

GLOSSA 

Giorgio Armani



Giorgio Caoduro, *Dandini (La Cenerentola)*, Florence 2017

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Pavel Koňárek *Chorus master*

## Virtuosi Brunenses

## Jacopo Brusa

*direction*

# Gioacchino Rossini

*the art of virtuoso baritone*

- TORVALDO E DORLISKA** *Teatro Valle, Rome, 1815*
- 1 **AIR *Oh qual voce d'intorno rimbomba*** (Duca) 5:25  
with Brno Janáček Chorus
- LA CENERENTOLA** *Teatro Valle, Rome, 1817*
- 2 **SCENE & AIR *Come un'ape ne' giorni d'aprile*** (Dandini) 7:17  
with Brno Janáček Chorus, Anna Viola (Clorinda),  
Cecilia Bernini (Tisbe), Fabio Maria Capitanucci (Don Magnifico),  
Alessandro Cortello (Don Ramiro)
- 3 **DUET *Un segreto d'importanza*** (Dandini & Don Magnifico) 5:04  
with Fabio Maria Capitanucci (Don Magnifico)
- LA GAZZA LADRA** *Teatro alla Scala, Milan, 1817*
- 4 **AIR *Accusata di furto*** (Fernando) 6:09
- IL SIGNOR BRUSCHINO** *Teatro San Moisè, Venice, 1813*
- 5 **AIR *Nel teatro del gran mondo*** (Gaudenzio) 5:37
- SEMIRAMIDE** *Teatro La Fenice, Venice, 1823*
- 6 **AIR *Si, vi sarà vendetta*** (Assur) 10:30  
with Brno Janáček Chorus
- L'INGANNO FELICE** *Teatro San Moisè, Venice, 1812*
- 7 **AIR *Una voce m'ha colpito*** (Batone) 6:06
- GUILLAUME TELL** *Théâtre de l'Académie Royale de Musique, Paris, 1829*
- 8 **AIR *Sois immobile*** (Guillaume Tell) 2:51  
with Josef Klíč (solo cello)
- LA CENERENTOLA** *Teatro Valle, Rome, 1817*
- 9 **DUET SCENE *Si, tutto cangerà*** (Alidoro & Cenerentola) 9:05  
with Cecilia Bernini (Cenerentola)  
**AIR *Là del ciel dell'arcano profondo*** (Alidoro)
- 10 ***Alle voci della gloria*** 11:04  
**SCENE & AIR FOR BASS**  
*edited by Philip Gossett, Ricordi, Milan*

## The Art of the Rossinian Baritone

Damien Colas

Not so long ago, a "coloratura" soprano meant the highest of all sopranos, capable of climbing the high register as well as mastering the most acrobatic passages of virtuosity. This term, although still in use, is slowly disappearing. The term "light soprano" is preferred, while "coloratura" mezzos, tenors and even basses appear.

Is this an abuse of language? No: all the voices must have the "coloratura". Originally, the term designated the art of variation by diminutions. When a long note was substituted by several short notes, the score changed its appearance. From white, it was "colored", because the long notes are white and the short ones are black. The "coloratura" was none other than the art of diminutions, that of playing or singing fast notes. Hence its link with virtuosity. It goes without saying that, from soprano to bass, all the voices must acquire the mastery of coloratura. Can you imagine a pianist or a violinist unable to play a passage in sixteenth notes on their instrument?

It was in 18<sup>th</sup> century Italy that vocal virtuosity reached its peak. At the beginning of this centu-

ry, opera took the form of a vast cathedral whose pilasters were the arias, miniature concertos for voice and orchestra. The rise of the stars of the moment led to feats of virtuosity from the first decades of the century. But a new path slowly emerged, as a reaction against such vocal acrobatics. These were the "reforms", or more precisely "attempts" to reform the traditional model, which developed in several cities in Europe, such as Vienna, Stuttgart or Parma. The renunciation of vocal virtuosity was compensated for by the emergence of other poetic components, including the primacy of the choral masses and a growing interest in stage movement and the art of gesture. Rossini's chronological position is exceptional: it corresponds very precisely to the moment of synthesis of the two currents, during the second decade of the 19<sup>th</sup> century. The performers were the heirs of the art of singing of the previous century; the musicians composed according to both systems, traditional and reformed.

The baritones, at that time, did actually not know that they had this type of voice. They were called basses. Until the middle of the 19<sup>th</sup> century, voices were quite simply classified as high

and low, both for women and men. The identification of intermediate voices (mezzo-soprano and baritone), shifted by a third (and not a fifth) in relation to extreme voices, was done later, for the sake of a rather debatable clarification. In Rossini's time, some bass voices were known to have a large extension in the upper register, allowing them to deploy spectacular cadences over two octaves or even more. These basses differed from the more powerful ones, with a heavier voice, less at ease in the upper register and in the art of diminutions. It is to this type of "high" bass voice that Filippo Galli belonged, whose name is inseparable from Rossini's career. The Roman singer, born in 1783, made his debut as a tenor and sang in this range for a decade. For reasons that are still unclear, but perhaps on the advice of the composer Paisiello, Galli reworked his technique and became bass – that is, baritone according to the current nomenclature – and it was in this new tessitura that he made his debut, in 1812, in Rossini's *L'inganno felice* (The happy stratagem). Obviously, this new beginning was a good one for him: the new Galli had a brilliant career, he created the greatest roles in many operas by Rossini and the part of Henry VIII in Donizetti's *Anna Bolena* (1830).

*Torvaldo e Dorliska*, *L'inganno felice* and *La gazza ladra* belong to the *semi-serio* genre. It is a variant of the *buffo* genre that flourished in the first decades of the 19<sup>th</sup> century and was of major im-

portance for the development of Romantic opera in Italy. In contrast to the opera *buffe*, *semi-serio* works often derive from novels rather than plays. The novels of the second half of the eighteenth century, including *Les amours de Faublas* by Louvet de Coudray (1787), were a minor literary genre, often intended for women and especially designed to fill their boredom. They abound with episodes of adventures intended to make them dream, such as the Polish episode of *Faublas*, from which both Cherubini's *Lodoïska* (1791) and Rossini's *Torvaldo* (Rome, 1815) derive. Facing the noble hero, on whom the female readership is invited to fantasize, are villains of terrifying wickedness. The Duke of Ordow, in *Torvaldo*, is a scoundrel who holds captive in his castle the young Dorliska, whom her husband Torvaldo is about to free. Just as the Duke is about to put the two spouses to death, they are saved in extremis by the crowd of peasants who invade the castle and overthrow the tyrant. The aria "Oh qual voce d'intorno rimbomba" (track 1) contains, supported by the choir, a crescendo that Rossini will amplify in *Otello* (1816). In *L'inganno felice* (Venice, 1812), Batone, having accepted to be the damned soul of another infamous man, Ormondo, tried to drown at sea Isabella, wife of Duke Bertrando, with whom Ormondo was in love. When, years later, Batone recognizes Isabella, remorse awakens in him, if only for a moment, the voice of nature ("Una voce m'ha colpito", track 7). The sentimental

vein of *L'inganno felice* seduced the whole of Europe and imposed the name of Rossini, still at the very beginning of his career. Fernando, in *La gazza ladra* (Milan, 1817), on the contrary, belongs to the clan of persecuted victims. He is the father of Ninetta, falsely accused of stealing a silver spoon. "Accusata di furto" (track 4) is the cry of despair of a father who has just learned that his beloved, innocent daughter has just been sentenced to death, and who will do anything to save her. The three roles of Batone, Ordow and Fernando were created by Filippo Galli and illustrate the vocal means at the disposal of this interpreter as well as the variety of his expressive palette.

Although classified in the genre of opera buffa, and built on the same mould as the previous comedies *L'italiana in Algeri* and *Il barbiere di Siviglia*, *La Cenerentola* (Rome, 1817) is close to the *semi-serio* genre. The work derives from a fairy tale by Perrault (1697), although many theatrical adaptations had preceded Rossini's, and there are some authentic villains, in this case the shrews Clorinda and Tisbe, Angelina's half-sisters, and Don Magnifico, her unworthy father. Dandini, Prince Ramiro's footman, on the other hand, is a sunny and humorous character. It was created by the Romagnol baritone Giuseppe De Begnis, an excellent friend, like his wife the soprano Giuseppina Ronzi De Begnis, of Rossini's whose repertoire the couple sang in

Italy as well as in London and Paris. Welcomed with great pomp by Don Magnifico, Dandini first of all passes himself off as the prince, which gives him the opportunity, in his "Come un 'ape ne' giorni d'aprile" (track 2), to deploy the roaring rhetoric of the powerful people of this world. It is he himself who will unveil the deception, in Act II, in his scene with Magnifico "Un segreto d'importanza" (track 3) which remains one of Rossini's great comic duets. Alidoro, who replaces Perrault's godmother in Rossini's opera, was sung, during the premiere in Rome, by a second rank bass. Its part had been composed by a collaborator of Rossini, Luca Agolini. It was during the revival of the opera in 1820 that Rossini replaced Agolini's aria by a virtuoso aria, "La del ciel" (track 9), of a formidable virtuosity.

