

2010

Bel canto rarities: a performance guide to rarely performed tenor arias from the works of Gaetano Donizetti

Zachary Bruton

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Bruton, Zachary, "Bel canto rarities: a performance guide to rarely performed tenor arias from the works of Gaetano Donizetti" (2010). *LSU Doctoral Dissertations*. 1334.

https://digitalcommons.lsu.edu/gradschool_dissertations/1334

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

BEL CANTO RARITIES:
A PERFORMANCE GUIDE TO RARELY PERFORMED TENOR ARIAS
FROM THE WORKS OF GAETANO DONIZETTI

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
Zachary A. Bruton
B.M., Rice University, 1997
M.M., Rice University, 1999
December 2010

ACKNOWLEDGMENTS

I would like to express my deep appreciation first of all to my committee chair and co-chair, Professors Robert Grayson and Patricia O'Neill for their wonderful support, instruction, and encouragement throughout this writing process and throughout the entirety of my degree in terms of academics, craft, and personal counsel. In addition I would like to thank my remaining committee members in the School of Music, Doctor Loraine Sims, for her careful instruction in the area of voice science and Professor Dennis Jesse in voice instruction.

Lastly I would like to thank my mother and my father, to whom I dedicate this document. I could have achieved nothing in academic endeavors nor any other endeavors, for that matter without their unending love, understanding, patience, instruction, and support. Words cannot contain their contribution to my life in all matters, particularly with respect to those few things which are truly necessary, and really only one.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
LIST OF FIGURES.....	v
ABSTRACT.....	viii
CHAPTER	
1 INTRODUCTION AND BIOGRAPHY	1
2 ARIA OF <i>LUCREZIA BORGIA</i>6
A) Historical Data.....	6
a. Synopsis.....	8
b. Setting the Scene10
c. Original Translation.....	13
d. Form and Analysis.....	14
B) General Vocal and Stylistic Considerations16
C) Vocal and Stylistic Analysis22
3 ARIA OF <i>ROBERTO DEVEREUX</i>	35
A) Historical Data.....	35
a. Synopsis.....	36
b. Setting the Scene	37
c. Original Translation.....	38
d. Form and Analysis.....	39
B) Vocal and Stylistic Analysis42
4 ARIA OF <i>LINDA DI CHAMOUNIX</i>	55
A) Historical Data.....	55
a. Synopsis.....	56
b. Setting the Scene	58
c. Original Translation.....	58
d. Form and Analysis.....	59
B) Vocal and Stylistic Analysis	60
5 ARIA OF <i>IL DUCA D'ALBA</i>	71
A) Historical Data.....	71
a. Synopsis.....	72
b. Setting the Scene	74
c. Original Translation.....	74
d. Form and Analysis.....	75
B) Vocal and Stylistic Analysis	77

CONCLUSION	88
BIBLIOGRAPHY	89
APPENDIX A PHONETIC TRANSCRIPTIONS	92
a. General Approach to IPA Transcription	92
b. The Two Unphonetic Vowels E and O	92
c. N Assimilations.....	93
B RARELY PERFORMED OPERAS OF DONIZETTI	107
C SELECTED DISCOGRAPHY	111
D LETTER OF CONSENT	112
E REPRINTS OF ARIAS IN THEIR ENTIRETY	113
VITA.....	147

LIST OF FIGURES

1. <i>Anch'io provai le tenere</i> , mm. 30-34.....	23
2. <i>Anch'io provai le tenere</i> , mm. 37-43.....	23
3. <i>Anch'io provai le tenere</i> , mm. 44-46.....	25
4. <i>Anch'io provai le tenere</i> , mm. 44-49.....	26
5. <i>Anch'io provai le tenere</i> , mm. 52-57.....	27
6. <i>Anch'io provai le tenere</i> , mm. 62-64.....	28
7. <i>Anch'io provai le tenere</i> , mm. 63-66.....	29
8. <i>Anch'io provai le tenere</i> , mm. 68-72.....	29
9. <i>Anch'io provai le tenere</i> , mm. 73-76.....	30
10. <i>Anch'io provai le tenere</i> , mm. 73-77.....	31
11. <i>Anch'io provai le tenere</i> , mm. 79-81.....	31
12. <i>Anch'io provai le tenere</i> , mm. 95-99.....	32
13. <i>Anch'io provai le tenere</i> , mm. 105-106.....	33
14. <i>Come uno spirto angelico</i> , mm. 1-4.....	42
15. <i>Come uno spirto angelico</i> , mm. 30-32.....	43
16. <i>Come uno spirto angelico</i> , mm. 36-38.....	44

17. <i>Come uno spirto angelico</i> , mm.39-41.....	45
18. <i>Come uno spirto angelico</i> , mm.49-52.....	46
19. <i>Come uno spirto angelico</i> , mm.56-58.....	47
20. <i>Come uno spirto angelico</i> , mm.66-67.....	48
21. <i>Come uno spirto angelico</i> , mm.74-79.....	49
22. <i>Come uno spirto angelico</i> , mm.124-127.....	50
23. <i>Come uno spirto angelico</i> , mm.136-139.....	51
24. <i>Come uno spirto angelico</i> , mm.140-144.....	51
25. <i>Come uno spirto angelico</i> , mm.159-161.....	53
26. <i>Come uno spirto angelico</i> , mm.197-200.....	53
27. <i>Se tanto in ira agli uomini</i> , mm. 9-12.....	62
28. <i>Se tanto in ira agli uomini</i> , mm. 13-14.....	62
29. <i>Se tanto in ira agli uomini</i> , mm. 16-19.....	63
30. <i>Se tanto in ira agli uomini</i> , mm. 26-28.....	63
31. <i>Se tanto in ira agli uomini</i> , mm. 32-38.....	64
32. <i>Se tanto in ira agli uomini</i> , mm. 39-41.....	65
33. <i>Se tanto in ira agli uomini</i> , mm. 46-48.....	65

34. <i>Se tanto in ira agli uomini</i> , mm. 49-54.....	67
35. <i>Se tanto in ira agli uomini</i> , mm. 55-57.....	67
36. <i>Se tanto in ira agli uomini</i> , mm. 58-61.....	68
37. <i>Se tanto in ira agli uomini</i> , mm. 65-67.....	68
38. <i>Se tanto in ira agli uomini</i> , mm. 68-72.....	69
39. <i>Se tanto in ira agli uomini</i> , mm. 82-87.....	70
40. <i>Angelo casto e bel</i> , mm. 40-47.....	79
41. <i>Angelo casto e bel</i> , mm. 52-59.....	80
42. <i>Angelo casto e bel</i> , mm. 60-63.....	81
43. <i>Angelo casto e bel</i> , mm. 64-67.....	82
44. <i>Angelo casto e bel</i> , mm. 68-69.....	83
45. <i>Angelo casto e bel</i> , mm. 70-71.....	84
46. <i>Angelo casto e bel</i> , mm. 74-75.....	84
47. <i>Angelo casto e bel</i> , mm. 79-84.....	85
48. <i>Angelo casto e bel</i> , mm. 88-90.....	86
49. <i>Angelo casto e bel</i> , mm. 94-97.....	86

ABSTRACT

The subject of this dissertation is rarely performed tenor arias from operas of Gaetano Donizetti. Each of the *arias* chosen for this document was selected on the basis of its quality within the canon of Donizetti's works in contrast with its deficient representation in the repertoire of the majority of student tenors. This document's purpose is not to represent Donizetti's development stylistically, dramatically, or in any other respect. Rather it presents a sampling of those *arias* which I feel are representative of some of the best writing for the tenor voice found in Donizetti's operas, not only as admirable pieces of music in and of themselves, but also as excellent instructional tools for the tenor-in-training and his teacher. It is my intention, through this analysis, to provide a reference tool to those wishing to explore the artistic and didactic merits of this literature, which is too often underemphasized in the development of tenor voices today. Chapter one provides a cursory discussion of biographical information. Subsequent chapters offer formal, vocal, and stylistic analyses of representative *arias*.

CHAPTER I

INTRODUCTION AND BIOGRAPHY

The operatic works of Gaetano Donizetti, along with those of Rossini and Bellini, have long been considered centerpieces of the *bel canto* repertoire. In the post-war period Donizetti's operas enjoyed a generous revival due to such sopranos as Beverly Sills, Maria Callas, Montserrat Caballé, and perhaps most prominently Joan Sutherland, aided in no small part by her husband and frequent conductor Richard Bonyngé. Tenor counterparts for these sopranos were most notably found in Alfredo Kraus, Nicolai Gedda, and the young Luciano Pavarotti, though the difficulty in finding tenors to match the virtuosic abilities of such formidable sopranos has usually been challenging. *Bel Canto* literature has always been a vehicle, though at its best not merely so, for its vocal proponents. In the years since the post-war revival, many tenors of distinction have emerged as champions of *bel canto* literature such as Rockwell Blake, Bruce Ford, Gregory Kunde, Lawrence Brownlee, and most notably Juan Diego Flórez. Although revival continues to grow, there remains a wealth of multifaceted and rarely performed literature residing too much in the spheres of professional specialization, rather than in the hands and practice of the student singer. To that end I dedicate this analysis and exploration of Donizetti's operas and selected tenor arias found therein.

As the subject of the biography of Gaetano Donizetti has been delineated in not a few musical dictionaries, encyclopedias, and the like, I will not attempt an exhaustive and redundant account of his life, which is beyond the scope of this document. However a cursory biographical account is necessary to place this literature in its proper context. Donizetti is regarded, along with Rossini and Bellini, as part of the triumvirate of Italian composers whose

works best represent and define the operatic genre known as *bel canto*. This term is an ambiguous one and subject to much debate among opera *cognoscenti*, however it is generally accepted to refer to a style of music and singing characterized by its preference for beauty of tone, lyricism, and florid ornamentation over volume, declamation, and dramatic values.

Donizetti was born November 29, 1797 in Bergamo, Italy. His family was a poor one; his father earned a living as the proprietor of a pawnshop, and provided Donizetti with no musical inspiration or tradition to speak of. However this disadvantage found its remedy under the instruction of Johann Simon Mayr, who saw to it that Donizetti was afforded a full scholarship to the Lezioni Caritatevoli school, founded by Mayr himself. Donizetti composed prolifically, and indeed was famous for the speed with which he composed, but achieved only modest success until 1830. In what proved to be a watershed year for him, Donizetti's thirty-first opera, *Anna Bolena*, earned him international acclaim with the public and critics alike. Even so, as Ashbrook notes, "he was [as yet] apt to be ranked inferior to Bellini."¹ *Bolena* was followed in quick succession by his most renowned works, the opera buffa *L'elisir d'amore* in 1832, from which Donizetti's most recognizable *aria* *Una furtiva lagrima* derives. *L'elisir* was in turn followed by his work of highest acclaim in 1835, *Lucia di Lamermoor*. *Lucia* would garner him recognition as "the leading Italian composer of his day."²

In the wake of such tremendous professional success followed great personal tragedy: within the span of two years Donizetti would lose both of his parents, their deaths separated by a mere two weeks, as well as his young wife of only 29 years who died in giving birth to a

¹ William Ashbrook, "Donizetti, (Domenico) Gaetano (Maria)," in *International Dictionary of Opera*, (Detroit: St. James Press, 1993), 358.

² Ibid., 358.

stillborn child. Donizetti had already lost two children through a previous stillbirth in one case, and a serious birth defect in another, which afforded the child only 11 days of life. Ashbrook notes his grief was so great that, "He could never bring himself to utter or write Virginia's name again. He closed the door to her bedroom and never reopened it. Only to her brother Toto could he express the sorrow that kept welling up."³ Smart offers a sampling of such a letter to Toto in which the profound effect this period of loss had on the composer becomes more evident:

Donizetti was devastated by Virginia's death; well into the 1840s his letters refer to her with such frequency and affection that one suspects he never recovered. As he wrote to her brother Toto: 'I keep asking: for whom do I work? Why? I am alone on earth. Can I live? And such thoughts make me drop my arms...'⁴

In part to escape his grief and in part as a reaction to mounting frustrations with government censorship of his writing, Donizetti accepted an invitation to move to Paris from Rossini who, along with Bellini had already achieved great success there. Here Donizetti would continue his journey of international acclaim through his *opéra comique* *La Fille du Régiment* and his tragedy *La Favorite*, both premiering in 1840, followed in 1843 by his comic masterpiece *Don Pasquale*. Although Donizetti continued to produce his operas until as late as 1844, by this time his health began to fail. It became apparent that he had contracted syphilis, with accompanying symptoms of bi-polar disorder beginning to present themselves. By 1846 he was placed in a mental institution, the disease having rapidly taken its toll, so as to rob him completely of his sanity and his ability to care for himself in any way. In the following year he

³ William Ashbrook, *Donizetti and His Operas* (Cambridge, [Eng.]: Cambridge University Press, 1982), 121.

⁴ Mary Ann Smart and Julian Budden, "Donizetti, Gaetano," in *Grove Music Online; Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51832> (accessed August 20, 2008).

was given into the care of his nephew, who took him back to his birthplace of Bergamo until death released him in 1848.

Donizetti “dominated Italian opera for a decade after the death of Bellini”⁵, with “more than a score of his 65 completed operas...enjoying strong careers across Europe.”⁶ Since that time, Donizetti’s popularity and presence in the opera house has been subject to the ebb and flow of stylistic trends inherent to the evolution of the art form. Certainly as Wagner’s so-named “music of the future” began to take precedence at the close of the 19th century, bringing its influence to bear on Italian opera, the operas of Donizetti fell out of favor. This trend affected *bel canto* on the whole, accompanied by the waning of its vocal and aesthetic values. However, Donizetti was not without a part in this new exploration of preference for dramatic values over the purely musical. It is true that the beginning of his career was characterized by works wholly owing to Rossinian formal conventions and florid vocal writing, but as the years progressed he had begun to find his own voice with *Anna Bolena*. The dramatic, musical, and vocal innovations that would serve as a natural stepping stone for Verdi had begun to assert themselves. As his interest grew in maintaining the dramatic intensity and pace of his works, the quadripartite structure of Rossini gave way to a more fluid interpretation: divisions lost clarity and the *aria* became less the focal point of the *scena* in preference for ensembles and confrontational duets.⁷ Indeed, Donizetti’s command of the ensemble is witnessed by the well-known sextet of *Lucia* and the quartet finale from *Don Pasquale*. While “[he] continued to

⁵ David Hamilton and Alikis Andris-Michalaros, *The Metropolitan Opera Encyclopedia: A Comprehensive Guide to the World of Opera* (New York: Simon and Schuster, 1987), 110.

⁶ Mary Smart, “Donizetti, (Domenico) Gaetano (Maria),” in *The Oxford Companion to Music*, edited by Alison Latham; *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2025> (accessed August 23, 2008).

⁷ William Ashbrook, “Donizetti, (Domenico) Gaetano (Maria),” in *International Dictionary of Opera* (Detroit: St. James Press, 1993), 359.

exploit the virtuosity of sopranos and contraltos”⁸, Donizetti’s treatment of the male voice found its expression in simpler and more direct melodies, as the baritone enjoyed greater prominence, foreshadowing the genesis of the Verdi baritone.

In recent years, Verdi’s debt to Donizetti has become more apparent “in the form of recognizable borrowings”⁹ and Donizetti’s status as a composer of comic opera has risen in critical estimation to that of an arguable equal of Rossini. Certain operas of Donizetti’s have weathered the test of time and consistently maintained their presence in the repertory. Among these are *Lucia*, *L’elisir d’amore*, *Don Pasquale*, and *La Fille du Régiment*. Since the revivals of the post-war years, the merits of an increasing number of his works have been explored on the opera stage. Concurrently it would seem the pendulum of compositional and vocal style has swung back a bit. Perhaps this is a reaction to dramatic excess in verismo, the sometime- narrow dogma of the Wagnerian *gesamtkunstwerk* (universal artwork), and the tendency toward inaccessibility in avant-garde music. Although not without his imperfections as a composer, Donizetti’s values of simple and affecting “vocal melody, solid structures, and dramatic intensity”¹⁰ remain relevant, gratifying, and instructive to us today, as both consumers and producers of this dynamic art form.

⁸ Hamilton, 110.

⁹ “Donizetti, Gaetano,” in *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy; *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3063> (accessed August 23, 2008).

¹⁰ Ashbrook, *International Dictionary of Opera*, 359.

CHAPTER 2

ARIA OF *LUCREZIA BORGIA*

A. Historical Data

Donizetti began composition of *Lucrezia Borgia* in November of 1833 to a libretto of Felice Romani. Romani was unquestionably the most successful librettist of the day¹¹ and throughout the course of his career would collaborate with Bellini to produce eight operas and with Donizetti to produce nine, including *Anna Bolena* and *L'Elisir d'amore*. In response to a commission by the new director of La Scala, Duke Carlo Visconti di Modrone, Romani had already begun his libretto based on Victor Hugo's play, *Lucrèce Borgia*, earlier that year. However, Romani was asked to suspend these efforts temporarily in favor of a more urgent commission to be performed for the opening of the impending Carnival season. This new libretto, based on the story of *Sappho* was to be set by Saviero Mercadante. No sooner had Mercadante begun working on the composition of the libretto than the subject was rejected by the prima donna of the approaching season. Visconti, not wishing to anger his prize soprano, reverted to the subject of *Lucrezia*. One problem remained: much time had been lost through these negotiations and false starts, and Mercadante was not known for his speed in composing. Donizetti, who was eminently well-known for his speed, even to a fault, and also by happenstance in Milan at this time, provided Visconti with the solution. By the end of November, Romani had completed his libretto, and true to his reputation for lightning facility, Donizetti finished the opera with time to spare for rehearsals and a premiere date of less than a month later, on December 26, 1833.

¹¹ Franklin Mesa, *Opera: An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000* (Jefferson, N.C.: McFarland & Co, 2007), 155.

The composition and production of the opera were, even yet, not without delays. This was due in part to interference from government censorship of explosive subject matter, the alleged descendants of the Borgias having connections with the papacy.¹² However Donizetti seemed determined to court the boundaries of discretion with his treatment of a theme that afforded him a myriad of dramatic and expressive possibilities. Weatherson claims that Donizetti was “looking for a change, even confrontation.”¹³ It is perhaps, Donizetti’s most forward-looking opera, portending the breakdown of the Rossinian four-part structure in favor of dramatic pace and unity and paving the way for Verdi. Ashbrook enumerates the Verdian devices foreshadowed:

A dialogue duet over a sombre melody anticipates the scene between Rigoletto and Sparafucile. The interplay of the voices in the trio for Lucrezia, Gennaro and Alfonso looks forward to a number of Verdian *terzettos*, and the *arioso* for the dying Gennaro, ‘Madre, se ognor lontano’, prefigures the phrases of the dying Ernani.¹⁴

Not only this, but it can be argued that the role of Lucrezia represents a significant forerunner of the Verdi soprano, just as Weatherson states:

Lucrezia was an anti-heroine, a thoroughly disreputable virago, the precursor of a whole succession of barnstorming Verdian sopranos whose violence and vehemence would be expressed with the same kind of energy, the same kind of leaping vocal lines.¹⁵

¹² William Ashbrook, *Donizetti* (London: Cassell, 1965), 144.

¹³ Alexander Weatherson, “Lucrezia Borgia,” in *International Dictionary of Opera* (Detroit: St. James Press, 1993), 766.

¹⁴ William Ashbrook, “Lucrezia Borgia,” in *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online; Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004236> (accessed September 25, 2008).

¹⁵ Weatherson, 766.

Such a description brings to mind Verdi's preoccupation with dramatic explorations of the pariah in the form of Azucena and the vocal expressions of his Abigaille and Lady Macbeth.

In spite of a premiere which garnered mixed critical reviews, the opera became quickly popular with audiences; it was performed thirty-three times that season at La Scala. However it would not reach the zenith of its success until later that decade, when the opera public "preferred any musical melodrama of Donizetti because of the scope for acting afforded by the story."¹⁶ Once it had overcome continuing obstacles of censorship, necessitating its reworking into various renamed incarnations, and a lawsuit from Victor Hugo himself on the grounds of plagiarism for its French text, *Lucrezia* would become one of Donizetti's most popular operas of the nineteenth century. Its appearances in the twentieth century repertory have been sparse, although it has enjoyed revivals due to such formidable sopranos as Joan Sutherland, Beverly Sills, Katia Ricciarelli, Leyla Gencer, and Montserrat Caballé.¹⁷

a. Synopsis

Characters

Baritone	Alfonso d'Este, Duke of Ferrara
Soprano	Lucrezia Borgia
Contralto	Maffio Orsini
Tenor	Gennaro, young nobleman in service of the Venetian Republic
Tenor	Liverotto, young nobleman in service of the Venetian Republic
Bass	Gazello
Tenor	Rustighello, in the service of Don Alfonso
Bass	Gubetta, in service of Lucrezia

¹⁶ Ashbrook, *Donizetti and His Operas*, 349.

