

# Music of the Baroque Orchestra

Jane Glover, Music Director

## Violin 1

Gina DiBello,  
*Elliott Golub*  
*Honorary*  
*Concertmaster Chair*

Kathleen Brauer,  
*co-assistant*  
*concertmaster*

Kevin Case,  
*co-assistant*  
*concertmaster*

Michael Shelton  
Martin Davids  
Kozue Funakoshi

## Violin 2

Sharon Polifrone,  
*principal*  
Rika Seko  
Helen Kim  
Paul Zafer  
Lori Ashikawa

## Viola

Elizabeth Hagen,  
*principal*  
Terri Van Valkinburgh  
Claudia Lasareff-  
Mironoff  
Paul Vanderwerf

## Cello

Mark Brandfonbrener,  
*principal*  
Judy Stone  
Mara McClain

## Bass

Collins Trier, *principal*  
Michael Hovnanian

## Flute

Mary Stolper, *principal*  
Janice MacDonald

## Oboe

Jennet Ingle, *principal*  
Erica Anderson

## Clarinet

Daniel Won, *principal*  
Zachary Good

## Bassoon

William Buchman,  
*principal*  
Cameron Keenan

## Horn

Oto Carrillo, *principal*  
Greg Flint

## Trumpet

Barbara Butler,  
*co-principal*  
Charles Geyer,  
*co-principal*

## Timpani

Douglas Waddell

## Harpsichord

Mark Shuldiner

## Theorbo

Daniel Swenberg

## Supertitles

Robert McConnell

# **Rival Divas—Handel & Mozart**

**Jane Glover, conductor**

**Susanna Phillips, soprano**

**Jane Archibald, soprano**

**Klaus Georg, tenor**

**Sunday, February 23, 2020, 7:30 PM**

North Shore Center for the Performing Arts, Skokie

**Monday, February 24, 2020, 7:30 PM**

Harris Theater for Music and Dance, Chicago

## ***Alessandro*, HWV 21**

**George Frideric Handel  
(1685-1759)**

Overture

Accompanied recitative, “Che miri? Che vidi?”  
(Rossane/Lisaura)

Aria, “Quanto dolce amor saria” (Lisaura)

Aria, “Brilla nell’alma” (Rossane)

Duet, “Placa l’alma” (Rossane/Lisaura)

## ***Admeto*, HWV 22**

**Handel**

Act 2 Sinfonia

Aria, “Da tanti affanni oppressa” (Antigona)

## ***Riccardo Primo*, HWV 23**

**Handel**

Aria, “L’aquila altera” (Pulcheria)

## ***Tolomeo*, HWV 25**

**Handel**

Aria, “Ti pentirai crudel” (Elisa)

Aria, “Torna omai la pace” (Seleuce)

**INTERMISSION**

***Don Giovanni, K. 527***

**Wolfgang Amadeus Mozart  
(1756-1791)**

Overture

Aria, "Mi tradi quell'alma ingrata" (Donna Elvira)

**Concert aria, "Vorrei spiegarvi, o Dio,"  
K. 418**

**Mozart**

***Der Schauspieldirektor, K. 486***

**Mozart**

Overture

Ariette, "Du schlägt die Abschiedsstunde" (Madame Herz)

Rondo, "Bester Jüngling" (Mademoiselle Silberklang)

Trio, "Ich bin die erste Sängerin"

(Madame Herz/Mademoiselle Silberklang/Monsieur Vogelsang)

Schlussgesang, "Jeder Künstler"

(Madame Herz/Mademoiselle Silberklang/Monsieur Vogelsang)

## Biographies



Acclaimed British conductor **Jane Glover** has been Music of the Baroque's music director since 2002. She made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1981 until 1985. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where

she is now the Felix Mendelssohn Visiting Professor. She was recently Visiting Professor of Opera at the University of Oxford, her alma mater.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the Minnesota Orchestra, the San Francisco, Houston, St. Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St. Luke's, and the Bamberg Symphony. She has worked with the period-instrument orchestras Philharmonia Baroque and Handel and Haydn Society, and appeared regularly at the BBC Proms.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, Royal Danish Opera, and Teatro La Fenice. A Mozart specialist, she has conducted all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s, and her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include *The Magic Flute* with Metropolitan Opera, *Alcina* with Washington Opera, *L'Elisir d'amore* for Houston Grand Opera, *Medea* for Opera Omaha, *Così fan tutte* for Lyric Opera of Kansas City, *The Turn of the Screw*, *Jephtha*, and *Lucio Silla* in Bordeaux, *The Rape of Lucretia*, *A Midsummer Night's Dream*, *Così fan tutte*, and *The Marriage of Figaro* at the Aspen Music Festival, Gluck's *Armide* and *Iphigenie en Aulide* with Met Young Artists and Juilliard, *Don Giovanni* and *The Magic Flute* at Opera Theatre of Saint Louis, and *Eugene Onegin*, *The Rake's Progress*, *The Marriage of Figaro*, *L'incoronazione di Poppea*, and the world premiere of Sir Peter Maxwell Davies' *Kommilitonen!* at the Royal Academy of Music.