Nicola de Grecis, a Roman *basso buffo*, had begun his career in the 1790s. He was old enough to sing the comedy senex when Rossini started his career. He participated in the creation of several of the farces, including *Il signor Bruschino* (Venice, 1813), the most comic and therefore the most remote from the lamenting universe of *L'inganno felice*. Gaudenzio, an old baron, opposes the marriage of his daughter Sofia to the man she loves, Florville, and plans to marry her to a certain Bruschino. Gaudenzio appears on stage, full of bitterness, pontificating about his long-life experience ("Nel teatro del gran mondo", track 5). The prototype of the old grumpy, so to speak.

We meet Filippo Galli again in *Semiramide*, Rossini's last work written in Italy (Venice, 1823) and one of his most accomplished tragic works. The legend of Semiramis had, since the Renaissance, been the subject of innumerable adaptations for the theater. It is from Voltaire's tragedy (1748) that Rossini's opera is derived. In this tradition, the Queen of Babylon is in love with her son Ninyas, who was brought up far from the court and whom she does not know, but she repents of all her crimes on the very day she recognizes her son. The weight of her guilt is transferred to Assur, a former accomplice of the queen who murdered King Ninus for her. A spectacular scene of hallucinations, "Si, vi sarà vendetta" (track 6), is reserved for him, and not for the queen, just before the bloody conclusion of the work.

The story of the brilliant aria "Alle voci della gloria" (track 10) is not yet clearly reconstructed. It has long been considered as an aria intended for Blansac's character in *La scala di seta* (1812), and composed in 1813. There are still doubts about this hypothesis, particularly because of the presence of brass and percussion, absent from Rossini's early scores.

The French school of singing in the first decades of the 19<sup>th</sup> century was largely independent of Italian virtuosity. French voices were immense – something that has been forgotten

and might seem surprising today – and the most popular roles were dramatic. Like the De Begnis couple, the Dabadie couple were friends of Rossini's and faithful servants of his repertoire. Henri-Bernard created the roles of Pharaoh in *Moïse*, Raimbaud in *Le comte Ory* and the title role of *Guillaume Tell* (Paris, 1829). The heart-rending prayer "Sois immobile, et vers la terre" (track 8) is the moment when William is about to undergo the inhuman ordeal of the apple. The chant line answers the solo cello line, without any other ornaments.

With his tribute to the great roles of Filippo Galli and Henri-Bernard Dabadie, as well as a few other baritones of the time, Giorgio Caoduro reminds us of the dazzling richness of the repertoire composed for this type of voice, a repertoire in which the old roles of *basso buffo*, the more modern ones of tyrants, afflicted fathers or repentant criminals converged, and finally where the roles of mature heroes were already appearing, roles to which Verdi would give, a few years later, their letters of nobility.

## L'art du baryton rossinien

Damien Colas

Il n'y a pas si longtemps, un soprano « coloratura » désignait le plus aigu des sopranos, capable aussi bien d'escalader le registre sur-aigu que de maîtriser les passages de virtuosité les plus acrobatiques. Ce terme, quoique encore utilisé, disparaît lentement. On lui préfère celui de « soprano léger », alors qu'apparaissent des mezzos, des ténors et même des basses dits « coloratura ».

S'agirait-il d'un abus de langage ? Non : toutes les voix doivent être « coloratura ». À l'origine, ce terme désignait l'art de la variation par diminutions. Lorsque l'on substituait une note longue par plusieurs notes brèves, la partition changeait d'aspect. De blanche, elle se « colorait », car les notes longues sont blanches et les brèves sont noires. La « coloratura » n'était autre que l'art des diminutions, celui de jouer et de chanter des notes rapides. D'où son lien avec la virtuosité. Il va de soi que, du soprano à la basse, toutes les voix doivent acquérir la maîtrise de la coloratura. Imagine-t-on un pianiste ou un violoniste incapable de jouer sur son instrument un passage en doubles-croches ?

C'est au XVIII<sup>e</sup> siècle, en Italie, que la virtuo-

sité vocale atteignit son sommet. L'opéra prit la forme, au début de ce siècle, d'une vaste cathédrale dont les pilastres étaient les arias, autant de concertos en miniature pour voix et orchestre. La surenchère des stars du moment amena à des exploits de virtuosité dès les premières décennies du siècle. Mais une nouvelle voie se dessina, en réaction contre les acrobaties vocales. Ce furent les « réformes », ou plus exactement « tentatives » de réforme du modèle traditionnel, qui se développèrent en plusieurs villes en Europe, dont Vienne, Stuttgart et Parme. On compensait le renoncement à la virtuosité vocale par l'émergence d'autres composantes poétiques, dont le primat des masses chorales et un intérêt grandissant pour le mouvement scénique et l'art du geste. La position chronologique de Rossini est exceptionnelle : c'est qu'elle correspond très précisément au moment de synthèse des deux courants, lors de la seconde décennie du XIX<sup>e</sup> siècle. Les interprètes étaient les héritiers de l'art du chant du siècle précédent ; les musiciens composaient selon les deux systèmes, traditionnel et réformé.

Les barytons, à cette époque, ignoraient qu'ils avaient ce type de voix. On les qualifiait de

basses. Jusqu'au milieu du XIX<sup>e</sup> siècle, les voix étaient classées en aiguës et graves, aussi bien pour les femmes que les hommes, tout simplement. L'identification des voix intermédiaires (mezzo-soprano et baryton), décalées d'une tierce (et non d'une quinte) par rapport aux voix extrêmes, se fit plus tard, dans un souci de clarification assez discutable. À l'époque de Rossini, on connaissait des basses ayant une grande extension dans le registre aigu, ce qui leur permettait de déployer des cadences spectaculaires sur deux octaves, voire plus. Ces basses se distinguaient des basses plus puissantes, à la voix plus lourde, moins à l'aise dans l'aigu et dans l'art des diminutions. C'est à ce type de voix de basse « aiguë » qu'appartenait Filippo Galli, dont le nom est indissociable de la carrière de Rossini. Ce chanteur romain, né en 1783, avait fait ses débuts comme ténor et chanta dans cette tessiture pendant une décennie. Pour des raisons encore non élucidées, mais peut-être d'après les conseils du compositeur Paisiello, Galli re travailla sa technique et devint basse – c'est-à-dire baryton selon la nomenclature actuelle – et c'est dans cette nouvelle tessiture qu'il fit ses débuts, en 1812, dans *L'inganno felice* (L'heureux stratagème) de Rossini. À l'évidence, ce nouveau départ lui fut propice : le nouveau Galli connut une carrière brillante, il créa les plus grands rôles du théâtre de Rossini et celui d'Henry VIII de *l'Anna Bolena* de Donizetti (1830).

*Torvaldo e Dorliska*, *L'inganno felice* et *La gazza ladra* appartiennent au genre « semi-serio ». Il s'agit d'une variante du genre *buffo* qui s'épanouit dans les premières décennies du XIX<sup>e</sup> siècle, d'une importance capitale pour le développement de l'opéra romantique en Italie à partir de Bellini et Donizetti. Contrairement aux *opere buffe*, les œuvres *semi-serie* sont souvent tirées de romans plutôt que de pièces de théâtre. Les romans de la seconde moitié du XVIII<sup>e</sup> siècle, dont *Les amours de Faublas* de Louvet de Coudray (1787), constituaient un genre littéraire mineur, destiné souvent aux femmes et surtout conçu pour combler leur ennui. Ils regorgent d'épisodes d'aventures destinés à les faire rêver, comme l'épisode polonais de *Faublas*, dont sont tirés aussi bien la *Lodoïška* de Cherubini (1791) que le *Torvaldo* de Rossini (Rome, 1815). Face au noble héros, sur laquelle le lectorat féminin est invité à fantasmer, se trouvent des vilains d'une méchanceté terrifiante. Le duc d'Ordow, dans *Torvaldo*, est un scélérat qui retient prisonnière dans son château la jeune Dorliska, que son mari Torvaldo s'apprête à libérer. Au moment où le duc s'apprête à mettre à mort les deux époux, ceux-ci sont sauvés in extremis par la foule des paysans qui envahissent le château et renversent le tyran. L'aria « Oh qual voce d'intorno rimbomba » (track 1) contient, soutenu par le chœur, un crescendo que Rossini amplifia dans *Otello* (1816). Dans *L'inganno felice* (Venise, 1812), Batone, ayant accepté d'être l'âme damnée d'un autre infâme,

Ormondo, a tenté de noyer en mer Isabella, femme du duc Bertrando dont Ormondo était épris. Lorsque, des années plus tard, Batone reconnaît Isabella, les remords réveillent en lui, ne serait-ce qu'un instant, la voix de la nature (« Una voce m'ha colpito », track 7). La veine sentimentale de *L'inganno felice* séduisit l'Europe entière et imposa le nom de Rossini, encore au tout début de sa carrière. Fernando, dans *La gazza ladra* (Milan, 1817) appartient au contraire au clan des victimes persécutées. Il est le père de Ninetta, accusée à tort du vol d'une cuiller en argent. « Accusata di furto » (track 4) est le cri de désespoir d'un père qui vient d'apprendre que sa fille chérie, innocente, vient d'être condamnée à mort, et qui est prêt à tout pour la sauver. Les trois rôles de Batone, Ordow et Fernando furent créés par Filippo Galli et illustrent les moyens vocaux dont cet interprète disposait comme la variété de sa palette expressive.