¹⁷ Charles Osborne, *The Bel Canto Operas of Rossini, Donizetti and Bellini* (Portland: Amadeus Press, 1994), 225.

Tenor Astolfo, in service of Lucrezia

Gentlemen-at-arms, officers, and nobles of the Venetian Republic; same, attached to court of Alfonso; ladies-in-waiting, Capuchin monks, etc.

Time: Early Sixteenth Century

Place: Venice and Ferrara

The prologue – Venice, 1519. As Gennaro and his friends revel in the Carnival festivities.

Gennaro, tired from the evening's events, finds a quiet bench on the terrace where he falls asleep. A masked Lucrezia finds him there and sings over him tenderly. Gennaro awakens and is intrigued by the kindness of this woman to whom he finds himself mysteriously and amorously drawn. He shares his troubles with her, relating the story of his upbringing by a poor fisherman, his mother having given him up for his own safety. Knowing that Gennaro is in fact her own illegitimate son, born in secrecy, she cannot reveal the truth to him. Gennaro's friends return from the festivities and realize her identity as the murderous Lucrezia Borgia. In faithfulness to Gennaro, Orsini unmasks her and in concert with his companions, rains down condemnation for the family members they have lost at her hands. A shocked Gennaro flees her presence as Lucrezia faints.

Act I - In Ferrara, Lucrezia's husband the Duke is planning Gennaro's death, believing his wife's intentions toward the young man to be amorous and unaware that she is in fact Gennaro's mother. Gennaro and his friends, en route to a party, pass by the Duke's palace and observe the family coat of arms reading 'Borgia'. Eager to absolve himself in his friends' eyes from his earlier association with the iniquitous femme fatale, he removes the 'B' so that the crest now reads 'Orgia.' This is of course the Italian cognate of the word orgy. Lucrezia, outraged by this show of impudence and ignorant of the perpetrator's identity, demands her husband execute the delinquent. The duke is only too happy to agree to her demands, and

summons Gennaro who has by this time been arrested. Lucrezia now desperately tries to pardon Gennaro's crime, but convinced of her infidelity, the duke will only hear her preferences for the manner of death prescribed. In spite of her continued protestations, the duke feigns pardon towards Gennaro, and gives him a goblet of the poisoned 'Borgia Wine'. Having drunk the wine, the duke leaves Lucrezia to watch the young man die, but she gives Gennaro the antidote, and provides escape from the city through a secret passage, warning him not to return.

Act II – Against his better judgment, Gennaro has succumbed to the urgings of Orsini to remain in the city for one final ball at the palace of Princess Negroni. During the festivities, Orsini leads them in a drinking song, but he is interrupted by ominous voices coming from outside portending death. They all rush to escape, but to their horror discover that the doors are locked. Lucrezia enters clothed in black to announce that she has poisoned their wine to avenge herself upon them in repayment for the desecration of her family crest. Gennaro steps forward to reveal his presence among his friends, who have now fallen dead. He attempts to avenge himself upon Lucrezia with a dagger, but she stops him by revealing that she is his mother. She pleads with him to take the antidote once more but he refuses, choosing to die with his friends. Grief-stricken, Lucrezia mourns inconsolably over his body, as she dies.

b. Setting the Scene

The *aria* selected for this document, "Anch'io provai le tenere" was absent from the opera in its original form. It was added later, in the opera's 1839 British premiere for the tenor

Mario Giovanni Matteo, *Cavaliere de Candia*, who was known to his public simply as 'Mario.'¹⁸

Known as the creator of Ernesto in Donizetti's *Don Pasquale*, he was a frequent interpreter of the composer's operas, with Nemorino and Gennaro topping the list of his most renowned roles. Elizabeth Forbes provides a description of his vocal merits, which taken into account will enlighten the reader as to the justification for Donizetti's addition of this *scena*, where previously none existed:

Mario's voice was a lyric tenor of great sweetness and beauty, with a range from *c* to *c''*; for the roles he inherited from Rubini he added a falsetto extension up to *f''*. Nemorino, Ernesto and Gennaro were the successes of his earlier years, while the Duke of Mantua, Raoul and Faust were the most admired roles of his maturity. Almaviva, which he sang more than a hundred times in London alone, personified for 30 years his vocal charm and dramatic grace.¹⁹

On two more occasions Donizetti made additions to *Lucrezia* owing to the vocal abilities of capable tenors. The first is another *aria* to open Act II in place of the present selection: "T'amo qual s'ama un angelo" which Donizetti wrote for the tenor Nicolai Ivanov. The second, "Madre, se ognor lontano," which is now included in the majority of standard scores, was for the tenor Napoleone Moriani, nicknamed the "*tenore della bella morte*", owing to his artfully rendered death scenes.²⁰ Such information is valuable to the reader on a practical level only insofar as he intends further research into the qualities of the voices that Donizetti intended to showcase in these compositions.

¹⁸ John Steane, "Juan Diego Flórez – Operatic Arias" essay in accompanying booklet, *Great Tenor Arias* performed by Juan Diego Flórez and the Orchestra Sinfonica di Milano Giuseppe Verdi conducted by Carlo Rizzi (DECCA B0003136-02), CD.

¹⁹ Elizabeth Forbes, "Mario, Giovanni Matteo, Cavaliere de Candia," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17816> (accessed November 9, 2008).

²⁰ William R. Braun, "Pretty Poison," *Opera News* 73, no. 5 (November 2008): 28.

The Mario *scena* begins at the top of act II. Gennaro has just escaped death at the hands of the Duke, aided by Lucrezia with the caveat that he must immediately flee the city and not return. Now outside his lodgings he finds a moment of respite and catharsis in view of these chaotic events. The reader will benefit further in this character study from analysis of the text of Gennaro's other *arias*. These texts and translations are relevant to our discussion, but for brevity's sake at this point, I will make a few character observations informed by these texts.

From the Ivanoff *aria*, which when used in place of the Mario *scena*, is also at the top of Act II in the same setting, we learn the depth of Gennaro's feeling for Lucrezia, her identity as his mother being, as yet, still concealed. He is conflicted about his love for Lucrezia, knowing her infamy as "La Borgia", but he can neither explain the depth of his feeling, nor hide it from himself. Gennaro gives himself over completely to his passion for her, making no more attempt to repress it or understand it.

From the Moriani *aria*, "Di pescatore ignobile", which is part of the dialogue between Gennaro and Lucrezia at their first meeting in the prologue, we learn that Gennaro does not know the origins of his family or birth. As he grew up in Naples, he believed himself to be the son of a poor fisherman, until an unnamed warrior provided information to the contrary in the form of an anonymous letter from Lucrezia, along with gifts of weapons and a horse. In the letter, Lucrezia tells Gennaro that she gave him up for his own safety, fearing for herself and Gennaro at the hands of a cruel, unnamed man. The letter also asks Gennaro not to search for her or seek to discover her name, as this would serve to further endanger them both. In the course of this *aria*, Gennaro explains how the absence of his mother has shaped his life: he sees her everywhere he looks, and continually speaks with her, whether awake or asleep. This

defining moment provides new direction in his life in terms of his hope of reunion with his mother, and also his new career as professional soldier. In my opinion, Genarro's reasons for his choice of this profession are twofold: first to create a new identity for himself by means of Lucrezia's letter and the weapons she has given him. Second, I believe he intends to utilize the mobility afforded by his new profession as a means by which to search for his mother. With these insights at our disposal, we come to the text at hand.

c. Original Translation

Com'è soave quest' ora di silenzio
al mio dolente cor.

Qui non ascolto umana voce
e sembra in dolce calma
riposar la natura: Ah! non han posa
le incertezze orrende
che mi premono il petto.

Ove ne andasti, gioja innocente
De' miei primi giorni!
Come sogno sparisti e più non torni?

Anch'io provai le tenere
smanie d'un puro amore,
conobbi io pure il fervido
desio di gloria e onore,
e mi ridea nell'anima
di pace il bel seren.

How sweet this moment of silence is
to my aching heart.
Here, there is no human voice
and nature seems to rest
in sweet stillness: Ah! It doesn't
quell the horrendous uncertainties that weigh
upon my breast.
Where have you gone, innocent joy
of my early days?
Have you vanished like a dream to
return no more?
I too have experienced the tender
yearnings of pure love,
I too have known the fervent
desire for glory and honor,
and the beautiful serenity of peace
was laughter to my soul.

Perderne la memoria,

mi fosse dato almen.

Da mille dubbi lacero,

calma non ho, né speme,

un affannoso palpito,

il cor me scuote e freme;

mille funeste imagine

mi colmano d'orror.

Almen bastasse a uccidermi

l'immenso mio dolor.

If it were only granted me

to lose the memory of this.

Torn by a thousand doubts,

I have neither peace, nor hope,

A frantic throb,

my heart shakes and trembles.

A thousand deadly images

overwhelm me with horror.

If only my immense sorrow

were enough to kill me.

d. Form and Analysis

The form of this *aria* does not follow the traditional Italian quadripartite pattern established as the norm by Rossini. (Refer to Appendix E for the body of each *aria* in its entirety.) Here one sees the effects of French grand opera asserting themselves in the large-scale form of this piece, though as will be made apparent, the small-scale, internal form remains firmly rooted in Italian practice. At this point in the development of Italian opera, one observes a general trend toward dramatic unity in opera, expressing itself at times in a flexibility or abbreviation of the quadripartite structure, at times in a borrowing of forms from operas of other nationalities. Donizetti practices the latter in this instance: he borrows the French form of a ternary structure with modulating central episode within a one-movement *aria*.²¹

²¹ Jack Westrup, et al, "Aria," In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43315> (accessed September 30, 2009).

Donizetti begins the *scena* in the key of C Major. The reader should take note that although the *aria* itself consists of one movement it resides in a bipartite structure of *scena* and *cantabile*, just as the traditional Rossinian model of a two tempo *aria*, i.e. *cantabile/cabaletta* resides within a quadripartite structure. The *scena* is traditionally comprised of an orchestral introduction along with *recitative* of both declamatory and *arioso* character. In this selection Donizetti uses largely the latter type, i.e. one finds no clearly delineated sections within the *scena* of significant contrast. At mm.50-52 the *scena* cadences in C Major and the *cantabile* begins with no change of tonality. Here begins the A section of the large-scale ternary form of the *aria*. Also at this the time the A section of the internal structure begins, i.e. the phrase structure. Here Donizetti uses the established form of the lyric prototype, later used to great effect by Verdi and first employed in its terminology by opera scholars in application to the established works of Bellini.²² The most typical phrase structure of the lyric prototype expresses itself as AA'BA" coda, or AA'BC coda, though it is rarely found in this exact form. Typical phrase length is four bars, and Donizetti does not depart from this norm here. A begins at the pickup to m. 57 followed by A' at the pickup to m.61. B begins at m.65, and true to form, a small-scale section of harmonic instability ensues in the form of a chain of chords of secondary function. At m. 69, C brings us back to harmonic stability and conclusion of the A section of the large-scale ternary form with a V-I cadence.

In m. 73 we find the beginning of the modulating central episode, i.e. the B section of the large-scale form, asserting itself in a marked increase of chromaticism and rhythmic urgency. Closer observation of the harmonic structure reveals a chain of chords of secondary

²² Mary Ann Smart and Julian Budden, "Donizetti, Gaetano," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51832> (accessed September 30, 2009).

function emphasizing the key area of ^bVI. In addition, the vocal line of this central episode is characterized by declamatory phrases whose structure defies analysis through the rubric of the lyric prototype. By m.83, Donizetti begins resolution of this harmonic tension through an emphasis of dominant harmony, cadencing on I by m.87, and ushering in the return to the A of both the large and small structures of the piece. Within the small structure there is a recapitulation of AA' followed by new melodic material (D) in m. 94 and a coda beginning in m. 101. The *aria* ends with an orchestral postlude extending the C Major tonic harmony. Thus we have the final internal structure: AA' BC (Central Episode) AA' D coda.

B. General Vocal and Stylistic Considerations

In beginning this section of vocal and stylistic analysis, it seems prudent first to take a brief glimpse into general stylistic practices associated with the *bel canto* period. It is not my intention to narrowly define those practices, such an undertaking being if not impossible, then certainly beyond the scope of this document. Nor is this discussion meant to delineate appropriate boundaries of a given student's interpretation, but merely to offer a point of reference from which one may proceed in informing his interpretation. Indeed many student singers today are in need of a richer vocabulary and understanding of these practices, such that their own study, discussion, and implementation of these practices may be more intentional. Among those general stylistic devices most closely associated with and integral to the period are *legato*, *portamento*, *messa di voce*, *mezza voce*, and *tempo rubato*.

There can be little debate among singers and instructors of singing that *legato* is perhaps the most important element of classical singing. G.B. Lamperti defines it as "a smooth and unbroken passage from one tone to the other. The breathing must not be interrupted

between the tones, but flow evenly as if a single tone were sung.”²³ In his book, *Great Singers on Great Singing*, Jerome Hines makes a distinction between types of *legato* as expressed in German and Italian idioms of singing:

[*Legato* is] the Italian word for ‘tied.’ In music its meaning varies according to whether one belongs to the Italian school or the German school. In the Italian school, to sing *legato* means ‘to join consecutive pitches together with minute *portamentos*.’ In the German school, to sing *legato* means ‘to go from one pitch to another as quickly as possible, but with no intervening tiny *portamento*.’²⁴

I would suggest that each type of *legato* can serve a given singer depending upon the literature sung and the effect the singer wishes to produce. Obviously literature from the classical era will lend itself more readily to the German concept of *legato*, and romantic literature to the Italian, much in the same way that *fioritura* in Mozart is to be sung with a relatively *legato* articulation, while Rossinian *fioritura* is desirous of a relatively distinct and separated articulation, although these too are matters of some debate. I believe these generalizations regarding *legato/fioritura* are greatly informed by the cultural predispositions of Italians toward a sense of *slancio* or abandon, and of Germans toward a sense of restraint and beauty of proportion. To arrive at an appropriate expression of this *slancio*, one must consider the style period, whether the neo-classicism of Rossini, the developing romanticism of Donizetti and later Verdi, or the varying degrees of lyricism and declamation of the Veristic composers, e.g. Puccini and Giordano. These style periods progress, respectively, from the most constrained expression of *slancio* to the most unbridled. I believe it is the combination of a true and full inner emotional life, which is then constrained or released in varying degrees according to the style period,

²³ James A. Stark, *Bel Canto: A History of Vocal Pedagogy* (Toronto: University of Toronto Press, 1999), 165.

²⁴ Jerome Hines, *Great Singers on Great Singing* (New York: Limelight, 1994), 354.

which will result in a satisfying expression of *legato*. By this I mean one may avoid a *legato* which is on the one hand correct, yet formulaic and cold, or on the other, one which is emotionally exciting yet lacking in lyricism and beauty. The tension between this *slancio* and the constraints of the stylistic period produce a *chiaroscuro* not of vocal colors but of expression; they *appoggiano*, or 'lean against' one another to produce the desired result.

Harris defines *portamento* as "the connection of two notes by passing audibly through the intervening pitches."²⁵ Both Harris and Stark comment on the efficacy of *portamento* in facilitating *legato*²⁶, and Stark makes the further distinction in that "[this] passing through all intervening pitches [is] in a slower manner than in a vocal onset or a *legato*."²⁷ The vocal onset to which Stark refers in this passage has been in the past referred to by some as *cercar della nota*²⁸, by others as *intonazione della voce*.²⁹ Today it is pejoratively referred to as scooping, but this is an articulation which will be discussed in greater detail as we explore further classifications of articulation. In an interview with Jerome Hines, Placido Domingo also comments on the role that the *portamento* plays in securing the proper *legato* and support for the voice:

'Sometimes, to people that chop very much their singing, I recommend this type of exercise'He then repeated the exercise of arpeggios on thirds he had demonstrated at the beginning of the interview, but much slower, with an exaggerated *portamento*, or slur, between the notes. 'To use *portamento* to make one's diaphragm' ... 'Wake up, 'I suggested. He nodded. 'And don't chop!'³⁰

²⁵ Ellen T. Harris, "Portamento," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed August 13, 2009).

²⁶ Ibid.

²⁷ Stark, 165.

²⁸ Harris, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed August 13, 2009).

²⁹ Stark, 163-164.

³⁰ Hines, 107-108.

There is debate as to how generously or sparingly *portamento* is to be employed. Garcia and Lamperti believed that it should be employed judiciously and infrequently for expressive purposes.³¹ In contrast, Mancini encourages its generous application, considering it an indispensable element of *legato*:

By this *portamento* is meant nothing but a passing, tying the voice, from one note to the next with perfect proportion and union, as much in ascending as descending. It will then become more and more beautiful and perfected...because it ought to be a just and limpid gradation which should be maintained and tied in the passage from one note to another.³²

One must take into account that Mancini's *bel canto* is that of an earlier century, its practices carrying over into the Rossinian literature, while Garcia and Lamperti espouse stylistic practices more suited to the music of increasing dramatic urgency and directness of the mid-19th to early 20th centuries. In any case, it seems that in the 20th century it has fallen increasingly out of favor in preference for a "'pure' style of singing," which as Harris notes, "has no basis in vocal practice of the 17th, 18th or 19th centuries."³³ Renata Scotto, renowned for her expertise and painstaking attention to detail and interpretation of the *bel canto* literature, and who "frowns on sliding [and] scooping", also comments on this trend in our current vocal climate.

'In my generation,' she notes, 'conductors started cleaning up the musical values, but maybe they have gone too far. Opera has become a bit like a symphonic concert. Too clean. Clean but cold. We need to go back a little bit, to try to communicate some emotion, or the audience gets bored.'³⁴

³¹ Stark, 165.

³² Ibid.

³³ Harris, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed August 13, 2009).

³⁴ Matthew Gurewitsch, "Now Playing at the DMV: Renata Scotto," *The New York Times*, Arts, June 19, 2005, <http://www.nytimes.com/2005/06/19/arts/music/19gure.html> (accessed August 20, 2009).

Messa di voce can be simply defined as the practice of *crescendo* followed by a *decrescendo* on a single held note. The term should not be confused with *mezza voce*, which literally means ‘half voice’, and is meant to be achieved without a change of the essential resonance, i.e. without resorting to a falsetto or *voix-mixte*. *Messa di voce* has in the past been held in high esteem as one of the most important maneuvers a singer can perform, both in terms of its artistic merits, and its effectiveness in training voices. Some speculate that this is the origin of its name, which literally means ‘placing of the voice’. Descriptions of both Garcia’s and Lamperti’s respective understandings of the term can be readily found in the general oeuvre of vocal pedagogy literature. The essential difference in their descriptions is that Garcia’s *mesa di voce* includes a change of vocal colors (i.e. The voice begins in a covered/veiled position, brightens as volume increases, and is once more covered in the *diminuendo*.), while Lamperti’s maintains a consistently open sound.

Tempo rubato is a term used to refer to two practices. The first consists in varying expression of *accelerandos* and *ritardandos* as realized in both the melody and accompaniment in equal proportion and gesture. However, the term is more frequently, and in my opinion most correctly applied to the practice in which, as Stark describes, “the melody notes alone were stretched and shortened, while the accompaniment maintained a strict rhythmic beat.”³⁵ Stark goes on to supply Garcia’s more exhaustive description:

In order to make the effect of the *tempo rubato* perceptible in singing, it is necessary to sustain the tempo of the accompaniment with precision. The singer, free on this condition to increase and decrease alternately the partial values, will be able to set off certain phrases in a new way. The *accelerando* and *rallentando* require that the accompaniment and the voice move together and

³⁵ Stark, 173.

slow down or speed up the movement as a whole. The *tempo rubato*, on the contrary, accords this liberty only to the voice.³⁶

Now as to more specific types of articulation and as an auxiliary of *legato* and *portamento*, let us return to the aforementioned *cercar della nota* or *intonazione della voce*. It is my assertion that this device is an indispensable tool in the quest for, as Stark puts it, “malleability of pitch and intensity,” or as in the previous quote of Mancini, “a just and limpid gradation.” The danger with any of any of these devices, be it the *portamento*, the *messa di voce*, or the *cercar della nota*, lies in poor execution and in formulaic rather than artistic application. Having taken this into account, a simple definition given by Harris gives one insight into the gesture: “At the beginning of a phrase, one sings the note immediately beneath the initial note very briefly and softly, then glides from this quite imperceptibly to the initial note.”³⁷ Others, such as Caccini and Bovicelli describe the glide as encompassing an interval of a 3rd or even 4th below the initial note.³⁸ In looking for examples of the gesture, I would refer the reader to various recordings of Juan Diego Flórez, or Plácido Domingo, each of whom use this gesture to great technical and artistic effect.

