-depth knowledge of the human voice made him very famous. In 1713, Vivaldi debuted as an opera composer, and ended up creating 47 – of which 22 are preserved. Vivaldi’s impressive production spans 700 arias and duets along with more than 529 instrumental pieces. He was widely appreciated for the lively rhythms, virtuosity, *ostinatos**, unexpected modulations, pulse and energy in his works, and even the Baroque master Bach was influenced by his compositions. The four violin concertos known as *The Four Seasons* (1723) are his most well-known pieces today. His motto, “Laus De” (Praise the Lord) is inscribed on many of his compositions, particularly the operas.

LIBRETTO

Agostino Piovene (1671-1733), a count of the Venetian patriciate, and the Italian librettist of several operas.

WORLD PREMIÈRE

1735 Verona during the 18th century

VOICE FACH

Mezzo-soprano

THE OPERA

Vivaldi’s opera *Bajazet*, also known as a pastiche* in three acts with a prologue as an introduction. Pastiche is a work of time, and other composers have used the composer’s own work as a model. The Italian composer Vivaldi wrote for the opera *Bajazet* originally titled *Sposa*.

SYNOPSIS

Irene is a princess promised in marriage to the Uzbek Turks. But the emperor of the Ottoman Empire, Tamerlano, has determined to marry Asteria, and it matters nothing to him that she is the daughter of the Greek prince Andronicus, and that Asteria’s father if she doesn’t obey. Tamerlano wants Andronicus to wed Irene, and the two couples to marry on the same day. Irene sings a lovely aria, declaring her love for Tamerlano, although he is unfaithful to her. Bajazet is furious to hear of the wedding plans. His daughter, on the other hand, pretends to accept it all while making plans to kill Tamerlano. Their plot is disclosed by Irene, who – disguised as a servant – informs Tamerlano of what is going on behind his back. Bajazet commits suicide, an act that softens Tamerlano’s heart enough for him to finally allow Asteria to marry Andronicus. And as payback to the loyal princess Irene, he promises to marry her himself.

TEXT

*... oltraggiata, cieli che feci mai? E pur egl'è il mio cor, il mio sposo, il mio amor,
... oltrad'dza:ta 'tʃe:li ke 'ffe:tʃi 'mai e ppu:r e 'ʎʎe il 'mi:ɔ kɔ:r il 'mi:ɔ 'spɔ:zɔ il 'mi:ɔ a'mɔ:r
... , yet insulted. Heavens, what did I do? And yet he is my heart, my husband, my love,
... o ma egl'è infedel, spero ma egl'è crudel, morir mi lascerai? Mi lascerai morir?
... o ma e 'ʎʎe infe'de:l 'spe:rɔ ma e 'ʎʎe kru'de:l mɔ'ri:r mi laʃʃe'ra:i mi laʃʃe'ra:i mɔ'ri:r
... m, but he is unfaithful, I hope, but he is cruel. Will he let me die?
... ca il valor e la costanza.
... anka il va'lo:r e lla kɔs'tantsa
... d, value is missing and constancy.*

GO ON

Ottone’s (A) arias, *Ottone in villa*; Arsilda’s (M), Lisea’s (M) arias, *Arsilda, Regina di Ponto*; Griselda’s (A) arias, *Griselda*; Farnace’s (A), Tamiri’s (A), Berenice’s (A), Selinda’s (A) arias, *Farnace*; Orlando’s (A), Alcina’s (A), Bradamante’s (A) arias, *Orlando furioso*; Zanaida’s (A), Silvero’s (A) arias, *Argippo*; Rustena’s (M), Melindo’s (A), Damira’s (A) arias, *La verità in cimento*.

Sposa son disprezzata

Antonio Vivaldi

Bajazet (1735) Act IV: Scene 3

Largo

Fm C7/G Fm/A \flat F7/E \flat

B \flat m/D \flat D \flat 7 C

Fm/A \flat G7 C/E

Fm C7

C/E Fm D \flat Cm

- sa son dis-prez - za - ta,

son ol-trag-gia - ta, cie - - li che fe-ci mai?