Bien que classée dans le genre de l'*opera buffa*, et construite sur le même moule que les comédies précédentes *Litaliana in Algeri* et *Il barbiere di Siviglia*, *La Cenerentola* (Rome, 1817) est proche du genre *semi-serio*. L'œuvre dérive d'un conte de fée de Perrault (1697), même si de nombreuses adaptations théâtrales avaient précédé celle de Rossini, et l'on y trouve d'authentiques vilains, en l'occurrence les chipies Clorinda et Tisbe, demi-sœurs d'Angelina, et Don Magnifico, son père indigne. Dandini, valet de pied du prince

Ramiro, est en revanche un personnage solaire et plein d'humour. Il fut créé par le baryton romagnol Giuseppe De Begnis, excellent ami, comme son épouse le soprano Giuseppina Ronzi De Begnis, de Rossini dont le couple chanta le répertoire aussi bien en Italie qu'à Londres et à Paris. Accueilli en grande pompe chez Don Magnifico, Dandini se fait d'abord passer pour le prince, ce qui lui donne l'occasion, dans son « Come un'ape ne' giorni d'aprile » (track 2), de déployer la rhétorique ronflante des grands de ce monde. C'est lui-même qui dévoilera la supercherie, à l'acte II, dans sa scène avec Magnifico « Un segreto d'importanza » (track 3) qui reste l'un des grands duos comiques de Rossini. Alidoro, qui remplace la marraine de Perrault dans l'opéra de Rossini, était chanté, lors de la première à Rome, par une basse de second rang. Sa partie avait été composée par un collaborateur de Rossini, Luca Agolini. C'est lors de la reprise de l'opéra en 1820 que Rossini remplaça l'air d'Agolini par un air virtuose, « La del ciel » (track 9), d'une redoutable virtuosité.

Nicola de Grecis, *basso buffo* romain, avait commencé sa carrière dans les années 1790. Il avait l'âge de chanter les *senex* de comédie lorsque Rossini entra dans la carrière. Il participa à la création de plusieurs des farces de jeunesse, dont *Il signor Bruschino* (Venise, 1813), la plus comique et par conséquent la plus éloignée de l'univers larmoyant de *L'inganno felice*. Gauden-

zio, vieux barbon, s'oppose au mariage de sa fille Sofia avec l'homme qu'elle aime, Florville, pour la marier de force avec un certain Bruschino. Gaudenzio paraît sur scène, plein d'amertume, en pontifiant sur son expérience de la vie (« Nel teatro del gran mondo », track 5). Le prototype du vieux ronchon, en quelque sorte.

On retrouve Filippo Galli dans *Semiramide*, dernière œuvre de Rossini écrite en Italie (Venise, 1823) et l'une de ses œuvres tragiques les plus abouties. La légende de Sémiramis avait fait, depuis la Renaissance, l'objet d'innombrables adaptations au théâtre. C'est de la tragédie de Voltaire (1748) qu'est dérivé l'opéra de Rossini. Dans cette tradition, la reine de Babylone est amoureuse de son fils Ninyas, qui a été élevé loin de la cour et qu'elle ne connaît pas, mais elle se repent de tous ses crimes le jour même où elle reconnaît son fils. Le poids de sa faute est transposé sur Assur, ancien complice de la reine qui a assassiné pour elle le roi Ninus. C'est donc à lui, et non plus à la reine, qu'est réservée une spectaculaire scène d'hallucinations, « Sì, vi sarà vendetta » (track 6), juste avant le dénouement sanglant de l'œuvre.

L'histoire de la brillante aria « Alle voci della gloria » (track 10), n'est pas encore reconstruite clairement. On l'a longtemps considérée comme une aria destinée au personnage de Blansac dans *La scala di seta* (Venise, 1812), et composée en 1813. Il reste des doutes sur cette hypothèse, notamment en raison de la présence

de cuivres et de percussion, absentes des partitions de jeunesse de Rossini.

L'école française de chant, dans les premières décennies du XIX<sup>e</sup> siècle, était en grande partie indépendante de la virtuosité italienne. Les voix étaient immenses – ce que l'on a oublié et pourrait nous sembler aujourd'hui étonnant – et les rôles les plus prisés avaient un caractère dramatique. Tout comme les époux De Begnis, les époux Dabadie furent amis de Rossini et fidèles serviteurs de son répertoire. Henri-Bernard créa les rôles de Pharaon dans *Moïse*, de Raimbaud dans *Le comte Ory* et le rôle-titre de *Guillaume Tell* (Paris, 1829). La déchirante prière « Sois immobile, et vers la terre » (track 8) est le moment où Guillaume s'apprête à subir l'épreuve inhumaine de la pomme. La ligne de chant répond à la ligne de violoncelle solo, sans d'autres ornements.

Avec cet hommage aux grands rôles de Filippo Galli et d'Henri-Bernard Dabadie, ainsi que de quelques autres barytons de l'époque, Giorgio Caoduro rappelle quelle fut l'éblouissante richesse du répertoire composé pour ce type de voix, un répertoire où convergèrent les anciens rôles de basso buffo, ceux, plus modernes, de tyrans de romans, de pères affligés ou de criminels repentis, et finalement où paraissaient déjà les rôles de héros d'âge mur, auxquels Verdi allait donner, quelques années plus tard, ses lettres de noblesse.

## Die Kunst des Rossinischen Baritons

Damien Colas

Vor nicht allzu langer Zeit war der „Koloratur“-Sopran der höchste aller Soprane, in der Lage, die hohen Lagen zu erklimmen und auch akrobatischste virtuose Passagen zu meistern. Obwohl dieser Begriff immer noch verwendet wird, verschwindet er langsam. Der Begriff „leichter Sopran“ wird bevorzugt, während „Koloratur“-Mezzos, -Tenöre und sogar -Bässe auftreten.

Ist dies ein Missbrauch der Sprache? Nein: Alle Stimmen müssen die „Koloratur“ haben. Ursprünglich bezeichnete der Begriff die Kunst der Variation durch Diminutionen. Wenn eine lange Note durch mehrere kurze Noten ersetzt wurde, veränderte die Partitur ihr Aussehen. Von weiß wurde sie „farbig“, weil die langen Noten weiß und die kurzen schwarz sind. Die „Koloratur“ war nichts anderes als die Kunst der Diminutionen, die Kunst, schnelle Noten zu spielen oder zu singen. Daher seine Verbindung zur Virtuosität. Es versteht sich von selbst, dass alle Stimmen, vom Sopran bis zum Bass, die Beherrschung der Koloratur erlernen müssen. Können Sie sich einen Pianisten oder einen Geiger vorstellen, der nicht in der Lage

ist, eine Sechzehntelnoten-Passage auf seinem Instrument zu spielen?

Im Italien des 18. Jahrhunderts erreichte die stimmliche Virtuosität ihren Höhepunkt. Zu Beginn dieses Jahrhunderts nahm die Oper die Form einer riesigen Kathedrale an, deren Pfeiler die Arien waren, Miniaturkonzerte für Stimme und Orchester. Der Aufstieg der Stars dieser Zeit führte in den ersten Jahrzehnten zu stimmlichen Meisterleistungen. Doch als Reaktion auf diese Vokalakrobatik entwickelte sich langsam auch ein neuer Weg. Es waren die „Reformen“, genauer gesagt die „Versuche“, das traditionelle Modell zu reformieren, die sich in mehreren Städten Europas wie Wien, Stuttgart oder Parma entwickelten. Der Verzicht auf Vokalvirtuosität wurde durch das Aufkommen anderer poetischer Komponenten kompensiert, darunter das Erstarken der Sängermasse und ein wachsendes Interesse an Bühnenbewegung und der Kunst der Gestik. Die Stellung Rossinis in der chronologischen Abfolge ist bemerkenswert: sie passt sehr genau auf den Moment der Synthese der beiden Strömungen im zweiten Jahrzehnt des 19. Jahrhunderts. Die Interpreten

waren die Erben der Gesangskunst des vorigen Jahrhunderts; die Musiker komponierten nach beiden Systemen, dem traditionellen und dem reformierten.