Finally as fodder for the individual student’s further independent exploration of *bel canto* style, let us briefly visit Garcia and Lamperti’s respective classifications of vocal articulation which take into account the demands of *fioritura*. Garcia divides his articulations into five categories as referenced by Stark: *legato*, *marcato*, *portamento*, *staccato*, and

³⁶ Ibid., 173-174.

³⁷ Ellen T. Harris, “Cercar della nota,” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05292> (accessed August 15, 2009).

³⁸ Ibid.

aspirato, while Lamperti denotes four: *legato*, *portamento*, *picchettato*, and *martellato*.³⁹

Garcia also delineates four categories of sustained notes, which Jander and Harris supply:

“those having (1) no change of volume (*d’une force égale*), (2) *messa di voce* (or *son filé*), (3) a series of *messa di voce* (*sons filés avec inflexions*), and (4) repeated tones (*martellement ou répétition du même son*).”⁴⁰ These terms offer the smallest sampling of a rich vocabulary in the service of a specificity and diversity of phrasing and articulation belonging to a stylistic period much more devoted to nuance in interpretation than our own.

C. Vocal and Stylistic Analysis

At the outset of this *aria*, Donizetti presents his tenor with a difficulty which is a function of both registration and dynamics. It is no coincidence that the tenor voice is not generally given to immediate association with delicacy of dynamics, and certainly not with a high *mezza voce*. That distinction is most often accorded to sopranos. This difficulty with dynamic range for the tenor becomes most apparent at that point in the tenor’s range at which many difficulties become apparent: the *passaggio*. Nonetheless, Donizetti has set the entire opening phrase (see Figure 1) in the tenor’s upper middle, hovering around the pitches d₄, e₄, and f₄, under a *piano* marking. In addition, the tempo marking is *larghetto*, with the text indicating a pensive mood, thus one must be careful to reflect this intention and mood through dynamics, vocal coloring, and languid phrasing.

Gennaro continues his *recitative*, speaking of the harmonious and restful state of nature in his surroundings, his implicit desire being to find such a state within himself. The

³⁹ Stark, 166.

⁴⁰ Owen Jander and Ellen T. Harris, "Son filé," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26206> (accessed August 17, 2009).



Figure 1: *Anch'io provai le tenere*, mm. 30-34

aforementioned use of dynamics, phrasing, and coloring should continue to communicate this intention and expand upon it. In m.39 we find a contrasting sentiment, beginning with the words, “Ah, non ha posa...”, as Gennaro concludes that his attempt to find peace in his surroundings is in vain (see Figure 2). The orchestra also reflects this inner turmoil in a change of articulation from static, sustained chords to tremolos executed with a tell-tale *forte-piano* dynamic; if one looks more closely at the score, one finds that up until this point the dynamic marking has not risen above *piano*, and now in this one phrase, we have three markings of *forte*.

The voice should reflect Gennaro’s desperation with a definite sense of contrast, abandoning the gentle development of previous phrasing in preference for an immediacy and urgency of tone. This can be conveyed by several means: certainly through the diction and



Figure 2: *Anch'io provai le tenere*, mm. 37-43

dynamics, intensification of energy in the vibrato, and in service of the contrasting emotion, perhaps a more open tone, though without violating the need of the voice to remain collected, covered, focused, etc., in the upper register. The desperation of the phrase reaches its apogee at the *forte*, accented, sustained G₄ of m. 41 over the word *orrende* or horrendous (see Figure 2). One may also take note in the shift of Gennaro's focus at this point from his exterior life to his interior life, i.e. from his observations of his surroundings to his feelings and inner reflections. This can be a useful distinction to make in general, not only with regard to the vocal line and its text, but also in terms of orchestral commentary. One must determine whether the orchestra is commenting on and evocative of the physical setting, or whether it is commenting on and describing the character's internal world.

Going on to m. 43, we see that the text begins to reveal the deep change that has occurred in him because of this mysterious relationship (see text of Figures 2 and 3). His young hopes for love and achievement, in a sense, the dreams and purposes of his life are now gone. He is exiled from his own heart by this mysterious hold Lucrezia has on him, and his depth of feeling for a woman he believes to be evil. If he loves such a woman, what does this mean in terms of his own identity? He no longer understands who he is. Why can he not simply dismiss these feelings and return in his heart to the innocent desires of his former life, to an identity of innocence? Of course the implication is that on some level, Gennaro intuitively recognizes his mother, but without this explicit information to interpret his feelings, a deep conflict is engendered within him.

Once again the singer's cue to affect a contrast begins with the orchestra. Its tempo has slowed by means of a *rallentando* (m. 42), its dynamic has returned suddenly to a *piano* after an

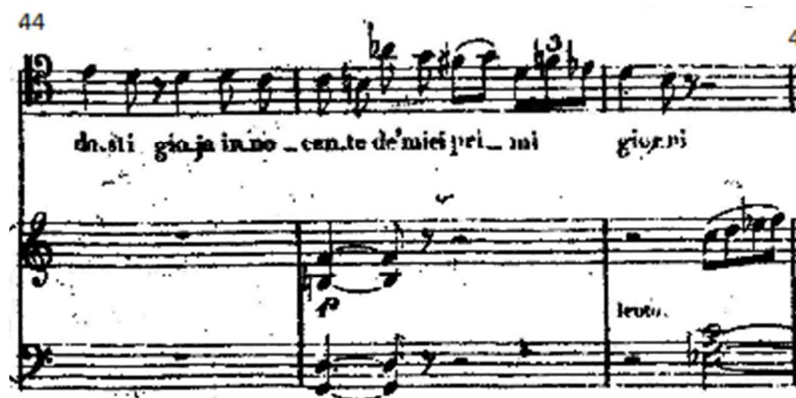


Figure 3: *Anch'io provai le tenere*, mm. 44-46

emphatic *forte* punctuation of the preceding phrase, and its texture is again sparse with a more gentle articulation (see Figures 2 and 3). The tenor's vocal and dynamic colors should change accordingly, making note of the text and the *piano* marking for both the piano and the vocal line. Having determined that his soul cannot find rest in these peaceful settings, he asks if his innocence and peace will ever return. The development of the phrase should return to a slower lyricism, communicating despair and resignation.

The vocal challenge is once again a function of registration and *tessitura*, as these phrases hover around the *passaggio*, their excursions above the staff increasing with the intensity of Gennaro's emotion. One must take care, however, that intensity of emotion is not equated with a mere increase in volume, especially given the *piano* marking of m.43 (see Figure 2). This is a commonly practiced solution for the tenor, but the expression of a rich emotional palette requires that this intensity be expressed in varying forms. For example the text, "de miei primi giorni" in m. 45 provides excellent opportunity for the singer to communicate a nostalgic sense of longing (see Figure 3). In mm. 47-49 one should make contrast between the phrase over the text "come sogno sparisti", and "e più non torni": "sparisti" indicating a sense

of anguish, and “torni” of deep and resigned grief (see Figure 4). One comprehends the composer’s intention for such contrast in taking note of the *crescendo-decrescendo* markings of mm. 47-48, and the *lento* tempo markings of mm. 48-49 (see Figure 4).



Figure 4: *Anch'io provai le tenere*, mm. 44-49

At this point begins the *aria* proper begins, and as the tempo marking, “*larghetto cantabile*” indicates, what matters here is a slow *cantabile*: languorous, elegant, ‘singable’ phrasing. To that end, one’s singing must be eminently *legato*, and the gesture of the *messa di voce* should inform the majority of one’s phrases and the sense of line. This sense of line is even more important here in the *cantabile* than in the *recitative*. In the *recitative* the text can play a more important role in conveyance of intention, but here, though the text is important, the intention is most effectively conveyed in the long sense of line, and in the sense of long vowel implicit in Donizetti’s setting and the Italian language. In the English language, when we intend to express something of greater emotional import, it is usually reflected in Teutonic accent. For example, if one were furious and said, “I’m gonna kill you!” The “k” of kill would usually communicate that anger by means of an abrupt, plosive accent, whereas in the Italian language, the “k” would have none of this quality, being relatively unaspirated. Rather the “i” vowel would be elongated with intensity: “I keeeeeeeel you!” Also by merely looking at the

score, one sees that it is not only the language that is desirous of this kind of vocalic articulation (see Figure 5). From the outset of the *aria* proper (m.52), the transparency and lyricism of the orchestral texture signal that the voice will be the central element. For this reason, *bel canto*



Figure 5: *Anch'io provai le tenere*, mm. 52-57

literature frightens many singers, because it renders one so exposed; the smallest vocal fault is readily heard. This is also what makes it such an excellent didactic tool: in a sense, the music itself teaches one to sing with control, elegance of gesture, *legato*, etc. It prepares one to sing music with more dramatic character and denser orchestration without damage to one's instrument.

At the pickup to m. 63, we find the first *forte* marking of the *cantabile* and the accompanying text, "desio di gloria," returning to *piano* at m. 64 with the resolution of the preceding dominant harmony to tonic (see Figure 6). Donizetti notates a *crescendo* as the tenor ascends to an A₄ marked with a *fermata*. The contrast the tenor should make here is informed by the text and character of the preceding phrases in which Gennaro communicates the peace he found in earlier circumstances. Here the intention is waxing toward the pain of loss. Thus far in the *cantabile* Donizetti has, in vocalic terms, ideally utilized the text for this *tessitura* (in the *passaggio*) and for the tenor's ascent into the upper register. This is to say that



Figure 6: *Anch'io provai le tenere*, mm. 62-64

almost every vowel is closed or lends itself towards an easy modification to the necessary covered position. As the tenor ascends to the A_4 , he should take care to maintain this cover with a sense of deep support and dependence on his breath to effect the change in volume rather than the vocal folds. If he is secure enough in the use of this cover, he may, within this position, open the vowel a bit as the *crescendo* intensifies. This will further add to a sense of vibrant life in the phrase in terms of dynamics and the use of a broader spectrum of colors which the well placed voice possesses.

The following phrase begins, once again, in the *passaggio* with a *piano* marking (see Figure 7, m.65). By this point one can see that if a tenor tires easily in this range of the voice, he may not reach the end of the *aria* without difficulty. Though it is a double-edged sword, this is another didactic merit of the piece: it teaches one to sing well in this part of the voice, which many tenors believe is the key to the entire instrument. This aforementioned *piano* marking should not signal the tenor, however, to reiterate his doleful intention of the first few bars of



Figure 7: *Anch'io provai le tenere*, mm. 63-66

the *cantabile*. Rather these few bars under the *piano* dynamic set up the contrast to follow: new melodic material and increasing chromaticism signal the underlying sense of pathos which comes to the surface as the tenor *crescendos* in bar 68, making his way first to G₄, A₄, and a culminating *cadenza* in the following bars (see Figure 8).



Figure 8: *Anch'io provai le tenere*, mm. 68-72

Following the *cadenza* we have the modulating central episode of the *cantabile* (m. 73), characterized by increased chromaticism and diversity of rhythm, thicker orchestral textures, and vocal phrases of a more varied, dramatic, and declamatory nature (see Figure 9). In observing the orchestral dynamic markings, we also find *forte-piano* markings in alternation with *piano* markings virtually every other bar until we reach the *fortissimo* of bar 81 (see Figures 9, 10, 11). The sum total of all these effects should indicate to the singer that we have reached the apex of Gennaro's battle within himself and of his emotional struggle.



Figure 9: *Anch'io provai le tenere*, mm. 73-76

It is in this central section that Donizetti employs his talents for directness of dramatic utterance; therefore the tenor must avoid the temptation to open the voice too much in seeking an effect. Perhaps a better way to say this is that although the vowels and space must open in ascending the scale, the voice must do this within the cover accompanied by a sense of deep connection to the breath. This, perhaps, is why most tenors consider successful navigation of the *passaggio* a seminal issue: because once established in this cover, it becomes safe, even advisable to open the voice, and one is afforded more freedom in attempting dramatic utterance. So then, the voice should remain well-supported and dependent upon the breath and the diaphragm, the tenor making all the more certain that the source of his power lies in the breath.

In mm. 77 Donizetti instructs the tenor with the admonition, “*portando la voce*” as a way of effecting Gennaro’s desperation (see Figure 10). As mentioned previously the *portamento* up is less common in practice as the *portamento* down, and given this specific instruction to do so, one must assume the desired effect is to buttress the emotional import of the phrase and in particular of the word “speme.” As the tenor ascends the scale, Gennaro speaking of having lost hope, his heart “shaking and trembling,” the vibrato inherent in the

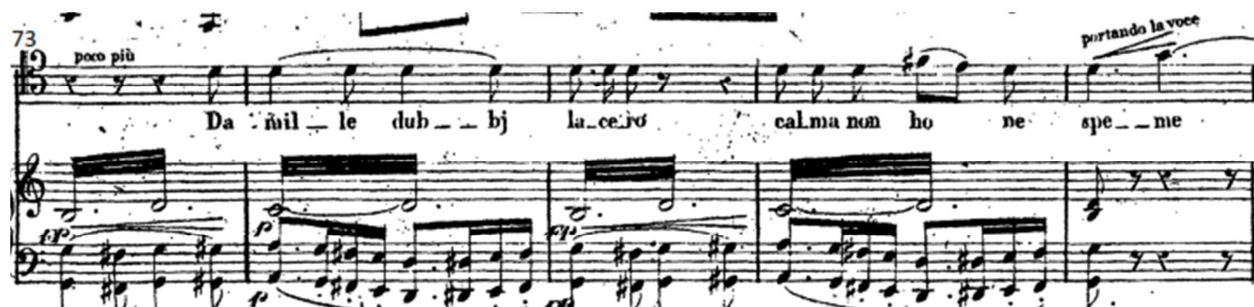


Figure 10: *Anch'io provai le tenere*, mm. 73-77

execution of the *portamento* can be exploited to great effect if one imbues it with this quality of desperation. As we reach m. 81, (see Figure 11) the orchestral *fortissimi* of the next few bars undergird the text, “A thousand deadly images overwhelm me with horror. If only my immense sorrow were enough to kill me!” Particular emphasis is given to the text, “mi colmano d’orror” by means of vocal accents, which should again be sung well-supported. At m. 85 the “Ah,”



Figure 11: *Anch'io provai le tenere*, mm. 79-81

descending chromatically should convey the dissolution of all this emotional outpouring. The sense should be given that he is spent, having exhausted himself, perhaps arriving at resignation. Perhaps unable to forget happier times, he succumbs to the memories, melting into the return to the lyricism of the A section, which is apparent in Donizetti’s tempo marking along with the marking of *dolce*.

In returning to the A section, the text is varied ever so slightly in the substitution of the word “primo” for “puro” in the phrase “smanie d’un primo amore,” so that we are given another facet of Gennaro’s desire to know the innocence or purity of first love once again. The melodic material continues its recapitulation as we reach the *forte* of m. 93, but now Donizetti marks an *accelerando* as the material of the coda reinvigorates Gennaro’s angst, now marked with accents and *crescendos*, now marked *piano* in alternating fashion. One should be careful to observe these important contrasts over the course of mm. 94-100 (see Figure 12).



Figure 12: *Anch’io provai le tenere*, mm. 95-99

Curiously the phrase approaching the high C in m. 97 is marked *piano* as a function of this alternating contrast, but no dynamic indication is given for the high C itself. One should not assume that Donizetti therefore intended the note to be sung *piano*, but that it should remain within the lyric character of a *piano* gesture, supporting this lyricism through observance of the given *rallentando* marking, and making contrast through observance of the successive accents as the subsequent A₄ is reiterated with shorter rhythmic values. The effect then is that as the high C increases in its intensity, and as the text is repeated over these insistent reiterations, Gennaro’s desperation and wish for oblivion fairly explodes.

The remaining material is solely lyrical in character, giving final voice to Gennaro’s vain wish for peace in forgetfulness. Gennaro being conscious of the vain nature of this hope, his

utterance should reflect this. Were one to apply a Verdian rubric to the *aria*, the phrase Donizetti chooses to set here in repetition, “perderne la memoria, mi fosse dato almen” would in a sense fulfill the function of the *parola scenica* on a smaller scale, summing up the sentiment and intention of the entire *aria*. This being the case, the tenor should make this apparent in his interpretation. The great actor and teacher Michael Chekhov encouraged his acting students to find a physical and bodily posture, a psychological gesture,⁴¹ as he termed it, in which to sum up or find the essence of a character. Having made his emotional journey through a treacherous interior landscape, the sentiment of this *parola scenica* provides the elemental stuff of that psychological gesture for Gennaro. To that end, and in contrast to preceding dramatic dialect, the tenor should return to an emphasis on *legato* in the utmost, once again informed by the gesture of the *messa di voce*.



Figure 13: *Anch'io provai le tenere*, mm. 105-106

Donizetti brings the tenor to rest in a vocal range and manner typical of so many *arias* for tenor in the *bel canto* period: *mezza voce* in the *passaggio* (see Figure 13, m.105). One might almost consider it cruel at the end of a difficult *aria*, but I believe that the reason

⁴¹ Michael Chekhov, *To the Actor; on the Technique of Acting* (New York: Harper, [c. 1953]), 63.

composers of the period exploited this part of the tenor's range with frequent *piano* markings is because, when executed with sufficient support, breath flow, and space, more colors are available to the tenor in this part of the voice than in any other. With this in mind, the student should employ these variations in color in service to the music and character as his technique permits and as he continues to utilize this literature to receive the technique it requires.

CHAPTER 3

ARIA OF ROBERTO DEVEREUX

A. Historical Data

Devereux is perhaps Donizetti's most personal work. He composed *Roberto Devereux* in the midst of a cholera epidemic which, perhaps coupled with difficulties in childbirth, was the cause of his young wife Virginia's death. In a letter to his brother-in-law, Donizetti referred to *Devereux* as "the opera of my emotions", and made it clear that because of its deeply personal emotional import, he had no eagerness to begin rehearsals, following so soon after his wife's death.⁴² The libretto, written by Salvatore Cammarano, and based on François Ancelot's play *Élisabeth d'Angleterre*, as well as Felice Romani's libretto for the Mercadante opera, *Il Conte d'Essex*, is based within an historical context describing the relationship of Queen Elizabeth I and the Earl of Essex, though not rendered without considerable artistic license as to its historical accuracy.

The opera's premiere was on October 29, 1837 at the Teatro San Carlo in Naples. Donizetti was eminently pleased with its reception, writing to a friend that, "the results could not have been more flattering."⁴³ In the 19th century, *Roberto Devereux* would be one of Donizetti's most successful operas and was frequently performed both in Europe and internationally until 1882, by which time its glory days had come to a close. Not until 1964 would it return to the stage and be championed by such sopranos as Leyla Gencer, Montserrat Caballé, and perhaps most notably, Beverly Sills, in whose capable hands the opera was, as

⁴² Ashbrook, *Donizetti and His Operas*, 122.

⁴³ Osborne, 260.

Ashbrook notes, “the hottest ticket on Broadway.”⁴⁴ Many consider it to contain some of Donizetti’s best writing for the voice, and its mad scene for Queen Elizabeth is widely regarded as one of the most challenging scenes, both dramatically and vocally, for the *bel canto* soprano.

a. Synopsis

Characters

Soprano	Elizabeth, Queen of England
Baritone	Duke of Nottingham
Mezzo-Soprano	Sarah, Duchess of Nottingham
Tenor	Robert Devereux, Earl of Essex
Tenor	Lord Cecil
Bass	Sir Walter Raleigh
Bass	A Page
Bass	Nottingham’s Servant

Ladies of the Royal Court, Courtiers, Pages, Royal Guards, Nottingham’s Attendants

Time: 1598 Place: London

Act I - Devereux returns from an unsuccessful military campaign in Ireland to find Queen Elizabeth engaged in attempts to quell charges of treason against him from his enemies Cecil and Raleigh. The Queen is in love with Devereux and has previously given him a ring of safe-conduct should the need arise. She reminds him of this fact as she perceives an uncustomarily cool demeanor from him, and begins to suspect that she has a rival. Devereux secretly makes his way to say goodbye to his true love, the Queen’s Lady-in-Waiting, Sarah, who has been

⁴⁴ Ashbrook, *Donizetti and His Operas*, p. 124.

forced by the Queen to marry Devereux's best friend, the Duke of Nottingham in his absence. Devereux rebukes her for marrying Nottingham, and she in turn rebukes him for wearing the Queen's ring. He rashly presents her with the ring, and she him with an embroidered scarf to commemorate their love.

Act II - The council, led by Cecil and Raleigh, has convened and found Devereux guilty of treason. Nottingham vigorously defends his best friend before the Queen but is silenced by Raleigh's presentation of Sarah's scarf found in Devereux's quarters. This enrages both Nottingham and the Queen who demands to know the identity of her rival. Devereux refuses to reveal her, and the Queen sends him to the Tower of London, condemning him to death.