Future engagements include returns to Houston Grand Opera, Metropolitan Opera, Philadelphia Orchestra, Cleveland Orchestra, San Francisco Symphony, Houston Symphony, the Orchestra of St Luke's (at Carnegie Hall), and the London Mozart Players. She will make her debuts with the Montreal Metropolitan Orchestra, the Bremen Philharmonic, and the Malaysia Philharmonic.



Soprano **Susanna Phillips**' upcoming and recent engagements include her return to the Metropolitan Opera for her twelfth consecutive season to sing Musetta in Puccini's *La bohème*, an appearance with the Oratorio Society of New York for Brahms' *A German Requiem*, and with the Houston Symphony for John Adams' *El Niño*. She will also appear as soloist with the Atlanta Symphony Orchestra at Carnegie Hall for Beethoven's *Missa Solemnis*, and return to the Metropolitan Opera to sing the title role in

Janáček's *Kát'a Kabanová*. She last performed with Music of the Baroque in September 2017.

Susanna Phillips' other recent highlights include her role and company debut as Birdie in Blitzstein's *Regina* with the Opera Theatre of Saint Louis, the Metropolitan Opera premiere of Kaija Saariaho's *L'amour de loin* conducted by Susanna Mälkki, and her Zürich Opera debut as Donna Anna in *Don Giovanni*. Orchestra engagements last season included a return to the San Francisco Symphony, Mahler's Symphony No. 4 at the La Jolla Music Society's SummerFest, and celebrating Alabama's bicentennial with her native Huntsville Symphony Orchestra.

An avid chamber music collaborator, Susanna Phillips recently teamed with bass-baritone Eric Owens for an all-Schubert recital, which they have taken on tour in Chicago with members of the Chicago Symphony Orchestra, at the Gilmore Festival, and with the Philadelphia Chamber Music Society. Additional recital engagements included chamber music concerts with Paul Neubauer and Anne Marie McDermott, the 2014 Chicago Collaborative Works Festival, and the Emerson String Quartet. She is a co-founder of Twickenham Fest, a chamber music festival she co-founded in Huntsville, Alabama, which celebrated its 10th anniversary in 2019. Susanna Phillips also made her solo recital debut at Carnegie's Weill Recital Hall with pianist Myra Huang.

Born in Birmingham, Alabama and raised in Huntsville, over 400 people traveled from her hometown to New York City in December 2008 for her Metropolitan Opera debut in *La bohème*. She continues to be overwhelmed by the support she receives and returns frequently to her native state for recitals and orchestral appearances.



Soprano **Jane Archibald**'s recent and upcoming engagements include her role debut as Mathilde in Theater an der Wien's production of *William Tell*, Handel's *Messiah* with the Toronto Symphony Orchestra, Vaughan Williams' *Dona Nobis Pacem* with Orquesto y Coro Nacionales España, and Bach's Mass in B Minor with Symphony Nova Scotia. She will perform *Candide* with the London Symphony Orchestra and the Israel Philharmonic Orchestra, and the title role in Oper Frankfurt's *Daphne*. She will also

sing the role of Ginevra in Handel's *Ariodante* with Palau de les Arts Valencua and Donna Anna in *Don Giovanni* with Opernhaus Zürich. She last performed with Music of the Baroque in January 2006.

Jane Archibald's career thus far has taken her to the Metropolitan Opera, Bavarian State Opera, La Scala Milan, Teatro San Carlo, Carnegie Hall, Barbican London, Royal Opera Covent Garden, Zurich Opera, Frankfurt Opera, Deutsche Oper Berlin, Berlin Philharmonic, Royal Concertgebouw Orchestra, and Canadian Opera Company. She has also appeared with major orchestras in London, Atlanta, San Francisco, Seattle, Toronto, Madrid, Hamburg, and Tel Aviv, among others.

Jane Archibald has been featured on multiple recordings and DVDs. Her first solo CD, featuring a program of Haydn coloratura arias, was released on the ATMA Classique label and won a JUNO Award for Classical Album of the Year. Other recordings include a newly released recording of *Die Entführung aus dem Serail* with conductor Jérémie Rhorer and Messiaen's *Poèmes pour Mi* with Ludovic Morlot and the Seattle Symphony.