Die Baritone wussten zu dieser Zeit noch nicht, dass sie diese Art von Stimme hatten. Man nannte sie Bässe. Bis Mitte des 19. Jahrhunderts wurden die Stimmen ganz einfach als hoch und tief klassifiziert, sowohl für Frauen als auch für Männer. Die Festlegung der Zwischenstimmen (Mezzosopran und Bariton), die gegenüber den Extremstimmen um eine Terz (und nicht um eine Quinte) versetzt waren, erfolgte später, einer eher fragwürdigen Präzisierung halber. Zu Rossinis Zeit waren einige Basstimmen dafür bekannt, dass sie eine große Ausdehnung in der hohen Stimmlage hatten, wodurch sie spektakuläre Kadenzen über zwei Oktaven oder sogar mehr entfalten konnten. Diese Bässe unterschieden sich von den kräftigeren, mit einer schwereren Stimme, die in der oberen Lage und in der Kunst der Diminutionen weniger geschmeidig war. Zu dieser Kategorie von „hoher“ Basstimme gehörte Filippo Galli, dessen Name untrennbar mit Rossinis Laufbahn verbunden ist. Der 1783 geborene römische Sänger gab sein Debüt als Tenor und sang ein Jahrzehnt lang in diesem Fach. Aus noch ungeklärten Gründen, aber möglicherweise auf Anraten des Komponisten Paisiello, überarbeitete Galli seine Technik und wurde Bass – d.h. nach der heutigen Bezeichnung Bariton – und in dieser neuen Tessi-

tura gab er 1812 sein Debüt in Rossinis *L'inganno felice* (dt. „Die glückliche Täuschung“). Offensichtlich war dieser Neuanfang ein guter Start für ihn: Der neue Galli machte eine brillante Karriere, er gestaltete die größten Rollen in vielen Opern von Rossini und die Partie des Heinrich VIII. in Donizettis *Anna Bolena* (1830).

*Torvaldo e Dorliska*, *L'inganno felice* und *La gazza ladra* gehören zum *semi-serio* Genre. Es ist eine Variante der *Buffo*-Gattung, die in den ersten Jahrzehnten des 19. Jahrhunderts aufblühte und für die Entwicklung der romantischen Oper in Italien von großer Bedeutung war. Im Gegensatz zu den *Opera buffe* basieren die *semi-serio* Werke oft eher auf Romanen als auf Theaterstücken. Die Romane der zweiten Hälfte des 18. Jahrhunderts, darunter *Les amours de Faublas* von Louvet de Coudray (1787), waren eine weniger bedeutende, oft für Frauen bestimmte literarische Gattung, die vor allem ihre Langeweile stillen sollte. Sie sind reich an Abenteuerfolgen, die sie zum Träumen bringen sollen, wie die polnische Geschichte von Faublas, von der sowohl Cherubinis *Lodoïska* (1791) als auch Rossinis *Torvaldo* (Rom, 1815) abstammen. Dem edlen Helden, über den die weibliche Leserschaft zu phantasieren eingeladen ist, stehen Schurken von erschreckender Bosheit gegenüber. Der Herzog von Ordow in *Torvaldo* ist ein Schurke, der in seinem Schloss die junge Dorliska gefangen hält, die ihr Mann Torvaldo befreien will.



Gerade als der Herzog im Begriff ist, die beiden Ehegatten zu töten, werden sie in höchster Not von der Bauernschar, die in das Schloss eindringt und den Tyrannen stürzt, gerettet.

Die Arie „Oh qual voce d'intorno rimbomba“ (Track 1) enthält, unterstützt vom Chor, ein Crescendo, das Rossini in *Otello* (1816) weiter verstärken wird. In *L'inganno felice* (Venedig, 1812) versucht Batone, nachdem er akzeptiert hatte, die verdammte Seele eines anderen berühmten Mannes, Ormondo, zu sein, Isabella, die Frau des Herzogs Bertrando, in den Ormondo verliebt war, im Meer zu ertränken. Als Batone Jahre später Isabella wiedererkennt, erwacht in ihm, wenn auch nur für einen Moment, die Stimme der Natur („Una voce m'ha colpito“, Track 7). Die sentimentale Ausprägung von *L'inganno felice* zog ganz Europa in seinen Bann und etablierte den Namen Rossini, der noch ganz am Anfang seiner Karriere steht.

Fernando in *La gazza ladra* (Mailand, 1817) hingegen gehört dem Clan der Verfolgten an. Er ist der Vater von Ninetta, die fälschlicherweise des Diebstahls eines Silberlöffels beschuldigt wird. „Accusata di furto“ (Track 4) ist der Verzweiflungsschrei eines Vaters, der gerade erfährt, dass seine geliebte, unschuldige Tochter zum Tode verurteilt wurde, und alles tun wird, um sie zu retten. Die drei Rollen des Batone, Ordow und Fernando wurden von Filippo Galli gestaltet und veranschaulichen die stimmlichen Mittel dieses Interpreten sowie die Vielfalt seiner Ausdruckspalette.

*La Cenerentola* (Rom, 1817) gehört zwar zur Gattung der *Opera buffa* und wurde auf der gleichen Grundlage wie die früheren Komödien *L'italiana in Algeri* und *Il barbiere di Siviglia* geschaffen, ist aber dem Genre des *Semi-Serios* nahe verwandt. Das Werk geht auf ein Märchen von Perrault (1697) zurück, wenngleich zahlreiche Theateradaptionen Rossinis Version vorausgegangen waren; man findet darin einige authentische Schurken, in diesem Fall die Vetteln Clorinda und Tisbe, Angelinas Halbschwestern, und Don Magnifico, ihr unwürdiger Vater. Dandini, der Kammerdiener von Prinz Ramiro, ist dagegen ein sonniger und humorvoller Charakter. Die Rolle wurde von dem romagnolischen Bariton Giuseppe De Begnis ausgeführt. Er war, wie auch seine Frau, die Sopranistin Giuseppina Ronzi De Begnis, ein geschätzter Weggefährte Rossinis, und das Paar sang Rossinis Repertoire in Italien sowie in London und Paris. Von Don Magnifico mit großem Pomp empfangen, gibt sich Dandini zunächst als Prinz aus, was ihm die Möglichkeit gibt, in seinem „Come un 'ape ne' giorni d'aprile“ (Track 2) die donnernde Rhetorik der Mächtigen dieser Welt zu entfalten. Er selbst ist es, der im zweiten Akt in seiner Szene mit Magnifico „Un segreto d'importanza“ (Track 3) – eines von Rossinis großen komischen Duetten – die Täuschung enthüllen wird. Alidoro, der in Rossinis Oper Perraults Taufpatin ersetzt, wurde bei der Premiere in Rom von einem zweitrangigen Bass gesungen. Sein Part war von

einem Mitarbeiter Rossinis, Luca Agolini, komponiert worden. In der Wiederaufnahme der Oper im Jahr 1820 ersetzte Rossini Agolinis Arie durch eine virtuose Arie, „La del ciel“ (Titel 9), die von beeindruckender Virtuosität ist.

Nicola de Grecis, ein römischer *basso buffo*, hatte seine Karriere bereits in den 1790er Jahren begonnen. Er war an der Gestaltung mehrerer Farcen beteiligt, darunter *Il signor Bruschino* (Venedig, 1813), der komischsten und daher am weitesten entfernt vom klagenden Kosmos von *L'inganno felice*. Gaudenzio, ein alter Baron, widersetzt sich der Heirat seiner Tochter Sofia mit dem Mann, den sie liebt, Florville, und plant, sie mit einem gewissen Bruschino zu verheiraten. Voller Bitterkeit erscheint Gaudenzio auf der Bühne und doziert über seine langjährige Erfahrung („Nel teatro del gran mondo“, Track 5). Sotuzagen der Prototyp des alten Griesgrams.