Act III - From his imprisonment in the tower, Devereux sends word to Sarah, entreating her to deliver the ring to the Queen. Nottingham is determined to prevent this attempt for clemency and locks Sarah in her quarters. Meanwhile, the Queen, still in love with Devereux anxiously anticipates the delivery of the ring so that she may grant him pardon, feeling powerless against the council without it. Followed by Nottingham, Sarah arrives in desperation with the ring just as the cannons announce Devereux's death. Nottingham declares his purposeful delay of Sarah's arrival in order to have his revenge upon Devereux. Enraged, Elisabeth orders them arrested, and plagued by hallucinations of Devereux's ghost, announces her abdication as she presses the ring to her lips.

b. Setting the Scene

Act III, scenes 4 and 5 - Devereux is in the tower of London under guard, awaiting sentencing. He has given Sarah instructions to return to the Queen a ring she once gave him to

secure his release should he ever fall prey to political treachery. He hopes that in receiving this ring from Sarah, the Queen will pardon him. Devereux's desire for pardon is so strong, not because he fears death, but because he feels he must vindicate Sarah's character and her fidelity towards Nottingham. In his mind he expresses these sentiments to Nottingham, surrendering his life to his former friend as proof of his sincerity. The guards arrive with the verdict of Devereux's sentence: death. Devereux's only thought is that he will now be prevented from giving this aid to Sarah, but he swears that he will make intercession for her in heaven knowing that a just God will hear his pleas.

c. Original Translation

Ed ancor la tremenda	And still the dreadful
Porta non si dischiude... Un rio presagio	Door does not open... a grim forboding
Tutte m'ingombra di terror le vene.	Strangles my veins with terror.
Pur fido è il messo, e quella gemma è pegno	But the messenger is trustworthy, and that gem
Sicuro a me di scampo.	Is a sure promise of my escape.
Uso a mirarla in campo;	Having seen it so often in battle,
Io non temo la morte; io viver solo	I am not afraid of death; I only
Tanto desio, che la virtù di Sara	want to live long enough to see Sara's
A discolpar mi basti.	virtue exonerated; that is enough for me.
O tu, che m'involasti	Oh you (Nottingham), who robbed me of
Quell'adorata donna, I giorni miei	the woman I adored, I surrender
Serbo al tuo brando, tu svenar mi dei.	My days to your sword; you must slay me.
A te dirò, negli ultimi	I will say to you, with my last
Singhiozzi, in braccio a morte:	Sobs, in the arms of death:

Come uno sprito angelico

Pura è la tua consorte!

Lo giuro, e il giuramento

Col sangue mio suggello

Credi all'estremo accento

Che il labbro mio parlò.

Chi scende nell'avello

Sai che mentir non può.

[Odo un suon per l'aria cieca...

Si dischiudono le porte...

Ah! La grazia mi si reca.

Dove?

A morte!

Ora in terra, o sventurata,

Più sperar non dêi pietà, A morte!

A morte! Ma non resti abbandonata;

Havvi un giusto ed ei m'udrà.]

Bagnato il sen di lagrime,

Tinto del sangue mio,

Io corro, io volo a chiedere

Per te soccorso a Dio.

Impietositi gli angeli

Eco al mio duol faranno.

Si piangerà d'affanno

La prima volta in ciel.

Like an angelic spirit

Your wife is pure!

I swear it, and I seal

The oath with my blood.

Believe the last word

That my lips speak.

You know that the one who descends

To the grave is not capable of lying.

[I hear a sound through the gloomy air...

The doors are opening...

Ah! They are bringing my pardon.

Where?

To death!

Now on Earth, poor woman,

There is no more hope for mercy.

To death! But you will not remain abandoned;

There is a righteous one, and he will hear me.]

With my breast, bathed in tears

And dyed in my blood,

I run, I fly to ask

God to help you.

Moved, the angels

Will echo my sorrow.

There will be fervent weeping

In Heaven for the first time.

d. Form and Analysis

The *Devereux aria* adheres to the traditional quadripartite structure completely in form if not thoroughly in spirit. Each element of the structure is present. We begin with the

orchestral introduction in c minor leading up to the declamatory *recitative* beginning in m. 30. At m. 45 we see a clear indication of contrast in the form of Donizetti's tempo marking: *larghetto cantabile*. This begins the second section of the *scena*: the *arioso recitative*. This section is quite short, ending at m. 53; nonetheless it fulfills its formal and expressive purposes nicely. Also in this section we find the tonality shifting to the key of A Major and ending the *scena* in a half cadence of this new key. Donizetti further establishes the new section through a change of meter and beginning at m.56, bridges the *scena* and *cantabile* through a Rossinian device in which "a succession of declamatory flourishes...give way to a more periodic motion."⁴⁵ Once again we see the formal fulfillment of this structural device abbreviated and given a Donizettian, melancholic character.

The phrase structure of the *cantabile* is rendered once again through the vehicle of the lyric prototype. Here one sees a quite literal fulfillment its most typical structure in the form: AA' BA'' coda. A begins at m. 59 over tonic harmony. A' begins at 63 in a continuation of tonic harmony and confirms the expectation of the typical phrase length of four bars. At the pickup to m. 67, B begins the requisite move away from tonic harmony which is reestablished by A'' at m. 71. The regularity of phrase length is slightly truncated as the coda begins at m. 74, culminating in a modest *cadenza* at mm. 83-84. Typically, if the *aria* is performed in a concert setting, there is now a cut of the third element of the quadripartite structure, the *tempo di mezzo*, leading directly into the orchestral introduction of the *cabaletta*. This being the case, I will not comment on this section except to refer the reader to the included text and dramatic

⁴⁵ Jack Westrup, et al, "Aria," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43315> (accessed September 30, 2009).

developments of this section so as to inform his dynamic interpretation of the character and *cabaletta*.

Although the *tempo di mezzo* has made a digression to the key of C Major, the key center finds its way home through a minor so that the tonality of the *cabaletta* remains consistent with the *cantabile* in A Major. After 11 bars of orchestral introduction establishing a moderately quick *allegretto*, the A phrase of this loosely termed lyric prototype asserts itself. Departing from the standard structure, Donizetti establishes an overall phrase structure of AA' BB' A''CC', which is then repeated in keeping with common practice for the traditional purpose of ornamenting the melodic material and followed by a coda. In this case, however, the repeat fulfills formal expectations rather than providing much material for display of agility, and of course as Budden points out, "In Romantic opera, *cabalettas* in moderate time with no element of display become increasingly frequent, and the term thus came to designate the piece's form rather than its character."⁴⁶ Donizetti then introduces a coda which is a composite of melodic material from A, B, and C and concludes with a *cadenza*. Such a departure from the set form is not uncommon in the compositions of Donizetti or Bellini, as the form did not find its most consistently structured expression until the writings of Verdi.⁴⁷

A' as expected, follows after four bars at the pickup to m. 139. At the pickup to the *poco più* of m. 143, B weaves its contours through its expected harmonic journey away from tonic, followed after four bars by B' at the pickup to m. 147. Tonic harmony reasserts itself with the advent of A'' at the pickup to m.151 followed by C and C' at the pickups to mm. 155 and 159

⁴⁶ Julian Budden, "Cabaletta," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04499> (accessed September 30, 2009).

⁴⁷ Roger Parker, "Verdi, Giuseppe," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg4> (accessed September 30, 2009).

respectively. After the orchestral *ritornello*, the repeat of this structure ensues and is rejoined by the coda at the *poco più mosso* of m. 194, the *stretta* of the *cabaletta*.

B. Vocal and Stylistic Analysis

As the *recitative* begins the text at hand gives one insight into Devereux's subtext for the preceding orchestral introduction. He is waiting for the verdict to arrive regarding his innocence or guilt, and the waiting itself, is of course torture; he is filled with dread. In retrospect, we see in the introduction alternation of declamatory and lyrical content: the dramatic *tutti* exclamations of the first bar are certainly portentous of something foreboding (see Figure 14). These *forte tutti* chords are contrasted with the solemn and forlorn *piano*



Figure 14: *Come uno spirto angelico*, mm. 1-4

interjections of various solo wind instruments. This statement and response sort of dialogue gives one the impression of Devereux's internal struggle: first the horrifying and dreadful thoughts of all that could go wrong followed by the response of hopelessness, fear, sadness, feelings of loss, etc. This introductory material provides a rich resource for the singer's subtext and interpretation of the character. These vocally tacit moments can in fact provide opportunities to flesh out the character in arguably more dramatically interesting ways than in the body of the *aria* itself, since the character's inner life remains something of a mystery. It is

with the initiation of the *recitative* that this inner life overflows and is given heightened utterance allowing the audience complete access to this character, the degree of which, one rarely experiences in real life relationships.

There is no dynamic marking given for the tenor at the point of his entrance (see Figure 15, m.30), although the previous bar sets up his entrance having ended the orchestral introduction at a *pianissimo*. Continuing within this dynamic vein and perhaps imbuing the voice with a darker color could be effective devices in conveying Devereux's sense of fear. One may also take note that once again, Donizetti has begun the tenor's vocal journey near *passaggio* over this *pianissimo*. If one gives credence to my theory that setting the voice in this

30 Roberto

Ed an - cor la tremenda por - ta non si di - schiu-de?... Un rio pre -

Figure 15: *Come uno spirto angelico*, mm. 30-32

way is meant to exploit greater possibilities for color afforded by this part of the tenor's range, such consideration would further support the aforementioned suggestions. Though a quickening of the vibrato accompanied with the appropriate intention can also be an effective tool in conveying anxiety or fear, it would seem premature at this point, giving Devereux's fear no room for expansion. The intensification of his fear progresses with the *recitative* and is given greater expression at the orchestral *tutti forte* of m. 35, which restate the foreboding

opening chords of the introduction. At this point, one might begin to open the voice a bit and quicken the vibrato.

Devereux's thoughts now turn to Sarah (m.36), as he encourages himself with the knowledge that she is trustworthy and dependable (see Figure 16). One may regard this sentiment as being in the service of Devereux's attempt to strengthen himself, and the voice should follow suit, gaining more strength and stability. One should also note that the phrases are decidedly declamatory in nature beginning at measure 36, this being indicated by short rests which purposefully interrupt their overall intention. This is further evidence that m. 36

36

Pur fi-do è il mes-so, e quella gemma è pe-gno si-cu-ro a me di

Figure 16: *Come uno spirto angelico*, mm. 36-38

should be regarded as a dividing point of sorts desirous of vocal and dramatic contrast. By the time we reach the *forte-piano* of mm. 40-41 (see Figure 17) the voice should reach its optimum sense of stability and strength, given the text “io non temo la morte.” In addition to opening the voice a bit, (though always within the cover and given deep support), these phrases should be rendered ‘*d’une force égale*,’ as per Garcia, or with more or less equal force, rather than a sense of *messa di voce*, which would tend to weaken the communication of great resolve.



Figure 17: *Come uno spirto angelico*, mm. 39-41

The following phrase provides the key to the character, again fulfilling the function for our purposes, of the *parola scenica*. Though deeply flawed, we have in Devereux an example of the archetypal and true hero who holds his life not in reserve for himself, but is broken for the sake of others: his love for Sarah easily overcomes his fear before our eyes and his zeal for her honor reveals itself as the driving force of his life. In this way the extraordinary pressure of his circumstances has stripped away all that is extraneous for him, leaving only what is essential in his nature. It may seem strange that in the preceding text Devereux follows his declaration of confidence in Sarah with his assertion that he is not afraid of death. It stands to reason that if he is confident in Sarah's abilities as his savior, fear of death should not be an issue, but as we reach the *larghetto cantabile* Devereux's intentions become explicit: he knows the Duke well, and realizes that only a willing surrender to death at the Duke's hand will convince him of Devereux's sincerity and of Sarah's faithfulness. In retrospect, we see that Devereux's decision to surrender his life to the Duke comes not, as one would expect at the *larghetto cantabile* (m.45), but in mm. 40-41 (see Figure 17).

Knowing this, the *larghetto cantabile* (m.45) becomes all the more significant in terms of vocal and dramatic contrast. First, it is significant as a musical watershed for the *scena*,

separating the declamatory *recitative* from the *arioso*, and therefore the sense of *cantabile* must be paramount, informed by the gesture of *messa di voce*, and accompanied by a change in color and dynamics. Second, it is the resolution of Devereux's internal struggle: having decided that he will surrender his life for Sarah, he says goodbye to her, grieving the loss of their life together. The *forte* of bars 51-52 (see Figure 18) is an expression not of anger towards his enemy, but of an intensifying and deepening sense of that loss; it is a progression from grief to anger at the loss of what might have been.



Figure 18: *Come uno spirto angelico*, mm. 49-52

Everything for Devereux is summed up in Sarah: the love of Sarah, the faithfulness of Sarah, the honor of Sarah, and finally the loss of Sarah. That is the beauty of this character and of the *scena*: as it unfolds so elegantly, we see Devereux's love for Sarah unfold with exquisite singularity of heart. With these things in mind, the *larghetto cantabile* must be sung with utmost tenderness and pathos, as the focus of the phrase is not the Duke ("O tu") but "quell'adorata donna." A change of color must be effected as the intention deepens at m.50 accompanied by a change of key in preparation for the *aria* proper, culminating in the *forte* of mm. 51-52 (see Figure 18).

The introduction of the *cantabile* at m.53 serves as a dramatic transition for Devereux in which the content of his defense of Sarah occurs to him in the form of the anticipated melody of the *cantabile*'s first strophe, m. 53 paralleling m.59. This anticipation is in a sense, parenthetical, and as his thoughts return to his surroundings, he returns to the dialect of *arioso recitative*, giving voice to those thoughts. The *a piacere* of m.56 (see Figure 19) is an indication



Figure 19: *Come uno spirto angelico*, mm. 56-58

for the tenor to artfully craft this last phrase of the *scena*, lyricism and a sense of the *messa di voce* being paramount in communicating these sentiments and in preparing for the *dolce* marking of the *cantabile*.

As the first phrase of the *aria* proper begins, although we take note that the text is addressed to the Duke in defense of Sarah, one might consider Devereux to be in a kind of trance, wholly focused in adoration upon the virtues of Sarah. As always, the *cantabile* should be realized with a great sense of *legato*. It is not until the introduction of the new melodic material of m.67 that Devereux's focus turns to the Duke. In addition to this new melodic material, the marked change in intention is signaled by the *forte* and accent markings as well as the break in the line, affected by the eighth note rest of m.67 (see Figure 20). The tenor should



Figure 20: *Come uno spirto angelico*, mm. 66-67

take care that his execution of this accent is well-supported accompanied by a change of color. Lyricism returns at mm. 69-70, the *crescendo* supporting the sense of long vowel as we are led back into the melodic material of the first strophe.

Beginning at this point, Devereux is more direct in his appeal toward the Duke, almost pleading with him. This intention is effected quite nicely by the *forte-piano* of m. 74 as well as the ascending and descending “non può, no, no’s” of the following measures. The tenor should also take note of the *calando* marking of m. 77 (meaning a *diminuendo* sometimes with accompanying *rallentando*), but it seems in this case only to indicate the former in view of how quickly this *calando* is followed by a repetition of this ascending and descending line (see Figure 21). The tenor must also take care that there is some distinction made between the first statement of this phrase and its repetition. The *calando* would seem to indicate a sense of rest or arrival followed by an opportunity for a regathering of strength to plead more vehemently. One may also take note that these phrases require of the tenor his greatest excursions above the staff in both the *scena* and *cantabile* which would seem to indicate the depth of Devereux’s feeling at this point. This should be taken into account, not only in the phrases themselves, but in the pacing and scheme of the broader structure of the piece. As the *cantabile* draws to a

Figure 21: *Come uno spirto angelico*, mm. 74-79

close, the repetitions of “sai che mentir” at m. 81 would seem the apt place for a change of color and intention as we are arriving at both the musical resolution and emotional resolution for Devereux. Angst gives way to lyricism as the *cadenza* commences: an initial accent is indicated by Donizetti, and though it is not indicated in the score, it would seem that by the time the tenor reaches the E₄ marked with a *fermata*, his dynamic should be at *piano*, the color of his voice indicating the profound sorrow he now feels.

We now make the customary cut from the end of the *cantabile* (m.85) to the beginning of the *cabaletta* (m.124), omitting the *tempo di mezzo*, as is customary for the concert presentation of the *aria* (see Figure 22). In surveying the translation I have provided, one can see that the verdict arrives for Devereux: death. At first he surrenders to despair, but then

concludes that in death God will hear his intercession for Sarah, and in this way he will still save her. This brings us to the *allegretto* of m.124, the orchestral introduction to the *cabaletta* which gives us its main theme. One must confess that it seems an overly lively theme, even



Figure 22: *Come uno spirto angelico*, mm. 124-127

bordering on jovial for the dramatic situation which Donizetti is setting. Nonetheless its rhythmic energy is useful in conveying Devereux's urgency and determination. We have textual evidence of this urgency in the second phrase of the *cabaletta*: "I will run, I will fly to ask God to help you!" It will not be an easy task for the tenor to effect this transition in which Devereux seems to turn on a dime in the move from despair to indefatigable hope, but this is the dramatic task given.

In the opening phrases, the aforementioned intention of determination seems the best choice to make, capitalizing on the high tessitura, wide range, and dotted rhythms given to create the desired effect. The fact that the *forte* marking of m. 138 (see Figure 23) coincides with increasing rhythmic drive in the vocal line would seem to indicate that a heroic demeanor is certainly intended, the nature of the *cabaletta* itself notwithstanding. Given its heroic dialect, I reiterate that it is a common temptation in these dramatic situations for the tenor to open the voice too much, resulting in a loss of focused resonance and deep connection to the breath. Abandoning these critical elements in favor of what would seem to render dramatic



Figure 23: *Come uno spirto angelico*, mm. 136-139

effect will of course make the tenor increasingly tired and rob him of the powerful resonance he is seeking.

With its *piano* marking, the *poco più* of m. 143 (see Figure 24) will afford the tenor opportunities for variation of color, dynamics, and intention, assuming the *mezza voce* is produced with proper support. This *piano* should also be produced without changing the



Figure 24: *Come uno spirto angelico*, mm. 140-144

essential character of the voice. If one must resort to a falsetto of sorts in order to produce this *piano*, it is better in my opinion to utilize a darker color to achieve the desired effect. This strategy would be in keeping with providing the necessary vocal and dynamic contrast while supporting the intention of the text, which now concerns the angels and all of heaven being

moved to pity by Devereux's impassioned supplications. It is also interesting to note that once more, Donizetti requests this *piano* be produced in the *passaggio*. One may also note that the *poco più* will of course increase the sense of drive and urgency in Devereux's mission; this should indeed be conveyed, but without sacrificing a sense of inner repose on which the tenor relies to keep his breathing calm and his resonance consistent.

At the pickup to m. 149 we see a reiteration of this *piano* marking which leads one to believe that in the first half of the phrase at the pickup to m. 147, the tenor is afforded a bit more freedom in terms of volume. One finds this pattern of interplay of dynamics, now *forte* now *piano*, throughout the *cabaletta*. It is this variation which the tenor must use to his musical, dramatic, and vocal advantage, as these contrasts keep the piece, as well as his vocal folds, fresh. At the pickup to m. 151 a *crescendo* is marked in conjunction with the addition of more dotted rhythms, which would lead one to believe there is an implicit *accelerando* as well. If one takes into account the subsequent *poco più* of m. 162 followed by the *Tempo I* marking at the pickup to m. 167, i.e. the return of A, it would seem that Donizetti intends that the aforementioned *accelerando* should be interpreted as the start of a continuous gradual increase in tempo until *Tempo I* is reached and the literal repeat renews the entire process until the *stretta*. At mm. 160-161 Donizetti gives the tenor free reign for vocal display as the orchestra is brought to a halt with a *forte diminuendo* marking and given the instruction: *col canto*, i.e. with the singer (see Figure 25). As the tenor climbs the scale he is given further license for vocal display through the addition of two *fermati*.

From this point we have the orchestral ritornello and the literal repeat, which of course allows for ornamentation and interpolation. One should not expect, however to completely



Figure 25: *Come uno spirto angelico*, mm. 159-161

change the character of the piece with overabundance of Rossinian *fioritura*, as this would amount to a considerable stylistic violation and would almost certainly further diminish the dramatic situation. At the conclusion of the repeat we reach the *poco più mosso* (m. 194) which signals the *stretta*. If the tenor has relied on the breath as his source of power up to this point, the vocal folds should still be fresh. He should therefore continue in this calm, inner disposition even as he reaches the culmination of this excited, urgent, and determined *cabaletta*. Keeping this in mind as the tenor reaches mm. 198-199, it would seem that in

Figure 26: *Come uno spirto angelico*, mm. 197-200

setting the text as he has, Donizetti intends that the tenor should actually emphasize the weak syllables of the text on their respective weak beats as a device of rhythmic interest (see Figure 26). This effect need not be overdone, the effect being implicit in Donizetti's setting. At m. 213

the option is given the tenor of interpolating an A_4 to end the *aria*, and it is quite common practice, even an expectation, for the tenor to do so, especially here at the conclusion of the *stretta*.