Tenor **Klaus Georg**'s recent and upcoming engagements include Beethoven's Mass in C Major and Choral Fantasy with Ars Viva Orchestra and Chicago Master Singers in celebration of Beethoven's 250th birthday. He will return to both the St. John and St. Matthew Evangelist roles and perform Bach's Cantata 178 at the Bach Cantata Vespers at Grace Lutheran Church in River Forest. A member of the Music of the Baroque Chorus since 2005, he last appeared as soloist in April 2015.

In addition to Music of the Baroque, Klaus Georg serves as section leader in the Chicago Symphony Chorus and sings in the choruses of the Grant Park Music Festival and Lyric Opera of Chicago. He is also a regular soloist with the Ravinia Festival and the Downers Grove Choral Society. His repertoire ranges from the Evangelist roles of Bach and the oratorios of Handel to modern works such as MacMillan's *The Quickening* and Mason Bates' *Sirens*.

Klaus Georg received a DMA from Northwestern University, where he studied with former Music of the Baroque mezzo-soprano Karen Brunssen. He serves on the faculties of Loyola University Chicago and the University of Illinois-Chicago, having previously taught at the Steans Music Institute, the Merit School of Music, and Carthage College. He also serves as choir director at Beth Emet the Free Synagogue in Evanston.

# Program Notes

As composer and satirist Benedetto Marcello joked in 1720, “In walking with singers...the composer will always place himself at their left and keep one step behind, hat in hand, remembering that the lowe[st] of them is, in the operas, at least a general, a captain of the king’s forces, of the queen’s forces, etc.” Opera depends upon singers—their voices, their personalities, their presence—and composers shaped music accordingly. Eighteenth-century composers often knew the entire roster for the first performance before setting pen to paper, and wrote music that fully exploited each singer’s particular talent. (Failure to do so had consequences: if the singers were dissatisfied with the music provided, they would frequently substitute their own favorite tunes from other operas.) Operas were therefore tailor-made to their cast, and were freely adjusted for other personnel in all subsequent productions.

The formal musical architecture of baroque opera also served to showcase singers. As Jane Glover writes in her recent book, *Handel in London*,

The development of the da capo aria was fundamentally connected to the rise of the solo singer, both prima donna women (up to now, a relative rarity on the musical stage), and especially castrato men, who had been castrated at puberty if they had shown exceptional musical talent as boy singers, and had therefore retained their high voices. They became enormously popular, the best of them achieving what would today be considered pop-star status.

The da capo aria (literally “from the head”), a tripartite song in which the third part is an embellished version of the first, gave singers the perfect opportunity for a dazzling display of vocal pyrotechnics—whether or not it actually fit with the drama. Most of the arias on tonight’s program follow this form.

## **George Frideric Handel, Francesca Cuzzoni, and Faustina Bordoni**

Although he was already a famous opera composer on the continent, George Frideric Handel ultimately chose to stake his claim in England, where Italian opera was only just beginning to be performed. It was a good move. Historian Charles Burney raved of *Rinaldo* (1711), Handel’s first opera in England, “It is so superior in composition to any opera of that period which had ever been performed in England that its great success does honour to our nation.” Among Handel’s many skills was his ability to take full advantage of different voices and instruments to fulfill his theatrical instincts—a talent that served him well in his quest to dominate the Italian opera scene through the Royal Academy of Music. And this was especially true in 1722 when Francesca Cuzzoni, a 24-year-old star soprano from Italy, arrived in London.

Confident in her skills, Cuzzoni was revered even before she made her debut. As the *London Journal* reported on October 27, 1722, “There is a new Opera now in rehearsal at the Theatre in the Hay-Market, a Part of which is reserv’d for one Mrs. Cotsona, an extraordinary Italian lady...it is said, she has a much finer Voice and more accurate Judgment, than any of her Country Women who

have performed on the English Stage.” Giovanni Battista Mancini later described her fine musicianship and technique:

It was difficult for the hearer to determine whether she most excelled in slow or rapid airs. A native warble enabled her to execute divisions with such facility as to conceal every appearance of difficulty; and so grateful and touching was the natural tone of her voice that she rendered pathetic whatever she sung, in which she had leisure to unfold its whole volume. The art of conducting, sustaining, increasing, and diminishing her tones by minute degrees, acquired her, among professors, the title of complete mistress of her art.

In an effort to raise the profile of the Academy further, in 1725 the directors contracted Italian soprano Faustina Bordoni with the goal of presenting, along with Cuzzoni and the castrato Senesino, the three singers who were arguably the greatest of the time. As indicated in the *London Journal*, competition was anticipated from the start: “Signiora Faustina, a famous Italian Lady, is coming over this Winter to rival Signiora Cuzzoni.” Glover concludes, “London would very soon realize the mathematical impossibility of having two leading ladies. As Handel and his colleagues were to discover, in attempting to afford absolute parity to two or three vibrant egos, the very dramatic charge and theatrical energy of opera itself would be compromised.”