Cie - - li che fe-ci mai? E pur egl'è il mio cor, il mio spo - so, il mio

F7/A F Bbm/D^b Bbm Fm/C C7 Fm/C C C/E Fm

mor, la mia spe - ran - - -

G7/F Cm/E^b Fm F[#] Cm

Spo - sa son dis-prez - za - ta,

Fm F Cm F7/A F7 B^b

da son ol-trag-gia - ta, cie - - li che fe-ci mai?

F#m/G A^b Fm D^b Cm

Cie - li che fe-ci mai? E pur egl'è il mio cor, il mio spo - so, il mio a-

F7/A F Bbm F/A Bbm Bbm6 C Fm C7/E

mor, la mia spe - ran - - - - -

Fm Bbm Eb7 ria7

The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment, with the piano part featuring a more complex harmonic structure. The watermark "www.gemusic.com" is visible across the center of the page.

la mia spe - ran - - - - - za.

The musical score for the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics 'la mia spe - ran - - - - - za.' are written below the staff. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The right-hand staff has a key signature of one flat (B-flat) and the left-hand staff has a key signature of two flats (B-flat and E-flat). The piano part features a series of chords and arpeggiated figures. The chords are labeled: Fm/Ab, Bbm, B°, Fm/C, C, and Fm. The piano part is written in a style that suggests a 19th-century composition, with a focus on harmonic support for the vocal melody.

INDEX OF PERSONS

ANICET-BOURGEOIS, AUGUSTE (1806–71) Paris-born French dramatist. Started to write in his teens and ended up with almost 200 plays. Collaborated with the likes of Alexandre Dumas and Francis Cornu – the latter, in *Nabuchodonosor* (Nabucco), composed by Verdi.

BACH, CARL PHILIPP EMANUEL (1714–1788) German Classical musician and composer, son of Johann Sebastian Bach. Lived during a transitional period between his father's Baroque style and Classicism and became an important proponent of the Galant style. Was an eminent pianist. Wrote symphonies, concertos, chamber music and choral works.

BACH, JOHANN CHRISTOPH (1671–1721) German musician and diligent organist, older brother of Johann Sebastian Bach. His collection of keyboard music from the middle baroque period is still preserved, including music of Dietrich Buxtehude, Nicolas Bruhns and Johann Pachelbel. Their works are thought to have formed Johann Sebastian at an early age. When his parents died Johann Sebastian was only ten and he, together with another, younger brother, was able to move in with the family of Johann Christoph, his fourteen-year-older brother in Ohrdruf.

BACH, WILHELM FRIEDEMANN (1710–1784) German composer and organist, eldest son of Johann Sebastian Bach. Considered a genius in organ playing as well as in improvisation and composition. He received his first instruction from his father, and from the age of thirteen he studied at the music school of St. Thomas Church in Leipzig. He was an organist in Dresden and Halle. He composed great many orchestral works, sacred cantatas*, chamber music and keyboard music.

BAKER, JANET, Dame (b. 1933) English mezzo-soprano, concert and art song singer in Baroque music, early 20th century and Benjamin Britten's works. With the English soprano Aldeburgh she sang Dido in Purcell's *Dido* and Benjamin Britten's version of *The Beggar's Opera* and *Rape of Lucretia*. Other roles included Penelope, Rodelinda, Ariodante, the Stuarda, and for Covent Garden Dame Baker has been awarded

BEETHOVEN, LUDWIG (1770–1827) German composer, pianist, violin and viola player, considered one of the greatest composers, a prominent figure in the Romantic era. Often mentioned alongside Bach and Brahms. Born in Bonn, where he met with Haydn. His production spanned 9 years, including piano sonatas, 10 violin sonatas, a huge number of other works, including *Delio*. He grew deaf in his later years.

BERLIOZ, HECTOR (1803–1869) French Romantic composer, known for his orchestral works *Symphonie fantastique*, *Le méo et Juliette*, his choral works *Grande Messe des morts* (Requiem), *Te Deum*, *Messe solennelle* and *L'enfance du Christ*, and his operas *Benvenuto Cellini*, *Les Troyens* and *Béatrice et Bénédict*. Berlioz was known for using huge orchestras and having tasteful orchestrations. His lovely song cycle* *Les Nuits d'Été* with orchestra is highly recommendable for female singers, although the cycle* originally written for all four voice parts, soprano, mezzo-soprano, tenor and baritone.