CHAPTER 4
ARIA OF LINDA DI CHAMOUNIX

A. Historical Data

In the latter part of 1841, Donizetti began composition of an opera semi-seria, commissioned by Bartolomeo Merelli, former librettist of Donizetti and impresario of both La Scala and the Kärntnertortheater in Vienna. The libretto was written by Gaetano Rossi, based on Adolphe-Philippe d'Ennery and Gustave Lemoine's play *La grâce de Dieu*. Donizetti had recently finished another La Scala production by Merelli of his newly composed *Maria Padilla*, and was now being enticed by Rossini to accept a position as *maestro di cappella* at the cathedral of Saint Petronio in Bologna. Donizetti, however, had his heart set on securing a position in the court of the Austrian Emperor in Vienna. To that end he marshaled his resources in composing *Linda di Chamounix*.

The premiere was on May 19, 1842 at the Kärntnertor. A few days later, Donizetti eagerly reported the results in a letter to Totò: "The maestro was called out seventeen times, alone and with the singers. The theatre packed. Second performance: an enormous bouquet of flowers tossed at the maestro."⁴⁸ The opera continued its considerable success over a run of seventeen performances, and Weinstock reports that "no such success ever had been recorded in Vienna."⁴⁹ Needless to say, Donizetti succeeded in winning the position he had eagerly desired, about which he would later delightedly comment that it "paid 1000 Austrian lire per

⁴⁸ Herbert Weinstock, *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century* (New York: Pantheon Books, 1963), 180.

⁴⁹ *Ibid.*, 180.

month 'for doing nothing'."⁵⁰ The opera continued to be performed widely throughout the remainder of the nineteenth century, both in Europe and internationally and has enjoyed many revivals since, though never approaching its original stature in the repertoire. Ashbrook praises its merits and laments the dearth of new performances, stating:

The score of *Linda* is a monument to Donizetti's unfailing good taste, from the finely crafted overture to the final ensemble. *Linda*, although a fixture on the Italian stage for its first 50 years, deserves to be better known: it makes clear much about the musical environment in which Verdi developed. Although its naive, *demi-caractère* plot strains the credulity, the score is vocally so grateful and possesses so much cohesiveness that it largely overcomes this liability.⁵¹

a. Synopsis

Characters

Baritone	Marquis de Boisfleury
Tenor	Carlo, Vicomte de Serval
Bass	Prefect
Contralto	Pierotto
Soprano	Linda
Baritone	Antonio
Soprano	Maddalena
Tenor	Intendant
Peasant men and women, Savoyards, etc.	

Time: 1760, during the reign of Louis XV

Place: Chamounix and Paris

⁵⁰ Mary Ann Smart and Julian Budden, "Donizetti, Gaetano," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51832> (accessed March 5, 2009).

⁵¹ William Ashbrook, "Linda di Chamounix," In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004277> (accessed March 6, 2009).

Act I - In the village of Chamounix, Antonio and his wife Maddalena worry about whether they will be forced to relinquish their farm to their landlord, the Marchioness de Sirval. The Marchioness's brother, the Marquis de Boisfleury, offers to intervene on Antonio's behalf and to educate their daughter Linda at the castle. His hidden agenda, however, becomes apparent as the town Prefect informs Antonio of the Marquis's amorous intentions toward Linda. To remedy this potential problem, Linda is sent to Paris to stay with the Prefect's brother, accompanied by some of the villagers on their annual winter journey to the city to find work. Her only regret is that she will have to leave behind her young lover, Carlo, whom she believes to be a poor, young painter, but who is in actuality the son of the Marchioness.

Act II - Carlo has revealed his true identity to Linda and has provided a luxurious apartment for her stay in Paris, until they can be married. Carlo's mother having since discovered their relationship, has forbidden the marriage, and has arranged for her son a mate of a more appropriate status. Before Carlo can explain these developments to Linda, Antonio arrives. He has come to beg Carlo's intervention on behalf of his family's farm, but when he unexpectedly finds Linda living there, he misunderstands the relationship. In the midst of this exchange, a friend brings news of Carlo's marriage to another, seemingly confirming Antonio's ill-founded suspicions. The impact of this news and of her father's subsequent disavowal of her from the family sends her into madness.

Act III - In the town square of Chamounix, the villagers are returning from their seasonal work in Paris. Carlo arrives having convinced his mother to allow his marriage to Linda, and presents Antonio with the deed to the farm. Linda has not returned, nor can she be found. Just then, she arrives escorted by friends, still in her maddened state. She recognizes no one,

including Carlo and her family. However, the sound of Carlo's voice in strains of their familiar love duet returns her sanity. The opera comes to its conclusion amid the town's rejoicing for the impending wedding.

b. Setting the Scene

Act II, scene 5 - In Paris Carlo has revealed his true identity to Linda as the Viscount of Sirval, and arranged a luxurious apartment for her until such time as they can be wed. However, his mother discovers his intentions, and disapproving of Linda's low social status, arranges another marriage for him vowing to enforce her wishes through royal edict. Just outside Linda's apartment, feeling grief-stricken and powerless, Carlo doesn't have the heart to tell Linda and expresses his sorrow at the fate he feels he must now accept.

c. Original Translation

Linda!... Si ritirò. Povera Linda!	Linda!... She has gone. Poor Linda!
Non sa che l'orgogliosa madre mia	She does not know that my proud mother
Scoprì già il nostro amor, ch'or da lei parto;	Has already discovered our love, that I have just
Che s'oggi non istringo	Come from her; that today if I do not agree to
Un odioso imeneo, che già conchiuse	A detestable marriage arrangement
Il suo voler tiranno,	already concluded by her tyrannical will,
Un ordine real mi strapperà	A royal order will tear
Dal seno l'infelice,	the poor girl from my breast
Qual vile seduttrice!	like a vulgar seductress!
Un sol momento	I wanted to see her
Veder io la volea.	For a single moment.
No, non mi sento	No, my courage

Or più coraggio: addio.

Il ciel ti consoli, angelo mio.

Se tanto in ira agli uomini

È l'amor nostro, o cara,

Il duro laccio infrangasi

Di questa vita amara:

Lassù nel cielo un termine

La nostra guerra avrà.

Linda, non son colpevole,

Un traditor non sono:

Ah! Ben di te più misero,

Pietà merto, perdono:

Un ampio mar di lagrime

Il viver mio sarà

Has left me: goodbye.

May heaven console you, my angel.

If our love incites men

To so much anger, my dear,

Let the harsh ties to this

Bitter life be shattered:

Up in heaven our war

Will find an end.

Linda, I am not guilty,

I am not a traitor:

Ah! Much more wretched than you,

I deserve pity and forgiveness:

My life will be

A vast sea of tears.

d. Form and Analysis

The structure of the *Chamounix* selection is quite similar to that of the selection from *Lucrezia*. Once again we find the one-movement French ternary structure employed by Donizetti to great effect. After a short *larghetto* orchestral introduction in A Major, the declamatory *recitative* of the *scena* begins in m. 11 followed by the *arioso recitative* at the *forte andante mosso* of m. 26. Were changes in tempo marking and dynamics insufficient to signal the singer of an important change in texture, intention, and dialect of phrasing, Donizetti effects a change in key to C Major in the next bar (m. 27) under a *rallentando*. By the *poco*

meno of m. 29, the new key has been firmly established continuing in its expression of *arioso* dialect until its conclusion by means of a modest *cadenza* in mm. 39-41.

The *cantabile*, i.e. the *aria* proper, now begins in A^b Major at m. 43 with an orchestral introduction followed by the A of our now familiar lyric prototype at the pickup to m. 48. Periodicity is again established at the rate of four bars with the introduction of A' at m. 52. In deviation from the standard form, Donizetti prematurely begins his harmonic excursion away from tonic during this phrase and continues it into B of m. 56. C enters at m. 59, shortening B in its expected four bar duration and ending the harmonic digression.

The modulating central episode of the large structure now asserts itself (m. 64) through declamatory vocal utterance accompanied by its expected harmonic instability which is given voice through a series of chords of secondary function. The instability begins to resolve itself by m. 69 followed by a modest *cadenza* over dominant harmony which elides its cadence into tonic at the return of A (m. 72), belonging to both the large and small structures. B' enters at m. 76 and maintains the shortened phrase length of its original form, with C' following closely at m. 79. Finally a brief coda makes its appearance at m. 82 followed by the *cadenza* (mm. 86-88). Donizetti concludes the *aria* with a brief orchestral postlude over a tonic pedal. Thus within the French construct we have the final internal structure rendered: AA' BC (Central Episode) AB' C' coda.

B. Vocal and Stylistic Analysis

Carlo begins his *recitative* with the text, "Linda! She has gone." Of course this is the crux of the matter for Carlo: he is losing the woman he loves. To portray this sense of loss to its fullest, one must understand the character and the nature of his loss more fully: it is a love

purser than most which is at stake. First of all it is young love, which is generally portrayed as purser in the sense that it has not yet become jaded. Secondly, one should consider Carlo's character: though an important member of the ruling class in Chamounix, Carlo had disguised himself as a poor painter in order to win Linda's affections. This tells us that Carlo wants to be wanted for who he is irrespective of position, power, and money; he wants to be wanted not only without reference to these circumstances but even in spite of his feigned circumstances. Of course it also tells us that Linda, having returned his love, does not love him for these superficial reasons. It is only after Carlo is sure of their love that he reveals his position and joyfully gives her all that this position affords. In addition we see in the *recitative* that he does not merely mourn his loss, but her loss: "Poor Linda! She does not know...that if I do not agree...a royal order will tear the poor girl from my breast like a vile seductress." He is not self-absorbed in his grief; his focus is completely on Linda: the consequences for her, her reputation, and consequently her entire family's financial well-being if he should defy his mother's wishes.

Having understood Carlo's character and situation in this way, one understands the orchestral introduction to be indicative of his sorrow, and his first utterance filled with all his love for her, especially since the substance of this utterance is her name (see Figure 27, m.11). The tenor must therefore approach this initial vocalization with the utmost tenderness and profound color in his voice. The exclamation point should not be understood to be indicative of declamation but lyric intensity in terms of the aforementioned sentiments. Likewise at mm. 13-14, Donizetti has set the text such that the long vowels on the syllables "Po" and "Lin" will be the vehicle for the intention (see Figure 28). As these vowels are naturally closed and set in the



Figure 27: *Se tanto in ira agli uomini*, mm. 9 -12

passaggio, they provide an excellent opportunity to utilize a darker color to portray Carlo's sorrow. At m. 17 (see Figure 29) the long note values given in the midst of comparably terse *recitative* indicate the lyric contrast desired in setting the text "...already our love." Doleful orchestral commentary (mm.18-19) concludes Carlo's initial sentiments of sorrow and prepares the transition to contrasting musical dialect (see Figure 29).



Figure 28: *Se tanto in ira agli uomini*, mm. 13-14

From this point (m.19) until we reach the *andante mosso* of m. 26, the text provides the primary impetus for the declamatory *secco recitative*; the tenor should therefore be thoroughly familiar with it, able to speak the text fluently apart from the music, since Donizetti has set the text according to the natural accents of the language. In the proceeding lines, Carlo becomes



Figure 29: *Se tanto in ira agli uomini*, mm. 16-19

increasingly agitated as he describes his mother's machinations to control his life and the lengths to which she will go to insure her will is done. Now reaching the *forte* marking of the *andante mosso* (see Figure 30, m.26), Carlo's angst reaches its fullest expression in recounting the ultimate consequence Linda would face if he does not capitulate to his mother's wishes.

Figure 30: *Se tanto in ira agli uomini*, mm. 26-28

This phrase functions as both dramatic and musical pivot: the *andante mosso* being the goal of the agitation expressed in the preceding *recitative*, which suddenly gives way to lyrical expression of his resignation at the *rallentando* and the key center moves away from A Major to C Major. The tenor should therefore throw this contrast into relief by all means possible, giving this transition sufficient weight.

This *arioso* expression is continued under a *poco meno* marking (m.29) as Carlo expresses his desire to see Linda for just one more moment. We return briefly to *secco recitative* (m. 34) as Carlo discovers to his dismay that he cannot bring himself to break Linda's heart in telling her these things (see Figure 31). This is followed by an impassioned return to

The image displays a musical score for two systems. The first system (measures 32-34) features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line includes the lyrics: "- der io la vo - le - a... No, non mi sento or più co - raggio: ad -". Above the vocal line, the tempo marking "Recitativo" is placed over measures 32-33, and "tempo Cantabile" is placed over measure 34. The piano accompaniment consists of chords in the left hand and single notes in the right hand. The second system (measures 35-38) continues the vocal line with the lyrics: "- di - o, ad - di - o. Il cie - lo ti con -". Above the vocal line, the tempo marking "Recitativo" is placed over measures 35-36, and "tempo Cantabile" is placed over measures 37-38. The piano accompaniment continues with chords in the left hand and single notes in the right hand. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

Figure 31: *Se tanto in ira agli uomini*, mm. 32-38

arioso in farewell beginning at the pickup to m. 36 under the marking *tempo cantabile* (see Figure 31). Here, the tenor should give attention to the double d of “addio” yet without recourse to melodramatic affectation. The intensity of Carlo’s valediction reaches its culmination at the sustained G₄ of m. 39 (see Figure 32), followed by a contrasting expression of resignation and tender finality. It would seem appropriate to contrast the sustained G₄’s of mm. 39 and 40: the first being *forte* and indicative of Carlo’s grief, the second *piano* with greater variation of color both under the *fermata* and its succeeding *cadenza* (see Figure 32).



without this element of well-executed cover (which is inextricably linked to vowel, space, and breath in ways too detailed to explore in our present document), the tenor will find it difficult to incorporate a beautiful and easy *mezza voce* in this range. This *mezza voce* is an integral element in the *bel canto* literature. Of course other technical solutions exist, but for me they would seem to be lacking, particularly in addressing this area of the *passaggio* as well as the *messa di voce*, both of which are highly applicable to the *aria* at hand.

I find this *aria* in particular well-suited as a didactic tool in acquiring a sense of slow, languorous development of phrase to address the arching shapes Donizetti provides and the accompanying mournful sentiment these lines are intended to express. Of course if the tenor is too formulaic and academic in his application of lyricism, the *aria* will quickly become monotonous. He should therefore find some opportunities for contrast, such as the descending figure beginning with the G_4 of m. 54 (see Figure 34), which is both the culmination of this statement of the A' phrase and the consequent note to the antecedent F_4 of the A phrase in m. 50. Here the tenor may allow Carlo's sense of ardent grief fuller expression, with a contrasting *diminuendo* as the phrase descends. This sense of desperation in his grief now regathers in the subsequent phrase of new melodic material beginning at m. 56, which is strongly indicated in the insistent repetition of the F_4 as well as the chromaticism of the G^b_4 of m. 57 (see Figure 35). Finally, for the last phrase of the A section, Donizetti achieves this increasing sense of poignant grief through the ascending motion of the vocal line culminating in the high A^b_4 (see Figure 36, m.60), the tenor following the given markings of *crescendo accelerando* in which the phrase is informed by a sense of urgency and of Garcia's *force égale* until the subsequent *rallentando*. The effect is one of increasing emotional stress, though this of course, must not be felt in the

49

- gli uo - mi-ni è l'a - mor no - stro, o ca - ra,

il du - ro lac - cio in - fran - ga-si di que - sta vi - ta a -

+Cl., Cr.

Figure 34: *Se tanto in ira agli uomini*, mm. 49-54

tenor's throat, which should be opened and relaxed with his breathing and sense of support remaining calm and steady, accompanied by a sense of increasing air-flow as the line ascends.

55

- ma - ra. Las - sù nel cie - lo un ter - mi-ne la

+Fg.

Figure 35: *Se tanto in ira agli uomini*, mm. 55-57

Following this phrase we have the modulating central episode of the *aria*, which returns to an *arioso* dialect of shorter phrases and comparatively dramatic expression. The initial



Figure 36: *Se tanto in ira agli uomini*, mm. 58-61

phrase is one of plaintive character, appealing to Linda's understanding of and sympathy for Carlo's situation: "Linda, I am not guilty." The second phrase, "I am not a traitor," is marked with an unprepared *forte* (m.66) dictated by its text, its dotted-rhythm-setting giving emphasis to its declamatory sentiment (see Figure 37). This is followed by *rallentando* under a *poco*



Figure 37: *Se tanto in ira agli uomini*, mm. 65-67

meno marking in preparation for this statement of Carlo's self-justification which effectively builds in a *crescendo* of dynamics and tempo until its culmination at mm. 70-71. Of course this intention of insistent justification is expressed in the accents of m.67 (see Figure 37), the repetition of this 'justification melody' in the following measure, and the subsequent repetition of the E^b₄'s in mm. 69-71 with their accompanying *accelerando* and *crescendo* markings (see Figure 38). The *cadenza* of m. 71 leads Carlo meltingly back into the lyrical periodicity of the

68

mi - se-ro pie-tà mer-to, per - do-no: un am - pio mar di la - grime il vi - ver mio sa-

Archi, Legni accel. cresc.

- rà, il vi-ver mio sa - rà. Se tan - to in i - ra a -

Archi

Figure 38: *Se tanto in ira agli uomini*, mm. 68-72

original strophes, as his agitation ebbs back into grief with an accompanying change of color and flexibility of phrasing.

From this point A returns in an abbreviated form in which the tenor must take care to find subtle variations of intention and lyrical expression. At m. 82 (see Figure 39) the *coda* provides ample opportunity for multi-faceted expression of the statement which functions as the *parola scenica* of the *cantabile*: “Up in heaven our war will find an end.” For me this sentiment has some relationship to the sentiments expressed in *West Side Story*’s “Somewhere,” i.e. only in another world is a love like theirs, a true love, possible. This world will not allow it. Donizetti has notated the first statement as *piano*, the second as accented, and the final statement is of course the *cadenza*, which as one would expect is *a piacere* with the orchestra tacit under a *fermata*. The *cadenza* is also, as tradition dictates, subject to various

82 *rall.* *p*

- vrà, las-sù nel cielo un ter - mi-ne la no - stra guer-ra a - vrà, las - sù nel cielo un

rall. un poco

rall.

ter - mine la nostra guerra, las-sù nel ciel la nostra guer - ra a -

ff *rall.*

+Cl., Fg., Cr.

Figure 39: *Se tanto in ira agli uomini*, mm. 82-87

interpolations in order incorporate the tenor's final high note, which though admittedly intended for vocal display, should be in keeping with the intention and expression of Carlo's last utterance: a sense of tragic farewell and heartbreaking finality.

CHAPTER 5
ARIA OF IL DUCA D'ALBA

A. Historical Data

Il Duca d'Alba or in its original French, *Le Duc d'Albe*, was conceived as a grand opera in four acts and intended for premiere at the Paris Opéra in 1840. However, the prima donna intended for the opera was less than pleased with the role created for her, and being the mistress of the newly installed director of the company, her objections managed to stall the production. When Paris urged Donizetti to finish the score for the season of 1843, Donizetti considered the singers on the roster ill-suited to the demands of the opera, composing in its place another grand opera, *Dom Sébastien*.⁵² *Le Duc d'Albe* therefore remained unfinished until the time of Donizetti's death in 1848.

In the meantime the opera's librettists, Eugène Scribe and Charles Duveyrier, made arrangements to be compensated for their work with the ultimate outcome of the opera's text being transferred to Verdi for use in his *Les Vêpres Siciliennes*. To facilitate this transfer, the opera's setting was amended from the sixteenth century Spanish occupation of Flanders to the thirteenth century French occupation of Sicily. It was not until 1881 that the Lucca publishing firm, having acquired the score, hired a former student of Donizetti's, Matteo Salvi, to complete the opera using Donizetti's notes to an Italian libretto translated by Angelo Zanardini. Salvi orchestrated the third and fourth acts, and completed the fourth, adding his own "Angelo casto e bel" in place of the tenor *aria* "Spirto gentil", which Donizetti had transferred to *La Favorite*.

⁵² Weinstock, 299.

The premiere in Rome on March 22, 1882 was incredibly successful, but subsequent performances found unenthusiastic reception. After a performance in 1886, the opera would not be heard again until its revival by Thomas Schippers for the Spoleto Festival in 1959. Schippers was responsible not only for the revival of this work, but also for his realization of a new edition of the score, considered by some to be superior to Salvi's in both stylistic authenticity and overall quality of craft. Schippers also condensed the opera from four acts to three by combining Donizetti's first two acts into two scenes of the first act. Since the Schippers revival, the opera has received infrequent performances to halfhearted response. Ironically, it is most renowned for Salvi's "Angelo casto e bel" which is frequently and erroneously attributed to Donizetti. It is perhaps well-known only to tenors or as Ashbrook says, "...to those who know the farther reaches of the Italian tenor's repertory..."⁵³, but it has been recorded by such tenors as Enrico Caruso, Luciano Pavarotti, Plácido Domingo, Ramón Vargas, and Rollando Villazón.

a. Synopsis

Characters

Baritone	Il Duca d'Alba, Governor of Flanders for King Philip II of Spain
Soprano	Amelia di Egmont
Tenor	Marcello di Bruges, a Flemish patriot and Amelia's lover
Baritone	Sandoval, Captain of the Spanish troops
Tenor	Carlos, a Spanish officer
Bass	Daniele Brauer, a Flemish patriot

⁵³ William Ashbrook, "Duca d'Alba, II" In *The New Grove Dictionary of Opera*, edited by Stanley Sadie, *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003212> (accessed March 11, 2009).