Handel’s opera *Alessandro*, which premiered in May 1726, was the first to feature both Faustina and Cuzzoni, and Handel took careful advantage of this in the music. The sopranos’ first appearance together was through accompanied recitative, as both Lisaura (sung by Cuzzoni) and Rossane (sung by Faustina) survey the aftermath following *Alessandro*’s destruction of the city wall. Each asks, “Che vidi? Che mirai?” (What have I seen?) before singing together at length. The arias also play to each singer’s strengths. As Faustina was known for her coloratura, the aria “Brilla nell’alma” presents special challenges, while Cuzzoni’s expressive gifts come to the foreground in “Quanto dolce amor saria.”

By all accounts, the women should have complemented one another nicely; while Faustina, as she came to be called, was reportedly much more beautiful and a superior actor, Cuzzoni was the better singer and musician. From the start, however, audiences took sides, and the singers’ relationship grew increasingly tense. In December 1726, *Mist’s Weekly Journal* notes, “Our last advices from the Haymarket take notice of a second Reconcilement between the Rival Queens...an unhappy Breach being made betwixt them since their first Reconcilement, occasioned by one of them making mouths at the other while she was singing.” By the time *Admeto* premiered in February 1727, rival camps of audience members were openly expressing their opinions through shouts and catcalls, making it nearly impossible for either singer to perform and leading to the cancellation of the opera’s final performances. The battle came to a head the following year, when pamphlets bearing titles such as “A Full and True Account of a most horrible and bloody Battle between Madam Faustina and Madam Cuzzoni” circulated around the city.



The death of George I on June 22, 1727, and subsequent suspension of activity during the official period of mourning dampened the controversy, and the press's attempts to revive the feud of the "Rival Queens" were unsuccessful. On November 11, 1727, Handel's opera *Riccardo Primo* paid homage to the October coronation of George II with its appropriately royal subject matter. As Costanza, Cuzzoni had nine lyrical arias, while Faustina as Pulcheria had seven—including "L'aquila altera"—displaying her trademark brilliance. Not only did the opera usher in a new chapter in the British monarchy, but it also marked a turning point in the relationship between Cuzzoni and Faustina. Glover points to a stage direction in Handel's autograph score—" [Pulcheria] takes Costanza by the hand and they go out"—concluding that "Such a physical gesture of amity, occurring in the very first scene of the opera, was surely a firm directive also to the audience that hostilities were over and that they too should now behave with decorum."

Unfortunately, *Riccardo Primo* was also a turning point for Italian opera in London. Without the controversy and excitement of the Cuzzoni-Faustina rivalry, opera was far less compelling, and audiences were tiring of the genre's contrived plots and overwrought virtuosity. As one of Handel's friends wrote in a letter a few weeks after *Riccardo Primo*'s premiere,

I doubt operas will not survive longer than this winter, they are now at their last gasp; the subscription is expired and nobody will renew it. The directors are always squabbling, and they have so many divisions among themselves that I wonder they have not broke up before; Senesino goes away next winter, and I believe Faustina, so you see harmony is almost out of fashion.

And in January 1728, John Gay's *The Beggar's Opera*, which satirized virtually every aspect of Italian opera, ran for 62 performances—its popularity underscoring the genre's inevitable demise.

Although Handel's *Tolomeo* boasted its all-star cast of Senesino, Cuzzoni, and Faustina upon its premiere in April 1728, it ran only for six performances. As Handel's biographer Mainwaring said, "Thus the Academy, after it had continued in the most flourishing of states for upwards of nine years, was at once dissolved."

## **Wolfgang Amadeus Mozart, Aloysia Lange, and Caterina Cavalieri**

As Jane Glover writes in *Mozart's Women*, Wolfgang Amadeus Mozart had many vital relationships with women "who inspired, supported, amused, aroused, and sometimes hurt [him] throughout his life." Perhaps the most significant, besides his mother Maria Anna and his sister Nannerl, were the Weber sisters—especially Constanze, who became his wife. Her older sister Aloysia played a significant role as well. One of the most accomplished singers of her generation, she was also one of Mozart's great loves. From the start, he found her singing captivating:

She sings most excellently my aria...with those horribly difficult passages... she is quite well able to teach herself. She accompanies herself very well and she also plays galanterie quite respectably. What is most fortunate for her at Mannheim is that she has won the praise of all honest people of good will. Even the Elector and the Electress are only too glad to receive her.

While Aloysia initially seemed to return the composer's affections, her feelings for him dissipated by the time he visited the Webers in December 1778. As Mozart biographer (and Constanze's second husband) Georg Nissen, described the scene, "She who had once cried about him pretended not to recognize him when he walked in. Mozart sat down at the keyboard and sang loudly, 'I'm glad to leave the girl who doesn't want me.'" Mozart may have put on a brave face, but wrote to his father, "my heart is too full of tears." On October 31, 1780, Aloysia married German actor Joseph Lange, and together they became a "power couple" in Vienna's theater scene. (Though he was less than thrilled at this turn of events, Mozart went on to fall deeply in love with Constanze, whom he married in 1782 and remained happily so until his death in 1791.)