Wir treffen Filippo Galli in *Semiramide* wieder, Rossinis letztes in Italien geschriebenes Stück (Venedig, 1823) und eines seiner vollendetsten tragischen Werke. Die Legende der Semiramis war seit der Renaissance Gegenstand unzähliger Bearbeitungen für das Theater. Aus Voltaires Tragödie (1748) leitet sich die Oper Rossinis ab. Entsprechend der Überlieferung ist die Königin von Babylon in ihren Sohn Ninyas verliebt, der fern vom Hof erzogen wurde und den sie nicht kennt. Aber am Tag, an dem sie ihren Sohn

wiedererkennt, bereut sie all ihre Verbrechen. Die Last ihrer Schuld wird auf Assur übertragen, einen ehemaligen Komplizen der Königin, der König Ninus für sie ermordet hat. Ihm und nicht der Königin ist eine spektakuläre Szene mit Wahnvorstellungen, „Sì, vi sarà vendetta“ (Track 6), vorbehalten, kurz vor dem blutigen Ende des Werkes.

Die Geschichte der brillanten Arie „Alle voci della gloria“ (Track 10) ist noch nicht eindeutig rekonstruiert. Sie galt lange Zeit als eine Arie, die für die Figur Blansacs in *La scala di seta* (1812) bestimmt war und 1813 komponiert wurde. Es gibt noch immer Zweifel an dieser Hypothese, insbesondere wegen der Verwendung von Blechbläsern und Schlagwerk, die in Rossinis frühen Partituren fehlen.

Die französische Gesangsschule in den ersten Jahrzehnten des 19. Jahrhunderts war von der italienischen Virtuosität weitgehend unabhängig. Die französischen Stimmen waren gewaltig – was heute in Vergessenheit geraten ist und überraschend erscheinen mag – und die beliebtesten Rollen waren dramatisch. Wie das Ehepaar De Begnis war auch das Ehepaar Dabadie mit Rossini befreundet und stellten sich ganz in die Dienste seines Repertoires. Henri-Bernard gestaltete die Rollen des Pharaos in *Moïse*, Raimbaud in *Le comte Ory* und die Titelrolle des *Guillaume Tell* (Paris, 1829). Das herzerreißende

Gebet „Sois immobile, et vers la terre“ (Track 8) ist der Moment, in dem Wilhelm die unmenschliche Zerreiprobe des Apfelschuss bevorsteht. Die Gesangslinie antwortet auf die Linie des Solo-Cellos, ohne weitere Verzierungen.

Mit seiner Hommage an die groen Partien von Filippo Galli und Henri-Bernard Dabadie wie auch einiger anderer Baritone der Zeit erinnert Giorgio Caoduro an die schillernde Reichhaltigkeit des Repertoires, das fr diesen Gesangstyp komponiert wurde: ein Repertoire, das die alten Partien des *Basso buffo* mit den moderneren von Tyrannen, betrbten Vtern oder reuigen Verbrechern verbindet, wo schlielich bereits die Rollen der groen Helden erscheinen, denen Verdi einige Jahre spter ihre Adelsbriefe ausstellen sollte.



Fabio Maria Capitanucci *baritone*



Alessandro Cortello *tenor*



Cecilia Bernini *mezzo-soprano*



Anna Viola *soprano*

Born in Monfalcone, Italy, **Giorgio Caoduro** is one of the leading Italian baritones of his generation and one of the reigning Bel Canto singers of today. He has appeared at such renowned opera houses as the Royal Opera House Covent Garden, Opéra National de Paris, La Scala, Teatro dell'Opera di Roma, Teatro del Maggio Musicale Fiorentino, Teatro Regio Torino, Berlin Staatsoper, Deutsche Oper Berlin, Semperoper Dresden, Frankfurt Opera, Liceu Barcelona, Toulouse Théâtre du Capitole, San Francisco Opera, Los Angeles Opera, and Sydney Opera House. Giorgio has collaborated with conductors such as Carlo Rizzi, Jesús López Cobos, Daniele Gatti, Riccardo Frizza, Bruno Bartoletti, Daniel Harding, Bruno Campanella, Nicola Luisotti, Daniel Oren, James Conlon, Michel Plasson, and Zubin Mehta.

Renowned for his Rossini and Donizetti, he performed the title role in *Il Barbiere di Siviglia* for La Scala, La Fenice, Maggio Musicale Fiorentino, Opéra National de Paris, Opéra de Lausanne, Toulouse Théâtre du Capitole, Sydney Opera House, Bari Teatro Petruzzelli. He was Dandini in *La Cenerentola* in Paris, Nice, Lausanne, Rome, Florence, Bologna, Frankfurt, Glyndebourne, Cardiff. He could also be seen on stage as Taddeo in *L'Italiana in Algeri* at the Liceu Barcelona, Berlin Staatsoper, Rome Opera, Aix-en-Provence Festival, and as Don Profondo in *Il viaggio a Reims* at the Melbourne Arts Centre and Sydney Opera House.

Giorgio made his debut at the San Francisco Opera as Belcore in Donizetti's *L'elisir d'amore*, a role he reprised for La Scala (alongside Rolando Villazón and Nino Machaidze), Berlin Staatsoper, Rome Opera, Teatro Regio Torino, Teatro Colón Buenos Aires, Teatro Carlo Felice di Genova. He sang Enrico in *Lucia di Lammermoor* in Sydney, Melbourne, Barcelona and Bologna and debuted at the Los Angeles Opera as Dulcamara in *L'elisir d'amore* under James Conlon. He appeared as Peter the Great in *Il borgomastro di Saardam* for the Festival Donizetti in Bergamo. Particularly fond of Mozart, he performed the title role in *Le Nozze di Figaro* at the Berlin Staatsoper, Deutsche Oper Berlin, Aix-en-Provence Festival, and was Papageno in *Die Zauberflöte* at the Sanxay Festival.

Giorgio Caoduro made his debut at the Washington National Opera as Lescaut in Puccini's *Manon Lescaut*. He appeared as Marcello in *La Bobème* for the Los Angeles Opera, Berlin Staatsoper and Sydney Opera House.

His Verdi roles include Germont (*La Traviata*) at the Florida Grand Opera, Ford (*Falstaff*) at the Festival Verdi in Parma, Rodrigo (*Don Carlo*) in Hong Kong, Rolando (*La Battaglia di Legnano*) in Trieste and Hamburg, the title role in Rigoletto at the Sydney Opera House, Guy de Montfort (*Les Vêpres siciliennes*) for the Rome Opera and the Welsh National Opera where he also starred as Escamillo in Bizet's *Carmen*.



## **Torvaldo e Doriiska**

*Opera semiseria in two Acts, Libretto by Cesare Sterbini  
Premiere 26.12.1815 - Teatro Valle, Rome*

### **I Ah qual voce d'intorno rimbomba**

*Air of Duca, Act II*

#### **DUCA**

Ah qual voce d'intorno rimbomba?  
Che m'accade? Ove son? Chi m'aita?  
Ah qual gelo sull'alma mi piomba,  
che mi agghiaccia d'insolito orror?  
Tu tradirmi! Oh destino tiranno!  
Voi felici! Oh mio barbaro affanno!  
Io fra ceppi! Ah spietata mia sorte!  
Né m'uccide la rabbia, il furor?  
Per pietà, mi traete alla morte,  
del mio fato compite il rigor.  
Cento larve già intorno mi stanno;  
mille furie straziando mi vanno,  
ah la cruda spietata mia sorte  
d'ogni morte mi sembra peggior.

#### **CORO**

Morte, morte al crudele, al tiranno;  
morte, morte a quel vil traditor.

#### **DUCA**

Ah, what voice is rumbling around me?  
What is happening to me? Where am I? Who can  
help me?... Ah, what frost is falling on my soul,  
that chills me with unusual horror?  
You betrayed me! Oh tyrannical fate!  
You happy ones! Oh, barbarous pain!  
I'm in chains! What a merciless fate!  
Why does my anger, my fury kill me not? For  
pity's sake, please kill me  
Fulfill my fate's plan.  
One hundred ghosts are already around me;  
A thousand furies tear me apart,  
Alas, the raw ruthlessness of my fate  
Seems worse to me than every death.

#### **CHOIR**

Death, death to the cruel one, to the tyrant;  
death, death to the vile traitor.

## **La Cenerentola**

*Dramma giocoso in two Acts, Libretto by Jacopo Ferretti  
Premiere 25.1.1817 - Teatro Valle, Rome*

### **2 Come un'ape ne' giorni d'aprile**

*Scene with Air of Dandini, Act I*

#### **CORO**

Scegli la sposa, affrettati:  
S'invola via l'età.  
La principessa linea  
se no, s'estinguerà.

#### **DANDINI *Cavatina***

Come un'ape ne' giorni d'aprile  
va volando leggierra e scherzosa;  
corre al giglio, poi salta alla rosa,  
dolce un fiore a cercare per sé;  
tra le belle m'aggio e rimiro:  
ne ho vedute già tante e poi tante,  
ma non trovo un giudizio, un sembiante,  
un boccone squisito per me.