Tenor Il Taverniere, a beer seller

Time: 1573 Place: Flanders and Antwerp (present day Belgium)

Act I - The Flemish languish under the heel of the Spanish oppression of King Philip II. Egmont, a revolutionary hero, has recently been executed on the orders of the Duke of Alba, and Egmont's daughter Amelia has sworn revenge. Daniele, the proprietor of a local brewery is accused of treason and arrested. Amelia's public defiance at the scene sparks a riot that almost provokes bloodshed, but the Duke's appearance on the scene quells the crowd's hostility. Marcello arrives to report recent events of rebellion in Bruges. The Duke questions Marcello about his background and family and inexplicably offers him a pardon, provided he joins the Spanish forces, which Marcello refuses and is subsequently led away under guard.

Act II - Marcello is unexpectedly set free and thereafter joins Amelia and the rest of the rebel forces in Daniele's brewery to continue their plans. The clandestine meeting is discovered by Spanish troops and all are arrested except Marcello, who then finds an audience with the Duke to beg for his friends' lives. He is determined that nothing should bring Amelia any harm. As he does so, the Duke discloses himself as Marcello's father. Marcello rejects this claim at first, but then realizes he must accept it in order to save Amelia and his friends. Although she has been freed, Amelia now believes Marcello to be a traitor and will not hear his pleas of innocence.

Act III - Hoping to see Amelia again, Marcello goes to her father's tomb where she comes daily to pray. To test his loyalty, she demands that he kill the Duke. When Marcello refuses, she curses him and sends him away. Amelia intercepts the Duke at Antwerp as he is

about to embark for Spain. Feigning subjection to his authority, she gets close enough to make an attempt on his life with a dagger, but Marcello intercedes, taking the blow. Dying, he begs his father to forgive Amelia who mourns Marcello's death.

b. Setting the Scene

Act IV (alternate version, Act III) - Marcello has been rejected by his beloved Amelia, who believes him to be a traitor to the rebellion against Spanish occupation. Hoping to see her again, he hides himself near the grave of her father, where she comes daily to pray. As he waits he reveals that his concern is only for her heart and safety. He prays for her happiness, and hopes that if he must remain estranged from her in order to protect her, that she will not curse his memory.

c. Original Translation

Inosservato penetrava	Unobserved, I have crept
In questo sacro recesso,	Into this sacred refuge,
Asil solitario consacrato alle lagrime!	A solitary retreat consecrated to tears
Qui move ogni sera	Where she comes every evening
a pregar pel padre suo!	to pray for her father!
L'attenderò! La rivedrò!	I will wait for her! I will see her again!
Angelo casto e bel,	Chaste and beautiful angel,
Non turbi un solo vel	Do not be upset by the smallest trace
Di affanno o di terror...	Of anxiety or terror...
Ah! No, di questa cara il cor!	Ah! No, not the heart of my beloved!
Pietoso al mio pregar,	Compassionate to my prayer,
Deh possa Iddio serbar	God is able to give

A lei le gioie, a me i dolor!	Joys to her, sorrows to me!
Ma se proscritto e reo,	But if banished and guilty,
Mi manca il tuo sospiro,	I miss your sighs,
La mia memoria Amelia, almen non maledir!	At least do not curse my memory, Amelia!
La voce mia, morendo ancor,	My voice, dying anew,
Non può che dir:	Is unable to say:
Angelo casto....	Chaste and beautiful....

d. Form and Analysis

In the *Duca d'Alba* score, one finds the heading, "*Scena e Romanza*"⁵⁴ above the *aria* title. Such a heading begs the question, "What is a *romanza*, and what is its form?" The term is misleading in that one assumes that it does indeed designate a set form, but such is not the case. It is a general term referring to one-movement *arias* of a single temperament, in contrast with prevailing multi-sectional *arias* of varying temperament, and which composers assigned to singers of special importance, usually placed quite late in the action of an opera.⁵⁵ In point of fact we find in this last selection, once again, the seemingly ubiquitous French ternary form.

The *scena* begins with an orchestral introduction beginning in the Key of F Major with its initial statement, a brief digression in the key of a minor to make a parallel restatement of this material, and a return to F Major to work out the larger body of the introduction until the *recitative* begins in m. 37. The dialect of the *recitative* is declamatory and quite brief, lasting only until the end of m. 48. In the midst of this *recitative*, we move into the key of B^b by means

⁵⁴ Gaetano Donizetti, *Il Duca d'Alba: opera postuma* (Melville, N.Y.: Belwin Mills Publishing Corp., [1970]), 411.

⁵⁵ Roger Parker, "Verdi, Giuseppe," In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg4> (accessed September 30, 2009).

of a pivot in bar 47. This *recitative* is then followed by four bars of orchestral introduction to the *aria* proper, i.e. the *cantabile*, in which the new key is firmly established.

Rather than following the pattern of the lyric prototype, here we find a simple structure of antecedent/consequence phrase pairs. A begins at m. 53, and is answered by B at the pickup to measure 57, establishing phrase regularity at four bars. At B, one sees the tonality venturing away from I, with a marked emphasis on the key area of VI. At the pickup to m. 61, C begins the second pair of antecedent/consequence phrases, starting at I, but quickly moving to and emphasizing the key area of III in preparation for the chromatic third relationship of the central episode. D begins on the second half of the third beat in m.64, slightly abbreviating regularity of phrase length, and bringing us back to the tonic. This completes the A of the large structure as the central episode asserts itself in m. 68, immediately pointing us to the key area of ^bIII, by means of a secondary dominant on the first beat of bar 69, and fulfilling that expectation in mm. 70-72. The vocal dialect of the phrase is also more declamatory and rhythmically urgent in keeping with this harmonic tension, which begins to find resolution toward the tonic at m. 72, and is completely resolved by the return of A at m. 76.

The remaining phrases are essentially a prolongation of their previously stated counterparts. B' begins at the pickup to m. 80 and repeats the initial melodic contour of its predecessor twice over harmonies of increasing tension achieved by a chain of secondary dominants. A restatement/reworking of the material from C is bypassed as D' begins on the pickup to the third beat of m. 83. This abbreviated, initial melodic segment of D' (under a marking of *animando*), ending on the second beat of the following bar, serves as an elision between the preceding phrase and the complete statement of D' beginning at the pickup to the

third beat of m. 84. This device deepens the sense of prolongation, harmonic, and dramatic tension. One may further recognize the prolongation of the rhythmic values of the penultimate climax on the repeated A^b of mm. 85-86. The coda follows at the third beat of m. 89 effecting the *aria's* conclusion, and establishing the internal form as AB CD (Central Episode) AB'D' coda.

B. Vocal and Stylistic Analysis

Once again we are given as protagonist of our story a truly heroic figure. Scribe as librettist has provided a very clear depiction of a peacemaker who intercedes and gives himself for the sake of others. As Donizetti had already used the tenor's originally intended *aria*, "Ange si pur," in another opera, Salvi chose to insert his own. One may argue its merits in terms of whether it fulfills Donizetti's original stylistic expectations, but in terms of honoring the given character and his dramatic function, I think there is little doubt that this is a very successful piece. We see at the end of the opera, that Marcello quite literally becomes a go-between for his father and Amelia, willingly giving himself for both their sakes. He saves his father's life, and he saves Amelia from the consequences of her actions, both in terms of the death sentence she would surely have received as payment for this assassination, and the self-consuming bitterness which such acts of vengeance produce in their perpetrators. Revenge has been Amelia's all-encompassing motivation since the death of her father, and Marcello wanting only good things for his beloved, knows she will not find peace in this way. One may balk at this interpretation, considering that up until this point in the drama, Marcello has been a leader in the rebellion, and this is a point well-taken. However, it would seem to me that the discovery of his father's identity has changed Marcello, as evidenced by his refusal to assassinate him in response to Amelia's demands. It is this literal depiction of a go-between, a conciliator and interceder that

Salvi seems to continue to develop in the *aria* at hand, as Marcello intercedes in prayer for Amelia. He has already become a scapegoat and exile for her sake, and he willingly continues in this place of rejection, asking God to place upon him any harm or sorrow that might otherwise befall her.

The *scena* begins with an orchestral introduction providing the somber mood of the emotional landscape as Marcello enters what would seem to be the tomb of Amelia's father, a burial chamber of sorts, and kneels in prayer. There follows a brief declamatory *recitative* (m. 37) with sparse orchestral underpinning and punctuation in which the text is the preeminent vehicle for the drama. Again the tenor must become quite familiar with the natural rhythms and inflections of speech in his preparation, subsequently finding opportunities for a measure of lyricism and contrasting interest within the dramatic dialect. The lyricism of the orchestral commentary in the midst of this *recitative* illuminates the atmosphere of Marcello's deep feeling of tenderness towards Amelia which must inform the tenor's interpretation. The tenor may also make use of contrasting vocal colors to give interest and gravity to the text taking note that the bulk of the emotional import of the text would seem to arrive at the end of each phrase, e.g. "consacrato alle lagrime," (mm.40-41) and "pel padre suo," (mm. 44-45) which provide excellent opportunities to utilize both darker vocal colors and greater lyricism of phrasing (see Figure 40). These phrases tell us very private and tender things about Amelia, and in fact Marcello waits for her in a physical manifestation of that most tender and inner place where she seeks peace but cannot find it.

Marcello's final exclamations, "L'attenderó!...La rivedró!" (mm. 46-48) should not be interpreted as opportunities for unqualified, clarion display. While these exclamations almost

40

_tario consacrato alle lagrime! Qui mo-ve ogni sera apre-

p con espress:

44

-gar pel pa-dre suo! l'attende-ro,

Figure 40: *Angelo casto e bel*, mm. 40-47

certainly increase in dynamic intensity from *mezzo forte* to *forte* they must convey the sense that his concern for Amelia is the motivating factor in his determination to see her again. That intention toward her becomes overwhelming at this point, i.e. the culmination of the *recitative*. Marcello's feelings spill over in their intensity to an exclamation of this sympathy which leads to the tenderness of the *cantabile*.

At this point an orchestral interlude prepares the *aria* proper which begins under the marking *andante sostenuto* (see Figure 41, m. 53). Of course one can readily see in perusing the score, that these are long, *legato* phrases, but the *sostenuto* marking here indicates that this is to be the predominate quality of gesture, i.e. sustained *legato*. No explicit indication

all'inginocchiato) *AND^{te} SOSTENUTO* (♩ = 56)

An - ge - lo ca - sto e bel non turbi un so - lo

pp

vel di af - fanno o di ter - ror..... ah! no, di que - sta ca - rail

Figure 41: *Angelo casto e bel*, mm. 52-59

of dynamics is given the tenor at this point or at any point in the *aria*. However the dynamic markings given the orchestra as well as markings of articulation are sufficient. The orchestral marking here is *pianissimo* (m.53) which informs not so much an intended dynamic for the voice as it reinforces our observations on the lyrical gesture called for (see Figure 41). Also in keeping with this intention the tenor finds himself beginning the *cantabile* yet again in the *passaggio* where the complex colors this range affords benefit the tender sentiments expressed, which begin almost in the manner of a lullaby. Progressing to the end of the first phrase we observe the *crescendo-decrescendo* marking which corresponds to the *messa di voce*. At m. 59, (see Figure 41) the tenor is given a grace note over the word “cara” to give emphasis to the intention of tenderness, yet this must be executed within the sense of the

longer gesture of the phrase, and should not jump out of this texture thereby producing an unfortunate melodramatic effect.

In the subsequent phrase, beginning at the pickup to m. 61 (see Figure 42), there is an implicit sense of slow *crescendo* in preparation for the climax of the *aria's* A section in mm.64-67. A shift of intention and to a lesser degree of articulation of phrasing is apparent in the text,

Figure 42: *Angelo casto e bel*, mm. 60-63

(see Figure 43) as Marcello's address turns pleadingly towards God, and in the punctuation of phrases with rests (m.63), repeated accents (m.64), and the marking *con passione* (m.65). I should qualify this remark by saying that the tenor should not abandon that all important sense of *legato* gesture as he seeks to communicate this shift of intention. Not coincidentally, the text here also provides the *parola scenica*, "To her the joys...to me the sorrows." By the time the tenor reaches the F₄ of m. 64, (see Figure 43) he should have accomplished his preparation for the accented A₄'s which follow this note. While I would advocate an open position for the F₄ so that the tone conveys sufficient excitement and the [a] vowel is not obscured, it must as always, have a great depth of support, space, and vertical dimension in its resonance. These



Figure 43: *Angelo casto e bel*, mm. 64-67

things being duly accomplished, the transition to the A_4 should not be problematic, nor the accents injurious to the vocal folds, with the added benefit of a great deal more power to produce them. In contrast to these accents, the descending motion of the phrase in m. 65 should be *legato*, until the reiteration of the accented A_4 in m.66 (see Figure 43). The *fermata* of the subsequent bar gives the tenor further opportunity for contrast in his *diminuendo* and accompanying *portamento* as he prepares the transition to the central modulating episode of m. 68 (see Figure 44). Also implicit in this *diminuendo* is the opportunity for variation of vocal colors as per Garcia's concept of the *messa di voce*.

Though it is not expressly indicated for the central episode (m.68), the change of rhythmic texture, both for the orchestra and the voice would seem to indicate a *più mosso* and a sense of urgency effected by the shorter note values in the vocal line and the pulsating sixteenth notes of the orchestra. The tenor should now, in keeping with this texture, favor immediacy of phrasing and relatively dramatic delivery of text over a sense of slow developing



Figure 44: *Angelo casto e bel*, mm. 68-69

lyricism. The content of the text would also seem to indicate this sense of urgent declamation; it is as though, in the middle of this prayer for God to place any guilt or harm which she might incur upon him, he turns and says to her, “But Amelia, if God grants this request, at least do not curse my memory, because that would kill me all over again.” In m. 69 we take note of the accents over the text, “[mi manca] il tuo sospiro,” which indicates the pain this thought brings to him, i.e. separation from Amelia (see Figure 44). Also quite tellingly in m. 71 (see Figure 45) we see the tenor makes his greatest excursion above the staff within the context of the phrase, “almen non maledir.” As the tenor approaches the *lento a piacere* (see Figure 46, mm.74-75) he begins his transition back into that former sense of slow developing lyricism, and it would seem appropriate along with this *ritardando* to *diminuendo* according to tradition and the content of the text, i.e. “morendo ancor.” At this point Salvi implies by means of a semitone on the second half of the last beat of m. 75 (see Figure 46), his intention that if possible, the tenor should connect this *morendo* phrase to the return of the A section without a breath. In his execution of this recapitulation, the tenor should seek, as always, to find some measure of



Figure 45: *Angelo casto e bel*, mm. 70-71

difference in quantity or quality of intention, e.g. beginning the phrase *pianissimo* or with a different vocal color. In the case of the former choice, there should be a gradual *crescendo*

Figure 46: *Angelo casto e bel*, mm. 74-75

Into a *mezzo forte* to *forte* dynamic by the time m. 80 is reached (see Figure 47) as preparation must be made for the *animando* of m. 83 with its accompanying increase of dynamic intensity.

It is at this *animando* that Marcello turns once more imploringly to God, redoubling that former sense of urgent pleading and leaving behind the sense of lullaby implicit in the initial strophes

79

vel d'af - fan - noe di ter - ror... di questa

animando

ca - ra il co-re pietoso al mi pre-gar.... deh possa Iddio ser-

animando

Figure 47: *Angelo casto e bel*, mm. 79-84

addressed to Amelia. Although the entire *aria* is largely written on the *passaggio*, from m. 80 to the *aria's* conclusion (see Figure 47), there is now virtually no opportunity for the tenor to find respite from his high *tessitura*. It therefore becomes all the more necessary for the voice to be well supported and reliant upon the breath as its source of power.

The coda of m. 89 (see Figure 48) begins the *aria's* resolution with a restatement of our *parola scenica*. The orchestral dynamic marking is indicated as *pianissimo* which is a great contrast to the *crescendo* and *forte* markings of m.87 and the tenor should follow suit.

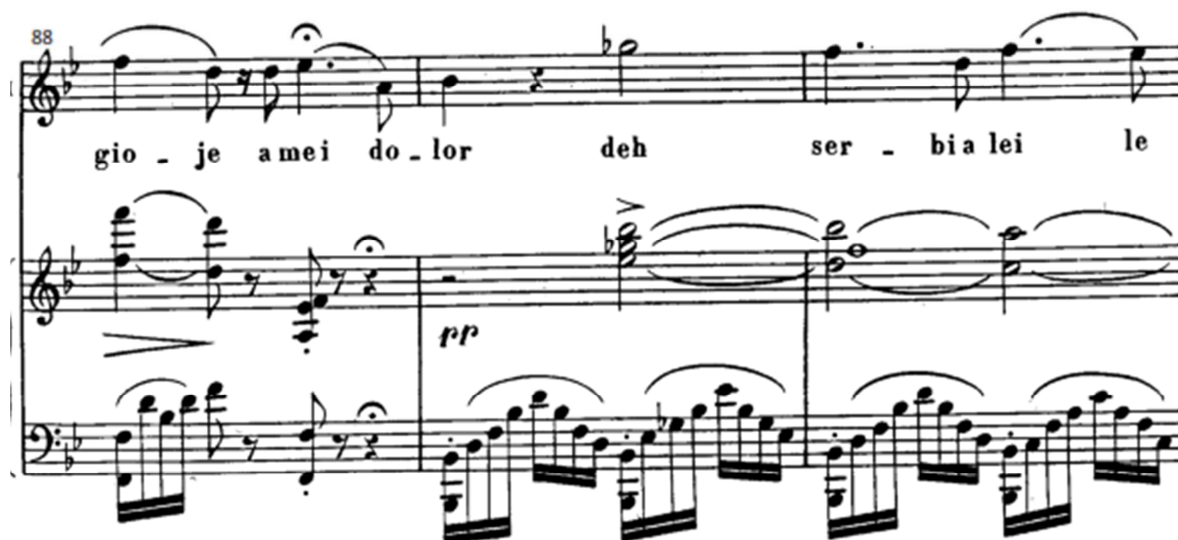


Figure 48: *Angelo casto e bel*, mm. 88-90

Marcello finding himself emotionally exhausted by this point, the intention one chooses here should be one which indicates some measure of resolution. Perhaps Marcello is assured that God has heard his prayer and is affirming his acceptance of this answer and its accompanying

Figure 49: *Angelo casto e bel*, mm. 94-97

fate for him. Perhaps Marcello's thoughts return to Amelia, and this is the impetus for the soft and lyrical expression of these last phrases. There is yet one more choice of interpretation to be made which concerns the last bar and the traditional interpolation of a high B^b (see Figure

49). Some would characterize this interpolation as inauthentic or an unnecessary occasion to grandstand. It does not seem so to me; as dictated by tradition it is an expectation of the general opera audience, and to omit it would seem anticlimactic. Such a choice however, is a perfect example the beauty of individuality and the nature of interpretation.

CONCLUSION

We now come to the end of our exploration of these unique *arias* for tenor. It is my hope that this journey into the *bel canto* of Donizettian opera has proved instructive and enriched your understanding of the genre as well as informed your sense of style and approach to your craft in singing. One can readily see the immense benefits of an extended study of this remarkable literature for both the student and seasoned artist alike in terms of acquiring a nuanced sense of phrasing, a steadfast and malleable *legato*, and considerable breath control, to revisit only a few elements of the literature's previously discussed merits. It is also my hope that this document may aid the student singer in providing a template of sorts for his own research as he ventures into the literature of this era. The acquisition of a more conversant knowledge of these representative *aria* forms, various dialects of phrasing and modes of vocal expression, stylistic conventions, technical solutions for various vocal challenges, and habits of thoughtful dramatic and character analysis are elements which must not be passed over in one's preparation of a role. That detailed, individual, and personal preparation is, not coincidentally, the seed of one's artistic interpretation of a role, of an *aria*, and indeed of one's own discovery of his vocal aesthetic in a given operatic genre. This, in my mind, is the purpose of the study of all these aforementioned elements: to free the expression of the music through the point of view and hearts of unique artists.