Aloysia's main rival in Vienna was soprano Caterina Cavalieri, a pupil of Mozart's arch-nemesis Antonio Salieri (and possibly his mistress as well), and Mozart composed music for both women. Like Handel, Mozart wrote music carefully tailored to the performers, as he made clear in an exchange regarding an aria he composed for tenor Anton Raeff:

I told him that he should tell me honestly if [the aria] didn't suit him, or if he didn't like it. I'll alter it for him however he wants, or even write another...I'll arrange the aria for him so that he will be sure to enjoy singing it, for I like an aria to fit the singer like a well-made garment.

As a result of the care Mozart took to compose music that complimented a musician's particular talents, we have an idea of each singer's particular vocal style. Aloysia had an extensive upper range, and the often-transparent accompaniment Mozart provided suggests she may have had a light voice. Cavalieri could not sing as high, but could traverse her entire range with ease—and frequent instrumental doublings indicate her voice was relatively powerful.

One fascinating illustration of the importance of singers to Mozart's operas is *Don Giovanni*, which premiered to great critical and popular acclaim in 1787 in Prague. After news of its success reached Vienna, the Emperor insisted a production take place in the city, with Caterina Cavalieri as Donna Elvira and Aloysia Lange as Donna Anna. Mozart omitted the epilogue, concluding the work with Don Giovanni's demise, and made other adjustments in the plot and the music. But the biggest change was for Cavalieri as Donna Elvira, who bares her soul in the newly added, "Mi tradi quell'alma ingrata," in which she reveals that she still loves Don Giovanni in spite of his terrible behavior. While the aria presumably solved a practical concern—making Cavalieri's musical contributions more equal to her rival Aloysia's—it is also one of the most remarkable moments in the opera, transforming Elvira from a strong woman hell-bent on revenge to one completely at the mercy of the heartless Don.

If operas were not completely rewritten when revived to accommodate new casts, singers often took matters into their own hands. In 1783, Mozart composed for Aloysia two concert arias, both to be inserted in Pasquale Anfossi's *Il curioso indiscreto* at the Burgtheater (as mentioned above, it was common practice for singers to custom-fit opera roles originally composed for others). "Vorrei spiegarvi, oh Dio!" K. 418, was one of these. Glover explains,

[Mozart's] choice of key, A Major, is interesting, for that is so often associated with seduction in his music, and indeed the partner that he gave to the voice, an obbligato oboe, is also often the instrument of seduction. So it is almost as if this sad little text has become a love duet. And again Wolfgang exploited Aloysia's famously controlled slow singing, her emotional involvement with text, and her phenomenal high register, and he produced what is arguably his finest ever aria.

According to Mozart, Anfossi's opera "failed completely with the exception of my two arias...which did inexpressible honor both to my sister-in-law and to myself."

Undergirding the competition between Cavalieri and Aloysia was a national debate, kicked off in the mid-1780s when a sudden influx of Italian singers led to a resurgent interest in Italian opera over German *singspiel* (a form of theater in which spoken text linked musical numbers). Cavalieri transferred to Salieri's thriving Italian opera company, while Aloysia remained staunchly allied with the German one. Seeing an opportunity to exploit the drama, in February 1786 Joseph II created a night of entertainment in the Orangerie of the palace of Schönbrunn for his sister and brother-in-law, the Governors-General of the Netherlands. Salieri was asked to provide the main attraction, the opera *Prima la musica e poi le parole* (First the Music, then the Words), satirizing the process of creating opera. Mozart was asked to write a short *singspiel* to precede Salieri's work, making fun of the administrative side. The result was *Der Schauspieldirektor* (*The Impresario*). Glover summarizes,

The plot...concerns the attempts of an impresario (Frank) and a comedian (Buff) to establish a theater in Salzburg. After lengthy discussions on the repertoire they will present...various artists are hired. But two sopranos quarrel over who is to be the "prima" donna, and cannot be pacified. In the end, everyone agrees that all artists should do their very best, and that ultimately it is the audience who decides on the quality of the performance.

Displaying humor and good spirit, Cavalieri and Aloysia agreed to play the roles of the two prima donnas—Cavalieri as Mademoiselle Silberklang, Aloysia as Madame Herz. And Mozart, with his intimate knowledge of each singer's vocal skills, rewarded them with brilliant music. Madame Herz's "Du schlägt die Abschiedsstunde" is filled with Aloysia's trademark sustained singing followed by fiery coloratura, and Mademoiselle Silberklang's "Bester Jüngling" follows a similar structure. In the trio, "Ich bin die erste Sangerin!" (I am the prima donna!), Madame Herz's music goes up to an E-flat on the word "Adagio" and then plunges two octaves, while Mademoiselle Silberklang's ensuing "Allegro, allegro, allegro" incorporates flashy vocal pyrotechnics.