#### **CLORINDA**

Prence...

#### **TISBE**

Sire...

#### **CLORINDA E TISBE**

Ma quanti favori!

#### **DON MAGNIFICO**

Che diluvio! che abisso di onori!

#### **CHORUS**

Make haste and choose a wife:  
Time is passing by.  
Otherwise, the princely line  
Will die out.

#### **DANDINI**

Like a bee that in April days  
Flies lightly and joyful  
Darts to the lily, then jumps to the rose  
Looking for a sweet blossom for itself,  
I go roving around the fair maids and look them over,  
And I've seen so many and many more,  
But I can't find a mind or a face;  
A delicious titbit to suit me.

#### **CLORINDA**

Prince...

#### **TISBE**

Sire...

#### **CLORINDA AND TISBE**

But what a tremendous favour!

#### **DON MAGNIFICO**

What a deluge! What a torment of honours!

**DANDINI**

Nulla, nulla;  
Vezzosa, graziosa!  
(Dico bene?)  
Son tutte papà.

**RAMIRO**

Bestia! Attento! Ti scosta di quà!

**DANDINI**

Per pietà quelle ciglia abbassate.  
galoppando sen va la ragione  
e fra i colpi d'un doppio cannone  
spalancata la breccia è di già.  
Vezzosa! Graziosa!  
Son tutte papà.  
Ma alla fine della nostra commedia  
che tragedia qui nascer dovrà!

**CLORINDA E TISBE**

Ei mi guarda. Sospira, delira.  
Non v'è dubbio: è mio schiavo di già.

**DANDINI**

Dico bene?

**RAMIRO**

Bestia!

**DANDINI**

Grazie.

**RAMIRO**

Ah! Perché qui non viene colei,  
con quell'aria di grazia e bontà?

**DANDINI**

It's nothing, it's nothing at all!  
How charming! How graceful!  
(Am I doing well?)  
They are just like their papa.

**RAMIRO**

Steady on, you scoundrel, away with you!

**DANDINI**

For pity's sake lower your eyes.  
My senses have all but left me,  
And 'neath a double cannonade  
My defenses have already been breached.  
So charming! So graceful!  
They are just like their daddy!  
But at the end of our comedy,  
what a tragedy will be born!

**CLORINDA AND TISBE**

He looks at me, sighs, is madly in love with me,  
there is no doubt, he is already my slave

**DANDINI**

Am I not doing well?

**RAMIRO**

Idiot!

**DANDINI**

Thank you!

**RAMIRO**

Ah! why does she not come,  
Who is so graceful and kind?

**DON MAGNIFICO**

È già cotto, stracotto, spolpato,  
L'Eccellenza si cangia in Maestà.

**CORO**

Scegli la sposa, affrettati:  
S'invola via l'età.  
La principesca linea.  
Se no, s'estinguerà.

**3 Un segreto d'importanza**

*Duet of Dandini & Don Magnifico, Act II*

**DANDINI**

Un segreto d'importanza,  
un arcano interessante  
io vi debbo palesar:  
è una cosa stravagante,  
vi farà trasecolar.

**DON MAGNIFICO**

Senza battere le ciglia,  
senza manco trarre il fiato,  
io mi pongo ad ascoltar:  
starò qui pietrificato  
ogni sillaba a contar.

**DANDINI**

Uomo saggio e stagionato  
sempre meglio ci consiglia,  
se sposassi una sua figlia,  
come mai l'ho da trattar?

**DON MAGNIFICO**

He is cooked, stewed, weak with love.  
Excellency is turning into majesty.

**CHORUS**

Make haste and choose a wife:  
Time is passing by.  
Otherwise the princely line.  
Will die out.

**DANDINI**

A secret of importance,  
An absorbing mystery  
I must reveal to you:  
It is something extravagant,  
You'll be asumed.

**DON MAGNIFICO**

Without batting an eyelash,  
Without even drawing breath,  
I prepare to listen:  
I will stay here petrified  
Counting each syllable.

**DANDINI**

A wise and mature man  
Can always offer the best advice,  
If I married one of your daughters,  
How should I have to treat her?

**DON MAGNIFICO**

Consiglier son già stampato.  
Ma che eccesso di clemenza!  
Mi stia dunque sua eccellenza...  
Bestia. Altezza ad ascoltar.  
Abbia sempre pronti in sala  
trenta servi in piena gala,  
centosedici cavalli;  
duchi, conti e marescialli  
a donzine convitati,  
pranzi sempre coi gelati,  
poi carrozze, poi landò.

**DANDINI**

Vi rispondo senza arcani,  
che noi siamo assai lontani;  
io non uso far de' pranzi,  
mangio sempre degli avanzi;  
non m'accosto a gran signori,  
tratto sempre servitori;  
ma ne vado sempre a piedi.

**DON MAGNIFICO**

Mi corbella?

**DANDINI**

Gl'el prometto.

**DON MAGNIFICO**

Questo dunque?

**DANDINI**

È un romanzetto.

**DON MAGNIFICO**

I'm appointed counsellor now!  
But what an excess of graciousness!  
Then listen to me, Your Excellency...  
I mean your Highness.  
Always have ready in the hall  
Thirty servants in full livery,  
One hundred and sixteen horses;  
Dukes, counts and marshals  
Guests by the dozen,  
Always dinners with ice-creams,  
Then carriages and travelling trunks.

**DANDINI**

I answer you without secret,  
That we are very far from that;  
I do not give dinner-parties,  
I always eat up the scraps;  
I don't hobnob with fine gentlemen,  
I always mix with servitors;  
Always travel on foot.

**DON MAGNIFICO**

You must be joking?

**DANDINI**

I promise you I'm not.

**DON MAGNIFICO**

Then all this?

**DANDINI**

It is a hoax.

È una burla il principato,  
sono un uomo mascherato;  
ma venuto è il vero principe,  
m' ha strappata alfin la maschera,  
io ritorno al mio mestiere,  
son Dandini il cameriere,  
rifar letti, spazzar abiti,  
far la barba e pettinar.

**DON MAGNIFICO**

Far la barba e pettinar?  
Di quest' ingiuria,  
di quest' affronto  
il vero principe  
mi renda conto.

**DANDINI**

Oh! Non s' incomodi,  
non farà niente:  
ma parta subito  
immantinate.

**DON MAGNIFICO**

Non partirò.

**DANDINI**

Lei partirà.

**DON MAGNIFICO**

Ci rivedremo,  
ci parleremo.

**DANDINI**

Ci rivedremo,  
Ci parleremo.

My princely power is a jest,  
I am a man masquerading;  
But the real prince has returned,  
And has at last torn off my mask,  
I return to my job,  
I'm Dandini, the valet,  
I make the beds, brush the clothes,  
Do the shaving and dress the hair.

**DON MAGNIFICO**

Do the shaving and dress the hair?  
For this insult,  
For this affront  
The real prince  
Will account to me.

**DANDINI**

Oh! don't bother  
He won't do a thing.  
But leave at once  
Immediately.

**DON MAGNIFICO**

I will not leave.

**DANDINI**

You will leave.

**DON MAGNIFICO**

We'll see about this,  
We certainly will.

**DANDINI**

We'll see about this,  
We certainly will.

**DON MAGNIFICO**

Non partirò.

**DANDINI**

Lei partirà.

**DON MAGNIFICO**

Tengo nel cerebro  
un contrabbasso,  
che basso basso  
frullando va  
Da cima a fondo,  
poter del mondo!  
Che scivolata,  
che gran cascata!  
Eccolo, eccolo,  
tutti diranno,  
mi burleranno  
per la città.

**DANDINI**

Povero diavolo!  
È un gran sconquasso,  
che d'alto in basso  
piombar lo fa.  
Vostr' eccellenza  
abbia prudenza;  
Se vuol rasoio,  
sapone e pettine,  
saprò arricciarla,  
sbarbificarla...  
Ah! ah! Guardatelo,  
l'allocco è là.

**DON MAGNIFICO**

I will not leave.

**DANDINI**

You will leave.

**DON MAGNIFICO**

I have a double-bass  
Rumpling in my brain  
That deep down  
Goes whirling around.  
From top to bottom,  
Almighty God!  
What a landslide,  
What a slump!  
Look, look,  
Everyone will say,  
They will make fun of me  
All over town.

**DANDINI**

Poor devil!  
It's a mighty smash,  
That makes him plunge  
From the heights to the depths.  
Your Excellency  
Be sensible;  
If you need razor,  
Soap and comb,  
I can curl you,  
Shave you  
Ah! ah! Just look at him,  
There is that great ninny.