BIBLIOGRAPHY

- Allorto, Riccardo, ed. *Arie per Tenore: Arie del Melodramma Italiano*. Milano: Casa Ricordi, 1998.
- Ashbrook, William. *Donizetti*. London: Cassell, 1965.
- _____. *Donizetti and His Operas*. Cambridge, [Eng.]: Cambridge University Press, 1982.
- _____. "Duca d'Alba, II." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003212> (accessed March 11, 2009).
- _____. "Linda di Chamounix." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004277> (accessed March 6, 2009).
- _____. "Lucrezia Borgia." In *The New Grove Dictionary of Opera*, edited by Stanley Sadie. *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004236> (accessed September 25, 2008).
- Braun, William R. "Pretty Poison." *Opera News* 73, no. 5 (November 2008): 28-32.
- Budden, Julian. "Cabaletta." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04499> (accessed September 30, 2009).
- Castel, Nico, Scott Jackson Wiley, and Marcie Stapp. *Italian Belcanto Opera Libretti*. Geneseo, N.Y.: Leyerle, 2000.
- Chekhov, Michael. *To the Actor; on the Technique of Acting*. New York: Harper, [c. 1953].
- Donizetti, Gaetano. *Il Duca d'Alba: opera postuma*. Melville: Belwin Mills Publishing Corp., 1970.
- _____. *Linda di Chamounix: A Melodrama in Three Acts with Italian Text*. Melville: Belwin Mills Publishing Corp., 1970.
- _____. *Romanza: Anch'io provai le tenere smanie'; aggiunta all'opera Lucrezia Borgia*. Milano: G. Ricordi, 1859.
- "Donizetti, Gaetano." In *The Oxford Dictionary of Music*, 2nd ed. rev., edited by Michael Kennedy. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e3063> (accessed August 23, 2008).

- Forbes, Elizabeth. "Mario, Giovanni Matteo, Cavaliere de Candia." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17816> (accessed November 9, 2008).
- Hamilton, David, and Alikis Andris-Michalaros. *The Metropolitan Opera Encyclopedia: A Comprehensive Guide to the World of Opera*. New York: Simon and Schuster, 1987.
- Harris, Ellen T. "Cercar della nota." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05292> (accessed August 15, 2009).
- Harris, Ellen T. "Portamento." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40990> (accessed August 13, 2009).
- Hines, Jerome. *Great Singers on Great Singing*. New York: Limelight, 1994.
- Jander, Owen and Ellen T. Harris. "Son filé." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26206> (accessed August 17, 2009).
- LaRue, C. Steven. *International Dictionary of Opera*. Detroit: St. James Press, 1993.
- Mesa, Franklin. *Opera: An Encyclopedia of World Premieres and Significant Performances, Singers, Composers, Librettists, Arias and Conductors, 1597-2000*. Jefferson, N.C.: McFarland & Co, 2007.
- Osborne, Charles. *The Bel Canto Operas of Rossini, Donizetti, and Bellini*. Portland: Amadeus Press, 1994.
- Parker, Roger. "Verdi, Giuseppe." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29191pg4> (accessed September 30, 2009).
- Smart, Mary. "Donizetti, (Domenico) Gaetano (Maria)." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2025> (accessed August 23, 2008).
- Smart, Mary Ann and Julian Budden. "Donizetti, Gaetano," in *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51832> (accessed August 20, 2008).
- Stark, James A. *Bel Canto: A History of Vocal Pedagogy*. Toronto: University of Toronto Press, 1999.

Steane, John. "Juan Diego Flórez – Operatic Arias" essay in accompanying booklet, *Great tenor arias* performed by Juan Diego Flórez and the Orchestra Sinfonica di Milano Giuseppe Verdi conducted by Carlo Rizzi. DECCA B0003136-02. CD.

Weinstock, Herbert. *Donizetti and the World of Opera in Italy, Paris, and Vienna in the First Half of the Nineteenth Century*. New York: Pantheon Books, 1963.

Westrup Jack, et al. "Aria." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43315> (accessed September 30, 2009).

APPENDIX A PHONETIC TRANSCRIPTIONS

In my phonetic rendering of these *arias*, I've begun by using the principles of Joan Wall put forth in her book, *Diction for Singers: a Concise Reference for English, Italian, Latin, German, French, and Spanish Pronunciation* as a general point of departure. I have then taken into account the phonetic renderings of each word as it appears in various Italian dictionaries. Finally I have applied the principles of Nico Castel to the best of my ability including vowel modification according to considerations of vocalic harmonization as well as range and tessitura, "n" assimilations, special cases of consonant doublings, and his treatment of the two unphonetic vowels e and o. To familiarize the reader more thoroughly with Castel's treatment of these matters I offer the excerpts found in the forward to his *Italian Belcanto Opera Libretti*, Vol. I:

a. General Approach to IPA Transcription

In transcribing the Italian texts into I.P.A. I have endeavored to render the exact pronunciation of Italian words as they appear in some of the best Italian dictionaries such as Garzanti, Zingarelli and Melzi, However, when syllables with closed vowels fall on very high notes or lay in a constant high tessitura, I may suggest more open vowels to accommodate the singing process. I will also employ the rule of "vowel harmony" ("vocalic harmonization") to homogenize vowel sounds in phrases, and I may for that reason, adjust vowels to a more open or closed position at times.⁵⁶

b. The Two Unphonetic Vowels E and O

The two unphonetic Italian vowels e and o in a stressed position are a troublesome matter, even for Italians, since there are no rules as to when they are closed [e-o] or open [ɛ-ɔ]...In Italian speech, the difference is more noticeable, but even then, local speech habits make any set of rules

⁵⁶ Nico Castel, Scott Jackson Wiley, and Marcie Stapp, *Italian Belcanto Opera Libretti* (Geneseo, N.Y.: Leyerle, 2000), xvii.

impossible...As for the unstressed final *e* and *o* some texts state that they are always closed, and others state categorically that they are always open. I say that they are neither. They open or close depending on vocal needs, tessitura and the color of neighboring vowels (vocalic harmonization)...I will also do this with word groups, always endeavoring to match or “harmonize” vowels in order to make it sound more Italian and to get a better vocal line.⁵⁷

c. N Assimilations

The letter *n* in Italian automatically “assimilates” before certain consonants, meaning that it is articulated in a position more similar to those consonants. Italian dictionaries do **not** indicate this because the assimilation happens automatically and is not generally represented by a different IPA symbol. I will employ *n* assimilations as in the word *stanco* ['staŋko] where the [n] sound becomes [ŋ] before the velar [k]...Another *n* assimilation which is most Italian is the change to an [m] sound, where the letter *n* comes immediately before *b*, *p*, or *m*...in a word or group of words sung quickly in a breath phrase. For example...the aria *Nom più mesta*, or in *Don Pasquale*, whenever the title character is addressed: *Dom Pasquale*...and whenever in Italian opera a tenor asks the soprano for a kiss: *dammi un bacio*...Yet another *n* assimilation occurs before *f* and *v*...Two common Italian words, *inverno* (winter) and *inferno* (hell) are prime examples of this phenomenon. Here the letter *n* assumes a labio-dental position (that is, the lower lip touches the edge of the upper incisors, just as in *f* or *v*). Thus...the words *in furore* are transcribed thus: [im fu'rore].⁵⁸

I. Roberto Devereux

[ed aŋ'kor la trɛ'mɛnda 'pɔrta non si dis'kjude]

Ed ancor la tremenda porta non si dischiude

And still the dreadful door does not open

[un ri:o pre'zadzɔ 'tut:to miŋ'gombra di te'r:ror le 'vene]

un rio presagio tutte m'ingombra di terror le vene.

a grim forboding strangles my veins with terror.

⁵⁷ Ibid, xviii.

⁵⁸ Ibid, xvii.

[pur 'fido ɛ il 'mes:so e 'kwel:la 'dʒɛm:ma]

Pur fido è il messo, e quella gemma

But the messenger is trustworthy, and that gem

[ɛ 'peɲ:po si'kuro a me di 'skampo]

è pegno sicuro a me di scampo.

Is a sure promise of my escape.

['uzo a mi'rarla in 'kampo, i:o non 'temo la 'mɔrtɛ]

Uso a mirarla in campo; lo non temo la morte;

Having seen it so often in battle, I am not afraid of death;

[i:o 'viver 'solo 'tanto de'zio]

io viver solo tanto desio,

I only want to live long enough to see

[ke la vir'tu di 'sara a diskol'par mi 'basti]

che la virtù di Sara a discolpar mi basti.

Sara's virtue exonerated; that is enough for me.

[o tu ke mimmɔ'lasti kwel:lado'rata 'dɔn:na]

O tu, che m'involasti quell'adorata donna,

Oh you (Nottingham), who robbed me of the woman I adored,

[i 'dʒorni mjɛ:i 'sɛrbo al tu:ɔ 'brando]

i giorni miei serbo al tuo brando,

I surrender my days to your sword;

[tu zve'nar mi d:de:i]

tu svenar mi dei.

you must slay me.

[a t:te di'ɾɔ 'neʌ:ʎi 'ultimi siŋ'gjo:t:tsi im 'brat:tʃɔ a 'm:mɔrtɛ]

A te dirò, negli ultimi, in braccio a morte:

I will say to you, with my last sobs, in the arms of death:

['kome uno 'spirto an'dʒɛlikɔ 'pura ɛ: la tua kɔn'sɔrtɛ]

Come uno sprito angelico pura è la tua consorte!

Like an angelic spirit your wife is pure!

[i:o 'dʒuro e il dʒura'mento kol 'sangwe mi:o su'd:dʒɛl:lɔ]

Io giuro, e il giuramento col sangue mio suggello

I swear it, and I seal the oath with my blood.

['kredi al:lɛ'strɛmɔ a't:tʃɛntɔ ke il 'lab:bro mi:ɔ par'lɔ]

credi all'estremo accento che il labbro mio parlò.

Believe the last word that my lips speak.

[ki 'ʃ:ʃɛnde nel:la'vɛl:lɔ sa:i ke men'tir nɔm pwo]

Chi scende nell'avello sai che mentir non può.

You know that the one who descends to the grave is not capable of lying.

[ba'ɲ:ɲato il sen di 'lagrime 'tinto del 'sangwe mi:o]

Bagnato il sen di lagrime, tinto del sangue mio,

With my breast, bathed in tears and dyed in my blood,

[i:o 'kor:ro i:o 'volɔ ɑ 'kʲɛdɛrɛ]

Io corro, io volo a chiedere

I run, I fly to ask

[per te so'k:kɔrsɔ ɑ d:diɔ]

per te soccorso a Dio.

God to help you.

[impjeto'ziti 'ʎandʒeli 'ɛkɔ ɑl mi:ɔ dwɔl fa'ran:nɔ]

Impietositi gli angeli eco al mio duol faranno.

Moved, the angels will echo my sorrow.

[si pjandʒɛ'ra da'f:fan:nɔ la 'prima 'volta in tʃɛl]

Si piangerà d'affanno la prima volta in ciel.

There will be fervent weeping in Heaven for the first time.

II. Lucrezia Borgia

['komɛ sɔ'ave kwɛst ora di si'lɛntsɔ]

Com'è soave quest' ora di silenzio

How sweet this moment of silence is

[ɑl mi:ɔ do'lɛntɛ kɔr]

al mio dolente cor.

to my aching heart.

[kwi non ɑ'skolto u'mana 'vɔtʃɛ]

Qui non ascolto umana voce
Here, there is no human voice

[e 'sɛmbra in 'doltʃɛ 'kalma]
e sembra in dolce calma
and nature seems to rest

[ripo'zar la na'tura a non am 'pɔza]
riposar la natura: Ah! non han posa
in sweet stillness: Ah! It doesn't

[le intʃer'tet:tse o'r:rɛnde ke mi 'prɛmono il 'pɛt:to]
le incertezze orrende che mi premono il petto.
quell the horrendous uncertainties that weigh upon my breast.

[ove ne an'dasti 'dʒoʒa in: no'tʃɛntɛ]
Ove ne andasti, gioja innocente
Where have you gone, innocent joy

[dɛ mjɛ:i 'primi 'dʒorni]
de' miei primi giorni!
of my early days?

['kome 'soʒ:po spa'risti e pju non 'torni]
Come sogno sparisti e più non torni?
Have you vanished like a dream to return no more?

[aŋ'kio pro'vai le 'tɛnɛrɛ]

Anch'io provai le tenere

I too have experienced the tender

['zmanje dum 'purɔ a'more]

smanie d'un puro amore,

yearnings of pure love,

[ko'n:nɔb:bi i:o 'pure il 'fɛrvido]

connobbi io pure il fervido

I too have known the fervent

[de'zi:o di 'glɔrja e o'nore]

desio di gloria e onore,

desire for glory and honor,

[e mi ri'dɛ:a nɛ'l:lanima]

e mi ridea nell'anima

and the beautiful serenity of peace

[di 'patʃe il bɛl sɛ'rɛn]

di pace il bel seren.

was laughter to my soul.

[pɛr'dɛrnɛ la mɛ'mɔrja]

Perderne la memoria,

If it were only granted me

[mi 'fos:se 'dato al'mɛn]

mi fosse dato almen.

to lose the memory of this

[da 'mil:le 'dub:bi 'latʃɛɔ]

Da m:mille dubbi lacero,

Torn by a thousand doubts,

['kalma non o ne 'spɛmɛ]

calma non ho, né speme,

I have neither peace, nor hope,

[un af:fa'n:nozo 'palpito]

un affannoso palpito,

A frantic throb,

[il kɔr mi 'skwɔte e 'frɛme]

il cor mi scuote e freme;

my heart shakes and trembles.

['mil:le fu'nɛste i'magine]

mille funeste imagine

A thousand deadly images

[mi kol'mano dɔ'r:rɔr]

mi colmano d'orror.

overwhelm me with horror.

[al'mɛn ba'stas:sɛ a u't:tʃidɛrmi]

Almen bastasse a uccidermi

If only my immense sorrow

[li'm:mɛnsɔ mi:ɔ dɔ'lor]

l'immenso mio dolor.

were enough to kill me.

III. *Linda di Chamounix*

['linda si riti'rɔ 'pɔvɛra 'linda]

Linda!... Si ritirò. Povera Linda!

Linda!... She has gone. Poor Linda!

[non sa ke lorgɔ'ʌ:ʌɔza 'madre mi:a]

Non sa che l'orgogliosa madre mia

She does not know that my proud mother

['skɔpri dʒa il 'nɔstrɔ a'mor kor da lɛ:i 'partɔ]

Scoprì già il nostro amor, ch'or da lei parto;

Has already discovered our love, that I have just come from her;

[kɛ 'sɔd:dʒi non istringo]

che s'oggi non istringo

that today if I do not agree to

[un o'djozo ime'nɛ:o ke dʒa koŋ'kjuze]

un odioso imeneo, che già conchiuse

A detestable marriage arrangement already concluded

[il su:o vo'ler ti'ran:no]

il suo voler tiranno,

by her tyrannical will,

[un 'ordine re:al mi strap:pe'ra]

Un ordine real mi strapperà

A royal order will tear

[dal 'seno limfe'litje]

dal seno l'infelice,

the poor girl from my breast

[kwəl 'vile sedu't:tritje un sol momento]

qual vile seduttrice! Un sol momento

like a vulgar seductress! I wanted to see her

[vɛ'dɛr i:ɔ la vɔ'le:a no nom:mi sɛnto]

veder io la volea. No, non mi sento

For a single moment. No, my courage

[or pju ko'rad:dʒo a'd:diɔ]

or più coraggio: addio.

Has left me: goodbye.

[il 'tʃɛlo ti kon'soli 'andʒelo mi:o]

Il cielo ti consoli, angelo mio.

May heaven console you, my angel.

[se 'tanto in 'ira aʎ:ʎi 'wɔmini]

Se tanto in ira agli uomini

If our love incites men

[ɛ la'mɔr 'nɔstrɔ ɔ 'k:kara]

è l'amor nostro, o cara,

To so much anger, my dear,

[il 'duro 'lat:tʃo inʃ'frangasi]

il duro laccio infrangasi

Let the harsh ties to this

[di 'kwesta vita a'mara]

di questa vita amara:

Bitter life be shattered:

[la's:su nel tʃɛlo un 'tɛrminɛ]

Lassù nel cielo un termine

Up in heaven our war

[la 'nɔstra 'gwɛr:ra a'vra]

la nostra guerra avrà.

Will find an end.

[ˈlinda non son kolˈpevole]

Linda, non son colpevole,

Linda, I am not guilty,

[un trɔdiˈtɔr non ˈsono]

un traditor non sono:

I am not a traitor:

[a bːbɛn di te pju ˈmizero]

Ah! Ben di te più misero,

Ah! Much more wretched than you,

[pjeˈta ˈmɛrto perˈdono]

pietà merto, perdono:

I deserve pity and forgiveness:

[un ˈampjo mar di ˈlagrime]

Un ampio mar di lagrime

My life will be

[il ˈviver miːɔ saˈra]

Il viver mio sarà.

A vast sea of tears.

IV. Il Duca d'Alba

[inosːserˈvato peneˈtrava]

Inosservato penetrava
Unobserved, I have crept

[iŋ 'kwestɔ 'sacrɔ rɛ't:tʃɛs:sɔ]
in questo sacro recesso,
Into this sacred refuge,

[a'zil soli'tarjo konsa'krato 'al:le 'lagrime]
asil solitario consacrato alle lagrime!
A solitary retreat consecrated to tears

[kwi 'move 'oŋ:ni 'sera]
Qui move ogni sera
Where she comes every evening

[a prɛ'gar pɛl 'padre su:o]
a pregar pel padre suo!
to pray for her father!

[lat:tɛndɛ'rɔ la rivɛ'drɔ]
L'attenderò! La rivedrò!
I will wait for her! I will see her again!

['andʒɛlɔ 'kasto e bɛl]
Angelo casto e bel,
Chaste and beautiful angel,

[non 'turbi un 'solo vel]

non turbi un solo vel

Do not be upset by the smallest trace

[di a'f:fan:no di te'r:ror]

di affanno o di terror...

Of anxiety or terror...

[a no di 'kwesta 'kara il kɔr]

Ah! No, di questa cara il cor!

Ah! No, not the heart of my beloved!

[pje'tozɔ al mi:o pre'gar]

Pietoso al mio pregar,

Compassionate to my prayer,

[dɛ 'p:pɔs:sa i'd:dio ser'bar]

deh possa Iddio serbar

God is able to give

[a lɛ:i lɛ 'dʒɔjɛ a me i dolor]

a lei le gioie, a me i dolor!

Joys to her, sorrows to me!

[ma se pro'skrit:to e 'rɛ:o]

Ma se proscritto e reo,

But if banished and guilty,

[mi 'maŋka il tu:o so'spiɾɔ]

mi manca il tuo sospiro,

I miss your sighs

[la mi:a mɛ'mɔrja a'mɛlja al'men nom:maledir]

la mia memoria Amelia, almen non maledir!

At least do not curse my memory, Amelia!

[la votʃe mi:a mɔrɛndɔ aŋkɔr]

La voce mia, morendo ancor,

My voice, dying still,

[nɔm pɔɔ ke dir]

non può che dir...

Is unable to say...

APPENDIX B
RARELY PERFORMED OPERAS OF DONIZETTI

Il Pigmalione (1816), one act opera

Olimpiade (1817, incomplete)

L'ira d'Achille (1817), fragments

Enrico di Borgogna (1818), opera semiseria

Una follia (1818), farsa

I piccioli virtuosi ambulanti (1819), opera buffa in one act

Le nozze in villa (1819), opera buffa

Il falegname di Livonia ossia Pietro, il grande, tsar delle Russie (1819), opera buffa

Zoraida di Granata (1822), opera seria

La zingara (1822), opera semiseria

La lettera anonima (1822), farsa

Chiara e Serafina ossia I pirati (1822), opera semiseria

Alfredo il grande (1823), opera seria

Il fortunato inganno (1823), opera buffa

L'ajo nell'imbarazzo (1824), opera buffa ossia *Don Gregorio*

Emilia di Liverpool (Revised *L'eremitaggio di Liverpool*) (1824), opera semiseria

Alahor in Granata (1825), opera seria

Elvida (1826), opera seria

Gabriella di Vergy (1826, revised 1838), opera seria

Olivo e Pasquale (1826), opera buffa

Otto mesi in due ore ossia Gli esiliati in Siberia (1827), opera romantica. Revised French *Élisabeth, ou la fille de l'exilé*

Il borgomastro di Saardam (1827), opera buffa

Le convenienze ed inconvenienze teatrali (1827, revised 1831), farsa.