—Jennifer More, ©2020

## Text and Translations

Handel: *Alessandro*, HWV 21

Accompanied recitative, "Che miri? Che vidi?" (Rossane/Lisaura)

*Lisaura*  
Che vidi?

*Lisaura*  
What have I seen?

*Rossane*  
Che mirai?

*Rossane*  
Oh, what have I beheld?

*Lisaura*  
Gloria precipitosa!

*Lisaura*  
Precipitate state of glory!

*Rossane*  
Ambizion perversa!

*Rossane*  
Oh perverse ambition!

*Tutte e due*  
Se Alessandro perì Lisaura/Rossane  
è persa.

*Tutte e due*  
If Alexander fell, Lisaura/Rossane  
is undone.

*Lisaura*  
Rossane se ne affligge.

*Lisaura*  
Roxana seems afflicted.

*Rossane*  
La mia rival si duole.

*Rossane*  
And my fair rival too appears to mourn.

*Tutte e due*  
Così l'alme discordi, nè temuti  
infortuni, amore accordi.

*Tutte e due*  
Thus souls discording, if in love they be,  
dread like misfortunes, and in fears agree.

### Aria, "Quanto dolce amor saria" (Lisaura)

Quanto dolce Amor saria,  
se non fosse gelosia  
col gelato suo velen.  
Quel che spera la costanza,  
e promette la speranza,  
rende amaro al mesto sen.

How sweet the hours of love would be,  
if they from jealousy were free,  
that poisons all its joys.  
What constancy with hope, desires,  
and all the bliss that hope inspires,  
it sours and quite destroys.

### Aria, "Brilla nell'alma" (Rossane)

Brilla nell'alma  
un non inteso ancor dolce contento  
e d'alta gioia il cor, soave inonda.  
Sì nella calma  
azzurro brilla il mar se splende il sole,  
e i rai fan tremolar tranquilla l'onda.

In my bright soul do beamy visions reign,  
my heart seems floating in a sea of bliss,  
and joys, until now, untasted I possess.  
So in deep calms, when all the sea's serene,  
the glittering sun on the green mirror plays,  
and with pleasure dance the trembling rays.

**Duet, "Placa l'alma" (Rossane/Lisaura)**

*Rossane*

Placa l'alma, quieta il petto,  
pace, calme vuole amor.  
la dolcezza spira affetto:  
la fierezza dà timor.

*Lisaura*

Son d'amore nella face  
calma, pace, non furor:  
Quando alletta, arde il seno:  
ma diletta con l'ardor.

*Lisaura*

Sdegno il core  
non t'offenda,

*Rossane*

Ma l'amore  
sol l'accenda.

*Lisaura*

Torna in calma.

*Rossane*

Placa l'alma.

*A Due*

Breve è sdegno in nobil cor.

*Rossane*

Placa l'alma.

*Lisaura*

Quieta il petto.

*Rossane*

Pace

*Rossane*

Calm your spirit, and still your breast,  
for peace and true love calms,  
sweetness moves the soul to love;  
fear causes ferocity.

*Lisaura*

In love's torch, peace and calm,  
not fury, reign;  
When it inflames, the breast burns,  
but delight comes with passion.

*Lisaura*

Let your heart  
disown all wrath.

*Rossane*

Love alone  
should warm it.

*Lisaura*

Be calm again.

*Rossane*

Calm your spirit.

*Both*

Rage is brief in a noble heart.

*Rossane*

Calm your spirit.

*Lisaura*

Still your breast.

*Rossane*

Peace

*Lisaura*  
Calma

*A Due*  
Vuole amor.

*Lisaura*  
Bel diletto

*Rossane*  
Caro affetto

*A Due*  
No non nasce dal rigor.

*Lisaura*  
Calm

*Both*  
are love's demand.

*Lisaura*  
Sweet delight

*Rossane*  
Dear affection

*Both*  
No, they are not born from harshness.

**Handel: *Admeto*, HWV 22  
Aria, "Da tanti affanni oppressa" (Antigona)**

Da tanti affanni oppressa  
talor dico a me stessa:  
Vivere tu non puoi, misera amante.  
Par che il confermi amore,  
dicendo, che dal core:  
Partirà solo il duol,  
con l'alma errante.

Oppressed by so many woes,  
I say to myself:  
You cannot go on living, wretched maid.  
Love himself confirms my fears,  
seems thus to whisper in my ears;  
"Never shall you cease to grieve,  
till, wandering soul, you cease to live."