**La gazza ladra**

*Melodramma in two Acts, Libretto by Giovanni Gherardini*

*Premiere 31.5.1817 - Teatro alla Scala, Milan*

**4 Accusata di furto**

*Air of Fernando, Act II*

Accusata di furto... Oh, rossore!  
Ah, qual nube m'ingombra le ciglia!  
Freddo il sangue mi piomba sul cor.  
Condannata! Ah, si vada, si cerchi:  
ma che fo? Son confuso, perplesso:  
se mi scopro, oh Dio, io perdo me stesso;  
se più tardo ella fosse... Oh, spavento!  
Che cimento! Che fiero dolor!  
Ah, lungi il timore!  
Si tenti la sorte:  
coraggio, mio core,  
si sprezzis la morte:  
la figlia diletta  
si corra a salvar.  
Coraggio, mio core;  
vo' tutto arrischiar.

Me accused of theft? What a shame!  
Ah, what a cloud is muddling my eyes!  
When cold blood is reaching my heart.  
Condemned! Ah, go on, search:  
What am I doing? I am confused, perplexed:  
If I reveal myself, O God, I lose myself;  
If she is late... Alas!  
What a situation! What a pain!  
Ah, let's not fear!  
Let's tempt fate:  
Have courage, my heart,  
Let's despise death:  
Let's try to save  
My beloved daughter.  
Have courage, my heart;  
I'll risk everything.

## ***Il Signor Bruschino***

*Opera in two Acts, Libretto by Giuseppe Foppa  
Premiere 27.1.1813 - Teatro San Moisè, Venice*

### **5 Nel teatro del gran mondo**

*Air of Gaudenzio, Act I*

Nel teatro del gran mondo  
cerca ognun la sua fortuna:  
ma, stia ben da capo a fondo,  
l'uom contento mai non è.  
Se la cerca nel denaro,  
più ne acquista più ne vuole.  
Se la brama negli onori  
tenta il vol di là dal sole.  
Sempre avanti, sempre avanti  
va scontento l'uom di sé.  
Io cercai la mia fortuna  
in un certo non so che;  
ma ho trovato poi l'intoppo  
che de' guai provar mi fé.  
Eh godiam di quel che viene,  
né cerchiam quel che non c'è.  
Ho trovato a Sofia un buon partito  
nel giovane Bruschino. Ma contento  
io non sarò, se pria non me la paga  
quel signor di Florville.

In the theatre of the great world  
Everybody seeks their own fortune:  
But, even if they are healthy from head to toe, none is  
ever really happy.  
They look for happiness in money,  
The more they get, the more they want.  
If they long for honors,  
They try to fly beyond the sun.  
No matter where you are,  
Everybody is unhappy.  
I sought my fortune  
Somewhere—I don't even know where—  
But I found a problem  
That made me face trouble.  
Let's enjoy what is there,  
let's not seek what is not there.  
I found a good match for Sofia:  
Young Mr. Bruschino. But I won't be happy,  
If Mr. Florville gets  
What he deserves first.

## ***Semiramide***

*Opera seria in two Acts, Libretto by Gaetano Rossi  
Premiere 3.2.1823 - Teatro La Fenice, Venice*

### **6 Sì, vi sarà vendetta**

*Air of Assur, Act II*

Sì, vi sarà vendetta. Io vivo ancora:  
io solo basto. Per ignota via,  
di Nino nella tomba  
là si discende... Io solo  
l'empio a svenar, a vendicarvi io volo.  
Trema, Arsace... Ah! Che miro!  
Su quella soglia! E che! Folle! deliro?  
Qual mano! Man di ferro mi respinge?  
E chi? Desso! Oh! Quai sguardi!  
Un brando ei stringe...  
S'avventa a me. Fuggiamo...  
Ah! Ch'ei m'arresta...  
Lasciami. Il crin m'afferra.  
D'un piè sfonda la terra  
l'abisso! Ei me l'addita...  
Ei mi vi spinge... Ah! No... Ciel!  
Né poss'io da lui fuggir?  
Come salvarmi! Oh Dio!  
Deh! Ti ferma, ti placa, perdona...  
Togli a me quel terribile aspetto:  
Quell'acciaro già sento nel petto...  
Quell'abisso mi colma d'orror.  
Alla pace dell'ombre ritorna...  
Ah! Pietà dell'oppresso mio cor.

Yes, there will be revenge. I still live:  
I alone am enough. By an unknown path,  
I shall descend to Nino's grave.  
I will, alone,  
avenge that treacherous man!  
Tremble, Arsace... Ah! What a sight!  
On that threshold! What? Am I delirious, Am I  
insane? Whose hand is that? What hand takes my  
sword? Who is that? It is him! What eyes!  
He has a sword...  
He comes at me. Let's run away...  
He stops me...  
Let me go. He grasps my hair.  
He is pressing his foot against the soil,  
He is sending me to the abyss...  
He is pushing me to hell... Ah, heaven!  
Why can I not escape?  
How can I save myself? O God!  
Alas, please, stop, calm down, forgive me.  
Take that away from me:  
I already feel that sword in my breast...  
That abyss frightens me...  
Go back to the peace of shadows.  
Have mercy on my troubled heart.



## *L'inganno felice*

*Farsa per musica, Libretto by Giuseppe Foppa  
Premiere 8.1.1812 - Teatro San Mosè, Venice*

### 7 **Una voce m'ha colpito**

*Air of Batone, Act I*

Una voce m'ha colpito  
dalla cima sino al fondo,  
e se un poco mi confondo  
mi dovete perdonar.  
(Nel fissarle gli occhi adosso  
di veder già lei mi pare  
che soletta e abbandonata  
ho lasciato in preda al mare.  
Mi si scalda omai la testa,  
freme intorno la tempesta,  
e il timor ed il sospetto  
or mi fanno vacillar.)  
È un casetto, un romanzetto...  
Sono cose da risate.  
Cara figlia, perdonate,  
or di più non so spiegar.

A voice struck me  
From top to bottom,  
And you must forgive me  
If I get a little confused.  
(Staring into her eyes,  
I think I already see  
That I left her alone  
Abandoned to the sea.  
My head gets hot,  
The storm is rumbling around,  
And fear and suspicion  
Make me waver.)  
It's a little thing, a cheap novel,  
Just a joke.  
Dear daughter, forgive me,  
I cannot explain more to you.

## *Guillaume Tell*

*Grand opéra in four Acts, Libretto by Victor-Joseph Étienne  
de Jouy & Hippolyte Bis  
Premiere 3.8.1829 - Théâtre de l'Académie Royale de  
Musique (Salle Le Peletier), Paris*

### 8 **Sois immobile**

*Air of Guillaume Tell, Act III*

Sois immobile, et vers la terre  
Incline un genou suppliant.  
Invoque Dieu : c'est lui seul, mon enfant,  
Qui dans le fils peut épargner le père.  
Demeure ainsi, mais regarde les cieux.  
En menaçant une tête si chère,  
Cette pointe d'acier peut effrayer tes yeux.  
Le moindre mouvement...  
Jemmy, songe à ta mère !  
Elle nous attend tous les deux !

Be motionless, and bend a knee  
Begging towards the earth.  
Invoke God: it is he alone, my child,  
Who in the son can spare the father.  
Remain thus, but look up to the heavens.  
Threatening such a dear head,  
This steel spike can scare your eyes.  
The slightest movement...  
Jemmy, think of your mother!  
She's waiting for both of us!

## **La Cenerentola**

*Dramma giocoso in two Acts, Libretto by Jacopo Ferretti*

*Premiere 25.1.1817 - Teatro Valle, Rome*

### **9 Sì, tutto cangerà**

*Duet Scene of Alidoro & Cenerentola, Act I*

#### **Là del ciel nell'arcano profondo**

*Air of Alidoro, Act I*

##### **ALIDORO**

Sì, tutto cangerà.  
Quel folle orgoglio poca polve sarà,  
gioco del vento;  
e al tenero lamento  
succederà il sorriso.  
Figlia... Figlia...

##### **CENERENTOLA**

Figlia voi mi chiamate? Oh questa è bella!  
Il padrigno barone non vuole essermi padre;  
e voi... Peraltro guardando i stracci vostri  
e i stracci miei,  
degna d'un padre tal figlia sarei.

##### **ALIDORO**

Taci, figlia, e vien meco.

##### **CENERENTOLA**

Teco? e dove?

##### **ALIDORO**

Del principe al festino.

##### **CENERENTOLA**

Ma dimmi, pellegrino:

##### **ALIDORO**

Ah yes, everything will change.  
This mad pride will turn to dust,  
To a toy of changing winds;  
And following this mild complaining  
We'll have laughter.  
Daughter... Daughter...

##### **CENERENTOLA**

You call me daughter? How it pleases!  
My stepfather, the Baron doesn't wish to be  
my father... yet you...  
When comparing your rags and mine,  
I should be a worthy daughter of such a father.