BRIDGE, FRANK (1879–1941) English composer, conductor, violinist with all round knowledge in many fields. Pupil of Benjamin Britten in composition and of Ralph Vaughan Williams in his development as a musician, and in private life he sympathised with one another as they were both outsiders with regard to the musical establishment and strove for what was radical and bursting the bounds of tonality.

CARISSIMI, GIACOMO (1605–1669) Italian teacher and priest. A celebrated composer of oratorios*, cantatas* and recitative* introduced by Monteverdi and was the first composer to use the soprano.

COLLARD, JEAN (1898–1963) French conductor and pianist, employed at L'Opéra de Paris, singing at the Opéra de Paris, roles from Verdi, Offenbach, Couperin, Ravel, Delibes, music by Honegger, Stravinsky, Puccini, Verdi.

COUPÉ, JEAN (1898–1963) French playwright who worked as a managing director of the Opéra de Paris. His plays were highly successful and he collaborated with Auguste Anicet-Bourgeois. In 1836, he composed *Nabucco*, composed by Verdi.

CRISTOFARI, GAETANO (1797–1848) Grew up in Bergamo, Italy. Although rich in musical talent, he came from a very poor family. Thanks to his mentor Simon Mayr (1763–1845) he received education and produced more than 70 operas, 115 pieces of church music, 18 string quartets, 13 symphonies, etc. For years he lived in Naples and Paris and grew to be the most important representative for Bel Canto*, inspired by Bellini and Rossini. Donizetti was soon world famous for his operas *L'elisir d'amore*, *Don Pasquale*, *La fille du Régiment*, *Anna Bolena*, *Maria Stuarda*, *Lucia di Lammermoor*, *La Favorita*, *Lucrezia Borgia* and *Linda di Chamounix*.

DUKAS, PAUL (1865–1935) French composer, critic for five French journals, most renowned as a teacher. A perfectionist, he destroyed many of his own compositions. As a professor at the Paris Conservatory he taught distinguished pupils such as Olivier Messiaen, Maurice Duruflé, Joaquín Rodrigo.

FAURÉ, GABRIEL (1845–1924) French composer who went to École Niedermayer* in Paris. He studied piano for Niedermayer and Saint-Saëns, as well as organ and composition. He won several prizes in harmony, composition and piano. Worked as a teacher at Niedermayer's school and as professor of composition at the Paris Conservatory, with pupils such as Maurice Ravel, Nadia Boulanger and Georges Enescu. His chamber music, church music, choral music and over 100 songs are remarkable. He is called "The Father of French chamber music".

FRANCK, CÉSAR (1822–1890) French composer, pianist, organist and teacher. Born in Liège, Belgium, he moved to Paris and lived there for the rest of his life. Appointed organist in Saint-Clotilde, he gained a reputation as a formidable improviser and toured extensively. A professor at the Paris Conservatory as of 1872, he taught notables such as Vincent d'Indy, Ernest Chausson, Louise Vierne, Charles Tournemire, Henri Duparc. Composed symphonies, chamber music, piano pieces and songs.

GLOSSARY

ABA-FORM see Da capo aria.

APERIODIC When the bars in a musical period cannot be grouped in 8+8- or 16+16-bar phrases, such as antecedent and consequent phrases, but consists of periods of irregular length that thereby cause a jerk in the music.

ATONAL Music that is organized without reference to key or tonal center and using the tones of the chromatic scale impartially. Originally used as a pejorative for music that lacked the harmonic context of major/minor tonality.

BEL CANTO Means “beautiful song” and is associated with a particular kind of Italian singing that arose in the latter part of the eighteenth and the early nineteenth centuries. Brilliance, coloratura*, accents, legato, staccato, portamenti, messa di voce, an extended dynamic range, great flexibility and a high degree of virtuosity were given priority. Donizetti, Bellini and Rossini were important trendsetters, all of whom wrote many operas that encouraged the bel canto style.