**Handel: *Riccardo Primo*, HWV 23  
Aria, "L'aquila altera" (Pulcheria)**

L'aquila altera  
conosce i figli  
se in faccia al sole  
osan guardar.  
E crede allora  
pronti a' perigli,  
che possan quegli  
degli altri augelli  
pur trionfar.

The haughty eagle  
knows her sons,  
if on the sun's illustrious face  
they dare, with eyes undazzled, gaze.  
Then she thinks them fit for rule,  
ready and fit to meet the greatest dangers,  
and that they are embued with full power  
to triumph over the  
feathered realm of birds.

**Handel: *Tolomeo*, HWV 25  
Aria, "Ti pentirai crudel" (Elisa)**

Ti pentirai crudel,  
d'aver offeso un cor  
che tanto t'ama  
e che t'adora.  
Se perirà quel ben  
che m'è conteso,  
non viverà colei,  
che l'innamora, no.

Barbarian, you shall soon repent  
your too-successful base intent  
to wound a heart, with so much woe,  
a heart that did adore you so.  
And if the bliss that was my claim  
is offered to a rival's flame,  
death shall avenge me on the charms  
that force my lover from my arms.

**Aria, "Torni omai la pace" (Seleuce)**

Torni omai la pace all'alma,  
troppo già soffersi, o Amor!  
Or la speme in dolce calma,  
mostra gioje a questo cor.

Let peace now return to my soul:  
I have already suffered too much, o Cupid!  
Now hope, in sweet serenity,  
promises joy to my heart.

**Mozart: *Don Giovanni*, K. 527  
Aria, "Mi tradi quell'alma ingrata" (Donna Elvira)**

Mi tradi quell' alma ingrata,  
infelice, o Dio, mi fa.  
ma tradita e abbandonata,  
provo ancor per lui pietà.  
Quando sento il mio tormento,  
di vendetta il cor favella,  
ma se guardo il suo cimento,  
palpitando il cor mi va.

That ungrateful wretch betrayed me,  
made me miserable, o Lord.  
He betrayed and abandoned me,  
but I still would forgive him.  
When I feel my dreadful anguish,  
my heart cries out for vengeance,  
but if I gaze upon his features,  
my heart still beats with excitement.

**Mozart: Concert aria, "Vorrei spiegarvi, o Dio," K. 418**

Vorrei spiegarvi, o Dio,  
Qual è l'affanno mio.  
Ma mi condanna il fato  
a piangere e tacer.

Let me explain, o God,  
What my grief is.  
But fate has condemned me  
to weep and stay silent.

Arder non può il mio core  
per chi vorrebbe amore  
e fa che cruda io sembri,  
un barbaro dover.

My heart may not pine  
for the one I would like to love  
making me seem hard-hearted  
and cruel.

Ah conte, partite,  
correte, fuggite  
lontano da me;  
la vostra diletta  
Emilia v'aspetta,  
languir non la fate,  
è degna d'amor.

Ah, Count, part from me,  
run, flee  
far away from me;  
your beloved  
Emilia awaits you,  
don't let her languish,  
she is worthy of love.

Ah stelle spietate!  
Nemiche mi sietè.  
Mi perdo s'ei resta.

Partite, correte,  
d'amor non parlate,  
è vostro il suo cor.

Ah, pitiless stars!  
You are hostile to me.  
I am lost when he stays.

Part from me, run,  
speak not of love,  
her heart is yours.

**Mozart: *Der Schauspieldirektor*, K. 486**

**Ariette, "Da schlägt die Abschiedsstunde" (Madame Herz)**

Da schlägt des Abschieds Stunde  
Um grausam uns zu trennen.  
Wie werd ich leben können  
O Damon! ohne dich?  
Ich will dich begleiten  
Im Geist dir zur Seiten  
Schweben um dich.  
Und du!—vielleicht auf ewig  
Vergisst dafür du mich!  
Doch nein, wie fällt mir so was ein!  
Du kannst gewiss nicht treulos sein.  
Ein Herz das so der Abschied kränket,  
Dem ist kein Wankelmut bekannt  
Wohin es auch das Schicksal lenket.  
Nichts trennt das festgeknüpfte Band.

The time has come to say farewell,  
to be cruelly separated.  
How can I live  
O Damon, without you?  
I want to go with you,  
hover like a spirit  
at your side.  
And you—perhaps you  
will forget me for another!  
No, I mustn't think like that.  
You can't possibly be unfaithful.  
A heart made sick with longing  
will never be fickle, regardless  
of where destiny takes you.  
Nothing separates a tied ribbon.