L'esule di Roma ossia Il proscritto (1827), opera seria

Emilia di Liverpool (revised 1828)

Alina, regina di Golconda (1828), opera semiseria

Gianni di Calais (1828), opera semiseria

Il giovedì grasso ossia Il nuovo Pourceaugnac (1828), farsa

Il paria (1828), opera seria

Elisabetta al castello di Kenilworth (1829), opera seria

I pazzi per progetto (1829-30), farsa

Il diluvio universale (1829-30, revised 1833-4), azione tragica-sacra

Imelda de' Lambertazzi (1830), opera seria

Gianni di Parigi (1831), opera buffa

Francesca di Foix (1831), opera semiseria

La romanziera e l'uomo nero (1831), farsa

Fausta (1831), opera seria

Ugo, conte di Parigi (1831-2), opera seria

Sancia di Castiglia (1832), opera seria

Il furioso all'isola di San Domingo (1832), opera semiseria

Lucrezia Borgia (1833) melodramma

Parisina d'Este (1833), opera seria

Torquato Tasso (1833), opera semiseria

Rosmonda d'Inghilterra (1834, revised *Eleonora di Gujenna*, 1839), opera seria

Gemma di Vergy (1834), opera seria

Marino Faliero (1835), opera seria

Belisario (1835-6), opera seria

Il campanello di notte (1836), opera seria

Betty ossia La capanna svizzera (1836), opera buffa

L'assedio di Calais (1836), opera seria

Pia de'Tolomei (1836-7), opera seria

Maria de Rudenz (1837), opera seria

Roberto Devereux (1837) tragedia lirica

Poliuto (1838, revised 1839 as a grand opéra, *Les Martyrs*), opera seria

L'ange de Nisida (1839, not performed; revised as *La Favorite*), opera semiseria

Il Duca d'Alba (1839) grand opéra

La Favorite (1840, revised Italian *La Favorita*), grand opera

Adelia ossia *La figlia dell'arciere* (1840), opera seria

Rita ossia *Le mari battu* (1841), opéra comique

Maria Padilla (1841, revised 1842), opera seria

Linda di Chamounix (1842) melodramma semiserio

Caterina Cornaro (1842-3), opera seria

Maria di Rohan (1843), opera seria

Dom Sébastien, roi de Portugal (revised German as *Dom Sebastian*, revised Italian as *Don Sebastiano*) (1843), grand opéra

APPENDIX C SELECTED DISCOGRAPHY

- Bonyngé, Richard, cond. *Lucrezia Borgia* by Gaetano Donizetti. National Philharmonic Orchestra. Decca 421 497-2. CD. 1989.
- Donizetti, Gaetano, Felice Romani, Joan Sutherland, Marilyn Horne, Giacomo Aragall, Ingvar Wixell, Richard Bonyngé, and Victor Hugo. *Lucrezia Borgia*. New York: London, 1989.
- Donizetti, Gaetano, Felice Romani, Montserrat Caballé, Shirley Verrett, Alfredo Kraus, Ezio Flagello, Jonel Perlea, and Victor Hugo. *Lucrezia Borgia*. New York, NY: RCA Victor Gold Seal, 1989.
- Schippers, Thomas, cond. *Il Duca d'Alba* by Gaetano Donizetti. Trieste Philharmonic Orchestra. Opera d'Oro 1178. CD. 1998.
- Donizetti, Gaetano, Eugène Scribe, A. Zanardini, Ivana Tosini, Renato Cioni, Louis Quilico, Wladimiro Ganzarolli, Enzo Tei, Franco Ventriglia, and Thomas Schippers. *Il duca d'Alba*. [Italy]: Opera d'oro, 1998.
- Mackerras, Charles, cond. *Roberto Devereux* by Gaetano Donizetti. Royal Philharmonic Orchestra. Deutsche Grammophone 289 465 964-2. CD. 2000.
- Donizetti, Gaetano, Salvatore Cammarano, Beverly Sills, Beverly Wolff, Róbert Ilosfalvy, Peter Glossop, Charles Mackerras, and Ancelot. *Roberto Devereux*. New York, NY: Deutsche Grammophon, 2000.
- Rudel, Julius, cond. *Roberto Devereux* by Gaetano Donizetti. Orchestre National du Capitole de Toulouse. Gala 100.528. CD. 2000.
- Donizetti, Gaetano, et al. *Roberto Devereux*. Germany: Gala, 1999.
- Gavazzeni, Gianandrea, cond. *Linda di Chamounix* by Gaetano Donizetti. Opera d'Oro 1269. CD. 2001.
- Donizetti, Gaetano, Margherita Rinaldi, Alfredo Kraus, Renato Bruson, Elena Zilio, Carlo Cava, Enzo Dara, Maria Grazia Allegri, and Gianandrea Gavazzeni. *Linda di Chamounix*. Portland, OR: Opera d'Oro, 2000.
- Flórez, Juan Diego, et al. *Bel canto spectacular*. London: Decca, 2008.

APPENDIX D
LETTER OF CONSENT

October 12, 2010

Zachary A. Bruton
11107 Sageheather
Houston, TX 77089

Dear Ms Narici:

This letter will confirm our recent email correspondence. I am completing a doctoral dissertation at Louisiana State University entitled "BEL CANTO RARITIES: A PERFORMANCE GUIDE TO RARELY PERFORMED TENOR ARIAS IN THE OBSCURE WORKS OF GAETANO DONIZETTI."

"I would like your permission to reprint in my dissertation excerpts from the following:

A) Arie per tenore/ Gaetano Donizetti ; a cura di Riccardo Allorto" from the "Arie del melodramma italiano" collection, #138149 G. Ricordi, Milano : Ricordi, c1998.

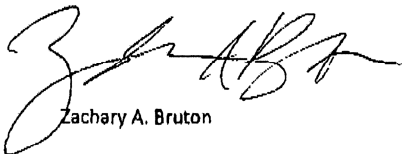
B) Aria from Lucrezia Borgia/Donizetti, which was a substitution aria not found in most scores: Romanza "Anch'io provai le tenere smanie" : aggiunta all'opera Lucrezia Borgia / dal maestro cavaliere G. Donizetti. #12746 G. Ricordi. Milano : G. Ricordi, [1859?]. Aria for Gennaro; acc. arr. for piano."Eseguita a Parigi dal sign. Mario." Blind stamped 7.59.

The excerpts to be reproduced are: 1) Linda di Chamounix: Linda ... Si ritirò ; Se tanto in ira agli uomini – entire aria 2) Roberto Devereux: Ed ancor la tremenda porta non si dischiude? ; Come uno spirito angelico ; Bagnato il sen di lagrime – entire aria 3) Anch'io provai le tenere smanie – entire aria.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by UMI Company. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own [or your company owns] the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,



Zachary A. Bruton

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

G. Ricordi and Co. (Milano) Ltd.
Universal Music Publishing Classical

By: 

Title: Licensing Mng.

Date: 15.10.2010

Prop degli Editori.
127 AG.

„ Auch 's is provini le tenere smarte „

ACQUINTA ALL'OPERA

LUCREZIA BORGIA

DAL MAESTRO CAVALLERIE

G. DONIZETTI

ESEGUITA A PARIGI DAL SIG. MARIU'.

By: all' Arch, dell' Unione.
Pr. 1. 25.

113

30.
Recit.
GENNARD
Co - me so - a - ve quest'o - ra di si - lenzio al muto, lento cor
qui non a - scolto u - na - na

37
vo - ce è sem - bra indebolirsi, posar la na - tu - ra: ah! non han po - sa le incertezze e or - ren - de che mi punono il pet - to o - ve nean

44
da, sì gio - ja in no - cente de' miei pri - mi gio - gi, mi
come sogno spa - ri - sti e più non tor - — — — ni

lento.

Larghetto

lento.

rall. p.

lento.

lento.

52 *Larghetto cantabile.*

An-chio pro-vai le

58

le - ne - re - ma - nie d'un pu - ro a - mo - re co - nob - bi io pu - re il fer - vi - do de -

63

ri - o di gio - ria e o - no - re e mi ri - dea nell' a - ni - ma di pa - ce il bel se -

4

68 ven per-der-me la me-mo-ria mi fos-se dato al men-
 poco più Da-mil-le dub-bi la-cer-ve calma non ho ne spe-me un af-fan-no-so
 73 portando la voce
 79 palpi-to Il cor mi scu-to e pre-me mil-le lumen-tem ma-gi-ri mi co-sun-ner-ai men-ba-tis se-ntes
 84 dolce. 4^o tempo. ci-der-mi l'im-menso mi-do-lor-ah! Anch'io pro-vai le-te-re sma-nie d'un pri-mo a-
 1^o tempo.

X 42746 X

90
mo - re co - nob - blio pu - re il fer - vi - do de - aio di glo - ri - e o - no - re
a ni - ma di pace il bel se - ren per - dene la me - mo - ria mi fusse da - to al -
men - mi fos - se da - to al - men -
per - der - ne la me - mo - ria ha! mi fos - se da - to al -
ahi mi fusse da - to al -
e mi rida nell'

Roberto Devereux, atto III, Scena, Aria e Cabaletta

“Ed ancor la tremenda porta non si dischiude?”

“Come uno spirto angelico”

“Bagnato il sen di lagrime”

1 **Larghetto**

Tutti *f*

*p*³ *f* *p*³

5

f *p*³ Fl. *p* Archi Ob. Cl. *p*³

10

Archi *p*

13

16

cresc. *calando* + Fg., Cr.

19

f *p* Cl. *p* Fl.

23

p
Archi, Fg., Cr.

26

ff *cresc.* *calando* *p*
Fl. + Trib.

28

ff *cresc.* *calando* *pp*
Vi.

30

Roberto

Ed an - cor la tremenda por - ta non si di - schiu - de?... Un rio pre -

p

- sa - gio tut - te m'in - gom - bra di ter - ror le ve - ne!

Archi *pp* *f* Tutti

Pur fi-do è il mes-so, e quella gemma è pe-gno si-cu-ro a me di

scampo. U-so a mirar-la in cam - po, io non te-mo la mor - te; io vi-ver

Archi *p* *fp*

so-lo tan - to de - si - o, che la vir-tù di Sa - ra a di-scol-par mi

45

Larghetto cantabile

basti. O tu, che m'invo - la - sti quell' a - dora - ta

Larghetto cantabile

Archi

49

donna, i giorni miei serbo al tuo brando, tu svenar me de - i.

f

f Legni

53

p Archi pizz., Cl. + Fl.

56

a piacere

A te di-rò negli ul - ti-mi sin-giozzi, in brac - cio a mor - te:

59 *dolce*

Co - me u - no spir - to an - ge - li - co _____ pu - ra è la tua con -

62

- sor - te! Sì, co - me spir - to an - ge - li - co _____

65

_____ pu - ra è la tua con - sor - te! Io giu - ro, e il giu - ra -

68

- men - to *cresc.* col san - gue mio sug - gel - lo _____

p cresc.

71
 cre - di al - l'e-stre - mo ac-cen - to che il lab - bro mi - o par -

74
 - lò. Chi *f* *p* scende nel - l'a - vel - lo sai che men-tir non può, no, no,

+ Cr., Fg. + Ob.

77
 no, *calando* sai che men-tir non può, no, no,

80
 no, *cresc.* sai che men-tir, sai che men - tir, men -

Archi, Legni

83

- tir, no, no, no, no, non può.

Archi

Tempo di marcia

p Tamb.

Archi, Fg.
p stacc.

pp

p

pp

mp

O-do un suon per l'a - ria cie - ca...

p

f

p Archi

p

- ra - ta, più spe - rar non dei pie - tà, ma non re - sti ab - ban - do -

fp

- na - ta; av - vi un giu - sto ed ei m'u - drà.

Allegro

f Tutti *f*

sì, sì, no, non re - sti ab - ban - do - na - ta!

a piacere

124 *-DE **Allegretto**

Archi *p* + Fl., Cl. *p*

128 *tr.*
+ Fg., Ob., Cr.

132 Roberto
Ba - gna - to il sen di

ff Tutti
Archi, Fl., Cl.

136
la - gri - me, tin - to del san - gue mi - o, io cor - ro, io vo - lo a

f

140
chie - de - re per te soc - cor - so a Di - o. Im - pie - to - si - ti

p Poco più
+ Cr., Fg.
p Archi

144

gli ange - li e - co al mio duol fa - ra - no. Si pian - ge - rà d'af-

+ Cl., Fg., Cr.

148

- fan - no la pri - ma vol - ta in ciel. Io cor - ro, io vo - lo a

Archi, Legni

152

chie - de - re per te soc - cor - so a Di - o. Si pian - ge - rà d'af -

156

- fan - no la pri - ma vol - ta in ciel, si

f *p*

159

pian - ge - rà d'af - fan - no la pri - ma vol - ta in

f *col canto* *p*

162 **Poco più** [Guardie: Vieni, a subir preparati la morte più crudel.]

ciel.

Poco più

Tutti

166 \oplus Vi - **I Tempo**

Ah! Ba - gna-to in sen di la - gri - me, tin - to del san - gue

I Tempo

Archi + Fl., Cl.

170

mi - o, *f* io cor - ro io vo - lo a chie - de - re per te soccor - so a

+ Cr., Fg.

174 *p* **Poco più**
 Di - o! Im - pie - to - si - ti gli an - ge - li — e - co al mio duol fa -
p **Poco più**

178 *p*
 - ran - no. Si pian - ge - rà d'af - fan - no la pri - ma vol - ta in
+ Cr.

182 *cresc.*
 ciel. Io cor - ro, io vo - lo a chie - de - re per te soc - cor - so a
Archi, Legni

186 *p*
 Di - o. Si pian - ge - rà d'af - fan - no la pri - ma vol - ta in
f *p*
p

190

ciel, si pian - ge - rà d'af - fan - no la prima vol - ta in

Fl., Cl.

f > *col canto* *p*

- de Φ

194 **Poco più mosso**

ciel. Si pian - ge - rà d'af - fan - no la

Poco più mosso

ff Tutti *p* *ff*

197

pri - ma vol - ta in ciel, sì, si pian - ge - rà d'af - fan - no la

p *fp*

201

pri - ma vol - ta in ciel, si piange - rà in

f *fp*

78

205

ciel, si pian-ge - rà in ciel, si pian - ge -

208

- rà d'af - fan - no la pri - ma

212

vol - ta in ciel.

216

Linda di Chamounix, atto II, Scena e Romanza

“Linda!... Si ritirò”

“Se tanto in ira agli uomini”

1 **Larghetto**

p Legni, Cr.

p

5 *mp* Archi *mf*

9 Carlo **Recitativo**

Lin - da!... Si ri-ti-rò.

Recitativo

fp

13 Po - vè-ra Lin - da! Non sa che l'or-go -

p Fg., Cr.

16

- glio-sa ma-dre mi-a scopri già il no-stro a-mor, ch'or da lei

Archi, Legni, Cr.

20

par-to; che s'og-gi non i-strin-go un o-dio-so i-me-ne-o, che già con-

23

- chiu-se il suo vo-ler ti-ran-no, un or-di-ne re-al mi strap-pe-rà dal

Archi

26

Andante mosso *f* se - no l'in - fe - li - ce, qual vi - le se - dut - tri - - -

Andante mosso *rall.* *a tempo*

29 **Poco meno**

- ce! Un sol mo-men - to, un sol ve-

Poco meno

Archi, Ob., Vc.

32 **Recitativo** **tempo Cantabile**

- der io la vo - le - a... No, non mi sento or più co - raggio: ad-

Recitativo **tempo Cantabile**

p Fl., Ob., Cl.

36

- di - o, ad - di - o. Il cie - lo ti con -

39 *rall.*

- so - li, an-ge-lo mi-o: ad-di - o.

p rall. Fl., Cl. *rall.*

43 **Cantabile**

p Archi

46

Se tan - to in i - ra a -

49

- gli uo - mi-ni è l'a - mor no - stro, o ca - ra,

52

il du - ro lac - cio in - fran - ga-si di que - sta vi - ta a -

+Cl., Cr.

55

- ma - ra. Las-sù nel cie - lo un ter - mi-ne la

+Fg.

58

nostra guer - ra a-vrà, las-sù nel cielo un ter-mi-ne la no - stra guerra a -

cresc. accel. *rall.*

cresc. accel. *p rall.*

62

- vrà. Lin - da, non son col -

Archi *f* *p*

p

+Cl., Cr.

65

- pe - vo-le, un tra - di-tor non so-no: ah!, ben di te più

f

Poco meno rall.

Poco meno

68 *accel.* *cresc.*
 mi - se-ro pie-tà mer-to, per - do-no: un am - pio mar di la - grime il vi - ver mio sa-

71 *a piacere*
 - rà, il vi-ver mio sa - rà. Se tan - to in i - ra a -

73
 - gli uo - mi-ni è l'a-mor no - stro, o ca - ra,

76
 il du - ro lac - cio in - fran - ga-si di que-sta vi - ta a -

Archi, Legni *accel.* *cresc.*
 Archi

+Cl.

+Cr., Fg.

79 *cresc. accel.* *rall.*

- ma - ra: las-sù nel cie-lo un ter - mi - ne la no - stra guer - ra a -

cresc. accel. *p rall.* *Archi*

82 *rall.* *p*

- vrà, las-sù nel cielo un ter - mi-ne la no - stra guer-ra a-vrà, las - sù nel cielo un

rall. un poco

85 *rall.*

ter - mine la nostra guerra, las-sù nel ciel la nostra guer - ra a -

ff *rall.* *+Cl., Fg., Cr.*

88 *a tempo*

- vrà.

p a tempo *calando*

SCENA e ROMANZA

„Angelo casto e bel.“

(PER TENORE)

ATTO IV. = Oratorio di Amelia.

(♩ = 56)

ANDANTE
MOLTO SOSTENUTO

The musical score is written for a tenor voice and piano accompaniment. It is in 2/4 time and the key of B-flat major. The tempo is marked 'ANDANTE MOLTO SOSTENUTO' with a metronome marking of 56 beats per minute. The score is divided into three systems. The first system begins with a piano (pp) dynamic. The second system, starting at measure 4, features a piano (p) dynamic. The third system, starting at measure 9, returns to a piano (pp) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings.

13

17

21

24

(S'ALZA LA TELA)

(Marcello entra avvol-

29

to in un ampio mantello)

33

pp

37 MARCELLO

I _nosserva _to, pene _tra _va in questo sacro re _ces _so, asil so _li _

REC.^{vo}

40

M _tario consacrato alle lagrime! Quì mo _ve ogni sera apre _

r con espress:

44

- gar pel pa _ dre suo! l'attende _ rò,

(si guarda intorno con rispetto e s'inchina davanti al quadro sovrapposto)

48
M
la rivedrò!

all'inginocchiatojo) *AND.^{te} SOSTENUTO* (♩ = 56)

52
M
An - ge - lo ca - sto e bel non turbi un so - lo

56
M
vel di af - fanno o di ter - ror..... ah! no, di que - sta ca - rail

60
M
cor pie - to - so al mio pre - gar..... deh pos - sa Iddio ser -

414

con passione

64

M

- bar..... a lei le gioje, a mei do - lor..... a lei le gio - je a mei do -

68

M

- lor! Ma se proscrit - to e re - o mi manca il tuo so -

pp

70

M

- spi - ro la mia memo - ria A - me - lia almen non ma - le -

opp

72

M

-dir la mia memo - ria A - me - lia almen non ma - le -

pp

74

M

-dir la vo - ce mi - a mo - ren - do ancor non può che dir.....

76

M

An - ge - lo ca - sto e bel non tur - bi un so - lo

pp

79

M

vel d'af - fan - noe di ter - ror..... di questa

82

M

ca - - ra il co-re pietoso almiopre-gar.... deh possalddioser -

animando

animando

85

M

- bar a lei . le gio - je a mei do - lor a lei le

col canto

88

M

gio - je a mei do - lor deh ser - bia lei le

pp

91

M

gio - je..... a mei do - lor..... a lei le

94

M

gio - je..... a mei do - lor.....

tr *ppp*

Ped.

Vita

Zachary Bruton is a native of Houston, Texas. He holds bachelor and master's degrees of music in vocal performance from Rice University. Mr. Bruton has served on the faculty of Whitman College in Walla Walla, Washington, and on the faculty of Houston Community College in Houston, Texas.

In 2003, Mr. Bruton began his doctoral studies in vocal performance at Louisiana State University, studying primarily under the instruction of Professor Robert Grayson and subsequently with Professor Patricia O'Neill. He is the recipient of various scholarships and awards. These include full scholarships to Rice University in his undergraduate and graduate studies, including the Elva Kalb Dumas Award, as well as a full scholarship and assistantships for his doctoral studies at Louisiana State University. In addition, he has been a recipient of a Baton Rouge Opera Guild Scholarship. While at L.S.U. Mr. Bruton performed the roles of Laurie in Mark Adamo's *Little Women* and the role of Elder Hayes in Carlisle Floyd's *Susannah*. Mr. Bruton has also performed the roles of Tamino, Ernesto, the Chevalier de la Force, Nicolai's Fenton, and Spoletta, with various organizations, including the International Vocal Arts Institute, has been featured as soloist in various Oratorio engagements, including the *Mozart Requiem* with the Mid-Columbia Symphony, and has been an apprentice with the late Jerome Hines. He anticipates receiving his Doctor of Musical Arts degree in December of 2010.