BITONAL The simultaneous presence of two keys in a piece of music, a type of polytonality.

CANTATA (Italian: *cantare*; to sing/vocal piece, opposed to *sonata*; instrumental piece) A shorter, narrative piece of music with religious or profane lyrics, for one or more voices with instrumental accompaniment, typically with soli, chorus and instrumental preludes/interludes.

CASTRATO A castrato is a male singer whose gonads were removed before puberty, thereby enabling him to retain the higher range of his immature voice. The castrati played an important role in the opera and religious music of the 17th and 18th centuries. The famous castrato of the 1700's was Farinelli, the Italian (1705–82).

COLORATURA Latin: *colorare*; to color. Ornamentation of a vocal melody, with fast runs of virtuosic-like material. Rapid coloratura.

COMEDY/COMIC OPERA

Character, in which hilarity

CONCERTO GROSSO

A concert with several movements. Age, in which the musical style of soloists and full orchestra.

DA CAPO

ABA-form in the arias. Often in contrast to the second A section. In the second A section, the cadenzas were important.

German, Louis (index of Persons). The Gospels of Matthew, Mark, Luke and John are referred to as the Synoptic Gospels, as they contain the life of Jesus in a similar way and can be compared. Johann Sebastian Bach is sometimes referred to as the “Fourth Evangelist”.

In Greek mythology, the name of the Underworld – the land of the dead – and it is also the name of its ruler.

TRICORN see Trouser role.

JAM “The Institute for Research and Coordination in Acoustics/Music” is a Parisian institute for science that deals with music, sound, and avant-garde electro-acoustic art music. Founded by Pierre Boulez in 1970, with celebrated students such as Kaja Saariaho.

JUPITER In Roman mythology, Jupiter is the mightiest deity: The god of the skies, ruling over thunder, lightning and rain. The corresponding Greek deity is known as Zeus.

MASS/ORDINARY OF THE MASS The Mass as a church service goes all the way back to the early Christian congregations and their celebration of the Eucharist in the first century AD. Already towards the end of the seventh century we can trace permanent sections that have been inserted into the liturgy. These recurrent sections in the Ordinary of the Mass are still included in the High Mass ritual of the Church. The permanent sections include: Kyrie – Gloria – Sanctus – Benedictus – Agnus Dei. Many composers of the 19th and 20th centuries have been inspired by these texts and have created works of varying duration based on the Ordinary of the Mass.

MELISMA The singing of several different notes on a single syllable, e.g. A(-a-a-a-a)-men.

NEO-ROMANTIC The term neo-romanticism refers to music from the 1900's or later that incorporates elements of Romanticism.

NYMPH In Greek mythology, a nymph is a female spirit of the natural world, often imagined as a beautiful young woman inhabiting particular locations. They embody the spirit of nature and were categorized into different types: water nymphs, wood nymphs, etc. (1740–1795) used for a “lady of pleasure”.

OPEA

Opera is a dramatic work in which music and tragic plot. The opera was developed in the 1710–1770. It depicted the lives of kings, emperors, and exalted sovereigns, and was often used for a “lady of pleasure”.

ORATORIO (Latin: *oratorio*) As an art form, the oratorio has its roots in the 17th century as a multi-movement composition, often in cantata*, that often has a religious narrative. It is generally based on rephrased Bible passages. It is generally performed by a large orchestra, choir, and soloists, and rarely intended for a small ensemble.

OBSTINATE (Latin: *obstinatus*; stubborn) A motif or phrase that repeatedly appears in the same musical voice, frequently in the same pitch.

PARLATO (Italian: *parlante*; saying) Parlando is a manner of singing that is close to talking. It is often used in comic operas* and can also indicate recitative-like parts in arias.

PASTICHE A pastiche is a work of art that imitates the style or character of the work of one or more other artists. It celebrates, rather than mocks, the work it imitates.