##### **ALIDORO**

Peace, my daughter, come with me.

##### **CENERENTOLA**

With you? Where?

##### **ALIDORO**

To the Prince's festival.

##### **CENERENTOLA**

Now listen, stranger,

perché t'ho data poca colazione,  
tu mi vieni a burlar? Va' via... va' via!  
Voglio serrar la porta...  
possono entrar de' ladri, e allora... e allora...  
starei fresca davvero.

##### **ALIDORO**

No! Sublima il pensiero!  
Tutto cangiò per te!  
Calpesterai men che fango i tesori,  
rapirai tutti i cuori.  
Vien meco e non temer: per te dall'alto  
m'ispira un nume a cui non crolla il trono.  
E se dubiti ancor, mira chi sono!

##### **ARIA ALIDORO**

Là del ciel nell'arcano profondo,  
del poter sull'altissimo trono  
veglia un nume, signore del mondo,  
al cui piè basso mormora il tuono.  
Tutto sa, tutto vede, e non lascia  
nell'ambascia perir la bontà.

Fra la cenere, il pianto, l'affanno,  
ei ti vede, o fanciulla innocente,  
e cangiando il tuo stato tiranno,  
fra l'orror vibra un lampo spendente.  
Non temer,  
si è cambiata la scena:  
la tua pena cangiando già va.

Un crescente mormorio  
non ti sembra d'ascoltar?  
Ah, sta' lieta: è il cocchio mio

just because I only gave you a little to eat,  
you think you can make fun of me. Please go... leave  
me! I want to lock the door...  
In case some thieves come by, and then... and then...  
I'd be in real trouble

##### **ALIDORO**

Ah no! Lend wings to your thoughts!  
Everything has changed for you!  
You will exchange your rags for jewels,  
And you will charm all hearts.  
Come with me and do not fear: a god inspires  
me from on high whose throne will never falter.  
And if you still doubt me, see who I am!

##### **AIR ALIDORO**

There in the arcane depths of Heaven,  
On the high throne of all power  
Presides the Lord of this our world, our God,  
At whose feet the thunder stills its rage.  
Of all he is aware: he sees all things and will  
Not bear that the good shall die of pain.

He sees you, innocent maid  
In ashes, tears, and sorrow,  
And changes your most painful state  
By letting forth just lightning bolts.  
No, you mustn't be afraid  
For everything has changed  
Your suffering will be eased.

Do not fear! Don nor fear!  
A sound approaches, don't you hear it?  
Rejoice: it is my carriage

su cui voli a trionfar.  
Tu mi guardi, ti confondi?  
Ehi ragazza, non rispondi?  
Sconcertata è la tua testa  
e rimbalza qua e là  
come nave in gran tempesta  
che di sotto in su sen va.

Ma già il nembo è terminato,  
scintillò serenità.  
Il destino s'è cangiato,  
l'innocenza brillerà.

## 9 *Alle voci della gloria*

*Scene & Air for Bass*

*text by Francesco Bianchi, Tarara, ossia La virtù premiata*  
1813

Aspasia a me rapita!  
Qual furor m'ispirò  
nella più viva parte dell'alma mia!  
Straziar mi sento.  
Osmin non torna  
oh, indugio che mi tormenta!

Aspasia, anima mia, vorrei volarti in seno,  
ma come osarlo col rischio tuo?  
Parmi sentire... Osmino non è...  
sarà il crudele.  
Ah! Ch'io deliro fra onor, dovere, sospetto,  
amore e gelosia.

Which will hurry you to triumph.  
You look at me, are you confused?  
Now, good maid, why don't you answer?  
Your mind is all bewildered,  
And costs about hither and thither  
Like a ship in a terrible storm  
Which is tossed up and down.

But now the storm is past,  
And joy is radiant.  
Fortune has changed,  
And your innocence shall triumph.

Aspasia taken from me!  
What anger has aroused me  
In my innermost soul  
I'm torturing myself.  
Osmin doesn't return  
Oh, the delay torments me!

Aspasia, my soul, I would fly to your heart,  
But how can I dare it, when it endangers you?  
I seem to hear... It is not Osmin...  
It is the monster of cruelty.  
Ah, how I am torn between honour, duty,  
Suspicion, love and jealousy.

Se in tal contrasto Atar s'offerisse a me,  
saprei che?  
Forse vendicarmi?  
A sì basso e vil pensiero  
io potrei dar ricetto? Ah non fia vero!

### *ARIA*

Alle voci della gloria  
l'alma mia s'accende e scuote.  
Tutte a me del pari ignote  
son le vie della viltà.

Da te lunghi, o mio tesoro,  
ardo, avvampo, smania, e moro,  
di frenar non son capace.  
questo cor che vola a te.

Vieni, amico, tu che sei  
fida scorta a' passi miei,  
deh! Mi guida al cor oggetto  
del mio amor, della mia fe'.

If, on the other hand, Atar were to offer himself to  
me, what should I do?  
Perhaps to revenge myself?  
How could I entertain such a base and vile  
thought? Let it not be true!

### *AIR*

The voices of glory  
Enflame and inspire my heart.  
All the ways of evil  
Are equally unknown to me.

Far from you, oh my treasure  
I burn, I blaze; I rage and die.  
I cannot curb  
This heart which flies to you.

Come, friend, you who are  
The faithful escort of my footsteps,  
Ah! Lead me the dear one  
To whom my love and faith are given.



The Czech Opera Orchestra, known in its native land as the **Virtuosi Brunenses**, was founded by conductor and violinist Karel Mitas, concertmaster of the Janacek Opera Orchestra in the city of Brno's National Opera House.

The orchestra membership includes leading musicians from the Janacek Opera Orchestra, Brno Philharmonic and first chairs/section leaders of other top Czech Republic Orchestras. With this wealth of musical experience and background, the Orchestra is able to offer a broad range of opera and orchestral works, as well as chamber orchestra repertoire.

The Orchestra has been in residence in Germany's 'Rossini in Wildbad' Festival for the seasons 2008 to 2014, performing a broad range of operatic repertoire.

Virtuosi Brunenses have also made successful CD productions, such as Mercadante's *La Sposa di Messina*, Rossini's *Otello*, *Le Siege de Corinthe*, *Semiramide*, and *L'Italiana in Algeri* under the baton of maestro Alberto Zedda and with outstanding soloists as Michael Spyres, Jessica Pratt, Lawrence Brownlee, Marianna Pizzoloto, and Bruno Praticò, who are at home in the most famous opera houses as La Scala di Milano, or Metropolitan Opera New York.

**Jacopo Brusa** is considered one of the most interesting conductors of his generation. National and international critics have defined him from the very beginning as "a pleasant discovery" and, several times, his concertation is judged "impeccable".

Born in Pavia in 1985, he began his musical studies at the age of seven at the Istituto Musicale "Franco Vittadini" in his city attending the harpsichord course. He then moved to the "G. Verdi" Conservatory in Milan where he graduated in Organ and Organ Composition. He later specialised in institutions such as Hochschule für Musik in Hamburg, Conservatorio "G. Tartini" in Trieste, and Conservatorium van Amsterdam under the guidance, among others, of Gustav Leonhardt and Pieter van Dijk. As organist, he is a winner of international competitions and participates in numerous festivals in Italy, Germany, Holland, Denmark, Poland and Portugal. He began also studying conducting by taking part in the "Wiener Musik Seminar" (Vienna), in the prestigious Accademia Chigiana in Siena with Gianluigi Gelmetti, in the "Bottega Maag" with Donato Renzetti and obtained a diploma in conducting at the "G. Tartini" Conservatory in Trieste in the class of Antonino Fogliani.

He worked as a conductor in both operatic and symphonic orchestras, collaborating with ensembles such as the "Carlo Felice" Theatre Orchestra of Genoa, the "G. Verdi" of Trieste, the Italian Opera Philharmonic "Bruno Bartoletti",



the "Virtuosi Brunenses" Orchestra of Brno, to name a few.

Moreover, he has been guest of theatres and festivals such as the Verdi Theatre in Trieste, the Macerata Opera Festival, the "Rossini in Wildbad" Belcanto Opera Festival, the Donizetti Foundation in Bergamo, the Fraschini Theatre in Pavia, the Municipal Theatre in Piacenza, and the Teatro dell'Opera Giocosa in Savona. Jacopo Brusa has made his debut for the following operas: *Guglielmo Tell* (Rossini), *Madama Butterfly* (Puccini), *La traviata* (Verdi), *La Cenerentola* (Rossini), *Carmen* (Bizet), *La serva padrona* (Pergolesi), *L'inganno felice* (Rossini), and *La cambiale di matrimonio* (Rossini), the later issued on DVD.