**Rondo, "Bester Jüngling" (Mademoiselle Silberklang)**

Bester Jüngling! mit Entzücken  
Nehm' ich deine Liebe an;  
Da in deinen holden Blicken  
Ich mein Glück entdecken kann.  
Aber ach wenn düst'res Leiden  
Unsrer Liebe folgen soll  
Lohnen dies der Liebe Freuden?  
Jüngling das bedenke wohl!  
Nichts ist mir so wert und teuer  
Als dein Herz und deine Hand;  
Voll vom reinsten Liebes-Feuer  
Geb' ich dir mein Herz zum Pfand.

Dear youth, with delight  
I accept your love,  
for in your charming glances  
I can find my happiness.  
But if sad sorrow  
should follow our love,  
might it cancel out its joys?  
Young man, think it over!  
Nothing is as dear to me  
as your heart and your hand.  
With the purest passion of love  
I pledge my heart to you!



**Trio, "Ich bin die erste Sangerin"**

*Mademoiselle Silberklang*  
Ich bin die erste Sangerin.

*Madame Herz*  
Das glaub ich, ja nach Ihrem Sinn.

*Mademoiselle Silberklang*  
Das sollen sie mir nicht bestreiten.

*Madame Herz*  
Ich will es ihnen nicht bestreiten.

*Monsieur Vogelsang*  
Ei! lassen sie sich doch bedeuten.

*Mademoiselle Silberklang*  
Ich bin von keiner zu erreichen  
das wird mir jeder zugestehn.

*Madame Herz*  
Gewiss ich habe ihres gleichen  
noch nie gehort und nie gesehn.

*Monsieur Vogelsang*  
Was wollen Sie sich erst entrusten,  
mit einem leeren Vorzug brusten,  
ein jedes hat besondern Wert.

*Silberklang und Herz*  
Mich lobt ein jeder der mich hort.

*Madame Herz*  
Adagio! Adagio!

*Mademoiselle Silberklang*  
Allegro! Allegrissimo;

*Miss Silverpeal*  
I am the prima donna.

*Madame Goldentrill*  
I have no doubt that's what you think.

*Miss Silverpeal*  
You can't dispute it!

*Madame Goldentrill*  
I wouldn't argue with you.

*Mister Vogelsang*  
Ah—I agree with both of them.

*Miss Silverpeal*  
No one is better than me—everyone  
can agree to that.

*Madame Goldentrill*  
Oh, she's got an equal, even if  
no one knows it yet.

*Mister Vogelsang*  
Why create problems with  
useless, empty boasting?  
Everything has its merits.

*Silverpeal and Goldentrill*  
Everyone who hears me, praises me.

*Madame Goldentrill*  
Slow! Slow!

*Miss Silverpeal*  
Fast! faster;

*Monsieur Vogelsang*

Piano! Pianissimo!

Kein Künstler muss den andern tadeln.

Es setzt die Kunst zu sehr her ab.

*Madame Herz*

Wohlan! nichts kann die Kunst mehr adeln.

Ich steh von meiner Fordrung ab.

*Mademoiselle Silberklang*

Ganz recht! Nichts kann die Kunst mehr adeln.

Ich stehe ebenfalls nun ab.

### **Schlussgesang, "Jeder Künstler"**

*Mademoiselle Silberklang*

Jeder Künstler strebt nach Ehre,  
wünscht der einzige zu sein.

Und wenn dieser Trieb nicht wäre,  
bliebe jede Kunst nur klein.

*Alle*

Künstler müssen freilich streben  
stets des Vorzugs wert zu sein.

Doch sich selbst den Vorzug geben,  
über andre sich erheben,  
macht der grössten Künstler klein.

*Monsieur Vogelsang*

Einigkeit rühm ich vor allen

andern Tugenden uns an;

denn das Ganze muss gefallen

und nicht bloss ein einzler Mann.

*Madame Herz*

Jeder leiste was ihm eigen,

halte Kunst, Natur, gleich wert.

Lasst das Publikum dann zeigen

wem das grösste Lob gehört.

*Mister Vogelsang*

Hush! Hush!

No artist should denigrate another.

All it does is cheapen the product.

*Madame Goldentrill*

Well, nothing ennobles art these days.

I will forego my claim.

*Miss Silverpeal*

Totally right! Nothing ennobles art  
these days.

I will forego my claim.

*Miss Silverpeal*

Every artist strives for glory,  
and wants to be the best.

If not for this desire,  
art would be far less grand.

*All*

Artists must naturally strive  
to be worthy of top billing.

But claiming they are the best,  
better than all the others,  
makes even the biggest artist small.

*Mister Vogelsang*

Harmony is the greatest virtue

I can recommend to us all;

for the ensemble is what matters

not just the individual.

*Madame Goldentrill*

Everyone should be ruled by instinct,  
balancing art and nature.

Let the audience decide

who deserves the higher praise.