PENTATONIC SCALE From Greek penta meaning five and tonos meaning tone, hence a scale consisting of five tones. The most common example is C D E G A, which has roots in a number of high cultures in the world and is also used in the blues.

RECITAL A concert with one musician or a small ensemble, for singers usually a concert consisting of art songs (Liederabend).

RECITATIVE A narrative solo song, almost spoken, that takes its point of departure from the speech rhythm and accents of the words. Even if the recitatives were composed with a certain rhythm and structure, they should be performed freely, so that the narrative is given priority and the text is vivid and easily understood by the listener. Recitative is essential in both opera and large choral works, as it is most often what carries the plot forward. It is a challenge for young singers and an effective training in agogical thinking.

REFORM OPERA The term is above all associated with Christoph Willibald Gluck and his three operas *Orfeo ed Euridice*, *Alceste* and *Paride ed Elena*, in protest against the Italian opera seria* tradition. The choruses became more important, the orchestration considerably bolder and the overture had to fit the plot. Da capo arias* were considered too overloaded and the singers were thought to improvise just to show off, and not to sing what was suitable to the text. Gluck also objected to long melismas*, the repetition of texts and secco recitative*. In his opinion the arias should be sung simpler, clearer and more naturally; the texts should be declaimed more syllabically with great elegance, and the recitatives should be accompanied.

BARBRO MARKLUND

Barbro Marklund works since many years as a Professor of Singing at the Norwegian Academy of Music in Oslo, Norway, and teaches regularly opera singers at Klaipeda Opera Theatre in Lithuania. She has also taught singing at the Latvian National Opera in Riga and the Lithuanian National Opera in Vilnius as well as at the Opera Academies in Oslo and Stockholm. Singers travel from all over the world to work with her. More than 150 of her students have been awarded in 60 prestigious competitions in different countries.

In December 2006 Marklund was appointed Honorary Professor by the Jazeps Vitols Latvian Academy of Music in Riga, Latvia. From 2007 she was employed three years as a teacher of singing at the Latvian National Opera for some of their most famous soloists, such as Kristine Opolais, Liene Kinca, and Sonora Vaice.

After music studies between 1970–1978 and three academic exams from Piteå and Stockholm, Marklund has studied singing and interpretation with Erik Sjö, Geoffrey Parsons, Vera Rosza, Paul Hamburger, Christian Souzay, Dalton Baldwin, Oren Brown and Nubar. She has been a much sought-after singer for 45 years, and has internationally performed on radio, won prizes and awards and received frequently a jury-member, examiner of competitions, guest-teacher and about ten masterclasses per

Her repertoire consists of a wide range of music and oratorio, including arias, religious songs and premieres of contemporary works. She has an exceptionally wide repertoire of roles, and she is consulted for many special occasions. Marklund is a soloist with a vast repertoire of roles for ensembles such as the Stockholm Philharmonic Orchestra, Estonia Symphony Orchestra, Harmonic Orchestra and Oslo Philharmonic. Among the conductors she has worked with are Järvi, Nicholas Cleobury, Peeter Tõnisson, Richard Cooke, Mika Eichenholz, Esa-Pekka Salonen, Robin Page, Kurt Lewin, Cecilia Bartók, Vladimir Matej, Rolf Ericzon, Tomas Hämäläinen, Kristian Ruud and Viesturs Gailis. She has collaborated together with numerous pianists, mentioning a few: Dalton Baldwin, Matti Hirvonen, Sigmund Grønmo, Hjelset, Ivar Anton Waagaard, Per Arne Frantzen, Patrik Johansson, Thommy Gafvelin, Bjørn WW Jørgensen, Bjørn Ejdemo, Ulla-Britt Sandlund.

Barbro Marklund has for many years been national Co-ordinator for the Norwegian Vocal Association (NSPF) and the Scandinavian Vocal Association for the Latvian Association for Voice. She has worked as a vocal coach and casting director for Scarabeus and as a project leader and producer among others at the National Library in Oslo.

Assignments:

1990–1993 Piteå Music Festival
Academy of Music
2000–2003 International Church
International Co-ordinator
Vocal Association, EVTA, and
as realized in Oslo 2003.